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Oxford University  
GALLERIES.





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*Painted by Vandyke.*

*Engraved by W. H. U.*

PLATE 100

*Engraved from an original Picture by Vandyke en grisaille, in the possession of Major Inigo Jones II<sup>th</sup> Hussars, which had belonged to his great Grandfather Inigo Jones who died A. D. 1756.*

INIGO JONES.

A LIFE OF THE ARCHITECT;

BY PETER CUNNINGHAM, ESQ.

REMARKS ON SOME OF HIS SKETCHES

FOR MASQUES AND DRAMAS;

BY J. R. PLANCHÉ, ESQ.

AND

FIVE COURT MASQUES;

EDITED FROM THE ORIGINAL MSS. OF BEN JONSON,

JOHN MARSTON, ETC.

BY J. PAYNE COLLIER, ESQ.

ACCOMPANIED BY FACSIMILES OF DRAWINGS BY INIGO JONES;

AND BY A PORTRAIT FROM A PAINTING

BY VANDYCK.



LONDON:

PRINTED FOR THE SHAKESPEARE SOCIETY.

1848.



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## P R E F A C E.

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The present volume has been longer in preparation than was originally calculated upon. The delay in some degree arose out of the other avocations of the editors of the three different portions of the work, which interfered with their combined exertions; but it was more especially caused by the number and nature of the illustrations.

The most bountiful contributor of these is the Duke of Devonshire, who has always laid open the stores of his library for the use of the Shakespeare Society, and for the advancement of its objects. His Grace possesses a large collection of the designs of Inigo Jones, not merely for public and private edifices, made in the pursuit of his profession as an architect, but of his sketches from pictures, and of what we may call graphic hints for the execution of more elaborate performances. His extraordinary felicity with his pen and pencil is witnessed by no less a contemporary than Vandyck, in a passage quoted by Mr. Cunningham on p. 40; and in consequence of the rapidity, variety, and certainty of his hand, he

was often employed, particularly on sudden emergencies, in the execution of designs for the general appearance, and peculiar habiliments of characters in Masques and other dramatic performances at Court. His public appointment was, in some sort, connected with these representations; and we know from many authorities, particularly from several remarkable passages in Ben Jonson's "Masque of Queens," comprised in the present volume, that for the contrivance of the machinery and for the painting of the scenes themselves, the poets of that day were very commonly indebted to Inigo Jones. Besides, therefore, the sketches for the persons and dresses of the characters, the Duke of Devonshire is the owner of several boxes of designs for scenery, &c. The large paintings, fixed or moveable, were made by inferior artists from these smaller designs of temples, palaces, mansions, cottages, rocks, wood, and water; and not a few of them are actually splashed with the distemper used for the purpose. These his Grace, with his wonted liberality, placed at the disposal of our Society; but it is obvious that we could only avail ourselves of a small part of the treasures, on account of their size; and the specimens which we here present are taken from two folio volumes, chiefly, if not exclusively containing sketches in connexion with the apparel and costume of personages who figured in the royal entertainments of James I. and Charles I. It will be seen that they are mere rough outlines, instantly handed over to others, that they might make more finished and detailed representations in the

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appropriate colours. Of these last the Duke of Devonshire has many examples; but our object, with only one or two exceptions, has been to exhibit the sketches precisely in the state in which they came from the hand of Inigo Jones. Our facsimiles have been made by Mr. Netherclift, with such fidelity, that the copies might almost be substituted for the originals, without detection.

Another important contributor to the illustrations of our volume has been Major Inigo Jones, justly proud of his descent from his great namesake. Finding that the Shakespeare Society was preparing a volume, devoted mainly to the life and works of his ancestor, and having an original portrait of Inigo Jones, by Vandyck, in his possession, he not merely permitted the Council to prefix it as a frontispiece to our volume, but, with most praiseworthy generosity, paid for the engraving of it upon steel, in a style of art that does credit to the master and to the donor.

It remains to speak as briefly as we can of the literary portion of our volume.

For the Life of Inigo Jones, the members are indebted to Mr. Cunningham, their able, learned, and indefatigable Treasurer. Hitherto, our language has possessed nothing deserving the name of a biography of this illustrious architect, who extended his studies and his zeal to all branches of art, either immediately or remotely connected with the profession he embraced. Mr. Cunningham has produced many new facts, and has inserted or quoted many new documents: it is really astonishing how some of them can

have remained so long unexamined and unemployed; but with regard to others, they have been derived from sources of information peculiar to the writer. He has neglected nothing that could throw light on the genius, character, and actions of the subject of his memoir, and we are sure that such of our members as are best informed on matters of the sort will be gratified by the novelty and interest given to this part of our undertaking.

Mr. Planché's taste and knowledge on the subject of early costume have been applied to the second portion of this work; and the Council gladly availed itself of his ready assistance. He has explained and illustrated some of the sketches in a manner which makes us regret that he did not extend to all the resources of his attainments and talents: it is left to the writer of the present Introduction to say a few imperfect words on the other plates, which cannot well be dismissed without some explanation. We begin with two historical personages:—

1. Robert Kett, the tanner of Wimondham, who headed the rebellion in Norfolk in 1549. This sketch, (upon which the artist has written *Cett*, pronouncing the first letter hard) however rough, is interesting, because it establishes a new fact in our theatrical history; viz., that there was some early dramatic representation on the popular subject of this notorious leader. We know that Wat Tiler, Jack Straw, and Cade, (the last one of the characters illustrated by Inigo Jones) had been brought in various ways upon the public stage in the reigns

of Elizabeth and James; and we may fairly presume, from the design under consideration, that Kett had enjoyed the same distinction, although the fact is not recorded. The great probability, to say the least of it, is, that an historical play, in which Kett figured, and in which his rebellion was punished, having been brought with success upon the public stage, it was transferred to the royal theatre at Whitehall, and there performed for the amusement of the Court. For this reason, mainly, we selected the figure of Kett, as a specimen of what Inigo Jones considered ought to be his stage-dress and appointments. His truncheon, his hat and feather, his epaulets, &c., all show that he was represented as assuming the rank and character of a military commander. Such, we may infer, was his appearance also on the public stage, whether at the Globe on the Bankside, at the Fortune in Cripplegate, or before the more noisy and less refined audiences at the Red Bull in St. John Street.

2. Knipperdolling (called *Kniperdoling* by Inigo Jones) was one of the allies and confederates of John of Leyden, near the commencement of the sixteenth century. A full account of him, among other places, may be found in Alexander Ross's "*Πανσεβεια*, or a View of All Religions," 8vo., London, 1672,<sup>1</sup> accompanied by a portrait of the hero, to which the representation by Inigo Jones could not be expected to bear much resemblance. Knipperdolling was a pro-

<sup>1</sup> For a reference to, and for the use of this book, the writer is indebted to Mr. Bruce, a member of our Council.



phet and cobbler, and possessed great power and influence among the ignorant Anabaptists; it is very clear, however, that he was only meant to be ridiculous in our sketch; and, most likely, such was the sort of character he had sustained upon the common stage, before he was transferred to the Court. It is possible that he was made only to take part in some Antimasque, alluding to the story of that time; but it is much more probable that he had first figured in a now lost drama, brought out before a public auditory.

3. The Morris-dancer, (or *Moresco*, as Inigo Jones properly called him under the figure he drew) frequently appeared on our old theatres and in entertainments at Court: he is found in the last Masque, in the third portion of our volume; and on this account the sketch forms an appropriate illustration. We chose it for another reason, also: it is in a totally different style of drawing to the other figures, and possibly may have been the work of some artist under the direction of our architect, who has added another tint, (happily expressed in our stone-engraving) in order to give greater effect to the figure. There is but little resemblance between it and the representation of William Kemp dancing his Morris to Norwich on the title-page of his "Nine Daies Wonder," 1600: the bells and the cap are nearly all they have in common. The close-fitting habiliments, in the plate from Inigo Jones, are much more like those in the ancient representation by Israel von Mechlin, in vol. ii., p. 447, of Douce's

“Illustrations of Shakespeare.” Inigo Jones, in his inscription, does not fall into the error of some modern critics, who confound the dancer with the dance, and tells us that Moresco means the latter, when it is only the name of the former.

4. We have inserted the figure of the Torch-bearer, because he is found in nearly every Masque of the period which was performed at night: we may take it, perhaps, that he was ordinarily dressed as in our plate; but the apparel of the torch-bearers was often regulated by circumstances, and rendered consistent with the propriety of the whole scene. It would be very easy to multiply proofs that the torch-bearers (differing in number, but usually from eight to twelve) were habited with most fantastic variety in court performances.

5. The three characters of the Damsel, the Dwarf, and Lanier, are given in one plate, because they were so sketched by Inigo Jones. There can be little doubt but that the dwarf was the famous Sir Jeffrey Hudson, whose portrait, by Mytens, is at Hampton Court, having been painted for King James, with whom the little knight was a great favourite. In what particular Masque Hudson was employed we know not. The third figure is that of Lanier, as the artist himself informs us. There were three Laniers, musicians, in the reigns of James and Charles—Nicholas, William, and Jerome, the most famous being the first. In 1625-6, the two last, who are called “performers on the sack butts,” were allowed £16 2s. 0d. each, for their liveries. The amount had been rather less in

the time of Queen Elizabeth; viz., £15 0s. 8d., which could be little short of £60 or £70 of our present money; and it was thus expended, as appears in an account made out for Lord Burghley about 1585, when he surveyed the royal household, with a view to reduce its charges:—

*Allowance of Apparrell for a Musition owte of the Gardrobe.*

Chamlett, 14 yarde, at 3 <sup>s</sup> . 4 <sup>d</sup> . the yarde	. . . . .	46 <sup>s</sup> . 8 <sup>d</sup> .
Velvet, 6 yarde, at 15 <sup>s</sup> . the yarde, amounteth to	£4	10 <sup>s</sup> .
Damaske, 8 yarde at 8 <sup>s</sup> . the yarde	. . . . .	£3 4 <sup>s</sup> .
One furre of Budge, pryce	. . . . .	£4
Lyneng and making	. . . . .	20 <sup>s</sup> .
	Summa	£15 0 <sup>s</sup> . 8 <sup>d</sup> .

Nicholas Lanier sang and composed the music for Ben Jonson's "Masque of Lethe," "after the Italian manner, stylo recitativo," as we are informed by the author in a note. He is probably the person intended by Inigo Jones; and it is evident that he was to play upon the harp in the performance for which the sketch was made. Lanier must have been most useful in court performances, because he was an artist, as well as a musician, and sometimes assisted in painting the very scenes before which he figured. This representation of him is, therefore, peculiarly remarkable and interesting.

6. We have already had a Dwarf, and here we meet with a Giant, a character for which the Queen's Porter, as painted by Zuccherò, (some time before the period to which we are now adverting) or a successor of equal stature, would be well qualified. The Tooth-drawer and Corn-cutter were either per-

sonages in an Antemasque, or they might be adapted for such a representation as Marston's "Mountebank's Masque" in our present volume. Among the more finished sketches by Jones is one of a Mountebank, who may have been the very empiric Marston intended to ridicule.

7. The artist tells us, on the face of this sketch, that the three characters contained in it belonged to "the King's Masque, 1637." We know not, on any other authority, what was the nature of the representation; and we have selected this specimen, not merely on that account, but because it shows so exactly, and so humorously, the sort of performances about this time relished even by royalty and nobility. We do not, however, suppose that the "Scraper," the "Gridiron," and the "Ballad-singer," were more than subordinate personages: had there not been a great deal of show and expense about it, the grandeur and dullness of which was relieved by the comic buffooneries of these performers of what may be called "rough music," the King's Masque, at Christmas 1637-8, could hardly have cost such a large sum as £1400. (Hist. Engl. Dram. Poetry and the Stage, ii., 85.) The Queen's Masque, at Shrove-tide following, cost £1550, supposing all the money issued by virtue of the privy seals to have been laid out upon the exhibition.

8. This sketch is very much of the same kind as the last; but it illustrates the species of harmony Nick Bottom calls for when he exclaims, "I have a reasonable good ear for music: let's have the

tongs and the bones." ("Midsummer Night's Dream," act iv., sc. 1.) This, in fact, formed one principal inducement for placing it among those of which we thought facsimiles would be acceptable: any thing that connects representations of the kind with Shakespeare comes especially recommended to our notice. "Knackers" is written by Inigo Jones under the first figure, and "Tonges and Key" under the second: the "knackers" were usually made of bone, or hard wood, and were played between the fingers, in the same way as we still hear them every day among boys in the streets, and it is a very ancient and popular kind of music: the "tongs" were struck by the "key," and in this way the discordant sounds were produced that were so grateful to the ear of the entranced Weaver. The figures themselves, like the rest, are the merest sketches, in order to inform the eye and guide the hand of the artist employed to make the more finished and exact, but less spirited and original drawings.

9. This plate contains an armed head, represented by a few masterly touches, and no doubt used for the manufacture of the helmet to be worn by a particular person or persons in some court performance. What the lower figures mean, we are not able precisely to explain, but they are full of character, and one of them, raising his arm and dancing, is drawn with surprising ease and energy. In truth, all are most useful studies for artists, and evince a facility and an accuracy that could only have been attained by great talent and much practice. Every

body who has been fortunate enough to see the facsimile of the Sketch-book of Inigo Jones, made by direction of the Duke of Devonshire some ten or fifteen years ago, and presented to the private friends of his Grace, will be aware of the admirable schools to which Inigo Jones resorted for instruction, and of the wonderful success that attended his studies.

We now come to the contents of the third portion of our volume, which has merely the merit of containing faithful printed copies of original manuscripts. As far as typography would enable us to accomplish it, they are, in five different instances, exact imitations of the manner in which the authors of Masques put their minds upon paper.

The first is Ben Jonson's well-known "Masque of Queens," the most remarkable of his productions of this description, with witchcraft and incantations, in rivalry of, or generous competition with the scenes of the same kind in "Macbeth." Shakespeare showed what genius and invention could accomplish, and Ben Jonson proved what learning and labour, seconded by noble and vigorous poetry, could produce. In this there was not necessarily any envy of our great dramatist's success, and we do not impute it to Ben Jonson: he was perfectly justified in displaying before "a learned King," who had required his services, what the authorities of antiquity, in particular such as Horace Lucan and Apuleius, would enable him to perform. Ben Jonson's effort was as much a triumph of extensive erudition as Shakespeare's was of boundless imagination. Both arrived at the height

of what they intended; and Shakespeare could no more have produced the one, than Ben Jonson the other: each is wonderful in its way.

Our impression of this piece is from the original and beautiful autograph of the poet preserved among the Royal Manuscripts in the British Museum, of which Gifford and his predecessors knew nothing, when they published their editions of Ben Jonson's Works. "The Masque of Queens" was performed on 2nd February, 1609, (some time after "Macbeth" had been brought out) and it was printed in quarto, in the same year, with a dedication to Prince Henry: when, however, it was included in the folio of Ben Jonson's Works, the printing of which he superintended in 1616, that dedication was omitted, in consequence of the lamented death of the Prince in the interval. It will be found that our copy differs in some material respects from both; and we have printed it with the notes appended in the peculiar manner in which they stand in the author's own manuscript, which he presented to the King, and which has been preserved in our national depository. We need not enter into the differences between the several printed editions and Ben Jonson's autograph, because comparison is now rendered easy; but we may observe, that we have been so anxious that our impression shall exactly represent the autograph, that we have not hesitated to follow the latter, even in some places of trifling misquotation or reference, which were subsequently corrected. Our readers will thus be able to see the exact state of our original, and the changes

subsequent inquiry enabled Ben Jonson to introduce. It will be found that, for the sake of compression, he did not scruple to print Latin verse as prose, only indicating the commencement of the lines by the use of capital letters.

The second Masque is likewise by Ben Jonson, and in point of date it ought to have taken precedence. It was brought out at Whitehall on Twelfth Night, 1605, and it is not, like the former, solely in the handwriting of the poet, but in that of some scribe he employed: it is clear, however, that he carefully superintended the transcript from his own copy; and in testimony he added in his autograph at the close—

“Hos ego versiculos feci.

“BEN JONSON.”

This original MS. was also unknown to Gifford, and of course to all previous editors of the productions of our second-greatest dramatist. They resorted only to the two printed copies in quarto and in folio; and as Gifford has not quoted the title-page of the former accurately, it may be well to add it here, observing merely that the same quarto includes also the “Masque of Beauty,” which was penned by Ben Jonson as a counterpart to his “Masque of Blackness.”

“The Characters of two Royall Masques. The one of Blacknesse, the other of Beautie, personated by the most magnificent of Queenes, Anne, Queene of great Britaine, &c. With her honorable Ladyes, 1605 and 1608, at White hall: and invented by Ben Jonson.—Ovid. *Salve festa dies, meliorq. revertere semper.* Imprinted at London for Thomas Thorp, and are to be sold at the signe of the Tigers head in Paules Church-yard.”



The printed exemplar in the British Museum is one of extreme interest, inasmuch as it is the very copy Ben Jonson presented to the Queen, with the following inscription in his own handwriting:—

D. Annæ  
M. Britanniarū Insu. Hib., &c.  
Reginæ  
Feliciss. Formosiss.  
Musœo  
S. S.  
Hunc librū vouit.  
Famæ & honori eius  
servientiss.  
imò addictissimus  
BEN JONSONIUS.  
Victurus Genium debet habere liber.

In the instance of this Masque, as in the former, we have scrupulously followed the original, which is also among the Royal MSS.

And here the remark is, in a manner, forced upon us, that while we possess specimens at large of the autographs of numerous contemporaries of Shakespeare—such as Ben Jonson, Marston, Dekker, Lodge, Peele, Nash, Massinger, &c.—we have nothing from his own hand, beyond the signatures to his will, to a couple of deeds, and to a volume of Florio's translation of Montaigne's Essays.

This brings us to the third production in the later portion of our volume, which is from the hand of that celebrated satirist and dramatist, John Marston. It is a new discovery, and we impute it to him, not only because his name is on the cover, in a hand-

writing of the time, although only in pencil, but because it is corrected in several places in his own handwriting, which entirely agrees with other extant specimens. The piece possesses much of the strength, and some of the coarseness, of the popular writer's mind; but it well merited to be brought to light, precisely in the shape in which it has descended to us. It is entitled "The Mountebank's Masque;" and the fourth sketch by Inigo Jones, remarked upon by Mr. Planché, represents the Harlequin, who was perhaps attendant upon this very Mountebank, although nothing is said of him in the course of the performance. For the opportunity of printing this valuable relic we have again to express our great obligations to the Duke of Devonshire.

Marston's Masque was exhibited in Gray's Inn Hall, as we learn from internal evidence on pages 111 and 117; and it contains a note of time on p. 129, in reference to the re-gilding of the Cross in Cheapside, which may serve to establish either the date when the production was written, or the date when the Cross was re-gilt; a circumstance, we believe, not alluded to in any topographical work, after the defacing of it in 1600, until its final demolition, in 1643. This performance contains a great deal of variety, and displays much ingenuity of construction and invention of character, but here and there something has necessarily been sacrificed to music, and dancing, and to what, in the theatrical language of the present day, is called "comic business."

The fourth piece, "The Masque of the Twelve

Months," is anonymous, and is printed from a manuscript of the time, belonging to the editor of this portion of the work. It is quite evident that it was a court performance; and although nothing is said to fix the place of representation, we may be pretty certain that it was at Whitehall, and before James I. It is a production of some fancy and pleasantry, and the lyrical pieces introduced are musical and skilful. We have given it as it stands in the manuscript, not even dividing the lines, whenever they are written in sequence, and without observation of the metre.

Our volume closes with a fifth hitherto unprinted Masque, or, more properly, Show, which is rather of a peculiar character, since it was written for the sake of introducing and terminating a supper, upon some occasion which has not been recorded. It is called "The Masque of the Four Seasons;" and among the finished drawings from the rough designs of Inigo Jones, in the possession of the Duke of Devonshire, are representations of the four Seasons, which perhaps were used for this very exhibition. In this piece, also, it is possible that Nicholas Lanier played Orpheus, and that the sketch of him, with his harp, upon which we have already remarked, belongs to it. This consideration may give it especial claims to notice; and as the manuscript was in this instance also the property of the editor, he did not hesitate to insert it. In printing it, we have adhered to the peculiarity of the original, by the rejection of capital letters in the beginnings of the lines, and in other respects we have been equally faithful. From p. 143,

&c., it is evident that James I., his Queen, the Princes Henry and Charles, and Princess Elizabeth, were present, and hence we may be sure that the performance occurred before 1612.

The Council of our Society having authorized the editor of the third portion of the present publication to write the preface to the whole, it has been put together (as may be imagined from some expressions employed in it) without concert or communication with his excellent and zealous fellow-labourers; and, as it may contain some points and opinions to which they might not be willing to subscribe, he has subjoined his own initials, to indicate his own responsibility.

J. P. C.

Kensington, Nov. 25th, 1849.

PS. It is to be borne in mind that the present work belongs to the subscription of 1848, although it has been unavoidably delayed until 1849.

## ILLUSTRATIONS.

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Portrait of Inigo Jones. From a Painting by Vandyck, in the possession  
of Major Inigo Jones . . . . *To face the Title-page.*  
The Facsimiles to follow the Life of Inigo Jones by Peter Cunningham,  
Esq.

LIFE OF INIGO JONES.

BY

PETER CUNNINGHAM, ESQ.

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## LIFE OF INIGO JONES.

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The life of Inigo Jones has been hitherto but imperfectly written. Errors are easily perpetuated, research being attended with expense and trouble; and Inigo's biographers have generally been content to copy one another. Many particulars in the following Memoir will be found new to the biography of the great architect.

Inigo Jones, the son of Inigo Jones, cloth-worker, living in the parish of St. Bartholomew the Less, in West Smithfield, London, was born in the year 1573, and christened in the church of St. Bartholomew, as the Register records, on the 19th of July in that year.<sup>1</sup> The fair of St. Bartholomew was long the great cloth fair of England, and the early character of the place is still indicated in the name of an adjoining street, called "Cloth Fair."

The Register which records the baptism of Inigo records also the burial of his grandmother, and contains the baptisms and burials of a younger brother, named Philip, and of two sisters, all of whom died in infancy.

The father (a native, it is thought, of Wales) was in indifferent circumstances when Jones was a lad of sixteen; and

<sup>1</sup> Collier's "Memoirs of Actors," (printed for the Shakespeare Society) p. xxvi.



a Book of Orders and Decrees of the Court of Requests, preserved in the Chapter House at Westminster, contains the decree of the Court, made 18 October, 1589, in the matter at variance "betwene Enego Jones, of the cittie of London, Clothworker, and Richard Baker, of the same cittie, Baker." Inigo, the father, had become bound to Baker in the sum of £80, "for the sure payment of £60 at a day certen limited by the condition." He had managed to pay off a portion of the debt; and Baker, as was alleged, had agreed to accept the residue, at the rate of ten shillings every month. A dispute followed, the nature of which is not explained; and Baker thereupon commenced an action for the recovery of his money. Inigo, on this, appealed "to the Queen's Majesty's Honourable Court of Requests," to stay the proceedings at law. The decree of the Court, on the appeal, was to confirm the arrangement previously agreed upon, and Inigo Jones was ordered to pay ten shillings a month, from the next 31st of December till the debt should be liquidated.<sup>1</sup>

Of Inigo's early life little is known, with any thing like certainty. The most probable account, says Walpole, is that he was bound apprentice to a joiner. His father, it is quite clear, had very little to give, and from his will—which I discovered in Doctors' Commons—still less to leave him. The will was made 14th February, 1596-7, only a few months before his death, and is very short. He describes himself as "Clothworker of the parish of St. Bennet, Paul's Wharf;" appoints his son Inigo his executor; directs his body to be buried by the side of his wife, in the chancel of the church of St. Bennet, Paul's Wharf; and leaves whatever he possesses, after the payment of his debts, bills, and obligations, to his son Inigo and his three daughters, Joan, Judith, and Mary, to be divided equally among them. The father was buried in the church of St. Bennet, and his will was proved by

<sup>1</sup> See Appendix A, p. 45.

Inigo, as executor, on the 5th of April, 1597. The future architect was then in his twenty-fourth year.

Whatever Inigo's education or profession may have been, he was early distinguished by his inclination for "drawing or designing," and was, we are told by his first biographer, "particularly taken notice of for his skill in the practice of landscape painting."<sup>1</sup> This reputation, it is added, supplied him with a patron; and one of the great lords at Court (either Lord Arundel or Lord Pembroke), attracted by his works, sent him "to Italy, to study landscape painting." Such is the received account, which is at least somewhat doubtful. Inigo's own words, in his book upon Stonehenge, fail to bear it out. "Being naturally inclined," he observes, "in my younger years, to study the arts of design, I passed into foreign parts, to converse with the great masters thereof in Italy, where I applied myself to search out the ruins of those ancient buildings which, in despite of time itself and violence of barbarians, are yet remaining. Having satisfied myself in these, and returning to my native country, I applied my mind more particularly to architecture." When he ceased to be a painter, there is certainly no evidence; but that he had acquired a skill in the art appears by a small landscape from his hand, bought by the Earl of Burlington, and still preserved at Chiswick. "The colouring," says Walpole, "very indifferent, but the trees freely and masterly imagined."

Of this part of Jones's life our only direct information is derived from a passage in the *Vindication of Stonehenge*, written by Webb, his pupil, kinsman, and executor. "He was," says Webb, "architect-general unto four mighty kings, two heroick queens, and that illustrious and never to be forgotten Prince Henry. Christianus the fourth, King of Denmark,<sup>2</sup> first engrossed him to himself, sending for him out of

<sup>1</sup> Life prefixed to *Stonehenge Restored*, folio ed., 1725.

<sup>2</sup> Of whom there is a fine full-length portrait, by Vansomer, at Hampton Court. His sister, Anne of Denmark, was the Queen of James I.

Italy, where, especially at Venice, he had many years resided. Upon the first coming of that king into England, he attended him, being desirous that his own native soil, rather than a foreign, should enjoy the fruits of his laborious studies. Queen Anne here honoured him with her service first; and not long after, Prince Henry, under whom with such fidelity and judgment he discharged his trust, as that King James made him his surveyor, in reversion. Prince Henry dying, he travelled into Italy, and returned into England when his place fell.”<sup>1</sup> In the assertion conveyed by this passage, that Inigo accompanied King Christianus to England, there is undoubtedly, however, a mistake; for the king did not arrive till the 17th of July, 1606, and Inigo was employed at the English court before that time. But that his stay in Denmark, as Webb tells us, was *long*,<sup>2</sup> there is no reason to doubt; though the nature of his employment is unknown. He is said to have assisted in building part of the palace of Fredericksborg; and the principal court, it has been observed, bears a marked resemblance to the court of Heriot’s Hospital, in Edinburgh, which is attributed to Inigo, and not improperly, as I am inclined to believe.<sup>3</sup>

We first hear of Inigo in England in his thirty-second year. The queen of James I. had ordered a Masque to be performed at the Court at Whitehall on Twelfth Night, 1604-5. The poet was Ben Jonson; and this was his, as well as Inigo’s, first employment in this way. The title of the Masque was “The Masque of Blackness,” and the bodily part, as Jonson tells us, “was of Master Inigo Jones’s design and act.” It was the first entertainment given by the queen, and the subject of the Masque was a suggestion of her own. “It was her Majesty’s will,” says Jonson, “to have them blackmoors.”

<sup>1</sup> Webb’s Vindication, p. 123.

<sup>2</sup> “Mr. Jones living so long in Denmark as he did.”—Webb, p. 124.

<sup>3</sup> Andersen Feldborg’s Denmark Delincated, p. 88.

The poet's description of Inigo's portion of the work contains the earliest notice we possess of the use of scenery in stage-entertainments:

"First for the scene was drawn a *landtschap*, [landscape] consisting of small woods, and here and there a void place filled with huntings; which falling, an artificial sea was seen to shoot forth, as if it flowed to the land, raised with waves which seemed to move, and in some places the billows to break, as imitating that orderly disorder which is common in nature. In front of this sea were placed six tritons, in moving and sprightly actions, their upper parts human, save that their hairs were blue, as partaking of the sea-colour: their desinent parts fish, mounted above their heads, and all varied in disposition. From their backs were borne out certain light pieces of taffata, as if carried by the wind, and their music made out of wreathed shells. Behind these, a pair of sea-maids, for song, were as conspicuously seated; between which, two great sea-horses, as big as the life, put forth themselves; the one mounting aloft, and writhing his head from the other, which seemed to sink forward; so intended for variation, and that the figure behind might come off better: upon their backs Oceanus and Niger were advanced.....The Masquers were placed in a great concave shell, like mother of pearl, curiously made to move on those waters and rise with the billow; the top thereof was stuck with a cheveron of lights, which, indented to the proportion of the shell, struck a glorious beam upon them, as they were seated one above another: so that they were all seen but in an extravagant disorder. On sides of the shell did swim six huge sea monsters, varied in their shapes and dispositions, bearing on their backs the twelve torchbearers, who were planted there in several graces.....These thus presented, the scene behind seemed a vast sea, and united with this that flowed forth, from the termination or horizon of which (being the level of the state which was placed in the upper part of the Hall) was drawn by the lines of prospective, the whole work shooting downwards from the eye; which decorum made it more conspicuous, and caught the eye afar off with a wandering beauty: to which was added an obscure and cloudy night piece, that made the whole set off. So much for the bodily part, which was of Master Inigo Jones's design and act."<sup>1</sup>

<sup>1</sup> Ben Jonson's Works, by Gifford, vii., 7.

The cost of the Masque was about £10,000 of our present money. Inigo's early practice in painting was no doubt of use to him in drawing "the landscape of small woods, and here and there a void place filled with huntings."

In the autumn of the same year, Inigo was employed on the scenery and devices necessary for the due performance of three plays presented before the king on the 28 August, 1605, in the present Hall of Christ Church, Oxford. Of his success on this occasion a contemporary has left the following account. "They hired one Mr. Jones, a great traveller, who undertook to further them much, and furnish them with rare devices, but performed little to what was expected. He had for his pains, as I have constantly heard, £50." "The stage," so runs the description, "was built close to the upper end of the Hall, as it seemed at the first sight: but indeed it was but a false wall, faire painted, and adorned with stately pillars, which pillars would turn about; by reason whereof, with the help of other painted cloths, their stage did vary three times in the acting of one tragedy."<sup>1</sup>

The Masque of Hymen, on the succeeding Twelfth Night, (1605-6) was also the work of Jonson and Jones. The occasion, though an ill-fated one, was one of great rejoicing and splendour — the marriage of the youthful Earl of Essex (afterwards the Parliamentary general) to Frances Howard, daughter to Thomas Earl of Suffolk, the Lord Treasurer. To Inigo's art, on this occasion, the poet bears ample testimony. "The design and art," he says, "together with the devices and their habits, belong properly to the merit and reputation of Master Inigo Jones, whom I take modest occasion, in this fit place, to remember, lest his own worth might accuse me of an ignorant neglect, from my silence."<sup>2</sup> A Mr. Pory, one of the news-collectors of the day, and in that character pre-

<sup>1</sup> Leland's *Collectanea*, ii., pp. 631, 646, edit. 1770; Malone's *Shakespeare* by Boswell, iii., 81.

<sup>2</sup> Ben Jonson, vii., 79.

sent at the Masque, has given an account of it, in a letter to Sir Robert Cotton. "Both Inigo, Ben, and the actors, men and women," he says, "did their parts with great commendation."<sup>1</sup> The music was composed by "Master Alphonso Ferrabosco," and the dances made and taught by "Master Thomas Giles." The dresses were unusually superb; and, it would seem, from one of the short descriptions of Jonson, that Inigo attempted what was then new upon the stage:—

"Here the upper part of the scene, which was all of clouds, and made artificially to swell, and ride like the rack, began to open; and the air clearing, in the top thereof was discovered Juno sitting in a throne supported by two beautiful peacocks; above her, the region of fire, with a continual motion, was seen to whirl circularly, and Jupiter standing in the top, (figuring the Heaven) brandishing his thunder."<sup>2</sup>

The poet was present, and assisted in turning a globe, wherein the masquers sat. The globe was so contrived that it "stood, or rather hung, for no axle was seen to support it."<sup>3</sup>

In the next year's entertainments at Court, Inigo, I believe, was not employed. Jonson certainly was not; for the poet who made the Masque for Twelfth Night, 1606-7, was Thomas Campion, who has left a description of it in print. It is a poor, tame performance, and the printed copy is chiefly valuable for an engraving of one of the masquers, dressed. There is no mention of Inigo's name in the printed account.

The queen's second Masque, the work of Jonson, was "The Masque of Beauty," presented at the Court at Whitehall on the Sunday after Twelfth Night, 1607-8. But Inigo, there is reason to believe, was unconnected with this performance also. "The order of the scene," says Jonson, "was carefully and ingeniously disposed, and as happily put in act (for the motions) by the King's master carpenter. The painters, I must needs say, (not to belie them) lent small colour to

<sup>1</sup> Collier's Annals, i. 366; Gifford's Life of Jonson, p. lxxxviii.

<sup>2</sup> Ben Jonson, vii., 59.

<sup>3</sup> *Ibid.*, vii. 78.

any, to attribute much of the spirit of these things to their pencils." The king's master carpenter was William Portington, an officer of the Board of Works, of whom a curious portrait is preserved at Carpenters' Hall. Had Inigo been employed, his name would doubtless have been mentioned by Jonson.

He was, however, employed with Jonson, and at this very time, too, in devising a Masque in celebration of "the Lord Viscount Haddington's marriage at Court on the Shrove Tuesday at night, 1608" (1607-8). The Masque is called "The Hue and Cry after Cupid." "The two latter dances," says Jonson, "were made by Thomas Giles, the two first by Master Hier Herne. The tunes were Master Alphonso Ferrabosco's. The device and act of the scene Master Inigo Jones's, with addition of the trophies. For the invention of the whole, and the verses, Assertor qui dicat esse meos, imponet plagiaro pudorem."<sup>1</sup> This is the great Masque mentioned by Rowland Whyte, in a letter to the Earl of Shrewsbury: "The great Maske intended for my L. Haddington's marriage is now the only thing thought upon at Court, by 5 English—Lord Arundel, Lord Pembroke, Lord Montgomery, Lord Theophilus Howard, and Sir Robert Rich; and by 7 Scottes—Duke of Lenox, Lord D'Aubigny, Lord Hay, Master of Mar, young Erskine, Sanquhar, and Kennedy. It will cost them about £300 a man."<sup>2</sup>

The Queen's next Masque, also the work of Jonson and Jones, was presented at Whitehall on the 2nd February, 1608-9, and called "The Masque of Queens." "The device of the witches' attire," the poet tells us, "was Master Jones's, with the invention and architecture of the whole scene and machine. Only I prescribed them their properties of vipers, snakes, bones, herbs, roots, and other ensigns of their magic, out of the authority of ancient and late writers, wherein the faults are mine, if there be any found; and for

<sup>1</sup> Ben Jonson, vii., 108.

<sup>2</sup> Lodge, iii., 343.

that cause I confess them.”<sup>1</sup> And in another place, in the preface to the same Masque, he observes:

“There rests only that we give the description we promised of the scene, which was the house of Fame. The structure and ornament of which (as is profest before) was entirely Master Jones’s invention and design. First, for the lower columns, he chose the statues of the most excellent poets, as Homer, Virgil, Lucan, &c., as being the substantial supporters of Fame. For the upper Achilles, Æneas, Cæsar, and those great heroes which these poets had celebrated. All which stood as in massy gold. Between the pillars underneath were figured land-battles, sea-fights, triumphs, loves, sacrifices, and all magnificent subjects of honour, in brass, and heightened with silver. In which he profest to follow that noble description made by Chaucer of the place. Above were sited the masquers, above whose heads he devised two eminent figures of Honour and Virtue for the arch. The friezes both below and above were filled with several coloured lights, like emeralds, rubies, sapphires, carbuncles, &c., the reflex of which with our lights, placed in the concave, upon the masquers habits was full of glory. These habits had in them the excellency of all device and riches, and were worthily varied by his invention, to the nations whereof they were queens. Nor are these alone his due; but divers other accessions to the strangeness and beauty of the spectacle; as the Hell, the going about of the chariots, and binding the witches, the turning machine, with the presentation of Fame. All which I willingly acknowledge for him; since it is a virtue planted in good natures, that what respects they wish to obtain fruitfully from others, they will give ingenuously themselves.”<sup>2</sup>

This was high praise, and such as Jones knew how to appreciate.

Inigo’s reputation now introduced him to other employment, for I find in the books of the Treasurer of the Chamber to the King the entry of the following payment to him:

“To Inico Jones, upon therle of Salisburies warraunte, dated 16 June, 1609, for carreinge Lres for his Mat<sup>rs</sup> servyce into Fraunce.

xiiij<sup>li</sup>. vj<sup>s</sup>. viij<sup>d</sup>.”

Of the nature of the service in which he had thus been employed there is no account. “Carrying letters,” at this time,

<sup>1</sup> Ben Jonson, vii., 118.

