

THE POETS, ISABELLA WHITNEY,  
ANNE DOWRICHE,  
ELIZABETH MELVILLE [COLVILLE],  
AEMILIA LANYER, RACHEL SPEGHT,  
DIANE PRIMROSE AND ANNE,  
MARY AND PENELOPE GREY

SUSANNE WOODS, BETTY S. TRAVITSKY  
AND PATRICK CULLEN

The Early Modern Englishwoman:  
A Facsimile Library of Essential Works

Series I

Printed Writings, 1500–1640: Part 2

Volume 10

The Poets, I:

Isabella Whitney, Anne Dowriche, Elizabeth Melville [Colville],  
Aemilia Lanyer, Rachel Speght, Diana Primrose,  
Anne, Mary and Penelope Grey

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Selected and Introduced by  
Susanne Woods, Betty S. Travitsky and Patrick Cullen

General Editors  
Betty S. Travitsky and Patrick Cullen

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# PREFACE

## BY THE GENERAL EDITORS

Until very recently, scholars of the early modern period have assumed that there were no Judith Shakespeares in early modern England. Much of the energy of the current generation of scholars has been devoted to constructing a history of early modern England that takes into account what women actually wrote, what women actually read, and what women actually did. In so doing the masculinist representation of early modern women, both in their own time and ours, is deconstructed. The study of early modern women has thus become one of the most important—indeed perhaps the most important—means for the rewriting of early modern history.

*The Early Modern Englishwoman: A Facsimile Library of Essential Works* is one of the developments of this energetic reappraisal of the period. As the names on our advisory board and our list of editors testify, it has been the beneficiary of scholarship in the field, and we hope it will also be an essential part of that scholarship's continuing momentum.

*The Early Modern Englishwoman* is designed to make available a comprehensive and focused collection of writings in English from 1500 to 1750, both by women and for and about them. The three series of *Printed Writings* (1500–1640, 1641–1700, and 1701–1750) provide a comprehensive if not entirely complete collection of the separately published writings by women. In reprinting these writings we intend to remedy one of the major obstacles to the advancement of feminist criticism of the early modern period, namely the limited availability of the very texts upon which the field is based. The volumes in the facsimile library reproduce carefully chosen copies of these texts, incorporating significant variants (usually in appendices). Each text is preceded by a short introduction providing an overview of the life and work of a writer along with a survey of important scholarship. These works, we strongly believe, deserve a large readership—of historians, literary critics, feminist critics, and non-specialist readers.

*The Early Modern Englishwoman* also includes separate facsimile series of *Essential Works for the Study of Early Modern Women* and of *Manuscript Writings*. These facsimile series are complemented by *The Early Modern Englishwoman 1500–1750: Contemporary Editions*. Also under our general editorship, this series will include both old-spelling and modernized editions of works by and about women and gender in early modern England.

New York City  
2001



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# INTRODUCTORY NOTES

[Complete printed volumes of poems in English between 1567? and 1640 are known to have been written by Isabella Whitney (*Copy*, 1567?; *Sweet Nosgay*, 1573); Anne Dowriche (1589); Elizabeth Melville (1603; 1604?; 1606; 1620); Aemilia Lanyer (1611); Rachel Speght (1621); Diana Primrose (1630); and Mary Fage (1637). A tiny, newly recovered volume of memorial poetry by Anne, Mary and Penelope Grey was printed in 1615, although the names of the Grey sisters were not listed on the title page. *Poets I* includes all of these writers except Mary Fage whose *Fames Roule* is reproduced in *Poets II* (Volume 11). —The General Editors]

## Isabella Whitney

Although Isabella Whitney (fl. 1566–1573) is the earliest Englishwoman known to have written original secular poetry in English for publication, almost nothing is known about her life. Comments in both her known works, *Copy of A Letter* (1567?) and *Sweet Nosgay* (1573), supply a few clues: she was of gentle rank (*Copy*, title page); was strapped financially (*Nosgay*, sig. A5<sup>v</sup>); and was able to write because she was single (*Nosgay*, sig. D2); finally, she was the member of a large family to whom, in *Nosgay*, she addressed a number of ‘Familiar Epistles and Friendly Letters’ (sigs. C6<sup>r</sup>–E<sup>v</sup>). Sanders includes a brief notice of her within his entry in the *DNB* for Geoffrey Whitney (1548?–1601?), the author of a minor emblem book, *A Choice of Emblems* (1586), assuming Geoffrey was her brother, but Sanders mentions only the later of her two collections. Most prominently among more recent scholars, R.J. Fehrenbach has agreed with this identification, positing that the ‘Brother G.W.’ mentioned in *Nosgay* was Geoffrey; the ‘Brother B.W.’ and ‘Brother Brooke’ the Brooke Whitney named executor in Geoffrey’s will (1600); and others named in that document, persons less fully identified in portions of *Nosgay*. Fehrenbach’s identifications, however, and the consequent conclusion that Isabella Whitney was a sister of Geoffrey’s, should perhaps be considered tentative in view of Whitney’s statement that she is London ‘bred’ (*Nosgay*, sig. E2<sup>v</sup>) while Geoffrey is known to have been born and raised in Cheshire. The fact that Isabella is not named in Geoffrey’s will – unless, as Fehrenbach hypothesizes, she had, by 1600, been transformed by marriage into either ‘Sister Eldershae’ or ‘Sister Evans’ – is an additional puzzle, for the author of *A Choice of Emblems* (1586) is not the only Geoffrey Whitney to be found in his day; Geoffrey himself names a ‘Cosen Geffery Whitney’ in his will. In my opinion, the jury is still out on the identification of Isabella and Geoffrey Whitney as brother and sister.

Even if this identification were confirmed, however, a possibly more significant brother and sister combination has been invoked (Travitsky, *Paradise*, 114): the imaginary identification of Isabella Whitney with the early modern woman writer conjured by Virginia Woolf (pp. 80–99), that is, her hypothetical Judith Shakespeare, sister of the playwright. For both Whitney’s lively anthologies witness the possibility that Woolf had hypothesized was impossible: that an early modern woman could create effervescent poetry very much in the spirit of the London literary world of the moment. Presumably, as well, this material was created without the benefit of formal training in rhetoric, since such training was still generally denied even to those early modern women who benefited from the partial opening of some educational opportunity to women.

## *The Copy of a Letter*

Whitney’s earlier collection, entered in the Stationers’ Register for 1566–67, contains four poems written in the personae of persons jilted in love; the admonition appended to the title poem is, like *Copy*, in a sprightly female voice. The tone suggests that these love complaints were imaginative rather than factual, perhaps the

meaning of the statement in the prefatory epistle from Richard Jones, a printer primarily of popular ephemeral materials; in ‘The Printer to the Reader’ Jones stated that *Copy* is ‘both false and also true’. The same jaunty spirit characterizes the two final poems in the collection, both voiced – and conceivably written – by a man: and both, as Marquis notes, giving play to ‘oppositional ideologies of gender’ among the verse epistles in *Copy*. The only known witness of *Copy of a Letter*, reproduced in this volume, is held at the Bodleian.

