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The History Of English Poetry

From The Close of the Eleventh To The Commencement of the Eighteenth
Century

Warton, Thomas

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Section XXXIII. View of Niccol's edition of the Mirroure of Magistrates. High estimation of this Collection. Historical plays, whence.

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S E C T. XXXIII.

BY way of recapitulating what has been said, and in order to give a connected and uniform view of the *MIRROUR OF MAGISTRATES* in its most complete and extended state, its original contents and additions, I will here detail the subjects of this poem as they stand in this last or Niccols's edition of 1610, with reference to two preceding editions, and some other incidental particularities.

Niccols's edition, after the Epistle Dedicatorie prefixed to Higgins's edition of 1587, an Advertisement To the Reader by Niccols, a Table of Contents, and Thomas Newton's commendatory verses abovementioned, begins with an Induction called the *AUTHOR'S INDUCTION*, written by Higgins, and properly belonging to his edition. Then follow these Lives.

Albanact youngest son of Brutus^a. Humber king of the Huns. King Locrine eldest son of Brutus. Queen Elstride concubine of Locrine. Sabrina daughter of Locrine. King Madan. King Malin. King Mempric. King Bladud. Queen Cordelia. Morgan king of Albany. King Jago. Ferrex. Porrex. King Pinnar slain by Molucius Donwallo. King Stater. King Rudacke of Wales. King Kimarus. King Morindus. King Emerianus. King Cherinnus. King Varianus. Irelanglas cousin to Cassibelane. Julius Cesar. Claudius Tiberius Nero. Caligula. King Guiderius. Lelius Hamo. Tiberius Drufus. Domitius Nero. Galba. Vitellius. Londric the Pict. Severus. Fulgentius a Pict. Geta. Caracalla^b. All these from Albanact, and in the

^a Pag. 1:^b Ending with pag. 185:

same

same order, form the first part of Higgins's edition of the year 1587^c. But none of them are in Baldwyne's, or the first, collection, of the year 1559. And, as I presume, these lives are all written by Higgins. Then follow in Niccols's edition, Carausius, Queen Helena, Vortigern, Uther Pendragon, Cadwallader, Sigebert, Ebba, Egelred, Edric, and Harold, all written by Thomas Blener Hasset, and never before printed. We have next a new title^d, "The variable Fortvne and vnhappie Falles of svch princes as hath happened since the Conquest. Wherein may be seene, &c. At London, by Felix Kyngston. 1609." Then, after an Epistle to the Reader, subscribed R. N. that is Richard Niccols, follow, Sackville's INDUCTION. Cavyll's Roger Mortimer. Ferrers's Trefilian. Ferrers's Thomas of Woodstock. Churchyard's Mowbray. Ferrers's King Richard the second. Phaer's Owen Glendour. Henry Percy. Baldwyne's Richard earl of Cambridge. Baldwyne's Montague earl of Salisbury. Ferrers's Eleanor Cobham. Ferrers's Humfrey duke of Gloucester. Baldwyne's William De La Poole earl of Suffolk. Baldwyne's Jack Cade. Ferrers's Edmund duke of Somerset. Richard Plantagenet duke of York. Lord Clifford. Tiptoft earl of Worcester. Richard lord Warwick. King Henry the sixth. George Plantagenet duke of Clarence. Skelton's King Edward the fourth. Woodvile lord Rivers. Dolman's Lord Hastings. Sackville's Duke of Buckingham. Collingburne. Cavyll's Blacksmith. Higgins's Sir Nicholas Burdet. Churchyard's Jane Shore. Churchyard's Wolfey. Drayton's Lord Cromwell. All these^e, Humfrey, Cobham, Burdet, Cromwell, and Wolfey, excepted, form the whole, but in a less chronological disposition, of Baldwyne's collection, or edition, of the year 1559, as we have seen above: from whence they were reprinted, with the addition of Humfrey, Cobham, Burdet, and Wolfey, by Higgins, in his edition aforesaid of 1587, and where Wolfey closes the work. Another title then appears in Niccols's

^c Where they end at fol. 108. a.

^d After p. 250.

