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The Percy Reprints No. XIII

THE OVERBURIAN CHARACTERS

The Percy Reprints

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IV DEKKER'S SEVEN DEADLY SINNES OF LONDON

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VIII THE POETRY OF THE ANTI-JACOBIN

IX POEMS ON SEVERAL OCCASIONS WRITTEN IN THE EIGHTEENTH CENTURY

X THE POEMS OF JOHN PHILIPS

XII THE WORKS OF THOMAS PURNEY

XIII THE OVERBURIAN CHARACTERS

IN PREPARATION

XI A JOURNEY INTO ENGLAND
BY PAUL HENTZNER

THE PERCY REPRINTS XIII

THE OVERBURIAN CHARACTERS

To which is added

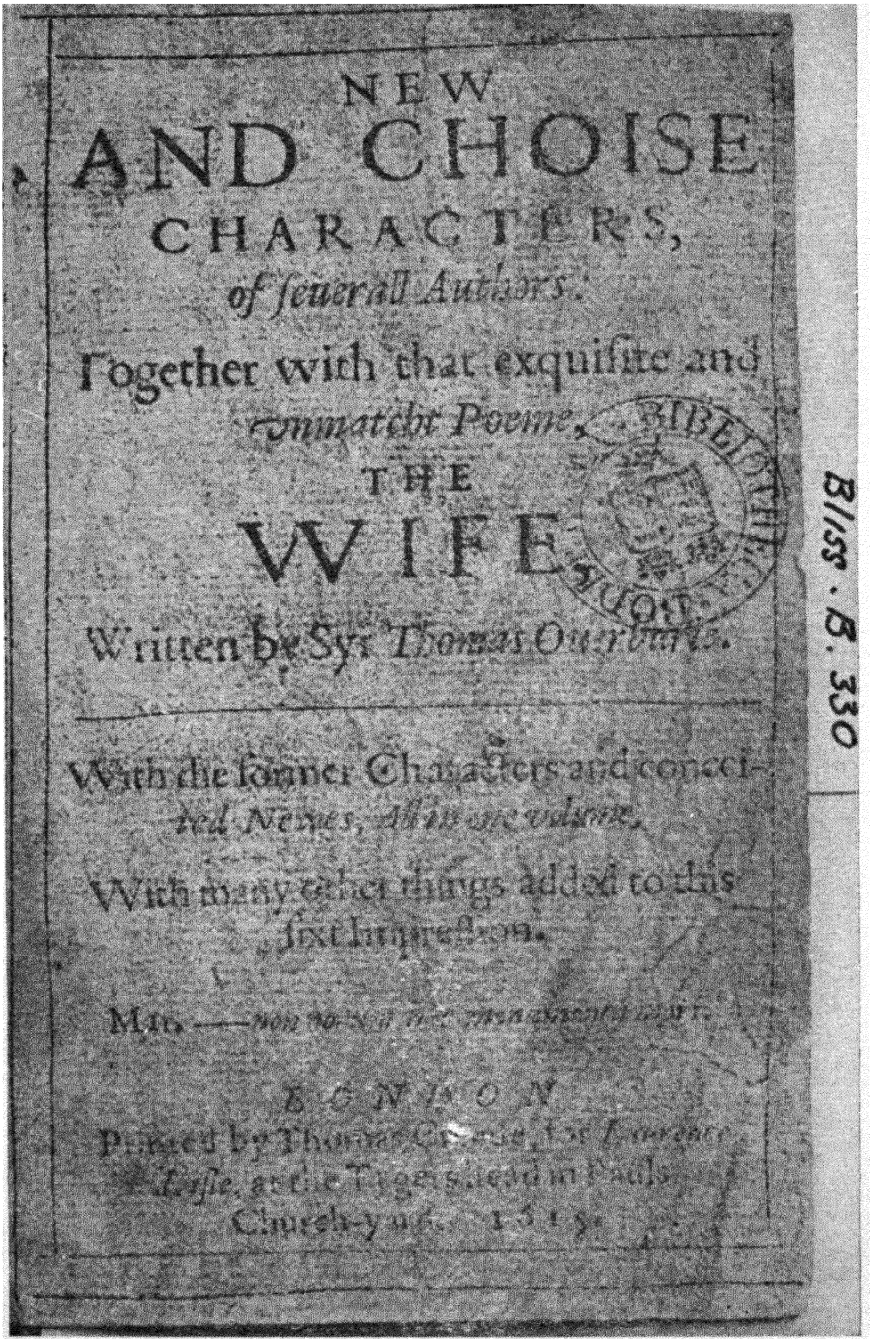
A Wife

By Sir Thomas Overbury

Edited by

W. J. PAYLOR, B.A., B.LITT.

Oxford
BASIL BLACKWELL
1936



Title-page of the Sixth Impression.

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PREFACE

I DESIRE to acknowledge my deep gratitude to Mr Percy Simpson, M.A., late Goldsmiths' Reader in English Literature in the University of Oxford, and to Mr V. J. K. Brook, M.A., Censor of St Catherine's Society, for their kind guidance and encouragement, while I was at Oxford, and also for their subsequent interest in my work. I am also greatly indebted to Professor David Nichol Smith of Oxford for his helpful advice and inspiration; and to the Board of Advanced Studies for their aid towards the production of this book. Finally, I have to thank Mr. H. F. B. Brett-Smith, M.A., the General Editor of this series for the many invaluable suggestions which he has given me.

W. J. P.

Committee on the History of Parliament,
1 *Queen Anne's Gate Buildings, S.W.* 1

INTRODUCTION

I. *THEOPHRASTUS AND THE 'OVERBURIAN CHARACTER'*

THE first twenty-two *Overburian Characters* which were added to the second impression of Sir Thomas Overbury's poem, *A Wife*, 1614, were the work of himself and 'other learned Gentlemen his friends.' The number was increased in later impressions to a total of eighty-three Characters by the contributions of other authors during a period of several years, until the Collection contained a series of widely varying portraits which inspired that luxuriant flourishing of Character writing in the seventeenth century.

The first extant Characters written independently of any major theme are those of the Greek writer, Theophrastus (373–284 B.C.). He was the avowed inspiration of Joseph Hall, the first writer[1] of a collection of English Characters, 1608, and, moreover, probably prompted the brief Character Sketches prefixed by Jonson to his comedy *Every Man Out Of His Humour*, 1600. The work of the Greek was translated into Latin by Casaubon, 1592, and into English by John Healey, 1616, both editions omitting the Characters of *The Oligarch* and *The Patron of Rascals*, which remained undiscovered until the late eighteenth century. Through the medium of Hall this classical Character was, as had been the Satire and Epigram immediately before it, grafted on the stock of English Literature. It flourished most prolifically, however, not as a simple classical transplantation; in Hall already its form and purpose have been modified; in the *Overburian Character*, the most widely imitated type of portrait, this adaptation is continued, and there quickly springs into existence the Character Sketch of a peculiarly native growth.

[1] The descriptions of types are, of course, found embodied in many earlier works in English literature.

The method of Theophrastus in the composition of his Characters is consistent and simple. Each portrait delineates a type dominated by a single vice, in the brief enumeration of typical actions inspired by that vice. There is no introduction into the description of any abstract statement, any expression of personal opinion, or any moral digression. The result is the picture of a social type actuated by a particular defect of character. Theophrastus, it would appear, seeking to classify the society of his own day, tabulated a list of the chief vices whereby his fellows were most markedly differentiated, and then proceeded to depict them by enumerating the characteristic manifestations of their dominating vice, ignoring any admixture of other qualities.

A small minority of the *Overburian Characters*, such as *A Dissembler*, *An Hypocrite*, *A covetous man*, etc., treat of types which may be said to be dominated by a single fault. Even these Characters, however, in spite of a similarity in title with those of Theophrastus, differ in treatment from his. Firstly, the strict preliminary definition in Theophrastus of the vice which actuates the Character is usually replaced by a conceited witticism; *A Dissembler* is 'an essence needing a double definition,' *A Tymist*, 'a noune Adjective of the present tense.' Thus we lose the influence of a precise statement, defining the nature of the vice, upon the selection of actions to portray it. Secondly, though the *Overburian Character* proceeds along the same lines as that of the Greek in enumerating independent actions, these are no longer always characteristic of the title of the Character. This is because one single vice is no longer pre-eminently before the eyes of the writer. The Character has become rather the description of a social type, in which there is an admixture of traits other than the fault under examination. A comparison of the *Flatterer* of Theophrastus and that of the *Overburian Collection* will illustrate the difference. Whereas the former flatters only, the latter, as well as flattering, 'frequents the court of wards,' i.e. to obtain the guardianship of a minor whom he will defraud, resorts to 'ordinaries' to entrap young 'gulls' such as *A golden Asse*,

whom he provides with 'wives and whores,' and 'entreth young men into acquaintance and debt bookes.' In other words, besides being a flatterer, he is an unscrupulous Elizabethan adventurer who 'is ready for all employments.' Similarly the *ignorant glory-hunter* of the Collection combines traits found in the sharply distinguished Characters of *The Boastful Man* and *The Man of Petty Ambition* in Theophrastus; *The proud man* is chiefly the description of a vain man and a fop rather than a type dominated by pride, and the *Hypocrite*, beginning as a general discourse upon hypocrisy, resolves itself into an attack upon the Puritans. Thus, even where a Theophrastan title is applied, the portrait is not delineated by actions characteristic of a single vice. The writer of the *Overburian Character* is not primarily interested in the texture of one particular fault out of which a man is neatly cut to the pattern of a dissembler or a flatterer. His criticism is centred upon the varied vices and mannerisms of the social types around him, and his portraits are influenced in their composition more by contemporary drama, satire and pamphlets, wherein these figures abound, than by the classical Character.

In style as well as in substance the *Overburian Character* departs from its classical precursor. It is defined on the title page as a 'witty Character.' Further, the interesting sketch of *What a Character is* reveals the conception of a Character squared out 'by our English levell.' Like that of Theophrastus this English Character confesses to enumerate brief, independent actions of its subject ('the quicke and soft touch of many strings'). Unlike that of Theophrastus it terminates with an epigrammatic phrase which rounds it off (the 'shutting up' of 'many strings' in 'one musicall close'). It prefers to 'descant' on the 'plaine song' chiefly by the use of conceited language, of witticisms and puns, rather than to employ the unadorned expression of the Greek Character.

There are, of course, other differences whereby the Classical model is further transformed, but these may be conveniently indicated in comparing the *Overburian Character* with that of Hall, and with the other literary influences exerted upon it.

II. *THE CHARACTERS OF HALL AND 'OVERBURY'*

CAsaubon's Latin translation of Theophrastus's Characters appears to have inspired the *Characters Of Vertues And Vices*, 1608, by Joseph Hall. In Hall's *Proœme* the Greek is styled 'that ancient Master of Moralitie,' in whose footsteps he is to follow. Hall introduced into the Character three major innovations. Firstly, he gave Characters of Virtues as well as Vices. Secondly, his purpose is avowedly moralistic, and his portraits are fired with an eloquent exhortation which contrasts with the sober, disinterested analysis of Theophrastus. Thirdly, in his sketch of the *good Magistrate* Hall introduced, as subject matter of the Character, a type in a certain position in society rather than one dominated by a particular quality.[1]

Hall's Characters, especially those of Virtues, wherein he is breaking new ground, tend to become a succession of lengthy generalities instead of the concise enumeration of virtuous actions. A *Wise Man*, for example, is the idealized portrait of a model we should strive to emulate, and in its composition Hall is relying less upon actual observation than upon the dictates of his Bible, his conscience and his classical philosophy. The style of Hall is full of metaphor, simile and conceits. His sentences are long and rhythmical, embodying a language which is fervid and sincere, and often the 'characterist' in his eloquence digresses into the praise of virtues, or the condemnation of vices other than that under his examination.

From Hall the *Overburian Character* borrowed the use of metaphor and conceits, which it spiced with abundant witticisms and puns. His influence is more clearly seen, however, in the introduction of virtuous Characters into the Collection

[1] Theophrastus in his *Oligarch* and *Patron of Rascals* had anticipated this type of Character. These two sketches were, however, unknown to the seventeenth century.

whose first portraits of *A noble Spirit* and *A Wise-man* are probably modelled upon his *Wise Man, True Friend* and *Valiant Man.*[1] Discarding as befits their subjects the witticisms and puns of the satirical Characters, they take on a phraseology, and utter a philosophy similar to that of Hall. The later virtuous Characters add to the number of idealized portraits, and resemble particularly Hall's sketch of *A Good Magistrate* in that they deal with the representatives of a certain social class. They are also reminiscent of his *Charactarismes of Vertues* in the eloquence of their language and their rhythmical sentences, in the sincerity of their praise and in the echoes of a similar philosophy. Their style is, however, simpler, their thought more controlled, and they avoid Hall's habit of pious exhortation.

The chief debt of the *Overburian Characters* to Hall is in the introduction of these virtuous Characters. Without the example of the *Charactarismes of Vertues*, such portraits might well have never found a place in the Collection, which would have otherwise existed as a succession of satiric Characters of varying and not considerable merit.

III. *JONSON, THE EPIGRAM, AND THE CHARACTER*

THe temper of the Character of Theophrastus and Hall was not likely to suit completely the taste of Overbury and the other 'learned Gentlemen' who had a hand in the compilation of the second impression of *A Wife*. They were less concerned with the defining and illustrating of vice than Theophrastus, less earnest in its chastisement than Hall. They preferred rather the portrayal of the superficial habits and mannerisms of types around them, with an object that was probably no more than the satisfaction of a witty disposition, and a satiric, malicious humour; and in their compositions they were particularly influ-

[1] Cf. *Annotation* for illustrations of borrowings from both Hall and Theophrastus.

enced by the Comedy of Humours, the Satire and Epigram, in choice and treatment of subjects.

