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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 XXXIV. Richard Edwards. Principal poet, player, musician, and buffoon, to the courts of Mary and Elisabeth. Anecdotes of his life. Cotemporary testimonies of his merit. A contributor to the ...

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S E C T. XXXIV.

IN tracing the gradual accessions of the *MIRROUR OF MAGISTRATES*, an incidental departure from the general line of our chronologic series has been incurred. But such an anticipation was unavoidable, in order to exhibit a full and uninterrupted view of that poem, which originated in the reign of Mary, and was not finally completed till the beginning of the seventeenth century. I now therefore return to the reign of queen Mary.

To this reign I assign Richard Edwards, a native of Somersetshire about the year 1523. He is said by Wood to have been a scholar of Corpus Christi college in Oxford: but in his early years, he was employed in some department about the court. This circumstance appears from one of his poems in the *PARADISE OF DAINTIE DEVISES*, a miscellany which contains many of his pieces.

In youthfull yeares when first my young desires began
 To pricke me forth to serve in court, a slender tall young man,
 My fathers blessing then, I asked upon my knee,
 Who blessing me with trembling hand, these wordes gan say
 to me,
 My sonne, God guide thy way, and shield thee from mischaunce,
 And make thy just defartes in court, thy poore estate to advance,
 &c.^a.

In the year 1547, he was appointed a senior student of Christchurch in Oxford, then newly founded. In the British Museum

^a Edit. 1585. 410. CARM. 7.

there

there is a small set of manuscript sonnets signed with his initials, addressed to some of the beauties of the courts of queen Mary, and of queen Elisabeth^b. Hence we may conjecture, that he did not long remain at the university. About this time he was probably a member of Lincoln's-inn. In the year 1561, he was constituted a gentleman of the royal chapel by queen Elisabeth, and master of the singing boys there. He had received his musical education, while at Oxford, under George Etheridge^c.

When queen Elisabeth visited Oxford in 1566, she was attended by Edwards, who was on this occasion employed to compose a play called PALAMON AND ARCITE, which was acted before her majesty in Christ-church hall^d. I believe it was never printed. Another of his plays is DAMON AND PYTHIAS, which was acted at court. It is a mistake, that the first edition of this play is the same that is among Mr. Garrick's collection,

^b MSS. COTTON. Tit. A. xxiv. "To some court Ladies."—Pr. "Howarde is not hawghte, &c."

^c George Etheridge, born at Thame in Oxfordshire, was admitted Scholar of Corpus Christi college Oxford, under the tuition of the learned John Shepreve, in 1534. Fellow, in 1539. In 1553, he was made royal professor of Greek at Oxford. In 1556, he was recommended by lord Williams of Thame, to Sir Thomas Pope founder of Trinity college in Oxford, to be admitted a fellow of his college at its first foundation. But Etheridge chusing to pursue the medical line, that scheme did not take effect. He was persecuted for popery by queen Elisabeth at her accession: but afterwards practised physic at Oxford with much reputation, and established a private seminary there for the instruction of catholic youths in the classics, music, and logic. Notwithstanding his active perseverance in the papistic persuasion, he presented to the queen when she visited Oxford in 1566, an Encomium in Greek verse on her father Henry, now in the British Museum. MSS. BIBL. REC. 16. C. x. He prefixed a not inelegant preface in Latin verse to his tutor Shepreve's *HYP-*

POLYTUS, an Answer to Ovid's *PHÆDRA*, which he published in 1584. Pits his contemporary says, "He was an able mathematician, and one of the most excellent vocal and instrumental musicians in England, but he chiefly delighted in the lute and lyre. A most elegant poet, and a most exact composer of English, Latin, Greek, and Hebrew, verses, which he used to set to his harp with the greatest skill." *ANGL. SCRIPT.* p. 784. *Parif.* 1619. Pits adds, that he translated several of David's Psalms into a short Hebrew metre for music. Wood mentions his musical compositions in manuscript. His familiar friend Leland addresses him in an encomiastic epigram, and asserts that his many excellent writings were highly pleasing to king Henry the eighth. *ENCOM.* Lond. 1589. p. 111. His chief patrons seem to have been Lord Williams, Sir Thomas Pope, Sir Walter Mildmay, and Robertson dean of Durham. He died in 1588, at Oxford. I have given Etheridge so long a note, because he appears from Pits to have been an English poet. Compare Fox, *MARTYROLOG.* iii. 500.