^e That is, from p. 250.

edition,

edition^f, "A WINTER NIGHTS VISION. Being an Addition of
 " fvech Princes especially famovs, who were exempted in the for-
 " mer HISTORIE. By Richard Niccols, Oxon. Magd. Hall. At
 " London, by Felix Kyngston, 1610." An Epistle to the Reader,
 and an elegant Sonnet to Lord Charles Howard lord High Ad-
 miral, both by Niccols, are prefixed^g. Then follows Niccols's
 INDUCTION to these new lives^h. They are, King Arthur. Ed-
 mund Ironside. Prince Alfred. Godwin earl of Kent. Robert Cur-
 those. King Richard the first. King John. King Edward the
 second. The two Young Princes murdered in the Tower, and
 King Richard the thirdⁱ. Our author, but with little propriety,
 has annexed " ENGLAND'S ELIZA, or the victoriovs and trivm-
 " phant reigne of that virgin empresse of sacred memorie Eli-
 " zabeth Queene of England, &c. At London, by Felix
 " Kyngston, 1610." This is a title page. Then follows a
 Sonnet to *the virtuous Ladie* the Lady Elisabeth Clere, wife to
 fir Francis Clere, and an Epistle to the Reader. A very poetical
 INDUCTION is prefixed to the ELIZA, which contains the
 history of queen Elisabeth, then just dead, in the octave stanza.
 Niccols, however, has not entirely preserved the whole of the
 old collection, although he made large additions. He has omit-
 ted King James the first of Scotland, which appears in Bald-
 wyne's edition of 1559^k, and in Higgins's of 1587^l. He has
 also omitted, and probably for the same obvious reason, king
 James the fourth of Scotland, which we find in Higgins^m. Nor

^f After p. 547.

^g From the Sonnet it appears, that our author Niccols was on board Howard's ship the ARKE, when Cadiz was taken. This was in 1596. See also pag. 861. stanz. iv.

^h From pag. 555.

ⁱ Ending with pag. 769.

^k At fol. xlii. b. ^l Fol. 137. b.

^m Fol. 253. a. In Ulpian Fullwell's FLOWER OF FAME, an old quarto book both in prose and verse, in praise of the reign of Henry the eighth, and printed by W. Hoskyns in 1575, is a tragic monologue, in

the octave stanza, of James the fourth of Scotland, and of his son. fol. 22. b. The whole title is, " THE FLOWER OF FAME, " containing the bright renowne and most " fortunate reigne of Hen. y viii. Wherein " is mention of matters by the rest of our " chronographers overpassed. Compyled " by Ulpian Fullwell." Annexed is a pa- negyric of three of the same Henry's noble and vertuous queenes. And " The service " done at Haddington in Scotland the " seconde year of the reigne of king Ed- " ward the sixt." Bl. lett. Fullwell will occur hereafter in his proper place.

has Niccols retained the Battle of Flodden-field, which is in Higgins's edition ^a. Niccols has also omitted Seagars's King Richard the Third, which first occurs in Baldwyne's edition of 1559^b, and afterwards in Higgins's of 1587^c. But Niccols has written a new Legend on this subject, cited above, and one of the best of his additional lives ^d. This edition by Niccols, printed by Felix Kyngston in 1610, I believe was never reprinted. It contains eight hundred and seventy-five pages.

The MIRROR OF MAGISTRATES is obliquely ridiculed in bishop Hall's SATIRES, published in 1597.

Another, whose more heavie-hearted saint
Delights in nought but notes of ruefull plaint,
Urgeth his melting muse with solemn teares,
Rhyme of some drearie fates of LUCKLESS PEERS.
Then brings he up some BRANDED WHINING GHOST
To tell how old Misfortunes have him tost^e.

That it should have been the object even of an ingenious satirist, is so far from proving that it wanted either merit or popularity, that the contrary conclusion may be justly inferred. It was, however, at length superseded by the growing reputation of a new poetical chronicle, entitled ALBION'S ENGLAND, published before the beginning of the reign of James the first.

^a Fol. 256. a.

^b Fol. cxlvii. b.

^c Fol. 230. b.

^d Pag. 750.

^e B. i. Sat. v. duodecim. But in CERTAINE SATYRES by John Marston, subjoined to his PYGMALIONS IMAGE, an academical critic is abused for affecting to censure this poem. Lond. 1598. SAT. iv. This is undoubtedly our author Hall just quoted. [See Marston's SCOURGE OF VILLANIE, printed 1599. Lib. iii. SAT. x.]

Fond censurer! why should those Mirrors
seeme

So vile to thee? which better iudgements
deeme

Exquisite then, and in our polish'd times

May run for fencefull tollerable lines.

What not *mediocra firma* from thy spight?
But must thy envious hungry fangs needs
light

On MAGISTRATES MIRROR? Must thou
needs detract

And str'ue to worke his antient honors
wrack?

What shall not Rosamond, or Gauesson,
Ope their sweet lips without detraction?
But must our moderne Critticks envious
eye, &c.