Satire in the last years of the sixteenth century had found new and handy instruments of expression. The social critic was no longer compelled to bleat a wavering complaint through the rustic pipe as Spenser was, nor to dilate in voluminous prose upon the iniquities of the time, as did Stubbes. More convenient modes, the classical Satire and Epigram, had become the popular vehicle of condemnation and ridicule. Their subjects, which denounced and mocked such types as *The Courtier*, *The Gull*, *The Lawyer*, provided the later adapted classical Character with an abundant fund of material and suggestion. From the Epigram in particular the Character borrowed a lighter vein of more scurrilous mockery as well as the final terse and witty summing up which rounds it off in *Overbury*, together with the tendency to tell what a Character is, as well as what he does. The Characters of the Comedy of Humours duplicated or varied this subject matter. In Jonson's *Every Man In His Humour*, *Every Man Out Of His Humour*, *Cynthias Revells*, appear the *golden Asses*, the *Country Gentlemen*, the *Courtiers*, and the *Affected Travellers*, later reproduced in the *Overburian Collection*,[1] by whose presentation the follies of the time were scourged.

Thus the combined influence of the Satire, Epigram, and Comedy of Humours tended to direct the Character from a strict adherence to the models of Theophrastus or Hall, and from these classes of literature it inherited as part of its subject matter a number of social types, particularly those of the upper and professional classes, in which the satiric emphasis was placed upon a mixture of superficial follies, of mannerisms and of affectations rather than, as in the Greek Character, upon the detailed exposition of one dominating vice.

[1] Cf. *Annotation* for similarities between Jonson and the Characters. The portraits of Puritans may owe something to his *Alchemist*, and *Bartholomew Fair*. It is interesting to note that he was a friend of Overbury.

IV. *THE PAMPHLET AND THE CHARACTER*

THE popularity of the Character demanded, however, the acquisition of still further material, and to supply the demand the Overburian Character writers began to delve into the lower classes of society, whose representatives they delineated by the usual portrayal of characteristic habits and mannerisms. Many of their subjects reveal a similarity with the material of the pamphleteers. In 1609 had appeared *The Man in the Moone*, a work which contained a series of portrayals, consisting of a string of descriptive statements relating to the personal appearance and mannerisms of types, written in a witty and metaphorical style, not unlike that of *Overburian Character*. The author, W. M., deals with such subjects as *The Servingman*, *The Lewde Woman*, *A Wanton Wife*, *The Retainer*, portraits which anticipate those of the later Character.

The representatives of lower class life were further augmented by such portraits as *A Tinker*, *A Canting Rogue*, which are connected by the nature of their subject ma ter with the pamphlets of Awdeley, Greene, Nashe and Dekker. Awdeley's work, *The Fraternitye of Vacabondes*, consisted of short descriptions of different kinds of rogues. Harman in his *Caveat or Warening for Commen Cursetors*, 1566, took up the same theme, developing the short sketches of Awdeley in more detail. The descriptions of these two authors are certainly not Characters in the *Overburian* sense. Their purpose was simply informative, there is in them no attempt at witty description, and those of Harman are enlarged at length by anecdotes. Brevity and wit were the two ideals of the *Overburian* Character writer. Yet in these portraits, and in those of Greene, Nashe and Dekker which they inspired, was probably the genesis of the more disreputable Characters of the Collection.

The description of the more infamous side of Elizabethan life was continued by Greene, Nashe and Dekker. The first in his *Conny Catching* pamphlets dealt particularly with the exposure

of the contemporary city thief and swindler, a class curiously ignored by the *Overburian Collection*. In *The Blacke Bookes Messenger*, 1592, Greene, however, interrupts the course of the narrative to insert the portraits of a 'gull' and his attendant 'parasite,' who are the parents of the *golden Asse* and the *Flatterer*.

The description of Greene is usually straightforward. There is no striving after witty or conceited expressions, rarely any play upon words. Neither does the portrait consist merely of a succession of independent statements which briefly enumerate the vices, peculiarities, appearance and actions of the type described; it is embodied in, and subservient to the narrative wherein the pamphleteer, pausing by the way for appropriate moralizing, illustrating liberally by anecdotes, explores in detail the tricks of swindlers. Often too the portrait is sharply individualized. Yet sometimes we meet the more concentrated sketch which is a distinct forerunner of the *Overburian Character* in that it delineates the superficial mannerisms of a social type which cannot be pinned exactly down upon the pattern of pride, boastfulness, etc. Compare the following description in Greene's *Defence Of Conny catching* with *The Roaring Boy* of the Collection:

> Is there not heere resident about *London*, a crew of terryble Hacksters in the habite of Gentlemen . . . yet for all this outward shew of pride, inwardly they be humble in minde, and despise worldly welth, for you shal never take them with a penny in theyr purse. [Cf. *A Roaring Boy*, 'The Tenure by which he holds his meanes, is an estate at Will; and that's borrowing.'] . . . These *Souldados*, for under that profession most of them wander [Cf. *A Roaring Boy*, '*Souldier* he is none'], etc.[1]

The pamphlets of Nashe also contain the descriptions of social types which approximate to the Character of the *Overburian*

[1] In the same pamphlet is a portrait resembling the Overburian *Affected Traveller*. Greene's *Quippe For An Upstart Courtier*, 1592, has such sketches as *A Taylor*, *A Scrivener*, *A Waterman*, *A Gaoler*, which also anticipate material in our Collection.

Collection. His portraits like those of Greene are sometimes sharply individualized in a manner which distinguishes them from the usual Character. In *Pierce Penilesse*, for example, is that of a *Usurer* which may be compared with that in *Overbury*. The former, however, is an individual, the latter, a type. Moreover, the lengthy account of the physical appearance and dress of Nashe's *Usurer* would be reduced to a terse, witty sentence in a Character. This latter dissimilarity between these pamphlet Characters and those of the *Overburian* Group is illustrated by the sketch of the Prodigal Young Master in this same pamphlet, which contains not only a description of the mannerisms of a Golden Asse but also a chronological narration of how he progresses to an ultimate 'repentance,' an account the brevity of the later Character writer would have condensed into the summary dismissal, 'He is now at an end, for hee hath had the wolfe of vaine-glory which he fed untill himselfe became the food.' (Cf. *A golden Asse*.)

Dekker followed in the footsteps of Harman and Greene by describing the rogues of Elizabethan England in such pamphlets as *The Belman of London*, 1608, and *Lanthorne and Candlelight*, 1609. Here again is material which may have inspired the Overburian Character writer. Several descriptions in the latter pamphlet begin like a typical Character. A *Gull-groper* is given the conceited definition, 'Its a Gold Finch that seldome flies to these Ordinary nests, without a hundred or two hundred pound in twenty shilling pieces.' Then follows the narration in detail of how he entraps 'gulls,' which would, however, be briefly summarized in the *Overburian Collection* in such a sentence, 'Hee entreth young men into acquaintance and debt bookes' (Cf. *A Flatterer*).[1] The pamphlets of Dekker[2] abound with descriptions of *Harlots, Horse-coursers, Ostlers* and *Tradesmen*, such as are found in the pages of *A Wife and Characters*, and

[1] *The Wood-pecker* resembles still more closely an *Overburian Character* by the brevity of its description. Dekker was, no doubt, acquainted with the existing Character Sketches. In *A Strange Horse-Race*, 1613, he gives the *Character of a Niggard*.

[2] Cf. also Introduction, p. xxv, ff.

these, moreover, in their play upon words, their use of metaphor, foreshadow the witty style of the *Overburian* portrait.

The material of the pamphleteers was thus put to use by the authors of the *Collection*. Under the influence of the Character, conceived according to an English plan, its portraits were divested of their purely informative material, detached from their setting of moralization and of anecdote, reduced from any diffuseness to the terse enumeration of typical characteristics, and, to season the dish, there was usually added a liberal flavouring of wit, pun and conceit, or a spirit of supercilious mockery.

V. *THE CHARACTERS AND THEIR IMMEDIATE SUCCESSORS*

IN subject matter and in treatment it was the *Overburian Character* which influenced succeeding Character writers, rather than that of Theophrastus or Hall. For subject matter, a type in a certain social environment is taken; his habits, manners and affectations are delineated. The portrayal of an ethical type, wherein one vice or virtue is analysed in detail, is much rarer. The types introduced by the *Collection* within the Character's scope are repeated and varied by these later writers. Stephens, the first imitator (1615),[1] reveals a choice of subject obviously dictated by the contents of *A Wife and Characters*, in such similar portraits as *A good Husband*, *An Hostesse*, *An old Woman*, *A meere Atturney*. It is to his credit that he added also to the scope of the Character by his sketch, *A Jaylor*, which anticipates the later material in the *Collection*, dealing with prisons and their keepers. Earle's *Micro-cosmographie*, 1628, also contains types akin to the *Overburian Character*, such as *A downe-right Scholler*, *A meere young Gentleman of the Universitie*,

[1] *Satyrical Essayes Characters and Others.*

A Pretender to Learning, *A good old Man*, etc.[1] Similarly in Brathwayte's *Whimzies*, or *a New Cast of Characters*, 1631, the Overburian subject matter is again repeated, while Lupton, hailed with admiration in the poetical eulogy of a friend, which precedes his *London and the Country Carbonadoed*, 1632, and expresses wonder,

> . . . how alone that thou shouldst finde,
> These two new Subjects to thy minde.
> Brave Overbury, Earle, nay none
> Found out this Plot but thou alone. . . .

had been anticipated in his 'characterisation' of inanimate things by the portrait of *A Prison* in the ninth impression of the Characters.

The *Overburian Character* inaugurated also the fashion of witty description which came to be regarded as the hall-mark of this type of literature. Within the *Collection* itself, the style of the Character differed. Many of the second impression are written in such conceited language that often the presentation is obscured. The later contributors, however, though not entirely shedding this use of conceit, prefer wit in the shape of puns. In succeeding authors this exercise of humour varies according to the individual. Brathwayte, indeed, professes to discard it and to prefer the 'pith before the rinde.' He does so, lengthily and tediously, in Characters which descend to the level of undistinguished description.

Similarly the temper of the *Overburian Character* differed just as did that of its imitators. In some portraits, such as *A very very Woman*, and *An Intruder into Favour*, there may be the attack upon an individual, which heralds the use of the Character for the purpose of personal invective. In others, particularly those dealing with religious types, is to be found the use of direct and contemptuous satire, an anticipation of the invective of the

[1] The portraits of Earle are sometimes a direct answer to an Overburian Character, i.e. *A good old Man*, *A downe-right Scholler*, which reply to the satiric sketches of *An old Man*, *A meere Scholler*.

Civil War Character. Added to these, there are the idealized Characters in praise of noble figures which are treated with a sympathy found in many of the portraits of Earle.

It is this diversity of material and treatment which probably constitutes the chief interest of the *Collection*, whose portraits range through the majority of social types from *A Courtier* to *A Canting Rogue*. Some were inspired by a witty humour levelled against eccentricities of a certain class, others by the mere dislike of the opinions and habits of a religious or professional body; a few, on the other hand, really attempted to express a criticism of the social iniquities of the age, either by direct condemnation or by the mirroring of the ideal.

The first sketches found in the second impression were, it must be admitted, trivial in their literary merit, but they were the tentative beginning of a new *genre* of literature, which, by its transformation and extension of the work of Theophrastus and Hall, fashioned a new prose medium for the critical analysis of mankind. The later Characters, particularly those added in the sixth and ninth impressions, have a clearer aim and a surer touch, which redeem the *Collection* in some measure from a verdict of mediocrity.

VI.

THE AUTHORSHIP OF THE CHARACTERS

THe question of assigning authors to the anonymous contributions of the *Overburian Collection* presents a vexing problem. So many of them were the casual product of some wit's idle fancy. Their composition, consisting of a string of isolated sentences in a set style, often offers little internal evidence which may serve to suggest a common authorship. Of the second impression some were certainly by Overbury himself; it is doubtful if any of the additions of later impressions were from his pen, for his death occurred even before the publication of the initial Characters. As his name is found upon the title page, it is probable that his compositions were placed first. The first three Characters, *A good Woman, A very very Woman,*

similarities not only with one another but also with his acknowledged poem, *A Wife*. He may also have been the author of the remaining Characters[1] of this Impression down to *A Wise man*, in which there occurs a decided change in theme and style. The majority of the other Characters fall into the rough groups of *A Wise-man* and *A noble Spirit; A Country Gentleman, A fine Gentleman, An elder Brother; A Servingman, An Host, An Ostler*, each of which may have its own particular author.[2] It must be remembered, however, that the Characters were probably circulating in manuscript, and a composition by one author may have been known by a fellow contributor to the *Collection*. Hence the similarities which appear to link them into these groups could be the result of conscious imitation.

Three of the Characters added in the sixth impression (1615), *A Tinker, An Apparatour* and *An Almanacke-maker* are claimed by one John Cocke[3] in a poem which precedes the second impression of Stephens's *Characters*, 1615.

VII.

JOHN WEBSTER AND THE CHARACTERS

THirty-two of the Characters added in the sixth impression (1615), from that of *A worthy Commander in the Warres* to *A Rimer*, inclusive, are suggested by H. D. Sykes, A. F. Bourgeois, and Mr. F. L. Lucas,[4] to be probably the work of John Webster, the Elizabethan dramatist. The evidence brought forward in support of this contention is briefly this. (*a*) There exists many parallel passages between these Characters and the plays of Webster (1612–1624). As it is improbable that the thirty-two Characters were circulating in manuscript by 1612, it is unlikely

[1] These reveal if anything a more consistent use of conceits and terseness of language than the rest of the second impression.

[2] Cf. *Annotation* for some similarities.

[3] Cf. p. xxi, ff.

[4] Cf. *Notes and Queries*, II, 6th Series, vols. viii, x, xii (1913–15). *Works of Webster*, ed. F. L. Lucas, vol. iv, pp. 10–14. The thirty-two Characters claimed for Webster are separated by an additional title-page from the preceding ten added to the same impression.

that Webster borrowed from them for his *White Devil*, 1612. On the other hand, many similarities are found between these Characters and *The Duchess of Malfi*, not in print by 1615, and it is equally improbable that the Characters themselves would borrow as extensively as they do from an unprinted play. (*b*) These thirty-two Characters borrow from Sidney's *Arcadia*, from Montaigne and Pliny, three sources which served Webster. (*c*) Webster in *The White Devil* had already given the 'carracter' of a Whore. (*d*) The title page of the *Overburian* sixth impression bears the motto which introduces Webster's *White Devil*, and *Monuments of Honour*. This disappears from subsequent impressions.