^d See *supr.* vol. ii. 382.

printed

printed by Richard Iohnes, and dated 1571^c. The first edition was printed by William How in Fleet-street, in 1570, with this title, "The tragical comedie of DAMON AND PITHIAS, newly imprinted as the same was playde before the queenes maiestie by the children of her graces chapple. Made by Mayster Edward then being master of the children^d." There is some degree of low humour in the dialogues between Grimme the collier and the two lacquies, which I presume was highly pleasing to the queen. He probably wrote many other dramatic pieces now lost. Puttenham having mentioned lord Buckhurst and Master Edward Ferrys, or Ferrers, as most eminent in tragedy, gives the prize to Edwards for Comedy and Interlude^e. The word Interlude is here of wide extent. For Edwards, besides that he was a writer of regular dramas, appears to have been a contriver of masques, and a composer of poetry for pageants. In a word, he united all those arts and accomplishments which minister to popular pleasantry: he was the first fiddle, the most fashionable sonneteer, the readiest rhymer, and the most facetious mimic, of the court. In consequence of his love and his knowledge of the histrionic art, he taught the choristers over which he presided to act plays; and they were formed into a company of players, like those of saint Paul's cathedral, by the queen's licence, under the superintendency of Edwards^f.

The most poetical of Edwards's ditties in the PARADISE OF DAIN'TIE DEVICES is a description of May^g. The rest are moral sentences in stanzas. His SOUL-KNELL, supposed to

^c Quarto. Bl. lett.

^d Quarto. Bl. lett. The third edition is among Mr. Garrick's Plays. 4to. Bl. L. dated 1582.

^e ARTE OF ENGLISH POETRY. fol. 51.

^f See supr. vol. ii. 393.

^g CARM. 6. edit. 1585. It seems to have been a favorite, and is complimented in another piece, *A reply to M. Edwardes May,*

subscribed *M. S. ibid. CARM. 29.* This miscellany, of which more will be said hereafter, is said in the title to "be devised and written for the most parte by M. Edwardes sometime of her maiesties Chappell." Edwards however had been dead twelve years when the first edition appeared, viz. in 1578.

have

have been written on his death-bed, was once celebrated *. His popularity seems to have altogether arisen from those pleasing talents of which no specimens could be transmitted to posterity, and which prejudiced his partial contemporaries in favour of his poetry. He died in the year 1566 ¹.

In the *Epitaphs, Songs, and Sonets* of George Turberville, printed in 1570, there are two elegies on his death; which record the places of his education, ascertain his poetical and musical character, and bear ample testimony to the high distinction in which his performances, more particularly of the dramatic kind, were held. The first is by Turberville himself, entitled, "An Epitaph on Maister Edwards, sometime Maister of the Children of the Chappell and gentleman of Lyncolnes inne of court."

Ye learned Muses nine
 And sacred sisters all;
 Now lay your cheerful cithrons downe,
 And to lamenting fall.—
 For he that led the daunce,
 The chieftest of your traine,
 I meane the man that Edwards height,
 By cruell death is slaine.
 Ye courtiers change your cheere,
 Lament in wastefull wise;
 For now your Orpheus has resignde,
 In clay his carcas lies.
 O ruth! he is bereft,
 That, whilst he lived here,
 For poets penne and passinge wit
 Could have no English peere.

* It is mentioned by G. Gascoigne in his *Epistle to the young Gentlemen*, before his works, 1587. qu.

¹ Wood, *ATH. OXON.* i. 151. See also, *ibid.* *FAST.* 71.

His

His vaine in verse was such,
 So stately eke his stile,
 His feate in forging sugred songes
 With cleane and curious file^m;
 As all the learned Greekes,
 And Romaines would repine,
 If they did live againe, to vewe
 His verse with scornfull eieⁿ.
 From Plautus he the palm
 And learned Terence wan, &c^o.

The other is written by Thomas Twyne, an assistant in Phaer's Translation of Virgil's Eneid into English verse, educated a few years after Edwards at Corpus Christi college, and an actor in Edwards's play of PALAMON AND ARCITE before queen Elisabeth at Oxford in 1566^p. It is entitled, "An Epitaph vpon the death of the worshipfull Mayster Richarde

^m Shakespeare has inserted a part of Edwards's song *In Commendation of Musike*, extant at length in the PARADISE OF DAINTIE DEUISES, (fol. 34. b.) in ROMEO AND JULIET. "When griping grief, &c." ACT iv. Sc. 5. In some Miscellany of the reign of Elisabeth, I have seen a song called The WILLOW-GARLAND, attributed to Edwards: and the same, I think, that is licenced to T. Colwell in 1564, beginning, "I am not the fyrst that haib taken in hande, The wearyng of the willowe garlande." This song, often reprinted, seems to have been written in consequence of that sung by Desdemona in OTHELLO, with the burden, *Sing, O the greene willowe shall be my garland.* OTHELL. ACT iv. Sc. 3. See REGISTER OF THE STATIONERS, A. fol. 119. b. Hence the antiquity of Desdemona's song may in some degree be ascertained. I take this opportunity of observing, that the ballad of SUSANNAH, part of which is sung by sir Toby in

TWELFTH NIGHT, was licenced to T. Colwell, in 1562, with the title, "The godlye and constante wyfe Susanna." Ibid. fol. 89. b. There is a play on this subject, *ibid.* fol. 176. a. See T. W. N. ACT ii. Sc. 3. And COLLECT. PEPSYIAN. tom. i. p. 33. 496.

ⁿ Eyes.

^o Fol. 142. b.