The two last pieces indeed do not properly belong to this collection, and are only on the same plan. *Rosamond* is Daniel's COMPLAINT OF ROSAMOND, and *Gauesson* is Drayton's monologue on that subject.

That

That it was in high esteem throughout the reign of queen Elizabeth, appears, not only from its numerous editions, but from the testimony of sir Philip Sidney, and other cotemporary writers'. It is ranked among the most fashionable pieces of the times, in the metrical preface prefixed to Jasper Heywood's *THYESTES* of Seneca, translated into English verse, and published in 1560'. It must be remembered that only Baldwyne's part had yet appeared, and that the translator is supposed to be speaking to Seneca.

In Lyncolnes Inne, and Temples twayne,
 Grayes Inne, and many mo,
 Thou shalt them fynde whose paynefull pen
 Thy verse shall florish so;
 That Melpomen, thou wouldst well weene,
 Had taught them for to wright,
 And all their woorks with stately style
 And goodly grace to endight.
 There shalt thou se the selfe same Northe,
 Whose work his witte displayes;
 And DYALL doth of PRINCES paynte,
 And preache abroade his prayse'.
 There Sackvyldes SONNETS' sweetly sauste,

' Sydney says, "I esteem the *MIRROUR OF MAGISTRATES* to be furnished of "beautiful partes." He then mentions Surrey's Lyric pieces. *DEFENCE OF POESIE*, fol. 561. ad calc. *ARCAD.* Lond. 1629. fol. Sidney died in 1586. So that this was written before Higgins's, and consequently Niccol's, additions.

Coloph. "Imprinted at London in "Fletestrete in the house late Thomas Bertheletes. *Cum priv.* &c. Anno "M.D.LX." duodecim. bl. lett. It is dedicated in verse to sir John Mason.

' Sir Thomas North, second son of Edward lord North of Kirtling, translated from French into English Antonio Guerevara's *HOROLOGIVM PRINCIPVM*. This translation was printed in 1557, and dedi-

cated to Queen Mary, fol. Again, 1548, 1582, 4to. This is the book mentioned in the text. North studied in Lincoln's Inn in the reign of queen Mary. I am not sure that the translator of Plutarch's *LIVES* in 1579 is the same. There is Doni's *MORALL PHILOSOPHIE* from the Italian by sir Thomas North, in 1601.

" Sackville lord Buckhurst, the contributor to the *MIRROUR OF MAGISTRATES*. I have never seen his *SONNETS*, which would be a valuable accession to our old poetry. But probably the term *sonnets* here means only verses in general, and may signify nothing more than his part in the *MIRROUR OF MAGISTRATES*, and his *GORDOBUCKE*.

And featlye fyned bee :
 There Norton's ⁷ Ditties do delight,
 There Yelverton's ^{*} do flee
 Well pewrde with pen: such yong men three
 As weene thou mightst agayne,
 To be begotte as Pallas was
 Of myghtie Jove his brayne.
 There heare thou shalt a great reporte
 Of BALDWYNE's worthie name,
 Whose MIRROR doth of MAGISTRATES
 Proclayme eternall fame.
 And there the gentle Blunduille ⁷ is
 By name and eke by kynde,
 Of whom we learne by Plutarches lore
 What frute by foes to fynde.
 There Bauande bydes ^{*}, that turnde his toyle
 A common wealth to frame,
 And greater grace in English gyves
 To woorthy authors name.
 There Googe a gratefull name has gotte,
 Reporte that runneth ryfe ;
 Who crooked compasse doth describe
 And Zodiake of lyfe ^{*}.——

^{*} Norton is Sackville's coadjutor in *GORDONBUCKE*.

^{*} The Epilogue to Gascoigne's *JOCASTA*, acted at Grays-inn in 1566, was written by Christopher Yelverton, a student of that inn, afterwards a knight and a Judge. I have never seen his *DITTIES* here mentioned.

⁷ Thomas Blundeville of Newton-Flotman in Norfolk, from whence his dedication to lord Leicester of an English version of Furio's Spanish tract on *COUNSELS AND COUNSELORS* is dated, Apr. 1. 1570. He printed many other prose pieces, chiefly translations. His *PLUTARCH* mentioned in the text, is perhaps a manuscript in the British Museum, *PLUTARCH'S COM-*

MENTARY that learning is requisite to a prince, translated into English meter by Thomas Blundeville, MSS. REG. 18. A. 43.