<sup>2</sup> *Ibid.*, vii., 152.



was a sort of letter of introduction into good society, and was coveted and often obtained by all who sought distinction either at home or in foreign courts.

The date of the Lord Treasurer's warrant shows the period of Inigo's return to London, where he soon found fresh employment, in assisting his old associate, Ben Jonson, in devising another Masque for the Queen, to be presented at Christmas, 1610-11. The Bill of Costs was discovered by Mr. Devon among the Pell Records, and is the most full and interesting account we have of the cost and getting up of one of these princely and expensive entertainments. Inigo and Ben received the same rewards for their parts in the "invention:"

THE BILL OF ACCOUNT OF THE HOLE CHARGES OF THE  
QUEEN'S MAT<sup>s</sup> MASKE AT CHRISTMAS, 1610.

	£	s.	d.
Imprimis, to Mr. Inigo Johnes, as appeareth by his bill . . . . .	238	16	10
Item, to Mr. Confesse, upon his bill for the 12 fooles . . . . .	16	6	6
Item, to his taylor, for making the suits, as appeareth by his bill . . . . .	8		
Item, for 128 yards of fustian to lyne their coats, att 10 <sup>d</sup> the yard . . . . .	5	6	8
Item, for 87 ounces of coper lace, at 18 <sup>d</sup> the ounce, and 6 ounces at 20 <sup>d</sup> the ounce, used for the 11 preests gownes and hoodes, w <sup>th</sup> shoues and scarfs . . . . .	7	4	
Item, for 24 yards of riband to beare their lutes, att 12 <sup>d</sup> the yard, and one dozen at 2 <sup>d</sup> the yard . . . . .	1	8	
Item, to the taylor, for making those gownes and hoods . . . . .	4		
Item, to the 11 preests, to buye their silke stockings and shoues, at £2 a peece . . . . .	22		
Item, for 3 yards of flesh collored satten, for Cupid's coat and hose, at 14 <sup>s</sup> the yard . . . . .	2	2	0
Item, for 26 yards of callico, to lyne the preestes hoods, at 20 <sup>d</sup> the yard . . . . .	2	3	4
Item, to the taylor, for making and furnishing of Cupid's suite w <sup>th</sup> lace and puffs . . . . .	1	10	
<i>Smā tot.</i> . . . . .	£308	14	3

*Rewards to the persons employed in the Maske.*

	£
Imprimis, to M <sup>r</sup> . Benjamin Johnson, for his invention . . .	40
Item, to M <sup>r</sup> . Inigo Johnes, for his paynes and invention . . .	40
Item, to M <sup>r</sup> . Alfonso, for making the songes . . . . .	20
Item, to M <sup>r</sup> . Johnson, for setting the songs to the lutes . . .	5
Item, to Thomas Lupo, for setting the dances to the violins . .	5
Item, to M <sup>r</sup> . Confesse, for teaching all the dances . . . . .	50
To M <sup>r</sup> . Bochen, for teaching the ladies the footing of 2 dances . . . . .	20
To the 12 musicions, that were preestes, that songe and played . . . . .	24
Item, to the 12 other lutes that suplied, and w <sup>th</sup> fluts . . . . .	12
Item, to the 10 violencas that continually practized to the Queen . . . . .	20
Item, to four more that were added att the Maske . . . . .	4
Item, to 15 musitions that played to the pages and fooles . . . .	20
Item, to 13 hoboyes and sackbutts . . . . .	10
Item, to 5 boys, that is, 3 Graces, Sphynks, and Cupid . . . . .	10
Item, to the 12 fooles that danced . . . . .	12

*Smā tot.* . . £292

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*Further received from the King's Wardrobe of Sir Roger Aston.*

	£.	s.	d.
Imprimis, of severall collered taffite, for 12 fooles and 3 Graces, 52½ ells, att 17 <sup>s</sup> the ell . . . . .	44	8	3
Item, of crimson taffite, for the 11 preestes, amounting to 55 els, and M <sup>r</sup> . Confesse his coate being in the number, att 17 <sup>s</sup> the ell . . . . .	46	15	
Item, of watched Satten, for the preestes hoods and gorgetts, 26 yeards, 3 quarters, att 15 <sup>s</sup> the yeard . . . . .	19	19	9
Item, of taffite sarsnett, for scarffs to girde their gownds, being 18 ells, at 8 <sup>s</sup> the ell . . . . .	7	4	

*Smā tot.* . . £118 7

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*Total charge* . . . . £719 1 3

(Signed) T. SUFFOLKE. E. WORCESTER.

The Masque for which these expenses were incurred is "Love freed from Ignorance and Folly," a Masque of his Majesty's, printed in the folio edition of Jonson's works, without a date. Sphynx and Cupid are two characters in the Masque. The twelve Fools were she-fools. The Graces and Priests are also mentioned.

A Masque was part of the entertainment at Court on the 5th June, 1610, the day after Prince Henry's being created Prince of Wales.<sup>1</sup> Inigo was employed on this occasion, not, however, with his former associate, Jonson, but with Samuel Daniel — the "well-languaged Daniel," as he was called by his contemporaries. The name of the Masque was "Tethys Festival, or the Queen's Wake," and the poet awarded to Inigo an unusual share of commendation. "But in these things," says Daniel, "wherein the only life consists in shew, the art and invention of the *architect* gives the greatest grace, and is of most importance, *ours* the least part, and of least note in the time of the performance thereof, and therefore have I intersected the description of the artificial part, which only speaks M. Inigo Jones." This is higher praise than Jonson had awarded Inigo, and Jones's vanity was not untouched by the distinction. Daniel and Jonson were at this time on unfriendly terms; and the way in which the former speaks of a Masque as a trifling matter for a poet, conveys a sneer at Jonson, which none knew better how to value and return.

The youthful Prince, in honour of whose creation this Masque was composed, had now a separate household of his own; and Inigo's influence or reputation was such, that he obtained the appointment of Surveyor of the Works in the new establishment. The fees he received are recorded in the roll of the Prince's expenditure:

"Inigoe Jones, Surveyor of the Woorkes, for his fee, at iij<sup>s</sup> per diem,

<sup>1</sup> Birch's Life of Prince Henry, p. 195.

for one whole yeare and a halfe and xl<sup>th</sup> dayes, begonne the 13<sup>th</sup> January, 1610[1], and ended at the feast of S<sup>t</sup>. Michael the Archangel, 1612.

lxxxviiij. ij. vj<sup>d</sup>.”

“Inigoe Jones, Surveyor of the prince’s Woorkes, for his fee by lres pattentes, at iij<sup>s</sup> per diem, for xxxvij dayes, begonne the first of October, 1612, and ended the vjth of November followinge . . . . cxj<sup>l</sup>.”<sup>1</sup>

The same roll contains the Prince’s “Gifts and Rewards,” with Inigo’s name on the list for £30—equal to £120 of our present money. Henry understood and appreciated art, and had formed a fine collection of pictures and statues, which made no inconsiderable display in the cabinets and galleries completed by his brother, King Charles I.

The Prince found employment for his Surveyor in devising the machinery and dresses for a Masque presented at Court on New-year’s day at night, being the 1st of January, 1610-11. The cost of the Masque includes a payment to Inigo:<sup>2</sup>

“THE PRYNCE’S MASKE.

“Payde to sondrye persons, for the chardges of a Maske presented by the Prince before the Kinges ma<sup>tie</sup> on Newyeres day at night, beinge the first of Januarie 1610, viz. :—

To Mercers . . . . .	289	8	5
Sylkemen . . . . .	298	15	6
Haberdashers . . . . .	74	8	8
Embroiderers . . . . .	89	16	9
Girdelers and others, for skarfes, beltes, and gloves . . . . .	74	8	0
Hosyers, for silke stockinges, poyntes, and rybbons . . . . .	49	16	
Cutler . . . . .	7	4	0
Tyrewoman . . . . .	42	6	
Taylors . . . . .	143	13	6
Shoemaker . . . . .	6	10	
To Inigoe Jones, devyser for the said Maske . . . . .	16		

In all £1,092 6 10

<sup>1</sup> Extracts from the Accounts of the Revels at Court, (printed for the Shakespeare Society) p. xvi.

<sup>2</sup> *Ibid.*, p. viii.

“The Prince’s Masque” was written by Ben Jonson, and in his Works is called “Oberon the Fairy Prince, a Masque of Prince Henry’s.” There is no quarto copy of the Masque, but it is included in the excellent folio of Jonson’s Works, printed in 1616.

The office of Surveyor terminated with the death of the Prince, on the 6th of November, 1612. There were others besides Inigo who had reason to regret the loss of such a master, “the glory of our own,” as Jonson calls him, “and the grief of other nations.” The regret for a time appeared to be deep and general; but the Court, quickly casting off its mourning, rushed, in less than three months, into a succession of magnificent masques and entertainments, to celebrate the marriage of the Palsgrave with the Princess Elizabeth.

Three Masques, by three different poets, were invented in honour of this occasion. The Lords’ Masque, presented on Shrove Tuesday, 14 February, 1612-13, was the work of Champion; the Middle Temple and Lincoln’s Inn Masque, presented at Court on the day after, was the performance of Chapman; and the Inner Temple and Gray’s Inn Masque, intended for Shrove Tuesday, and presented at Court on the Saturday following, was the work of Francis Beaumont. Inigo was employed on Chapman’s Masque, and, I believe, on no other. Chapman’s title is curious, and deserves transcription.

“The Memorable Maske of the two Honorable Houses, or Inns of Court, the Middle Temple and Lyncoln’s Inne. As it was performed before the King, at White-Hall, on Shrove Munday at night: being the 15 of February, 1613 [1612-13]. At the Princely celebration of the most Royall Nuptialls of the Palsgrave, and his thrice gratious Princesse Elizabeth, &c. With a description of their whole show; in the manner of their march on horse-backe to the Court from the Maister of the Rolls his house: With all their right Noble Consorts, and most showfull attendants. Invented and fashioned, with the ground and speciall structure of the whole worke, By our Kingdomes most Artfull and Ingenious Architect, Innigo Iones. Supplied, applied, Digested, and written, By Geo: Chapman.” [4to., n.d.]

The performers and their assistants made their "rendezvous" at the Rolls' House, in Chancery Lane, and rode through the Strand, past Charing Cross, to the Tilt-yard at Whitehall, where they made one turn before the King, and then dismounted. The performance was in the Hall (a fine old building, destroyed in the reign of William III.); and the works, as invented and fashioned by "our kingdom's most artful and ingenious architect," are thus described:

"First there appeared at the lower end of the Hall an artificial Rock, whose top was near as high as the Hall itself. This Rock was in the undermost part craggy and full of hollow places, in whose concaves were contrived two winding pair of stairs, by whose greeces the persons above might make their descents, and all the way be seen: all this Rock grew by degrees up into a gold colour, and was run quite through with veins of gold....On the one side of the Rock, and eminently raised on a fair Hill, was erected a silver Temple, of an octangular form, in one of the carved compartments of which was written 'HONORIS FANVM.'"

"Upon a pedestal," (in front, I suppose, of the Temple) "was fixed a round stone of silver, from which grew a pair of golden wings, both faigned to be Fortunes. On the other side of the Rock was a grove. After the speech of Plutus, the middle part of the Rock began to move, and being come some five paces up towards the King, it split in pieces with a great crack, and out break Capriccio," a leading speaker in the Masque. The pieces of the rock "then vanished," and Capriccio delivered his speech. The next change exhibited the upper part of the Rock suddenly turned to a Cloud, discovering a rich and refulgent Mine of Gold, in which the Twelve Maskers were triumphantly seated; their Torch-bearers attending before them. "Over this golden Mine, in an Evening Sky, the ruddy Sun was seen to set; and behind the tops of certain White Cliffs by degrees descended, casting up a bank of clouds, in which awhile he was hidden."

This "Memorable Mask" was doubtless what the poet

himself has called it, "a showe at all parts so novel, conceitful, and glorious, as hath not in this land beene ever before beheld." The cost to the Society of Lincoln's Inn alone was £1086 8s. 11d.<sup>1</sup>

Inigo's income suffered considerably by the untimely death of the Prince of Wales. His prospects, too, were altered; but he was not without friends, or wanting in that self-reliance without which friends are of very little use. He was, moreover, a free man, with the means to travel, partly through his own exertions, but chiefly, there is reason to believe, by the patronage of the Earls of Arundel and Pembroke, now certainly vouchsafed to him. He made a second visit to Italy, taking books of authority with him, and making memoranda wherever he went. His copy of Palladio (the folio edition of 1601), preserved at Worcester College, Oxford, contains an entry dated "Vicenza, Mundaie, the 23rd of September, 1613;" and one of his Sketch books (a thin octavo, in a parchment cover, with green strings, now in the possession of the Duke of Devonshire) exhibits his name on the fly-leaf, with "Roma, 1614," written in his fine, bold hand, beneath it.

The copy of Palladio is as rich with notes in Inigo's handwriting as the Langbaine, in the British Museum, is with the notes of Oldys.<sup>2</sup> One of his entries commences thus: "In the name of God, Amen. The 2 of January, 1614, I being in Rome, compared these desines following with the Ruines themsealves. Inigo Jones." At folio 64 he has written, "The staires at Chambord I saw, being in France, and there are but 2 wayes to ascend, y<sup>e</sup> small hath a waal, w<sup>h</sup> windowes cut out, but this, y<sup>t</sup> seems, was discoursed to Palladio, and he invented of himseelf thes staires." His Palladio

<sup>1</sup> Dugdale's "Origines Juridiciales," p. 285.

<sup>2</sup> This precious volume belonged subsequently to Michael Burghers, the engraver, of whom it was bought 3rd March, 1708-9, by Dr. Clarke, and bequeathed by him to Worcester College.

was his inseparable companion, wherever he went; and contains the names of "Andrea Palladio" and "Inigo Jones," coupled together in his own handwriting—such was his admiration, and such his ambition. At b. iv., p. 41, occurs the following entry: "The Temple of Jove, vulgarly called frontispicio di Nerone, or a basilica, sum call it a Temple of the Sun, and that is likelyest." The book was with him, as appears from his own entries, at "Tivoli, June 13, 1614;" at "Rome, 1614;" at "Naples, 1614;" at "Vicenza, 13 Aug., 1614;" and at London, "26 January, 1614;" *i.e.*, 1614-15. Nor did he cease to carry his Palladio about with him even in his progresses in England, as Surveyor of the Works. The following is written on a fly-leaf.

"The length of the great courte, at Windsour, is 350<sup>fo</sup>, the breadth is 260: this I mesured by paaces the 5 of december, 1619.

"The great court at Theobalds is 159<sup>fo</sup>, the second court is 110<sup>fo</sup> square, the thirde courte is 88<sup>fo</sup>—the 20 of June, 1621.

"The front of Northampton Ho.<sup>1</sup> is 162<sup>fo</sup>, the court is 81<sup>fo</sup>.

"The first court at Hampton Court is 166 fo square.

"The second fountaine court is 92<sup>fo</sup> broade and 150<sup>fo</sup> longe.

"The Greene Court is 108<sup>fo</sup> broade and 116<sup>fo</sup> longe, the walkes or cloysters ar 14<sup>fo</sup> betwene the walles. September the 28, 1625."

Of the Temple of Jove he thus writes, June 13, 1639. "Clemente scoltor Romano tould mee that the ruines of this temple is pulld all downe, to haue the marble, by the Constable Barbannos Collona, by the popes permission: this was the noblest thinge which was in Rome in my time. So as all the good of the ancients will bee utterly ruined ear longe."

On the death, in 1615, of Simon Basil, the Surveyor of the Works, Inigo returned to England to take possession of the office, of which the King had granted him the reversion.<sup>2</sup> His pay commenced from the 1st of October in that

<sup>1</sup> Now Northumberland House, Strand. See Cunningham's "Hand-book for London," *article* Northumberland House.

<sup>2</sup> Webb, p. 123.



year; at the rate of eight shillings a day for his entertainment, eighty pounds per annum for his "recompense of availes," and two shillings and eight pence a day for his riding and travelling charges. His riding expenses were subsequently raised, but the fees I have quoted were the fees of the office at the period of his appointment. He had other emoluments. The warrant to the Master of the Wardrobe, on his first appointment, dated 16 March, 1615-16, directs that he should receive "five yards of broad cloth for a gown, at twenty-six shillings and eight pence the yard; one fur of budge, for the same gown, price four pounds; four yards and a half of baize, to line the same, at five shillings the yard; for furring the same gown, ten shillings; and for making the same, ten shillings." The cost of the livery was therefore £12 15s. 10d.; and this sum was paid to him yearly, as Surveyor of the Works, by the Master of the Wardrobe.<sup>1</sup>

That the Earls of Arundel and Pembroke at this time (if not before) were active in bringing the merits of Inigo before the King, evidence exists in a letter from Lord Arundell to his Countess, dated from "Salisbury, 30 July, 1615:"

"Upon Thursday nexte, the Kinge dineth at Wilton, by which time my lo. of Pembroke hopes M<sup>r</sup>. Jones will be come hither. I tell him I hope he will, but I cannot promise, because I spake not with him of it when I came out of towne. I meane (by God his grace) to be at Arundell on Tuesday or Wednesday, come seavennight, w<sup>th</sup> is the eighth or ninthe of Auguste: if M<sup>r</sup>. Jones come hither, I will bringe him w<sup>th</sup> me; if not, you must w<sup>th</sup> you."

And in a postscript he adds:

"I make noe question but Mr. Jones will soone speake w<sup>th</sup> M<sup>r</sup>. Oldborough, and have under his hand some certainty of his disbursements and employment in Rome. I am sure Mr. Jones will, in his bargayne

<sup>1</sup> Appendix B, p. 46.

w<sup>th</sup> Cimandio, include that picture of his father and uncle w<sup>ch</sup> hanges amonge the rest."<sup>1</sup>

Of the particular purchases which Inigo made while at Rome, for his munificent patron, I am sorry I can give no account. The Earl understood and was fond of every class and description of art. The Arundelian marbles at Oxford, and his patronage of Inigo, Vandyke, and Hollar, will long familiarize and commend his name to the English ear.

Inigo's new appointment found full employment for his time. Our kings had numerous palaces and manor-houses, and were fond of Progresses. There was, consequently, no lack of work. The Surveyor was either riding to superintend repairs, or returning homeward to devise fresh alterations, or busy inspecting the work that had been in hand while the Court was in progress. The pressing nature of his duties occasioned, at times, additional rewards, a few of which I have been fortunate enough to discover in the Accounts of the Treasurer of the Chamber:

"To Inigoe Jones, Surveyor of his Ma<sup>ty</sup> Workes, the Comptroller, Mr. Carpenter, and Clerke of the Woorkes at Whitehall, vpon the Councells warr<sup>t</sup>, dated xv<sup>to</sup> Nouembris, 1620, for performing certen workes in the Starchamber in ffebruary 1616, January and February 1618, and Aprill and Maye 1619, by the space of fortie dayes, and for making of a Hearse for the Queenes funerall . . . . . 1<sup>li</sup>.

"To Inigoe Jones, Surveyor of the Woorkes, Thomas Baldwyn, Comptroller, and Will<sup>m</sup> Portington, M<sup>r</sup>. Carpenter, upon the Councells Warr<sup>t</sup>, dated ultimo Decembris, 1620, for makeing readye and repayringe Elye House, in Holborn, for the Spanish Ambassador . . . . . xx<sup>li</sup>."

He was, moreover, occasionally employed (and with Jonson, there is reason to believe) in devising scenes and machinery for Masques and entertainments at Court. I say *occasionally*, for this sort of expensive amusement, during the latter half of the reign of James I., was of rarer occurrence than it had

<sup>1</sup> Tierney's History of Arundel, p. 424.

been earlier. The King had other tastes and fresh claims for his money; another architect had been introduced, in Inigo's absence;<sup>1</sup> and the two great contrivers of such inventions, Jones and Jonson, had unfortunately quarrelled.

The first occasion of their quarrel no one has told us; that it occurred, however, as early as 1619, is clear, from Jonson's *Conversations with Drummond* in that year. "He said to Prince Charles, of Inigo Jones, that when he wanted to express the greatest villaine in the world, he would call him ane Inigo;" and on the same occasion he observed that, "Jones having accused him for naming him, behind his back, a fool, he denied it; but, says he, I said, He was ane arrant knave, and I avouch it."<sup>2</sup> A reconciliation seems to have been effected, for they were again employed together as before. We shall see, however, that this reconciliation was not lasting; and that, after a short interval, there was a second and a fiercer quarrel.

The dispute with Jonson was varied by a piece of good fortune to Inigo. On Tuesday, the 12th of January, 1618-19, while Jonson was in Scotland, the old Banqueting House at Whitehall was destroyed by fire, and Inigo was ordered to erect a new building, of the same character, on the same site. He was made for such an emergency, as Wren afterwards was for a still greater opportunity. Nor is there, in the history of art, a more remarkable instance of successful rapidity than Inigo exhibited on this occasion. In less than six months after the fire which destroyed the whole building, the ground was cleared—Inigo ready with his design—and the first stone of the new Banqueting House laid. The latter took place on the 1st of June, in the same year (1619).

<sup>1</sup> This was Constantine, an Italian, described by Campion (1614) as "M. Constantine, an Italian, Architect to our late Prince Henry." He is not mentioned by Walpole.

<sup>2</sup> "Ben Jonson's *Conversations with Drummond of Hawthornden*," (printed for the Shakespeare Society) pp. 30, 31.

What was thought of the design may be gathered from the following entry in the accounts of the Treasurer of the Chamber :

“ To Inigo Jones, upon the Counsell's warr<sup>t</sup>, dated 27<sup>th</sup> June, 1619, for making two several models, the one for the Star Chamber, the other for the Banqueting House . . . . . xxxvij<sup>li</sup>.”

This payment to Jones escaped the researches of Vertue and the inquiries of Walpole; but a still more curious discovery, unknown to the same assiduous antiquaries, is the roll of the account of the Paymaster of the Works, of the “Charges in building a Banqueting House at Whitehall, and erecting a new Pier in the Isle of Portland, for conveyance of stone from thence to Whitehall”—a singular roll preserved at the Audit Office among the Declared Accounts. The sum received by the Paymaster was £15,648 3s. The expense of the Pier was £712 19s. 2d., and of the Banqueting House, £14,940 4s. 1d.; the expenditure exceeding the receipts by £5 0s. 3d. The building was finished on the 31st March, 1622; but the account, it deserves to be mentioned, was not declared (*i.e.*, finally settled) till the 29th of June, 1633, eleven years after the completion of the building, and eight after the death of King James: a delay confirmatory of the unwillingness of both father and son to bring the works at Whitehall to a final settlement. Inigo's great masterpiece is described, in this Account, as “a new building, with a vault under the same, in length 110 feet, and in width 55 feet within; the wall of the foundation being in thickness 14 feet, and in depth 10 feet within ground, brought up with brick; the first story to the height of 16 feet, wrought of Oxfordshire stone, cut into rustique on the outside and brick on the inside; the walls 8 feet thick, with a vault turned over on great square pillars of brick, and paved in the bottom with Purbeck stone; the walls and vaulting laid with finishing mortar; the upper story being the Banqueting House, 55 feet in height, to the laying on of the roof; the

walls 5 feet thick, and wrought of Northamptonshire stone, cut in rustique, with two orders of columns and pilasters, Ionic and Composite, with their architrave, frieze, and cornice, and other ornaments; also rails and ballasters round about the top of the building, all of Portland stone, with fourteen windows on each side, and one great window at the upper end, and five doors of stone with frontispiece and cartoozes; the inside brought up with brick, finished over with two orders of columns and pilasters, part of stone and part of brick, with their architectural frieze and cornice, with a gallery upon the two sides, and the lower end borne upon great cartoozes of timber carved, with rails and ballasters of timber, and the floor laid with spruce deals; a strong timber roof covered with lead, and under it a ceiling divided into a fret made of great cornices enriched with carving; with painting, glazing, &c."

The master-mason was Nicholas Stone, the sculptor of the fine monument to Sir Francis Vere, in Westminster Abbey. His pay was 4*s.* 10*d.* the day. The masons' wages were from 12*d.* to 2*s.* 6*d.* the man per diem; the carpenters were paid at the same rate; while the bricklayers received from 14*d.* to 2*s.* 2*d.* the day. These were, I am inclined to believe, rather low rates of remuneration. The Crown, pinched in its expenditure, and ambitious of great undertakings, was often obliged to force men into its employment. This I gather from the Accounts of the Paymaster of the Works, which contain a yearly gratuity "to the Knighte Marshall's man for his extraordinary attendaunce in apprehending of such persons as obstinately refuse to come into his Majesty's Workes." The gratuity was often eight, and occasionally ten pounds.

While the works at Whitehall were in progress, a commission was appointed by the Crown "to plant and reduce to uniformity Lincoln's Inn Fields, as it shall be drawn by way of map or ground plot by Inigo Jones." A careful elevation, or view (painted in oil-colours), of Inigo's plan is

still preserved at Wilton House, the princely abode of the Pembroke family. The view is taken from the south, and the principal feature in the elevation is Lindsey House, on the centre of the west side, which, with its stone façade, stands boldly out from the brick houses which support it on either side. This house, which still remains, was built for Robert Bertie, Earl of Lindsey, General of the King's forces at the outbreak of the Civil War, under Charles I. The front still continues to be admired, though now seen to great disadvantage, from the loss of the handsome-shaped vases which originally surmounted the open balustrade at the top. The internal accommodation was never good; yet the house was long inhabited by persons of distinction, and was for some time the residence of the proud Duke of Somerset. The proportions of the square, which are seen to advantage in the plan at Wilton, are those, it is said, of the base of the Great Pyramid.

Of Inigo's business pursuits at this period he gives the following account, in a letter to Lord Arundel—the only letter of his writing which seems to have been preserved:

*“ To the Right Ho<sup>ble</sup> the Earle of Arundell and Surre, of his Ma<sup>s</sup> most ho<sup>ble</sup> Privi Councill.*

“ Right Ho<sup>ble</sup>,

“ In my jorney to London, I went to Hā. Courte, wher I hearde that the Spanish imbassador came to Kingson, and sent his stewarde to Hā. Courte, who looked on the loginges intended for the imbassador, w<sup>ch</sup> weare in M<sup>r</sup>. Hugines his roomes, but the steward utterly dislyked thos roomes, sainge that the imbassador wold not lye but in the house: besides, ther was no furnitur in thos roomes, or bedding, or otherwyse, nether for the imbassador or his followers: so the stewarde retorning to his lorde, he resolved only to hunt in the parke, and so retorne. But the keeper answered, he might not suffer that, he having receved no order for it; so the imbassador went bake discontented, having had sum smarte sporte in the warrine. But since, my lo. of Nottinghā hearing of this, sent to the imbassador, to excuse the matter, w<sup>ch</sup> the imbassador

tooke verry well, and promised to cō and lie at Hā. Courte before his ma<sup>tie</sup>s retorne; but in my opinion, the fault was chiefly in the imbassador, in not sending a day or two before, to see how he was provided for, and give notice what wold please him.

“Wee have satt on the cōmsion for buildinges, on Monday last, to put in mynd thos who are bound by recognizance, or otherwyse, to conforme.

“The plan of all the incroachments about Paules is fully finished. I hearr that the masons do begin to make up that part of the east end w<sup>ch</sup> they have demolished, not well,—but with uneven courses of stone. I am now going to the m<sup>r</sup>. of the wards, to tell him of itt.

“M<sup>r</sup>. William was verry merry at his departure, and the busshope and he are the ‘greatest’ friends that may be.

“After my departure for London, many of the masons went awaye w<sup>th</sup>out leave, but since, some of thē ar returned; and, for the rest, yf your lo<sup>ps</sup> do shewe sum exemplary punishment, causing thē to be sent up as malyfactors, it will detter the rest frō ever doing the lyke.

“The Banqueting-house goith on now well, though the going of the masons awaye have byne a great henderance to it.

“Thus, with my humble dutye, I rest

“Your Honours ever to be commanded,

“INIGO JONES.<sup>1</sup>

“Y<sup>e</sup> 17 of August, 1620.”

The “Commission for buildings,” to which he refers, was a commission of inquiry into the number and nature of the new buildings erected in London since the accession of James I. Inigo was a member of this commission, and also of a commission formed in 1620 for conducting the repairs at old St. Paul’s.

It was at Wilton, in 1620, during one of the royal Progresses, that Inigo was sent for by the Earl of Pembroke, and “received his Majesty’s commands to produce, out of his own practice in architecture, and experience in antiquities, whatever he could possibly discover concerning Stonehenge.” The result of his inquiries appeared in a folio volume, published three years after his death, from “some few undigested

<sup>1</sup> Tierney’s History of Arundel, p. 436.

notes," which Inigo had left behind him, and which Webb, who calls them such, had "moulded" together, for the purpose of publication. Inigo declared, it is well known, that Stonehenge was a Temple of the Tuscan order, raised by the Romans, and consecrated to the god Cælus—the origin of all things. This monstrous supposition (for such it certainly is) was attacked by Dr. Charlton, and vindicated by Webb; but Inigo and Webb have found no followers, and the wild theory of the great architect is only another illustration of the ignorance of the learned. Inigo was a courtier; and his rough notes, after all, contain perhaps less of his own views upon the subject, than of ingenious illustrations of the hypothesis of the learned sovereign by whose command he had entered on the inquiry.

His next work was the chapel at Lincoln's Inn, commenced in the year 1618, and consecrated on Ascension Day, 1623; Dr. Donne preaching the consecration sermon. This is a piece of well-proportioned bastard Gothic, standing on an open crypt, or cloister, in which the students of the Inn were accustomed to meet and confer, and receive their clients. Sir Christopher Wren's cloisters, in the Temple, were re-erected, after the Great Fire of 1666, for the very same purpose. The Doric pilasters, in the Lincoln's Inn crypt, are curious illustrations of Inigo's love of Romanizing every thing. But it is good Gothic, for the time; and far truer to the details of style, than any thing that Wren chose to pass for Gothic on the Dean and Chapter of Westminster, or on the parish authorities of the City of London.

Two of his best performances belong to this period of his life—the chapel for the Infanta, at Somerset House, in the Strand, destroyed by Sir William Chambers, when the present Government offices were erected on the site of the Protector's palace; and the beautiful watergate to the town house of Villiers Duke of Buckingham, which is still to be seen on the banks of the Thames, at the bottom of the pre-



sent Buckingham Street. The front of the chapel faced the Thames, and presented an harmonious elevation of a rustic arcade with five arches, and five well-proportioned windows between Corinthian pilasters, duplicated at either end. The water gate (quite a masterpiece of architectural harmony) may be looked upon as only a portion of a great building. It was Inigo's misfortune, and our own misfortune as well, that he was not permitted to do much more, on any occasion, than indicate how successful he would have been, had his whole idea been carried into execution. King James's necessities limited Whitehall Palace to a portion only (the Banqueting House): the assassin's knife restricted York House to an instalment only (a water gate): and the Civil War, under Charles I., stopped the restoration of St. Paul's at the magnificent west portico.

The three last Masques which King James lived to see represented, were the joint inventions of Inigo and Jonson. These were called, "Time Vindicated to Himself and to his Honours," acted at Court on Twelfth Night, 1622-3; "Neptune's Triumph for the Return of Albion" (meaning Prince Charles), represented on Twelfth Night, 1623-4; and "Pan's Anniversary, or the Shepherd's Holiday," performed in the early part of 1625. The scene, at the representation of "Time Vindicated," "was three times changed during the time of the Masque, wherein the first that was discovered was a prospective of Whitehall, with the Banqueting House; the second was the Masquers in a Cloud; and the third a Forest." Of the scenery or success of the other Masques we have no account.<sup>1</sup> That the "inventors" were not now at variance may be fairly supposed from the circumstance, that in two of Ben Jonson's Masques, subsequently presented before King Charles I. and his Queen, Inigo was the associate of the poet. "Chloridia," the last represented, was also the last in which Jonson and Jones were joint inventors.

<sup>1</sup> Ben Jonson, viii., 2; Collier's Annals, i., 438.

The cause of their quarrel is related by Mr. Pory, in a letter to Sir Thomas Puckering:—

“The last Sunday, at night, the King’s Masque was acted in the Banqueting House.....The inventor or poet of this Masque was M<sup>r</sup>. Aurelian Townshend, sometime steward to the Lord Treasurer Salisbury; Ben Jonson being for this time discarded, by reason of the predominant power of his antagonist, Inigo Jones, who, this time twelvemonth, was angry with him for putting his own name before his in the title-page; which Ben Jonson has made the subject of a bitter satire or two against Inigo.<sup>1</sup>

“Jan. 12, 1631-2.”

The Masque which gave the offence to Inigo was “Chloridia,” already mentioned; “the inventors Ben Jonson, Inigo Jones.” This was the last of Jonson’s Court entertainments; and the new poets introduced by Inigo’s influence were Townshend, Carew, Shirley, Heywood, and Sir William Davenant. Inigo had now pretty nearly his own way with the poets’ title-pages, and the poets themselves are very grateful to the proud and powerful architect who had brought them forward. “The subject and allegory of the Masque,” says Townshend, “with the descriptions and appearances of the sceanes, were invented by Inigo Jones, Surveyor of His Majesty’s Works.”<sup>2</sup> —“The scene and ornament,” says Shirley, “was the art of Inigo Jones, Esquire, Surveyor of His Majesty’s Works.”<sup>3</sup> Davenant was still more courteous. “The invention, ornaments, scenes, and apparitions, with their descriptions, were made by Inigo Jones, Surveyor-General of His Majesty’s Works; what was spoken or sung, by William Davenant, his Majesty’s servant.”<sup>4</sup> “So much for the subject it selfe,” says Heywood; “but for the rare decorements which new apparell’d

<sup>1</sup> Gifford’s *Memoirs of Ben Jonson*, p. clx.

<sup>2</sup> “*Tempe Restored*,” 4to., 1631.

<sup>3</sup> *Shirley’s Works*, vi., 284.

<sup>4</sup> “*Salmacida Spolia, a Masque, presented by the King and Queen’s Majesties at Whitehall, on Tuesday the 21st day of January, 1639.*” 4to. 1639.

it, when it came the second time to the Royall viewe, (Her Gracious Majestie then entertaining His Highnesse at Denmarke-House, upon his Birth-day) I cannot pretermit to give a due character to that admirable Artist, M<sup>r</sup>. Inego Jones, Master Surveyor of the King's Work, &c., who to every Act, nay, almost to every sceane, by his excellent Inventions, gave such an extraordinary luster; upon every occasion changing the stage, to the admiration of all the spectators: that, as I must ingenuously confesse, it was above my apprehension to conceive; so to their Sacred Majesties, and the rest of the auditory, it gave so general a content, that I presume they never parted from any object, presented in that kind, better pleased or more plenally satisfied." Carew is not so complimentary — for he sins in Jonson's way, by placing his own name before Inigo's, on the title-page. But Carew was "one of the Gentlemen of the Privy Chamber, and Sewer in Ordinary to his Majesty," and therefore could do as he liked.

Jonson, poor, old, and supplanted at Court by the influence of his former associate, sharpened his pen for what he has called "An Expostulation with Inigo Jones;" or, as he has called him, on another occasion, Iniquo Jones.<sup>1</sup> Gifford is inclined to think that only a portion of this satire proceeded from Jonson; but that his view is erroneous is proved by the discovery of a copy of the Expostulation among the Bridgewater MSS., in Jonson's own handwriting.<sup>2</sup> The great dramatist laughs at the "velvet suit" of the great architect, and exclaims, satirically,

"Painting and Carpentry are the soul of Masque;"

while he sneers at what Inigo would like still worse,

"Thy twice conceived, thrice paid for imagery."

The truth is that Jones wanted, as Jonson has it, to be the

<sup>1</sup> Entertainment at Bolsover, 30 July, 1634.

<sup>2</sup> Collier's New Facts, p. 49.

Dominus Do-All of the work, and to engross all the praise. This is Gifford's view, who adds—not unjustly, I am inclined to think—that “an obscure ballad-maker, who could string together a few rhymes, to explain the scenery, was more acceptable to him than a man of talent, who might aspire to a share of the praise given to the entertainment.”

But a paper of couplets, though written, as Howell phrases it, with a porcupine's quill dipt in too much gall, was not enough for Jonson; and the “Master Surveyor” was introduced as Vitruvius Hoop into the poet's next new play. Inigo was angry, and his interest at Court very naturally exerted to suppress the part; successfully, too, it would appear, from the following entry in the Office-Book of the Master of the Revels:

“R[ecieved] for allowinge of The Tale of the Tubb, Vitruvius Hoop's parte wholly struck out, and the motion of the tubb, by commande from my lorde chamberlin; exceptions being taken against it by Inigo Jones, surveyor of the Kings Workes, as a personal injury unto him. May 7, 1633—£2 0s. 0d.”<sup>1</sup>

It argues, it has been said, somewhat of a querulous and waspish disposition in Inigo to raise so loud an outcry on this occasion. “For aught that appears,” says Gifford, “he might have passed unnoticed, and Medley and his Motions been trusted to the patience of the usual audience, without any essential injury to his reputation.”<sup>2</sup> But Gifford, when he wrote this, had wholly overlooked the curious circumstance, that the character of Vitruvius Hoop is not to be found in the play, as it has come down to us. It is easy to believe that the puppet motions in the piece would not have effected the reputation of Inigo; but the original character of Vitruvius Hoop, we may fairly assume, was extremely personal, for “In and In Medlay of Islington corpus and

<sup>1</sup> Malone's Shakspeare by Boswell, iii., 232.