^p Miles Winfore of the same college was another actor in that play, and I suppose his performance was much liked by the queen. For when her majesty left Oxford, after this visit, he was appointed by the university to speak an oration before her at lord Windfor's at Bradenham in Bucks: and when he had done speaking, the queen turning to Gama de Sylva, the Spanish ambassador, and looking *wisly* on Winfore, said to the ambassador, *Is not this a pretty young man?* Wood, ART. OXON. i. 151. 489. Winfore proved afterwards a diligent antiquary.

“ Edwardes late Mayster of the Children in the queenes
“ maiesties chapell.”

O happie house, O place
Of Corpus Christi^q, thou
That plantedst first, and gauff the root
To that so braue a bow^r:
And Christ-churchⁱ, which enioydste
The fruit more ripe at fill,
Plunge up a thousand fighes, for grieffe
Your trickling teares distill.
Whilst Childe and Chapell dure^t,

^q Corpus Christi college at Oxford.

^r Bough. Branch.

ⁱ At Oxford.

^t While the royal chapel and its singing-boys remain.

In a puritanical pamphlet without name, printed in 1569, and entitled, “The Children of the Chapel stript and whipt,” among bishop Tanner’s books at Oxford, it is said, “Plaiies will neuer be supprest, while her maiesties unfledged minions flaunt it in filkes and fattens. They had as well be at their popish service, in the deuils garments, &c.” fol. xii. n. 12mo. This is perhaps the earliest notice now to be found in print, of this young company of comedians, at least the earliest proof of their celebrity. From the same pamphlet we learn, that it gave still greater offence to the puritans, that they were suffered to act plays on profane subjects in the royal chapel itself. “Even in her maiesties chapel do these pretty vpitart youthes profane the Lordes Day by the lascivious writhing of their tender limbs, and gorgeous decking of their apparell, in feigning bawdie fables gathered from the idolatrous heathen poets, &c.” *ibid.* fol. xiii. b. But this practice soon ceased in the royal chapels. Yet in one of Stephen Gosson’s books against the stage, written in 1579, is this passage. “In playes, either those

“ things are fained that neuer were, as
“ CUPID AND PSYCHE plaid at PAULES,
“ and a great many comedies more at the
“ Black-friars, and in euerie playhouse in
“ London, &c.” SIGNAT. D 4. Undoubtedly the actors of this play of CUPID AND PSYCHE were the choristers of saint Paul’s cathedral: but it may be doubted, whether by *Paules* we are here to understand the Cathedral or its Singing school, the last of which was the usual theatre of those choristers. See Gosson’s “PLAYES CONFUTED IN FIVE ACTIONS, &c. Proving that they are not to be suffred in a christian common weale, by the waye both the cauels of Thomas Lodge, and the Play of Playes, written in their defence, and other objections of Players friends, are truly set downe and directly answered.” Lond. Impr. for T. Gosson, no date. Bl. Lett. 12mo. We are sure that RELIGIOUS plays were presented in our churches long after the reformation. Not to repeat or multiply instances, see *SECOND AND THIRD BLAST OF RETRAIT FROM PLAIES*, printed 1580, pag. 77. 12mo. And Gosson’s *SCHOOL OF ABUSE*, p. 24. b. edit. 1579. As to the exhibition of plays on SUNDAYS after the reformation, we are told by John Field, in his *DECLARATION OF GOD’S JUDGEMENT at Paris Garden*, that in the year 1580, “The Magistrates of the city of London obtained

Whilst court a court shall be ;
 Good Edwards, eche astat^u shall much
 Both want and wish for thee !
 Thy tender tunes and rhymes
 Wherein thou wontst to play,
 Eche princely dame of court and towne
 Shall beare in minde away.
 Thy DAMON^u and his Friend^x,

"reined from queene Elizabeth, that all
 "heathenish playes and enterludes should
 "be banished upon sabbath dayes." fol. ix.
 Lond. 1583. 8vo. It appears from this
 pamphlet, that a prodigious concourse of
 people were assembled at Paris Garden,
 to see plays and a bear-baiting, on Sunday
 Jan. 13, 1583, when the whole theatre
 fell to the ground, by which accident
 many of the spectators were killed. [See
 also Henry Cave's *Narration of the Fall of
 Paris Garden*, Lond. 1588. And D. Beard's
Theater of Gods Judgements, edit. 3. Lond.
 1631. lib. i. c. 35. pag. 212. Also *Re-
 futation of Heywood's Apologie for Actors*,
 p. 43. by J. G. Lond. 1615. 4to. And
 Stubbs's *Anatomic of Abuses*, p. 134, 135.
 edit. Lond. 1595.] And we learn from
 Richard Reulidges's *Monster lately found out
 and discovered, or the Scourging of Tiplers*,
 a circumstance not generally known in our
 dramatic history, and perhaps occasioned
 by these profanations of the sabbath, that
 "Many godly citizens and wel-disposed
 "gentlemen of London, considering that
 "play-houses and dicing-houses were traps
 "for yong gentlemen and others,—made
 "humble suite to queene Elizabeth and
 "her Privy-councell, and obtained leave
 "from her Majesty, to thrust the Players
 "out of the city; and to pull downe all
 "Play-houses and Dicing-houses within
 "their Liberties: which accordingly was
 "effected, and the Play-houses, in GRA-
 "CIOUS [Grace-church] STREET, BI-
 "SHOPS GATE STREET, that nigh PAULES,
 "that on LUDGATE-HILL, and the
 "WHITE-FRIERS, were quite put downe