^{*} William Bavande, a student in the Middle-Temple, translated into English Ferrarius Montanus *DE RECTA REPUBLICÆ ADMINISTRATIONE*. Dated from the Middle-Temple, in a Dedication to queen Elisabeth, Decemb. 20. 1559. 4to. Bl. Lett. Printed by John Kington. "A worcke of Joannes Ferrarius Montanus touchinge the good orderinge of a common weale, &c. Englished by William Bauande." He was of Oxford.

^{*} Barnaby Googe's *Palingenius* will be spoken of hereafter.

A princely

A princely place in Parnasse hill
 For these there is preparte,
 Whence crowne of glitteryng glorie hangs
 For them a right rewarde.
 Whereas the lappes of Ladies nyne,
 Shall dewly them defende,
 That have preparte the lawrell leafe
 About theyr heddes to bende.
 And where their pennes shall hang full high, &c.

These, he adds, are alone qualified to translate Seneca's tragedies.

In a small black-lettered tract entitled the TOUCHSTONE OF WITTES, chiefly compiled, with some slender additions, from William Webbe's DISCOURSE OF ENGLISH POETRIE, written by Edward Hake, and printed at London by Edmund Botifaut in 1588, this poem is mentioned with applause. "Then have we the MIRROR OF MAGISTRATES lately augmented by my friend mayster John Higgins, and penned by the choicest learned wittes, which for the stately-proportioned uaine of the heroick style, and good meetly proportion of uerse, may challenge the best of Lydgate, and all our late rhymers". That sensible old English critic Edmund Bolton,

^b Fol. vii. a. duodecim. I know but little more of this forgotten writer, than that he wrote also, "A TOUCHSTONE for this time present, expressly declaring such ruines, enormities, and abuses, as trouble the church of God and our christian commonwealth at this daye, &c. Newly sett forth by E. H. Imprinted at London by Thomas Hacket, and are to be solde at his shop at the Greene Dragon in the Royall Exchange. 1574." duodec. At the end of the "Epistle dedicatorie to his knowne friende Mayster Edward Godfrey, merchant," his name EDWARD HAKE is subscribed at length. Annexed is, "A Compendious fourme of education, to be diligently obserued of all parentes and scholemasters in the trayning vp of their children

"and schollers in learning. Gathered into Englishe meeter by Edward Hake." It is an epitome of a Latin tract *De pueris statim ac liberaliter instituendis*. In the dedication, to *maister John Harlowe his approoued friende*, he calls himself an attorney in the Common Pleas, observing at the same time, that the "name of an Attourney in the common place [pleas] is now a dayes growen into contempt." He adds another circumstance of his life, that he was educated under John Hopkins, whom I suppose to be the translator of the psalms. [See *supr.* p. 167.] "You being trained vp together with me your poore schoolfellow, with the instructions of that learned and exquisite teacher, Maister JOHN HOPKINS, that worthy schoolemaister, nay rather that most worthy parent

in a general criticism on the style of our most noted poets before the year 1600, places the *MIRROUR OF MAGISTRATES* in a high rank. It is under that head of his *HYPERCRITICA*, entitled "Prime Gardens for gathering English according to the true gage or standard of the tongue about fifteen or sixteen years ago." The extract is a curious piece of criticism, as written by a judicious cotemporary. Having mentioned our prose writers, the chief of which are More, Sidney, queen Elisabeth, Hooker, Saville, cardinal Alan, Bacon, and Raleigh, he proceeds thus. "In verse there are Edmund Spenser's *HYMNES*. "I cannot advise the allowance of other his poems as for practick English, no more than I can Jeffrey Chaucer, Lydgate, Pierce Plowman, or *LAUREATE* Skelton. It was laid as a fault to the charge of Salust, that he used some old outworn words stoln out of Cato in his books de *Originibus*. And for an historian in our tongue to affect the like out of those our poets, would be accounted a foul oversight.—My judgement is nothing at all in poems or poesie, and therefore I dare not go far; but will simply deliver my mind concerning those authors among us, whose English hath in my conceit most propriety, and is nearest to the phrase of court, and to the speech used among the noble, and among the better sort in London: the two sovereign seats, and as it were parliament tribunals, to try the question in. Brave language are Chapman's *Iliads*. — The works of Samuel Daniel containe some-

rent unto all children committed to his charge of education. Of whose memory, if I should in such an opportunity as this is, be forgetful, &c." I will give a specimen of this little piece, which shews at least that he learned versification under his master Hopkins. He is speaking of the Latin tongue. (Signat. G. 4.)