The Characters of the sixth impression were not, I believe, written before 1615. The second impression itself appeared in 1614, and probably inaugurated an extensive vogue in Character writing. Moreover, the publisher of the *Overburian Collection* was eager for new material, but evidently had trouble in finding it; the third impression promises new Characters but has none, the fourth adds nine, the fifth, one. The sudden appearance in the sixth of a number which exceeds the total added by previous impressions suggests that they were written particularly for this impression, and that the Publisher was no longer relying upon isolated Characters which came into his hands. Further, many of the Characters of this sixth impression echo phrases in preceding impressions of 1614,[1] or treat of similar material. Additional evidence which dates some of them about 1615 is provided by the passage in *An excellent Actor*, attacking John Stephens, whose *Characters*[2] had appeared in 1615, and by the reference in *An Arrant Horse-courser* to the paving of Smithfield in that year. The representation of Jonson's *Bartholomew Fair*, first acted on October 31st, 1614, may also have inspired the frequent portraits of Puritans which appear in this impression. Lastly, there are resemblances, perhaps the

[1] Cf. *Annotation* for some similarities.

[2] In 1615, the trial of Carr and Frances Howard for Overbury's murder would increase the demand for the *Collection*.

result of conscious borrowing, between the last thirty-two Characters, conjectured to be the work of Webster, and the preceding ten which are also added to the sixth impression. The year 1615 is therefore a most probable date for composition of these Characters of the sixth impression, and they could not have supplied Webster with material for *The White Devil*, 1612.[1]

A further point which may slightly strengthen the claim that Webster was their author will lie in the existence of any evidence indicating that one author was responsible for their writing. Now the popularity of the *Collection* was such that a rapid succession of impressions was demanded. They contained, however, little additional material. In order to remedy this lack the publisher may have set a professional writer to supply him with his own compositions or with any he might collect. Such a possibility is supported by the fact that, scattered throughout these thirty-two Characters, there occur similarities with the portraits of preceding impressions, and with the first ten portraits of the sixth impression,[2] which may be the conscious imitations of a man consulting for inspiration material already published, and material he had gathered already for inclusion in the sixth impression.[3] Other evidence tending also to indicate that many of these thirty-two Characters were by one author is the presence of similarities amongst these Characters themselves.[4] *A worthy Commander in the Warres*, moreover, is linked to *A vaine-glorious Coward in Command* by being its antithesis; similarly *A Vertuous Widdow* is allied to *An ordinarie Widdow*.[5] Yet another interesting source of information which contributes further cumulative evidence upon the compilation of this sixth impression is the controversy between John Stephens and the author of *An excellent Actor*.

[1] Later discussion of the Stephens–'Overbury' dispute strengthens the likelihood of such a supposition Cf. pp. xx-xxii.

[2] Cf. the *Annotation* of the Characters, pp. 128, 130, 133.

[3] Mr F. L. Lucas has also noticed the possibility of editing in this Sixth Impression.

[4] Cf. *Annotation*, pp. 129, 131, 133, 135, 136, 137, 139.

[5] Cf. *Annotation*, pp. 129, 136 for resemblances between the 'virtuous' Characters.

VIII.

JOHN STEPHENS AND THE OVERBURIAN COLLECTION

IN 1615 appeared two impressions of *Satyrical Essayes Characters and Others*, by John Stephens. The first of these contained the Character of *A common Player* which attacked in general the acting profession. The sixth impression of *A Wife and Characters* included a quick retort in the portrait of *An excellent Actor*. This Character referred pointedly to Stephens as an 'imitating Characterist,' incapable of reading the Statute aright to distinguish between a Rogue and an Actor. Stephens in his second impression shifts his attack to the 'strolling player' by the alteration of the word 'Rogue' in his remark 'The Statute hath done wisely to acknowledg him a Rogue' to 'Rogue errant,' and inserts in the margin, '*Erratum* in the last impression.' A further conciliatory passage praises the legitimate actor.

The author of *An excellent Actor* is severely castigated in Verse Essays which precede the Characters. One, *Of Reproofe*, is chiefly directed against George Ruggle, author of a Latin play *Ignoramus*, acted at Cambridge in 1615, attacking the legal profession to which Stephens belonged, but the latter appears also to have had in mind the abusive Character of *A meere Common Lawyer* in the *Collection*, whose composition he assigns probably to the writer of *An excellent Actor*, although the Character appears in the fifth impression. Another point of interest is the omission, possibly deliberate, of a poem, *A Morning Sacrifice*,[1] from the sixth impression of the Characters, which is signed I. S. Lincolniensis, and may have been the work of Stephens, himself a Lincolns Inn man.

Stephens may thus have had a quarrel with Lisle, the publisher of the *Overburian Collection*, because of this scurrilous portrait, and no doubt the latter felt too some grievance against

[1] A poem in commendation of Overbury, which precedes *A Wife* in former impressions. Stephens prefixed commendatory verses to Fitzgeffrey's *Elegies*, 1617. He may have been an acquaintance of Overbury.

him. He was poaching upon what Lisle probably considered as his own particular game by adding Characters to his Essays. Moreover, he certainly merited the title of 'imitating,' for a number of his portraits are obviously inspired by the *Overburian Characters*.

Two passages added by Stephens to his second impression may give some hint as to his own idea of the identity of the author of *An excellent Actor*. In *A base Mercenary Poet* the Character is extended to include a playwright by the words: 'And when hee heares his play hissed, hee would rather thinke bottle-Ale is opening,' and 'he layes plots in wrighting to make the King loose his time, if hee vouchsafe to see them Acted,' insertions which may indicate that Stephens suspected his opponent to have been a playwright.

Further interesting information upon the compilation of the *Overburian* sixth impression occurs in a poem signed by I. Cocke, addressed to 'the nameles Author' of the *Excellent Actor,* which prefaces Stephens's second impression. It offers little hint as to the precise identity of the 'Rayler' but contains the following invective:

> Noe, noe: who lookes, if not (as thou art) blind,
> Upon thy excellent Actor, may there finde,
> In ragged cloathes thy poverty of purse. . . .
> And sweare most credibly that all was penn'd
> Them to protect from shame, who thee defend
> From want. . . .

This appears to echo Stephens's suggested belief that the author of *An excellent Actor* was in some way connected with the stage, as well as to indicate that the writing of the *Overburian Character* had passed from the hands of dilettante gentlemen to a more professional type of author. The poem continues in the strain of invective until the interesting passage:

> You are the cuttle fish . . .
> Such a most busie Daw did seeme to dresse
> My* Characters (unknowne) with saucinesse.

*I am heere enforced to claime 3 Characters following the Wife: viz: the *Tinker*, the *Apparatour*, and *Almanack-Maker*, that I may signify the ridiculous and bold dealing of an unknowne botcher; But I neede make no question what he is: for his hackney similitudes discover him to be the Rayler above mentioned whosoever that rayler be.

The poem, addressing the Rayler, resumes:

> . . . this apply
> Unto yourselfe, whose witts best treasury
> Lyes in *Don Quixot*, *Amadis de Gaule*,
> *Huon* of *Burdeaux* . . .
> for who can heare you name
> Hackneys so oft but thinkes your essence came
> Out of a stallion. . . .

Thus Cocke, in addition to claiming three of the Characters which appeared in the first ten added by the sixth impression, alleges that an 'unknowne botcher,' discovered by his 'hackney similitudes' as author of *An excellent Actor*, has tampered with his three Characters. Now, in *An Almanacke-maker*, for example, occurs a reference to the *Rochester Hackney*, which might, in view of Cocke's contemptuous remark upon Hackneys, be an interpolation. Moreover, as Hackneys are constantly mentioned in many of the last thirty-two Characters added by the sixth impression, Cocke would infer that the 'botcher' had a hand in these. His statements thus strengthen the interesting hypothesis, already mentioned, that an editor had charge of the compilation of the sixth impression, who not only 'botched' the contributions of others but was the author of some Characters in the sixth impression.[1]

A collation of the four impressions which preceded the sixth impression with the text of the latter does not reveal the inser-

[1] Cocke, however, from his references to *Don Quixot* and *Amadis de Gaule*, would attribute, as Stephens does, portraits of Impressions preceding the sixth to the 'Rayler.' Both, it appears obvious, were ignorant of the *precise* identity of their opponent.

tion of additional passages, which denotes editing. The sixth reprints with the usual printer's errors the text of the fifth. The most notable changes are the alteration of *A Welchman* to *A braggadochio Welchman* (p. 18), and of IS an *insecta animalia* to IS an *insectum animal* in *An ignorant glory-hunter* (p. 9). The alteration in titles is found throughout the impressions, i.e. *My Taylor* (4th), *A Taylor* (5th), *A fellow of a House* (6th) to *A meere fellow of a House* (7th), *A Jaylour* (9th) to *A common cruell Jaylor* (10th), but the reason for such changes is seen from a collation of the first and second impressions of Stephens's *Characters*. His second impression alters the original title of *A Welsh Client* to *A Wrangling Welsh Client*, adding in explanation that 'many of the nation were offended lately with this Character which doth nothing concerne them'; similarly *A meere Atturney* becomes to *A Pettifogging Atturny* because of the protests of 'excellent Atturneys.' Thus the changes in the titles of the *Overburian Characters* were possibly the work of the publisher himself, due to complaints from individuals of the type depicted. In order to avoid the implication that the Character could be applied to all members of the class delineated a restrictive epithet was inserted.

The absence, however, of any decisive change to former material by the sixth impression does not preclude the possibility of an editor collecting and touching up material as well as writing for this impression. He would be naturally more concerned, in his re-handling, with the additional material which was to augment the impression, rather than with the Characters it inherited.

The case for Webster's authorship, brought forward by H. D. Sykes and others evidence, is supported by cumulative and less conclusive evidence. The thirty-two Characters claimed for him were probably written to satisfy a demand for additional Characters in 1615 and thus specially for the sixth impression; if this were so, Webster could not have borrowed from them for his *White Devil*, 1612. Similarities in these Characters with the preceding ten added in the same impression and with those in former impressions may indicate that someone was

responsible for adding to the *Collection* by gathering material. The statements of Cocke increase this possibility, and suggest that the material collected was in some cases re-touched. Moreover, an examination of the thirty-two Characters shows that many are inter-related, and probably the work of one author. Lastly, the controversy between Stephens and the 'naymlesse Rayler' reveals that both he and Cocke, though ignorant of the exact identity of the author of *An excellent Actor*, believed the compilation of the *Collection* to have passed from the hands of witty Gentlemen into those of a professional writer who was probably a playwright.

There are therefore strong grounds for citing Webster's name as a probable author of many of the Characters added in the sixth impression. Passages which resemble Webster in the preceding Characters are very rare; in the thirty-two Characters they are numerous and close. Especially important are those which resemble passages in *The Duchess of Malfi*, a play then unprinted. It is unlikely that, if several authors were responsible for these Characters, they should each concentrate in pillaging the same unprinted play, and each flavour his composition with borrowings from Montaigne, Pliny and Sidney. Even if they were all written by a single author other than Webster, such a procedure on his part seems improbable. On the other hand it seems equally unlikely that Webster, in the printed version of his *Duchess of Malfi*, should have particularly pillaged these thirty-two Characters in retaliation for their borrowings (?) from his *White Devil*. The additional study of the Characters themselves and the Stephens-'Overbury' controversy, while not supporting specifically Webster's authorship, does so indirectly by tending to establish that the Characters were written about 1615, and that many were the work of one professional writer.

IX.

THOMAS DEKKER AND THE OVERBURIAN CHARACTER

TO the ninth impression of the *Collection* (1616) is added a group of six Characters which deal with the life of a debtor in the early years of the seventeenth century. These six are *A Prison*, *A Prisoner*, *A Creditour*, *A Sarjeant*, *His Yeoman*, and *A Jaylour*. Not only are they linked together by a similarity of material and style, but they introduce subject matter which is original to the *Collection*. The six Characters (they may be conveniently referred to as the Prison Characters) were probably the work of one man who had himself suffered the misery of imprisonment for debt—they appear together in the same impression, and deal with the same subject in a common style and spirit; they reveal an intimate knowledge of prison life and of legal terms, and attack with a bitter invective the penal system of the day. In their material, language, and temper they present many similarities with the work of that indefatigable Elizabethan, Thomas Dekker.

Dekker was himself confined to prison for debt during the years 1613–1619, as we learn from his pamphlet *Dekker His Dreame* (1620). He had already dealt with the subject of prison life as early as 1607 in a work *Jests to make you Merie*.[1] In 1616 another pamphlet of Dekker, *Villanies Discovered by Lanthorne and Candle-light*, includes Essays and Characters written by a prisoner, dealing with Prisoners, Creditors, Jailers, etc.

A comparison of these two works with the 'Prison Characters' in the ninth impression of the *Overburian Collection* reveals many similarities of material, style and spirit. The following are some examples:

> And whereas some suppose that this Iland (like that) is haunted with devils it is not so, for those devils (so talked of and

[1] *Vnto which is Added, the miserie of a Prison, and a Prisoner*, etc. By T. D. and George Wilkins. The prison material is most probably from the hand of Dekker.

feared) are non else but hoggish Jaylours. . . . They in the common Jayle ly under hatches and helpe to ballasse it: Intricate cases are the tacklings, executions the Ancors, capiasses the Cables, chancery Bills the huge sailes. A long tearme, the mast, the law the helme, A Judge the Pylot, a councell the Purser. . . . (Character of *A Prison.*)

More now then a three-yeares-voyage, have I made to these infortunate Ilands: a long lying have I had under Hatches, during which time, my Compasse never went true. No Star of comfort have I sayld by: no Anchor to cast out. Top-saile, Fore-saile, Spirit-saile, Mizzen, Mayne-sheat, Bottings, and Drablers are all torne by the windes: and the Barque it selfe so weather beaten, that I feare it shall never touch at the Capo Bona Speranza.