### *A Sweet Nosgay*

Whitney’s second collection, also printed by Richard Jones, contains poetry in traditional stanzas and in prose format. At both beginning and end are substantial poems. The *Sweet Nosgay* consists of quatrains related to such contemporary literature as George Gascoigne’s *Hundred Sundry Flowers* (1573), but is extracted primarily, as Fehrenbach has shown, from Hugh Plat’s *Flowers of Philosophy* (1572). As Panofsky has convincingly argued, Whitney develops these poems and the centrepiece of the volume, her ‘Certain Familiar Epistles and Friendly Letters by the Author: With Replies’, into a coherent narrative frame, all related to her rather vague troubles. These result in a departure from London recorded in the final poem, her ‘Wyll and Testament’ to the city of London (pp. xii–xiii). Wall argues convincingly that *Nosgay* ‘provides an experimental foray into a more heterogeneous complaint form’ than *Copy*, and that Whitney pushes ‘the metaphor of sickness to its logical extreme’ in her will (‘Isabella Whitney’, 47–48), but relates the ‘Wyll and Testament’ less convincingly to mothers’ legacies of advice. For Whitney’s ‘Wyll’ differs from the mother’s advice book in tone and intent, and might more profitably be related to such mock testaments as William Dunbar’s ‘Testament of Mr. Andro Kennedy’ (1508), Robert Copland’s *Jill of Breynthorpe’s Testament* (c. 1563), and George Gascoigne’s ‘Last Will and Testament of Dan Bartholomew of Bath’. The last of these pieces, fitted, like Whitney’s testament, into a narrative framework, may in fact have been written in imitation of Whitney’s will. Certainly Whitney’s will, a frolic through a well-known and engagingly described city, is the most impressive of these mock testaments (Travitsky, ‘Isabella Whitney’, pp. 343–44). Reproduced here is the unique copy of *Nosgay*, held at The British Library, which unfortunately lacks a title page.

Four scattered poems (in Procter, Robinson, and Morley) have been ascribed – with little explanation – to Isabella Whitney (Fehrenbach, in *Cahiers*; Green, lix). They are reproduced, below, following *Copy* and *Sweet Nosgay*. In addition, at the Aeneas and Isabella Project website (<http://www.english.cam.ac.uk/ceres/Alhome.htm>), Raphael Lyne has attributed to Whitney two other poems appended to STC 18974 (F.L., *Ovidius Naso His Remedy of Love* [London: Thomas Creede for John Browne, 1600]). The two, titled ‘Dido to Aeneas’ and ‘Aeneas to Dido’ appear on sigs. E4-H3v.

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BETTY S. TRAVITSKY

## Anne Dowriche

The identification of Anne (Edgecombe) Dowriche, author of *The French Historie*, has a history of dispute. What we learn from the front matter of her book is this: 1) according to the title page, *The French Historie* 'was published by A.D.' in 1589; 2) the author dedicates her work to 'her loving Bro[ther] Master Pearse Edgecombe, of Mount Edgecombe in Deuon'; 3) she signs this dedication 'Anne Dowriche' and inscribes it 'Honiton [Devon], the 25. day of Julie. 1589.' What we can plausibly deduce is this: Anne was born into the Edgecombe family (presumably in or near the place to which her family gave its name); she married a Dowriche; and she seems to have had a lasting connection with the West Country. The entry for Anne Dowriche in the *Dictionary of National Biography* suggests that Anne Edgecombe married Richard Trefusis after marrying a Dowriche, and it is under the name of Trefusis that the author is sometimes found. However, more recent investigation by Elaine V. Beilin (1996, p. 79) reveals two Anne Edgecombes: one, the author, who married Hugh Dowriche; the other, the author's niece (daughter of Dowriche's brother Pearse), who did in fact marry Richard Trefusis. According to Beilin, family genealogies show separate identities for the two Annes; and a letter of obligation (in the Mount Edgcumbe papers at the Cornwall Record Office), signed by the niece's second husband (Ambrose Manaton), makes a clear distinction between the two Annes. In this letter Manaton agrees, should he marry and survive the widow Anne Trefusis, to pay one hundred marks to both Pearse Edgecombe and Richard Edgecombe (father of Pearse and Anne) and twenty marks to Anne Dowriche (Beilin, "'Some freely'").

Anne Dowriche was the daughter of Sir Richard Edgecombe and Elizabeth Tregian Edgecombe of Mount Edgcumbe, Cornwall. The exact date of her birth is not known, though the first recorded reference to her is in her father's will, dated 1 July 1560. The next recorded date in her life is 29 November 1580; on that day a marriage licence was issued to 'Mr. Dowrishe, Rector of Lapford, and Anna Edgecombe, gentlewoman'. Anne and Hugh apparently had several children (Trease). In 1596 Hugh followed his wife's publication with a puritan work of his own, entitled *The Iaylors Conuersion*, so it seems that the Dowriches shared a commitment to puritan or nonconformist political and religious ideology: in particular, support for the continued reformation of the English Church, a belief in the primacy of scriptural authority and the idea of a spiritual elect, and the association of Roman Catholicism with the Antichrist.

The date of Anne's death is unknown, but she must have been still alive in 1613, the date of the Manaton letter mentioned above.

*The French Historie* takes as the subject of its 2,400 lines three events from the religious wars in France: the affair of the Rue St Jacques (1557), the martyrdom of Annas Burgeus (1559), and the St Bartholomew's Massacre (1572). However, as Beilin ("Some freely") points out, Dowriche provides by implication 'an

extended critique of the relations between the monarch and her subjects on topics such as Mary Stuart, the safety of the realm, the succession, and the continued reformation of the church'. This critique may be most evident in the work's third section: there we see, among other things, the Machiavellian abuse of monarchical power, particularly in regard to the senate (Parliament), and therefore the obligation of subjects to resist tyrants; the need for parliamentary independence so that the will of the people can be expressed; the danger of Protestants placing their trust in Roman Catholics. Dowriche's work is thus deeply embroiled in English politics: it constructs a history that not only, in providing a puritan martyrology, justifies the ideology of the reformist elect but also acts as a warning to those in England who might be inclined to compromise with Catholicism.

*The French Historie's* source is Thomas Tymme, *The Three Partes of Commentaries, Containing the whole and perfect discourse of the Civill warres of Fraunce* (1574), a translation of Jean de Serres, *Commentariorum de statu religionis & reipublicae in regno Galliae libri* (1572–75). In 'To the Reader', Dowriche speaks of 'collecting & framing this Worke', but her description belies her complicated relation to Tymme. Dowriche's work is, at various points, a translation into poetry of selections from Tymme's prose, a paraphrase, a redaction, and an expansion of Tymme with her own additions. Two changes deserve special attention in that they reflect her artistic ambition and originality: the first is the narrative framework; the second is her attempt to create a dramatic narrative. Dowriche frames the history with two narrators: the first narrator is the first-person English narrator, who overhears the lamentations in an English forest of a French exile; the second narrator is the French exile, who relates the three stories Dowriche is rewriting from Tymme. This narrative strategy, with its links to various literary genres (among them, the romance and the complaint), can be read in a number of ways. Beilin (1996, p. 82) suggests that Dowriche's frame, with an Englishman relaying the narrations of a Frenchman, may reflect her relation to her source, that is, the Englishman Tymme translating the Frenchman Jean de Serres. Surely this is correct, as is her other suggestion that Dowriche may have thought 'her subject matter would be more acceptable clothed in male discourse.' One might add, however, that this gesture of diffidence is embodied in an act of difference. Dowriche, after all, begins her work with an episode that is *not* in her source; and while the framework she creates is indeed one of male narration, the framework itself is her own original act. Dowriche initiates her work with an act that involves simultaneously her framing her male narrators and foregrounding her own difference from her male precursor. Significantly this original gesture of difference takes the form of dramatized narration; the very form of this original frame embodies the second major formal feature that signals Dowriche's rewriting of her male precursor, namely her attempt to create a dramatic narrative. If there is any one feature that distinguishes Dowriche from Tymme it is her emphasis on speech and speeches, expanding some in her source but adding others. As the lines of quotation marks in the outer margins of her text demonstrate, a good part of *The French Historie* is speeches, usually long speeches, many of which resemble speeches in epic and heroic drama; and perhaps for many the high point of the work is the speech of Annas Burgeus to the king, which is Dowriche's own creation. The double-narrator framework thus seems part of a paradoxical encoding – that is, a rhetorical act that differs by way of deference – typical of many women writers of the time, perhaps of less empowered writers in general.