Whereto, as hath been sayde before,
The Fables do inuite,
With morall sawes in court tales:
Whereto agreeth rite
Fine Comedies with pleasure sawt,
Which, as it were by play,

Do teache unto philosophie
A perfit ready way.—
So as nathles we carefull be
To auoyde all bawdie rimes,
And wanton iestes of poets vayne,
That teache them filthie crimes.
Good stories from the Bible charge,
And from some civill style
As Quintus Curtius and such like,
To reade them other while, &c.

Compare Ames, p. 322. 389.

The pieces mentioned in this extract will be considered in their proper places.

“ what

“ what aflat, but yet withal a very pure and copious English,
“ and words as warrantable as any mans, and fitter perhaps for
“ prose than measure. Michael Drayton's Heroical Epistles are
“ well worth the reading also for the purpose of our subject,
“ which is to furnish an English historian with choice and
“ copy of tongue. Queen Elizabeth's verses, those which I
“ have seen and read, some exstant in the elegant, witty, and
“ artificial book of the ART OF ENGLISH POETRIE, the
“ work, as the fame is, of one of her gentlemen-pensioners,
“ Puttonham, are princely as her prose. Never must be forgotten
“ St. PETER'S COMPLAINT, and those other serious poems
“ said to be father Southwell's: the English whereof, as it is
“ most proper, so the sharpness and light of wit is very rare
“ in them. Noble Henry Constable was a great master in
“ English tongue, nor had any gentleman of our nation a more
“ pure, quick, or higher delivery of conceit, witness among all
“ other that Sonnet of his before his Majesty's LEPANTO. I
“ have not seen much of sir Edward Dyer's poetry. Among
“ the lesser late poets, George Gascoigne's Works may be en-
“ dured. But the best of these times, if Albion's England
“ be not preferred, for our business, is the MIRROR OF
“ MAGISTRATES, and in that MIRROR, Sackvil's INDUC-
“ TION, the work of Thomas afterward earl of Dorset and
“ lord treasurer of England: whose also the famous Tragedy
“ of GORDON, was the best of that time, even in sir Philip
“ Sidney's judgement; and all skillful Englishmen cannot but
“ ascribe as much thereto, for his phrase and eloquence therein.
“ But before in age, if not also in noble, courtly, and lustrous
“ English, is that of the Songes and Sonnettes of Henry Howard
“ earl of Surrey, (son of that victorious prince, the duke of
“ Norfolk, and father of that learned Howard his most lively
“ image Henry earl of Northampton,) written chiefly by him,
“ and by sir Thomas Wiat, not the dangerous commotioner,
“ but his worthy father. Nevertheless, they who commend
“ those poems and exercises of honourable wit, if they have
“ seen

“ seen that incomparable earl of Surrey his English translation
 “ of Virgil’s Eneids, which, for a book or two, he admirably
 “ rendreth, almost line for line, will bear me witness that those
 “ other were foils and sportives. The English poems of sir
 “ Walter Raleigh, of John Donne, of Hugh Holland, but
 “ especially of sir Foulk Grevile in his matchless MUSTAPHA,
 “ are not easily to be mended. I dare not presume to speak of
 “ his Majesty’s exercises in this heroick kind. Because I see
 “ them all left out in that which Montague lord bishop of Win-
 “ chester hath given us of his royal writings. But if I should
 “ declare mine own rudeness rudely, I should then confess, that
 “ I never tasted English more to my liking, nor more smart,
 “ and put to the height of use in poetry, than in that vital,
 “ judicious, and most practicable language of Benjamin Jonson’s
 “ poems ^d.”

^d Bolton’s HYPERCRITICA, “ Or a
 “ Rule of Judgement for writing or read-
 “ ing our Histories.” ADRESSE, IV. SECT.
 iii. pag. 235. seq. First printed by An-
 thony Hall, (at the end of Trivet. Annal.
 Cont. And Ad. Murimuth. Chron.) Ox-
 ford, 1722. octavo. The manuscript is
 among Cod. MSS. A. WOOD, Mus. ASH-
 MOL. 8471. 9. quarto. with a few notes by
 Wood. This judicious little tract was oc-
 casioned by a passage in sir Henry Saville’s
 Epistle prefixed to his edition of our old
 Latin historians, 1596. HYPERCRIT. p.
 217. Hearne has printed that part of it
 which contains a Vindication of Jeffrey
 of Monmouth, without knowing the au-
 thor’s name. Gul. Neubrig. PRÆFAT.
 APPEND. Num. iii. p. lxxvii. vol. i. See
 HYPERCRIT. p. 204. Bolton’s princi-
 pal work now extant is “ NERO CÆSAR,
 “ or Monarchie depraved, an Historical
 “ Worke.” Lond. 1624. fol. This scarce
 book, which is the life of that emperor,
 and is adorned with plates of many cu-
 rious and valuable medals, is dedicated to
 George Duke of Buckingham, to whom
 Bolton seems to have been a retainer.
 (See Hearne’s Lel. COLLECTAN. vol. vi.
 p. 60. edit. 1770.) In it he supports a
 specious theory, that Stonchenge was a