<sup>2</sup> Gifford's Ben Jonson, vi., 237.

head-borough," a softened Vitruvius Hoop, retains enough to mark and hold up Inigo and his peculiarities to public ridicule :

*Squire Tub.* Can any man make a Masque here, in this company?

*To-Pan (a tinker).* A Masque? What's that?

*Scriben (the great writer).* A Mumming or a Shew,  
With vizards and fine clothes.

*Clench (the farrier).* A disguise, neighbour,  
Is the true word. There stands the man can do't, sir;  
Medlay, the joiner, In-and-In, of Islington,  
The only man at a disguise in Middlesex.

*Squire Tub.* But who shall write it?

*Hilts.* Scriben, the great writer.

*Scriben.* He'll do't alone, sir; he will join with no man,  
Though he be a joiner, in design he calls it,  
He must be sole inventor. In-and-In  
Draws with no others in's projects; he will tell you  
It cannot else be feazible, or conduce :

Those are his ruling words, please you to hear 'un?

*Squire Tub.* Yes; Master In-and-In, I have heard of you.

*Medlay.* I can do nothing, I.

*Clench.* He can do all, sir.

*Medlay.* They'll tell you so.

*Squire Tub.* I'd have a toy presented,  
A Tale of a Tub, a story of myself.  
You can express a Tub?

*Medlay.* If it conduce

To the design, whate'er is *feasible* :

I can express a wash-house, if need be,  
With a whole pedigree of Tubs.

*Squire Tub.* No; one  
Will be enough to note our name and family,  
Squire Tub of Totten, and to shew my adventures  
This very day. I'd have it in Tub's Hall,  
At Totten-Court, my lady-mother's house;  
My house, indeed, for I am heir to it.

*Medlay.* If I might see the place, and had survey'd it,

I could say more : for all invention, sir,  
 Comes by degrees, and on the view of nature ;  
 A world of things concur to the design,  
 Which makes it *feasible*, if art *conduce*."

There is more of this ; but Inigo had his revenge. This, the last play of the illustrious author, was maimed by his old associate ; and, when performed at Court by the Queen's players, was, as the Master of the Revels briefly records in his Office-Book, "not liked."<sup>1</sup> Jonson was old in years, feeble in body, and poor in purse. Jones, too, was old (he was of the same age as Jonson), but his health was good—and his purse full.

Whilst this petty quarrel was at its height, Inigo lost his friend, George Chapman the poet, with whom he appears to have lived on terms of the strictest intimacy. I have already had occasion to refer to the warm language of approbation bestowed by the translator of Homer upon Inigo, in his printed account of the memorable Masque in which they had been united. But Chapman was not content with this single encomium. To Inigo he inscribes his translation of Musæus ; and Inigo repaid the poet's compliment and friendship by erecting a monument to his memory in the churchyard of St. Giles's in the Fields, where, on the south side of the church, it is still to be seen.

His next works of importance, in the higher line of his profession, were the great West Portico of old St. Paul's, and the Queen's House at Greenwich. St. Paul's was in a sad state of decay, and it was the wish of the King and of Archbishop Laud that the whole edifice should have been rebuilt by Inigo. This will account for the unseemly addition he is accused of making, when he placed a classic portico before a Gothic cathedral. It was not as a part of old St. Paul's that Inigo designed his magnificent west front, but as an instalment of a new building. The King under-

<sup>1</sup> Malone's Shakspeare by Boswell, iii., 236.

took the whole repairs, without having, or wishing to have, as he has himself expressed it, "any to share in the honour of that particular with us:"<sup>1</sup> and the new structure which Jones erected was worthy of the situation and the King's liberality. The nave of old St. Paul's had been too long desecrated, as a lounge, or place of general meeting, for people in quest of news; for dinnerless persons, to dine with Duke Humphrey; and for servants out of employment, in search for masters. Inigo's portico was designed to remove this desecration from the nave to the exterior of the building; and, in order to get ample room for the numbers who frequented the building, the church of St. Gregory, by St. Paul's, was marked out for removal by the ambitious architect. A parish church in Inigo's days, however, was not so easily removed as modern architects have since found such matters to be; and every interest and exertion were made by the local authorities to preserve their church. One of the North family (to whom we are indebted for so much curious contemporary knowledge) has given the following account, in a News-Letter of the time:

"The business of St. Gregory's church was moved by my lord and me to many of the great lords, who concluded the King's resolution for removing the church was fixed, and would not be altered upon any reason the parish or we could alledge to the contrary. My lord treasurer [Juxon, Bishop of London] cannot save the Hall and Chapel of London House; but down they must go, to make a clear passage about Paul's Church."<sup>2</sup>—*Sir John North to Dudley North, March 22, 1637.*

Old St. Paul's is described by Fuller as being truly the mother church, having one babe in her body—St. Faith's—and another in her arms—St. Gregory's. It was the church in her arms that Inigo began to remove, and would have soon demolished, had the King's affairs been at the time in a more

<sup>1</sup> Wilkins's Concilia, iv., 492.

<sup>2</sup> Gentleman's Magazine for October, 1846, p. 384.

prosperous condition. But it was now Inigo's turn to be annoyed. The parishioners of St. Gregory laid their complaint before the House of Commons, and the Commons sent it on to the Lords, with a Declaration appended, that the parishioners deserved redress, and that proceedings should be taken against the King's architect for the demolition he had caused. The Complaint of the parishioners has not reached us, but the Declaration of the Commons contains some curious characteristics of Inigo's manner.<sup>1</sup> He is accused of saying that he would not undertake the repairs at St. Paul's, "unless he might be the sole monarch, or might have the principality thereof"—a harmless charge, indeed, but personally interesting, from the curious confirmation it supplies to the truth of Jonson's satire. The rest is, however, more offensive. He first pulled down a portion of the church, and then threatened, "that if the parishioners would not take down the rest of it, then the galleries should be sawed down, and with screws the materials of the said church should be thrown down into the street;" but finding this of no avail, he further threatened, "that if they did not take down the said church, they should be laid by the heels." The Declaration of the Commons brought Inigo before the House of Lords, and his answer to the charge was that he was not guilty of the offence in such manner and form as the Declaration expressed. Inigo gained time in this way, but the decision was against him; and the great architect not only saw his noble work of re-construction at a stand-still, but the very stones he had quarried and conveyed to the city made over to the parishioners of St. Gregory's for the rebuilding of their church.<sup>2</sup>

The Queen's House at Greenwich was begun by Anne of Denmark, Queen of James I., and completed by Henrietta

<sup>1</sup> Nalson's Collections, vol. ii., p. 728.

<sup>2</sup> Dugdale's St. Paul's, 2nd ed., 1716, p. 146.



Maria, the Queen of Charles I.<sup>1</sup> The name of Henrietta, and the date, 1635, the period of its completion, are still to be seen on the front of the building. It is now the Naval School; and when viewed from the river, stands as it were in the very centre of Greenwich Hospital. The interior decorations were by Horatio Gentileschi; and one of his ceilings, but much damaged, is still to be seen in the saloon. The old palace of our sovereigns at Greenwich stood westward of the Queen's House; and the small fragment facing the river—all that is now standing—contains six pilasters, with the caricature faces which Gerbier ridiculed in the works of Inigo and Webb. Charles II. set about the rebuilding of the Palace, and Webb was employed as Denham's assistant, in its reconstruction.<sup>2</sup> The portion rebuilt by Webb—from, it is said, the design of Jones—was introduced by Wren into the general arrangement of Greenwich Hospital, and still forms the river front of the west side of the great square.<sup>3</sup>

Another important work of this period of Inigo's career was the Theatre of the Hall of the Barber-Surgeons in Monkwell Street, in the city of London. The room contained four degrees of cedar seats, one above another, in elliptical form, adorned with figures of the seven Liberal Sciences, the twelve signs of the Zodiac, and a bust of King Charles I. The roof was an elliptical cupola.<sup>4</sup> This, as Walpole calls it, "one of the best of Jones's works," was repaired, in the reign of George I., by the Earl of Burlington, the architect, and pulled down in the latter end of the last century, and sold for the value of the materials. "The designe of the Chirurgion's Theatre," an oval, dated "1636," is pre-

<sup>1</sup> Philipott's Survey, p. 162; Lysons' Environs, iv., 436, 453.

<sup>2</sup> Evelyn, 19 October, 1661; 24 January, 1661-2.

<sup>3</sup> Appendix D, p. 48.

<sup>4</sup> Hatton's New View of London, 8vo., 1708, p. 597.

served in the portfolio of Jones's drawings at Worcester College, Oxford.

While Jones was disputing with the parishioners of St. Gregory, and actively engaged in rebuilding the Cathedral of St. Paul, he was also employed in planning the great square, or Piazza, of Covent Garden, for the Earl of Bedford. The square was formed about the year 1631, though never completed; and, as I believe, never designed in full. The Arcade, or Piazza, was carried along the whole of the north and east sides; the church completed the west; and the south was girt by a grove of trees, and the garden-wall of Bedford House, in the Strand. The northern side was called the Great Piazza; the eastern side, the Little Piazza.<sup>1</sup> "In the Arcade," says Walpole, "there is nothing very remarkable; the pilasters are as errant and homely stripes as any plasterer would make." This is true to the present appearance of the Arcade, though hardly true in Walpole's time, when the whole elevation remained as Inigo had built it, with stone pilasters on a red brick frontage. The pilasters, as we now see them, are lost in a mass of compo and white paint; the red bricks have been whitened over, and the pitched roofs of red tile replaced with flat slate.

The church, the leading feature in the square, was commenced in 1631, and not finished or even consecrated till the 27th of September, 1638. When the Earl of Bedford sent for Inigo, he told him he wanted a chapel for the parishioners of Covent Garden; but added, he would not go to any considerable expense. "In short," said he, "I would not have it much better than a barn." "Well, then," replied Jones, "you shall have the handsomest barn in England." It was built originally of brick, with Tuscan columns of stone, to the portico, and a roof covered with red tiles. Jones was present at its consecration by Juxon.<sup>2</sup> Lord Burlington

<sup>1</sup> Cunningham's Handbook for London, *article* Piazza.

<sup>2</sup> Harl. MS., in British Museum, No. 1831.

repaired it with care and reverence in 1727; and in 1795, on its total destruction by fire, it was rebuilt of stone, by the elder Hardwick, on the plan and in the proportions of the original structure. Of the first church built by Inigo there is a view by Hollar.

This was the last of his works; for, though he lived fourteen years longer, with his mind unimpaired, and his portfolio full of noble designs for palaces and private houses—the Civil War diverted men's thoughts and means from the peaceful employments of architecture, and found for the King and his nobility other and sterner occupations than superintending squares, or rebuilding palaces. The stones quarried to restore St. Paul's were taken, we have seen, to rebuild St. Gregory's: Whitehall was left unfinished: Greenwich was a mere fragment of a large design: and the masons and workmen in the squares of Lincoln's Inn and Covent Garden took to arms, and fought for King, or Commons, as interest or inclination led them. Poets, actors, and engravers, were alike thrown out of their usual occupations. Davenant, the Poet-Laureate, became lieutenant-general of ordnance, under the King; Wither, Governor of Farnham, for the Parliament; while Robinson, the actor, Hollar, Peake, and Faithorne, the engravers, and one still greater, Inigo Jones himself, were taken with arms in their hands at the siege of Basing.<sup>1</sup>

The history of the twelve last years of his life, if authentically written, would be little more, there is reason to believe, than a history of anxieties and disappointments. He was not only imprisoned, but was fined for his loyalty. His office of Surveyor was at the best but nominal; for he was neither employed as Surveyor, nor paid as one. But he had saved money, which in those perilous times he was at a loss how to preserve. There were others in the same difficulty;

<sup>1</sup> Carlyle's *Cromwell*, ii., 259, 2nd edition.

and Inigo, uniting with Nicholas Stone, the sculptor, buried his money in a private place near his house, in Scotland Yard. That he had all the fears which Pepys, in a similar situation, so well describes, it is not too much to imagine; and he had need for alarm. The Parliament published an order, encouraging servants to inform of such concealments; and, as four of the workmen were privy to the deposit, Jones and his friend removed it privately, and with their own hands buried it in Lambeth Marsh.

He had now survived the friends to whom he was indebted for his advancement, the poets with whom he had been associated, and the patrons to whom he owed his appointments. He had lived to see King Charles beheaded in the open street, before his own Banqueting House, at Whitehall—Ben Jonson and Chapman at rest, in Westminster Abbey and the churchyard of St. Giles in the Fields—and the Earl of Arundel and both the Earls of Pembroke, William and Philip, gathered to their ancestral vaults. Grief, misfortunes, and old age, at last terminated his life. He died at Somerset House, in the Strand, on the 21st June, 1652,<sup>1</sup> in his seventy-ninth year, and on the 26th of the same month was buried, by his own desire, by the side of his father and mother, in the church of St. Bennet, Paul's Wharf; where a

<sup>1</sup> The blunders about the period of Jones's death are almost beyond belief. Antony Wood says he died 21 July, 1651, and adds—"so I have been informed by the letters of James Webb, of Butleigh, in Somersetshire, Gentleman, son of John Webb, who married the cousin-german of the said Inigo Jones" (*Ath. Oxon.*, ii. 423, ed. 1721). Kennet says he died 22 May, 1651 (*Ath. Oxon.*, by Bliss, iii., 806). Walpole copies Wood; and Walpole's editor (Dallaway) correcting his author, says he was buried 26 June, 1632. Allan Cunningham says he died in June, 1653 (*Lives of British Artists*, vol. iv., p. 138). I have examined the Register of St. Bennet's, and find that he was buried 26 June, 1652. The errors about Webb's relationship to Inigo are equally absurd. Some call him his nephew, others, his son-in-law. He was neither.

monument of white marble, for which he left one hundred pounds, was erected, with the following inscription:

Ignatius Jones, Arm.  
 Architectus Reg. Mag. Brit. celeberrimus  
 Hic jacet.  
 Aul. Alb. Reg. ædificavit  
 Templum D. Pauli restauravit:  
 Natus Id. Julii MDLXXII.  
 Obiit xi[x] cal. Junii MDCLI[I].  
 Vixit Ann. lxxix D<sup>es</sup> xxx iix.

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Uxoris Patruo amantissimo  
 Præceptori suo meritissimo  
 Hæres et Discipulus  
 Posuit Moerens Johan. Webb.<sup>1</sup>

It stood against the north wall, at some distance from his grave, and was destroyed in the Great Fire of 1666.<sup>2</sup> I could wish that Wren, in rebuilding the church, had rebuilt the monument.

He was never married, and the bulk of his property he bequeathed to John Webb, his executor, described, in his will,<sup>3</sup> as having married "Ann Jones, my kinswoman." Webb was a native of London, and educated at Merchants Tailors' School. He was also the pupil of Jones, and succeeded to his master's collection of designs, of which he made good use. He wrote, as has been already mentioned, "A Vindication" of Inigo's "Stonehenge Restored;"<sup>4</sup> and died 24 October, 1672, at Butleigh, in Somersetshire, on the same

<sup>1</sup> Kennet, in Wood's Ath. Ox., by Bliss, iii., 806.

<sup>2</sup> Wood's Ath. Ox., iv. 753.

<sup>3</sup> Appendix E, p. 49.

<sup>4</sup> The dedication is dated from Butleigh, in Somersetshire, 25 May, 1664; and the book was published in folio in 1665. Catherine Webb, the grand-daughter of the architect, and the last of the Webbs of Butleigh, married a Mr. Riggs; but neither of them survived their marriage, or each other, above ten days. The widow left the Right Honourable

day that he made his will. His wife was his executrix, and all his "library and books, and all prints, and cuts, and drawings of architecture," were left to his son, William Webb, with strict injunctions that they should be kept together. How long this injunction was obeyed, I am not aware: but the collection — or at least a large part of it — belonged, in Aubrey's time, to Oliver, the City Surveyor,<sup>1</sup> and subsequently to Dr. Clarke and the Earl of Burlington. Dr. Clarke's collection was bequeathed by him to Worcester College, Oxford, where it is still to be seen; and the Earl of Burlington's portion has since descended to the Duke of Devonshire. Of Oliver's Collection I can find no other account than Aubrey's. That Jones's library was a good one, for the period in which he lived, may be inferred from Peacham; who observes, in his "Complete Gentleman," that he could only find Vasari in the library of Inigo Jones and in one other library.

His face is rendered familiar to us by the noble portraits of Vandyck, to whom he sat at least twice. The finished picture went, with the Houghton Collection, to St. Petersburg, but the sketch *en grisaille*, engraved by Hollar, in 1655, for the first edition of the "Stonehenge Restored," is in this country, and is now in the possession of Major Inigo Jones, 11th Hussars, who has caused the picture to be carefully engraved, at his own expense, for the present account of the life of his great relative.<sup>2</sup> Vandyck and Jones were

James Grenville heir to her estate at Butleigh; from whom it descended to the present Dean of Windsor, the great-nephew of Mr. Grenville. The Webbs purchased it of the Symcocks.

<sup>1</sup> Aubrey's Lives, ii., 411. "Mr. Oliver, the City Surveyor, hath all his papers and designs, not only of St. Paul's Cathedral, &c., and the Banqueting House, but his designs of all Whitehall, suitable to the Banqueting House; a rare thing, which see."

<sup>2</sup> A portrait of Inigo, by Vandyck, in the possession of Lord Darnley, was exhibited at the British Institution, in 1820. Lord Yarborough has a clever copy of the portrait, *en-grisaille*, introduced into a composition

asked together to the dinners of the Painters' Stainers' Company, as appears by an entry in the Company's books; an honour which was considerable, and looked upon as such. They were friends; and Inigo's skill "in designing with his pen" was described by Vandyck "as not to be equalled by whatsoever great masters of his time, for boldness, softness, sweetness, and sureness of his touches."<sup>1</sup> Notices, however trifling, that relate to two such men, cannot be devoid of interest, even to the general reader.

Inigo lived in Scotland Yard,<sup>2</sup> was a Roman Catholic, and paid periodical fines to the overseers of the poor of St. Martin's in the Fields, for the privilege of eating flesh in Lent. The necessity that rendered the privilege requisite is unknown; but that he had his ailments may be gathered from the following prescription, written with his own hand at the end of his companion Palladio:

*"For the spleene and vomiting mellencoly—my owne.*

"Take capers, and first wash of the vineger with warme water, then sett them on the fier in a scillett, and lett them boyle up on or too waumes, and take them of and straine the water from them in to a cullender, and kepe them in a pipkin: take aurance and wash them well, and then plump them on the fiere, and straine them out in to a cullender,

picture of ornaments, implements, &c. Major Inigo Jones has a copy of the Houghton picture which was given to a member of his family by Speaker Onslow, who considered it to be an original; but it is too poor for Vandyck's own hand. Lot 65 of the first day's sale of Vertue's pictures, was "A Head of Inigo Jones," said to be by "Vandyke." There is an original portrait of him on the staircase at the Ashmolean: but it is not like the received portraits, and is a poor performance. His head, engraved in an oval by Villamoena, and set in a kind of mural tablet, has this inscription:

INIGO . JONES . ARCHITECTOR .

MAGNAE . BRITANIAE

F . VILLAMOENA . F

This was engraved in Jones's life-time. Villamoena died about 1626.

<sup>1</sup> Webb.

<sup>2</sup> Appendix C, p. 47.

and keep them in an other pipkin; take too spunfules, or less, of each of thes, mix them togeather, and eat them for a breakfast, and you may drink after them. This cured mee of the sharpe vomitinges w<sup>ch</sup> I had hadd 36 yeares, but it is the frequent youse of them that doth the effect. This also hath cured many of the stoppings of the spleene, who I have taught it to. I sumtimes youse sallett oyle with them, but it must bee very good. I doe many times eat them with meat for a sallett, when I can not eat them in the morning."

To this he has added a marginal note—"Aproved by many, as my Lo. Newcastle, Mr. Herbert, Mr. Ouldsworth." The date of the entry is about 1638.

Among the works actually erected, assigned on good grounds to Inigo, and not already mentioned, I would include the following:—The Cabinet for the King's pictures at Whitehall, and the Queen's Chapel, at St. James's; a front at Wilton—since disfigured—and a grotto at the end of the water; the middle parts of each end of the quadrangle, at St. John's College, Oxford; Cobham Hall, in Kent, built for the Duke of Richmond and Lenox, and now the seat of Lord Darnley; Coleshill, in Berkshire, built for Sir Mark Pleydell, and now the seat of the Earl of Radnor; the Grange, in Hampshire, the seat of Lord Ashburton, and since altered by the late Mr. Wilkins. "It is not a large house," says Walpole, who writes before the alterations, "but by far one of the best proofs of his taste—the hall, which opens to a small vestibule, with a cupola, and the staircase adjoining, are beautiful models of the purest and most classical antiquity"; a gate at Oatlands, still standing; a gate at Holland House, Kensington, still there, but stupidly divided; a gate at Beaufort House, Chelsea, removed by Lord Burlington to Chiswick; and Wing, in Buckinghamshire, pulled down by Sir William Stanhope. One of the best examples of his art is omitted by his biographers—Ashburnham House, in Westminster, which is still standing, with its noble cupola and staircase. Some of the houses in Great Queen Street,



Lincoln's Inn Fields, in one of which the great Lord Herbert of Cherbury died, were of his design, and carry the fleur-de-lys, in compliment to Queen Henrietta Maria, daughter of Henry IV., of France. There is a tradition preserved by Bagford, that the present Queen Street was originally designed as a square, and that it was built at the charge of the Jesuits.<sup>1</sup>

Among the works of a more doubtful character, attributed to Inigo, the following may be named:—Albins, in Essex; Pishiobury, in Hertfordshire, built for Sir Walter Mildmay; Charlton House, in Kent, built for Sir Adam Newton; Amesbury, in Wiltshire; Gunnersbury, near Brentford; Chevening, in Kent; the front to the garden of Hinton St. George, in Somersetshire; a front at Castle Ashby, in Northamptonshire; Chilham Castle; the tower of the church at Staines, where he is said to have lived some time; a part of Sion House, near Brentford; Brympton, in Somersetshire, the mansion of Sir Philip Sydenham; part of the church of St. Catherine Cree, in Leadenhall Street; a bridge at Gwydder, in Wales, on the estate of the Duke of Ancaster; Drumlanrig Castle, in Dumfriesshire; Heriot's Hospital, in Edinburgh; and the more modern part of Glamis Castle.<sup>2</sup> Amesbury and Gunnersbury (now no longer standing) were built by Webb, perhaps from Inigo's designs, and others are of an earlier or a later date. The Council Room of Heriot's Hospital is quite in Inigo's manner, and I am inclined to think that the whole building was of his design.

That the designs of Inigo were not restricted to a new Whitehall, and palaces at Greenwich, Newmarket, and in the Strand (on the site of Somerset House), the portfolio of his drawings at Worcester College affords most striking evidence. In this valuable folio are found, "upright for my Lord Maltravers his house at loatsbury, 1638"—

<sup>1</sup> Cunningham's Handbook for London, *article* Queen Street.

<sup>2</sup> Sir Walter Scott's Misc. Works, xxi., 97.

“Mr. Surveyor’s designe for Sr Peter Killigrew’s house in the Blackfriars”—“ceiling of the Countess of Pembroke’s bed-chamber”—“ceiling of the great staire at Wilton”—“for the ceiling in the Cabinet-Room, Wilton, 1649”—“ceiling of the Countess of Carnarvon’s bed-chamber”—“ceiling of the Countess of Carnarvon’s withdrawing-room”—an enriched and gilt ceiling, in panels, for York House, with the Duke of Buckingham’s motto, “Fidei Coticula Crux,” worked in, as on the Water Gate; “wainscott and moulds for the Consultation Room at Physician’s College,” dated 1651, and marked “not taken;” with designs for temples, (Parthenon-like, with statues and pediments filled with sculptures) for churches, one which Gibbs must have seen, and another with obelisks on towers—“for a Fountain in a Wall at Greenwich, 1637”—for “Exchanges or Merchants’ Piazzas”—and for the “Office of the Works at Newmarket.” In the same folio I observed an exquisite pencil drawing for a portion of the Banqueting House, with the statues; an early and different design for the church in Covent Garden; a most delicately pencilled drawing of the Portico to St. Paul’s, with the statues; a design “for the modell of the Star Chamber,” dated 1617; and two “uprights” (one especially fine and large) “of the Palace at Somerset House,” dated “1638,” and marked “not taken;” an elevation and ground-plot for a new house for the Earl of Pembroke, on the site of Durham House, in the Strand, and signed “John Webb.” The ground-plot is marked “not taken,” and dated 1649.

Besides the original Sketch Book already mentioned, of which a few copies have been made in complete facsimile, the Duke of Devonshire possesses, as Mr. Collier informs me, a collection of designs for habits and Masques at Court, mounted in two folio volumes; some boxes of architectural drawings, many perhaps by Webb; and others of roughly-coloured designs for scenery in Masques, carrying upon them the splashes of the distemper colour with which the scenes

were painted. A small collection of his plans for shifting scenery in Masques is preserved among the Lansdowne MSS.<sup>1</sup> in the British Museum.

I cannot conclude this account of the Life of Inigo Jones without pointing out a singular and important error which Walpole commits, in his account of Jones: an error perpetuated by Allan Cunningham, and by other authors who have written the life of the great architect. Walpole ascribes to Philip Herbert, fifth Earl of Pembroke and Montgomery, some rambling, incoherent, manuscript notes, written about Jones in the first edition of the "Stonehenge Restored," formerly in the Harleian Library. That these notes, however, could not have been written by Philip, the eccentric Earl, may be determined by a couple of dates. The Earl, who is said to have written them, died in 1650, and the book in which they are written was published in 1655.<sup>2</sup>

PETER CUNNINGHAM.

Victoria Road, Kensington,  
28 September, 1849.

<sup>1</sup> Lansdowne MSS., No. 1171.

<sup>2</sup> The notes in question were written, I suspect, by Sir Balthazar Gerbier. I may be excused, perhaps, for mentioning in a note (and my readers perhaps will thank me for the information), that by far the best account of Inigo's New Whitehall and of his magnificent West Portico of St. Paul's will be found in the fourth volume of Allan Cunningham's *Lives of British Artists*.

APPENDIX  
TO  
THE LIFE OF INIGO JONES.

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A.

[*From the Book of Orders and Decrees of the Court of Requests, preserved in the Chapter House at Westminster.*]

Jones } Decimo octavo die Novembris, A<sup>o</sup>. R. Rne Elizabethhe, &c.  
Baker } xxxij<sup>o</sup>. [1589].

Uppon the opening and debating of the matter in varyance depending in the Quenes Ma<sup>tyes</sup> honorable Court of Requests, betweene Enego Jones, of the Cittie of London, Clothworker, compl<sup>t</sup>, and Richard Baker, of the same cittie, Baker, def<sup>t</sup>, concerning in effect the stay of the proceeding of the said def<sup>t</sup> in an action of debte by him heretofore commenced at the common lawe against the compl<sup>t</sup>, uppon an obligation wherein the same pl<sup>t</sup> standeth bound unto the def<sup>t</sup> in the some of fower-score poundes, with condition for the sure payment of lx<sup>li</sup> at a day certen limited by the said condition, some part of which said debte of lx<sup>li</sup> the said compl<sup>t</sup> by his bill alledgeth to be heretofore by him satisfyed and payed unto the said def<sup>t</sup>. And that for the residue of the said debte beinge xlvij<sup>li</sup>, yt was compounded and agreed betweene the said pl<sup>t</sup> and def<sup>t</sup> that he, the same def<sup>t</sup>, would accept and receive the same at the handes of the pl<sup>t</sup>, after the rate of x<sup>s</sup> euery moneth, untill the said debte of lx<sup>li</sup> were fully satisfyed and payed, as by the said compl<sup>ts</sup> bill more at large is sett furthe and alledged—for the full and finall ending of which said cause yt is this day by the Quenes Ma<sup>ty</sup> said counsaill of this said Court, by and with the full consent and agreement of both of the said parties and of their counsaill learned—ordered and decreed that the said

compt shall forthwith confesse the said action so being commenced against him at the common lawe uppon the sayde obligation as is before declared; and that immediately upon the confession thereof an indenture of defeasance or covenants shalbe made betweene the said parties, by and with the consent of the said counsaill learned of both the said parties, whereby it shalbe covenanted and agreed betwene them, that if he, the said compt, or his executors or assignes, or any of them, shall hereafter continue the true payment of the said somme of tenne shillings unto the said def<sup>t</sup>, his executors or assignes, monethly, every moneth, x<sup>s</sup>, one consequently ensuinge another, untill the said remaynder of the said debte of lx<sup>li</sup>, being fiftie five poundes, be fully satisfied and payed, the first payment thereof to commence the last day of the moneth of December next, that then neither he, the said def<sup>t</sup>, his executors or assignes, nor any of them, shall hereafter at any time take any advantage or sue for any execution against the said pl<sup>t</sup>, his executors, or assignes, uppon the said action so being by him confessed, as is aforesaid: And if the sayde compt shall hereafter at any time make any defaulte of the said monethly payment of the said somme of x<sup>s</sup>, yet notwithstanding it is by the said counsaill, by and with the full consent of the said partie def<sup>t</sup> ordered that neither he, the same def<sup>t</sup>, his executors or assignes, nor any of them, shall hereafter at any time sue any execution uppon the said confession of the said action untill such time as he, the said def<sup>t</sup>, his executors or assignes, shall haue made her Ma<sup>ties</sup> said Counsaill of this said Court, which then shalbe for the time being, privie and acquainted of the said breache or default of payment of the said somme of x<sup>s</sup> monethlie, and that thereuppon the said def<sup>t</sup> shall for non payment thereof obtaine license of her Ma<sup>ties</sup> said Counsaill of this said Court, to take execution against the said compt, uppon the said confession, for so much as to them shall then appeare to remaine unsatisfied of the said debte of lx<sup>li</sup> before mentioned, and not above.

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B.

[*Addit. MS., British Museum, No. 5,755 Original.*]

JAMES R.

Wee will and comaund you, imediatlie upon the sight hereof, to deliuer, or cause to be deliuered, unto o<sup>r</sup> welbeloued servaunt, Inigo

Jones, whome wee have appointed to be S<sup>r</sup>veyor of o<sup>r</sup> Works, in the roome and place of Simon Basill, deceased, these p<sup>r</sup>cells hereafter following for his Lyverie, That is to saie, five yards of broad clothe for a gowne, at twentie six shillings and eightpence the yard, one furr of Budge for the same gowne, price four pounds; four yards and a half of baies, to lyne the same gowne, at fve shillings the yard: for furring the same gowne ten shillings; and for making the same gowne ten shillings. And further o<sup>r</sup> pleasure and comandement is, that yearlie, from henceforth, at the feaste of All Saints, you deliuer or cause to be deliuered unto the said Inigo Jones, the like p<sup>r</sup>cells, for his Livery, w<sup>th</sup> the furring and making of the same, as aforesaid, during his naturall lief. And these o<sup>r</sup> Lres, signed w<sup>th</sup> our owne hand, shalbe yo<sup>r</sup> sufficient warrant, dormant, and discharge, in that behalf. Given under o<sup>r</sup> signet, at o<sup>r</sup> Pallace of Westm<sup>r</sup>, the sixteenth day of March, [1615-16] in the thirteenth yeare of o<sup>r</sup> raigne of England, Fraunce, and Ireland, and of Scotland the nine and fortieth.

To o<sup>r</sup> right trustie and welbeloued James Lord Hay,  
M<sup>r</sup>. of o<sup>r</sup> Greate Wardrobe now being, and to the  
M<sup>r</sup>. of the same that hereafter for the time shalbe.

JAMES HAY.

---

C.

[*Audit Office Enrolments, vol. ii., p. 404.*]

Charles, by the Grace of God, &c.—to the Threar and underthrear of or Excheq<sup>r</sup> now being, and w<sup>ch</sup> hereafter from the tyme shalbe, and to all other our officers and ministers to whome it may appertaine—Greeting. Whereas the Surveyors of the Workes unto our predecessors haue formly had a dwelling house in o<sup>r</sup> pallace of Westminster belonging unto them, as incident to that place, untill the same was to their preiudice alienated from them: And forasmuch as we are given to understand that in the tyme of o<sup>r</sup> late deare father, King James, of happye memory, deceased, one Symon Basill, Esqe, being then Surveyor of the Workes, had a dwelling house in the office of o<sup>r</sup> workes, called Scotland yeard, w<sup>ch</sup> house, together w<sup>th</sup> some storehouses there, being pulled downe by the sayd Symon Basill, hee procured a Lease of that part of the said yard, and built severall houses thereupon for his owne private benefitt, soe as o<sup>r</sup> Surveyor

hath paid a ffine, and is answerable for a yearely rent to the value of forty sixe poundes p. ann. for one of the houses. Wee doo therefore make known to you, o' said Threar and Underthrear, that of o' speciale grace and ffavor unto o' trustie and welbeloved Servant, Inigo Jones, Esq', now Surveyor of o' Workes, as well in consideracion of his good and faithfull service done both to our said late deare ffather and to us, as for diverse other good consideracions us hereunto moving, wee are pleased to give and graunte unto him the some of forty sixe pounds of currant money of England p' ann., for the rent of his said dwelling house, and doe by these presents will and command you, aswell the officers of o' Workes, to enter the same monethly, w<sup>th</sup> other allowaunces and enter-teynem<sup>te</sup>, as alsoe the paymaster of o' said workes now being, and that hereafter for the tyme shalbe, out of o' Treasure from tyme to tyme remaying in his handes and custodie, to pay unto the said Inigo Jones the said allowaunce of fortie sixe poundes p' ann., for the rent of his sayd house, in such manner as other allowaunces and enter-tey<sup>ts</sup> of that office are usually paid, the first payem<sup>t</sup> to begin from the ffeast of the Annun-ciacon of the blessed Vergine Mary last past before the date hereof, and to continue during his naturall life. And these o' lres shalbe sufficient warr<sup>t</sup> and discharge, aswell to the said Payemaster of o' workes, for the due paye<sup>t</sup> of the sayd some of fortie sixe poundes pr ann., as to the Auditors of o' Imprests and all other o' officers whom it may concern, for giving allowaunce thereof from tyme to tyme upon his Accomptes. Given under o' signet, at o' pallace of Westminster, the third day of Aprill, [1629] in the ffifth yeare of o' Raigne.

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D.

[*Audit Office Enrolments, vol. vi., p. 129.*]

CHARLES R.

Trusty and welbeloved, Wee greet you well. Whereas wee haue thought fit to employ you for the erecting and building of Our palace at Greenwich, Wee doe hereby require and authorize you to execute, act, and proceed there, according to your best skill and judgment in Architecture, as our Surveyor Assistant unto S<sup>r</sup> John Denham, K<sup>nt</sup> of the Bath, Surveyor General of Our Works, with the same power of executing, acting, proceeding therein, and graunting of Warrants for

stones to be had from Portland, to all intents and purposes, as the said Sir John Denham have or might have: And hereof the officers of Our Workes, and Hugh May, Esq., Paymaster of the same, are to take notice and accordingly to conforme unto this Our Royal Pleasure: And Our further Will and Pleasure is, that the said Officers and Paymaster doe and shall from tyme to tyme make allowance and payment unto you of the salary of Two Hundred Pounds pr ann., with your traueiling Charges upon our services as the said Sir John Denham hath, and that the said salary of Two Hundred Pounds per ann. and traueiling Charges be entred monthly in the Bookes of Accompt of Our Officers' Entertainment, and payment made thereof, according to the said entry, out of the first Moneys that shall be receaued after it is entred, with proporconable arreares to be paid unto your Executors or Assignes since the beginning of January, 1663: and the same to continue during Our Pleasure; Giuen at our Court at Whitehall, the 21st day of November, 1666: in the eighteenth year of Our Raigne.

By his Ma<sup>ties</sup> Comaund,

WILL MORICE.

To Our Trusty and Welbeloued  
John Webb, of Butleigh, in Our  
County of Somerset, Esq<sup>re</sup>.

Let the Orders establisht for the present payments of the Ordinary of the Office of the Workes be duly kept, and not interrupted by this or any other Warrant that concernes any prticular Workes. But that observed, let M<sup>r</sup>. Webb be paid this Salary and Arreares out of those Monies that are or shalbe assigned particularly unto the building of His Ma<sup>ts</sup> Workes. And the Auditors of the Imprest are to allow the same.