Dowriche presents herself, first and foremost, as an English, Protestant writer. Of course, she is also, and at least in part she sees herself as, a woman writer. When she presents herself as a woman writer, however, it is from behind what Beilin (1987) describes as 'the mask of feminine inability', remarking to her brother, 'If you find anie thing that fits not your liking, remember I pray, that is a womans doing'. However, when in her preface she discusses her work simply in terms of its means and goals, that is, when the discussion is less specifically gendered, the self-presentation is a much more complicated one of humility and confidence. She is not incapable of self-praise: she justifies her modification of her source as 'liuely set downe: so that here are not bare examples of vertue and vice, but also the nature and qualities of those vertues or villanies are manifestly depainted to them that will seeke for it'; in effect, she is arguing that her work commands greater rhetorical and moral power than her precursor's. Moreover, she claims as one of her goals that of restor[ing] againe some credit if I can vnto Poetrie': again, no small ambition. Also, as Beilin has shown (1990), Dowriche is one of three middle-class poets (the other two being Isabella Whitney and Rachel Speght) who, writing on public subjects, 'revise the humanist concept of the learned lady by repositioning her and her work in the domain of public poetry.' But the other side

of this confidence and ambition is self-deprecation: Dowriche speaks disparagingly of her work as ‘my pleasant exercise’, and laments her ‘want of learned Skill.’ Moreover, in terms of what Dowriche calls ‘the matter’ of her work, one does not discover there (as one does, for example, in Lanyer’s account of Eve) an attempt to correct the maligning of a central female figure: Catherine de Medici is a Machiavellian villain throughout, and after Satan himself the chief source of Roman Catholic treachery. And yet at the same time, as Kim Walker (pp. 53–55) has suggested, Dowriche ‘makes use of her edifying Reformist subject to authorize her poesy and draw attention to her own writing’: she implicitly links herself, by means of her subject of French martyrs, to one of the most venerable of English Protestant texts, John Foxe’s *Book of Martyrs*; and she highlights her own additions to Tymm, the orations, lest her work be seen as only a translation of him. She is also not ‘Anonymous’: her signature appears seven times (Walker, 55).

We reproduce here the fine copy of *The French Historie* at The Huntington Library (RB 31353). We also append two short poems that are probably also hers, both included in Hugh Dowriche’s *The Iaylors Conuersion*, published in 1596. The first, ‘Verses written by a Gentlewoman, vpon the Iaylors Conuersion’, has been suggested by both Beilin (1996) and *The Feminist Companion* as hers. The commendatory verses are signed ‘A.D.,’ and, as Beilin observes, they embody the same ideas, specifically her ‘providential reading of history’, of *The French Historie*. One might add that these commendatory verses are also written in the same verse form, heptameter couplets, as the commendatory verses to her brother in that volume. Though unsigned, a second poem, in *The Iaylors Conuersion*, commendatory verses on ‘Valentyne Knightlye’, seems to me another likely candidate for inclusion in the Anne Dowriche canon. This poem resembles her dedicatory poem in *The French Historie* to her brother: like the earlier poem, it is an acrostic on the name of the dedicatee. It follows immediately the dedicatory epistle of Hugh to ‘my approued good Friend: Valentine Knightly’, and it seems not improbable to read in the linkage of Hugh’s epistle and this poem a joint gesture of husband and wife to a man Hugh describes as his ‘first friend’.

(This note would not have been possible without the generosity and research of Elaine V. Beilin; her assistance is gratefully acknowledged.)

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PATRICK CULLEN

## Elizabeth Melville [Colville]

Elizabeth Melville [Colville], Lady Colville of Culros (fl. 1598–after 1640), was the daughter of Sir James Melville of Halhill, Scotland, and his wife Christina Boswell; the wife of Lord John Colville; and the mother of three sons – Alexander (a professor of divinity at the University of Sedan, in France), Samuel (a poet), and James (Douglas, I: 355; Douglas provides no details about James). Although little documentation about

Elizabeth Melville's own life seems extant, she was clearly recognized as outstanding by her contemporaries for both her piety and her poetic energy.

Several years before the appearance of her celebrated, often moving Calvinist dream-vision (in sixty stanzas of ottava rima) of a guided pilgrimage through hell, both her piety and her love of poetry were remarked by Alexander Hume, who chose, on 16 February 1598, to dedicate his *Hymnes or Sacred Songs* (1599) to this 'Godlie daughter of a faithfull father, ... a tender youth, sad, solitarie, and sanctified, oft sighing & weeping through the conscience of sinne'. Hume further notes that his dedicatee 'delite[s] in poesie your selfe; and as I unfaindly confes, excelles any of your sexe in that art, that ever I hard within this nation. I have seene your compositiones so copious, so pregnant, so spirituall, that I doubt not but it is the gift of God in you' (no sig. n.). Elizabeth Melville indeed did 'Continue', as Hume wished, 'in that Godlie course'. Hume's admiration for her is reiterated in his will (1609), while her devout comportment at public prayers was commemorated as late as June 1630 by the preacher John Livingstone, who reported that she had that month 'great motion upon her ... [and] continued in prayer, with wonderful assistance, for large three hours' time' ('Memorable Characteristics' I: 347). A sonnet of encouragement by Elizabeth Melville, addressed to John Welsch, a fellow Presbyterian who had been imprisoned for his faith in 1605, has been published from manuscript in David Laing's *Early Scottish Metrical Tales* (p. 29) and in Greer (p. 33). A number of letters from her to Livingstone have been printed by Tweedie from a transcript held by Charles Fitzpatrick Sharpe, Esq. (I: 351–70).

*Ane Godlie Dreame, Compylit in Scottish Meter* was first printed under the initials M.M., which have traditionally been understood to stand for Mistress Melville, an understanding that conforms with the use of her maiden name on the title pages of the later editions of the work during the *STC* period (and a usage that we have respected in this volume). Her first-person account of a pilgrim who is guided through the afterworld has, of course, been compared with those of Dante and Bunyan (perhaps earliest by J.O.). In the first ten stanzas of Melville's poem her narrator is in anguish, but this state is succeeded by the dramatic dream vision itself, compounded of alternate moments of despair and hope. Interestingly, as Roberts notes, the dream-vision genre, in which a narrator often is guided in a quest, appears to have been congenial to other early seventeenth-century women like Rachel Speght and Amelia Lanyer (pp. 129–31). The *Godlie Dreame* is less overtly autobiographical and more metaphorical than Speght's 'Dreame' or Lanyer's 'Description of Cooke-ham': Elizabeth Melville does not explicitly identify herself as the narrator of her poem, and although she at first identifies her narrator's guide as an angel His true identity is revealed in the course of the narration when He states: 'I am thy God for whom thou sighs so sore'. The often harrowing but ultimately reassuring journey through the underworld with this stern but protective guide encourages the narrator to hope for ultimate salvation, an expectation voiced in the final stanzas of the poem in which others are likewise encouraged to hope for grace despite their present afflictions. The 'Comfortable Song' appended to the *Godlie Dreame* continues to sound this positive note. Greer, et al, speculate (p. 32) that performances of the poem at prayer meetings may have led to Armstrong's rather inexplicable account of the poem's 'dreadful wild expressions' (2: 254).

Although the identification of Scottish poetry as *English* literature is a vexed issue, the publication history of Elizabeth Melville's poem, written at the end of the period of Middle Scots, secures its claim to a position in English literary history. The first edition of *Ane Godlie Dreame, Compylit in Scottish Meter* (*STC* 17811), printed by Robert Charteris in 1603 in Scots together with 'A Verie Comfortable Song to the tune of "Shall I let her goe"', was followed in 1604[?] by an anglicized version, *A Godlie Dreame, Compyled by Eliz. Melvill, Ladie Culros yonger, at the request of a friend* (*STC* 17812), also printed by Charteris: the poem was reprinted at least seven times before 1700 in both Scots and English. In each case, it is accompanied by the shorter 'Comfortable Song'.

While many of the variations in the different editions are merely accidental, there are some substantive changes. As an aid to bibliographic study of the poem, therefore, copies of all four editions that appeared before 1640 are printed below. The text of the edition of 1603 is reproduced from the complete, but slightly damaged copy in the National Library of Scotland, with readings supplied for illegible lines on signatures A2<sup>v</sup> and A4<sup>r-v</sup> from the (incomplete) copy at the Bodleian (which is felicitously legible at those points). Also reproduced are the unique copy of the edition of 1604 held at the National Library of Scotland; the unique

copy of the edition of 1606 held at The Huntington (STC 17813); and the copy of the edition of 1620 (STC 17814) held at The British Library.