"and suppressed, by the care of these re-
 "ligious senators." Lond. 1628. pp. 2, 3,
 4. Compare G. Whetstone's *MIRROUR
 FOR MAGISTRATES OF CITTIES*. Lond.
 1586. fol. 24. But notwithstanding these
 precise measures of the city magistrates
 and the privy-council, the queen appears
 to have been a constant attendant at plays,
 especially those presented by the children
 of her chapel.

^u Estate. Rank of life.

^x Hamlet calls Horatio, *O Damon dear*,
 in allusion to the friendship of Damon and
 Pythias, celebrated in Edwards's play.
HAML. ACT iii. Sc. 2.

^x Pythias. I have said above, that the
 first edition of Edwards's *DAMON AND
 PYTHIAS* was printed by William Howe
 in Fleet-street, in the year 1570, "The
 "tragicall comedie, &c." See *supr.* p. 285.
 But perhaps it may be necessary to retract
 this assertion. For in the Register of the Sta-
 tioners, under the year 1565, a receipt is en-
 tered for the licence of Alexander Lacy to
 print, "A ballat entituled tow [two] la-
 "mentable Songes PITHIAS and DA-
 "MON." *REGISTR. A.* fol. 136. b. And
 again, there is the receipt for licence of
 Richard James in 1566, to print "A booke
 "entituled the tragicall comedye of Da-
 "monde and Pithyas." *Ibid.* fol. 161. b.
 In the same Register I find, under the year
 1569-70, "AN ENTERLUDE, a lamenta-
 "ble Tragedy full of pleasant myrth,"
 licenced to John Alde. *Ibid.* fol. 184. b.
 This I take to be the first edition of Pres-
 ton's *CAMBYSES*, so frequently ridiculed by
 his cotemporaries.

ARCITE and PALAMON,
With moe^r full fit for princes eares, &c^z.

Francis Meres, in his "PALLADIS TAMIA, Wits Treasurie," being the second part of WITS COMMONWEALTH," published in 1598, recites *Maister EDWARDES of her maiesties chapel as one of the best for comedy*, together with "Edward earle of Oxforde, doctor Gager of Oxford^a, maister Rowly once a rare scholler of Pembroke Hall in Cambridge, eloquent and wittie John Lillie, Lodge, Gascoygne, Greene, Shakespeare, Thomas Nash, Thomas Heywood, Anthony Munday^b, our

^r More.

^z Ibid. fol. 78. b. And not to multiply in the text citations in proof of Edwards's popularity from forgotten or obscure poet, I observe at the bottom of the page, that T. B. in a recommendatory poem prefixed to John Studley's English version of Seneca's AGAMEMNON, printed in 1566, ranks our author Edwards with Phaer the translator of Virgil, Jasper Haywood the translator of Seneca's TROAS and HERCULES FURENS, Nevile the translator of Seneca's OEDIPUS, Googe, and Golding the translator of Ovid, more particularly with the latter.

With him also, as seemeth me,
Our EDWARDS may compare;
Who nothing gyuing place to him
Doth he syt in agall chayre.

^a A famous writer of Latin plays at Oxford. See *supr.* vol. ii. 384.

^b I have never seen any of Antony Munday's plays. It appears from Kemp's NINE DAIES WONDER, printed in 1600, that he was famous for writing ballads. In *The Request to the impudent generation of Ballad-makers*, Kemp calls Munday "one whose employment of the pageant was utterly spent, he being knowne to be Elder-ton's immediate heire, &c." SIGNAT. D 2. See the next note. He seems to have been much employed by the booksellers as a publisher and compiler both in verse and prose. He was bred at

Rome in the English college, and was thence usually called the *Pope's scholar*. See his pamphlet *The Englishman's Roman Life, or how Englishmen live at Rome*. Lond. 1582. 4to. But he afterwards turned protestant. He published "The Discoverie of Edmund Campion the Jesuit," in 1582, 12mo. Lond. for E. White. He published also, and dedicated to the earl of Leicester, *Two godly and learned Sermons made by that famous and worthy instrument in God's church M. John Calvin*, translated into English by Horne bishop of Winchester, during his exile. "Published by A. M." For Henry Car, Lond. 1584. 12mo. Munday frequently used his initials only. Also, a *Brief CHRONICLE from the Creation to this time*, Lond. 1611. 8vo. This seems to be cited by Hutten, *ANTIQUIT. OXF.* p. 281. edit. Hearne. See *REGISTR. STATION. B.* fol. 143. b.