February 28th, 1666.

T. SOUTHAMPTON.

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E.

THE WILL OF INIGO JONES.

*Extracted from the Registry of the Prerogative Court of Canterbury.*

In the name of God, Amen. I, Inigo Jones, of the Parish of St. Martin in the Feilds, in the County of Midd., Surveyor of the Works to the late King and Queens Mat<sup>rs</sup>, aged seaventy-seaven yeares, being in perfect

E



health of mind, but weake in body, doe make and ordayne this my last Will and Testament in manner and forme ffollowing. That is to say, Imprimis, I commend my Soule to Almighty God, hopeing by ye death and passion of my Saviour, Christ Jesus, to have remission of my Sinnes and attayne vnto eternall life. My body to the Earth, to bee buried in the Church of St. Bennett, Paul's Wharfe, London. For the expences of my ffunerall I doe appointe one hundred pounds, and for the erecting of a Monument in memorie of mee, to bee made of white marbele, and sett upp in the Church aforesayd, I doe likewise appoint one hundred pounds.

Item, I give and bequeathe to Richard Gammon, of the parish of St. Mary Savoy, in the County of Midd., aforesayd, who married Elizabeth Jones, my kinswoman, the summe of fieve hundred pounds, and the halfe of my weareing apparrell.

Item, I giue and bequeath to Mary Wagstaffe, my kinswoman, the summe of one hundred pounds, to be reserved in the hands of my Executor heereafter named, or Richard Gammon, aforesayd, to bee bestowed as they shall think fitt for her preferment, either by mariage or otherwise.

Item, I give and bequeath one hundred pounds, to bee equally devided amongst the fieve Children of the said Mary Wagstaffe, which she had by Henry Wagstaffe, deceased, her late husband, to bee bestowed for their preferment as shalbe thought best fitt by my Executor and Richard Gammon, aforesayd; and in case any of the sayd Children dye before their portion of the said one hundred pounds bee disbursed, then the part and portion of the Child so dying to bee equally devided towards the advancement of the other which survive.

Item, I give and bequeath vnto John Damford, of the Parish of St. Martin in the Feilds, Carpenter, the summe of one hundred pounds.

Item, I giue and bequeath unto Stephen Page, for his faythful service, one hundred pounds.

Item, I giue and bequeath vnto Anne Webb, my kinswoman, the sume of two thousand pounds, to bee layd out for a joynture for her by my Executor, within one yeare after the proving of this my Will.

Item, I give and bequeath to the fieve Children of my Executor, by the said Anne Webb, one thousand pounds.

Item, for all the debt which is due and oweing to mee for my enter-

taynement and service to the late King and Queene, I doe thereof bequeath vnto Henry Wicks, Esq', Paymaster of the Works, the summe of fifty pounds, to be payd within one moneth after the sayd debt shall be received, and the remaynder to bee equally devided betweene my Executor and Richard Gammon, aforesayd.

Item, I giue and bequeath vnto the poore of St. Martin's Parish, the summe of tenn pounds, to be payed within one moneth after the proving of this Will.

Item, I give and bequeath vnto the poore of St. Bennett's Parish, aforesaid, the summe of tenn pounds, to be payd within one moneth after the proveing of this Will.

Lastly, I doe heereby make, ordeyne, and appoint John Webb, of the Parish of St. Martin in the Feilds, in the County of Middx, (who married Anne Jones, my kinswoman) the sole Executor of this my last Will and Testament, and Henry Cogan, of the said Parish, Esquire, and Henry Browne, of the Parish of St. Mary Savoy, aforesaid, Esq<sup>re</sup>, to bee the Overseers of this my last Will; and for their care and paynes therein I doe heereby bequeath tenn pounds apeece to each of them. And I doe heereby alsoe make void and of none effect all former Wills, Acts, or Deeds, whatsoever, and doe by these presents declare this to bee my last Will and Testament. In Witness whereof I have herevnto sett my hand and seale<sup>1</sup> the two and twentieth day of July, Anno Dñi, 1650.

INIGO JONES.

Signed, sealed, and delivered, by the said Inigo Jones, and by him published and declared to be his last Will and Testament, in the presence of WILLIAM BELL—HENRY BROWNE—H. COGAN—W<sup>m</sup>. GAPE—and GODF. AUSTINSON.

This Will was Prooued at London beefore Sir Nathaniel Brent, Knight, Doct<sup>r</sup> of Laws, and Master or Keeper of the Prerogative Court, the four and twentieth day of August, 1652, in the name of John Webbe, the Executor of the said Will, hee beeing first sworne faithfully to Ad'ster, as in the Acts of Court appears.

<sup>1</sup> The seal is a fine antique head.





*Marosco?*





Sketch in the  
studio bank





*Ballet-Singer.*





1



















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Prinpodolinge









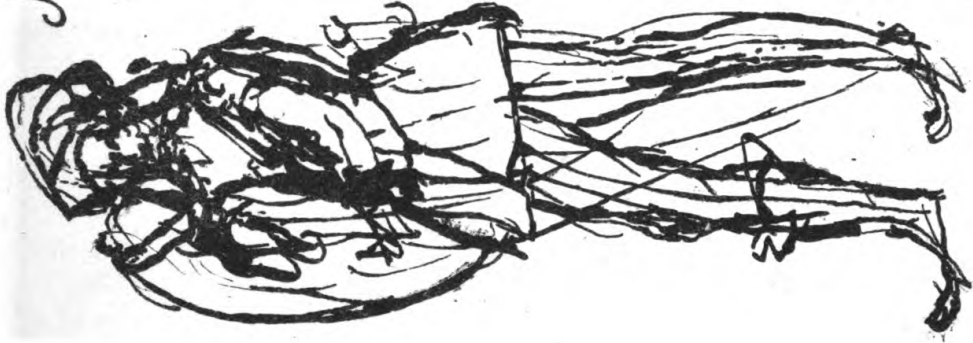


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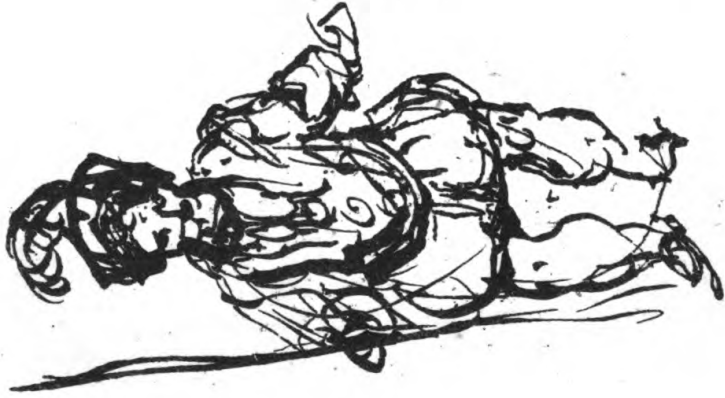
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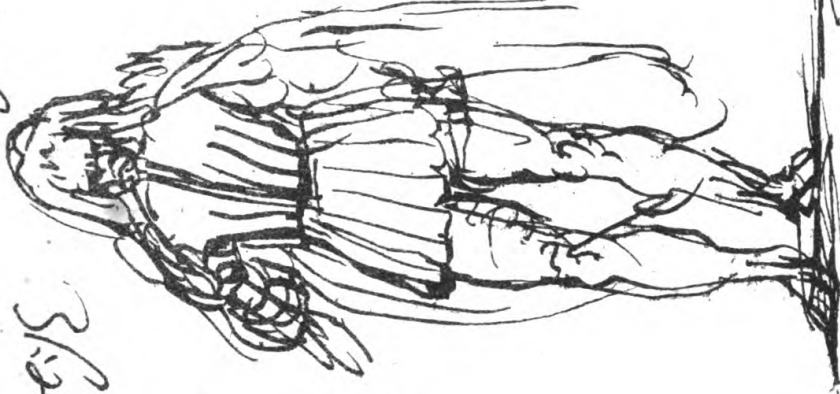
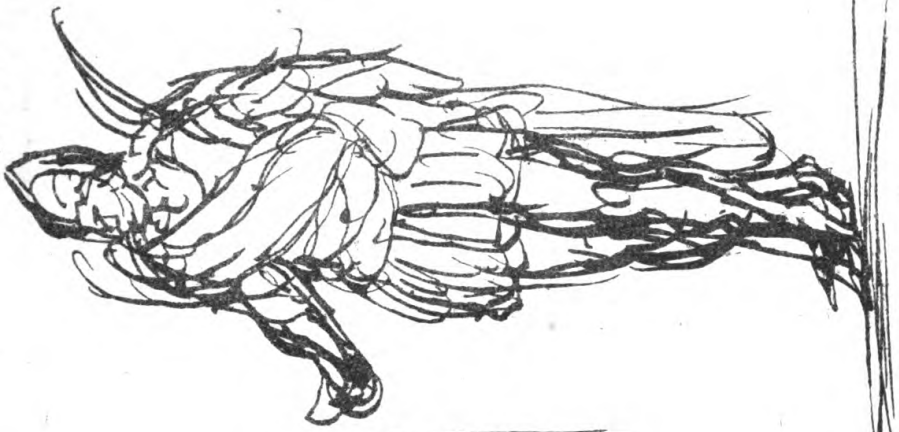
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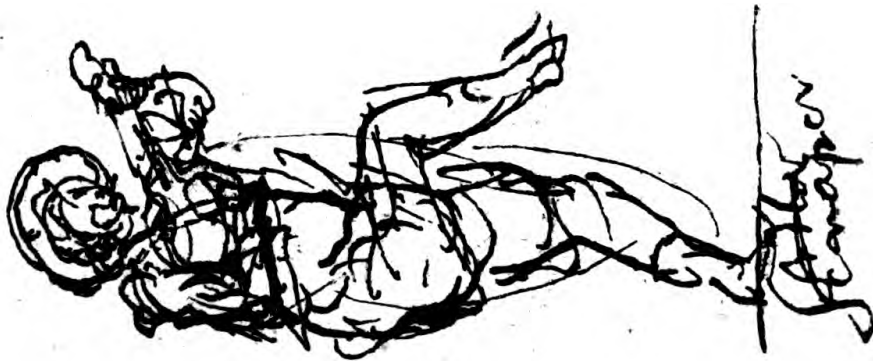
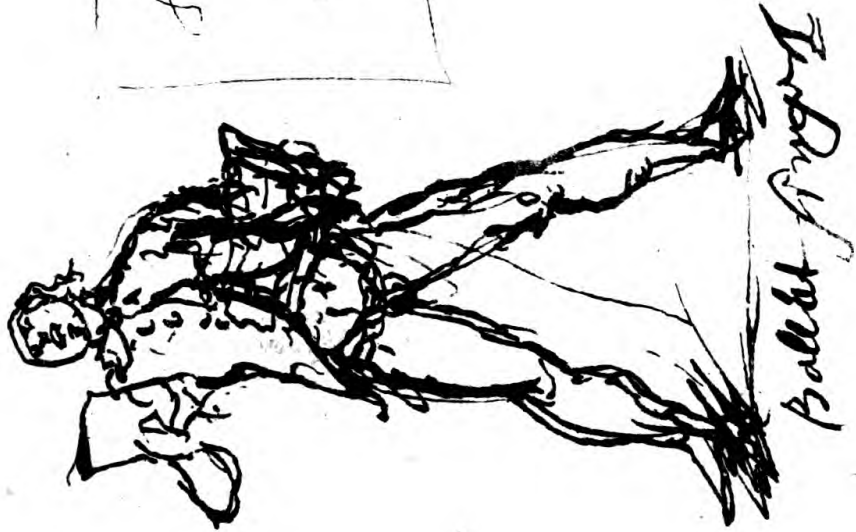
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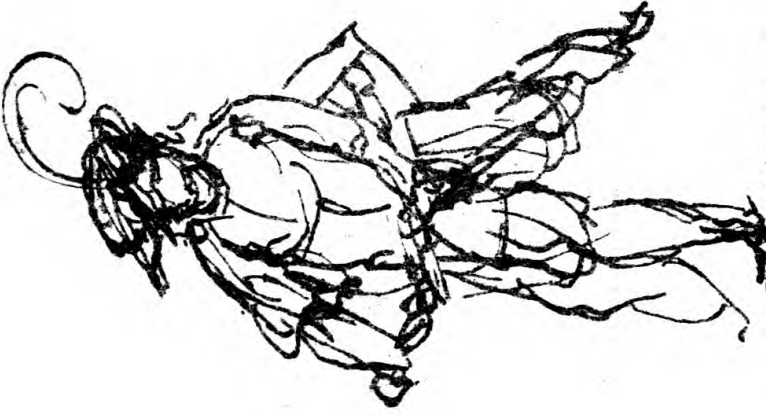


Fig. 100

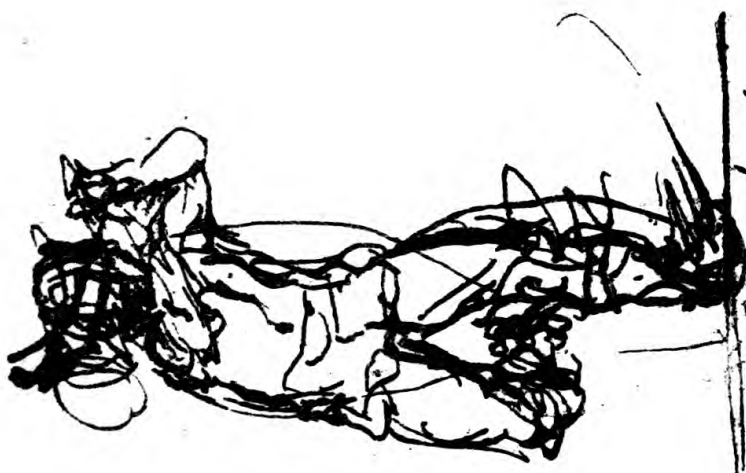
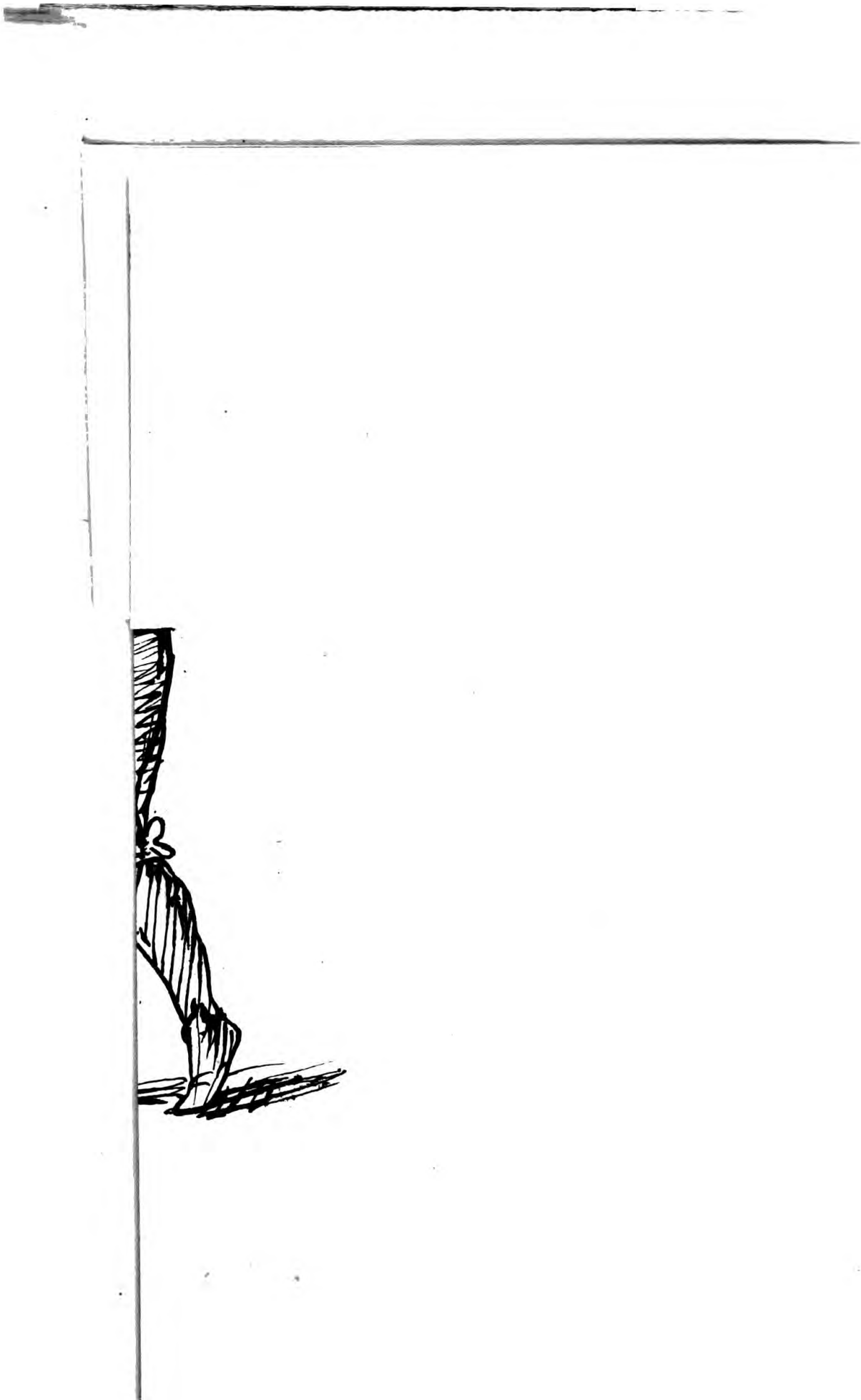


Fig. 101







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REMARKS ON THE COSTUME, ETC.,  
OF SOME OF THE  
SKETCHES BY INIGO JONES.  
BY  
J. R. PLANCHÉ, ESQ.



REMARKS ON THE COSTUME, ETC.,  
OF SOME OF THE  
SKETCHES BY INIGO JONES.

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In a brief history of Stage Costume which I wrote some years ago for Mr. Charles Knight's first volume of "Table Talk," I observed that the valuable labours of Mr. Wharton, in his "History of English Poetry," and of Mr. Payne Collier, in his "Annals of the Stage," had brought to light many curious details of the expenses attending the getting up of pageants and dramatic shows, during the reigns of Henry VI., Edward IV., Richard III., and Henry VII.; while the Chronicles of Hall and Hollinshed were replete with descriptions of the gorgeous masqueradings of our eighth Harry and his splendid court. In addition to this information, the "Extracts from Accounts of the Revels at Court," in the reigns of Elizabeth and James I., edited by Mr. Peter Cunningham, and "Henslowe's Diary," edited by Mr. Collier, both which volumes are in the hands of our members, have supplied us with a mass of incidental notices, illustrative of the costume and properties displayed in the dramas and masques of the Shakesperian era.

The great liberality of his Grace the Duke of Devonshire now enables the Council to bring the aid of the pencil to the labours of the pen, and enrich the libraries of our subscribers with facsimiles of drawings made by the celebrated Inigo

Jones, if not during the lifetime, very shortly after the decease of Shakespeare, and which place before us not only the habits in which the Masques of his contemporary, Ben Jonson, were enacted, but in two instances, undoubtedly, the dress of characters in Shakespeare's own immortal productions. To commence, therefore, with these two most interesting illustrations :

#### PLATE I.

Presents us with the Palmer's, or Pilgrim's dress, worn by Romeo in the Masquerade scene, the figure being simply subscribed "Romeo," in pencil, in the original. It is the usual costume of such personages, consisting of a long loose gown, or robe, with large sleeves, and a round cape covering the breast and shoulders; a broad-leafed hat, turned up in front, and fastened to the crown by a button, apparently, if it be not intended for a small cockle-shell, the absence of which customary badge would otherwise be the only remarkable circumstance in the drawing. In the left hand of the figure is the *bourdon*, or staff, peculiar to Pilgrims. The modern representatives of Romeo have inaccurately carried a cross. In the text of the play, Romeo insists on bearing a torch.

" Give me a torch : I am not for this ambling ;  
Being but heavy, I will bear the light."

" A torch for me : let wantons, light of heart,  
Tickle the senseless rushes with their heels ;  
For I am proverb'd with a grandsire phrase :  
I'll be a candle-holder, and look on."

And the only indication of his being in a Pilgrim's habit is derived from Juliet's addressing him, " Good Pilgrim," &c. The drawing is therefore most interesting authority for the actor; and it is probable that Mercutio, Benvolio, and the " five or six maskers," were also attired in similar dresses ;

as, at this period, the parties attending such entertainments appeared generally in *sets* of six or eight shepherds, wild men, pilgrims, or other characters, preceded by their torch-bearers, music, and sometimes, as Benvolio intimates, “a cupid hood-winked with a scarf, bearing a Tartar’s painted bow of lath,” or some other allegorical personage, to speak a prologue, or introductory oration, setting forth the assumed characters and purpose of the maskers.

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## PLATE II.

### JACK CADE.

Jack Cade, the notorious rebel, introduced by Shakespeare in the Second Part of Henry VI. The figure is very rudely sketched, but is full of character—the ragged trousers of the artisan contrasting well with the plumed helmet of the military chief. “This monument of victory will I bear,” exclaims Cade, after the death of the Staffords (act iv., sc. iii.); and this exclamation is supposed to be explained by the following passage in Hollinshed—“Jack Cade, upon his victory against the Staffords, apparelled himself in Sir Humphrey’s brigandine, set full of gilt nails.” The brigandine was a jacket formed of overlapping pieces of iron, riveted together by nails, the heads of which, being gilt, ornamented the velvet covering of the jacket in perpendicular rows: but the plumed helmet would be a more distinguishing feature in the military costume of a leader, and more easily put on by the actors, and the appropriation by Cade of any portion of Lord Stafford’s armour sufficiently in keeping with the fact recorded by the chronicler. There is another observation I would make, in illustration of the attention paid by the artist to the text of his author. In scene 10, of act iv., “Iden’s Garden,” Cade says—“I think this word *sallet* was born to do me good; for many a time, but for a *sallet*, my brain-

pan had been cleft by a brown bill; and many a time, when I have been dry, and bravely marching, it hath served me instead of a quart pot, to drink in."

In the above speech, Cade is playing on the word *sallet*, or *sallad*, which signifies either the well-known dish of herbs, or a peculiar helmet of the fifteenth century, (so called from the Italian, *celata*, or German, *schale*, a shell, bowl, or cover) and differing essentially from the ordinary helmet of Shakespeare's time. In the design before us we perceive the distinction has been carefully made. The figure wears an open head-piece; not the vizored and beavered helmet of the time of James I.; and sufficiently like the *salade* of the reign of Henry VI., to satisfy even the critical antiquary. The baton is in the left hand, having been transferred from the right, which is employed in drawing the sword, as at the moment of saying—"Come, then, let's go fight with them!" (act iv., scene 6.)

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### PLATE III.

#### AIRY SPIRIT, SCOGAN, SKELTON, BROTHER OF THE ROSY CROSS.

These are all characters in the Masque of "The Fortunate Isles and their union," designed for the Court on the Twelfth Night, 1626.

1. *An Airy Spirit.* The Masque commences thus: "His Majesty being set, Enter, running, Johphiel, an Airy Spirit, and (according to the Magi) the intelligence of Jupiter's sphere, attired in light silks of several colours, with wings of the same, a bright yellow hair, a chaplet of flowers, blue silk stockings, and pumps and gloves, with a silver fan in his hand." The figure designed by Inigo Jones, if intended for this principal spirit, presents us with some variations from this description. He is attired in a tunic, most probably of "light silk," as the form of the body is pretty clearly defined through it; and over the right shoulder he wears a scarf of

similar material, and probably of a different colour. His *wig*—for by “a hair” a whole head of false hair was signified—no doubt was of the “bright yellow” specified; but it is here unadorned by the chaplet of flowers. His stockings may have been blue; but he seems to be depicted in buskins, instead of pumps; and gloves are not discernible on his hands, in neither of which do we behold a fan. The latter articles may have been added by the poet to the more poetical design of the painter.

2. *Skogan and Skelton*. “Methinks,” (says the aforesaid Johphiel to Merefool, “a melancholie Student”) “you should inquire now after Skelton, or Master Skogan.—*Mere*. Skogan! What was he?—*Johphiel*. O, a fine gentleman, and master of arts, of Henry the fourth’s time, that made disguises for the King’s sons, and writ in ballad-royal daintily well..... You shall see him, sir, is worth these both; and with him Domine Skelton, the worshipful poet-laureat to King Harry and *Tityretu* of those times. Advance quick, Skogan—and quicker, Skelton.”..... And here follows the stage direction—

“Enter Skogan and Skelton, in like habits as they lived.”

These two figures are so roughly sketched, that the details are scarcely made out enough to allow us to pronounce an opinion of the knowledge possessed by the artist of the costume of an earlier age, or of the extent to which, if known, he intended to represent it. There is nothing, however, that we can discern in either which is startlingly incorrect. The head-dress of both appears to be the chaperon of the fifteenth century. Skogan appears to be clad in a short but full skirted doublet, or jerkin, such as may be seen throughout that century; and Skelton is enveloped in a long mantle, or gown, equally admissible, and wearing the long, upturned toed shoes, of Oriental form, which, under the name of Crackowes, first made their appearance in Richard the Second’s reign, and,



towards the close of the fifteenth century, disputed the palm of fashion with the poulaines, or duck's bills, and the equally absurd broad-toed shoes, which eventually obtained the mastery. Skelton died in 1529, by which time the long toes had completely disappeared; but he was old enough to have remembered the previous fashion, and might have continued to follow it.

3. *A brother of the Rosy Cross.* It is not quite clear, from the Masque, which of the characters this was intended to represent. Merefool himself "hath vowed himself unto that airy order," and exclaims, "What mean the brethren of the Rosy Cross, so to desert their votary?" but he is described by the author as attired "in bare and worn clothes, shrouded under an obscure cloke and the eves of an old hat." He also speaks of "his boots;" but in the drawing he wears shoes; a doublet, with full sleeves, of the dagged, or pounced pattern, of Elizabeth, or James the First's time; (similar to the brown silk one lately recovered from a wreck off Whitstable, and exhibited at a meeting of the British Archæological Association) close fitting breeches, and a very high crowned hat: and, though the "Company of the Rosy Cross" is more than once alluded to, there is no mention of any Rosicrucian's appearance, save and except Merefool, for whom, notwithstanding the absence of the cloak and boots, I am inclined to think the figure was designed.

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#### PLATE IV.

##### HARLEQUIN FOR THE MOUNTEBANK.

This figure is interesting, as showing the idea entertained of Harlequin, in the age of Shakespeare, before that tricky sprite became so formidable a rival to the dramatist, that "the mountebank," his master, considered him of more importance than Hamlet or Othello. The Harlequin of Inigo Jones is not the parti-coloured antic of our day, but what we

are accustomed to call a Zany, or Scaramouch—the Clown of our pantomime, before the dress was invented (I believe, by Grimaldi) which has now become identified with that popular personage. I have a dreamy recollection of Laurent, Grimaldi's celebrated competitor at Drury Lane, wearing the white dress, with long sleeves and loose trowsers, here depicted; and occasionally a Clown of this description was introduced, in addition to the more astute and humorous servant of Pantaloon. It must be remembered that our Harlequin has, even from the time of Rich, differed essentially from the Arlequin of France, and the Arlechino of Italy. The latter is a wit—the former a simpleton. The black mask, the triangularly-patched dress of various colours, and the magic bat, have been the attributes of the French Harlequin for the last hundred and fifty years; and those who are acquainted with the old prints of Turlupin, Gros Guillaume, Gandolin, &c., will trace the gradual change of costume and phase of character, from the Vice, with his dagger of lath, in the ancient Morality, to the Harlequin of our present Christmas entertainments; from “the Chartered Libertine” and loquacious Satirist, who belaboured the Devil, to the mute, dancing, glittering nondescript, who thrashes Pantaloon. “The Harlequin for the Mountebank” was probably compounded from those of the French and Italian stages; and to the present time, the Quack Doctor, or Tooth-drawer, at a country fair, may be found with a similar domestic in attendance upon him.

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#### PLATE V.

##### OLD HABIT OF THE THREE NATIONS, ENGLISH, IRISH, AND SCOTCH.

It is unfortunate that these three figures should be so rudely sketched, as it would have been very interesting to ascertain exactly how the artist intended to represent the ancient dress of the Scotch and Irish nations, particularly.

As far as we can judge, from the rough lines before us, the Englishman's dress is a mere fanciful costume, the most distinct portion of which, the full, or trunk sleeve, is not older than the close of the fifteenth century. But the habits of the Irishman and the Scotchman are evidently designed from some received notion of national costume. Although not chequered by the pen, we may presume the mantle and short dress of the "Scotte" to be intended for the plaid and the fleah-beg. He appears to be bare-legged, but on his head wears, I imagine, a helmet, or conical iron skull cap. There appears to be a quiver of arrows at his back, and perhaps a buckler, or target, is visible over the right shoulder. In a ballad of the time of James I., called "a Song of a fine Skott," or "Jocky will prove a gentleman," the Scotchman is taunted as having worn shoes "made of the hide of some old cow"—"stockynges of the northerne hew"—"garters of the listfull gray"—"a jerkin of the northerne gray"—"a girdle of whittlether"—a plain neck-band—and a "blewe bonnett." Although a lowlander may be therein described, it is singular how rarely we meet with an allusion, in any account of the old Scotch dress, to the chequered garb which is now considered its principal characteristic: it is, therefore, probable, the absence of any indication of check, in this drawing, may not be altogether unintentional. The Irishman is much more characteristically attired. He has the rough head of hair, called *glibbe*, in the old proclamations against it; the Irish mantle; "the skirts" of his jacket "very short, with plaits set thick about," as described by Derricke, either naked legs, or the close-fitting *truis*, worn as late as the seventeenth century. In Jonson's "Irish Masque," the gentlemen are directed to dance "in their Irish mantles:" but I have not been able to discover in which Masque these representatives of the three nations were introduced.

J. R. PLANCHÉ.

THE  
MASK OF QUEENS,  
AND THE  
TWELFTH NIGHT'S REVELS.

BY  
BEN JONSON.

FROM THE AUTHOR'S MSS.

PRESERVED IN THE BRITISH MUSEUM.



To the Glorie of our owne  
and greefe of other  
Nations :  
My Lord  
Henry  
Prince of Great Britayne. &c.

Sr,

When it hath bene my happinesse (as would it were more frequent) but to see yo<sup>r</sup> face, and, as passing by, to consider you ; I haue w<sup>th</sup> as much joy, as I am now farre from flattery in professing it, call'd to mind that doctrine of some great Inquisitors in *Nature*, who hold euery royall and *Heroique* forme to pertake and draw much to it of the heauenly vertue. For, whether it be y<sup>t</sup> a diuine soule, being to come into a body, first chooseth a Palace fit for it selfe ; or, being come, doth make it so ; or that *Nature* be ambitious to haue her worke æquall, I know not : But what is lawfull for me to vnderstand and speake, that I dare ; w<sup>ch</sup> is that both yo<sup>r</sup> vertue and yo<sup>r</sup> forme did deserue yo<sup>r</sup> fortune. The one claym'd that you should be borne a prince ; the other makes that you do become it. And when *Necessitie* (excellent Lord) the Mother of the *Fates*, hath so prouided that yo<sup>r</sup> forme should not more insinuate you to the eyes of men, then yo<sup>r</sup> vertue to theyr mindes ; it comes neare a wonder, to thinke how sweetely that habit flowes in you, and w<sup>th</sup> so howrely testimonies, w<sup>ch</sup> to all posterity might hold the dignitie of Examples. Amongst the

rest, yo<sup>r</sup> fauor to letters and these gentler studies, that goe vnder the title of Humanity, is not the least honor of yo<sup>r</sup> wreath. For if once the worthy Professors of these learnings shall come (as here to fore they were) to be the care of Princes, the crownes they<sup>r</sup> *Soveraignes* weare will not more adorne they<sup>r</sup> Temples; nor they<sup>r</sup> stamps liue longer in they<sup>r</sup> *Medalls*, than in such subjects labors. *Poetry*, my Lord, is not borne w<sup>th</sup> euery man, nor euery day: And in her generall right, it is now my minute to thanke yo<sup>r</sup> Highnesse, who not only do honor her w<sup>th</sup> yo<sup>r</sup> eare, but are curious to examine her w<sup>th</sup> yo<sup>r</sup> eye, and inquire into her beauties, and strengths. Where, though it hath prou'd a worke of some difficulty to mee to retriue the particular *authorities* (according to yo<sup>r</sup> gracious command, and a desire borne out of iudgment) to those things w<sup>ch</sup> I writt out of fullnesse, and memory of my former readings; yet, now I haue overcome it, the reward that meetes mee is double to one act; w<sup>ch</sup> is, that therby yo<sup>r</sup> excellent vnderstanding will not only iustifie mee to your owne knowledge, but decline the stiffnesse of others originall Ignorance, allready armd to censure. For w<sup>ch</sup> singular bounty, if my *Fate* (most excellent Prince, and *only Delicacy of mankind*) shall reserue mee to the Age of your Actions, whether in the Campe, or the Councill Chamber, y<sup>t</sup> I may write, at nights, the deedes of yo<sup>r</sup> dayes; I will then labor to bring forth some worke as worthy of yo<sup>r</sup> fame, as my ambition therin is of yo<sup>r</sup> pardon.

By the most trew admirer of yo<sup>r</sup> Hignesse Vertues,

And most hearty Celebrater of them.

BEN: JONSON.

## THE MASQUE OF QUEENES.

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It encreasing, now, to the third time of my being vs'd in these seruices to her Ma<sup>ties</sup> personall presentatio's, w<sup>th</sup> the Ladyes whome she pleaseth to honor; it was my first, and speciall regard, to see that the Nobilyty of the Invention should be answerable to the dignity of theyr persons. For w<sup>ch</sup> reason, I chose the argument, to be, *A Celebration of honorable & true Fame, bred out of Vertue*: obseruing that rule of the <sup>a</sup> best *Artist*, to suffer no obiect of delight to passe <sup>a</sup> *Hor. in Art. Poetic.* w<sup>th</sup>out his mixture of profit, and example.

And because her Ma<sup>tie</sup> (best knowing, that a principall part of life in these *spectacles* lay in theyr variety) had commaunded mee to think on some *Daunce*, or shew, that might præcede hers, and haue the place of a foyle, or false-*Masque*; I was carefull to decline not only from others, but mine owne steps in that kind, since the <sup>b</sup> last yeare I had an <sup>b</sup> *In the Mas-que at my L. Hading. wed-ding.* *Anti-Masque* of Boyes: and therefore, now, deuis'd that twelue women, in the habite of *Haggs*, or *Witches*, sustayning the persons of *Ignorance*, *Suspicion*, *Credulity*, &c., the opposites to good *Fame*, should fill that part, not as a *Masque*, but a spectacle of strangeness, producing multiplicity of Gesture, and not vnaptly sorting w<sup>th</sup> the current, and whole fall of the Deuise.

First, then, his Ma<sup>tie</sup> being set, and the whole Company in full expectation, that w<sup>ch</sup> presented it selfe was an ougly *Hell*; w<sup>ch</sup>, flaming beneath, smoak'd vnto the top of the Roofe. And,



in respect all *Evills* are (*morally*) sayd to come from *Hell*; as also from that obseruation of *Torrentius* upon *Horace* his *Canidia*,<sup>c</sup> *quæ tot instructa venenis, ex Orci faucibus profecta*

<sup>c</sup> *Vid. Læ- uin. Torr., comment. in Hor. Epod. lib. ode. v.* *videri possit.* These Witches, with a kind of hollow and infernall musique, came forth from thence. First one, then two, and three, and more, till theyr number encreased to eleuen; all differently attired; some w<sup>th</sup> ratts on theyr heads; some on their shoulders; others w<sup>th</sup> oyntment-potts at theyr girdles; all w<sup>th</sup> spindells, timbrells, rattles, or other *veneficall* instruments, making a confused noyse, w<sup>th</sup> strange gestures. The deuise of their attire was *Mr. Jones* his, w<sup>th</sup> the Invention and *Architecture* of the whole *Scene* and *Machine*, only I præscribed them theyr *properties*, of vipers, snakes, bones, herbes, rootes, and other ensignes of theyr *Magick*, out of the authority of antient, and late *writers*. Wherin the faults are mine, if there be any found; and for that cause I confesse them.

These eleuen Witches beginning to daunce (w<sup>ch</sup> is an usual <sup>d</sup> *ceremony* at theyr *Convents*, or meetings, where sometimes, also, they are vizarded and masqu'd) on the sodayne one of them miss'd their *Cheife*, and interrupted the rest w<sup>th</sup> this *Speech*.

<sup>d</sup> See the *King's Maties booke* (or *Soveraigne of Demologie. Bo-din. Remig. Delrio. Mall. Malefi.*, and a world of others, in the generall: but let us follow particulars.