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BETTY S. TRAVITSKY

## Aemilia Lanyer

Aemilia Lanyer (1569–1645) was baptized Aemilia Bassano on 27 January 1569, the daughter of court musician Baptista Bassano, whose will describes him as a 'native of Venice', and Margaret Johnson, who may have been related to court lutenist John Johnson, a favourite of Queen Elizabeth I. Though her father died when she was seven, Aemilia grew up with access to court circles, and spent some of her early years in the household of Susan Bertie, the Countess of Kent. By the time her mother died when Aemilia was eighteen, she was sufficiently in court favour to attract the attention of Henry Cary, Lord Hunsdon, Queen Elizabeth's Lord Chamberlain, whose mistress she remained until she became pregnant in 1592 and was married to Alfonso Lanyer, a court musician and sometime soldier. Her son Henry was born early in 1593. A daughter by Alfonso, Odillya, was born in December 1598, but lived only ten months.

From the astrologer and diarist Simon Forman, whom Lanyer visited several times during 1597, we learn that she was concerned about her husband's prospects for a knighthood or other advancement (he was a



soldier on the Essex 'Islands' expedition at the time), had enjoyed the good favour of Queen Elizabeth and missed her days at court, and was subject to miscarriages. Forman found her very attractive and pursued her, apparently unsuccessfully. Our only physical description of Lanyer comes from Forman: 'she hath a wart or mole', he tells us, 'in the pit of the throat or near it'. The historian A.L. Rowse, who misread some of Forman's diaries, argued from them and from Lanyer's association with the Lord Chamberlain that Lanyer was Shakespeare's 'dark lady', assuming her Italian background gave her a dark complexion and her flirtations with Forman showed her to be a loose woman. Even if one were to accept the debatable notion that the 'Dark Lady' represents someone specific in Shakespeare's life, there is no evidence that Lanyer knew Shakespeare. The Lord Chamberlain's Men (the theatrical troupe that included Shakespeare) were not established until 1594, after Lanyer had left court.

After Alfonso died in 1613, Lanyer found herself in protracted legal battles with his relatives over the income from a hay and grain patent he had received from King James. From 1617 to 1619 she ran a school in the wealthy suburb of St Giles in the Fields, where she sought 'to teach and educate the children of divers persons of worth and understanding', but we know nothing more about what she taught or whom. She spent her later years with her son Henry, a court flautist, and his family, and was buried 3 April 1645 at St James, Clerkenwell, where she was listed as 'pensioner', indicating a steady income.

Aemilia Lanyer was the first woman writing in English to produce a substantial volume of poetry designed to be printed and to attract patronage. The *Salve Deus Rex Ivdæorum* was entered in the Stationers' Register on 2 October 1610 and probably printed shortly thereafter, although the title page lists the formal publication date as 1611. The volume contains a series of poems to individual patrons, two short prose dedications, a title poem on Christ's passion, and the first country house poem printed in English, 'The Description of Cooke-ham', which precedes Ben Jonson's 'To Penshurst' by five years. The poetry shows evidence of practised skill. The volume is also arguably the first genuinely feminist publication in England: all of its dedicatees are women, the poem on the passion specifically argues the virtues of women as opposed to the vices of men, and Lanyer's own authorial voice is assured and unapologetic. One of the prose dedications, 'To the Vertuous Reader', is an elegant assertion of early feminist principles.

Central to the work are her associations with Margaret, Countess of Cumberland, whom Lanyer claimed as her principal inspiration and patron, and Margaret's daughter, Lady Anne Clifford. 'Cooke-ham' celebrates a sojourn Lanyer enjoyed with these ladies at a country place then in the possession of Margaret's brother, William Russell of Thornhaugh, and praises its extensive grounds as a lost paradise for a learned and religious female community. The details and exact date of the visit are obscure, but it occurred sometime during the first decade of the seventeenth century.

The dedicatory poems show Lanyer's self-conscious creation of a community of good and learned women, while the concluding 'To Cooke-ham' is a valedictory to a personal and specific experience of that community. The title poem, 'Salve Deus Rex Ivdæorum' ('Hail God, King of the Jews'), is a subtle and complex work in, 1840 lines of ottava rima iambic pentameter. While it conveys the story of the passion of Christ, it is surrounded by a considerable number of lines that praise and comfort the Countess of Cumberland, who is pictured as a suffering saint and the exemplary bride of Christ. The story itself is told entirely from the point of view of women and takes a number of occasions to contrast the virtues of women (Pilate's wife, the tearful daughters of Jerusalem, Mary, and the Countess of Cumberland) with the wickedness of men (Caiaphas, Pilate, and even the thrice-denying Peter). Lanyer neatly shifts the traditional responsibility for humanity's fall from Eve to Adam in the section titled 'Eve's Apology', spoken by Pilate's wife. This section contains some traditional argument, such as the claim that Adam's sin was greater than Eve's since he was presumed to be the stronger of the two, but it also asserts that Adam took knowledge from Eve 'as from a learned book', and that male behaviour since the fall, particularly in condemning Christ, argues that men should no longer have any authority over women.

The *STC* lists two variants of the *Salve Deus*: 15527, with a four-line printer's imprint on the title page, and 15527.5, with a five-line imprint. Though the revised *STC* lists eight, missing one of the Folger copies, there are nine extant copies of the *Salve Deus*, five of which are complete or nearly so: two at the Huntington (including the only extant version of *STC* 15527), two at the Folger, and one at the Avon County Library in

Bath. A copy in the Bodleian Library is missing 'To Cooke-ham', and copies at The British Library, the Victoria and Albert Museum, and the Chapin Library in Williamstown, Massachusetts are missing some of the dedicatory poems. While the *Salve Deus* has no discernible early reception history, its survival in versions in which some of the dedicatory poems have been omitted (notably the poem to King James's perceived rival, Arbella Stuart) argues care in targeting the readership. The volume in the Victoria and Albert was apparently given by the Countess of Cumberland to Prince Henry, the heir apparent, and the one at the Chapin Library was given by Alphonso Lanyer to Thomas Jones, Archbishop of Dublin, with whom he had served in Ireland.

This edition reproduces, with permission, the Huntington Library copy of *STC* 15527.5, HN 62139.

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SUSANNE WOODS

## Rachel Speght

Most of what little we know of the life of Rachel Speght (c. 1597–?) is derived from her two publications and from the record of her marriage in August, 1621, to William Procter. The marriage licence identifies 'Procter, William, gent, bachelor, 29, and Rachel Speight, spinster, 24, daughter of Mr. James Speight, clerk, parson of St. Mary Magdalen, Milk Street, London, who consents' (transcribed by Barbara K. Lewalski in the introduction to her edition of Speght, cited in 'References' below; information on Speght's life relies substantially on this work). We have no information about her mother, whom she credits as an important influence and mourns in *Mortalities Memorandum*, but her father is thus identifiably the Reverend James Speght, author of Calvinist religious works and rector of two little churches, St Mary Magdalen, Milk Street, about two hundred yards east of St Paul's Cathedral, and St Clement Eastcheap, a somewhat larger church a third of a mile farther east.

Procter and Rachel Speght were married on August 6, 1621, in St Mary, Woolchurch Haw, located about half way between her father's two parishes. William is elsewhere identified as a clergyman, had evidently attended Oriel College, Oxford, and in 1625 published a sermon he had preached at St Paul's cross the year before. At the time of their marriage Rachel and William were listed as residents of St Botolph's, Aldgate,

about a quarter of a mile north of St Paul's. Two children, Rachel (b. 1627) and William (b. 1630), were baptised at St Giles, Cripplegate. Their father was buried in 1653 at All Hallows, Lombard Street, about 300 yards east of where he had been married. No record of Rachel Speght's death and burial has yet been found, nor any specific mention of her after her marriage.