He was a city-poet, and a composer and contriver of the city-pageants. These are, *CHRYSO-TRIUMPHOS, &c.* devised and written by A. Munday, 1611.—*TRIUMPHS OF OLD DRAPERY, &c.* by A. M. 1616.—*METROPOLIS CORONATA, &c.* by A. M. 1615. with the Story of ROBIN-HOOD. Printed by G. Purflove.—*CHRYSANALLEIA*, [The golden-fishery] or the honor of fishmongers, concerning Mr. John Lemans being twice Lord-mayor, by A. M. 1616. 4to.—*THE TRIUMPHS OF REUNITED BRITANNIA, &c.* by A. Munday, citizen and draper of London, 4to. Probably

“best plotter, Chapman, Porter, Wilson, Hathway, and Henry
“Chettle.” Puttenham, the author of the *Arte of English*

bly Meres, as in the text, calls him the
best plotter, from his invention in these or
the like shows. William Webbe in the
Discourse of ENGLISH POETRY, printed
in 1586, says, that he has seen by Anthony
Munday, “an earnest traveller in this art,
“very excellent works, especially upon
“nymphs and shepherds, well worthy to
“be viewed, and to be esteemed as rare
“poetry.” In an old play attributed to
Jonson, called *The Case is altered*, he is ri-
culed under the name of ANTONIO BAL-
LADINO, and as a pageant-poet. In the
same scene, there is an oblique stroke on
Meres, for calling him the BEST PLOT-
TER. “You are in print already for the
“BEST PLOTTER.” With his city-pa-
geants, I suppose he was DUMB-SHOW
maker to the stage.

Munday's DISCOVERY OF CAMPION
gave great offence to the catholics, and
produced an anonymous reply called “A
“True Reporte of the death and martyr-
“dom of M. Campion, &c. Whereunto
“is annexed certayne verses made by fun-
“drie persons.” Without date of year or
place. Bl. Lett. Never seen by Wood,
[ATH. OXON. col. 166.] Published, I
suppose, in 1583, 8vo. At the end is a
CAVEAT, containing some curious anec-
dotes of Munday. “Munday was first a
“stage player; after an apprentice, which
“time he well served by with deceiving
“of his master. Then wandering towards
“Italy, by his owne reporte, became a
“cofener in his journey. Coming to Rome,
“in his shorte abode there, was charitably
“relieved, but never admitted in the ce-
“minary, as he pletheth to lye in the title
“of his booke; and being wery of well
“doing, returned home to his first vomite,
“and was hift from his stage for folly.
“Being thereby discouraged, he set forth
“a balet against playes,—tho he after-
“wards began again to ruffle upon the
“stage. I omit among other places his
“behaviour in Barbican with his good
“mistres, and mother. Two things how-

“ever must not be passed over of this boyes
“infelicitie two severall wayes of late no-
“torious. First, he writing upon the death
“of Everaud Haunse was immediately con-
“troled and disproued by one of his owe
“hatche. And shortly after setting forth
“the Aprehension of Mr. Campion, &c.”
The last piece is, “a breek Discourfe of
“the Taking of Edmund Campion, and di-
“vers other papists in Barkshire, &c. Ga-
“thered by A. M.” For W. Wrighte, 1581.

He published in 1618, a new edition of
Stowe's SURVEY OF LONDON, with the
addition of materials which he pretends
to have received from the author's own
hands. See DEDICATION. He was a ci-
tizen of London, and is buried in Cole-
man-street church; where his epitaph gives
him the character of a learned antiquary.
SEYMOUR'S SERV. LOND. i. 322. He
collected the Arms of the county of Mid-
dlesex, lately transferred from sir Simeon
Stuart's library to the British Museum.

Fol 282. I do not recollect to have
seen any of Chettle's comedies. He wrote
a little romance, with some verses inter-
mixed, entitled, “PIERS PLAINNES fea-
“uen verses Prentiship, by H. C. Nuda
“Veritas. Printed at London by J. Danter
“for Thomas Gosson, and are to be sold
“at his shop by London-bridge gate, 1595.”
4to. Bl. Lett. He wrote another pamphlet,
containing anecdotes of the petty literary
squabbles, in which he was concerned with
Greene, Nashe, Tarleton, and the players,
called “KINDE-HARTS DREAME. Con-
“taining five Apparitions with their In-
“vectives against abuses reigning. Deli-
“vered by severall Ghosts unto him to be pub-
“lished after Piers Penileffe Post had refused
“the carriage. Inuita Inuidia. By H. C.
“Imprinted at London for William
“Wright.” 4to. without date. Bl. Lett.
In the Epistle prefixed, To the *Gentlemen
Readers*, and signed Henrie Chettle, he says,
“About three moneths since died M. Ro-
“bert Greene, [in 1592] leaving many
“papers in sundry Booke sellers handes,
“among

Poesie, mentions the "earle of Oxford, and maister Edwardes
" of her majesties chappel, for comedy and enterlude".