<sup>e</sup> Amongst o<sup>r</sup> vulgar witches the honor of *Dame* (for

Sisters, stay; we want o<sup>r</sup> *Dame*;  
Call upon her, by her name,

so I translate it) is giuen, with a kind of pre-eminence, to some speciall one at theyr meetings, which *Delrio* insinuates, *Disquis. mag. lib. ij. Qu. ix.*, quoting that of *Apuleius. lib. j. de Asin. aureo. de quadam caupona Regina sagarū*: and addes, *vt scius etiam tum quasdam ab ijs hoc titulo honoratas*; w<sup>ch</sup> Title *M. Phillippo Ludwigus Elich, Dæmonologiæ Quest. x.*, doth also remember.

And the charme we vse to say,  
That she quickly <sup>f</sup> anoynt, and come away.

<sup>f</sup> When they are to be

trasported from place to place, they vse to anoynt themselues, and sometimes the things they ride on. Beside *Apule.* testimony, see these later, *Remig. Dæmonolatriæ*,

*lib. j. cap. xiiii. Delrio. Disquis., Mag. lib. ij. Quæst. xvj. Bodin. Dæmonoman. lib. ij. cap. iiij. Barthol. de Spina quæst. de strigib. Phillippo Ludwigus Elich. Quæst. x. Paracelsus in magn. et occul. Philosophiâ teacheth the confection. Unguentū ex carne recens natorū infantium, in pulmenti formá coctum, et cum herbis somniferis, quales sunt papauer, solanū, cicuta, &c. and Joa. Bapti. Porta, lib. ij. Mag. natur. cap. xxvij.*

## I. CHARME.

*Dame, Dame, the watch is set :  
Quickly come, we all are met.  
From the lakes, and from the fennes,<sup>g</sup>  
From the rockes, and from the dennes,  
From the woods, and from the caues,  
From the Church-yards, from the graues,  
From the dungeon, from the tree,  
That they die on, here are wee.*

<sup>g</sup> These places, in their owne nature dire and dismall, are reckond vp as the fittest, from whence such persons

should come; and were notably obserued by that excellent *Lucan* in the description of his *Erichtho. lib. vj.* To which we may adde this *corollarye*, out of *Agrippa de Occult. philosop. lib. j. cap. xlvij. Saturno correspondent loca quævis fatida, tenebrosa, subterranea, religiosa et funesta, vt cæmeteria, busta, et hominibus deserta habitacula, et vetustate caduca, loca obscura, et horrenda, et solitaria antra, cauernæ, putei, præterea piscinæ, stagna, paludes et eiusmodi.* And in *lib. ij. cap. xlij.*, speaking of the like, and in *lib. iiij.* about the end. *Aptissima sunt loca plurimum experientia visionū, nocturnarūq̄ incursionum et consimilium phantasmātū, vt cæmeteria, et in quibus fieri solent executio et criminalis iudicij, in quibus recentibus annis publicæ strages factæ sunt, vel ubi occisorū cadauera nec dum expiata, nec rite sepulta recentioribus annis subhumata sunt.*

Comes she not yet?  
Strike another heate.

## 2. CHARME.

The weather is fayre, the wind is good,  
Vp, *Dame* o' yo<sup>r</sup> <sup>h</sup> horse of wood,

<sup>h</sup> *Delrio. Disq. Magic.*

*lib. 2 Quæst. vj.* has a story out of *Triezius* of this horse of wood: But y<sup>t</sup> w<sup>ch</sup> o<sup>r</sup> witches call so is sometime a broome staffe, sometime a reede, sometime a distaffe. See *Remig. Dæmonol. lib. j. cap. xiiij. Bodin. lib. ij. cap. iiij. &c.*

Or else, tuck up yo<sup>r</sup> gray frock,  
And sadle yo<sup>r</sup> <sup>i</sup> Goate, or yo<sup>r</sup> greene <sup>j</sup> Cock,

<sup>i</sup> The goate is

y<sup>e</sup> Deuil him-  
selfe, vpon  
whome they  
ride, often, to  
their solem-  
nities, as ap-

pears by th<sup>r</sup> confessions in *Rem.* and *Bodin, ibid.* His *Mat<sup>e</sup>* also remembers the story of the Diuell's appearance to those of *Calicut*, in that forme. *Daemonol. lib. ij. cap. iij.* <sup>j</sup> Of the greene Cock we have no other ground (to confesse ingenuously) than a vulgar fable of a witch that w<sup>th</sup> a cock of that colour, and a bottome of blewe thred, would transport herselfe through the ayre; and so escap'd (at the time of her being brought to execution) from the hand of Justice. It was a tale when I went to schoole. And somewhat there is like it in *Mar. Delrio. Disqui. Mag. lib. ij. quest vj.* of one Zyto, a *Bohemian*, that, among other his dexterities, *aliquoties equis rhedarijs vectum, gallis gallinaceis ad epirrhedium suum alligatis susequebatur.*

And make his bridle a bottome of thrid,  
To roule up how many miles you have rid.  
Quickly come away:  
For we all stay.

Nor yet? Nay, then,  
Wee'll try her agen.

### 3. CHARME.

The Owle is abroad, the Bat, and the Toade,  
And so is the Cat-à-Mountaine;  
The Ant and the Mole sit both in a hole,  
And Frog peepes out o' the fountayne;  
The Dogges they do bay, and the Timbrells play,  
The Spindle <sup>k</sup> is now à turning;  
The Moone is red, and the starres are fled,  
But all the Sky is à burning;

<sup>k</sup> All this is  
but a *Peri-*  
*phrasis* of  
the night, in  
theyr

charme, and theyr applying themselves to it with theyr instruments, wherof y<sup>e</sup> spindle, in antiquitye, was y<sup>e</sup> cheife: and (beside the testemony of *Theocritus* in *Pharmaceutria*, who only vsd it in amorous affayres) was of speciall act to the troubling of the moone. To w<sup>ch</sup> *Martial* alludes, *lib. ix. Epi. xxx. Quæ nunc Thessalico Luna deducere rhombo, etc.* And *lib. xij. Epig. lvij. Cum secta Colcho, Luna vapulat rhombo.*

<sup>l</sup> This *rite*  
also of ma-  
king a ditch  
with theyr  
nayles is fre-  
quent with

our witches; whereof see *Bodin. Remigius, Delrio, Malleus Malefic. Godelman, lib. ij. de Lamijs*, as also the antiquity of it most viuely exprest by *Hora. Satir. viij. lib. j.*, where he mentions the pictures and the blood of a blacke lambe, all w<sup>ch</sup> are yet in vse w<sup>th</sup> o<sup>r</sup> moderne

The ditch <sup>l</sup> is made, and o<sup>r</sup> nayles the spade,  
With pictures full of waxe and of wooll;  
Theyre livers I stick w<sup>th</sup> needles quick:  
There lackes but the blood to make vp the flood.

witchcraft. *Scalpere Terram* (speaking of *Canidia* and *Sagana*) *unguibus, et pullam divellere mordicus agnam Cæperunt: cruor in fossam confusus, ut inde Maneis elicerent animas responsa daturas. Lanea et effigies erat, altera cerea, etc.*, and then by and by, *Serpenteis atque videres Infernas errare caneis, Lunamq. rubentem, Ne foret his testis, post magna latere sepulchra.* Of this ditch *Homer* makes mention in *Circes* speach to *Vlysses*: *Odyss K.* about the end *Βόθρον ὀρύξαι, etc.* and *Ovid Metam. lib. vij* in *Medeas* Magick. *Haud procul egestâ scrobibus tellure duabus Sacra facit, cultrosque in gutture velleris atri Conjicit, et patulas perfundit sanguine fossas.* And of the waxen images in *Hypsipyles* epistle to *Jason*, where he expresseth that mischief also of the needles. *Deuouet absentes simulacraq. cerea fingit, Et miserum tenues in iecur urget acus. Bodin. Daemon: lib. ij. cap. viij.* hath (beside the knowne story of *K. Duffe* out of *Hector Boetius*) much of the witches later practise in y<sup>r</sup> kind, and reports a relation of a *French ambassadours* out of England, of certayne pictures of waxe found in a dunghill, neare *Islington*, of our late *Queenes*; w<sup>ch</sup> rumor I myselfe (being then very young) can yet remember to have bene current.

Quickly, *Dame*, then bring y<sup>r</sup> part in,  
 Spur, spur, upon little *Martin*;<sup>m</sup>  
 Merely, merely, make him sayle,  
 A worme in his mouth, and a thorne in's tayle;  
 Fire above and fire below,  
 With a whip i' your hand to make him goe.  
 O, now she's come!  
 Let all be dumbe.

<sup>m</sup>Theyr little  
*Martin* is  
 hee that calls  
 them to  
 theyre Con-  
 venticles; w<sup>ch</sup>  
 is done in a  
 humane  
 voyce; but  
 coming forth

they find him in the shape of a great Bucke-Goate, upon whome they ride to theyr meetings. *Delrio. Disquis. Mag. quest. xvj. lib. ij.* and *Bod. Dæmonom. lib. ij. cap. iij.* have both the same relation, from *Paulus Grillandus*, of a witch. *Adveniente nocte et hord euocabatur voce quadam velut humanâ ab ipso Dæmone, quem non vocant Dæmonem, sed Magisterulum, aliæ Magistrum Martinettū, sive Martinellum.. Quæ sic euocata mox sumebat pyxidem unctionis, et liniebat corpus suum in quibusdam partibus, et membris: quo linito exibat ex domo et inveniebat Magisterulū suum in formâ hirci, illam expectantem apud ostium, super quo mulier equitabat, et applicare solebat fortiter manus ad crineis, et statim hircus ille adscendebat per aerem, et brevissimo tempore deferebat ipsam, etc.*

At this the *Dame*<sup>n</sup> entered to them, naked armed, bare-footed, her frock tucked, her hayre knotted, and folded with vipers; in her hand a torch made of a dead man's arme, lighted, girded with a snake. To whome they all did reverence, and she spake, vttring by way of question, the end wherefore they came: w<sup>ch</sup>, if it had bene done eyther before, or otherwise, had not bene so naturall. For, to have made them-

<sup>n</sup> This *Dame*  
 I make to  
 beare the  
 person of *Ate*,  
 or *mischeife*,  
 for so I in-  
 terpret it out  
 of *Homer's*  
 description of

her, *Iliad*, I. selves theyr owne decipherers, and each one to have told where he upon their entrance *what they were, and whether they would*, makes her had bene a most piteous hearing, and vtterly vnworthy any swift to hunt had bene a most piteous hearing, and vtterly vnworthy any mankind, quality of a *Poeme*: wherein a *Writer* should alwayes trust strong and somewhat to the capacity of the *Spectator*, especially at these sound of her *spectacles*, where men, beside inquiring eyes, are understood feete; and *Iliad* T. to bring quick eares, and not those sluggish ones of Porters walking upon men's heads; and *Mechanicks*, that must be bor'd through at every act w<sup>th</sup> in both narrations. places using one and the same phrase to signifie her power; *Βλαπτες' ανθρώπους, Lædens homines*. I present her barefooted and her frock tuck'd, to make her seeme more expedite; by *Horace* his authority. Sat. viij. lib. j. *Succinctam vadere pallâ Canidiam pedibus nudis, passog. capillo*. But for her hayre, I rather respect another place of his, *Epod. lib. ode. v.*, where she appears *Canidia brevibus implicata viperis crineis Et incomptū caput*. And that of *Lucan* lib. vj. speaking of *Erichtho's* attire, *Discolor et vario Furialis cultus amictu Induitur, vultusque aperitur crine remoto, Et coma vipereis substringitur horrida sertis*. For her torch, see *Remig.*, lib. ij. cap. iij.

## DAME. HAGGES.

Well done, my *Haggess*. And come we fraught w<sup>th</sup> spight,  
To overthrow the glory of this night?

Holds our great purpose? *Hag.* Yes. *Dam.* But wants  
there none

Of our iust number? *Hag.* Call us one by one,

° In the And then o<sup>r</sup> Dame shall see. *Dam.*° First, then, advance  
chayning of My drowsy servant, stupide *Ignorance*,  
these vices I Knowne by thy scaly vesture; and bring on  
make, as if Thy fearfull Sister, wild *Suspicion*,  
one linke Whose eyes do neuer sleepe; Let her knit hands  
produced another, and W<sup>th</sup> quick *Credulity*, that next her stands,  
the *Dame* Who hath but one eare, and that allwayes ope;  
were borne Two-faced *Falshood* follow in the rope;  
out of them all; so as And lead on *Murmure*, w<sup>th</sup> the cheekes deepe hung;  
they might say to her, She *Malice*, whetting of her forked tongue;  
*Sola tenes* And *Malice Impudence*, whose forehead's lost;  
*scelerum* Let *Impudence* lead *Slaunder* on, to boast  
*quicquid*

Her oblique looke; and to her subtill side  
 Thou, black-mouthed *Execration*, stand apli'de;  
 Draw to thee *Bitternesse*, whose pores sweat gall;  
 She flame-ey'd *Rage*; *Rage Mischeife*. *Hag*. Here we are all.

*possedimus omnes*. Nor will it appeare much violenc'd if theyr series

be considered, when the opposition to all *vertue* begins out of *Ignorance*; that *Ignorance* begets *Suspicion* (for knowledge is euer open and charitable); that *Suspicion* *Credulity*, as it is a vice; for beeing a virtue and free, it is opposite to it: but such as are iealous of them selues do easely credit anything of others whome they hate. Out of this *Credulity* springs *Falsehood*, which begets *Murmure*; and that *Murmure* presently growes *Malice*, w<sup>ch</sup> begetts *Impudence*; that *Impudence* *Slander*; that *Slander* *Execration*; *Execration* *Bitterness*; *Bitternesse* *Fury*; and *Fury* *Mischiefe*. Now for the personal presentation of them, the authority in *Poetry* is vniuersall. But in the absolute *Claudian* there is a particular and eminent place, where y<sup>e</sup> *Poet* not only produceth such persons, but almost to a like purpose: in *Ruf. lib. j.*, where *Alecto*, envious of the times, *infernās ad limina tetra sorores, Concilium deforme vocat, glomerantur in unum Innumerae pestes Erebi quascunque sinistro Nox genuit fetu: nutrix discordia belli, Imperiosa Fames, leto vicina Senectus, Impatiensque sui Morbus, Livorque secundis, anxius et scisso mærens velamine Luctus, et timor, et cæco præceps Audacia vultu*; w<sup>th</sup> many others, fit to disturbe the world, as ours the night.

*Dam.*<sup>p</sup> Joyne now our hearts, we faythfull Opposites  
 To *Fame* and *Glory*. Let not these bright nights  
 Of Honor blaze thus, to offend o<sup>r</sup> eyes.  
 Shew o<sup>r</sup> selues truly envious; and let rise  
 Our wonted rages. Do what may beseeme  
 Such names and natures. *Vertue* else will deeme  
 Our powers decreast, and think vs banish'd earth,  
 No lesse then heauen. All her antique birth,  
 As *Justice*, *Fayth*, she will restore: and bold  
 Vpon o<sup>r</sup> sloth, retriue her *Age of Gold*.  
 We must not let o<sup>r</sup> natiue manners thus  
 Corrupt w<sup>th</sup> ease. Ill liues not, but in us.  
 I hate to see these fruicts of a soft peace,  
 And curse the piety giues it such increase.

<sup>p</sup> Here a-gayne, by way of irritation, I make the Dame pursue the purpose of theyr coming, and discouer theyr natures more largely, w<sup>ch</sup> had bene nothing if not done, as doing another thing: But *Moratio circa vilem patulūq orbem*. Then w<sup>ch</sup> the

*Poet* cannot know a greater vice, he being y<sup>t</sup> kind of artificer, to whose worke is required so much exactness, as indifferency is not tolerable.

Let us disturbe it then;<sup>q</sup> and blast the light;  
 Mixe Hell w<sup>th</sup> Heauen; and make *Nature* fight

<sup>q</sup> These powers of trou-

bling *Nature*  
are frequent-  
ly ascribed to  
Witches, and

W<sup>th</sup>in her selfe; loose the whole henge of Things,  
And cause the Endes runne back into theyr Springs.

challeng'd by them selues, where ever they are induc'd, by *Homer, Ovid, Tibullus, Pet. Arbiter, Seneca, Lucan, Claudian*, to whose authorities I shall referre more anone. For y<sup>e</sup> present, heare *Socrat. in Apul. de Asin. aureo lib. j.* describing *Meroe* the Witch. *Saga, et diuinopotens cælum deponere, terram suspendere, fontes durare, monteis diluere, Manes sublimare, Deos infimare, sydera extinguere, Tarturū ipsum illuminare.* And *lib. ij.* Byrrhena to Lucius of Pamphile. *Maga primi nominis, et omnis carminis sepulcralis Magistra creditur, quæ surculis et lapillis, et id genus friuolis inhalatis omnem istam lucem mundi syderalis, imis Tartari, et in vetustum Chaös mergit.* As also this later of *Remigius*, in his most elegant Arguments, before his *Dæmonolatria: qua possint evertere funditus orbem, Et Muneis superis miscere hæc unica cura est.* And *Lucan. Quarū, quicquid non creditur, ars est.*

<sup>r</sup> This is also  
solemne in  
their witch-  
craft to be ex-  
amind eyther  
by the *Deuill*

*Hag.* What o<sup>r</sup> *Dame* bids us doe,  
Wee are ready for. *Dam.* Then, fall too.  
But<sup>r</sup> first relate mee what you haue sought,  
Where you haue bene, and what you haue brought.

or theyr *Dame*, at theyr meetings, of what mischiefe they have done; and what they can confer to a future hurt. See *M. Phillippo-Ludwigus Elich. Dæmonomagix lib. quest. x.* But *Remigius*. in the very forme *lib. j. Dæmonolat. cap. xxij. Quemadmodum solent Heri, in villicis procuratoribus, cum eorū rationes expendunt, segnitiam negligentiamque durius castigare. Ita Dæmon in suis comitiis, quod tempus examinandus cujusque rebus atque actionibus ipse constituit, eos pessime habere consuevit, qui nihil afferunt, quo se nequiores ac flagitijs cumulatiores doceant. Nec cuiquam adeo impune est, si à superiore conventu nullo se scelere novo obstrinxerint; sed semper oportet, qui gratus esse volet, in alium nouum aliquod facinus fecisse.* And this doth exceedingly sollicitte them all, at suche times, least they should come unprepard. But we apply this examination of o<sup>r</sup>s to the particular vse; whereby, also, we take occasion not alone to expresse the things, (as vapors, liquors, herbes, bones, flesh, blood, fat, and such like, w<sup>ch</sup> are called *media magica*) but the rites of gathering them, and from what places, reconciling (as neare as we can) the practice of *Antiquity* to the neoterick, and making it familiar w<sup>th</sup> o<sup>r</sup> popular witchcraft.

#### HAGGES.

##### 1.

I have bene, all day, looking after  
A rauē, feeding vpon a quarter;  
And soone as she turn'd her beake to y<sup>e</sup> south,  
I snatch'd this morsell out of her mouth.

<sup>1</sup> For the ga-  
thering peices  
of dead flesh,  
*Cor. Agripp.  
de ocul. Phi-  
losop. lib. iij.  
cap. xlij. and  
lib. iiij. cap.*

*ult.* obserues that the vse was to call up *ghosts* and *spirits* w<sup>th</sup> a fumigation made of that

(and bones of carcasses) w<sup>ch</sup> I make my Witch, here, not to cut her selfe, but to watch the rauē, as *Lucan's Erictho lib. vj. Et quodcumque iacet nuda tellure cadaver, Ante feras volucresq. sedet: nec carpere membra Vult ferro, manibusque suis, morsusq. luporum Expectat siccis raptura à faucibus artus*; as if that peice were sweeter w<sup>ch</sup> the wolfe had bitten, or the rauē had picked, and more effectuous. And to do it at her turning to the south, as w<sup>th</sup> the prædiction of a storme, w<sup>ch</sup> though they bee but minutes in ceremonie, being observ'd make the act more darke, and full of horror.

## 2.

I haue bene gathering wolues' hayres,  
The mad doggs foame and the adders' eares,  
The spurging of a dead mans eyes,  
And all since the Evening Starre did rise.

<sup>2</sup> *Spuma canū  
Lupi crines,  
nodus Hyenæ,  
oculi draco-  
nū, Serpentis  
membrana,  
Aspidis aures*  
are all men-

tioned by the *Antients* in witchcraft. And *Lucan* particularly, *lib. 6, Huc quicquid fætu genuit Natura sinistro Miscetur, non spuma canum quibus vnda timori est, Viscera non lyncis, non duræ nodus hyenæ Defuit, &c.*, and *Ovid Metamorphos, lib. vij.* reckons vp others. But for the spurging of the eyes, let us returne to *Lucan*, in the same booke, w<sup>ch</sup> peice (as all the rest) is written with an admirable height. *Ast ubi seruantur saxis quibus intimus humor Ducitur, et tractâ durescunt tabe medullæ Corpora, tunc omneis auide desævit in artus, Immersitque manus oculis, gaudetque gelatos Effodisse orbeis, et siccæ pallida rodit Excrementa manus.*

## 3.

I, last night, lay all alone  
O'the ground, to heare the *Mandrake* grone:  
And pluck'd him vp, though he grew full low,  
And as I had done, the Cock did crow.

<sup>3</sup> *Plinie*, writing of the *Mandrake*, *Nat. Hist. lib. xxv. cap. xij.*, and of the digging it vp, hath this

cæremonye. *Cauent effossuri contrarium ventū, et tribus circulis ante gladio circum-scribunt, postea fodiunt ad occasum spectantes.* But wee haue later tradition, that the forcing of it vp is so fatallie dangerous, as the grone kills, and therefore they do it with doggs; w<sup>ch</sup> I think but borrowed from *Josephus* in his report of the roote *Bææras*, *lib. vij. de Bell Judaic*: How-soever, it being so principall an ingredient in theyr magick, it was fit she should boast to be the plucker of it vp her-selfe. And that the cock did crow alludes to a prime circumstance in theyr worke: For they all confesse, that nothing is so crosse or balefull to them, in theyr nights, as that the cock should crow before they haue done. W<sup>ch</sup> makes, that theyr little *Masters*, or *Martinets*, of whome I haue mentioned before, vse this forme in dismissing their conventions: *Eia, facessite properè hinc omnes, nam iam Galli canere incipiunt*: w<sup>ch</sup> I interpret to be, because that bird is the messenger of light, and so contrary to theyr acts of darknesse. See *Remigius Demonolo. lib. j. cap. xiiij.*, where he quotes that of *Apollonius, de vmbra Achillis. Philostr. lib. iiij. cap. v.* And *Euseb. Cæsariens. in confutat. contra Hierocl. iiij. de Gallicinio.*



<sup>4</sup> I have touched at this before (in my note upon the first) of the vse of gathering flesh, bones, and

sculls, to w<sup>ch</sup> I now bring y<sup>t</sup> peice of *Apuleius lib. iij. de Asino aureo* of *Pamphile. Priusq. apparatu solito instruxit feralem officinam, omne genus aromatis, et ignobiliter laminis literatis, et infelicium naviū durantibus clavis defletorum, sepultorum etiam, cadaverum expositis multis admodū membris, hic nares et digiti, illic carnosī clavi pendentium, alibi trucidatorū servatus cruor, et extorta dentibus ferarum trunca caluaria.* And for such places, *Lucan* makes his witch to inhabit them *lib. 6. desertaque busta Incolit, et tumulos expulsis obtinet umbris.*

4.

And I ha' bene choosing out this scull  
From charnell-houses that were full;  
From private grotts, and publique pitts,  
And frighted a Sexten out of his witts.

<sup>5</sup> For this rite see *Barthol. de Spind quæst. de Strigibus cap. viij. Mall. Malefica. Tom. 2.*

where he disputes at large the transformation of witches to catts, and theyr sucking both the spirits and the blood, calling them *Striges*, w<sup>ch</sup> *Godelman, lib. de Lamijs*, would have à *stridore, et aibus fœdissimis ejusdem nominis*; w<sup>ch</sup> I the rather incline to out of *Ovid's* authority, *Fast. lib. vj.* where the *Poet* ascribes to those birds the same almost that these doe to the witches. *Nocte volant, puerosque petunt nutricis egenteis, Et vitiant cunis corpora rapta suis: Carpere dicuntur lactantia viscera rostris, Et plenū poto sanguine guttur habent.*

5.

Under a cradle I did creepe,  
By day; and when the child was à-sleepe,  
At night, I suck'd the breath; and rose,  
And pluck'd the nodding nurse by the nose.

<sup>6</sup> Theyr killing of infants is common, both for confection of theyr oyntment (where-to one ingre-

dient is the fat boyld, as I have shew'd before out of *Paracelsus* and *Porta*) as also out of a lust to doe murder. *Sprenger in Mall. Malific.* reports that a Witch, a midwife in the *Diocæse of Basil*, confess'd to have kill'd aboue forty infants, euer as they were new borne, w<sup>th</sup> pricking them into the brayne with a needle, w<sup>ch</sup> she had offered to the *Deuill*. See the story of the three Witches in *Rem. Dæmonola. lib. ij. cap. ij.* about the end of the chapter, and *M. Philipp. Ludwigus Elich. quæstio, viij.* And that it is no new rite, read the practice of *Canidia, Epod. Horat. lib. ode v.* and *Lucan lib. vj.*, whose admirable verses I can neuer be weary to transcribe. *Nec ces-*

6.

I had a dagger; what did I with that?  
Kill'd an infant, to haue his fat.  
A piper it got, at a Church-ale,  
I bad him agayne blow wind i' the tayle.

*sunt à cæde manus, si sanguine vivo Est opus, erumpat jugulo qui primus aperto. Nec refugit cædes vivum si sacra cruorem Extaq̄ funereæ poscunt trepidantia mensæ. Vulnere si ventris, non qua Natura vocabat Extrahitur partus calidis ponendus in aris; Et quoties sævis opus est, et fortibus umbris Ipsa facit maneis. Hominum mors omnis in usu est.*

## 7.

A murderer, yonder, was hung in chaines,  
The sunne and the wind had shrunk his vaynes:  
I bit of a sinew, I clipt his hayre,  
I brought of his ragges, y<sup>t</sup> daunc'd i' the ayre.

<sup>7</sup> The abuse of dead bo-dyes in theyr witch-craft, both *Porphyrie* and *Psellus* are grave au-

thors of. The one, *lib. de Sacrif. cap. de vero cultu.* The other, *lib. de Dæmo.* w<sup>ch</sup> *Apuleius* toucheth too, *lib. ij. de. Asin. aureo.* But *Remigius*, who deales with later persons, and out of theyr owne mouthes, *Dæmonola lib. ij. cap. iij.* affirmes: *Hoc et nostræ ætatis maleficis honimibus moris est facere, præsertim si cuius supplicio affecti cadaver exemplo datum est, et in crucem sublatum. Nam non solum inde sortilegijs suis materiam mutuuntur, sed et ab ipsis carnificinæ instrumentis, reste, vinculis, palo, ferramentis. Siquidem ijs vulgi etiam opinione inesse ad incantationes magicas vim quandam, ac potestatem.* And to this place I dare not, out of religion to the divine *Lucan*, but bring his verses from the same booke, *Laqueum, nodosque nocenteis Ore suo rupit, pendentia corpora carpsit, Abrasitque cruces, percussaque viscera nimbis Vulsit, et incoctas admissio sole medullas. Insertum manibus chalybem, nigramque per artus Stillantis tabi saniem, virusq̄. coactum Sustulit, et nervo morsus retinente pependit.*

## 8.

The scrich-owle's egges, and the fethers black,  
The blood of the frog, and the bone in his back,  
I have bene getting, and made of his skin  
A purset, to keepe S<sup>r</sup> *Cranion* in.

<sup>8</sup> These are *Canidias* furniture in *Hor. Epod. lib. ode v. Et uncta turpis ova ranæ sanguine, Plu-*

*mamque nocturnæ strigis.* And part of *Medeas* confection in *Ovid Metamorp. lib. vij. Strigis infames, ipsis cū carnibus, alas.* That of the skin (to make a purse for her Fly) was meant ridiculous, to mocke the keeping of theyr *Familiars.*

## 9.

And I ha' bene plucking, plants among,  
Hemlock, henbane, adders'-tongue,  
Night-shade, moone wort, libbard's-bane;  
And, twice, by the doggs was like to be tane.

<sup>9</sup> *Cicuta, Hyoscyamus, Ophioglosson, Solanum, Martagon, Doronicū, Aconitum* are the common

*veneficall* ingredients remembred by *Paracelsus, Porta, Agrippa,* and others; w<sup>ch</sup> I

make her to have gather'd, as about a Castle, Church, or some such vast building (kept by doggs) among ruines, and wild heapes.

<sup>10</sup> *Ossa ab ore rapta ieiunæ canis.*  
*Horace* giues *Canidia* in the place before quoted, w<sup>ch</sup> *ieiunæ* I

10.

I from the iawes of a Gard'ner's bitch  
Did snatch these bones, and then leap'd y<sup>e</sup> ditch:  
Yet went I back to the house agayne,  
Kill'd the black cat; and here's y<sup>e</sup> brayne.

rather change to gard'ners, as imagining such persons to keepe mastifes for the defence of theyr grounds, whether this Hag might goe also for *Simples*, where meeting with the bones, and not content with them, shee would yet doe a domestick hurt, in getting the cats brayne; w<sup>ch</sup> is another speciall *Ingredient*, and of so much more efficacy, by how much blacker the cat is: if you will credit *Agrip. cap. de suffitibus*.

<sup>11</sup> These also, both by the confessions of witches, and testemony of writers, are of principal vse in theyr

11.

I went to the toad breedes under the wal,  
I charm'd him out, and he came at my call;  
I scratched out y<sup>e</sup> eyes o' the owle, before;  
I tore the batt's wing: What would you have more?

witchcraft. The toade, mentiond in *Virg. Georg. j. Inventusq. cauus Bufo*, w<sup>ch</sup> by *Plinie* is called *Rubeta. Nat. Hist. lib. xxxij. cap. v.*, and there celebrated for the force in *Magick*. *Juvenal* toucheth at it twice (within my memory) *Sat. j.* and the *vj.* And of the owles eyes, see *Cor. Agrip. de occult. Philos. lib. j., cap. xv.* As of the batts bloud and wings there; and in the *xxv. cap. w<sup>th</sup> Bap. Porta. lib. ij. cap. xxvj.*

<sup>12</sup> After all theyr boasted labors, and plenty of materialls (as they imagine) I make the *Dame* not only to adde more, but stranger, and out of theyr

12.

DAME.

Yes, I have brought (to helpe our vowes)  
Horned poppie, cypresse boughes,  
The figg-tree wild, that grows on tombes,  
And juice, that from the larch-tree comes,  
The basiliskes blood, and the viper's skin.  
And, now, o<sup>r</sup> orgies lett's beginne.

meanes to get (except the first *Papauer cornutū*, w<sup>ch</sup> I have touch'd at in the confection) as *Sepulcris caprificos erutas, et cupressos funebreis*, as *Horace* calls them where he armes *Canidia. Epod. lib. Ode. v.*: then *Agaricum Laricis*, of w<sup>ch</sup> see *Porta. lib. ij. de Nat. Magi.* agaynst *Plinie*, and *Basilisci, quem et Saturni sanguinem vocant venefici, tantasque vires habere ferunt. Cor. Agrip. de occult. Philos. lib. j. cap. xlij. w<sup>th</sup>*

the viper remembred by *Lucan, lib. 6*, and the skinnes of serpents. *Innataque rubris Æquoribus custos pretiosæ vipera conchæ, Aut viuentis adhuc Lybicæ membrana cerastæ.* And *Ovid, lib. vij. Nec defuit illis Squamia ciniphei tenuis membrana chelidri.*

Here the *Dame* put her selfe into the midst of them, and beganne her following invocation; wherein she tooke occasion to boast all the power attributed to witches by the *Antients*: of which euery *Poet* (or the most) doth giue some. *Homer* to *Circe*, in the *Odyss.* *Theocritus* to *Simatha*, in *Pharmaceutria.* *Virgil* to *Alphesibæus*, in his. *Ovid* to *Dipsas* in *Amor.*; to *Medea* and *Circe*, in *Metamorp.* *Tibullus* to *Saga.* *Horace* to *Canidia, Sagana, Veia, Folia.* *Seneca* to *Medea*, and the Nurse in *Herc. Oete. Petr. Arbitr* to his *Saga* in *Fragment.* And *Claud.* to his *Megæra lib. j. in Rufinum*: who takes the habite of a witch as these doe, and supplies that *historicall* part in the *Poeme*, beside her *morall* person of a *Fury*, confirming the same drift in ours.

You <sup>a</sup> Fiendes, and Furies, (if yet any bee  
Worse then or selues) you that haue quak'd to see

<sup>a</sup> These in-  
vocations are  
solemne w<sup>th</sup>

them; whereof we may see the formes in *Ovid. Meta. lib. vij.* in *Sen. Trag. Med.* in *Luc. lib. vj.*, which of all is the boldest and most horrid, beginning *Eumenides, Stygiumq. nefas, penæque nocenti, &c.*

These knotts<sup>b</sup> untied; and shrunke when we have charm'd.  
You that (to arme vs) have yo<sup>r</sup> selues disarm'd,  
And, to our powers resign'd yo<sup>r</sup> whippes and brands,  
When we went forth, the Scourge of men and lands.  
You that have seene me ride, when Hecate  
Durst not take chariot; when the boystrous sea  
Without a breath of wind hath knockd the skie;  
And that hath thundred, *Jove* not knowing why:  
When we have set the Elements at warres,  
Made mid-night see the sunne, and day the starres;  
When the wing'd lightning, in the course, hath stay'd;  
And swiftest rivers have runne back, afraid

<sup>b</sup> The unty-  
ing of theyr  
knotts is  
when they  
are going to  
some fatall  
busnesse, as  
*Sagana* is  
presented by  
*Horace. Ex-  
pedita per to-  
tam domum  
spargens A-  
vernaleis a-  
guas, Horret  
capillis, ut*

*marinus as-  
peris Echi-  
nus, aut cur-  
rens Aper.*

To see the corne remoue, the groues to range,  
Whole places alter, and the Seasons change.  
When the pale *Moone*, at the first voyce, downe fell  
Poyson'd, and durst not stay the second *Spell*.

<sup>c</sup> *Hecate*, who  
is call'd *Tri-  
via*, and *Tri-  
formis*, of  
whome *Vir-  
gil*, *Æneid*,  
*lib. iij. Ter-  
geminamque  
Hecaten, tria  
virginis ora  
Dianæ*. She

You that haue oft bene consciuous of these sights ;  
And thou, <sup>c</sup> *three-formed Starre*, that on these nights  
Art only power-full, to whose triple name  
Thus wee incline ; once, twice, and thrise-the-same :  
If now w<sup>th</sup> *rites* profane and foull inough,  
Wee doe invoke thee ; darken all this roofe  
W<sup>th</sup> present fogges. Exhale earth's rott'nest vapors,  
And strike a blindness through these blazing tapers.

was belev'd to governe in witchcraft, and is remembered in all theyr invocations. See *Theoc. in Pharmaceut. Χαρη' Εκαρα δασπλητι*, and *Medea in Senec. Meis vocata sacris noctium sidus veni, Pessimos induta vultus : Fronte non uná minax*. And *Ericht. in Lu. Persephone, nostræque Hecatis pars ultima*, &c.

Come, let a murmuring Charme resound,

<sup>d</sup> This rite  
of burying

The whilst we <sup>d</sup> bury all i'the ground ;

theyr *materialls* is often confest in *Remigius*, and describ'd amply in *Horace*, sat. 8, *lib. j. Vtque lupi bardam variæ cum dente colubræ Abdiderint furtim terris*, &c.

<sup>e</sup> The cere-  
mony also of  
baring theyr

But first see euery <sup>e</sup> foote be bare,  
And every knee. *Hag. Yes, Dame, They are.*

feete is expressed by *Ovid. Metamorph. lib. vij. as of theyr hayre. Egreditur tectis vestes induta recinctas, Nuda pedem nudos humeris infusa capillos*. And *Horac. ibidem. Pedibus nudis, passoq. capillo*. And *Seneca in Tragæd. Mede. Tibi more gentis, vinculo soluens comam, Secreta nudo nemora lustravi pede*.