(Dekker, *Villanies Discovered.*)

In both passages metaphor drawn from the language of the sea is used. In both the sentences are long and rhythmical. The final succession of metaphor which concludes the extract from the Character is typical of Dekker's style, as are also the parenthetical remarks inserted within the body of the sentence.

Dekker, in addition to his use of maritime metaphors, reveals a fondness for employing military expressions in the imagery of his descriptions. A similar device is found in the Prison Characters. The following examples will serve to illustrate this:

. . . to the one he comes like Tamberlaine with his blacke and bloudy flags.[1] But to the other his white hangs out. And (upon the parle) rather then faile he takes ten groates i'th' pound for his ransome and so lets him march away with bagge and baggage.

(Character of *A Creditour.*)

It thundered and lightened all night, yet was it a faire day the

[1] A character and incident to which Dekker repeatedly refers in his Works.

very next morning for furious *Tamberlaine*, who as you heard, was cutting out 3 sorts of banners for his 3 sworne enemies.

(*Jests to make you Merie.*)

and

For these art thou bound in the bonds of Nature, to take pitie of thy selfe, and to hang out a Flagge of Truce to thy bloudie minded Creditor, and for Ransome to pay all, so thou maiest march away with life onely.

(*Villanies Discovered.*)

In the prose of Dekker is a phraseology which is often biblical in choice of expression, simplicity of diction, and rhythmical arrangement of words. A like phraseology is to be found in the Prison Characters. For example, in the portrait of *A Creditour* occurs the following passage, which is, in this respect, typical of Dekker:

. . . and a lawyer is his God Almighty, in him onely hee trusts, to him he flyes in all his troubles, from him he seekes succour, to him he prayes that he may by his meanes overcome his enemies, him does he worship both in the Temple and abroad and hopes by him and good Angels to prosper in all his actions.

The three final puns on 'Temple,' 'Angels' and 'actions' are characteristic of Dekker, who, even in his most solemn style, could rarely resist a play upon words.

In many cases the spirit as well as the matter and expression of these Prison Characters is also reminiscent of that author, as the following passage taken from the Character of *A Jaylour* will illustrate:

If it were possible for all creatures in the world to sleep every night. He only and a Tyrant cannot. That blessing is taken from them, and this curse comes in the steade, to be ever in feare, and ever hated, what estate can be worse.

(*A Jaylour.*)

This passage may be compared in thought, sentiment and language, with an extract from *Villanies Discovered:*

> The Prisoner cryes ont [*sic*] hee lyes upon an ill bed: But upon what bed sleepes his Keeper? I thinke he sleepes upon none: I thinke he cannot sleepe: for his pillow is not stuft with Feathers but with Feares. Every Prisoner sinks under the waight of his owne Debts, but his Keeper feeles the burden of all.

Other passages in the Prison Characters contain further echoes of an expression and spirit which suggest that they may be associated with Dekker. The following are a few examples:

> He hath lost his way & being benighted strayed into a wood full of wolves & nothing so hard as to get away without being devoured.
>
> (*A Prisoner.*)

> . . . it is a wildernes where all that wander up and downe grow wilde, and all that come into it are devoured.
>
> (Of a Prison, *Jests to make you Merie.*)

> His house is a picture of hell. (*A Jaylour.*)

> The devill calles him his white sonne, he is so like him that he is worse for it. And he takes after his father, for the one torments bodyes as fast as the other tortures soules.
>
> (*A Sarjeant.*)

> . . . no, no, it stands not next doore to hell, but it is hell it selfe. . . . The keepers of it are churlish, and so are Divills, the officers of it tormentors, and what are torments?
>
> (Of a Prison, *Jests to make you Merie.*)

> . . . whiles he lyes by it, hee's traveling ore the Alpes and the hearts of his creditors are the snowes that ly unmelted in the middle of somner. (*A Prisoner.*)

> He whom neither Snowes nor Alpes can vanquish, but hath a heart as constant as Hannibals, him can the Misery of a Prison deject. (*Villanies Discovered.*)

A reference to the Bermudas, 'haunted as all men know with Hogs and Hobgoblings' in Dekker's *Bankrouts Banquet* (1613) is paralleled by a description with a similar ring of the 'Iland' in the Character of *A Prison* (p. 83).

Certain resemblances may be also found between the Prison Characters and scenes in the dramatic work of Dekker wherein figure the officers of the law. 'Hanger' is the name given in *The Roaring Girl* to the Sergeant's Yeoman; in the Character *His Yeoman*, the officer is described as 'the Hanger that a sargeant weares by his side.' In the same play Sir Alexander couples Bedlam with a Prison, and also likens the latter place to a University. Both these comparisons are also found in the Character of *A Prison*. In the *Honest Whore*, part 2, Matheo's words upon his prison: 'Oh brave fresh ayre, a pox on these Grates and Gingling of Keyes, and rattling of Iron . . .' are echoed in *A Prison:*

> No it is not halfe so sweet an ayre, for it is the dunghill of the law . . . by which it coms to be a perfect meddal of the Iron age, sythence nothing but Jengling of keyes, rattling of shackles, Boults and grates are here to be heard.

The above are some of the similarities which are to be found between the Prison Characters and the work of Dekker. In the absence of evidence other than that which can be gleaned from a close comparison of the two sets of work, a positive assertion that Dekker was the author of these Characters would be presumptuous. Nevertheless there are indications which prompt the suggestion of his name as their possible author.

The six Characters appeared in 1616 while he was still in prison. At that time his mind was obviously occupied with the subject of imprisonment, as the chapters in his *Villanies Discovered* show. Now the six Characters, having a common style, subject and spirit, were probably the work of one man. Moreover, they introduce material entirely different from that of preceding sketches, and in sentiment and language their deep sincerity contrasts with the somewhat facetious superficiality

which marks former Characters. They vibrate with the warm bitterness of a man who has himself suffered the misery of imprisonment for debt, as Dekker had.

The chief stylistic features wherein these Characters resemble the prose of Dekker may be briefly summarized. Firstly there are many verbal echoes of his language, which are not simply the apish repetitions some plagiarist might have perpetrated, but rather the variations of one author who was mentally occupied with the same theme. Secondly both the Prison Characters and the prose of Dekker contain certain similar characteristics. The sentences of both contain frequent parenthetical remarks enclosed within brackets; they are often constructed upon the same pattern, commencing with a subsidiary clause or phrase, and inverting the predicate and subject. In the prose of both, the sentences are often long and rhythmical, composed of a succession of clauses and phrases in which the imagery employed is expanded at length. In both there is the emphatic use of the negative particle 'no.' Often the language of the Prison Characters assumes in its dignified and cadenced arrangement, its simple and sincere expression, that biblical tone which is so characteristic of Dekker's style. Thirdly another feature which is common to both is the tumultuous succession of metaphors, drawn especially from maritime and military language. And lastly there is the spirit which breathes in these Prison Characters, a spirit totally different from the superficial, witty invective of the majority of portraits in the Collection, a spirit which in its deep sincerity, its bitter condemnation, reminds one of Dekker's fervid utterances.

Dekker may therefore have contributed to the *Overburian Collection*, and the following considerations also support the suggestion. Already the author of prison literature, in prison himself, he may well have turned the material which appears to have constantly obsessed him into the form of Characters. The Character in some respects suited his style. Its use of metaphor, of puns was to his taste. Again it offered a convenient vehicle for attack, an attack, moreover, which, in this particular *Col-*

lection, would be concealed under the cloak of anonymity. The latter consideration is important, for it is quite possible that Dekker may have suffered some persecution in prison on account of his condemnation of the penal system of the day. A fear that the nature of their literary work might be discovered is expressed by Fennor and Mynshul, both prisoners for debt, in their works, *The Compters Commonwealth* and *Essayes and Characters of A Prison and Prisoners*. Mynshul in his preface to the latter work (a preface which is probably the work of Dekker, his fellow-prisoner) voices this fear: 'I undertooke a warre when I adventured to speake in print.... Carpes have bin good cheape this Lent ... some being sent from the table of Jaylours.'[1] The Character of *A Jaylour* in the *Overburian Collection* is significantly altered in the tenth impression to that of *A common cruell Jaylour*, and the epithets '*common cruell*' are not, as would appear at first sight, inserted as an intensification of the Character, but as a restriction in order to avoid the implication that all 'Jaylours' resembled the portrait delineated in the *Collection*.

Thus there were obviously complaints by the Keepers of Prisons against the attacks made upon them in contemporary literature, and no doubt when an offending author was in their power, some form of retaliation was practised. It is therefore quite probable that Dekker, in prison, with material which constantly obsessed him under his eyes, suffering some degree of persecution because of his admitted sketches of prison life, may have found a refuge, and a means of still continuing his attack, under the sheltering anonymity of the *Overburian Collection*.

[1] Fennor repeatedly voices his apprehension in a manner which leaves no doubt as to the practice of retaliations by Keepers of Prisons upon the authors who denounced them.

X. TEXT OF THE EDITION

THE first Characters appeared in the second impression of Sir Thomas Overbury's *Wife*, 1614. Later impressions down to the eleventh, 1622, increased the initial number of twenty-two Characters to a total of eighty-three. To establish the text of the present edition, the version given of each Character is based upon the text of the impression in which it first appeared.

A collation of the impressions reveals that the textual differences between them are for the most part printers' errors. In the ninth impression, where punctuation and the use of capitals are of a most haphazard nature, the text has been adhered to, except in cases where the sense is confused.

A Bibliography of English Character-Books 1608–1700, compiled in 1925 by Miss G. Murphy for the Bibliographical Society, renders unnecessary any detailed account of the impressions upon which the present Text is based. Their salient features are given below.

A. Second impression of *A Wife and Characters.* Includes twenty-two Characters, *A good Woman* to *An Ostler;* a prose Epistle to the Reader is dated May 16th, 1614; the title page has the information that the Characters are by Overbury and 'other learned Gentlemen.' Copies in the British Museum, and Bodleian Library, Oxford.

B. Third impression, 1614. The title page claims the addition of new Characters, but the text of the former impression is alone printed. A copy is in the British Museum.

C. Fourth impression, 1614. Adds the Characters, *A good Wife* to THE CHARACTER OF *a happie life:* By H[enry] W[otton]. Copies are in the Bodleian and British Museum.

D. Fifth impression, 1614. Adds *A meere Common Lawyer,* and places the CHARACTER OF *a happie life* last in the series. A new date, August 24th, 1614, is appended to an unchanged Epistle to the Reader. A copy is in the British Museum.

E. Sixth impression, 1615. Two copies, one in Bodley and one in the British Museum, varying slightly. Ten new Characters, *A Meere Scholler* to *A meere Fellow of an House*, are introduced by the head title (orn.) AN / ADDITION / OF OTHER CHARA- / *CTERS, OR LIVELY DE-*/ scriptions of Persons. (***) [line], the sequence of Characters being interrupted by *Certaine Edicts* placed after *An Almanacke-maker*. In the Bodleian copy, which is in a defective condition, and has been rebound with a later Impression, the last six Characters of this group, *An Hypocrite* to *A meere Fellow of an House*, are placed after a group of thirty-two more Characters, *A worthy commander in the Warres* to *A Rimer*, introduced by a new title-page. This title-page in the Bodleian copy is missing, and the latter part of *A meere Fellow of an House* in manuscript. A *Meere Scholler* is signed D. B., the initials disappearing in later impressions. THE CHARACTER OF *a happie life*, signed Sr. H. W., is placed in this and later impressions as the final Character of the series.

F. Seventh impression, 1616. *A Purveiour of Tobacco* is omitted, and an offending paragraph in *An excellent Actor* cut out.

G. Eighth impression, 1616. *A Purveiour of Tobacco* is included for the last time. The order of the three initial Characters in this impression alone is *A very very Woman*, *Her next part*, *A good Woman*. A copy is in Bodley.

H. Ninth impression, 1616, adds a new group of Characters, *A covetous man* to *What a Character is*. A copy is in the British Museum.

I. Tenth impression, 1618. Copies in the British Museum and Bodley.

J. Eleventh impression, 1622. Makes the final addition, *The true Character of a Dunce*, by John Donne. No acknowledgement of authorship is given, but the Character was reprinted in 1652 by Donne's son in an edition of his father's works.

Subsequent impressions, from the twelfth (1627) to the seventeenth (1664), continue to reprint the eighty-three Characters, but have no textual importance. Descriptions of them

may be found in Miss Murphy's *Bibliography of English Character-Books* 1608–1700, pp. 22–5. Modern Editions of the Characters or selections made from them are:

1. The Miscellaneous Works in Prose and Verse of Sir Thomas Overbury, knt. Ed. E. F. Rimbault. 1856.
   This omits THE CHARACTER OF *a happie life*, *A Purveiour of Tobacco*, and *The True Character of a Dunce*. The text, based upon the ninth impression, is often faulty.
2. A Book of Characters: Selected from Overbury, Earle, and Butler. W. P. Nimmo. 1865.
3. The Mirror of Character (a re-issue of the above). W. P. Nimmo. 1869.
4. Character Writings of the Seventeenth Century. H. Morley. 1891.
   Omits *A Whore*, *A very Whore*, and *A Maquerela, in plain English, a Bawd*.
5. A Book of Characters. R. Aldington. 1924.
   Omits THE CHARACTER OF *a happie life*, *A Purveiour of Tobacco* and *The true Character of a Dunce*.
6. A Cabinet of Characters. C. Murphy. 1925.
   Reprints twenty-three *Overburian* Characters.
7. Works of John Webster, vol. iv. Ed. F. L. Lucas. 1927.
   Reprints the thirty-two Characters of the Sixth Impression claimed for John Webster.
8. A Book of Characters. W. H. D. Rouse. 1930.
   Thirty-five Characters are reprinted.