Among the books of my friend the late Mr. William Collins

" among others his *GROATS WORTH OF WIT*, in which a letter written to divers
" *PLAY-MAKERS* is offensively by one or two
" of them taken, &c." In the same, he
" mentions an Epistle prefixed to the second
" part of *GERILION*, falsely attributed to
" Nashe. The work consists of four or five
" Addresses. The first is an ironical Admo-
" nition to the Ballad-singers of London,
" from Antonie Now Now, or Antony Mun-
" day, just mentioned in the text, a great
" Ballad-writer. From this piece it appears,
" that the antient and respectable profession
" of ballad-making, as well as of ballad-
" singing, was in high repute about the
" metropolis and in the country fairs. *STONAT*.
" C. " When I was liked, says Anthonie,
" there was no thought of that idle vp-
" start generation of ballad-singers, nei-
" ther was there a printer so lewd that
" would set his finger to a lascivious line."
" But now, he adds, " ballads are *abusively*
" " chanted in every street: and from Lon-
" don this evil has overspread Essex and
" the adjoining counties. There is many
" a tradesman, of a worshipfull trade, yet
" no stationer, who after a little bringing
" vppe apprentices to singing brokerie,
" takes into his shoppe some fresh men,
" and trustes his olde servauntes of a two
" months standing with a dosen groates
" worth of ballads. In which if they prove
" thriftie, he makes them pretty chapmen,
" able to spred more pamphlets by the
" state forbidden, than all the bookellers
" in London, &c." The names of many
" ballads are here also recorded, *WATKINS*
" *ALE*, *THE CARMANS WHISTLE*, *CHOP-*
" *PING-KNIVES*, and *FRIER FOX-TAILE*.
" *OUT-ROARING DICK*, and *Wat Wimbars*,
" two celebrated trebles, are said to have
" got twenty shillings a day by singing at
" Braintree fair in Essex. Another of these
" Addresses is from Robert Greene to Peirce
" Penniliffe. *STONAT*. E. Another from Tarle-
" ton the Player to all maligners of honest

mirth. E 2. " Is it not lamentable, says
" he, that a man should spende his two
" pence on plays in an afternone!—If
" players were suppressed, it would be to
" the no smal profit of the Fowlinge Alleys
" in Bedlam and other places, that were
" [are] wont in the afternoones to be left
" empty by the recourse of good fellows
" into that vnprofitable recreation of stage-
" playing. And it were not much amisse
" woulde they ioine with the Dicing-
" houses to make sute againe for their
" longer restrainte, though the *Sickness*
" cease.—While Playes are usde, halfe the
" daye is by most youthes that have liber-
" tie spent vppon them, or at least the
" greatest company drawne to the places
" where they frequent, &c." This is all
" in pure irony. The last address is from
" William Cuckowe, a famous master of le-
" gerdemain, on the tricks of juglers. I
" could not fuffer this opportunity, acciden-
" tally offered, to pass, of giving a note to a
" forgotten old writer of comedy, whose
" name may not perhaps occur again. But
" I must add, that the initials H. C. to pieces
" of this period do not always mean Henry
" Chettie. In *ENGLAND'S HELICON* are
" many pieces signed H. C. Probably for
" Henry Constable, a noted sonnet-writer of
" these times. I have " *DIANA*, or the ex-
" cellent conceitfull Sonnets of H. C.
" Augmented with diuers quatorzains of
" honorable and learned personages, Di-
" vided into viij. Decads. *Vincitur a faci-*
" *lus qui jactis ipse facit.*" At Lond. 1596.
" 16mo. These are perhaps by Henry Con-
" stable. The last Sonnet is on a Lady born
" 1588. In my copy, those by H. C. are
" marked H. C. with a pen. Henry Con-
" stable will be examined in his proper place.
" Chettie is mentioned, as a player I think,
" in the last page of Dekker's *KNIGHTS*
" *CONJURING*, printed in 1607.

⁴ Lib. i. ch. xxxi. fol. 51. a.

of

of Chichester, now dispersed, was a Collection of short comic stories in prose, printed in the black letter under the year 1570, "sett forth by maister Richard Edwardes mayster of her maiesties reuels." Undoubtedly this is the same Edwards: who from this title expressly appears to have been the general conductor of the court festivities: and who most probably succeeded in this office George Ferrers, one of the original authors of the *MIRROUR OF MAGISTRATES*^c. Among these tales was that

^c Who had certainly quitted that office before the year 1575. For in George Gascoigne's Narrative of queen Elizabeth's splendid visit at Kenilworth-castle in Warwickshire, entitled the *PRINCELIE PLEASURES OF KENILWORTH-CASTLE*, the octave stanzas spoken by the Lady of the Lake, are said to have been "devised and penned by M. [Maister] Ferrers, sometime Lord of Misrule in the Court." Signat. A. iij. See also Signat. B. ij. This was GEORGE FERRERS mentioned in the text, a contributor to the *MIRROUR OF MAGISTRATES*. I take this opportunity of insinuating my suspicions, that I have too closely followed the testimony of Phillips, Wood, and Tanner, in supposing that this GEORGE Ferrers, and EDWARD Ferrers a writer of plays, were two distinct persons. See *supr.* p. 213. I am now convinced that they have been confounded, and that they are one and the same man. We have already seen, and from good authority, that GEORGE Ferrers was Lord of Misrule to the court, that is, among other things of a like kind, a writer of court interludes or plays; and that king Edward the sixth had great delight in his pastimes. See *supr.* vol. ii. 381. The confusion appears to have originated from Pottenham, the author of the *ARTE OF ENGLISH POESIE*, who has inadvertently given to GEORGE the christian name of EDWARD. But his account, or character, of this EDWARD Ferrers has served to lead us to the truth. "But the principall man in this profession [poetry] at the same time [of Edward the sixth] was maister Ed-