<sup>f</sup> Here they  
speake as if  
they were  
creating some  
new feature,  
w<sup>ch</sup> ye *Deuil*  
persuades  
them to be  
able to do  
often, by the

#### 4. CHARME.

Deepe, <sup>f</sup> ô deepe, we lay thee to sleepe ;  
Wee leave thee drinke by, if thou chance to be dry,  
Both *milke* and *blood*, the dew and y<sup>e</sup> flood.  
We breath in thy bed, at the foote, and y<sup>e</sup> head ;  
We cover thee warme, that thou take no harme :  
And, when thou dost wake,

Dame Earth shall quake,  
 And the houses shake,  
 And her belly shall ake,  
 As her back were brake,  
 Such a birth to make,  
 As is the blew Drake  
 Whose forme thou shalt take.

pronouncing  
 of wordes and  
 pouring out  
 of liquors on  
 the earth.  
 Heare what  
*Agrippa*  
 says, *de oc-*  
*cult. Phi. lib.*  
*iiij.* neare the

end *In evocationibus umbrarū fumigamus cum sanguine recenti, cum ossibus mortuorum et carne, cū ovis, lacte, melle, oleo, et similibus, quæ aptū medium tribuunt animabus, ad sumenda corpora,* and a little before, *Namque animæ cognitæ medijs, per quæ quondam corporibus suis conjungebantur per similes vapores, liquores, nidoresque facile alliciuntur,* w<sup>ch</sup> doctrine he had from Apuleius, without all doubt or question, who in *lib. iij. de Asin, aur.* publisheth the same: *Tunc, decantatis spirantibus fibris litat vario latice, nunc rore fontano, nunc lacte vaccino, nunc melle montano, libat et mulsd. Sic illos capillos in mutuos nexus obditos, atque nodatos, cum multis odoribus dat vivis carbonibus adolendos. Tunc protinus in expugnabili Magicæ disciplinæ potestate, et cæcâ numinū coactorū violentiâ illa corpora quorū fumabant stridentes capilli spiritum mutuatur humanū et sentiunt, et audiunt et ambulant. Et qua nidor suarū ducebat exuviarū veniunt.* All which are mere arts of Sathan, when eyther himselfe will delude them w<sup>th</sup> a fallse forme, or troubling a dead body, make them imagine these vanities the meanes, as in the ridiculous circumstances y<sup>t</sup> follow, he doth dayly.

## DAME.

Never a starre yett shott?  
 Where be the ashes? *Hag.* Here, i' the pot.  
*Dam.*<sup>s</sup> Cast them up; and the flint stone  
 Over the left shoulder bone  
 Into the West. *Hag.* It will be best.

§ This throw-  
 ing up of  
 ashes and  
 sand, w<sup>th</sup> the  
 flint stone,  
 crosse sticks,  
 and burying  
 of sage, &c.,  
 are all us'd  
 and beleev'd  
 by them to  
 the raysing of  
 storme and  
 tempest. See  
*Remigi. lib.*  
*j. Demonol.*  
*cap. xxv. Ni-*  
*der. Formi-*

## 5 CHARME.

The sticks are a crosse, there can be no losse;  
 The sage is rotten, the sulphur is gotten  
 Up to the skye, that was i' the ground.  
 Follow it, then, w<sup>th</sup> or rattles round;  
 Under the bramble, over the brier,  
 A little more heate will set it on fire:  
 Put it in mind, to doe it kind,  
 Flow water and blow wind.

*cari, cap. iiij.*  
*Bodin. Dæ-*  
*mon. lib. ij.*  
*cap viij.* And  
 heare *Godel-*  
*man, lib. ij.*  
*cap vj.* Nam  
*quando Dæ-*  
*moni gran-*  
*dines ciendi*

*Rouncy* is over, *Robble* is under,  
 A flash of light, and a clapp of thunder,  
 A storme of rayne, another of hayle,  
 Wee all must home i' the egg-shell sayle;  
 The mast is made of a great pin,  
 The tackle of cobweb, the sayle as thin,  
 And if we goe through, and not fall in—

*potestatem facit Deus, tum Maleficas instruit, ut quandoque silices post tergum in occidentem versus projiciant, aliquando ut arenam aquæ torrentis in aerem conjiciant, plerumq. scopas in aquam intingant, cælumq. versus spargunt, vel fossula factâ et lotio infuso, vel aquâ digitû moveant: subinde in ollâ porcorum pilos bulliant, nonnunquam trabes vel ligna in ripâ transversè collocent, et alia id genus deliramenta efficiant.* And when they see the successe, they are more confirm'd, as if the event follow'd theyr working. The like illusion is of theyr phantasie, in sayling in egge shells, creping through augur-holes, and such like, so vulgar in theyr confessions.

## DAME.

<sup>h</sup> This stop,  
 or interrup-  
 tion, shew'd  
 the better, by  
 causing that  
 generall si-  
 lence, <sup>w<sup>ch</sup></sup>  
 made all the  
 following  
 noyses, en-  
 forced in y<sup>e</sup>  
 next charme,  
 more dire-  
 full: first imi-  
 tating y<sup>t</sup> of  
*Lucan. Mi-*  
*ratur Erich-*

Stay!<sup>h</sup> All our Charmes do nothing winne  
 Upon the night; our labor dies!  
 Our magick-feature will not rise,  
 Nor yet the storme! We must repeate  
 More direfull voyces farre, and beate  
 The ground with vipers, till it sweate.

## 6 CHARME.

Barke doggs, wolves howle,  
 Seas roare, woods roule,  
 Clouds crack, all be black,  
 But the light o<sup>r</sup> Charmes do make.

*tho Has factis licuisse moras; irata que morti Verberat immotum vivo serpente cadaver.* And then they' barking, howling, hissing, and confusion of noyse, exprest by y<sup>e</sup> same Author, in the same person. *Tunc vox Lethæos cunctis pollentior herbis Excantare deos, confodit murmura primum Dissona, et humanæ multû discordiâ linguæ. Latratus habet illa canum, gemitusq luporum, Quod trepidus bubo, quod strix nocturna queruntur, Quod strident ululantq. feræ, quod sibilat anguis Exprimit, et planctus illisæ cautibus undæ, Silvarūque sonum, fractæque tonitrua nubis. Tot rerū vox una fuit.* See *Remig. too, Dæmonolat. lib. j. cap. xxj.*

## DAME.

Not yet? my rage beginnes to swell ;  
*Darknesse, Devills, Night, and Hell,*  
 Do not, thus, delay my spell.  
 I call you once, and I call you twice,  
 I beate you agayne, if you stay mee thrise :  
 Through these cranies, where I peepe,  
 I'll<sup>i</sup> lett in the light to see yo<sup>r</sup> sleepe ;  
 And all the secrets of your sway  
 Shall lie as open to the day,

<sup>i</sup> This is one  
 of theyr com-  
 mon menaces,  
 when they  
*magick* re-  
 ceives the  
 least stop.  
 Heare, *E-*  
*richtho* a-  
 gayne *ibid.*  
*Tibi pessime*  
*mundi Ar-*  
*biter immit-*  
*tam ruptis*  
*Titana ca-*

*vernis. Et subito feriere die.* And a little before to *Proserpina, Eloquar immenso terra sub pondere quæ te contineant Ennæa dapes, &c.*

As unto mee. Still are you deafe?  
 Reach me a bough,<sup>j</sup> that ne're bare leafe,

<sup>j</sup> That wi-  
 ther'd

strayght as it shot out, w<sup>ch</sup> is called *Ramus feralis* by some, and *tristis* by *Sene. Trag. Med.*

To strike the ayre ; and Aconite<sup>k</sup>  
 To hurle upon this glaring light :

<sup>k</sup> A deadly  
 poysnous  
 herbe, faynd,  
 by *Ovid Me-*

*tamo. lib. vij.* to spring out of *Cerberus* his foame. *Plinie* gives it another beginning of name. *Nat. Hist. lib. xxvij. cap. iij. Nascitur in nudis cautibus, quas aconas vocant, et inde aconitū dixere, nullo iuxta ne pulvere quidem nutriente.* Howsoever, the juice of it is like that liquor w<sup>ch</sup> the *Divell* gives witches to sprinkle abroad, and do hurt, in the opinion of all the *Magick-Masters.*

A rusty knife,<sup>l</sup> to wound mine arme,  
 And, as it dropps, I'll speake a charme  
 Shall cleave the ground, as low as lies  
 Old shrunke-up *Chaös* ; and let rise  
 Once more, his darke, and reeking head,  
 To strike the world and Nature dead  
 Untill my magick birth be bred.

A rusty  
 knife I rather  
 give her then  
 any other, as  
 fittest for  
 such a devill-  
 lish ceremo-  
 ny, w<sup>ch</sup> *Sene-*  
*ca* might  
 meane by *sa-*

*cro cultro* in the *Tragedy* where he armes *Medea* to the like rite (for any thing I know) *Tibi nudato pectore Mænas, sacro feriã brachia cultro : Manet noster sanguis ad aras.*



## 7 CHARME.

Black goe in, and blacker come out,  
At thy going downe, we give thee a shout.

Hoo !<sup>m</sup>

At thy rising agayne, thou shalt have two,  
And if thou dost what we would have thee doe,  
Thou shalt have three, thou shalt have foure,  
Thou shalt have ten, thou shalt have a score.

Hoo, *Har Har*, Hoo !

## 8 CHARME.

A cloud of pitch, a spur, and a switch,  
To hast him away, and a whirlwind play  
Before, and after, with thunder for laughter ;  
And stormes, for joy, of the roaring Boy ;  
His head of a drake, his taylor of a snake.

## 9 CHARME.

About, about, and about,  
Till the mist arise, and the lights fly out,  
The images neyther be seene nor felt ;  
The woollen burne, and the waxen melt ;  
Sprinkle yo<sup>r</sup> liquors upon the ground,  
And into the ayre, around, around.

Around, around,

Around, around,

<sup>m</sup> These shouts and clamours, as also the voyce *Har, Har*, are very particular w<sup>th</sup> them by the testimony of *Bodin. Remigius Delrio. and M. Phil. Ludwig. Elich*, who, out of them, reports it thus. *Tota turba colluviesque pessima fescenninos in honorem Dæmonum cantat obscænisimos : Hæc canit, Har, Har. Illa, Diabole Diabole Salta huc, salta il-luc ; Altera, lude hæc, lude illic ; Alia Sa-*

*baath, Sabaath, &c., Imò clamoribus, sibilis, ululatibus poppymis furit ad debacchatur : pulveribus, vel venenis acceptis, quæ hominibus, pecudibusque spargant.*

<sup>n</sup> Nor do they want musique; and in strange manner given y<sup>e</sup> by the *Devill*,

if we credite they<sup>re</sup> confessions in *Remig. Dæm. lib. j. cap. xix.*, such as y<sup>e</sup> *Syrbenæam* quires were, w<sup>ch</sup> *Athenæus* remembers out of *Clearchus, Deipnos. lib. xv.*, where every

Till a musique sound,<sup>n</sup>  
And the pase be found,  
To w<sup>ch</sup> we may daunce,  
And o<sup>r</sup> *charmes* advaunce.

one sung what he would, without hearkning to his fellow; like the noyse of diverse oares falling in the water. But be patient of *Remigius* relation, *Miris modis illic miscentur, ac turbantur omnia, nec ullâ oratione satis exprimi queat, quam strepant sonis inconditis absurdis, ac discrepantibus. Canit hic Dæmon ad tibiam, vel verius ad contū, aut baculū aliquod, quod forte humi repertū, buccæ ceu tibiam admovet. Ille pro lyra equi calvariam pulsat, ac digitis concrepat. Alius fuste, vel clava graviore quercū tundit, unde exauditur sonus, ac boatus veluti tympanorum vehementius pulsatorū. Intercinunt raucide, et composito ad litui morem clangore Dæmones; ipsūq. cælum fragosâ ariddque voce feriunt.*

At w<sup>ch</sup>, w<sup>th</sup> a strange and sodayne musique, they fell into ° ° The manner, also, of a *magicall Daunce* full of preposterous change, and gesticulation, but most applying to theyr property: who, at theyr meetings, do all thinges contrary to the custome of men, dancing back to back, hip to hip, theyr handes joyn'd, and making theyr circles backward, to the left hand, with strange phantastique motions of theyr heads and bodyes. All w<sup>ch</sup> were excellently imitated by the maker of the *daunce*, *Mr. Hierome Herne*, whose right it is, here to be nam'd.

° The manner, also, of theyr dauncing is confest in *Bodin. lib. ij. cap. iiij.*, and *Remigius, lib. j. cap. xvij. and xvij.* The summe of w<sup>ch</sup> *M. Philippo Lud. Elich.*

relates thus in his *Damonomag. Quest. x. Tripudijs interdum intersunt facie liberâ et apertâ; interdum obducta larvâ, linteo, cortice, reticulo, peplo, vel alio velamine, aut farrinario excerniculo involutâ.* And a little after, *Omnia fiunt ritu absurdissimo, et ab omni consuetudine hominum alienissimo, dorsis invicem observis, et in orbem junctis manibus, saltando circumeunt perinde sua jactantes capita, ut qui æstro agitantur.* *Remigius* addes, out of the confession of *Sybilla Morelia*, *Gyrum semper in lævam progredi*, w<sup>ch</sup> *Plinie* observes in the *Preists of Cybele, Nat. Hist. lib. xvij. cap. ii.*, and to be done w<sup>th</sup> great religion. *Bodin* addes, that they use broomes in theyr hands: w<sup>th</sup> w<sup>ch</sup> we armd o' witches. And so leave them.

In the heate of theyr *daunce*, on the sodayne, was heard a sound of loud musique, as if many instruments had given one blast. W<sup>th</sup> w<sup>ch</sup>, not only the *Hagges* themselves, but theyr *Hell*, into w<sup>ch</sup> they ranne, quite vanish'd; and the whole face of the *Scene* altered, scarce suffring the memory of any such thing: But, in the place of it appear'd a glorious and magnificent building, figuring the *House of Fame*, in the upper part of w<sup>ch</sup> were discoverd the twelve *Masquers*, sitting upon a throne triumphall, erected in forme of a *Pyramide*, and circled w<sup>th</sup> all store of light. From whome a person, by this time, de-

scended, in the furniture of *Perseus*; and expressing *heroicall* and *masculine vertue*, began to speake.

HEROIQUE VIRTUE.

So should, at Fame's loud sound, and Vertue's sight,  
 All poore, and envious witchcraft fly the light.  
 I did not borrow *Hermes'* wings, nor aske <sup>P</sup>  
 His crooked sword, nor put on Pluto's caske,  
 Nor on mine arme advauncd wise *Pallas* shield,  
 (By w<sup>ch</sup> my face avers'd, in open feild,  
 I slew the *Gorgon*) for an empty name:  
 When Vertue cut of Terror, he gat Fame:  
 And, if when Fame was gotten, Terror dyde,  
 What black Erynnis, or more Hellish pride  
 Durst arme these Haggges, now she is growne and great,  
 To think they could her glories once defeate.  
 I was her Parent, and I am her strength.  
*Heroique Vertue* sinkes not under length  
 Of yeares, or ages, but is still the same  
 While he preserves, as when he got *good Fame*.  
 My daughter, then, whose glorious house you see,  
 Built all of sounding brasse, whose columnes bee  
 Men-making *Poets*, and those well made men,  
 Whose strife it was, to have the happiest pen  
 Renowme them to an after-life, and not  
 W<sup>th</sup> pride to scorne the Muse, and dye forgot;  
 She, that enquireth into all the world,  
 And hath, about her vaulted palace, hoorl'd  
 All rumors, and reports, or true orvayne,  
 What utmost landes or deepest seas contayne,  
 (But, only, hangs great actions on her file)  
 She to this *lesser World* and *greatest Ile*,  
 To night soundes Honor, w<sup>ch</sup> she would have seene  
 In yond bright bevie, each of them a *Queene*.

<sup>P</sup> The An-  
 tients ex-  
 pressed a  
 brave and  
 masculine  
 virtue in  
 three figures  
 (of *Hercules*,  
*Perseus*, and  
*Bellerophon*)  
 of w<sup>ch</sup> I chose  
 y<sup>t</sup> of *Perseus*,  
 arm'd as I  
 have him de-  
 scribed out of  
*Hesiod. Scu-*  
*to Hercul.*  
 See *Apollo-*  
*dor.* the  
 gram̄arian of  
 him, *lib. ij.*

Eleven of them are of times long gone.  
*Penthesilea*, the brave *Amazon* ;  
 Swifte-foote *Camilla*, *Queene* of *Volscia* ;  
 Victorious *Thomyris* of *Scythia* ;  
 Chast *Artemisia*, the *Carian* dame,  
 And fayre-hayr'd *Beronice*, *Ægipts* fame ;  
*Hypsicratea*, glory of *Asia* ;  
*Candace*, pride of *Athiopia* ;  
 The *Britanne* honor, *Voadicea* ;  
 The vertuous *Palmyrene*, *Zenobia* ;  
 The wise and warlike *Goth*, *Amalasantia* ;  
 And bold *Valasca* of *Bohemia*.  
 These (in theyr lives, as fortunes) crown'd the choyse  
 Of woman-kind, and 'gaynst all opposite voyce  
 Made good to Time, had after death the clayme  
 To live æternis'd in the *House of Fame*.  
 Where howrely hearing (as what there is old ?)  
 The glories of *Bel-anna* so well told,  
*Queene* of the *Ocean* ; how that she alone  
 Possest all vertues, for w<sup>ch</sup>, one by one,  
 They were so fam'd ; and wanting then a head  
 To forme y<sup>t</sup> sweete and gracious *Pyramede*,  
 Wherein they sit, it being the soveraigne place  
 Of all that *Palace*, and reserv'd to grace  
 The worthiest *Queene* : These, w<sup>th</sup>out envy, on her  
 In life desired that honor to confer,  
 W<sup>ch</sup>, w<sup>th</sup> theyr death, no other should enjoy.  
 She this embracing, w<sup>th</sup> a vertuous joy,  
 Farre from *selfe-love*, as humbling all her worth  
 To him that gave it, hath agayne brought forth  
 Theyr names to *Memory*, and meanes this night  
 To make her, once more, visible to light.  
 And to that light, from whence her truth of spirit  
 Confesseth all the lustre of her merit.

To you, most royall, and most happy King,  
 Of whome *Fame's* house, in every part, doth ring  
 For every vertue; but can give no increase,  
 Not, though her loudest trumpet blaze yo<sup>r</sup> peace:  
 To you that cherish every great example  
 Contracted in yo<sup>r</sup> selfe; and being so ample  
 A feild of honor, cannot but embrace  
 A spectacle so full of love, and grace  
 Unto yo<sup>r</sup> court: where every *Princely Dame*  
 Contendes to be as bounteous of her fame,  
 To others, as her life was good to her;  
 For, by theyr lives, they only did confer  
 Good on them selves, but by theyr fame, to yours,  
 And every age the benefit endures.

Here the throne wherein they sate, being *machina versatilis*, sodaynely chang'd, and in the place of it appeard *Fama bona*, as she is describd in Iconolog. di Cesare Ripa., attir'd in white, w<sup>th</sup> white wings, having a collar of gold about her neck, and a heart hanging at it; w<sup>ch</sup> Orus Apollo in his Hieroglyp. interprets the note of a good fame. In her right hand she bore a trumpet, in her left an olive branch, and for  
<sup>q</sup> *Æneid*, lib. 4. her state, it was as Virgil<sup>4</sup> describes her at the full, her feete on the ground, and her head in the cloudes. She, after the musique had done, w<sup>ch</sup> wayted on the turning of the machine, call'd from thence to *Vertue*, and spake this.

FAME.

*Virtue*, my father, and my honor; thou  
 That mad'st mee good, as great, and darst avow  
 No *Fame* for thyne, but what is perfect, ayde,  
 To night the triumphes of thy *white-wing'd Mayde*.  
 Do those renoumed Queenes all utmost rites  
 Theyr states can aske. This is a night of nights.

In mine owne *chariots* let them crowned ride,  
 And mine owne birds and beasts in geeres applied,  
 To draw them forth. Unto the first carre tie  
 Farre-sighted *eagles*, to note *Fame's* sharpe eye;  
 Vnto the second, *griffons*, that designe  
 Swiftnesse and strength, two other guifts of mine:  
 Vnto the last our *lions*, that implie  
 The top of graces, State and Majestie.  
 And let those *Haggies* be led, as captives, bound  
 Before theyr wheelles, whilst I my trumpet sound.

At w<sup>ch</sup> the loud musique sounded as before, to give the Masquers time of descending. And here, wee cannot but take the opportunity, to make some more particular description of the *Scene*, as also of the *Persons* they presented: w<sup>ch</sup>, though they were dispos'd rather by chance then election, yet is it my part to justifie them all vertuous; and then the Lady, that will owne her presentation, may.

To follow therefore the rule of *chronologie*, w<sup>ch</sup> wee have observ'd in o<sup>r</sup> *verse*. The most upward in time was *Penthesilea*. She was Queene of the Amazons, and succeeded *Otrera*, or (as some will) *Orythya*. She liv'd, and was present at the warre of *Troy*, on theyr part, agaynst the *Greekes*, where (as <sup>r</sup> *Epitom.* *Justine* gives her testemony) *inter fortissimos viros magna ejus Trog. Pomp., virtutis documenta extitère.* Shee is no where mentioned, <sup>lib. 2.</sup> but w<sup>th</sup> the preface of honor and virtue; and is always advanced in the head of the worthiest women. *Diodorus Siculus* <sup>s</sup> makes her the daughter of Mars. She was honor'd <sup>s</sup> *Hist. lib. 2.* in her death to have it the act of Achilles. Of w<sup>ch</sup>, <sup>t</sup> *Propertius* <sup>t</sup> *Lib. 3.* sings this triumph to her beauty. *Eleg. 10.*

*Aurea cui postquam nudavit cassida frontem  
 Vicit victorem candida forma virum.*

Next followes *Camilla*, Queene of the Volscians, celebrated <sup>u</sup> *Aeneid*, by Virgil <sup>u</sup> about the end of the seventh booke; then whose *lib. 7.*

*verses* nothing can bee imagined more exquisite, or more honoring the person they describe. They are these, where he reckons up those that came on *Turnus* part agaynst *Æneas*.

*Hos super advenit Volscâ de gente Camilla,  
Agmen agens equitum, & florenteis ære catervas  
Bellatrix. Non illa colo, calathisæ Mineræ  
Femineas assueta manus, sed prælia virgo  
Dura pati, cursuque pedum prævertere ventos.  
Illa vel intactæ segetis per summa volaret  
Gramina, nec teneras cursu læsisset aristas :  
Vel mare per medium, fluctu suspensa tumentis,  
Ferret iter, celereis nec tingeret æquore plantas.*

And afterward tells her attire, and armes, w<sup>th</sup> the admiration, that the *Spectators* had of her. All w<sup>ch</sup>, if the *Poet* created out of him selfe, without *Nature*, he did but shew how much so divine a Soule could exceede her.

The third liv'd in the age of *Cyrus*, the great *Persian Monarch*, and made him leave to live; *Thomyrus* Queene of the *Scythians*, or *Massagets*. A *Heroine* of a most invincible and unbroken fortitude, who, when *Cyrus* had invaded her, and taking her only sonne (rather by trechery then warre as shee objected) had slayne him; not touch'd w<sup>th</sup> the griefe of so great a losse, in the juster comfort she tooke of a greater revenge, pursued not only the occasion and honor of conquering so potent an Enemye, w<sup>th</sup> whome fell two hundred thousand souldiers; but, (what was right memorable in her victory) left not a messenger surviving of his side to report the *Massacre*. She is remembred both by <sup>v</sup> *Herodotus* and <sup>w</sup> *Justine* to the great renowne and glory of her kind, w<sup>th</sup> this *Elogie*: *Quod potentissimo Persarum Monarchæ bello congressa est, ipsumque et vitâ & castris spoliavit, ad justè ulciscendam filij ejus indignissimam mortem.*

<sup>v</sup> In Clio.

<sup>w</sup> Epito. lib.  
x.

The fourth was honor'd to life, in the time of *Xerxes*, and

present at his great expedition into *Greece, Artemisia*, the *Queene of Caria*: whose vertue <sup>x</sup> *Herodotus*, not without some <sup>x</sup> *In Polymn.* wonder, records. That a woman, a *Queene* without a husband, her sonne a ward, and she administring the government, occasion'd by no necessity, but a mere excellence of spirit, should embarque her selfe for such a warre; and there so to behave her, as *Xerxes*, beholding her fight, should say: <sup>y</sup> *Viri* <sup>y</sup> *Herod.* in *Urania.* *quidem extiterunt mihi femine, femine autem viri.* She is no lesse renown'd for her chastety and love to her husband, *Mausolus*,<sup>z</sup> whose bones, (after he was dead) she preserved in <sup>z</sup> *Val. Max.* ashes, and dranke in wine, making herselfe his tombe: and <sup>lib. 4, cap. 6,</sup> yet built to his memory a *moniment*, deserving a place among <sup>and A. Gell,</sup> the seaven *Wonders of the World*, w<sup>ch</sup> could not be done by <sup>lib. 10, cap. 18.</sup> lesse then a Wonder of Women.

The fifth was the fayre-hayr'd Daughter of *Ptolomæus Philadelphus*, by the elder *Arsinöe*; who (married to her brother *Ptolomæus*, surnam'd *Evergetes*) was afterward *Queene of Ægypt*. I find her written both *Beronice* and *Berenice*. This lady, upon an expedition of her new-wedded Lord into *Assyria*, vowed to *Venus*, if he returnd safe and conquerour, the offering of her hayre, w<sup>ch</sup> vow of hers (exacted by the successe) she afterwards performed: But her father missing it, and taking it to heart, *Conon*, a *Mathematician*, who was then in household with *Ptolomæe*, and knew well to flatter him, perswaded the King that it was tane up to Heauen, and made a Constellation; shewing him those *seven starres ad caudam Leonis*, w<sup>ch</sup> are since called *Coma Beronices*. W<sup>ch</sup> story, then presently celebrated by *Callimachus*, in a most elegant *poeme*, *Catullus* more elegantly converted; wherein they call her the *Magnanimous, from a virgin*: alluding (as <sup>a</sup> *Hyginus* sayth) to a <sup>a</sup> *Astronom.*, rescue she made of her Father in his flight, and restoring the <sup>lib. 2, in Leo.</sup> honor and courage of his army, even to a victory. The words are—

*Cognoram à parua virgine magnanimam.*<sup>b</sup>

<sup>b</sup> *Cat. de comâ Beronic.*



The sixth, that famous wife of *Mithridates*, and *Queene* of *Pontus*, *Hypsicratea*, no lesse an example of *vertue* then the rest: who so lov'd her Husband, as she was assistant to him in all labors and hazards of the warre, in a masculine habite.

<sup>c</sup> *Lib. 4, cap. 6. De Amor. conjug.* For w<sup>ch</sup> cause (as *Valerius Maximus* observes) <sup>e</sup> she departed w<sup>th</sup> a cheife ornament of her beauty. *Tonsis enim capillis, equo se et armis assuefecit, quò facilius laboribus et periculis ejus interesset.* And afterward, in his flight from *Pompey*, accompanied his misfortune, w<sup>th</sup> a mind and body equally unweari'd. She is solemnly registered by that grave author, as a notable præsidet of *mariage-loyalty* and *love*: vertues that might rayse a meane person to the æquality w<sup>th</sup> a *Queene*; but a *Queene* to the state, and honor of a *Deitye*.

The seventh, that renowme of *Æthiopia*, *Candace*; from whose excellencye the succeeding *Queenes* of that nation were ambitious to be call'd so. A woman of a most haughty spirit agaynst enemies; and singular affection to her subjects. I

<sup>d</sup> *Hist. Rom. lib. 54.* find her celebrated by <sup>d</sup> *Dion* and *Pline*,<sup>e</sup> invading *Ægypt* in the time of *Augustus*; who, though she were enforc'd to a peace by his Lieutenant, *Petronius*, doth not the lesse worthely hold her place here, when every where this *Elogie* remaynes of her fame; that she was *Maximi animi mulier, tantique in suos meriti, ut omnes deinceps Æthiopum reginæ ejus nomine fuerint appellatæ.* She govern'd in *Meroë*.

The eyght, our owne honor, *Voadicea*, or *Boodicia*, by some *Bunduica*, and *Bunduca*: *Queene* of the *Iceni*, a people that inhabited that part of the Iland, w<sup>ch</sup> was call'd *East-Anglia*, and comprehended *Suffolke*, *Norfolke*, *Cambridge*, and *Huntingdon* shires. Since she was borne here at home, we will first honor her w<sup>th</sup> a home-borne testemony from the grave

<sup>f</sup> *Ruin of Time.* and diligent Spenser<sup>f</sup>.

Bunduca, *Britonesse*,  
Bunduca, that victorious Conqueresse,

That lifting up her brave heroique thought,  
 'Bove womens weakenesse, w<sup>th</sup> the Romanes fought;  
 Fought, and in feild agaynst them thrise prevayled, &c.

To w<sup>ch</sup>, see her orations in story, made by *Tacitus*<sup>s</sup> and *Dion*<sup>h</sup>, wherin is expressed all magnitude of a spirit breathing to the liberty and redemption of her countrey. The latter of whome doth honest her, beside, w<sup>th</sup> a particular description. *Bunduica Britannica femina, orta stirpe regiá, quæ non solum eis cum magnâ dignitate præfuit, sed etiam bellum omne administravit, cujus animus virilis, potius quam muliebris erat.* And afterwards *femina formâ honestissimâ, vultu severo, &c.* All w<sup>ch</sup> doth waygh the more to her true prayse, in comming from the mouthes of *Romanes* and enemies. She liv'd in the time of *Nero*.

<sup>g</sup> *Annal. lib.*  
<sup>14.</sup>  
<sup>h</sup> *Epit. Joan.*  
*Xiphilin* in  
*Ner.*

The ninth in time, but æquall in fame, and (the cause of it) vertue, was the chaste *Zenobia*, Queene of the *Palmyrenes*: who, after the death of her Husband, *Odenatus*, had the name to be reckond among the *xxx.* that usurp'd the *Romane Empire* from *Galienus*. She continew'd a long and brave warre agaynst severall *Cheifes*, and was at length triumphed on by *Aurelian*; but *eâ specie, ut nihil pompabilius P. Rom. videretur.* Her chastety was such, *ut ne virum suum quidem sciret, nisi tentatis conceptionibus.* She liv'd in a most royal manner, and was adord to the custome of the *Persians*. When she made orations to her souldiers, she had alwayes her caske on. A woman of a most divine spirit and incredible beauty. In <sup>i</sup> *Trebellius Pollio* reade the most noble description of a *Queene*, and her, that can be utter'd with the dignity of an *Historian*.

<sup>i</sup> *In Trigin.*  
*Tyrann.*

The tenth succeeding, was that learned and herioque *Amalasantia*, Queene of the *Ostrogothes*, daughter to *Theodorick*, that obtayn'd the principality of *Ravenna*, and almost all *Italy*. She drave the *Burgundians* and *Almaynes* out of

*Liguria*, and appear'd in her government rather an example than a second. She was the most eloquent of her age, and cunning in all languages, of any nation y<sup>t</sup> had commerce w<sup>th</sup> the *Romane Empire*.<sup>j</sup> It is recorded of her that, *sine veneratione eam viderit nemo, pro miraculo fuerit ipsam audire loquentem: Tantaque illi in decernendo gravitas, ut criminis convicti, cum plecterentur, nihil sibi acerbum pati viderentur.*

<sup>j</sup> *M. Anton Cocci. Sabel.* (out of *Cassiod.*) *Ennead.* vij. lib. ij.

The eleventh was that brave *Bohemian Queene, Valasca*, who, for her courage, had the surname of *Bold*. That to redeeme herselfe and her sexe from the *tyranny* of men, w<sup>ch</sup> they lived in, under *Primislaus*, on a night, and at an hower appointed, led on the women to the slaughter of theyr barbarous *husbands* and *lords*; and possessing them selves of their horses, armes, treasure, and places of strength, not only rul'd the rest, but liv'd many years after w<sup>th</sup> the liberty and fortitude of *Amazons*. Celebrated (by *Raphael Vولاتerranus*,<sup>k</sup> and in an elegant tract of an *Italians*,<sup>l</sup> in *Latine*, who names himselfe *Philalethes, Polytopiensis civis*) *inter præstantissimas feminas.*

<sup>k</sup> *In Geograp. lib. 7.*  
<sup>l</sup> *Forcia quæst.*

The twelvth, and worthy *Soveraigne* of all I make *Bel-anna*, Royall *Queene* of the *Ocean*; of whose dignity and person the whole scope of the *Invention* doth speake throughout: w<sup>ch</sup> to offer you agayne here, might but prove offence to that sacred modesty, w<sup>ch</sup> heares any testemony of others iterated w<sup>th</sup> more delight, then her owne prayse. She being placed above the neede of such ceremony, and safe in her princely vertue agaynst the good or ill of any witness. The name of *Bel-anna* I devis'd to honor hers *proper*, by; as adding to it the attribute of *Fayre*, and is kept by mee in all my *Poemes*, wherin I mention her Majesty w<sup>th</sup> any shadow or *figure*. Of w<sup>ch</sup> some may come forth with a longer *desteny* then this *age*, commonly, gives the best births, if but help'd to light by her gracious and ripening favor.

But here I discern a possible objection, arising agaynst mee,

to w<sup>ch</sup> I must turne: As, *How I can bring persons of so different ages to appeare properly together? or why (w<sup>ch</sup> is more unnaturall) w<sup>th</sup> Virgil's Mezentius, I joyne the living w<sup>th</sup> the dead.* I answerd to both these at once; Nothing is more proper; nothing more naturall; for these all live, and together, in theyr *Flame*; and so I present them. Besides, if I would fly to the all-daring power of *Poetry*, where could I not take sanctuary? or in whose Poeme?

There rests now, that wee give the description (we promist) of the Scene, w<sup>ch</sup> was the House of *Fame*. The structure and ornamente of w<sup>ch</sup> (as is profest before) was intierly *Mr. Jones* his invention and designe. First, for the lower columnes, he chose the statues of the most excellent *Poets*, as *Homer, Virgil, Lucan, &c.*, as beeing the substantiall supporters of *Fame*. For the vpper, *Achilles, Æneas, Cæsar*, and those great *Heroes* w<sup>ch</sup> those *poets* had celebrated. All w<sup>ch</sup> stood as in massy gold. Betwene the Pillars, underneath, were figured *land-battayles, sea-fights, triumphes, loves, sacrifices*, and all magnificent subjects of honor, in brasse, and heightened w<sup>th</sup> silver. In w<sup>ch</sup> he professt to follow that noble description, made by *Chaucer* of the like place. Above were plac'd the *Masquers*, over whose heads he devised two eminent figures of *Honor* and *Vertue*, for the *arch*. The freezes, both below and above, were filld w<sup>th</sup> severall colour'd lights, like *emeralds, rubies, sapphires, carbuncles, &c.* The reflexe of w<sup>ch</sup>, w<sup>th</sup> other lights plac'd in y<sup>e</sup> concave, upon the *Masquers'* habites was full of glory. These habites had in them the excellency of all device and riches; and were worthely varied, by his invention, to the *Nations* whereof they were *Queenes*. Nor are these alone his due, but diverse other accessions to the strangeness and beauty of the *spectacle*, as the *Hell*, the going about of the *chariots*, the binding of the *witches*, the turning *machine*, w<sup>th</sup> the presentation of *Fame*. All w<sup>ch</sup> I willingly acknowledge for him; since it is a vertue planted in good natures, that what re-

spects they wish to obtayn fruitfully from others, they will give ingenuously themselves.

By this time, imagine the *Masquers* descended, and agayne mounted into three triumphant *chariots*, ready to come forth. The first foure were drawne w<sup>th</sup> *Eagles* (wherof I gave the reason, as of the rest, in *Fame's* speech) theyr 4 torchbearers attending on the *chariot* sides, and foure of the *Hagges* bound before them. Then follow'd the second, drawne by *Griffons*, w<sup>th</sup> theyr torchbearers and four other *Haggs*. Then the last, w<sup>ch</sup> was drawne by *Lions*, and more eminent (wherin her Ma<sup>tie</sup> was) and had sixe torchbearers more, (peculiar to her) w<sup>th</sup> the like number of *Hagges*. After w<sup>ch</sup> a full triumphant *Musique*, singing this song, while they rode in state about the stage.

## SONG.

Helpe, helpe, all tongues, to celebrate this wonder :  
 The voyce of *Fame* should be as loud as thonder.  
 Her House is all of *echo* made,  
 Where never dies the sound ;  
 And, as her browes the clouds invade,  
 Her feete do strike the ground.  
 Sing then *good Fame*, that's out of *Vertue* borne,  
 For, who doth fame neglect, doth vertue scorne.

Here they alighted from theyr *chariots*, and daunc'd forth theyr first *daunce* ; then a second, immediately following it : both right curious, and full of subtile and excellent changes, and seem'd perform'd w<sup>th</sup> no lesse spirits, then those they personated. The first was to the *cornets*, the second to the *violins*. After w<sup>ch</sup> they tooke out the men, and daunc'd the *Measures*, entertayning the time, almost to the space of an hower, w<sup>th</sup> singular variety. When, to give them rest, from the *Musique* w<sup>ch</sup> attended the *chariots*, by that most excellent *tenor* voyce, and exact singer (her Ma<sup>ties</sup> servant, *Mr. Jo. Allin*) this Ditty was sung.

## SONG.

When all the *Ages* of the earth  
 Were crowned, but in this *famous birth* ;  
 And that, when they would boast theyr store  
 Of *worthy Queenes*, they knew no more :  
 How happier is that *Age*, can give  
 A *Queene*, in whome all they do live.