Speght's knowledge of and pleasure in both classical and Biblical learning is evident throughout her writings, though precisely where and how she was educated remains obscure. Certainly James Speght must have approved her education if he did not provide it directly, and he apparently supported the unusual step of his daughter's publication. His support is implicit in Speght's witty insistence (in the dedicatory preface to *Mortalities Memorandum*) that she, not he, wrote the *Mouzell for Melastomus*, the volume having been wrongly attributed to 'the father of me, but not of it'. Tacit support for intellectual women in the Speght circle is further suggested by *Mortalities Memorandum*'s dedication to Speght's godmother, Mary Moundford, wife of prominent London physician Thomas Moundford, whose patients included James I's intellectual cousin, Arbella Stuart (d. 1615). Thomas Speght, who published editions of Chaucer in 1598 and 1602, may have been a relative.

Rachel Speght is best known as the first published respondent to Joseph Swetnam's *Araignment of Lewde, idle, froward, and unconstant women* (1615), one of the most popular of the anti-woman tracts that formed a distinct genre in the Tudor and Stuart periods. Speght's *A Mouzell for Melastomus* (i.e., a muzzle for black-mouth) was published in early 1617 by Swetnam's publisher, Thomas Archer, who apparently was interested in keeping a profitable controversy alive. Her response was followed shortly by two pseudonymous ones, *Ester hath Hang'd Haman* by 'Ester Sowernam', and *The Worming of a mad Dogge* by 'Constantia Munda', but Speght's use of her own name makes her the only respondent to be certainly identified as a woman. Her other published work is the poetry reproduced in this volume, *Mortalities Memorandum* (1621), consisting of the title poem preceded by *A Dreame*, an allegory describing her thirst for learning.

Dream allegory has long been a popular method for presenting imaginative writing while avoiding the charge of fictionalizing, and there were at least two recent examples by protestant women poets that Speght might have read. Elizabeth Melville, Lady Culros, published her *Godlie Dreame* (1606) 'at the request of a friend', and justified the work as a reminder of the need 'to cleave to Christ'. Aemilia Lanyer's *Salve Deus Rex Ivdaeorvm* (1611) includes 'The Authors Dreame to the Ladie Marie, Countess Dowager of Pembroke', a work which combines praise of the Countess with affirmation of Lanyer's own poetic vocation.

Speght's *Dreame* is a relatively straightforward account of her desire for knowledge, with 'Industrie' overcoming the obstacles (including gender and youth) that 'Diswasion' would put in her path. The poem cites Biblical texts to show the virtue of learning, and lists classical models of learned women. Speght also tells us that she pursued knowledge 'more and more' until an 'occurrence' cut off her studies, apparently around the time she wrote the *Mouzell*. The author is nonetheless compelled to publish what knowledge she has, as the proverbial talent which should not be hidden under a bushel, and she therefore offers the book's principal poem, *Mortalities Memorandum*.

This vigorous *memento mori* is presented like a sermon, relying substantially on Biblical texts and carefully articulated logical divisions (e.g., 'three kindes of *Death*', three reasons to contemplate death, and seven good things that result from such contemplation). With its explicit structures and relentlessly end-stopped lines, it is a less dynamic poem than the *Dreame* that precedes it, but is nonetheless a skilled and commendable grappling with the deeply personal reality of death. Both poems are in a variation of what George Gascoigne had called the 'ballade' stanza (in his *Certayne Notes of Instruction*, 1575): abcbdd. In general the iambic pentameter is deftly handled, though Speght seems comfortable in allowing certain words (notably 'industrie' in *A Dreame*) to shift accentuation as necessary. Most importantly, Speght's poetry is presented without apology as the legitimate fruit of learning which, like Melville and Lanyer, she feels divinely called to offer to the world.

There are seven complete copies of *Mortalities Memorandum* extant: two at The British Library (though the *Short Title Catalogue* lists only one), and one each at the Beinecke (Yale University), Folger, Houghton (Harvard University), Huntington, and Newberry libraries (STC 23057). The text reproduced here, with permission, is the very fine copy at The Huntington Library (RB 69555).

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STC 23057

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SUSANNE WOODS

## Diana Primrose

About Diana Primrose almost nothing can be claimed with complete certainty. According to the title page of *A Chaine of Pearle*, she is 'the Noble Lady' who 'compos'd' the work, and presumably we can say that she flourished around the time of its publication (1630); but it is not entirely impossible this name is only an allegorical pseudonym. Certainly the author exploits, in the epigraph on the title page and in the 'The tenth Pearle', the image of the rose (though not the primrose); and especially in 'The Induction', signed 'Thy Emperiall Majesties eternall Votary, Diana', she uses her first name to suggest a continuation of the Elizabethan fiction of a cult of worshippers of the virgin queen/goddess. (Interestingly, however, in her work's dominant mythological trope, she plays Diana to Elizabeth's Sun/Apollo.) Such exploitation of a name, as the example of John Donne's playing on his own name testifies, need by no means rule out the possibility that Diana Primrose was an historical person. Greer et al. (whose work constitutes almost all modern research on Primrose) dismiss the possibility that Diana is only a pseudonym on the grounds that she shares her patronym with a noted family of Primroses, although her name is not found in genealogical records. Moreover, she shares a passionately political Protestantism with at least one noted Primrose, Gilbert (c. 1580–1641), who was a minister in the reformed church in France and who became a chaplain to Charles I by 1628. Bell et al. speculate that Diana may have been Gilbert's wife (in which case she was presumably dead by 1637 since by that year he had remarried), but they acknowledge that evidence linking Diana with Gilbert is 'fragmentary'. Greer et al. speculate that Diana may have been one of the daughters of James Primrose, Gilbert's cousin, or possibly the wife of one of his twelve sons. The testimonial poem by Dorothy Berry unfortunately sheds no light on Diana, and nothing is known about Dorothy Berry herself.

Whoever she was, Diana Primrose was a deeply political writer, whose strong commitment to English Protestantism (along with her antipathy to continental Catholicism) links her, among the poets in this volume, perhaps to Elizabeth Melville and Anne Dowriche above all. Both Greer et al. and Bell et al. discover in Primrose's praise of Elizabeth an implicit rebuke of Charles I, especially his religious policies. Certainly such a rebuke can be inferred from her first pearl, 'Religion', with its frank critique (especially for a memorial panegyric) of the mistaken tolerance of Elizabeth's early policies and her subsequent need to make 'stricter Lawes./Against Recusants'. Indeed, Primrose's recurrent praise of the age of Elizabeth as an especially Protestant 'Golden Age' (p. 7) can easily be turned around to be a critique of Charles, especially since the golden age is conventionally portrayed nostalgically as a noble past from which the present age has declined.

John Donne, in accounting for his memorial epideixis of another woman (Drury), told Ben Jonson that he had described in *The Anniversaries* 'the Idea of Woman and not as she was.' To some extent an abstract, idealizing epideixis characterizes Primrose's work as well: a few of her poems are notably abstract celebrations of pure virtue ('Temperance' and 'Clemency'), and the number of poems in the chain (ten) is the ancient number of perfection. For the most part, however, her poems are grounded in historical particulars. Again like Dowriche, though not to the same degree, she is an historical writer. Primrose's principal source for Elizabethan

history is William Camden's *Annals of Queen Elizabeth*, though her exact indebtedness to the original Latin version (1615), a French translation (1624), and two English translations (1625, 1630) is unclear. Greer et al. (p. 87n.), maintain that the Latin tags and mottoes suggest that her main source was the Latin original; but although they argue that it seems 'unlikely that Primrose had seen the translation ... published in 1630,' they also note that, whereas Camden attributes only the four cardinal virtues to Elizabeth, the 1630 translation, like Primrose's work, attributes ten.