monument erected by the Britons to Boadi-
 cea. ch. xxv. At the end is his HISTO-
 RICAL PARALLEL, shewing the difference
 between epitomes and just histories, “ here-
 “ tofore privately written to my good and
 “ noble friend Endymion Porter, one of
 “ the gentlemen of the Prince’s chamber.”
 He instances in the accounts given by
 Florus and Polybius of the battle between
 Hannibal and Scipio: observing, that ge-
 neralities are not so interesting as facts
 and circumstances, and that Florus gives
 us “ in proper words the flowers and tops
 “ of noble matter, but Polybius sets the
 “ things themselves, in all their necessary
 “ parts, before our eyes.” He therefore
 concludes, “ that all spacious mindes, at-
 “ tended with the felicities of means
 “ and leisure, will fly abridgements as
 “ bane.” He published, however, an Eng-
 lish version of Florus. He wrote the Life
 of the Emperor Tiberius, never printed.
 NER. CÆS. ut sup. p. 82. He designed
 a General History of England. HYPER-
 CRIT. p. 240. In the British Museum,
 there is the manuscript draught of a book
 entitled “ AGON HEROICUS, or concern-
 “ ing arms and armories, by Edmund Boul-
 “ ton.” MSS. COTT. Faulst. E. 1. 7.
 fol. 63. And in the same library, his

PROSOPOPEIA

Among several proofs of the popularity of this poem afforded by our old comedies, I will mention one in George Chapman's *MAY-DAY* printed in 1611. A gentleman of the most elegant taste for reading, and highly accomplished in the current books of the times, is called "One that has read Marcus Aurelius", "Gesta Romanorum, and the *MIRROUR OF MAGISTRATES*."

The books of poetry which abounded in the reign of queen Elizabeth, and were more numerous than any other kinds of writing in our language, gave birth to two collections of *FLOWERS* selected from the works of the most fashionable poets. The

PROSOPOPEIA BASILICA, a Latin Poem upon the translation of the body of Mary queen of Scots in 1612, from Peterborough to Westminster abbey. MSS. Cott. Tit. A. 13. 23. He compiled the Life of king Henry the second for Speed's Chronicle: but Bolton being a catholic, and speaking too favourably of Becket, another Life was written by Doctor John Barcham, dean of Bocking. See *THE SURFEIT TO A. B. C.* Lond. 12mo. 1656. p. 22. Written by Dr. Ph. King, author of poems in 1657, son of King bishop of London. Compare *HYPERCRIT.* p. 220. Another work in the walk of philological antiquity, was his "*VINDICIÆ BRITANNICÆ*, or London "righted, &c." Never printed, but prepared for the press by the author. Among other ingenious paradoxes, the principal aim of this treatise is to prove, that London was a great and flourishing city in the time of Nero; and that consequently Julius Cæsar's general description of all the British towns, in his *COMMENTARIES*, is false and unjust. Hugh Howard, esquire, (see *GEN. DICT.* iii. 446.) had a fair manuscript of this book, very accurately written in a thin folio of forty five pages. It is not known when or where he died. One Edmund Bolton, most probably the same, occurs as a *CONVICTOR*, that is, an independent member, of Trinity college Oxford, under the year 1586. In *Archiv. ibid.* Wood (MS. Notes, at supr.) supposed the *HYPERCRITICA* to have been written about 1610. But our author himself, (*HY-*

PERCRIT. p. 237.) mentions king James's Works published by bishop Montague. That edition is dated 1616.

A few particularities relating to this writer's *NERO CÆSAR*, and some other of his pieces, may be seen in Hearne's MSS. *Coll.* Vol. 50. p. 125. Vol. 132. p. 94. Vol. 52. pp. 171. 192. 186. See also *Original Letters from Antis to Hearne.* MSS. *Bibl. Bodl. RAWLINS.* I add, that Edmund Bolton has a Latin copy of commendatory verses, in company with George Chapman, Hugh Holland, Donne, Selden, Beaumont, Fletcher, and others, prefixed to the old folio edition of Benjamin Jonson's Works in 1616.