ward Ferrys, a man of no lesse mirth and felicitie that way, but of much more skil and magnificence in his meeter, and therefore wrote for the most part to the stage in Tragedie and sometimes in Comedie, or Enterlude, wherein he gave the king so much good recreation, as he had thereby many good rewardes." *Lib.* i. ch. xxxi. pag. 47. edit. 1589. And again, "For Tragedie the Lord Buckhurst, and maister Edward Ferrys, for such doinges as I have sene of theirs, deserve the highest price." *Ibid.* p. 51. His Tragedies, with the magnificent meters, are perhaps nothing more than the stately monologues in the *MIRROUR OF MAGISTRATES*; and he might have written others either for the stage in general, or the more private entertainment of the court, now lost, and probably never printed. His Comedie and Enterlude are perhaps to be understood, to have been, not so much regular and professed dramas for a theatre, as little dramatic mummeries for the court-holidays, or other occasional festivities. The court-shows, like this at Kenilworth, were accompanied with personated dialogues in verse, and the whole pageantry was often styled an interlude. This reasoning also accounts for Pottenham's seeming omission, in not having enumerated the *MIRROUR OF MAGISTRATES*, by name, among the shining poems of his age. I have before observed, what is much to our purpose, that no plays of an EDWARD Ferrers, (or Ferrys, which is the same,) in print or manuscript, are now known to exist, nor are mentioned by any writer of the

of the INDUCTION OF THE TINKER in Shakespeare's TAMING OF THE SHREW: and perhaps Edwards's story-book was the immediate source from which Shakespeare, or rather the author of the old TAMING OF A SHREW, drew that diverting apologue^f. If I recollect right, the circumstances almost exactly tallied with an incident which Heuterus relates, from an Epistle of Ludovicus Vives, to have actually happened at the marriage of Duke Philip the Good of Burgundy, about the year 1440. I will give it in the words, either of Vives, or of that perspicuous annalist, who flourished about the year 1580. "Nocte quadam
 " a cœna cum aliquot præcipuis amicorum per urbem deambulans, jacentem conspicatus est medio foro hominem de plebe ebrium, altum stertentem. In eo visum est experiri quale esset vitæ nostræ ludicrum, de quo illi interdum essent collocti. Jussit hominem deferri ad Palatium, et lecto Ducali collocari, nocturnum Ducis pileum capiti ejus imponi, ex taque fordida veste linea, aliam e tenuissimo ei lino indui. De mane ubi evigilavit, præsto fuere pueri nobiles et cubicularii Ducis, qui non aliter quam ex Duce ipso quærerent an luberet surgere, et quemadmodum vellet eo die vestiri. Prolata sunt Ducis vestimenta. Mirari homo ubi se eo loci vidit. Indutus est, prodiit e cubiculo, adfuere proceres qui illum ad facellum deducerent. Interfuit sacro, datus est illi osculandus liber, et reliqua penitus ut Duci. A sacro ad prandium instructissimum. A prandio cubicularius attulit chartas lusorias, pecuniæ acervum. Ludit cum magnatibus, sub serum

the times with which we are now concerned. GEORGE Ferrers at least, from what actually remains of him, has some title to the dramatic character. Our GEORGE Ferrers, from the part he bore in the exhibitions at Kenilworth, appears to have been employed as a writer of metrical speeches or dialogues to be spoken in character, long after he had left the office of lord of mirth. A proof of his reputed excellence in compositions of this nature,

and of the celebrity with which he filled that department.

I also take this opportunity, of retracting another slight mistake. See *supr.* p. 272. There was a second edition of Niccol's MIRROR OF MAGISTRATES, printed for W. Aspley, Lond. 1621. 4to.

^f See SIX OLD PLAYS, Lond. 1779. 12mo.