After w<sup>ch</sup> they daunc'd theyr third *daunce*, then w<sup>ch</sup> a more *numerous* composition could not be seene : *graphically* dispos'd into *letters*, and honouring the name of the sweete and ingenious *Prince, Charles, Duke of Yorke*, wherin, beside that principall grace of perspicuity, the motions were so even and apt, and theyr expression so just, as if *Mathematicians* had lost *proportion*, they might there have found it. The author was Mr. Tho. Giles. After this, they daunc'd *Galliards* and *Corrantos*. And then theyr last *daunce*, no lesse elegant (in the place) then the rest, w<sup>th</sup> w<sup>ch</sup> they tooke theyr *chariots* agayne, and triumphing about the stage, had theyr return to the *House of Fame* celebrated w<sup>th</sup> this last *song*, whose *notes* (as to the former) were the worke and honor of my excellent Friend, *Alfonso Ferrabosco*.

## SONG.

Who, *Virtue*, can thy power forget,  
 That sees these live, and triumph yet ?  
 Th' *Assyrian* pompe, the *Persian* pride,  
*Greekes* glory, and the *Romanes* dy'de.  
 And who yet imitate  
 Theyr noyses, tary the same fate.  
 Force Greatnesse, all the glorious wayes  
 You can, it soone decayes ;  
 But so *good Fame* shall never :  
 Her triumphs, as theyr causes, are for ever.

To conclude w<sup>ch</sup>, I know no worthyer way of *Epilogue*, then the celebration of who were the *Celebraters*.

The Queenes Ma<sup>tie</sup>.  
Co. of Arundell.  
Co. of Derbye.  
Co. of Huntingdon.  
Co. of Bedford.  
Co. of Essex.  
Cou. of Montgomery.  
La. Cranborrne.  
La. El. Guilford.  
La. Anne Winter.  
La. Windsore.  
La. Anne Clifford.

THE END.

## THE TWELVTH NIGHT'S REVELLS.

Plinie Solinus Prolomæe, and of late, Leo Africanus, remember unto us a river in Aethiopia, famous by the name of Niger, of w<sup>ch</sup> the people were called Nigritæ, nowe Negros, and are the blackest nation of the world. This river taketh his springe owt of a certaine lake, eastward, and after a long race, falleth into the Westerne Ocean.

Hence the invention is deriv'd, and presented thus. In the end of the designd place, there is drawne uppon a downe right cloth, straynd for the scene, a devise of landtscope, w<sup>ch</sup> opening in manner of a curtine, an artificiall sea is seene to shoote foorth it self abroad the roome, as if it flowed to y<sup>e</sup> land. In front of this sea are placed six Tritons, with instrumentes made of antique shells for musique, and behind them two Sea-maides. Betweene y<sup>e</sup> Maydes a payre of Seahorses, figured to the life, put foorth them selves in varied dispositions; uppon whose backes are advanced Oceanus and Niger, arme in arme enfolded.

Oceanus naked, the cullors of his flesh blew, and shadowed w<sup>th</sup> a roab of seagreene. His bodie of a humane forme. His head and beard gray. Hee is gyrlanded w<sup>th</sup> sea-grasse, and his hand sustaynes a Trident.

Niger in forme and coullor of an Aethiope blacke: his hayre and rare beard curled; shadow'd w<sup>th</sup> a blew and bright mantle; his necke and wrists adorned w<sup>th</sup> pearle, crowned w<sup>th</sup> an artificiall wreath of cane and paper rush.

These induce the Masquers, w<sup>ch</sup> are twelve Nymphs,



Negros, and y<sup>e</sup> daughters of Niger, attended by as manie of the Oceanie, who are their light-bearers.

The Masquers are placed in an entire concave shell of mother of pearle, curiously made to move on those waters, and guarded (for more ornament) w<sup>th</sup> Dolphins and Sea-monsters of different shapes: on w<sup>ch</sup> in payres their light-bearers are, w<sup>th</sup> their lights burninge out of Murex shelles, advanced.

The attire of ye Masquers is alyke in all, w<sup>thout</sup> difference. Their cullours azure and silver; their hayre thicke, and curled upright in tresses, lyke Pyramids, but retooeninge in the top, with a dressinge of feathers and jewells. And for the eare, necke, and wrist, the ornament of y<sup>e</sup> brightest pearle, best settinge of from the blacke.

For the light-bearers, sea-greene, their faces and armes blew. Their hayres loose and flowinge, gyrlanded w<sup>th</sup> Alga, or sea-grasse, and y<sup>t</sup> stucke about w<sup>th</sup> braunches of corall, and water lillyes.

These thus presented, one of the Tritons, w<sup>th</sup> the two Sea-maydes, beginne to singe to the other lowd musique. Their voyces being a tenor, and two trebles.

#### THE SONG.

Sound, sound aloud  
 The welcum of the orient Floud  
 Into the west:  
 Fayre Niger, sonne to great Oceanus,  
 Now honored thus,  
 W<sup>th</sup> all his beauteous race:  
 Who though but black in face,  
 Yet are they bright,  
 And full of life and light;  
 To prove that beauty best,  
 W<sup>ch</sup> not y<sup>e</sup> coullor but y<sup>e</sup> feature  
 Assures unto y<sup>e</sup> Creature.

W<sup>ch</sup> ended, and the musique ceassing, Oceanus provokes Niger as followeth.

## OCEANUS.

Bee silent now the ceremony's done :  
 And Niger, say, howe comes it, lovely sonne,  
 That thou, the Aethiop's river, so far east  
 Art seene to fall in y<sup>e</sup> extreamest west  
 Of mee, the King of flood's Oceanus,  
 And in myne empires hart salute mee thus ?  
 What is the end of thy Herculean labors,  
 Extended to those calme and blessed shores ?

## NIGER.

To doe a kynd and carefull father's parte,  
 In satisfying every pensive harte  
 Of these my daughters, my most loved birth ;  
 Who, though they were first-form'd dames of Earth,  
 And in whose sparcklinge and refulgent eyes  
 The glorious sonne did still delight to rise ;  
 Though hee (the best Judg, and most formal cause  
 Of all dames' bewties) in their firme hews drawes  
 Signes of his ferventst love, and therby shewes  
 That in their blacke the perfect'st beauty growes ;  
 Since the fixt cullour of their curled hayre  
 (W<sup>ch</sup> is the heighest grace of dames most fayre)  
 No cares, no age, can chandge, or there display  
 The fearfull tincture of abhorred gray.  
 Since Death him self (him self beinge pale and blew)  
 Can never alter their most faithfull hew ;  
 All w<sup>ch</sup> are arguments to prove howe farre  
 Their beauties conquer in great Beauties warre :  
 And now how neare Divinitie they bee  
 That stand from passion, or decay so free :

Yet since the fabulous voyces of some few  
 (Poore braynsicke men, stild poets, here w<sup>th</sup> you)  
 Have with such envy of their graces sunge  
 The paynted beauties, other empires sprung,  
 Lettinge their loose and winged fictions fly,  
 To infect all climattes, yea, our puritie,  
 As of one Phaethon that fir'd the world,  
 And that before his heedlesse flames were hurl'd  
 About the Globe, the Aethiops were as fayre  
 As other dames, nowe blacke w<sup>th</sup> blacke dispayre,  
 And in respect of their complexions chaungd  
 Are each where since for lucklesse creatures rang'd.  
 W<sup>ch</sup> when my daughters heard (as woemen are  
 Most jealous of their beauties) feare and care  
 Possest them whole, yea, and beleevinge them,  
 They wept such ceaslesse teares into my streame,  
 That it hath thus farre overflow'd his shore,  
 To seeke them pacience whoe have since ermore,  
 As the Sonne riseth, chargd his burninge throne  
 W<sup>th</sup> vollyes of revilinges; cause hee shone  
 On their scorcht chekes w<sup>th</sup> such intemperat fiers,  
 And other dames made queenes of all desiers.  
 To frustrat w<sup>ch</sup> strange error oft I sought,  
 (Though most in vayne against a settled thought,  
 As woemens are) till they confirm'd att length,  
 By miracle, what I with soe much strength  
 Of argument resisted; (else they faynd)  
 For in the lake where their first springe they gaind,  
 As they satt coolinge their soft lymbs by night,  
 Appeard a face all circumfused w<sup>th</sup> light,  
 Wherein they might decipher through the streame,  
 (And sure they saw't, for Aethiops never dreame)  
 These wordes—

That they a land must forthwith seeke,  
 Whose termination of y<sup>e</sup> Greeke

Sounds Tania, where bright Sol, y<sup>t</sup> heatt  
 Their bloodes, doeth never rise nor sett,  
 But in his jorney passeth by,  
 And leaves that climatte of y<sup>e</sup> sky  
 To comfort of a greater light,  
 That formes all beautyes w<sup>th</sup> his sight.

In search of this have wee three Princ-doomes past  
 That speake owt Tania in their accents last;  
 Blacke Mauritania first, and secondly  
 Swarth Lusitania. Next we did descry  
 Rich Aquitania, and yet cannot find  
 The place unto those longing nymphes designd.  
 Instruct and ayd mee, great Oceanus:  
 What land is this that nowe appeares to us?

## OCEANUS.

This land, that lifts into the temperate ayre  
 Hir snowy cliffe, is Albion the fayre,  
 So calld of Neptune's sonne, y<sup>t</sup> ruleth here;  
 For whose deare guard my self four thousand yeere  
 (Since old Deucalions dayes) have walkt the round  
 About his empire, proud to see him crownd  
 Above my waves.

At this the Moone is discovered in y<sup>e</sup> upper parte of the  
 house, triumphant in a chariot, hir garments white and silver,  
 the dressinge of her head antique, and crownd w<sup>th</sup> lights.  
 To her Niger.

## NIGER.

O, see our silver starre,  
 Whose pure auspicious light greetes us thus farre.  
 Great Aethiopia, Goddesse of our store,  
 Since w<sup>th</sup> particular woorshipp wee adore

Thy generall brightnesse, lett particular grace  
 Shine on my zealous daughters: show y<sup>e</sup> place  
 W<sup>ch</sup> longe their longinges urgd their eyes to see.  
 Bewtifie them that long have diefied thee.

## AETHIOPIA.

Niger, bee gladd: resume thy native cheere,  
 Thy daughters' labors have theyr period here,  
 And so thy errors. I was that bright face  
 Reflected by the lake, in w<sup>ch</sup> thy race  
 Read mistick lynes, w<sup>ch</sup> skyl Pithagoras,  
 First taught to men by a reverberat glasse.  
 This blessed Ille doth with that Tania end,  
 W<sup>ch</sup> their they sawe inscrib'd, and shall extend  
 Wish'd satisfaction to their best desiers.  
 Britania, w<sup>ch</sup> the triple world admyres,  
 This Ille hath nowe recovered for his name,  
 Where raigne the beauties y<sup>t</sup> w<sup>th</sup> so much fame  
 The sacred Muses' sonnes have honored,  
 And from sweete Hesperus to Eous, spread.  
 W<sup>th</sup> that great name, Britania, this blest ille  
 Hath wonne his antient dignitie and stile,  
 A world divided from the world, and tryed  
 The abstract of it in his generall pride.  
 And were the World, with all his wealth, a ringe,  
 Britannia (whose fresh name makes thunder singe)  
 Might bee a diamond woorthy to enchace it,  
 Rul'd by a Sunne that to this height doeth grace it,  
 Whose beames shine day and night, and are of force  
 To blanch an Aethiop and revive a corse:  
 His light scientiall is, and past meere Nature,  
 Can salve the rude defects of every creature.

Call forth thy honor'd daughters, then,  
 And lett them, fore the Britaine men,

Indent the land with those pure traces,  
 They flow with in their native graces.  
 Invite them boldly to y<sup>e</sup> shore,  
 Their beauties shalbee scorts't no more.  
 This sonne is temperate, and refines  
 All thinges on w<sup>ch</sup> his radiance shines.

Here the Tritons sound, and they daunce on y<sup>e</sup> shore, every couple (as they advance) severally presentinge their fannes; in one of w<sup>ch</sup> are inscrib'd their mixed names, in the other a mute hieroglyphick, expressinge their mixed qualities, w<sup>ch</sup> manner of symbole wee rather choose, then impresse, as well for strangenesse, as relishinge more of antiquitie, and nearer applyinge to y<sup>t</sup> originall doctrine of sculpture w<sup>ch</sup> the Aegiptians are sayd first to have derived from the Aethiopians.

When their owne daunce is ended, as they are about to choose their men, on[e] from the sea is heard to call them w<sup>th</sup> this songe, sunge by a tenor voyce.

## SONGE.

Cum away, cum away ;  
 We grow jealous of your stay :  
 If you doe not stopp yo<sup>r</sup> eare,  
 Wee shall have more cause to feare  
 Syrens of the land, then they  
 To doubt the Syrens of y<sup>e</sup> sea.

Here they daunce w<sup>th</sup> there men, w<sup>ch</sup> beinge perfect, they are againe provoked from the sea, w<sup>th</sup> a songe of two trebles, iterated in y<sup>e</sup> fall by a double Echo.

## SONGE.

Treb. 1. { Daughters of the subtile fload,  
 Do not let earth longer entertaine you.  
 Treb. 2. { 'Tis to them enough of good,  
 That yo<sup>u</sup> geive this little hope to gaine you.

Treb. 1. If they love,

Treb. 2. You shall quickly see.

Treb. 1. { For when to flight you move,  
They'll follow you y<sup>e</sup> more yo<sup>u</sup> flee.

Tre. do. { If not, impute it each to other matter :  
They are but earth, and what you owed was water.

W<sup>th</sup> this, Aethiopia speakes againe.

#### AETHIOPIA.

Enough, bright nymphes, the night grows old,  
And we are griev'd wee cannot hold  
You longer light ; but comfort take :  
Yo<sup>r</sup> father only to the Lake  
Shall make returne ; yo<sup>r</sup> selves w<sup>th</sup> feastes  
Must here remayne, the Ocean's guests.  
Nor shall this vayne the Sunne hath cast  
Above yo<sup>r</sup> bloods more sommers last,  
For w<sup>ch</sup> you shall observe these rites  
Thirteene tymes thrice, on thirteene nights.  
Soo often as I fill my spheare  
W<sup>th</sup> glorious light throughout the yeare,  
You shall, when all things ells doo sleepe  
Save yo<sup>r</sup> chast thoughts, w<sup>th</sup> reverence steepe,  
Yo<sup>r</sup> bodyes in that purer brine,  
And holsome dew, called Ros-Marine,  
Then with that soft and gentle fome,  
Of w<sup>ch</sup> the Ocean yet yeeldes some,  
Whereof bright Venus, Beauties Queene,  
Is sayd to have begotten beene,  
You shall yo<sup>r</sup> gentler lymbs ore-lave,  
And for yo<sup>r</sup> paynes perfection have :  
Soe that this night, the yeare gone round,  
You doe againe salute this ground,  
And in the beames of yond bright sunne  
Yo<sup>r</sup> faces dry, and all is done.

With w<sup>ch</sup> in a daunce they retorne to the sea agayne,  
where they take their shell, and with a full songe goo owt.

## SONG.

Now Dian w<sup>th</sup> the burning face  
Decline's apace :  
By w<sup>ch</sup> our waters know  
To ebb, that late did flow.  
Backe seas, backe Nymphes; but w<sup>th</sup> a forward grace  
Keepe still yo<sup>r</sup> reverence to y<sup>e</sup> place,  
And shout w<sup>th</sup> joy of favor you have wonne  
In sight of Albion, Neptun's sonne.

---

Hos ego versiculos feci.

BEN. JONSON.





THREE COURT MASKS;

VIZ. :

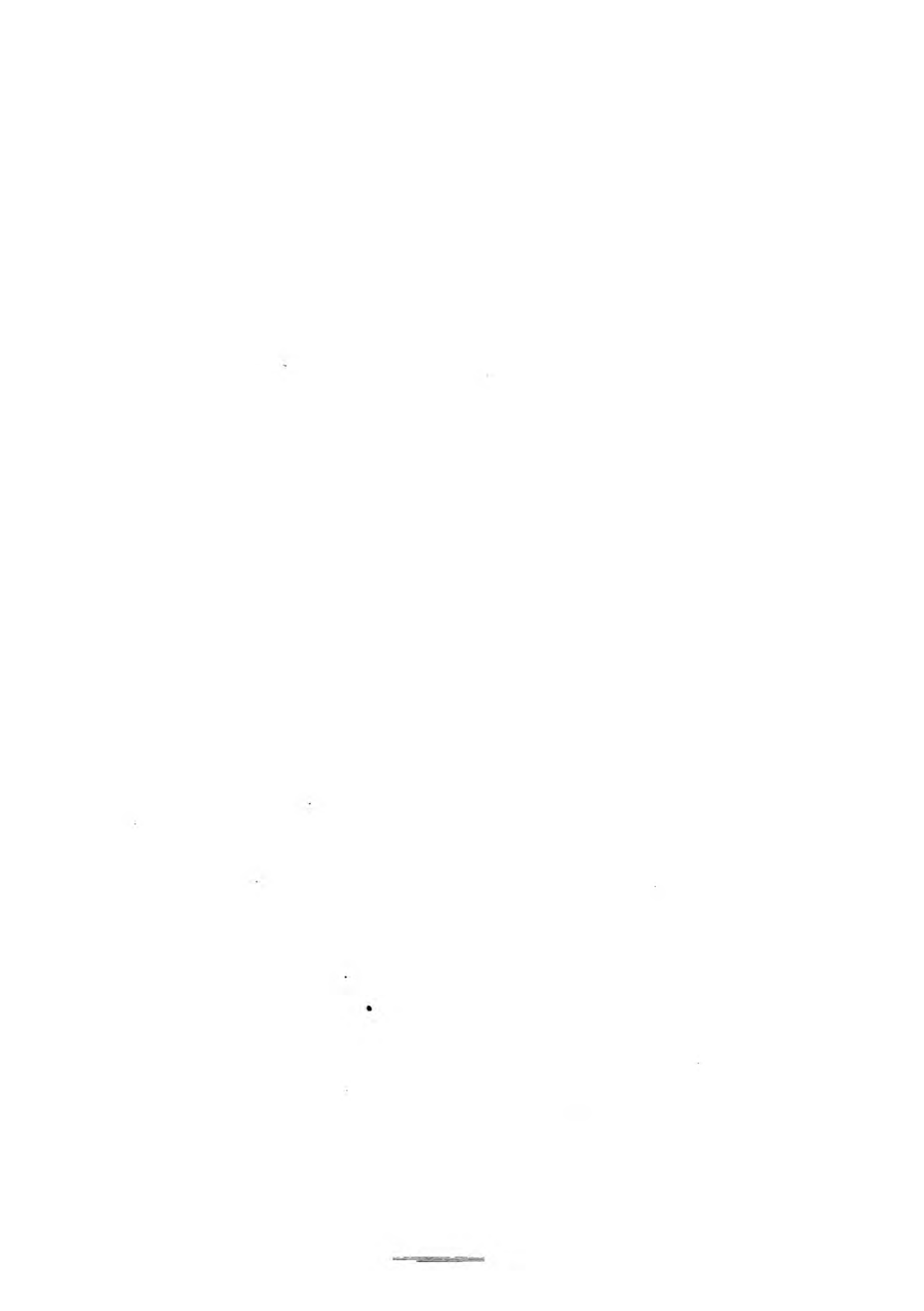
THE MOUNTEBANK'S MASK,

BY JOHN MARSTON.

THE MASK OF THE TWELVE MONTHS.

THE MASK OF THE FOUR SEASONS.

PRINTED FROM THE ORIGINAL MANUSCRIPTS.



## THE MOUNTEBANK'S MASK.

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### THE FIRST ANTIMASKE OF MOWNTEBANKES.

#### MOUNTEBANK'S SPEECH.

The greate Master of medicine, Æsculapius, preserve and prolong the sanitie of these Royall and Princely Spectators. And if any here present happen to be valetudinarie, the blessed finger of our grand Master Paracelsus bee at hand for their speedie reparation. I have heard of a madd fellowe that styles himselfe a merry Greeke, and goes abroade by the name of Paradox, who with frisking and dauncing, and newe broacht doctrine, hath stolne himselfe, this Festivall tyme of Christmas, into favour at the Court of Purpoole, and having there gott some approbation for his small performance, is growne so audacious as to intrude himselfe into this honoured presence. To prevent whose further growyng fame, I have, with these my fellowe Artists of severall nations, all famous for the banke, hether made repaire, to present unto your view more wholesome, more pleasing, and more novell delights, which, to avoyd prolixitie, I distribute into these following common places.

Names of Diseases cured by us,  
Which being infinite, purposelie we omitt.  
Musicall Charmes,  
Familiar Receipts,

---

*Sing their Songs, viz. :*

*Chorus.* What ist you lack, what would you buye?  
 What is it that you neede?  
 Come to me, Gallants; tast and trye:  
 Heers that will doe the deede.

## I SONGE.

1. Heers water to quench mayden fires;  
 Heers spirits for olde occupiers;  
 Heers powder to preserve youth long,  
 Heers oyle to make weake sinews strong.  
 What!
2. This powder doth preserve from fate;  
 This cures the Maleficiate:  
 Lost Maidenhead this doth restore,  
 And makes them Virgins as before.  
 What!
3. Heers cure for tooth ache, feaver, lurdens,  
 Unlawfull and untimely burthens:  
 Diseases of all Sexe and Ages  
 This Medicine cures, or els asswages.  
 What!
4. I have receipts to cure the gowte,  
 To keepe poxe in, or thrust them owte;  
 To coole hott bloods, colde bloods to warme,  
 Shall doe you, if noe good, no harme.  
 What!

## 2 Mo. SONG.

1. Is any deffe? Is any blinde?  
 Is any bound, or loose behinde?

Is any fowle, that would be faire?  
 Would any Lady change her haire?  
 Does any dreame? Does any walke,  
 Or in his sleepe affrighted talke?  
 I come to cure what ere you feele,  
 Within, without, from head to heele.

2. Be drummes or rattles in thy head;  
 Are not thy braynes well tempered?  
 Does Eolus thy stomak gnawe,  
 Or breed there vermine in thy mawe?  
 Dost thou desire, and cannot please,  
 Loe! heere the best Cantharides.  
 I come.

3. Even all diseases that arise  
 From ill disposed crudities,  
 From too much study, too much paine,  
 From lasines, or from a straine,  
 From any humor doing harme,  
 Bee't dry or moist, or could or warme.  
 I come.

4. Of lasie gowte I cure the Rich;  
 I ridd the Beggar of his itch;  
 I fleame avoyde, both thick and thin:  
 I dislocated joyntes put in.  
 I can old Æsons youth restore,  
 And doe a thousand wonders more.  
 Then come to me. What!

### 3 SONG.

1. Maydes of the chamber or the kitchinge,  
 If you be troubled with an itchinge,

Come give me but a kisse or twoe,  
 Ile give you that shall soone cure you.  
 Nor Galen nor Hipocrates  
 Did ever doe such cures as theis.

2. Crakt maids, that cannot hold your water,  
 Or use to breake wynd in your laughter ;  
 Or be you vext with kibes or cornes,  
 Ile cure ; or Cuckolds of their hornes.  
 Nor Galen.

3. If lustie Doll, maide of the Dairie,  
 Chance to be blew-nipt by the Fairie,  
 For making Butter with her taile,  
 Ile give her that did never faile.  
 Nor Galen.

4. Or if some worse mischance betide her,  
 Or that the night mare over ride her ;  
 Or if shee tell all in a dreame,  
 Ile cure her for a messe of creame.  
 Nor Galen.

#### 4 M. SONG.

1. Is any so spent, that his wife keepes lent?  
 Does any wast in his marrowe?  
 Is any a slugg? Lett him tast of my drugg,  
 Twill make him as quick as a sparrow.  
 My powder and oyle, extracted with toile,  
 By rare sublimbe infusions,  
 Have prooffe they are good, by myne owne  
 deere bloode,  
 In many strange conclusions.

2. Does any consume with the salt French rhewme?  
 Doth the Gowte or palsy shake him:  
 Or hath hee the stone, ere a moneth be gone,  
 As sound as a bell Ile make him.  
 My powder.
3. The greefes of the spleene, and maides that be greene,  
 Or the heate in the Ladies faces;  
 The gripes of the stitch, or the Schollers itch,  
 In my cures deserue no places.  
 My powder.

The Webb or the Pinn,<sup>1</sup> or the morphew of skynn,  
 Or the rising of the mother,  
 I can cure in a trice. Oh, then, be not nice,  
 Nor ought that greeves you smother.  
 My powder.

## FAMILIAR RECEIPTS.

*An approved receipt against Melancholie fœminine.*

If any Lady be sick of the Sullens, she knowes not where,  
 let her take a handfull of simples, I know not what, and use  
 them I know not how, applying them to the parte grievde, I  
 knowe not which, and shee shall be well, I knowe not when.

*Against the Skirvie.*

If any Scholler bee troubled with an itch, or breaking out,  
 which in tyme may prove the Skirvy, lett him first forbear  
 clawing and fretting meates, and then purge choller, but by  
 noe meanes upwards.

*For restoring Gentlemen Ushers' Leggs.*

If any Gentleman Usher hath the consumption in his  
 legges, lett him feede lustelie on veale two monethes in the

<sup>1</sup> See "Winter's Tale," act i., sc. 2, and "King Lear," act iii., sc. 4.



spring tyme, and forbear all manner of mutton, and hee shall increase in calfe.

*For the Tentigo.*

If any be troubled with the Tentigo, lett him travell to Japan, or, because the forest of Turnbolia is of the same altitude, or elevation of the Pole, and at hand, lett him hunt there for his recreation, and it shalbe done in an instant.

*For the Angina.*

If any Scholler labor of the Angina, a daungerous disease in the throate, soe that he cannot speake an howre togeather once in a quarter of a yeere, lett him forbear all violent exercises, as trotting to Westminster Hall every terme, and all hott liquors and vapors; lett him abstayne from company, retiring himselfe warme cladd in his studie fowre daies in a weeke, *et fiet.*

*For a Fellon.*

If any be troubled with a Fellon on his finger, whereby he hath lost the lawfull use of his hand, lett him but once use the exercise of swinging, and stretche himselfe uppon the soveraigne tree of Tiburnia, and it will presently kill the Fellon. *Probatum.*

*For a Tympanie.*

If any Virgine be soe sick of Cupid that the disease is growne to a Tympanie, lett her with all speed possible remove herselfe, changing aire for forty weekes at least, keeping a spaire diett as she travelles, allwayes after using lawfull exercises, till shee be married, and then she is past daunger.

*For Barrennes.*

If any Lady be long married, yet childles, lett her first desire to be a mother, and to her breakefast take a newe-laid egge, in a spoonefull of goat's-milke, with a scruple of Amber-

greece; and at supper feede on a henn trodden by one cock. But above all thinges, lett her avoide hurrying in a Coroch, especially on the stones, and assuming a finer molde then nature ment her, and noe doubt she shall fructifie.

*For the Falinge Sicknes.*

If any woman be trobled with the falinge sicknes, lett her not travell Westward Ho, because she must avoide the Isle of Man; and for that it is an evill Spirit only entred into her, lett her for a Charme allwayes have her legges a crosse when she is not walking, and this will help her.

*For a Rupture.*

If any Tradsman bee troubled with a Rupture in the bowells of his estate, that hee cannot goe abroade, lett him decoct Golde from a pound to a noble, taking the broth thereof from six monethes to six monethes, and hee shalbe as able a man as ever he was.

Nowe, Princely Spectators, to lett you see that we are men quallified from head to foote, wee will shewe you a peece of our footemanship.

*Dance Antemaske.*

[*Exeunt.*

*Enter PARADOXE.*

Helth and jousance to this faire assembly. Now the thrice three learned Sisters forsake mee, if euer I beheld such beauties in Athens. You aske, perhappes, whoe I am that thus conceitedly salute you? I am a merry Greeke, and a Sophister of Athens, who, by fame of certaine novell and rare presentments undertaken and promised by the gallant Spirrits of Graia drawne hither, have intruded myselfe, Sophiste like, in att the back doore, to bee a Spectator, or rather a Censor of their undertakings. The Muses graunt they may satisfie our expectations. Ah, the shewes and the

songs, and the speeches, and the playes, and the comedies, and the actings that I have seene at Athens! The universe never saw the like. But lett that passe. There was another end of my coming, and that was to gett some of these Beauties to bee my desciples; for I teach them rare doctrynes, but delightfull; and if you be true Athenians, (that is, true lovers of novelties, as I hope you all are) you will give my hopes their lookt for expectation. Knowe, then, my name is Paradox: a strange name, but proper to my discent, for I blush not to tell you truth. I am a slipp of darknes, my father a Jesuite, and my mother an Anabaptist; and as my name is strange, soe is my profession, and the art which I teach, my selfe being the first that reduced it to rules and method, beares my owne name, Paradoxe. And I pray you, what is a Parradox? It is a Quodlibet, or strayne of witt and invention strued above the vulgar conceyte, to begett admiration. And (because method is the mother of discipline) I devide my Paradoxe into theis heads—Masculine, Fœminine, and Newter; and first of the first, for the Masculine is more worthie then the Fœminine, and the Fœminine then the Newter.

*Drawes his Booke and reades.*

*Masculine.*<sup>1</sup>

1. He cannot be a Cuckold that weares a Gregorian, for a perriwigg will never fitt such a head.
2. A Knight of the long robe is more honorable then a Knight made in the felde; for furrs are deerer then spurs.
3. Tis better to be a coward then a Captaine; for a goose lives longer then a cock of the game.
4. A Caniball is the lovingst man to his enemie; for willingly no man eates that he loves not.
5. A Batchelor is but halfe a man, and being wedd, he may prove more then halfe a monster; for Aries and Taurus

<sup>1</sup> These paradoxes are all numbered and marked by the author.

rule the head and shoulders, and Capricorne reacheth as lowe as the knees.

6. A wittall cannot be a Cuckold: for a Cuckolde is wronged by his wife, which a wittall cannot bee; for *volenti non fit injuria*.

7. A Shoemaker is the fittest man of the parish to make a Constable; for he *virtuti officii* may put any man in the stocks, and enlarge him at last.

8. A prisoner is the best fencer; for hee ever lies at a close warde.

9. An elder Brother may be a wise man; for he hath wherewithall to purchase experience, at any rate.

10. A Musicion will never make good Vintner; for he deales to much with flats and sharps.

11. A Drunkard is a good philosopher; for hee thinkes arighte that the world goes round.

12. The Divell cannot take Tobacco through his nose; for St. Dunstone hath seerd that upp with his tongs.

13. Prentices are the nimblest Scavengers; for they can clense the Citty Stews in one day.

14. Noe native Phisician can bee excellent; for all excellent simples are forriners.

15. A Master of Fence is more honorable then a Mr. of art; for good fighting was before good writing.

16. A Court Foole must needs be learned; for hee goes to schoole in the Porter's Lodge.

17. Burgomasters ought not to weare their furd gownes at Midsomer; for soe they may bring in the sweating sicknes againe.

18. A Cuttpurse is of the surest trade; for his worke is no sooner done, but hee hath his mony in his hand.

*Fæminine.*

1. Tis farr better to marrie a widdow then a maide.—  
*Causa patet.*

2. Down right language is the best Rhetorique to wyn a wooman; for playne dealing is a jewell, and there is no lady but desires her lapp full of them.

3. Weomen are to be commended for loving Stage players; for they are men of known action.

4. If a wooman with child long to lye with another man, her husband must consent; for if hee will not, shee will doe it without him.

5. Rich widdowes were ordained for younger brothers; for they, being borne to no land, must plow in another man's soile.

6. A maid should marry before the years of discreation; for *Malitia supplet et cætera*.

7. Tis dangerous to wed a widdow; for she hath cast her rider.

8. An English virgin sings sweeter here than at Brussels; for a voluntary is sweeter than a forct noate.

9. A greate Lady may with her honor weare her servant's picture; for a shaddowe yet never made a Cuckold.

10. A painted Lady best fitts a Captaine; for so both may fight under their cullors.

11. It is good for a young popish wench to marry an old man; for so shee shalbe sure to keepe all fasting nights.

12. A dangerous secrett is safely plac't in a woman's bosom; for noe wise man would search for it there.

13. A woman of learning and tongues is an admirable creature; for a starling that can speake is a present for an Emperour.

14. There were never so many chast wives as in this age; for now tis out of fashion to lye with their owne husbands.

15. A greate Lady should not weare her owne hairè; for that's as meane as a coate of her owne spinning.

16. A faire woman's necke should stand awrie; for so she lookes as if she were looking for a kisse.

17. Women love fish better then flesh ; for they will have Place, whatever they pay for it.

*Newter.*<sup>1</sup>

1. Ould thinges are the best thinges ; for there is nothing newe but diseases.

2. The best bodyes should weare the playnest habits ; for painted Clothes were made to hide bare walls.

3. Dissemblers may safely be trusted ; for their meaning is ever contrary to their words.

4. Musicians cannot be but helthfull ; for they live by good aire.

5. An Usurer is the best Christian ; for *Quantum numerorum in arca, Tantum habet et fidei.*

6. None should haue license to marry but rich folks ; for *Vacuum is a monster in rerum natura.*

7. A hare is more subtile then a fox ; for shee makes more dubbles then old Reynard.

8. Tis better to be a beggar then a Marchant ; for all the worlde lyes open to his traffique, and yet he paies no custome.

9. Tis more safe to be drunk with the hopp then with the grape ; for a man should be more inward with his Countryman than with a stranger.

10. It is better to buy honour then to deserve it ; for what is farr fecht and deere bought is good for Ladyes.

11. A man deepe in debt should be as deepe in drink ; for Bacchus cancells all manner of obligations.

12. Playhouses are more necessary in a well govern'd Commonwelth then publique Schooles ; for men are better taught by example then precept.

13. It is better to feede on vulgar and grosse meats, then on dainty and high dishes ; for they that eate only partridge or quaile, hath no other brood then woodcock or goose.

<sup>1</sup> The word "Epicæne" is struck out by the author, and *Newter* written instead of it.

14. Taverns are more requisite in a Citty then Academies ; for it is better the multitude were loving then learned.

15. A Tobacco Shop and a Bawdy howse are coincident ; for smoake is not without fire.

16. An Almanacke is a booke more worthy to be studied then the history of the world ; for a man to knowe himself is the most worthy knowledge, and there hee hath twelve signes to know it by.

17. Welth is better then witt ; for few poetts have had the fortune to be chozen Aldermen.

18. Marriage frees a man from care ; for then his wife takes all uppon her.

19. A Kennell of hounds is the best Consort ; for they neede no tuning from morning to night.

The Court makes better Schollers than the Universitie ; for where a King vouchsafes to bee a teacher, every man blushes to be a non proficient.

*Music sounds.*

*Enter Pages.*

*Para.* But harke ! Musick : they are uppon entrance. I must put upp.

MAYNE MASKE.

*Enter Pages 4.*

*Theire Song, dialoguewise.*

Where shall wee finde reliefe ?

Is there noe end of grieffe ?

Is there noe comfort left ?

What cruell Charmes bereft

The patrons of our youth ?

*Enter* Wee must now begg for ruth.

*Obscuritie.* Kind pittie is the most

Poore boyes can hope for, when

Their joyes are lost.

## OBSCURITIE.

Light, I salute thee : I, Obscuritie,  
 The sonn of Darknes and forgetfull Lethe ;  
 I, that envie thy brightnes, greeete thee nowe,  
 Enforc't by Fate. Fate makes the strongest bow.  
 The ever youthfull Knights by spells inchain'd,  
 And long within my shady nooks restraynd,  
 Must be enlargd, and I the Usher bee  
 To their night glories ; so the Fates agree.  
 Then, putt on life, Obscuritie, and prove  
 As light as light, for awe, if not for love.  
 Loe ! heere their tender yeerd, kind-harted Squires,  
 Mourning their Masters' losse : no new desires  
 Cann trayne them from these walks, but here they wend  
 From shade to shade, and give their toyles noe end.  
 But now will I relieve their suffring care.  
 Heere me, faire Youths ! since you so constant are  
 In faith to your lov'd Knights, goe hast a pace,  
 And with your bright lights guide them to this place ;  
 For if you fall directly, that discent,  
 Their wisht approach will farther search prevent.  
 Haste by the virtue of a charming songe,  
 While I retriue them, least they lagg to longe.

## THE CALL, OR SONGE OF OBSCURITIE.

Appeare, Appeare, you happie Knights !  
 Heere are severall sortes of Lights :  
 Fire and beawtie shine togeather,  
 Your slowe steppes inviting hether.  
 Come away ; and from your eyes  
 Th' olde shades remove,  
 For now the Destinies  
 Release you at the suite of Love.



So, so: tis well marcht, march a pace ;  
 Two by two fill up the place,  
 And then with voice and measure  
 Greete the Kinge of Love and Pleasure.  
 Nowe, Musicke, change thy notes, and meete  
 Aptly with the Dancers' feete ;  
 For tis the pleasure of Delight  
 That they shall triumph all this night.