The titular trope of Primrose's work, the gift of a pearl necklace by one woman to another, is in itself a forceful reminder that this is a poem by, about, and for women. So, too, is the dedication 'To All Noble Ladies, and Gentle-women', who are promised 'never-fading Fame' if they 'please to weare, for her sweet sake' 'this Chaine'. Primrose's poetic chain thus becomes a trope signifying the bonding 'of our Noble Sex'. To be sure, there are occasional gender-abnegations like that in 'Prudence' (a virtue seen as 'much more eminent/ In that it is so rarely incident / To our weake Sex'), but largely Primrose's epideixis takes as its subject not only a woman but women. Admittedly, the dedication occurs within definite limits of class: Primrose's dedication is not to all women. Nonetheless one would not be wrong in seeing in the dedication a fissure, increasingly characteristic of her time, in the aristocratic association of virtue and noble birth: the necklace worn by Queen Elizabeth is not only the Queen's to wear, nor even the nobility's; it may be worn as well by 'Gentle-women'.

We reprint here the copy from The Huntington Library (RB 16913).

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STC 20388

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PATRICK CULLEN

## Anne, Mary and Penelope Grey

Twentieth-century scholars have not, until now, followed up a brief mention by John Payne Collier of early-seventeenth-century memorial verses by Anne, Mary, and Penelope Grey, on their sister Elizabeth Martin (2: 92). Printed in 1615 with a separate title page, the verses by the Grey sisters are variously appended to *Via Regia. The Kings Way to Heaven* (STC 17509–17509.5), by James Martin, M.A., Elizabeth's widower, or to a shortened variant, also attributed to James Martin, *A Letter of Mr. Casaubon. With A Memorial of M<sup>rs</sup> Elizabeth Martin, late deceased* (STC 4746). Prefaced, at the least, by Casaubon's Latin letter and its translation into English by Martin, dedicated to Martin's mother-in-law, and followed by a pious reflection on death, these smooth memorial verses demonstrate simultaneously patriarchal approval and repression. Published under James Martin's name with his expressions of approval, but mentioned on the title page only as an appendage to the (much shorter) letter by Casaubon, they have been – intentionally or not – hidden from the public for whom, presumably, they were printed. Regrettably, because these poems were unearthed as this volume was about to go to press, it has been impossible to uncover biographical information about the Grey sisters or to assess the relationship of the verses to Casaubon's letter. The pleasures of such recovery will fall to future readers of the Grey sisters.

The verses deserve attention as yet another instance of writing by early modern women, as skillful poems – in sestets and thyme royal, occasionally employing rime riche – expressing rather sophisticated mourning; moreover, some phrases ('Though Marble, nor the Proudest Monument'; 'Perfections faire Idea') are reminiscent of some not inconsiderable male poets of the early modern period. The verses also add substance to a genre of

writing that was attempted by a relatively large number of women writers of the period, and – given Martin’s approval, suggest at least one reason for this relative profusion. Notable among women writers of encomia are Rachel Speght and Diana Primrose, in this volume; the Seymour sisters, in an earlier volume in this series; and such notables – in scattered verses – as Anne DeVere, Countess of Oxford; Mary Sidney Herbert, Countess of Pembroke; Anne Dacre, Countess of Arundel; Elizabeth Tudor; and Mary Stuart – to name a few of the best-known. Although the Frances Newport who wrote *An epytaphe of ... Darothye Wynnes ...* (1560) has not yet been identified, her verses (STC 18499) may push back the date of the earliest separately published verses in English by a woman. A study of the poetry of mourning by early modern women is perhaps overdue.

Many copies of both the longer version (STC 17509, 17509.5) and the abbreviated variant (STC 4746) containing these memorial verses are extant. We extract the abbreviated portion from the highly legible copy of STC 17509 owned by the Folger Shakespeare Library.

## References

STC 4746, 17509, 17509.5

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BETTY S. TRAVITSKY

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# The Copy of a let-

*ter, lately written in meeter,*  
by a yonge Gentilwoman : to  
her vnconstant Louer.

With an Admonitiō to al yong  
Gentilwomen, and to all other  
Mayds in general to beware  
of mennes flattery.

By If. VV.

*Newly ioyned to a Loueletter*  
sent by a Bachelor, (a most faith-  
full Louer) to an vnconstant  
and faithles Mayden.

*Imprinted at London, by*  
Richard Iones dwel-  
ling in the upper end of  
Fleetlane : at the  
Signe of the  
spred Eagle.



**THE PRINTER TO  
the Reader.**

**W**hat lack you Master mine?  
Some trifle that is trewe:  
Why: then this same will serue your turne  
the which is also new.

**O**f you minde to reade,  
Some fables that be fained:  
Buy this same Booke, and ye shall finde,  
such in the same contained.

**P**erchaunce my wordes be thought,  
vncredible to you:  
Because I say this Treatise is,  
both false and also true.

**T**he matter of it selfe,  
is true as many know:  
And in the same, some fained tales,  
the Authoꝝ both bestow.

**T**herfore, bye this same Booke,  
of him that haere doct, dwell:  
And you (I know) wyl say you haue  
bestowed your thony well.

**Farewell**

I. W.  
To her vnconstant  
Louer.

**A** Schole as you your wedig kept  
yet now the trueth I here:  
which you (yer now) might me haue  
what nede you nay to swere? (told

you know I alwayes witht you wel  
so wpll I during lyfe:  
But sith you shal a Husband be  
God send you a good wyfe.

And this (where so you shal become)  
full boldly may you boast:  
That once you had as true a Loue,  
as dwelt in any Coast.

Whose constātnesse had neuer quasid  
if you had not begonne:  
And yet it is not so far past,  
but might agayne be wonne.

If you so would : yea and not change  
 so long as life should last :  
 But yf that needes you marry must :  
 then fare well, hope is past,

And if you cannot be content  
 to lead a single lyfe?  
 (Although the same right quiet be)  
 then take me to your wife,

So shall the promises be kept,  
 that you so firmly made :  
 Now chuse whether ye wll be true,  
 or be of S I N O N S trade.

whose trade is that you long shall be,  
 it shall your kindred stayne :  
 Example take by many a one  
 whose falshood now is playne.

As by ENEAS first of all,  
 who dyd poore D I D O leaue,  
 Causing the Quene by his bntereth  
 with Sword her hart to cleaue,  
 Also

Unconstant Lover.

Also I finde that THESEVS did,  
his faithfull loue forsake:  
Stealyn away w<sup>th</sup> in the night,  
before he dyd awake.

JASON that came of noble race,  
two Ladies did begyle:  
I muse how he durst shew his face,  
to them that knew his wife.

For when he by MEDEAS arte,  
had got the fleece of Gold  
And also had of her, that time,  
all kynd of things he wolde.

He toke his Shyp and fled away  
regarding not the bowes:  
What he dyd make so faithfully,  
vnto his louing Spowes,

How durst he teall the surging Seas  
knowing himselfe forsworne?  
Wherby he scape safe to the land,  
before the Shyp was toine?

A (2)

I thinke

II. VV. to her

I thinke King Aeolus sayd the winds  
and Neptune rulde the Sea:  
Then might he boldly passe y<sup>e</sup> waues  
no perils could himlea.

But if his falsehed had to them,  
bin manifest befor:

They wold haue rent y<sup>e</sup> ship as soone  
as he had gon from shore.

Now may you heare how falleries is  
made manifest in time:  
Although they that comit the same,  
thinke it a veniall crime.

For they, for their vnfaithfulness,  
did get perpetuall shame:  
Wherefore dyd I terme it so?  
I could haue cald it Shame.

Let Theseus be, let Iason passe,  
let Paris also scape:  
That brought destruction vnto Troy  
all through the Grecian Rape,  
And

Unconstant Lover.

And vnto me a Troylus be,  
if not you may compare:  
With any of these parsons that  
aboue expressed are.

But if I can not please your minde,  
for wants that rest in me:  
Wedd whom you list, I am content,  
your refuse for to be.

It shall suffice me simple soule,  
of thee to be forsaken:  
And it may chance although not yet  
you wish you had me taken.