A WIFE

NOVV

The Widdow

OF

SIR THOMAS OVERBVRYE.

Being

A moſt exquiſite and ſingular Poem *of the choice of a Wife.*

WHEREVNTO ARE ADDED

many witty Characters, and conceited *Newes, written by himſelfe and other* learned Gentlemen his friends.

Dignum laude virum muſa vetat mori,
Cœlo muſa beat. Hor: car: lib. 3.

LONDON

Printed for *Lawrence Liſle*, and are to bee ſold at his ſhop in *Paules Church-yard*, at the ſigne of the *Tigers head.* 1614.

THE PRINTER TO THE READER

THy ignorance may challenge libertie enough, not to relish the deepe Arte of Poetry: because opinion makes thee obstinate; and rude tradition hath taught thee nothing but an abuse of knowledge. For when thou readest a quaffing fellowes barbarisme, a worthy-written stile in Tragedies, and a collusive flourish onely fronted with the name of excellent; thou overlookst them all with the usuall contempt or aspersion of frivolous, and fantasticke labours, putting no difference betwixt the horse pictured on a signe-post, and the curious limbd Pegasus: *But the age gives one comfort in extremitie, that as there is a* Lizard *which assailes; so is there one, which wonders at the majestie of man: sure I am if any shall neglect, nay not commend the worth of this so generally approved Poem; he may (if it proceeds from nice critiscisme) bee well excluded as a churlish retainer to the Muses; (if from a direct plaine dealing) he must be degraded for insufficiencie. For had such a volume been extant among the ancient Romanes, though they wanted our easie conservations of wit, by printing; yet would they rather, and more easily, have committed the sense hereof to brasse, and cedar leaves, then let such an Author, have lost his due eternitie. If to converse with a creature so amiable, heere described, be thought more then difficult, let then the contemplation of it be admirable, which hath expressed the soule in so compact a forme of body. The surplusage, that now exceeds the last edition, was (that I may bee honestly impartiall) in some things only to be challenged by the first author, but others now added, (little inferior to the residue) being in nature answerable, and first transcrib'd by Gentlemen of the same qualitie, I have upon good inducements, made publike with warrantie of their and my owne credit.*

Not doubting therefore to be doubly discharged, both by the verdict of conscience and the well-deserved thankes of all judicious Readers, I bid you every one farewell, May 16. 1614.

CHARACTERS,

OR

Witty Descriptions of the properties *of sundry Persons.*

A GOOD WOMAN

A Good Woman is a comfort, like a Man. Shee lacks o him nothing but heat. Thence is her sweetnes of disposition, which meets his stoutnes more pleasantly; sc wooll meets iron easier then iron, and turnes resisting intc embracing. Hir greatest learning is religion, and hei thoughts are on her owne *Sexe*, or on men, without casting the difference. *Dishonestie* never comes neerer than hei eares, and then wonder stops it out, and saves vertue the labour. Shee leaves the neat *youth* telling his *lushious* tales, and puts backe the *Servingmans* putting forward with a frowne: yet her kindnesse is free enough to be seene; for it hath no guilt about it: and her mirth is cleare, that you may looke through it, into vertue, but not beyond. She hath not behaviour at a certaine, but makes it to her occasion. She hath so much knowledge as to love it, and if shee have it not at home, she will fetch it; for this sometimes in a pleasant discontent shee dares chide her *Sexe*, though she use it never the worse. Shee is much within, and frames outward things to her minde, not her minde to them. Shee weares good clothes, but never better; for shee finds no degree beyond *Decencie*. Shee hath a content of her owne, and so seekes not a husband, but finds him. Shee is indeed most, but not much to description, for shee is direct and one, and hath not the varietie of ill. Now shee is given fresh and alive to a husband, and shee doth nothing more

than love him, for shee takes him to that purpose. So his good becomes the businesse of her actions, and shee doth her selfe kindnesse upon him. After his, her chiefest vertue is a good husband. For *Shee* is *Hee*.

A VERY VERY WOMAN

A Very very Woman, is a dow-bakt man, or a Shee ment well towards man, but fell the two bowes short *strength & understanding*. Her virtue is the hedge of *Modestie*, that keeps a man from clyming over into her faults. Shee simpers as if shee had no teeth, but lips, and shee devides her eyes and keeps halfe for her selfe, and gives th'other to her neat *Youth*. Being set downe shee casts her face into a platforme, which dureth the meale, and is taken away with the voyder. Her draught reacheth to good manners, not to thirst, and it is a part of their misterie not to professe hunger; but *Nature* takes her in private and stretcheth her upon meat. She is *Mariageable* and *Fourteene* at once; and after shee doth not live but tarry. Shee reads over her face every morning, and somtime blots out pale, and writes red. Shee thinks shee is faire, though many times her opinion goes alone, and shee loves her glasse and the knight of the *Sunne* for lying. Shee is hid away all but her face, and that's hang'd about with toyes and devices, like the signe of a Taverne to draw *Strangers*. If shee shew more, shee prevents desire, and by too free-giving, leaves no *Gift*. Shee may escape from the Servingman, but not from the chambermaide. Shee commits with her eares for certaine, after that shee may goe for a Maide, but shee hath been lyen with in her understanding. Her *Philosophie* is a seming neglect of those, that be too good for her. Shee's a younger brother for her portion, but not for her portion of wit, that comes

from her in a treble, which is still too big for it; yet her *Vanitie* seldome matcheth her, with one of her owne degree, for then shee will beget another creature a begger, and commonly if shee marry better, shee marries worse. Shee gets much by the simplicitie of her Sutor, and for a jest, laughes at him without one. Thus shee dresses a husband for her selfe, and after takes him for his patience, and the land adjoyning, yee may see it, in a Servingmans fresh *naperie*, and his leg steps into an unknowne stocking. I need not speake of his *garters*, the tassell shewes it selfe. If shee love, she loves not the man but the beast of him. Shee is *Salomons* cruell creature, and a mans walking consumption: every caudle shee gives him, is a purge. Hir chiefe commendation is, she brings a man to repentance.

HER NEXT PART

Her lightnesse gets her to swim at top of the Table, where her wry little finger, bewrayes *carving;* her neighbours at the latter end, know they are welcome, and for that purpose shee quencheth her thirst. Shee travels to and among, and so becomes a woman of good entertainment, for all the folly in the country, comes in cleane linnen to visit her; shee breakes to them her griefe in sugar cakes, and receives from their mouthes in exchange, many stories that conclude to no purpose. Her eldest Sonne is like her howsoever, and that dispraiseth him best: her utmost drift, is to turne him foole, which commonly she obtaines at the yeares of discretion. Shee takes a journey somtimes to her neeces house, but never thinks beyond *London*. Her *Devotion* is good clothes, they carry her to Church, expresse their stuffe and fashion, and are silent; if shee be more devout, shee lifts up a certaine number of eyes, in stead of

prayers, and takes the Sermon and measures out a nap by it, just as long. Shee sends Religion afore to *Sixtie*, where she never overtakes it, or drives it before her againe. Her most necessarie instruments, are a *waiting-Gentlewoman*, and a *chamber-maide*, shee weares her Gentlewoman still, but most often leaves th'other in her chamber window. She hath a litle *Kennell* in her lap, and she smells the sweeter for it. The utmost reach of her *Providence*, is the fatnesse of a Capon, and her greatest envie, is the next Gentlewomans better gowne. Her most commendable skill, is to make her husbands fustian beare her velvet. This shee doth many times over, and then is delivered to old age and a chaire, where every body leaves her.

A DISSEMBLER

IS an essence needing a double definition, for hee is not that hee appeares. Unto the eye hee is pleasing, unto the eare not harsh, but unto the understanding intricate, and full of windings: he is the *prima materia*, and his intents give him forme: he dieth his meanes and his meaning into two colors, he baites craft with humilitie, and his countenance is the picture of the present dispositions. Hee winnes not by battry, but undermining, and his racke is soothing. He allures, is not allur'd by his affections, for they are the brokers of his observation. Hee knowes passion onely by sufferance, and resisteth by obeying. Hee makes his time an accomptant to his memorie, and of the humors of men weaves a net for occasion; the inquisitor must looke through his judgment, for to the eye only he is not visible.

A COURTIER

TO all mens thinking is a man, and to most men the finest: all things else are defined by the understanding, but this by the sences; but his surest marke is, that hee is to bee found onely about Princes. Hee smells; and putteth away much of his judgement about the scituation of his clothes. Hee knowes no man that is not generally knowne. His wit, like the *Marigold*, openeth with the *Sunne*, and therefore hee riseth not before ten of the clocke. Hee puts more confidence in his words than meaning, and more in his pronuntiation than his words. *Occasion* is his *Cupid*, and hee hath but one receipt of making love. Hee followes nothing but inconstancie, admires nothing but beauty, honours nothing but fortune. Loves nothing. The sustenance of his discourse is newes, and his censure like a shot depends upon the charging. Hee is not, if he be out of Court, but fish-like breathes destruction, if out of his owne element. Neither his motion, or aspect are regular, but hee mooves by the upper *Spheres*, and is the reflexion of higher substances. If you finde him not heere, you shall in *Paules*, with a pick-tooth in his hat, a cape cloke, and a long stocking.

A GOLDEN ASSE

IS a young thing, whose Father went to the Devill; he is followed like a salt bitch, and lymb'd by him that gets up first; his disposition is cut, and knaves rent him like tenter-hookes: hee is as blind as his mother, and swallowes flatterers for friends. He is high in his owne imagination, but that imagination is a stone, that is raised by violence, descends naturally; when hee goes, he lookes who lookes, if

he finds not good store of vaylers, he comes home stiffe and seere untill hee be new oyled and watered by his husbandmen. Wheresoever hee eats, hee hath an officer to warne men not to talke out of his element, and his owne is exceeding sensible, because it is sensuall; but he cannot exchange a peece of reason, though hee can a peece of gold. Hee is naught pluckt, for his feathers are his beauty, and more then his beauty, they are his discretion, his countenance, his All. He is now at an end, for hee hath had the wolfe of vaine-glory, which he fed untill himselfe became the food.

A FLATTERER

IS *the shadow of a foole.* Hee is a good wood-man, for he singleth out none but the wealthy. His cariage is ever of the colour of his patient; and for his sake he will halt or weare a wry neck. Hee dispraiseth nothing but povertie, and small drinke, and praiseth his grace of making water. Hee selleth himselfe with reckoning his great Friends, and teacheth the present how to win his praises by reciting the others gifts: hee is ready for all employments, but especially before dinner, for his courage and his stomacke goe together. Hee will play any part upon his countenance, and where hee cannot be admitted for a counseller, hee will serve as foole. Hee frequents the court of wards and ordinaries, and fits those guests of *Togae virilis*, with wives or whores. Hee entreth young men into acquaintance and debt bookes. In a word, hee is the impression of the last terme, and will be so, untill the comming of a new terme or termer.

AN IGNORANT GLORY-HUNTER

IS an *insectum animalium;* for he is the maggot of opinion, his behaviour is another thing from himselfe, and is glewed, and but set on. Hee entertaines men with repetitions, and returnes them their owne words. Hee is ignorant of nothing, no not of those things, where ignorance is the lesser shame. He gets the names of good wits, and utters them for his companions. Hee confesseth vices that he is guiltlesse of, if they bee in fashion; and dares not salute a man in old clothes, or out of fashion. There is not a publike assembly without him, and hee will take any paines for an acquaintance there. In any shew hee will be one, though hee be but a whiffler or a torch-bearer; and beares downe strangers with the storie of his actions. He handles nothing that is not rare, and defends his wardrope, diet, and all customes, with entitling their beginnings from Princes, great Souldiers, and strange Nations. He dares speake more than he understands, and adventures his words without the reliefe of any seconds. He relates battels and skirmishes, as from an eye witnes, when his eyes theevishly beguiled a ballad of them. In a word, to make sure of admiration, he will not let himselfe understand himselfe, but hopes fame and opinion, will be the Readers of his Riddles.

A TYMIST

IS *a noune Adjective of the present tense.* He hath no more of a conscience then Feare, and his religion is not his but the Princes. He reverenceth a Courtiers Servants servant. Is first his owne Slave, and then whosoever looketh big; when hee gives hee curseth, and when he sells he worships. He reads the statutes in his chamber, and weares the Bible

in the streets; hee never praiseth any but before themselves or friends; and mislikes no great mans actions during his life. His new-yeares gifts are ready at *Allhalomas*, and the sute he ment to mediate before them. He pleaseth the children of great men, and promiseth to adopt them; and his curtesie extends it selfe even to the stable. Hee straines to talke wisely, and his modestie would serve a Bride. Hee is gravitie from the head to the foot, but not from the head to the heart; you may finde what place he affecteth, for he creepes as neere it as may be, and as passionately courts it; if at any time his hopes are effected, hee swelleth with them; and they burst out too good for the vessell. In a word, hee danceth to the tune of Fortune, and studies for nothing but to keepe time.

AN AMORIST

IS a creature blasted or planet-stroken, and is the dog that leads blind *Cupid;* when hee is at the best, his fashion exceeds the worth of his weight. He is never without verses, and muske comfects: and sighes to the hazard of his buttons; his eyes are all white, either to weare the livery of his Mistres complexion, or to keep *Cupid* from hitting the blacke. He fights with passion, and looseth much of his bloud by his weapon; dreames, thence his palenes. His armes are carelesly used, as if their best use were nothing but embracements. He is untrust and unbuttoned, ungartred, not out of carelesnes, but care; his farthest end being but going to bed. Somtimes he wraps his petition in neatnes, but it goeth not alone, for then he makes some other qualitie moralize his affection, and his trimnes is the grace of that grace. Hir favour lifts him up as the Sunne moisture; when she disfavours, unable to hold that happi-

nesse, it falls down in teares; his fingers are his Orators, and he expresseth much of himselfe upon some instrument. He answers not, or not to the purpose; and no marvell, for he is not at home. He scocheth time with dancing with his Mistres, taking up of hir glove, & wearing hir feather; he is confinde to hir colour, & dares not passe out of the circuit of hir memorie. His imagination is a foole, and it goeth in a pied-coat of red and white; shortly hee is translated out of a man into folly; his imagination is the glasse of lust, and himselfe the traitor to his own discretion.