* "Lord Berners's Golden booke of *MARCUS AURELIUS* emperor and eloquent orator." See *supr.* p. 42. The first edition I have seen was by Berthelette, 1536. quarto. It was often reprinted. But see Mr. Steevens's *SHAKESPEARE*, vol. i. p. 91. edit. 1778. *MARCUS AURELIUS* is among the *COPPIES* of James Roberts, a considerable printer from 1573, down to below 1600. MSS. *Coxeter.* See *Ames, Hist. PRINT.* p. 341.

† *ACT* iii. fol. 39. 4to. See *DISSERTAT.* *supr.* p. iv. I take this opportunity of remarking, that Ames recites, printed for Richard Jones, "*The MIRROUR OF MAJESTRATES* by G. Whetstone, 1584," quarto. *HIST. PRINT.* p. 347. I have never seen it, but believe it has nothing to do with this work.

first of these is, "ENGLAND'S PARNASSUS. Or, the choicest
 " Flowers of our moderne Poets, with their poetick Compari-
 " sons, Descriptions of Bewties, Personages, Castles, Pallaces,
 " Mountaines, Groues, Seas, Springs, Riuers, &c. *Wherunto*
 " *are annexed other various Discourses*" both pleasaunt and profit-
 " able. Imprinted at London for N. L. C. B. and Th. Hayes.
 " 1600^b." The collector is probably Robert Allot^c, whose
 initials R. A. appear subscribed to two Sonnets prefixed, one to
 fir Thomas Mounson, and the other to the Reader. The other
 compilation of this sort is entitled, "BELVIDERE, or the Gar-
 " den of the Muses. London, imprinted for Hugh Astly,
 " 1600^b." The compiler is one John Bodenham. In both of

^c Poetical extracts.

^b In duodecimo. cont. 510 pages.

^a A copy which I have seen has R. Allot, instead of R. A. There is a cotemporary bookseller of that name. But in a little book of EPIGRAMS by John Weever, printed in 1599, (12mo.) I find the following compliment.

" Ad Robertum Allot et Christophorum Middleton.

Quicke are your wits, sharpe your conceits,
 Short, and *more sweets*, your lays:
 Quick but no wit, sharp no conceit,
 Short and *lesse sweet* my Praise."

^c " Or sentences gathered out of all
 " kinds of poets, referred to certaine me-
 " thodical heads, profitable for the use of
 " these times to rhyme upon any occasion
 " at a little warning." Octavo. But the
 compiler does not cite the names of the
 poets with the extracts. This work is ri-
 dicated in an anonymous old play, "The
 " RETURN FROM PARNASSUS, Or the
 " Scourge of Simony, publickly acted by
 " the students in Saint John's College Cam-
 " bridge, 1606." quarto. *Judicio* says,
 " Considering the furies of the times, I
 " could better see these young can-quaffing
 " hucksters shoot off their pellets, so
 " they could keep them from these ENG-
 " LISH FLORES POETARUM; but now

" the world is come to that pass, that there
 " starts up every day an old goose that sits
 " hatching up these eggs which have been
 " filched from the nest of crows and kes-
 " trels, &c." Act i. Sc. ii. Then fol-
 lows a criticism on Spenser, Constable,
 Lodge, Daniel, Watson, Drayton, Davis,
 Marston, Marlowe, Churchyard, Nashe,
 Locke, and Hudson. Churchyard is com-
 mended for his Legend of SHORE'S WIFE
 in the MIRROR OF MAGISTRATES.

Hath not Shores Wife, although a light-
 skirts she,
 Given him a long and lasting memory?

By the way, in the Register of the Sta-
 tioners, jun. 19. 1594, *The lamentable end*
of SHORE'S WIFE is mentioned as a part
 of Shakespeare's Richard the third. And
 in a pamphlet called PYMLICO OR RUN
 AWAY REDCAP, printed in 1596, the
 well-frequented play of SHORE is men-
 tioned with PERICLES PRINCE OF TYRE.
 From Beaumont and Fletcher's KNIGHT
 OF THE BURNING PESTLE, written 1613,
 JANE SHORE appears to have been a cele-
 brated tragedy. And in the Stationer's
 Register (Oxenbridge and Busby, Aug.
 28. 1599.) occurs "The History of the
 " Life and Death of Master Shore and
 " JANE SHORE his wife, as it was lately
 " acted by the earl Derby his servants."