But rather thē you shold haue cause  
to wish this through your wyfe:  
I wysh to her, ere you her haue,  
no more but losse of lyfe.

For she that shal so happy be,  
of thee to be elect:  
With her vertues to be such,  
We nede not be suspect,

II. VV. to her

I rather wish her HELENS face,  
then one of HELENS trade:  
with chastnes of PENELOPE  
the which did neuer fade.

ALVCRES for her constancy,  
and Chibbie for her trueth:  
If such thou haue, then PETO be  
not PARIS, that were rueth.

Perchance, ye will think this thing,  
in on woman to fynd: (rare  
Saue Helens beauty, al the rest  
the Gods haue me assignd.

These words I do not speke, thinking  
from thy new Loue to turne thee:  
Thou know I by pꝛof what I deserue  
I nede not to informe thee.

But let that passe: would God I had  
Cassandꝛaes gift me lent:  
Then either thy yll chaunce or mine  
my foresight might pꝛeuent.  
But

vnconſtant Louer.

But all in vayne for this I ſeeke,  
wiſhes may not attaine it  
Therfore may hap to me what ſhall,  
and I cannot reſtraine it.

wherefore I pray God be my guide  
and alſo thee defend :  
No worſer then I wiſh my ſelfe,  
vntill thy life ſhall end.

which life I pray God, may agayne,  
King Helors life renew:  
And after that your ſoule may reſt  
amongſt the heauenly crew.

Therto I wiſh King Ferris wealth,  
or els King Creſſus Gould :  
With as much reſt and quietneſſe  
as man may haue on Gould.

And when you ſhall this letter haue  
let it be kept in cloſe :  
For he that ſent y<sup>e</sup> ſame, hath ſworn  
as yet to ſend no more.

I (r)

And



To all yong Gentillwomen.  
And now farewel, for why at large  
my mind is here exprest:  
The which you may perceiue, if that  
you do peruse the rest:

FINIS. If. VV.

The admonition by the Ductoz,  
to all yong Gentillwomen: And to  
al other Maids being in Loue.

**Y**e Virgins y from Cupids tentis  
do beare away the soyle  
whose hartes as yet in raginge  
most paynfully do boyle. (loue

To you I speake: for you be they,  
that good aduice do lacke:  
Oh if I could good counsell geue  
my tongue should not be slacke:

But such as I can geue, I wyl.  
here in few wordes expresse:  
which if you do obserue, it will  
some of your care redresse.  
Beware

vnconstant Louer.

Beware of sayre and painted talke,  
beware of flattering tongues:  
The Mermaides do pretend no good  
for all their pleasant Songs.

Some vse the teares of Crocodiles,  
contrary to their hart:  
And yf they cannot alwayes weepe,  
they wet their Cheekes by Art.

Ouse, within his Arte of loue,  
doth teach them this same knacke  
To wet their hād, & touch their eyes:  
so oft as teares they lacke.

why haue ye such deceit in floze?  
haue you such crafty wile?  
Lesse-craft than this god knows wold  
be simple foules begile, (soone

And wyl ye not leaue of? but still  
delude vs in this wise?  
Sith it is so, we trust we shall,  
take hede to fained lies.

Trust

To all yong Gentilwomen.

Trust not a man at the first sight,  
but trye him well before:  
I wish al Maids within their brests  
to kepe this thing in store.

For triall shal declare his truth,  
and show what he doth think:  
whether he be a Louer true,  
or do intend to shrink.

If SCILLA had not trust to much  
before that she had trye:  
she could not haue ben cleane forsake  
when he for help did crye.

O: yf she had had good aduise  
Nisus had liued long:  
How darst she trust a stranger, and  
do her deare father wrong.

King Nisus had a Paire by fate  
which Paire while he had hope:  
He neuer should be overcome,  
neither on Land nor depe.

The

and to all other **Gardes,**  
**The stranger that y Daughter loud**  
**did warre against the King**  
**And alwaies sought how y he might**  
**them in subjection bring.**

**This Scylla stole away the Daire,**  
**for to obtaine her will:**  
**And gaue it to the Straunger that,**  
**dyd straight her father kill.**

**Then he, who thought her self most**  
**to haue her whole desyre: (sure**  
**was cleane relect, and left behind**  
**when he dyd whom retyre.**

**O: if such falshood had ben once,**  
**unto Menone knowne:**  
**About the fieldes of Ida wood,**  
**Paris had walkt alone.**

**O: if Demophoons decelte,**  
**to Phillis had ben tolde:**  
**She had not ben transformed so,**  
**as Poets tell of olde,**

**Hero**

II. VV. to her  
Hero did trie Leanders truth;  
before that she did trust:  
Therefore she found him vnto her  
both constant, true, and iust.

For he alwayes did swim the Sea,  
when starres in Skie did glide:  
Till he was drowned by the way  
nere hand vnto the side.

She scrat her face, she tare her Haire  
(it greuech me to tell)  
when she did know the end of him,  
that she did loue so well.

But like Leander there be fewe,  
therfore in time take heede:  
And alwayes trie before ye trust,  
so shall you better speede.

The little fish that carelesse is,  
within the water cleare:  
How glad is he, when he doth see,  
a Bait so to appeare.

He

and to all other Maydes.

**H**e thinks his hap right good to bee,  
that he the same could spie:  
And so the simple foole doth trust  
to much before he trie.

**L**ittle fith what hap hadst thou?  
to haue such spitefull fate:  
To come into ones cruell hands,  
out of so happy late?

**T**hon didst suspect no harme, when  
vpon the bait didst looke: (thou  
that thou hadst had Lincens eyes  
for to haue seene the hooke.

**T**hen hadst thou w thy pretty mates  
bin playng in the streames;  
whereas syz Phebus' dayly doth,  
shew forth his golden beames.

**B**ut sith thy Fortune is so yll  
to end thy lyfe on Roze:  
Of this thy most unhappend,  
I minde to speake no more.

But

But of thy felowes chance that late  
such pretty wits did make:  
That he from fishers booke did spyte  
before he could hym take.

And now he ptes on every batte,  
suspecting still that pycke:  
(for to lye hid in every thing)  
wherewith the fishers stricke,

And since the fow that reason lacks  
once warned both beware:  
why should not we take hede to that  
that turneth vs to care.

And I who was deceiued late,  
by ones vnfaithfull teares:  
Crush now for to beware, if that  
I liue this hundred yeares,

FINIS. II. VV.

A Loueletter,

# **A Loueletter, or**

**an earnest perswasion of a Louer ;  
sent of late to a yonge Mayden,  
to whom he was betrothed.**

**Who after ward being ouercome  
with flattery, she seemd bitter-  
ly to sweue from her for-  
mer promise without  
occasion, and so to  
forsake him.**

**By VV. G.**





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# ✠ A Loueletter,

sent from a faythful Louer:  
to an vnconſtant Payden.

**A** S dutie wils. to nature moues,  
thy friend theſe lines to wright:  
wherin thy fraude, (O faithleſſe  
I minde to bring to light. (thou)

Can plighted faith, to firmly plight,  
without deſert be moued?  
Or ſhould the man that faithfull is,  
ſo ſlenderly be loued?

Should hate his guerdon thus re-  
in place of thy good wyl? (maine  
Should rigour raign within thy breaſt  
to banquiſh reaſons ſkyl?

Should faith to falſhood ſo be changd  
(alas) the greater ruthe?  
When double dealing is preferd,  
before a perfect trueth?

A Loweletter sent to a Payden.

At ease such hap, as recompence,  
unto your friend you yelde?  
What Bulwarke canst thou claime,  
gainst Gods thy selfe to weilde?

Can they that sit in hauty Heauens  
such covert gilt abyde?  
Or are they parcial now deemst thou?  
Is Justice throwne a spide?

May iust are they, and iustice still,  
as iust, they iustly ble:  
And unto them, as guiltlesse then,  
canst thou thy selfe excuse?