AN AFFECTED TRAVELLER

IS a speaking fashion; he hath taken paines to bee ridiculous, and hath seen more then he hath perceived. His attire speakes *French* or *Italian*, and his *gate* cryes *Behold mee*. Hee censures all things by countenances, and shrugs, and speakes his owne language with shame and lisping: he will choake rather than confesse *Beere* good drinke: and his pick-tooth is a maine part of his behaviour. Hee chooseth rather to be counted a *Spie*, then not a *Polititian:* and maintaines his reputation by naming great men familiarly. He chooseth rather to tell lyes then not wonders, and talkes with men singly; his discourse sounds big but meanes nothing: and his boy is bound to admire him howsoever. He comes still from great personages, but goes with meane. He takes occasion to shew Jewells given him in regard of his vertue, that were bought in *S. Martins*, and not long after, having with a *Mountebancks* method, pronounced them worth thousands, empawneth them for a few shillings. Upon festivall daies he goes to Court, and salutes without re-saluting: at night in an Ordinarie hee confesseth the businesse in hand, and seemes as conversant with all in-

tents and plots, as if he begot them. His extraordinary accompt of men is, first to tell them the ends of all matters of consequence, and then to borrow mony of them; hee offereth curtesies, to shew them, rather then himselfe humble. He disdaines all things above his reach, and preferreth all Countries before his owne. Hee imputeth his wants and povertie to the ignorance of the time, not his owne unworthines: and concludes his discourse with a halfe period, or a word, and leaves the rest to imagination. In a word, his religion is fashion, and both body and soule are governed by fame, he loves most voices above truth.

A WISE-MAN

IS the truth of the true definition of man, that is, a reasonable creature. His disposition alters, he alters not. He hides himselfe with the attire of the vulgar; and in indifferent things is content to be governed by them. He lookes according to nature, so goes his behaviour. His mind enjoyes a continuall smoothnesse, so cometh it, that his consideration is alwaies at home. Hee endures the faults of all men silently, except his friends, and to them hee is the mirrour of their actions; by this meanes his peace commeth not from fortune, but himselfe. He is cunning in men, not to surprise but keepe his owne, and beats off their ill affected humours, no otherwise then if they were flies. Hee chooseth not friends by the subsidie booke, and is not luxurious after acquaintance. Hee maintaines the strength of his body, not by delicacies, but temperance; and his minde by giving it preheminence over his body. Hee understands things not by their forme, but qualities; and his comparisons intend not to excuse, but to provoke him higher. Hee is not subject to casualties, for fortune hath nothing to doe

with the minde, except those drowned in the body: but he hath divided his soule, from the case of his soule, whose weaknesse he assists no otherwise than commiseratively, not that it is his, but that it is. Hee is thus, and will be thus: and lives subject neither to time nor his frailties; the servant of vertue, and by vertue the friend of the highest.

A NOBLE SPIRIT

HAth surveyed and fortified his disposition, and converts all occurrents into experience, between which experience and his reason, there is a mariage; the issue are his actions. He circuits his intents, and seeth the end before he shoot. Men are the instruments of his Art, and there is no man without his use: occasion encites him, none enticeth him; and hee mooves by affection, not for affection; hee loves glory, skornes shame, and governeth and obeyeth with one countenance; for it comes from one consideration. He calls not the varietie of the world chances, for his meditation hath travailed over them; and his eye mounted upon his understanding seeth them as things underneath. Hee covers not his bodie with delicacies, nor excuseth these delicacies by his bodie, but teacheth it, since it is not able to defend it's owne imbecilitie to shew or suffer. He licenseth not his weaknes, to weare fate, but knowing reason to be no idle gift of nature, he is the Steeres-man of his owne destinie. Truth is his Goddesse, and hee takes pains to get her, not to looke like hir. He knowes the condition of the world, that he must act one thing by another, and then another. To these he carries his desires, not his desires him; and stickes not fast by the way (for that contentment is repentance) but knowing the circle of all courses, of all intents, of all things, to have but one center

or period, without all distraction he hasteth thither and ends there, as his true and naturall element. Hee doth not contemne fortune, but not confesse her. He is no Gamster of the world (which onely complaine and praise her) but being only sensible of the honestie of actions, contemnes a particular profit as the excrement or skum. Unto the societie of men hee is a *Sunne*, whose clearenesse directs their steps in a regular motion: when he is more particular, hee is the wise-mans freind, the example of the indifferent, the medicine of the vicious. Thus time goeth not from him, but with him: and he feeles age more by the strength of his soule, than the weaknesse of his body: thus feeles he not paine, but esteemes all such things as frends that desire to file off his fetters, and helpe him out of prison.

AN OLD MAN

IS a thing that hath been a man in his daies. Old men are to bee knowne blindfolded: for their talke is as terrible as their resemblance. They praise their owne times as vehemently, as if they would sell them. They become wrinckled with frowning and facing youth: they admire their owne customes, even to the eating of red herring, and going wet-shod. They call the thombe under the girdle gravitie, and because they can hardly smel at all, their posies are under their girdles. They count it an ornament of speech, to close the period with a cough; and it is venerable, they say, to spend time in wyping their driveled beards. Their discourse is unanswerable, by reason of their obstinacie: and their speech is much, though little to the purpose. Truthes and lyes passe with an equall affirmation, for their memories severall is worne into one receptacle, and so they come out with one sense. They teach their servants

their duties with as much scorne & tyrannie, as some people teach their dogs to fetch. Their envie is one of their diseases. They put off and on their clothes, with that certaintie, as if they knew, their heads would not direct them, and therefore custome should. They take a pride in halting and going stiffely, and therefore their staves are carved and tipped; they trust their attire with much of their gravitie; and they dare not go without a gown in summer. Their hats are brushed to draw mens eyes off from their faces; but of all, their *Pomanders* are worne to most purpose, for their putrified breath ought not to want either a smell to defend, or a dog to excuse.

A COUNTRY GENTLEMAN

IS a thing out of whose corruption, the generation of a Justice of peace is produced. Hee speakes statutes and husbandry well enough, to make his neighbours thinke him a wise-man; hee is well skilled in *Arithmetike* or rates; and hath eloquence enough to save his two-pence. His conversation amongst his Tenants is desperate; but amongst his equalls full of doubt. His travell is seldome farther then the next market towne, and his inquisition is about the price of corne: when hee travelleth hee will goe ten mile out of the way, to a Cosens house of his to save charges; and rewards the Servants by taking them by the hand when hee departs. Nothing under a *Sub-poena* can draw him to *London*, and when hee is there, hee stickes fast upon everie object, casts his eyes away upon gazing, and becomes the prey of every cut-purse. When he comes home those wonders serve him for his holliday talke. If hee goes to Court, it is in yellow stockings, and if he be in winter, in a sleight taffetie cloke, & pumpes and pantaffles. He is chaynd, that wooes

the usher for his comming into the presence, where hee becomes troublesome with the ill managing of his rapier, and the wearing of his girdle of one fashion and the hangers of another; by this time hee hath learned to kisse his hand, and make a leg both together, and the names of Lords and Counsellors; he hath thus much toward entertainment and curtesie, but of the last he makes more use; for by the recitall of *my Lord*, hee conjures his poore countrymen. But this is not his element, but he must home againe, being like a Dor, that ends his flight in a dunghill.

A FINE GENTLEMAN

IS the Cynamon tree, whose barke is more worth then his body. Hee hath read the booke of good manners, and by this time each of his limbes may read it. He alloweth of no judge, but the eye; painting, boulstring and bombasting are his *Orators:* by these also he proves his industrie: for he hath purchased legs, haire, beauty, and straightnesse, more then nature left him. Hee unlocks maidenheads with his language, and speakes *Euphues* not so gracefully as heartily. His discourse makes not his behaviour, but he buyes it at Court, as countrymen their clothes in Burchin lane. Hee is somwhat like the *Salamander*, and lives in the flame of love, which paines he expresseth comically: and nothing grieves him so much, as the want of a Poet to make an issue in his love; yet he sighes sweetly, and speakes lamentably: for his breath is perfumed, and his words are winde. Hee is best in season at Christmas; for the Boores head and Reveller come together; his hopes are laden in his qualitie, and lest fidlers should take him unprovided, he weares pumpes in his pocket, and lest hee should take fidlers unprovided, he whistles his owne galliard. He is a calender of

ten yeares, and mariage rusts him. Afterwards hee maintaines himselfe an implement of houshold by carving and ushering. For all this he is judiciall only in Tailors and Barbers, but his opinion is ever ready and ever idle. If you will know more of his Arts, the Brokers shop is the witnes of his valour, where lies wounded, dead, rent and out of fashion many a spruce suite overthrowen by his fantastikenes.

AN ELDER BROTHER

IS a creature borne to the best advantage of things without him; that hath the start at the beginning, but loyters it away before the ending. He lookes like his land, as heavily, and durtily, as stubbornely. He dares doe any thing but fight: and feares nothing but his Fathers life and minoritie. The first thing hee makes knowne is his estate; and the load-stone that drawes him is the upper end of the table. He wooeth by a particular, and his strongest argument is the joynture. His observation is all about the fashion, and he commends Partlets for a rare devise. Hee speakes no language, but smells of dogs or hawkes; and his ambition flies Justice-hight. He loves to be commended, and hee will goe into the kitchin, but heele have it. He loves glory, but is so lazie as he is content with flatterie. He speakes most of the precedencie of age, and protests fortune the greatest vertue. He summoneth the old servants, and tells what strange acts hee will doe, when he raignes. Hee verily beleeves houskeepers the best common-wealths men; and therfore studies baking, brewing, greasing, and such, as the lyms of goodnesse. Hee judgeth it no small signe of wisdome to talke much, his tongue therefore goes continually his errand, but never speeds. If his understanding were not honester than his will, no man should keepe a

good conceit by him; for hee thinkes it no theft, to sell all he can to opinion. His pedigree and his fathers seale-ring, are the stilts of his crazed disposition. He had rather keep companie with the dregs of men, than not to be the best man. His insinuation is the inviting men to his house; and hee thinkes it a great modestie, to comprehend his cheere under a peece of mutton and a rabbet; if by this time he be not knowne, hee will goe home againe, for hee can no more abide to have himselfe concealed, then his land; yet he is as you see good for nothing, except to make a stallion to maintaine the race.

A WELCHMAN

IS the Oyster, that the pearle is in, for a man may be pickt out of him. He hath the abilities of the mind in *potentia*, and *actu* nothing but boldnesse. His clothes are in fashion before his bodie; and hee accompts boldnesse the chiefest vertue. Above all men he loves a Herrald, and speakes pedigrees naturally. He accompts none well descended, that call him not Cosen: and prefers *Owen Glendower* before any of the nine Worthies. The first note of his familiaritie is the confession of his valour; and so he prevents quarrells. Hee voucheth Welsh a pure, an unconquered language; and courts Ladies with the storie of their Chronicle. To conclude, he is pretious in his owne conceit, and upon *S. Davids* day without comparison.

A PEDANT

HE treads in rule, and one hand skans verses, and the other holds his scepter. He dares not thinke a thought, that the Nominative case governes not the verbe; and he never had meaning in his life, for he travelled onely for

words. His ambition is *Criticisme*, and his example is *Tully*. Hee values phrases, and elects them by the sound, and the eight parts of speach are his servants. To be briefe, he is a *Hetaroclite*, for he wants the plurall number, having onely the single qualitie of words.

A SERVINGMAN

IS a Creature which though he be not drunke, yet is not his owne man. He tells without asking, who ownes him, by the superscription of his livery. His life is for ease and leasure much about gentleman-like. His wealth enough to suffice nature, and sufficient to make him happy, if hee were sure of it; for hee hath litle and wants nothing, he values himselfe higher or lower, as his Master is. Hee hates or loves the men, as his Master doth the Master. He is commonly proud of his Masters horses, or his Christmas; hee sleepes when he is sleepie, is of his religion, onely the clocke of his stomacke is set to goe an hower after his. He seldome breakes his owne clothes. He never drinkes but double, for hee must be pledg'd: nor commonly without some short sentence nothing to the purpose: and seldome abstaines till hee come to a thirst. His discretion is to bee carefull for his Masters credit, and his sufficiencie to marshall dishes at a table, and to carve well. His neatnesse consists much in his haire and outward linnen. His courting language, visible bawdy jests; and against his matter faile, he is alway ready furnished with a song. His inheritance is the chambermaide, but often purchaseth his Masters daughter, by reason of opportunitie, or for want of a better; he alwaies cuckolds himselfe, and never marries but his own widow. His Master being appeased, he becomes a retayner, and entailes himselfe and his posteritie upon his heires males for ever.

AN HOST

IS the kernell of a signe: or the signe is the shell, and mine Host is the snaile. He consists of double beere and fellowship, and his vices are the bawdes of his thirst. Hee entertaines humbly, and gives his guests power, as well of himselfe as house. Hee answers all mens expectations to his power, save in the reckoning: and hath gotten the tricke of greatnesse, to lay all mislikes upon his servants. His wife is the *Cumen-seede* of his dove house: and to bee a good guest is a warrant for her libertie. Hee traffiques for guests by mens friends, friends freind, and is sensible only of his purse. In a word, he is none of his owne: for he neither eats, drinks or thinks but at other mens charges and appointments.

AN OSTLER

IS a thing that scrubbeth unreasonably his horse, reasonably himselfe. He consists of Travellers, though he be none himselfe. His highest ambition is to bee Host, and the invention of his signe is his greatest wit: for the expressing whereof he sends away the painters for want of understanding. He hath certain charmes for a horse mouth, that hee shall not eat his hay: and behind your backe, hee will cozen your horse to his face. His curry-combe is one of his best parts, for hee expresseth much by the gingling: and his mane-combe is a Spinners card turn'd out of service. Hee puffes and blowes over your horse, to the hazard of a double jugge: and leaves much of the dressing to the proverbe of *Muli mutuo scabient*, one horse rubs another. He comes to him that calls loudest not first; he takes a broken head patiently, but the knave he feeles not. His utmost

honestie is goodfellowship, and hee speakes Northerne, what countryman soever. Hee hath a pension of Ale from the next *Smith* and *Sadler* for intelligence. Hee loves to see you ride, and holds your stirrop in expectation.