“ deambulavit

“ deambulavit in hortulis, venatus est in leporario, et cepit aves
 “ aliquot aucupio. Cæna peracta est pari celebritate qua pran-
 “ dium. Accensis luminibus inducta sunt musica instrumenta,
 “ puellæ atque nobiles adolescentes saltarunt, exhibitæ sunt fa-
 “ bulæ, dehinc comessatio quæ hilaritate atque invitationibus ad
 “ potandum producta est in multam noctem. Ille vero largiter se
 “ vino obruit præstantissimo; et postquam collapsus in somnum
 “ altissimum, jussit eum Dux vestimentis prioribus indui, atque
 “ in eum locum reportari, quo prius fuerat repertus: ibi transegit
 “ noctem totam dormiens. Postridie experrectus cepit secum de
 “ vita illa Ducali cogitare, incertum habens fuissetne res vera,
 “ an visum quod animo esset per quietem observatum. Tandem
 “ collatis conjecturis omnibus atque argumentis, statuit somnium
 “ fuisse, et ut tale uxori liberis ac viris narravit. Quid interest
 “ inter diem illius et nostros aliquot annos? Nihil penitus, nisi
 “ quod hoc est paulo diuturnius somnium, ac si quis unam
 “ duntaxat horam, alter vero decem somniasset.”

To an irresistible digression, into which the magic of Shake-
 speare's name has insensibly seduced us, I hope to be pardoned
 for adding another narrative of this frolic, from the ANA-
 TOMY OF MELANCHOLY by Democritus junior, or John Bur-
 ton, a very learned and ingenious writer of the reign of king
 James the first. “ When as by reason of unseasonable weather,
 “ he could neither hawke nor hunt, and was now tired with
 “ cards and dice, and such other domesticall sports, or to see
 “ ladies dance with some of his courtiers, he would in the
 “ evening walke disguised all about the towne. It so fortunèd,
 “ as he was walking late one night, he found a country fellow
 “ dead drunke, snorting on a bulke: hee caused his followers
 “ to bring him to his palace, and then stripping him of his old
 “ clothes, and attyring him in the court-fashion, when he
 “ wakened, he and they were all ready to attend upor his Ex-

* Heuterus, RER. BURGUND. Lib. iv. rus says, this story was told to Vives by
 p. 150. edit. Plantin. 1584. fol. Heute. an old officer of the duke's court.

“ cellency, and persuaded him he was some great Duke. The
 “ poore fellow admiring how he came there, was served in state
 “ all day long : after supper he saw them dance, heard musicke,
 “ and all the rest of those court-like pleasures. But late at
 “ night, when he was well tyled, and againe faste asleepe, they
 “ put on his old robes, and so conveyed him to the place where
 “ they first found him. Now the fellowe had not made there
 “ so good sport the day before, as he did now when he returned
 “ to himselfe; all the jest was, to see how he looked upon it.
 “ In conclusion, after some little admiration, the poore man
 “ told his friends he had seene a vision, constantly believed it,
 “ would not otherwise be persuaded, and so the joke ended^b.”

If this is a true story, it is a curious specimen of the winter-diversions of a very polite court of France in the middle of the fifteenth century. The merit of the contrivance, however, and comic effect of this practical joke, will atone in some measure for many indelicate circumstances with which it must have necessarily been attended. I presume it first appeared in Vives's Epistle. I have seen the story of a tinker disguised like a lord in recent collections of humorous tales, probably transmitted from Edwards's story-book, which I wish I had examined more carefully.

I have assigned Edwards to queen Mary's reign, as his reputation in the character of general poetry seems to have been then at its height. I have mentioned his sonnets addressed to the court-beauties of that reign, and of the beginning of the reign of queen Elisabeth¹.

^b Burton's ANATOMY OF MELANCOLY. Part ii. §. 2. pag. 232. fol. Oxon. 1624. There is an older edition in quarto.

¹ Viz. Tit. A. xxiv. MSS. COTT. (See supr. p. 284.) I will here cite a few lines.

HAWARDE is not haugte, but of such fmy-lynge cheare,

That wolde alure eche gentill harte, hir love to holde fullle deare :

DACARS is not dangerus, hir talke is no-thinge coye,

Hir noble stature may compare with Hector's wyfe of Troye, &c.

At the end, “ Finis R. E.” I have a faint recollection, that some of Edwards's songs are in a poetical miscellany, printed by T. Colwell in 1567, or 1568. “ Newe Sonnettes and pretty pamphlettes, &c.”

Entered

If I should be thought to have been disproportionately prolix in speaking of Edwards, I would be understood to have partly intended a tribute of respect to the memory of a poet, who is one of the earliest of our dramatic writers after the reformation of the British stage.

Entered to Colwell in 1567-8. REGISTR. STATION. A. fol. 163. b. I cannot quit Edwards's songs, without citing the first stanza of his beautiful one in the *Paradise of Dainty Devises*, on Terence's apothegm of *A-mantium ira amoris integratio est*. NUM. 50. SIGNAT. G. ii. edit. 1585.

In going to my naked bed, as one that would have slept,
I heard a wife sing to her child, that long before had wept:
She sigh'd sore, and sang full sweete, to bring the babe to rest,
That would not cease, but cried still, in sucking at her brest.

She was full wearie of her watch, and greev'd with her childe;
She rock'd it, and rated it, till that on her it smilde.

Then did she say, now haue I found this Prouerbe true to proue,
The falling out of faithfull frendes rennyng is of loue.

The close of the second stanza is prettily conducted.

Then kiss'd she her little babe, and sware by God aboue,

The falling out of faithfull frendes, rennyng is of loue.