these,

these, especially the former, the *MIRROUR OF MAGISTRATES* is cited at large, and has a conspicuous share*. At the latter end of the reign of queen Elizabeth, as I am informed from some curious manuscript authorities, a thin quarto in the black letter was published, with this title, "The *MIRROUR OF MIRROVRS*, or all the tragedys of the Mirrov for Magistrates abbreviated in breefe histories in prose. Very necessary for those that haue not the Cronicle. London, imprinted for James Roberts in Barbican, 1598¹." This was an attempt

* Allot's is much the most complete performance of the two. The method is by far more judicious, the extracts more copious, and made with a degree of taste. With the extracts he respectively cites the names of the poets, which are as follows. Thomas ACHELLY. Thomas BASTARD. George CHAPMAN. Thomas CHURCHYARD. Henry CONSTABLE. Samuel DANIEL. John DAVIES. Michael DRAYTON. Thomas DEKKAR. Edmund FAIRFAX. Charles FITZ-JEFFREY. Abraham FRANCOE. George GASCOIGNE. Edward GILPIN. Sir John HARRINGTON. John HIGGINS. Thomas HUDSON. James King of Scots. [i. e. James the First.] Benjamin JONSON. Thomas KYD. Thomas LODGE. [M. M. i. e. *MIRROUR OF MAGISTRATES*.] Christopher MARLOWE. Jarvis MARKHAM. John MARSTON. Christopher MIDDLETON. Thomas NASHE. [Vaulx] Earl of Oxford. George PEELE. Matthew RAYDON. Master SACKVILE. William SHAKESPEARE. Sir Philip SIDNEY. Edmund SPENSER. Thomas STORER. [H. Howard] Earl of SURREY. John SYLVESTER. George TURBERVILLE. William WARNER. Thomas WATSON. John, and William, WEEVER. Sir Thomas WYAT. I suspect that Wood, by mistake, has attributed this collection by Allot, to Charles Fitz-jeffrey abovementioned, a poet before and after 1600, and author of the *APPANIE*. But I will quote Wood's words. "Fitz-jeffrey hath also made, as 'tis said, *A Collection of choice Flowers and Descriptions*, as well out of his, as the works of several others the most renown-

ed poets of our nation, collected about the beginning of the reign of King James I. But this tho I have been years seeking after, yet I cannot get a sight of it." *ATH. OXON.* p. 606. But the most comprehensive and exact *COMMON-PLACE* of the works of our most eminent poets throughout the reign of queen Elizabeth, and afterwards, was published about forty years ago, by Mr. Thomas Hayward of Hungerford in Berkshire, viz. "The *BRITISH MUSE, A Collection of THOUGHTS, MORAL, NATURAL, and SUBLIME*, of our *ENGLISH POETS*, who flourished in the sixteenth and seventeenth Centuries. With several curious Topicks, and beautiful Passages, never before extracted, from Shakespeare, Jonson, Beaumont, Fletcher, and above a Hundred more. The whole digested alphabetically, &c. In three volumes. London, Printed for F. Cogan, &c. 1738." 12mo. The PREFACE, of twenty pages, was written by Mr. William Oldys, with the supervisal and corrections of his friend doctor Campbell. This anecdote I learn from a manuscript insertion by Oldys in my copy of Allot's *ENGLANDS PARNASSUS*, abovementioned, which once belonged to Oldys.

¹ From manuscripts of Mr. Coxeter, of Trinity college Oxford, lately in the hands of Mr. Wife Radclivian Librarian at Oxford, containing extracts from the copyrights of our old printers, and registers of the Stationers, with several other curious notices of that kind. Ames had many of Coxeter's papers. He died in London about 1745.

to familiarise and illustrate this favorite series of historic soliloquies: or a plan to present its subjects, which were now become universally popular in rhyme, in the dress of prose.

It is reasonable to suppose, that the publication of the MIRROR OF MAGISTRATES enriched the stores, and extended the limits, of our drama. These lives are so many tragical speeches in character. We have seen, that they suggested scenes to Shakespeare. Some critics imagine, that HISTORICAL Plays owed their origin to this collection. At least it is certain, that the writers of this MIRROR were the first who made a poetical use of the English chronicles recently compiled by Fabyan, Hall, and Hollinshed, which opened a new field of subjects and events; and, I may add, produced a great revolution in the state of popular knowledge. For before those elaborate and voluminous compilations appeared, the History of England, which had been shut up in the Latin narratives of the monkish annalists, was unfamiliar and almost unknown to the general reader.

S E C T.