## THE SONG AND DANCE TOGETHER.

Frolick measures now become you,  
 Overlong obscured Knights:  
 What if Lethe did benum you,  
 Love now wakes you to delights.  
 Love is like a golden flowre,  
 Your comely youth adorning:  
 Pleasure is a gentle shower  
 Shedd in some Aprill morning.

Lightly rise, and lightly fall you  
 In the motion of your feete:  
 Move not till our notes doe call you ;  
 Musicke makes the action sweete.  
 Music breathing blowes the fire  
 Which Cupid feeds with fuell,  
 Kindling honour and desire,  
 And taming hartes most cruell.

Quickly, Quickly, mend your paces,  
 Nimble changing measurd graces:  
 Lively mounted high aspire,  
 For joy is only found in fire.

Musicke is the soule of measure,  
 Mixing both in equall grace ;

Twinnes are they, begott of Pleasure,  
 When she wisely nombred space.  
 Nothing is more old or newer  
 Then number, all advancing;  
 And noe number can be truer  
 Then musick joyn'd with dancing.

Every Knight elect a Bewty,  
 Such as may thy hart inflame:  
 Think that her bright eye doth view thee,  
 And to her thy action frame.  
 So shall none be faint or wearie,  
 Though treading endles paces;  
 For they all are lighte and merry  
 Whose hopes are fedd with graces.

Sprightly, sprightly, end your paces,  
 Nimble changing measurd graces:  
 Lively mounted high aspire,  
 For joy is only found in fire.

## OBSCURITIE.

Servants of Love, for soe it fittes you bee,  
 Since hee alone hath wrought your liberty,  
 His ceremonies nowe and courtly rights  
 Performe with care, and free resolved sprights.  
 To sullen darknes my dull steppes reflect;  
 All covett that which Nature doth affect.

*The Second Measure ; which danc't,*

## SONG TO TAKE OUT THE LADIES.

On, on, brave Knights, you have well shewde  
 Each his due part in nimble dances:  
 These Bewties to whose hands are owde

Yours, wonder why  
 You spare to try.  
 Marke how inviting are their glances.  
 Such, such a charm, such faces, such a call,  
 Would make old Æson skip about the Hall.

See, see faire choise, a starry sphere  
 Might dymme bright day: choose here at pleasure.  
 Please your owne eye: Approve you heere,  
 Right gentle Knights:  
 To these softe wights  
 View, talk and touch, but all in measure.  
 Farr farr from hence be roughnesse, farr a frowne;  
 Your fair deportment this faire night shall crowne.

*After they have danced with the Ladyes, and sett them in their places, fall to their last Dance.*

*Enter PARADOX, and to him his Disciples.*

Silence, Lordings, Ladies, and fidells! Lett my tongue twang awhile. I have seene what hath beene shewed; and now give me leave to shew what hath not beene seene, for the honour of Athens. By vertue of this musicall Whistle I will summon my disciples. See obedience: heere they are all redy. Put forward, my paradoxicall Pupils, methodically and arithmetically, one by one.

1. Behould this principall Artist that swift encounters mee, whose head is honoured by his heeles for dauncing in a Chorus of a Tragedy presented at Athens, where hee produced such learned varietie of footing, and digested it so orderly and close to the ground, that hee was rewarded with this Relique, the Cothurne or Buskin of Sophocles, which for more eminence he weares on his head. The paradoxical vertue thereof is, that being dipt into River or Spring, it

alters the nature of the liquor, and returneth full of wine of Chios, Palermo, or Zaunte.

2. This second Master of the science of footemanship (for hee never came on horsback in his life) was famed att the Feast of Pallas, where in dauncing he came of with such lofty trickes, turnes above ground, capers, crosse capers, horse capers, so high and so lofty performed, that hee for prize bare away the Helmett of Pallas. The paradoxicall vertue of the Caske is, that in our travells if we fall among enemies, shew but this, and they suddenly vanish all like fearefull shaddowes.

3. Now, view this third peece of Excellence: this is hee that putt downe all the Bakers, at the feast of Ceres, and soe daunced there, as if he had kneaded doe with his feete: wherewith the Goddesse was so tickled, that shee in reward sett this goodly loafe on his head, and endued it with this paradoxicall influence, that cutt of it and eate as often as you please, it streit fills up againe, and is in the instant healed of any wound our hunger can inflict on it.

4. Approach now thou that comst in the reare of my disciples, but mayest march in the vanguard of thy validitie; for at the celebration of the feast of Venus Cytherea, this Amoroso did expresse such passion with his eyes, such castes, such wynkes, such glances, and with his whole body such delightfull gestures, such cringes, such pretty wanton mymickes, that hee wonne the applause of all; and, as it was necessary at the Feast of that Goddesse, hee had then a most ample and inflaming codpeece, which, with his other graces, purchast him this prize, the Smock of Venus, wrapt turbantlike on his head, the same shee had on when shee went to bed to Mars, and was taken napping by Vulcan. The paradoxe of it is, that if it bee hanged on the top of our Maypole, it drawes to us all the young lads and lasses neere adjoyning, without power to part till wee strike sale ourselves. And now I have named our Maypole, goe bring it forth, though it be

more cumbersome then the Trojan horse: bring it by force of armes, and see you fixe it fast in the midst of this place, least, when you circle it with your caprichious dances, it falls from the foundation, lights upon some ladyes head, and cuffes off her Periwigg. But now for the glory of Athens!

*Musicke playes the Antymaske. The Disciples dance 1 Strayne.*

Wee have given you a taste of the excellency of our Atheniall Revells, which I will now dignifie with myne owne person. Lye here, impediment, whereof being freed, I will discend. O, you Authors of Greeke woonders! what ostent is this? What supernaturall Paradoxe? a wooden Maypole find the use of voluntarie motion! Assuredly this tree was formerly the habitation of some wood nimphe, for the Dryads (as the Poets say) live in trees; and perhaps, to honour my dauncing, the nimphe hath crept into this tree againe: soe I apprehend it, and will entertaine her curtesie.

*PARADOX his Disciples, and the Maypole, all daunce.*

Did ever eye see the like footing of a tree, or could any tree but an Athenian tree doe this? or could any nimphe move it but an Athenian nimphe? Faire Nymphe, though I can nott arrive at thy lippes, yet will I kisse the wooden maske that hides thy no doubt most amyable face.

*PARADOX offers to kisse, and a Nymph's head meets him out of the Maypole.*

Woonder of woonders! Sweete Nymphe, forbear: my whole structure trembles: mortalitie cannot stand the brightness of thy countenance. Pursue me not, I beseech thee: putt up thy face, for love's sake. Helpe, helpe! Disciples, take away this dismall peale from me. Rescue me! Rescue me, with all your violence.—So, the Divell is gone, and I will not stay long after. Lordings and Ladies: if there bee any here desirous to be instructed in the misterye of

Paradoxinge, you shall have me at my lodging in the black and white Court, at the signe of the Naked Boye. And so to you all the best wishes of the night.

*Enter MOUNTEBANKE, like a Swisse.*

Stay, you presumptious Paradox! I have viewed thy antickes and thy Puppett, which have kindled in me the fire of Emulation. Looke; am I not in habitt as fantasticke as thy selfe? Dost thou hope for grace with Ladyes, by thy novell doctrine? I am a man of art: witnesse this, my Charming Rodd, wherewith I worke Miracles; and whereas thou, like a fabulous Greeke, hast made monsters of thy Disciples, loe! I will oppose squadron against squadron, and plaine trueth against painted fiction. Now for [thy] moving Ale-signe: but for frightening the Devill out of it, I could encounter thee with Tottnam Hie Crosse, or Cheape Crosse, (though it bee new guilt) but I scorne odds, and therefore will I affront thee Pole to Pole. Goe, Disciples: usher in our lofty enchanted motion; and, Paradoxe, now betake you to your tackling, for you deale with men that have ayre and fire in them.

PARADOXE.

Assist me, thou active Nimphe, and you, my glorious associates. Victory! Victory for Athens!

[*Dance.*]

MOUNTYBANKE.

Accomplisht Greeke! now, as we are true Mountebankes, this was bravely performed on both parts, and nothing now remaynes but to make these two Maypoles better acquainted. But we must give place: the Knights appeare.

OBSCURITIE *Enter.*

Enough of these night sportes! part fairely, Knightes,  
And leave an edge on pleasure, least these lightes

I suddenly dymme all; and pray, how then  
Will theis gay Ladies shift among you men,  
In such confusion? Some their homes may misse:  
Obscuritie knowes tricks as madd as this.  
But make your parting innocent for me;  
I will no Author now of Error bee.  
My selve shall passe with you, a friend of lighte,  
Giving to all this round a kind good nighte.

## LAST SONG.

Wee must away: yet our slack pace may showe  
Tis by constraint wee this faire Orbe forgoe.  
Our longer stay may forfitt what but nowe  
Love hath obtaind for us: to him we bowe,  
And to this gentler Powre, who soe contriv'd  
That wee from sullen shades are now depriv'd,  
And hither brought, where Favour, Love, and Light,  
Soe gloriously shine, they banish Night.  
More would we say, but Fate forbids us more.—  
Our Cue is out—Good night is gone before.

FINIS.

## THE MASQUE OF THE TWELVE MONTHS.

*To lowde Musique. The Scene being discoverd, the twelve Spheres descend, and sing to twelve Instruments this first Song, calling Bewty from her Forte, y<sup>e</sup> Hearte. After which, and an Alarme given by the Pulses, the Hearte opens, and Bewty issues, attended by Aglaia, (one of the Graces) the two Pulses beating before them up towards y<sup>e</sup> King. Being neare, BEWTY speaks.*

*Bew.* Peace, amorous Pulses! y<sup>'</sup>are too Martial for Peace.

*Agl.* If they be amorous, Madame, they must be Martiall:  
*Militat omnis Amans.*

*Bew.* They beate yet too stronglie and passionately.

*Agl.* Before whom should th' enamoured Pulses beate passionatelic, if not before Bewty?

*Bew.* Before Bewtyes Sovereigne: that enamours infinitely more, and insulte on nothing.

*Agl.* Before him they are. Why commaund you them to cease, then?

*Bew.* Because, notwithstanding all their most cause to beate before him, the maiestie and merritt enthron'd in him compelling all passionate reverence in his beholders, yet they are troublesome, and troublesome Love is lothsome. Besides, they are nowe to be employed aboute my forte, the Hearte.

*Agl.* What places supply they there?

*Bew.* The places of Sentinells; since the Pulses naturally discover y<sup>e</sup> whole state of the Heart, through all the dimensions of his dilatation and contraction.



*Agl.* What Hearte is it, Madame? A mans Heart, or a womans Hearte?

*Bew.* A womans, and so greate?

*Agl.* What Heart so greate as a womans? And this is so bigg, it burst.

*Bew.* Not burst, but oppened. And that opennesse, indeed, is proper to a womans hearte; but for that weaknes, unfitt to be made a Forte. This heart, therefore, is neither man's nor woman's, but the heart of the yeare; signifying that the whole yeares cheife virtues and bewties are now to be contracted in one night, as the whole worldes are in one year.

*Agl.* A contraction greate and princely.

*Bew.* To performe, w<sup>ch</sup> we are to induce, in their effectes the foure Elementes and the foure Complexions; of whose apt composition, all the Bewtie of the world is informed.

*Agl.* Of all w<sup>ch</sup> yr excellence is presented as abstract.

*Bew.* Being amplified w<sup>th</sup> other personages infinitely more bewtiful.

*Agl.* What persons are those that lye still enslumberd aboute yo<sup>r</sup> Forte?

*Bew.* They are the issue of the Elementes and Complexions, who sent mee these their sonnes, as their homages, acknowledging mee their Sovereaigne, as being their best disposer and composer.

*Agl.* Maye I entreate their names?

*Bew.* The sonne of fire is Sparke; of ayre, Atome; of water, Droppe; and of earth, Ant.

*Agl.* Poore yonger brothers, it seemes, serving at this Forte onely as *enfants perdus*.

*Bew.* Pages, pages; onely persons of forme and ridiculous pleasure.

*Agl.* Of w<sup>ch</sup> you have nam'd yet but foure.

*Bew.* The other foure are y<sup>e</sup> issue of y<sup>e</sup> Complexions: of the sanguine, a little Cupid (Love being a cheife effect of

bloud); of choller, a little Furie (anger, w<sup>ch</sup> choller causeth) being *brevis furor*; of flegme, a little Foole; and of melancholie, a little Witch.

*Agl.* Of whate use are those banners and bandrolls stucke upon the forte?

*Bew.* They are the Yeares ensignes, whose Hearte this is suppos'd, expressing in amorous mottos, inscrib'd in them, the triumphant love and loyaltie included. To this our glorie of the yeare, and his most peaceful employer.

*Agl.* What are those plumes stucke in y<sup>e</sup> middst and toppe, as that heartes pride, and his affections scope?

*Bew.* The ensignes of the darling of the yeare, delicious Aprill.

*Agl.* What's the motto there?

*Bew.* *His virtus nititur Alis.* They are the winges of virtue, twixt w<sup>ch</sup> (spight of fate) shee ballances her selfe, and staies her state; and thus much for our necessarie relation. Goe, Pulses! Beate towarde our sleepe Pages, and startle them w<sup>th</sup> an alarme from their sleepe into their Antemasque, using the most spritely action they maie, to expresse in gestures their particular natures.

*The Pulses beate towards the Forte, and give an Alarme; at which the eight Pages starte up, and fall into their Antemasque. After which AGLAIA speaks.*

*Agl.* Here were gestures enowe, Madame, in steade of jstes.

*Bew.* I wishe jstes had supplied their gestures; for their want, perhappes, may argue a dearth of witt amongst us.

*Agl.* A want that may well chance here, w<sup>th</sup>out a misse. Such witt is butt like a wilde weede in a ranke soile; w<sup>ch</sup> yett, being well manur'd, (I confesse) maie yeeld the wholesome crophe of wisdom and discretion, at tyme o' th' yeare, and in y<sup>e</sup> meane tyme, beare the most ingenious flower of laughter.

*Bew.* Ingenious! what is't, but a foolish tickling of the

spleene, and, indeed, the very embleme of a foole? A quality long since banisht y<sup>e</sup> Courte; specially from all proficientes in policie, and ladies of employment.

*Agl.* However, Madame, meethinkes inward delight should be as pleasing as laughter. To w<sup>ch</sup> end, if variety of showe be inserted, bee our hopes confident, wee shall not much misse laughter.

*Bew.* If showe will serve, Aglaia, we will try  
 To call y<sup>e</sup> whole pompe of the peacefull skye  
 In all the thirteene moones that decke the yeare,  
 And to the glorious Moneths the torches beare;  
 With incantations downe eithers sphere,  
 The Queene of all invok't. O, Cynthia!  
 If ever a deformed witch could drawe  
 The dreadfull brightnes from thie duskie throne,  
 Lett nowe y<sup>e</sup> Goddesses of Proportion  
 Much rather move it; to right him for all,  
 In whome all charms of Art and Nature call.

*Lowde musique, and the Moones appeare like Huntresses, w<sup>th</sup> torches in their hands, &c.*

*Agl.* O, see! yo<sup>r</sup> short charme was so sweete and strong,  
 It past all power t'oppose or to prolong.  
 In all these great confiners of y<sup>e</sup> skies,  
 Ladies of ladies, wing'd inconstancies,  
 Greate Presidentes of all Earth's changing fashions,  
 In all her bodies ornamentes and passions,  
 That (never getting garmentes fitt for them)  
 Make lordes and ladies ravisht w<sup>th</sup> their streame.

*Musique. And they dance the second Antemasque. After w<sup>ch</sup> BEWTY speaks.*

*Bew.* These fires, I hope, have made y<sup>e</sup> colde night warme  
 With stirring pleasures; and our royall charme  
 Call'd downe w<sup>th</sup> it as much delight as light.

*Agl.* Soe maie it; and disclose the crowning sight

Of all y<sup>e</sup> Moneths, for w<sup>ch</sup> these moones were made,  
As upper torchbearers, to guild their shade.

*After this, PROGNOSTICATION enters, caperinge.*

*Bew.* Howe nowe! what frolicke person have wee here?

*Agl.* Prognostication, Madame, that nowe enters,  
In prime of this newe yeare, in all his honors  
Sought to for his predictions; and forerunnes  
The Moneths, our Masquers, and newe rising sunnes.

*After this, he dances vpp, and delivers his prognostications;  
w<sup>ch</sup> done, lowde Musique, and the Masquers descend, BEWTY  
speaking.*

*Bew.* Admire, admire, the full pompe of the yeare,  
Contracted, yett much amplified here.

*Agl.* What glorious Moneths renowme that first araie!

*Bew.* There princely Aprell sittes; and flourishing May;  
Sweete Aprill, lov'd of all, yett will not love,  
Though Love's great godhead for his fauor stroue,  
Fetherd his thoughtes, and to his bosome flewe,  
Like to a nightingale, that there did sewe,  
To save her life, sought by some bird of prey.  
Hee smil'd at first, and gave her leave t' allay  
Her fright in shadowe of his flowrie hand:  
W<sup>ch</sup> pleas'd her so, that there she tooke her stand,  
And sung for joie; then tooke another showe,  
And seem'd a lovely Nympe w<sup>th</sup> shaftes and bowe,  
And shott at birdes aboute him. He drewe nye,  
And askt a sight of her faire Archerie;  
W<sup>ch</sup> when he handl'd, and did well behold  
The bewtie of her shafte, fordg'd all of gold,  
Hee askt them of her: shee excusde, and said  
Shee had no other riches, yett obaide;  
And (with intention to make a kiss  
Good as her arrowe) those delights of his

Offer'd to stake against one, and to plaie  
 A game att chesse for all. He tooke the laie,  
 Went in and wunne, and wrapt them in embraces;  
 And now Love's shaftes are headed w<sup>th</sup> his graces.

*Agl.* Hee pluckt his winges, too, some reportes presume.

*Bew.* Hee did, and beares them in a triple plume.

*Agl.* Sweete Goddess, lett your musique sound, and sing  
 Him and his traine forth.

*Bew.* Sett vp everie string,  
 And euerie voice make like a trumpett ring.

*Here the Second Song, calling the Masquers to their Dance.  
 After w<sup>ch</sup> they dance their Entrie: which done, AGLAIA  
 speakes.*

*Agl.* These are no Moneths, but that celestial seede  
 Of men's good angells, that are said to breede  
 In blessed iles about this Britane shore;  
 That heighten spirittes bred here, with much more  
 Then humane virtues.

*Bew.* Gravest authors saye  
 That there such angells dwell; and these are they.

*Agl.* O! how they move nowe, while they rest; but moving,  
 Ravishe beholders, and cause more then loving:  
 Commaund Heaven's harmony in numerous ayer,  
 To sacrifice to their divine repaire,  
 And make them move in all their pompe again.

*Bew.* What shall we offer to his wisdom, then;  
 By whome these move and be? for whose worth all  
 These wonders in those Iles angelicall,  
 Are sett in circle of his charm'd commaund,  
 Wall'd with the wallowing ocean? And whose hand,  
 Charming all warre from his milde monarchie,  
 Tunes all his deepes in dreadfull harmonie.

*Agl.* Not harmonie of tunes alone, but heartes,  
 Set to his love, sung in a world of partes.

*Here the third Song, beginning thus: Proceede with your, &c. After w<sup>ch</sup> they dance their mayne dance; w<sup>ch</sup> done, BEWTY invites them to dance with the Ladies.*

*Bew.* Nowe double all that hath bin pleasing,  
On Pleasure's cheife deservers seasing.  
No pleasure is exactlie sweete,  
Till ladies make their circles meete.

*After this, the fourth Song: See, See, &c.; w<sup>ch</sup> done, they dance with the Ladies, and the whole Revells followe. At end whereof, BEWTY speakes.*

*Enter MADG HOWLET, hooting, going vp towards y<sup>e</sup> King. After whome follows PIGGWIGGEN, a Fairy, calling to her.*

*Pig.* You, myne hostesse of the Ivie bushe! What make ye hooting in theis walkes?

*How.* What? Lady Piggwiggin, th' only snoutfaire of the fairies. A my word, hadst thou not spoken like a maid, I had snatcht thee vp for a mouse. O! a good fatt mouse were an excellent rere banquet this midnight, specially a citty mouse; yo<sup>r</sup> contry mouse is not worth y<sup>e</sup> fleying.

*Pig.* Why, knowst thou where thou art, Madge?

*How.* In a good Yeoman's barne, I thinke; for I am sure that from hence flowes all the barnes breade of the kingdome. But what wynde brings thee hether?

*Pig.* I am co<sup>m</sup>maunded by our fairy Queene, that rules in night, now to attend her charge that night and daie rules, being the great enchantresse, imperiouse Bewty, who in her charmed fort sittes close hereby, enthron'd, and raignes this night great President of all those princely revells that in y<sup>e</sup> honor of our fairy king are here to be presented, to whose state her highnes hath design'd theis silent houres,

Commaunding Musique from ech moving sphere,  
And silence from eche mover seated here.

*How.* Nay, then, Pigg, I must tell yo<sup>w</sup> yo<sup>w</sup> usurp my

naturall office: Night's all taming silence is my charge to proclaime, being Night's cheife herauld; and at this howre, when Heauen had clos'd his eye, I open myne, and through y<sup>e</sup> silken ayre wing all my softer feathers, summoning all earth's sweete ladyes to their sweetest rest, or to their sweeter labors. Evry night make I attendance on this blessed bowre,

Where Majestie and Love are mett in one,  
 All harmfull spirritts frightening from his throne,  
 And keeping watch y<sup>t</sup> noe ill-looking plannet fasten his beames here; all ill-looking commettes (in all their influences so much feared)

Converting into good and golden dewes,  
 That peace and plenty through y<sup>e</sup> land diffuse.

*Pig.* What! turn'd poet, Madge?

*How.* I, Pigg: I hope I have not harbord so long in an ivie bush, but I can play the poet for a neede.

*Pig.* Meaning a needy poet.

*How.* Faith, needy we are all, Pig; and all for the needlesnes of so many.

But this all equal knowledge hath decreed,  
 Neede is no vice, since vices have no need.

*Pig.* Sententious and satyricall! Who would beleeeve dull Madge were so sharpe a singer?

*How.* What, not the bird of Pallas? Knowe thou, Pig,  
 I have sung w<sup>th</sup> the Nightingall, and obtain'd  
 The prise from her in judgment of the best eares.

*Pig.* True; if y<sup>e</sup> biggest be best; for the asse was yo<sup>r</sup> judge.

*How.* No matter who be a judge, so hee beares upright eares betwixt partie and partie. But if my song should not prove pleasing to lords, I hope yet ladies would a little beare w<sup>th</sup> mee for kindred sake.

*Pig.* Kindred, Madge? By what clame comes that in? Methinkes there's little resemblance betwixt them and thee.

*Madg.* Tis true, that fewe of them resemble mee favor, but in quallitie wee are a kinne.

*Pig.* As howe, Madge?

*Madg.* Why, one point is, that they commonly love to be chatting, when all else are silent, w<sup>h</sup> is property borrowed from mee; for my tongue is still walking, when all else are tonge-tyde.

*Pig.* Thats something agreeable.

*Madg.* Another is, that ladies take more pleasure in night then daie; and so doe I. Only we differ in this; they keepe house all night, and fly out ith' day.

*Pig.* Then be it thie heraldrie to call them home nowe, and proclaime their silence.

*Madg.* Nay, lett them alone for silence: when they come home, they'le keepe councell in their own causes as well as men.

*Pig.* Proclaime their attendence, then, and attention to Bewty. Make a noise.

*How.* Oyes!

*Pig.* All manner of ladies.

*Ma.* All &c.

*Pig.* Cittie or countrey,

*Ma.* Citty &c.

*Pig.* That either are, or would be, of Bewties traine,

*Ma.* That &c.

*Pig.* Make ready to be observ'd,

*Ma.* Make &c.

*Pig.* In all the newest fashions

*Ma.* In all &c.

*Pig.* They can possibly gett for loue or mony.

*Ma.* They &c.

*Pig.* What cost soever is spard

*Ma.* What &c.

*Pig.* Shalbe defalkt out of their contentment.

*Ma.* Shalbe &c.

*Pig.* If their husbandes be in fault,

*Ma.* If &c.

*Pig.* They shall punish them at their pleasure.

*Ma.* They &c.

*Pig.* If their lovers, they shall change at pleasure.

*Ma.* If &c.



*Pig.* And further it is provided, *Ma.* And &c.

*Pig.* That if any lady loose her jewell, *Ma.* That &c.

*Pig.* If it cannot be restored, *Ma.* If &c.

*Pig.* Shee shall have the vallue of it given her.

*Ma.* Shee &c.

*Pig.* Out of Bewties privy purse. *Ma.* Out of &c.

*Pig.* And Jove save our soueraigne. *Ma.* And &c.

*Pig.* See nowe, the seane opens, and the twelve Spheres descend to call Bewty from her forte, the Hearte.

*Ma.* Lett us be gone, then, and performe the rest

Of our observance in some seate unseene.

Ile flutter upp, and take my perche upon

Some citty head-attire, and looke through that

(Buzzelld w<sup>th</sup> bone lace) like myselfe in state.

Doe thou transforme thie selfe into a glowe-worm,

And twixt some ladies lovely brestes lye shining,

Like to a crisolite, till, in the end,

With some Good Night wee both againe attend.

*Pig.* Agreed.

[*Exeunt.*

*Bew.* Nowe, Somnus, open thie Ambrosian gates,

Usherd w<sup>th</sup> all Athenias birdes and battes,

And (crown'd with poppey) rule and bound y<sup>e</sup> knees

Of these thus spritelie principalities :

Concluding all in as much golden rest,

As all their motions have been prais'd and blest.

*After this, SOMNUS is seene hovering in y<sup>e</sup> ayre, and sings the last song. Retire, &c. W<sup>ch</sup> done, they dance their going off, and conclude.*

1 SONG.

Grace of Earth and Heaven appeare!

Feare to trust a human forte :

Bewty, so divinellie cleare,

Must not be conceald in Courte.

If ever you your selfe affected,  
 Showe here your light, or live neglected.

*Chor.* Pulses, you that guard her lighte,  
 Borne to rest nor daie nor night,  
 Dead slumber must not thus enthrall:  
 Wake, and with a lowde alarme,  
 Serve our Conqueror of Charms,  
 And for him breake your Hearte and all.

*Cho.* Breake, Hearte, for feare to holde a forte  
 Against the kingdome of a Courte.

## 2 SONG.

Shine out, faire Sunns, with all your heate,  
 Showe all your thousand colour'd lighte;  
 Black Winter freezes to his seate;  
 The graie wullff howles, he does so bite;  
 Crookt Age on three knees creepes the streete;  
 The bonelesse Fish close quaking liēs,  
 And eates for colde his aking feete;  
 The Starrs in isickles arise.

*Cho.* Shine out, and make this winter nighte  
 Our Bewties Spring, our Prince of Lighte.

*Here they come forth, and dance their entrie. After w<sup>ch</sup>,  
 BEWTIE speaks a little; and HARMONY comaundes this  
 3<sup>d</sup> Song.*

## 3 SONG.

Procede with your divine delighte,  
 Even till it reach meridian height;  
 Exceede the Sunne in your advances,  
 Who onlie at his rising dances.  
 Quicke offerings still to our Apollo give;  
 In whose creating beames yee shine and live.

## 4 SONG.

See, see, howe Beauties summer glowes,  
 Incenst to make her solstice here,  
 Where all the motions of the yeare  
 To all the Graces paie their vowes.

*Cho.* Whie rest these breathing Plannetts, then?  
 These moulds of Life? these orbs of Men?  
 Since here (it seemes) they passe for neither.  
 Elsewhere, life's joies are fors't and laide

Still on y<sup>e</sup> racke.

Or else, are like the inconstant wether,  
 Wings without bodies, never staide,

But in their lacke.

But here they flowe, and staie and sitt,  
 For worthie choices free and fitt.

Chuse, chuse! these joies [not] seas'd in tyme will flitt.

## SONG.

Retire! Rest calls ye to retreat;  
 Late watchings waste the vitall heate,  
 Though spent in sports, that nectar sweate.  
 Retire; and lett these numberd pleasures  
 Teach youth and state to tread the measures;  
 And spare, still in the middst their treasures.  
 Retire; though in your princely blood  
 Each spirrit for Somnus is too good.  
 Yett come: bathe in his golden flood,  
 Where true dreames shall employ yo' breath,  
 And teach you howe to wake in Death.

FINIS.

## MASK OF THE FOUR SEASONS.

*GENIUS, or the Countryes better Angell, wrapt in amazement at some happy changes he observes in his Soyle and Clymate, begins the entertainment w<sup>th</sup> his first Entry.*

GENIUS.

What mean these præparations in y<sup>e</sup> ayre,  
proclaimeing some great welcome? all soe fayre,  
the dogstar bites not! and the parching heat  
that lately chapt our feilds, sweet showres, that beat  
on the earth's teeming bosome, have allay'd:  
the earth in robes of a new Spring arayde,  
seems proude of some late gweste: the days are clear  
as had tyme, from all seasons of y<sup>e</sup> year,  
extracted forth theyr quintessence. In mee,  
this countryes Genius, the sweet harmony  
of all the elements (that have conspir'd  
to blesse our soyle and clymate) hath inspir'd  
a fresher soule. But soft! what doo I see?  
Beuty join'd hand in hand with Majesty?  
Mars and y<sup>e</sup> Queen of Love? Sure, tis not they.  
I see noe wanton glances, but a raye  
like bright Diana's smiles; and in his face  
a grave aspect, like Jove's, taking his place  
amidst heavns counsellors: nor are those twayn  
yonge Cupids: they have eys, and I in vayne  
guesse at yon fresher beauty then ye Spring,  
or smooth-fac't Hebe. Let sweet Orpheus sing

unto his well tun'd lyre, y<sup>t</sup> they may see  
they're truly welcome here, whoe ere they bee.

ORPHEUS *enters w<sup>th</sup> this Song.*

Canst thou in judgment bee soe slow,  
as those ritche beautyes not to know?  
look on those eys, and sure they shine  
will give more clearnes unto thine.

These, the fayr causes of our mirth,  
shall in esteem our barren earth  
equall with theirs, whose lofty eys,  
our higher mountaines heer despise.

See how the heavnes smile on our land,  
and plenty stretch her opened hand,  
enriching us w<sup>th</sup> hearts content,  
civility and government.

Wee in our country, that in us,  
both happy are, and prosperous;  
and of our youth noe more made poore,  
shall find y<sup>e</sup> Court ev'n at our dore.

GENIUS.

I'me sung into my sences, but nought might,  
like Majesty or Beuty, dazle sight:  
bee that my just excuse. Now let mee show  
what welcome for my country's sake I owe  
to these her blessings. Backward shall y<sup>e</sup> year  
runne in his course; y<sup>e</sup> Seasons shall appear  
each w<sup>th</sup> theyr proper dantyes; Winter shall,  
as for his age preferd, bring first of all  
his full, though grosser dishes; let them be  
th'expression of our entertainment, free,

though not soe fine. Yet thus much lett mee say,  
 there is noe danger in them, but you may  
 feareles tast where you please, they're all our own ;  
 noe dish whose tast or dressing is unknown  
 unto our natives : neighbouring mountains yeald  
 us goats, and in y<sup>e</sup> next adjoining feilds  
 pasture our muttons : if there bee a buck  
 turnd into venison, that was likewise struck  
 on our owne lawnes : of whatsoere is more,  
 wee serve in noe strange dish, but [our] owne store.

*This speech ended, WINTER ushers in y<sup>e</sup> first course, w<sup>th</sup> having  
 ordered upon y<sup>e</sup> table, turnes to y<sup>e</sup> Company.*

WINTER.

Not to detaine you longer from your fare,  
 to tell you more then welcome, welcome y'are :  
 welcome, with all my hart. More can't be spoak ;  
 a fuller word then welcome is would choak.

*[An old man : if you hear  
 more, hear grace.<sup>1</sup>*

*The first Course taken away, ORPHEUS ushers AUTUMNE, with  
 the second : hee presents a bakemeat in one hand, and wyne in  
 y<sup>e</sup> other, being y<sup>e</sup> fruits of Ceres and Bacchus, properly be-  
 longing to AUTUMNE, in whose name ORPHEUS sings.*

Your beautyes, ladyes, far more bright  
 and sweet then Phœbus clearest light,  
 have sooner far fetcht Autumne heer  
 then all his smiles throughout y<sup>e</sup> year.

Though w<sup>th</sup> his rayes  
 and fayrest days,  
 and w<sup>th</sup> serenest view,  
 hee courts mee heer,

<sup>1</sup> This is inserted as a stage-direction in the MS. ; but it seems a sort of prose conclusion to the speech of Winter, who, we may suppose, says grace before the King, Queen, &c., begin the feast.

yet I appear,  
but to attend on you.

And, being come, I hold it scorne  
to welcome you w<sup>th</sup> meer bare corne ;  
here's Ceres in a new attire,  
and ripned w<sup>th</sup> a second fire.

Cut up and find  
how shee is lind ;  
for to entertaine you  
here's Bacchus blood,  
to digest your food ;  
why then, doe not refraine you.

[*Exeunt.*

*The second Course taken away, ORPHEUS enters again, bringing  
in Summer, and the frutes of her Season, w<sup>th</sup> this Song.*

Summer was offering sacrifice  
unto y<sup>e</sup> Sunne, but from your eys  
perceiving far a clearer light,  
ladyes, hee gives them to your sight ;  
and ritcher paiment doth hee find  
from your breaths then the Southern wind.

As Autumnes clusters ripned bee  
by neighbouring grapes maturity,  
soe from your lips his cherryes, heer,  
take sweetnes, and theyr colour clear.  
Noe marvell, then, y<sup>t</sup> as your due  
they thus present themselves to you :  
all other fruites his season yealde[s]  
are yours, himself, his trees, his feilds.

[*Exeunt.*

*The last of ORPHEUS songs is in y<sup>e</sup> person of y<sup>e</sup> Spring, whoe  
brings in y<sup>e</sup> bason and ewer.*

The nightingale, y<sup>e</sup> larke, y<sup>e</sup> thrush doe sing,  
and all to welcome in y<sup>e</sup> Spring.

The warme blood in y<sup>e</sup> veynes  
doth hop about and dance,  
and new life's in evry thing.

The yong men they doe likewise court theyr lovers,  
whilst them theyr lusty warme blood mooves ;  
but unto you y<sup>e</sup> Spring  
doth [raise] her voyce and sing,  
and her self your lover proves.

Shee not presents you heer w<sup>th</sup> simple flowres,  
but with sweet distilled showres :  
theyr very quintessence,  
most pleasing to y<sup>e</sup> sence,  
extracted from them forth shee powres.

Add sweet to sweet, and wash your lilly hands :  
The Spring shall be at your commands.  
Nought could have brought back heer  
y<sup>e</sup> Spring tide [of] y<sup>e</sup> year,  
Save you, fayr blessings of our land,  
To whom thus w<sup>th</sup> a wish shee bids Adieu.  
Spring, youth, and beuty, still attend on you.

[*Exeunt.*]

*After supper is ended, and y<sup>e</sup> tables taken away, Enters*

GENIUS.

Heres not enough of mirth. I warne t'appear  
Once more the Seasons of y<sup>e</sup> year.  
Let musique strike, and you shall see  
old Winters full of jollity :  
Autumne is Bacchus darling, and  
soe joyd, perchance hee can not stand :  
the other livelyer Seasons shall,  
show<sup>1</sup> you theyr pastimes festivall,

<sup>1</sup> Miswritten *So* in the MS.



how usually they doe themselves bestirre  
on May day, and the feast of Midsommer.

*This Speech ended, enter WINTER.*

Winter is old, yet would he fain  
this fayr assembly entertain  
to his best powre; but should he try,  
he feares it were not worth your ey.  
His cold stiffe limbs are most unfit,  
although his heart be merry yet,  
his long nights jovially to spend  
with cups and tales to pleas his friend.  
Let not your expectations runne  
further; his dancing days are done:  
yet if hee soe may satisfie,  
by some quicke yongster to supply  
his place, hee Christmas Gamboles pickes,  
to entertain you w<sup>th</sup> his trickes.

1. *Then enters GAMBOLES, dancing a single Anticke w<sup>th</sup> a forme.*
2. *After him, AUTUMNE brings in his Anticke of drunkards.*
3. *SUMMER followes, w<sup>th</sup> a country dance of heymakers or reapers.*
4. *The last is a morrice dance, brought in by y<sup>e</sup> SPRING.*

*These ended, Enter GENIUS, w<sup>th</sup> Epilogue.*

If these our pastimes pleas, I've yet one more  
that freely doth present you all her store:  
Night gives her howres; part them, as you think best,  
between your recreation and your rest.

FINIS.







5. + 21. 63  
21. 7. 61