No, no, not so, for they be holde,  
thy double deades, be sure:  
No forged stile, nor flatteryng phrase  
their fauour may allure.

No gifts, no golde, can them corrupt  
such iustice there doth raigne:  
And they that disobey their heastes,  
are subject vnto payne.

These

A Lreletter sent to a M ayden.  
These are no nouel newes I tell,  
the proofe is playnly knowne:  
To such as do offend their wils,  
their powre forth are shewne:

To see thy conscience, guilty is,  
thy faithles fraude they see:  
And thinke thou then, if this gift of  
can unrewarded bee? (thyne,

O faith, thinke not so far to wish,  
from reasons lymys pure:  
But iudg thy selfe, what iustice they  
to sinfull ones inure,

And thy selfe such domb, shalt gette,  
as guilty shalt thou finde:  
Wherefore relent, and once agayne,  
thy grudging conscience minde.

which vnto Gods that sacred are,  
as guilty thee bewray:  
In place of fraude, let faith a trueth  
with thee now beare the sway,

A Letter sent to a Payden.

Reuoke and call to memoꝝ,  
the fruits of friendship shoue:  
Perpend in mind, my toꝛments strong  
my playnts and penſiue moꝛne.

Which ſixe yeares long, as pacionate  
to carpyng yoke of care:  
I had for thee, as thou thy ſelfe,  
I know canſt wel declare.

Remember thou the plaints & teares,  
which I powꝝd forth for thee:  
And ponder well the ſacred bow,  
that thou haſt made to mee.

Which bow gaue comfoꝛt to thy friend  
that ſubiect ſerued to grieſe:  
Thou gaueſt thy ſelfe a pledg to me,  
thy ſaith was my relieſe.

But now what helpeſt hagge? (alas)  
hath tournde thy loue to hate:  
O: els what whelpes of HYDRAS  
in thee hath wrought debate. (kind  
Flag

A Lone letter sent to a Payden:  
Alas, wilt thou dispoyle me quight,  
of my possessed loye?  
Or wilt thou plunge me headlong thus,  
to gulphes of great annoye?

Who would a thought (alas)  
such fraude to rest in thee?  
Who would haue deemed without desert  
thy hart should change from mee?

Whose hart hath coucht his tent,  
within my couert brest:  
And thine I hope, of me thy friend,  
likewise had ben possesst.

But waueryng minds I plainly see,  
so compalled with quile:  
Pretend by sights, the perfect loyes,  
of frindes for to exile.

O, Would a prating Parasite, so egge  
thee with disdayne?  
That thou the presence of thy friend  
through flattery should refrayne?  
Not

A Louerletter sent to a Mayden.  
Not bouching onice to speake w<sup>th</sup> him  
whose hart thou hast in hold:  
With likeing same hath graunted  
would loue so soone be cold. (Grace

Consider these my letters well,  
and answer them agenne:  
For I thy friend in couert zeale,  
this time hath closd my penne.

Farewel, a dieu tenthousand times,  
to God I thee commend:  
Beserching him his heauenly grace,  
vnto thee still to send.

Thy friend in wealth, thy friend in woe,  
Thy friend while lyfe, shal stytt me troe:  
And whilst that you, inioy your breath,  
Leaue not your friend, vnto the death:  
For greater p<sup>ra</sup>isse cannot be wonne,  
Then to obserue true loue begonne.

¶ FINIS. VV. G.

¶ Printed at London, by  
Richard Ihones.

**R** **III**

Against the wilfull Incon-  
stancie of his deare foe E. T.  
Whiche Example may iustly  
be a sufficient warnyng  
for all Pryncemen to  
be ware the fal-  
ned fide-  
lytie of vnconstant  
Maydena.

**A**LL youthfull Wights at liberty  
whom LOVE did neuer thral,  
I wish that my decay may be,  
a warnyng to you all :

That haue a soate bred in my Brest  
although it be not strange:  
Yet wyll it bring mee to the Graue  
without some sodaine change.

For I by Sute haue serued one  
two yeares and somewhat moze,  
And now I can no longer serue  
my hart it is so soze.

**B.**

Whiche



The trueharted R. VV.  
Whiche hart I let to Uſurie  
through greddie fond deſire:  
Not doubting to receiue home ſwaſn  
when I would them requyre.

But if that euerie Uſurer  
had ſuch good hap as I,  
There would not be ſo many men  
would uſe this Uſurie.

My Debtor hath deceyued mee  
for ſhe is from mee fled:  
And I am left among the Wylers  
to bring a Foole to Bed.

So that I ſely man remaine  
eche day in doubtfull caſe:  
For DEATH doth dayly lye in  
to reſt me with his Face. (Wayte

And caſt mee into Priſon ſtrong  
the Doore is made of Braſſe:  
And I might bleſ my houre of birth  
if it were come to paſſe.

For lo my carefull choyce doth choſe  
to keepe mee ſtill in thral,  
And doth regard my lone no more  
then Stone that lyes in wall:

Wber

to the vnconstant E. T.

Wherby I see that Womens hartes  
are made of Marble Stone  
I see how carelesse they can be  
when pensive men do none.

I sowed both pure and perfect seede  
on fayre and pleasant grounde  
In hope though haruest brought som  
som profit might be found. (pain

But now the Haruest ended is  
and for my faythfull Seedes  
And all my payne and labour past:  
I haue nought els but Weedes.

I thrust my hand among y<sup>e</sup> Thornes  
in hope the Rose to finde.  
I prickt my hand and eke my hart  
yet left the Rose behynde.

Not I, but many more I knowe  
in Loue do lacke releefe,  
But I as cause doth me compell,  
do wayle my payne and grieve.

I doubtlesse can not be the first  
That Loue hath put to payne,  
Nor yet I shall not be the last  
that Women wyll disdayne.

B. (2)

If

The true harted R. VV.

If I poore wretch should think vpon  
the paynes that I haue past:  
Or if I should recount the cares,  
that she hath made me taste

Into Dispayre it would mee drue,  
and cleare my hart in twaine:  
Or els bereaue me of my wittes  
to thinke vpon the payne.

I neuer spent one day in Ioye  
my carefull hart doth know,  
Since first I lent my Loue to her  
by whom my grieffe doth growe.

There are no greater paynes assignd  
for dampned Ghostes in hell:  
When I do suffer for her sake,  
that I do loue so well.

The Paye that I haue paid for loue  
nor many men do greeue.  
But I my Bargayne shall repent  
as longe as I do lye.

I payde for loue and that full deare  
yet I receyue right nought,  
I neuer was so much deceyued  
in any thyng I bought.

To the discontent E. T.

If euerie woman on her friend  
Suche pittie vse to take,  
Then shortly men wyll run to loue,  
as Beares vnto a stake.

But now let VENVS fire her forge  
let CVPIDS Shafte be sent:  
They can no moze encrease my woe  
for all my Loue is spent.

But here good Reader thou maist see  
how Loue hath paide my hye,  
To leaue me burnyng in the flame,  
compeld to blow the fyre.

But if that thou good frende desire  
to lyue in happy state:  
Then seeke in time to shou misshap,  
Repentance coms too late.

Frequent not Womens company  
but see thou from them swarue  
For thy Rewarde shall be but smal,  
what euer thou deserue.

Take hede for I maist come in thral  
Before that thou beware:  
And when thou art entangled once  
thou canst not flie the snare.

Take

The Trueharted R. VV.

Take thou not this to be a Jest,  
but thinke it to be true,  
Before thou proue as I haue done,  
least proue do make thee reu.

Yet if thou chaunce to place thy loue  
take heede what thou doest saie:  
And see thou place thy talke in Print  
oz els beware a fraie.

And thus I ende: not doubtyng but  
these wordes may well suffice,  
To warne thy greddie hart of harme  
and ease thy rousing eyes.

---

Cease by Disease,  
hath made me to halt,  
Time hath so turned  
my Sugar to Salt.

FINIS. R. VVITC.

Printed at LONDON, by  
RICHARD IOHNES.



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