A GOOD WIFE

IS a mans best mooveable, a scien incorporat with the stock, bringing sweet fruit; one that to her husband is more then a friend, lesse then trouble: an equall with him in the yoke. Calamities and troubles shee shares alike, nothing pleaseth her that doth not him. She is relative in all; and hee without her but halfe himselfe. She is his absent hands, eyes, eares, and mouth: his present and absent All. She frames her nature unto his howsoever, the *Hiacinth* followes not the Sunne more willingly. Stubbornnes and obstinacie are hearbs that grow not in her garden. She leaves tatling to the gossips of the towne, and is more seene then heard: her houshould is her charge, her care to that makes her seldome non-resident. Her pride is, but to be cleanly, and her thrift not to be prodigall. By her discretion she hath children, not wantons; a husband without her is a misery in a mans apparell: none but she hath an aged husband, to whom shee is both a staffe and a chaire. To conclude, she is both wise and religious, which makes her all this.

A MELANCHOLY MAN

IS a strayer from the drove: one that nature made sociable, because she made him man, and a crazed disposition hath altered. Implcasing to all, as all to him; stragling thoughts are his content, they make him dreame waking, there's his pleasure. His imagination is never idle, it keepes

his minde in a continuall motion, as the poise the clocke: hee windes up his thoughts often, and as often un-windes them, *Penelopes* webb thrives faster. Hee'le seldome bee found without the shade of some grove in whose bottome a riuer dwels. He carries a cloud in his face, never faire weather: his outside is framed to his inside, in that he keepes a *Decorum*, both unseemly. Speake to him, he heares with his eyes, eares follow his minde, and that's not at leasure. He thinks busines, but never does any: he is all contemplation no action. Hee hewes and fashions his thoughts as if hee meant them to some purpose, but they prove unprofitable; as a peece of wrought timber to no use. His spirits and the sunne are enemies, the sun bright and warme, his humor blacke and cold; varietie of foolish apparitions people his head, they suffer him not to breath, according to the necessities of nature; which makes him sup up a draught of as much aire at once, as would serve thrice. Hee denies nature her due in sleep, and overpaies her with watchfulnes; nothing pleaseth him long, but that which pleaseth his own fantasies; they are the consuming evils, and evill consumptions, that consumes him alive. Lastly, he is a man onely in shew, but comes short of the better part; a whole reasonable soule, which is mans chiefe preheminence, and sole mark from creatures senceable.

A SAYLER

IS a picht peece of reason calkt and tackeld; and onely studied to dispute with tempests. Hee is part of his own provision; for he lives ever pickeld. A fore-wind is the substance of his creede; and fresh water the burden of his prayers. Hee is naturally ambitious, for he is ever clyming, out of which as naturally hee feares; for hee is ever flying: time and hee are every where, ever contending who shall

arive first: he is well winded for hee tires the day and outrunnes darknesse. His life is like a *hawkes*, the best part mewed, and if he live till three coates is a Maister. Hee sees GODS wonders in the deepe: but so as rather they appeare his play-fellowes; then stirrers of his zeale: nothing but hunger and hard rockes can convert him: and then but his upper deck neither; for his hold neither feares nor hopes. His sleepes are but reprevals of his dangers. And when hee wakes; tis but next stage to dying: His wisdome is the coldest part about him, for it ever poynts to the North, and it lies lowest, which makes his valour every tide oreflow it. In a storme tis disputable, whether the noyse be more his, or the Elements, and which will first leave scolding; on which side of the shippe hee may bee saved best, whether his faith bee star board faith, or lar bord: or the helme at that time not all his hope of heaven: His keele is the Embleame of his conscience: till it be split he never repents, and then no farther then the land alowes him: his language is a new confusion: and all his thoughts new nations, his body and his ship are both one burthen: nor is it knowne who stowes most wine, or rowles most: onely the ship is guided, hee has no sterne: a barnacle and he are bred together, both of one nature, and tis feard one reason: upon any but a wodden horse hee cannot ride, and if the winde blow against him he dare not, he swarves up to his seate as to a sayle yarde, and cannot sit unlesse he beare a flagge staff: if ever hee be broken to the saddle, tis but a voyage still, for hee mistakes the bridle for a bowllin, and is euer turning his horse tayle: he can pray, but tis by rote, not faith: and when hee would hee dares not; for his brackish beleefe hath made that *ominous*. A rocke or a quick sand pluck him before hee bee ripe, else hee is gatherd to his friends at wapping.

A SOULDIER

IS the husband-man of valor, his Sword is his plow: which honor and aqua vitae, two fieric mettald jades, are ever drawing. A younger brother best becomes armes, an elder, the thankes for them; every heat makes him a harvest: and discontents abroad are his Sowers: He is actively his *Princes*, but passively his angers servant. He is often a desirer of learning, which once arived at, prooves his strongest armor: he is a lover at all points; and a true defender of the faith of women: more wealth then makes him seeme a hansome foe lightly he covets not, lesse is below him: hee never truely wants, but in much having, for then his ease and leacherie afflict him: the word *peace* though in prayer makes him start, and GOD hee best considers by his power: hunger and cold ranke in the same file with him, and hould him to a man: his honour else and the desire of doing things beyond him, would blow him greater then the sonnes of Anack. His religion is, commonly, as his cause is (doubtfull) and that the best devotion keeps best quarter: he seldome sees gray haires, some none at all, for where the Sword failes, there the flesh gives fire: in Charity hee goes beyond the Clergy, for hee loves his greatest enemy best, much drinking; he seemes a full Studient, for hee is a great desirer of controversies, hee argues sharpely and carries his conclusions in his scabard; in the first refining of mankind this was the gold, his actions are his ammell. His alay (for else you cannot worke him perfectly) continuall duties, heavy and weary marches, lodgings as full of need as cold diseases, No time to argue, but to execute. Line him with these, and linke him to his squadrons, and hee appeares a most rich chaine for Princes.

MY TAYLOR

IS a creature made up of the shreds, that were pared off from *Adam*, when hee was rough cast. The end of his Being differeth from that of others, and is not to serve God, but to cover sinne. Other mens pride is his best Patron, and their negligence a maine passage to his profit. He is a thing of more then ordinarie judgement; For by vertue of that he buyeth land, buildeth houses, and raiseth the low-set roofe of his crosse-legged Fortune. His actions are strong in-Counters, and for their notoriousnes alwaies uppon Record. It is neither *Amadis de Gaule*, nor the Knight of the *Sunne*, that is able to resist them. A ten groates Fee setteth them on foote, and a brace of Officers bringeth them to execution. He handleth the Spanish Pike, to the hazard of many poore Egyptian vermins; and in shew of his valour scorneth a greater Gantlet, then will cover the top of his middle-finger. Of all weapons he most affecteth the long Bill, and this he will manage to the great prejudice of a customers estate. His spirit notwithstanding is not so much as to make you thinke him Man; like a true Mungrell hee neither bites nor barkes, but when your back is towards him. His heart is a lumpe of congealed snow: *Prometheus* was a sleepe while it was making. He differeth altogether from God; for with him the best pieces are still marked out for damnation, and without hope of recoverie shall be cast downe into Hell. He is partly an Alchimist; for hee extracteth his owne apparell out of other mens clothes; and when occasion serveth, making a Brokers shop his Alembike, can turne your silks into gold, and having furnished his necessities after a month or two, if he be urg'd unto it, reduce them againe to their proper substance. Hee is in

part likewise an Arithmetitian, cunning enough in Multiplication and Addition, but cannot endure Substraction; *Summa totalis*, is the language of his Canaan; *& usque ad ultimum quadrantem* the period of all his Charitie. For any skill in Geometry I dare not commend him; For hee could never yet finde out the dimensions of his owne conscience: Notwithstanding he hath many Bottomes, it seemeth this is alwaies bottomelesse. He is double yarded, and yet his female complaineth of want of measure. This may goe neere to make hir for the right hir Ancestors had peradventure in the Chancell to get up into the Belfrie, and there for her better contentment ring all in. The colour of his complexion prevents further enquirie, and to forestall judgement giveth a ready Character of his base Condition. In a word, he is *Moço* (boyish for his courage) yet not *Mançebo*, witlesse for his yeares, and so with a *libera nos a malo;* I leave you, promising to amend whatsoever is amisse at his next returne.

A PURITANE

IS a diseas'd peece of Apocripha, bind him to the Bible and he corrupts the whole text; Ignorance, and fat feede, are his founders, his Nurses, Raylings, Rabbies, and round breeches; his life is but a borrowed blast of winde; for between two religions, as betweene two doores hee is ever whisling. Truely whose child he is, is yet unknowne; for willingly his Faith allowes no Father, onely thus far his pedigree is found, Bragger and he flourisht about a time first; his fierie zeale keepes him continuall Costive, which withers him into his own translation, and till hee eate a Schoolman hee is hide-bound; he ever prayes against *non Residentes*, but is himselfe the greatest discontinuer, for he never keepes neere his text: any thing that the Law allowes:

but marriage and March beare; Hee murmures at: what it disallowes and holds dangerous makes him a discipline. Where the gate stands open he is ever seeking a stile, and where his learning ought to clime, he creepes through; give him advice, you runne into traditions, and urge a modest course hee cries out, Councels. His greatest care is to contemne obedience, his last care to serve God handsomely and cleanely; hee is now become so crosse a kinde of teaching that should the Church enjoyne cleane shirts; hee were lousie: more sence then single prayers is not his, nor more in those then still the same petitions, from which he either feares a learned faith, or doubts God understands not at first hearing. Shew him a Ring he runs back like a Beare; and hates square dealing as allied to Caps, a paire of Organs blow him out o'th Parish, and are the only glister pipes to coole him. Where the meate is best, there hee confutes most; for his arguing is but the efficacie of his eating; good bits he holds breeds good positions, and the Pope hee best concludes against in Plumbroth. He is often drunke, but not as we are, temporally, nor can his sleep then cure him, for the fumes of his ambition make his very soule reele, and that smal Beere that should alay him (silence) keeps him more surfeited, and makes his heate breake out in private houses: women and Lawyers are his best Disciples, the one next fruit, longs for forbidden Doctrine, the other to maintaine forbidden titles, both which hee sowes amongst them: honest hee dare not be for that loves order; yet if he can bee brought to Ceremonie, and made but master of it, he is converted.

A WHORE

IS a hie way to the Divell, he that lookes upon her with desire begins his voyage; he that staies to talk with her mends his pace, and who enjoyes her is at his journeys end: Her bodie is the tilted Lees of pleasure, dasht over with a little decking to hold coulour, tast her shees dead, and fals upon the pallat; The sinnes of other women shew in Landscip, far off and full of shadow; hers in Statue, neere hand, and bigger in the life: shee pricks betimes, for her stock is a white-thorne, which cut and grafted on, she growes a Medler; Her trade is opposite to any other; for she sets up without credit, and too much custome breakes her; The money that she gets is like a Traitors, given only to corrupt her, and what she gets, serves but to pay diseases. Shees ever moor'd in sinne, and ever mending, and after thirtie, shees the Surgions creature; shame and Repentance are two strangers to her, and onely in an hospital acquainted: she lives a Reprobate, like *Cain*, stil branded, finding no habitation but her feares, and flyes the face of Justice like a Fellon. The first yeare of her trade she is an Eyesse, scratches and cries to draw on more affection: the second Soare: the third a Ramage whoore: the fourth and fift, shees an intermewer, preyes for her selfe and ruffles all she reaches; from thence to ten shee beares the name of white whoore, for then her bloud forsakes her with salt Rumes, and now she has mewd three cotes; Now she grows warie and diseas'd together, favours her wing, checks little, but lyes for it, bathes for her health, and scoures to keepe her coole, yet still she takes in stones, she fires her selfe else; the next remove is Haggard, still more cunning, and if my art deceive me not more crasie. All cares and cures are doubled now upon her, and line her perch, or now shee mewes her

pounces, at all these yeares shee flies at fooles and Kills too; the next is Bussard Bawde, and there I leave her.

A VERY WHORE

IS a woman. She enquires out all the great meetings, which are medicines for her itching. Shee kisseth open mouth'd, and spits in the palmes of her hands to make them moist. Her eyes are like Free-booters, living upon the spoyle of Straglers; and she baites her desires with a million of prostitute countenances, and enticements; In the light she listeneth to Parlies, but in the darke she understands signes best. She will sell her smocke for Cuffes, and so her shooes be fine, she cares not though her stockings want feete. Her modestie is curiositie, and her smell is one of her best ornaments. She paceth not a spanne bredth. And to have done,shee is the cooke and the meat, dressing herselfe all day to be tasted with the better appetite at night.

THE CHARACTER OF

a happie life: By H. W.

HOw happie is he borne or taught,
That serveth not an others will;
Whose armor is his honest thought,
And silly truth his highest skill.

Whose passions not his masters are
Whose soule is still prepar'd for death:
Untied unto the world with care
Of Princely love, or vulgar breath.

Who hath his life from rumors freed,
Whose conscience is his strong retreit,
Whose state can neither flatterers feed,
Nor ruine make accusers great.

Who envieth none whom chance doth raise,
Or vice, who never understood:
How deepest wounds are given with praise,
Not rules of state, but rules of good.

Who God doth late and early pray,
More of his grace, then guifts to lend;
Who entertaines the harmelesse day,
With a well chosen booke or friend.

This man is free from servile bands,
Of hope to rise, or feare to fall:
Lord of himselfe, though not of lands.
And having nothing, he hath all.

A MEERE COMMON LAWYER

IS the best shadow to make a discreet one shew the fairer. He is a *Materia prima* informed by reports, actuated by Statutes, and hath his Motion by the favourable Intelligence of the Court. His Law is alwaies furnisht with a Commission to arraigne his Conscience; but upon judgement given he usually sets it at large. He thinkes no language worth knowing but his *Barragoüin*. Onely for that point he hath bene a long time at warres with *Priscian* for a Northerne Province. He imagines that by superexcellencie his profession onely is learning, and that its a prophanation of the temple to his *Themis* dedicated, if any of the

Liberall Arts be there admitted to offer strange incense to Her. For indeed his is all for money. Seaven or eight yeares squires him out, some of his Nation lesse standing; and ever since the Night of his Call, he forgot much what he was at Dinner. The next Morning his man (in *Actu* or *potentiâ*) enjoyes his pickadells. His Landresse is then shrewdly troubled in fitting him a Ruffe: his perpetuall badge. His love letters of the last yeere of his Gentlemanship are stuft with *Discontinuances*, *Remitters*, and *Uncore prists*, but now being enabled to speake in proper person, he talks of a French hood, in steed of a Joynture, wages his law, & joynes issue. Then he begins to sticke his letters in his Ground chamber window; that so the superscription may make his Squireship transparent. His Heraldrie gives him place before the Minister, because the Law was before the Gospell. Next terme he walkes his hoopsleeve gown to the Hall; there it proclaimes him. He feeds fat in the Reading, and till it chances to his turne, dislikes no house order so much, as that the month is so contracted to a fortnight. Mongst his Countrie Neighbours, he arrogates as much honor for beeing Reader of an Inne of Chancery as if it had been of his owne house. For they, poore soules, take Law and Conscience, Court and Chancery for all one. He learnd to Frame his Cases from putting Riddles and imitating *Merlines* Prophesies, and so set all the Crosse row together by the eares. Yet his whole law is not able to decide *Lucians* one old controversie twixt *Tau* and *Sigma*. He accounts no man of his Cap and coate idle, but who trots not the Circuit. Hee affects no life, or qualitie for it selfe, but for gaine; and that at least, to the stating him in a Justice of peace-ship, which is the first quickening soule superadded to the elementary and inanimate forme of his newe Title. His Termes are his Wives vacations. Yet shee then

may usurpe divers court-dayes, and hath her Returns *in Mensem*, for writs of entrie; often shorter. His vacations are her Termes. But in Assise time (the circuit being long) hee may have a triall at home against him by *Nisi Prius*. No way to heaven he thinks so wise, as through *Westminster-Hall;* and his Clarks commonly through it visite both heaven and hell. Yet then he oft forgets his journeys ende, although he looke on the *Starre-chamber*. Neyther is hee wholly destitute of the Arts. *Grammer* he hath, enough to make terminations of those words which his authority hath endenizond. *Rhetorique* some; but so little, that its thought a concealment. *Logique* enough to wrangle, *Arithmetique* enough for the Ordinalls of his yeer-books, and number-rolls; but he goes not to *Multiplication* ther's a statute against it. So much *Geometrie*, that he can advise in a *Perambulatione facienda;* or a *Rationabilibus divisis*. In *Astronomie* and *Astrologie* he is so farre seene, that by the *Dominicall* letter, he knowes the Hall-dayes, and findes by Calculation, that *Michaelmas* terme will be long and durty. *Marry* hee knowes so much in *Musique*, that he affects only the most and cunningest *Discords;* rarely a perfit *Concord*, especially long, except *in fine*. His skill in *Perspective*, endevours much to deceive the eye of the Law, and gives many false colours. Hee is specially practised in *Necromancie*, (such a kinde as is out of the statute of *Primo*) by raising many *dead Questions*. What sufficiencie he hath in *Criticisme*, the fowle copies of his *Speciall Pleas* will tell you.

Many of the same coate, which are much to be honor'd, partake of divers of his indifferent qualities, but so, that *Discretion*, *Vertue*, and sometimes other *good learning*, concurring for distinguishing ornaments to them, make him as a foile, to set their worth on.

AN ADDITION OF OTHER CHARA-*CTERS, OR LIVELY DE-*scriptions of Persons.

(***)

A MEERE SCHOLLER

A *MEere Scholler is an intelligible Asse:* Or a silly fellow in black, that speaks Sentences more familiarly then Sense. The Antiquity of his University is his Creede, and the excellency of his Colledge (though but for a match at Foot-ball) an Article of his faith. He speakes Latine better then his Mother-tongue; and is a stranger in no part of the World, but his owne Countrey. Hee do's usually tel great Stories of himselfe to small purpose, for they are commonly ridiculous, be they true or false. His Ambition is, that he eyther is, or shall be a Graduate: but if ever he get a Fellowship, hee ha's then no fellow. In spite of all *Logicke* he dare sweare and maintayne it, that a Cuckolde and a Townsman are *Termini Convertibiles*, though his Mothers Husband be an *Alderman.* He was never begotten (as it seemes) without much wrangling; for his whole life is spent in *Pro & Contra.* His tongue goes alwaies before his wit, like a Gentleman-usher, but somewhat faster. That he is a compleat Gallant in all points, *Cap a pea;* witnes his horsemanship, and the wearing of his weapons. He is commonly long-winded, able to speake more with ease, then any man can endure to heare with patience. University jests are his universall discourse, and his newes the demeanour of the

Proctors. His Phrase, the apparell of his minde, is made up of divers shreds like a Cushion, & when it goes plainest't hath a Rash outside, & Fustian linings. The currant of his speech is clos'd with an *Ergô;* and what ever bee the question, the truth is on his side. 'Tis a wrong to his reputation to be ignorant of any thing; and yet he knowes not that he knowes nothing. He gives directions for Husbandry from *Virgils Georgicks;* for Cattell, from his *Bucolicks;* for Warlicke Stratagems, from his *Aeneides*, or *Caesars Commentaries.* Hee orders all things by the Booke, is skilfull in all Trades, and thrives in none. He is led more by his eares then his understanding, taking the sound of words for their true sense: and do's therfore confidently beleeve, that *Erra Pater* was the Father of Hereticks, *Rodolphus Agricola*, a substantiall Farmer; and will not sticke to averre, that *Systema's Logicke* doeth excell *Keckermans.* His ill lucke is not so much in being a foole, as in being put to such paines to expresse it to the world: for what in others is naturall, in him (with much adoe) is artificial. His poverty is his happinesse, for it makes some men beleeve, that he is none of fortunes favorites. That learning which he hath, was in his Non-age put in backward like a Clister, and 'tis now like Ware mislaid in a Pedlers packe; a ha's it, but knowes not where it is. In a word, hee is the Index of a man, and the Title-page of a Scholler, or a Puritane in moralitie, much in profession, nothing in practise.

D. B.

A TINKER

IS a mooveable: for hee hath no abiding place; by his motion hee gathers heate, thence his cholericke nature. He seemes to be very devoute, for his life is a continuall Pilgrimage, and sometimes in humilitie goes barefoote, there-

in making necessitie a vertue. His house is as ancient as *Tubal-Caines*, and so is a runagate by antiquity: yet he proves himselfe a Gallant, for he carries all his wealth on his backe; or a Philosopher, for he beares all his substance about him. From his Art was Musicke first invented, and therefore is hee alwaies furnisht with a song; to which his hammer keeping tune, proves that he was the first founder of the Kettle-drumme. Note that where the best Ale is, there stands his musick most upon crotchets. The companion of his travels is some foule sunne-burnt queane, that since the terrible Statute recanted Gypsisme, and is turned Pedleresse. So marches he all over England with his bag and baggage. His conversation is unreprooveable; for he is ever mending. Hee observes truely the Statutes, and therefore hee had rather steale then begge, in which he is unremoveably constant in spight of whips or imprisonment: and so strong an enemie to idlenesse, that in mending one hole, he had rather make three then want worke; and when he hath done, he throwes the Wallet of his faults behinde him. Hee imbraceth naturally auncient customes, conversing in open fields, and lowly Cottages. If he visit Cities or Townes, tis but to deale upon the imperfections of our weaker vesselles. His tongue is very voluble, which with Canting prooves him a *Linguist*. He is entertain'd in every place, but enters no further then the dore, to avoid suspicion. Some would take him to be a Coward; but beleeve it, he is a Ladde of mettle, his valour is commonly three or foure yards long, fastned to a pike in the end for flying off. He is very provident, for he will fight but with one at once, and then also he had rather submit then bee counted obstinate. To conclude, if he scape Tiburne and Banbury, he dyes a begger.

AN APPARATOUR

IS a Chicke of the Egge Abuse, hatch't by the warmth of authority: he is a birde of rapine, and beginnes to prey, and feather together. He croakes like a raven against the death of rich men, and so gets a Legacy unbequeath'd: his happinesse is in the multitude of children, for their increase is his wealth; and to that ende, he himselfe yearely addes one. He is a cunning hunter, uncouping his intelligencing hounds, under hedges, in thickets, and corne-fields, who follow the chase to City-Suburbes, where often his game is at Covert: his quiver hangs by his side, stuft with silver arrowes, which he shootes against Church-gates, and private mens doores, to the hazard of their purses and credit. There went but a paire of sheeres, betweene him and the pursivant of Hell, for they both delight in sinne, grow richer by it, and are by justice appointed to punish it: onely the Divell is more cunning, for he pickes a Living out of the others gaines. His Living lieth in his eyes, which (like spirits) he sends through chinks, and key-holes to survey the places of darknesse; for which purpose, hee studieth the opticks, but can discover no colour but blacke, for the pure white of Chastity dazeleth his eyes. He is a Catholike, for he is every where; and withall a Politicke, for hee transformes himselfe into all shapes. Hee travels on foot to avoid idlenesse, and loves the Church entirely, because it is the place of his edification. He accounts not al sinnes mortall; for fornication with him is a veniall sinne, and to take bribes a matter of charity. He is collector for burnings, and losses at Sea, and in casting the account, can readily subtract the lesser from the greater summe. Thus lives he in a golden age, till death by a process, summons him to appeare.

AN ALMANACKE-MAKER

IS the worst part of an Astronomer: a creature compact of figures, characters, & cyphers; out of which he scores the fortune of a yeare, not so profitably, as doubtfully. He is tenant by custome to the Planets, of whom he holds the 12. Houses by lease parol: to them he paies yearely rent, his study, and time; yet lets them out againe (with all his heart) for 40.s. *per annum*. His life is meerely contemplative: for his practise, tis woorth nothing, at least not worthy of credit; and (if by chance) he purchase any, he loseth it againe at the yeeres end, for time brings truth to light. *Ptolomy* and *Ticho-Brache* are his Patrons, whose volumes hee understands not, but admires; and the rather because they are Strangers, and so easier to be credited, then controul'd. His life is upright, for he is alwaies looking upward; yet dares beleeve nothing above *Primum mobile*, for 'tis out of the reach of his *Jacobs Staffe*. His charitie extends no further then to Mountebanks and Sow-gelders, to whom he bequeathes the seasons of the yeere, to kill or torture by. The verses in his Booke have a worse pase then ever had *Rochester* Hackney: for his Prose, 'tis dappled with Inkehorne tearms, and may serve for an Almanacke: but for his judging at the uncertaintie of weather, any old Shepheard shall make a Dunse of him. He would be thought the Divels Intelligencer for stolne goods: if ever hee steale out of that qualitie; as a Fly turnes to a Maggot, so the corruption of the Cunning-man is the generation of an Empiricke. His works flye foorth in small volumes, yet not all, for many ride post to Chaundlers and Tobacco Shops in Folio. To be briefe, he falles three degrees short of his promises; yet is hee the Key to unlocke Termes, and Law-daies, a dumb *Mercury* to poynt out High-wayes,and a Bayliffe of

all Marts and Faires in England. The rest of him you shall know next yeere; for what hee will be then, hee himselfe knowes not.

AN HYPOCRITE

IS a gilded *Pill*, compos'd of two vertuous ingredients, *Naturall dishonestie*, and *Artificiall dissimulation*. *Simple Fruite*, *Plant*, or *Drug*, hee is none, but a deformed mixture, bred betwixt *Evill Nature* and *false Art*, by a monstrous *generation;* and may well bee put into the reckoning of those Creatures that God never made. In *Church* or *Commonwealth*, (for in both these this *Mongrell-weede* will shoot) it is hard to say whether he be *Physike* or a *Disease:* for he is both, in divers respects.

As hee is gilt with an out-side of *Seeming puritie*, or as he offereth himselfe to you to be taken downe in a cup or taste of *Golden zeale* & *Simplicitie*, you may call him *physicke*. Nay, and never let *potion* give *Patient* good stoole, if being truely tasted & rellisht, he be not as loathsom to the stomack of any honest man.

He is also *Physicke*, in being as commodious for use, as he is odious in taste, if the *Body* of the *companie* into which he is taken, can make true use of him. For the malice of his nature makes him so *Informerlike-dangerous*, in taking advantage, of any thing done or saide: yea, even to the ruine of his makers, if hee may have Benefite; that such a creature in a societie makes men as carefull of their speaches and actions, as the sight of a knowne Cut-purse in a throng, makes them watchfull over their purses and pockets. He is also in this respect profitable Physicke, that his conversation being once truely tasted and discovered, the hatefull foulnesse of it will make those that are not fully like him, to purge all such Diseases as are ranke in him, out of their owne lives; as

the sight of some Citizens on horsebacke, makes a judicious man amende his owne faults in horsemanshipe. If none of these uses can bee made of him, let him not long offende the stomacke of your company; your best way is, to spue him out. That he is a Disease in the body where he liveth, were as strange a thing to doubt, as whether there bee knavery in Horse-coursers. For, if amongst Sheepe, the rot; amongst Dogs, the mange; amongst Horses, the glaunders; amongst Men and Women, the Northerne itch, and the French Ache be diseases; an Hypocrite cannot but bee the like in all States and Societies that breede him. If he be a Cleargy Hypocrite, then all manner of vice is for the most part so proper to him, as hee will grudge any man the practise of it but himselfe; like that grave Burgesse, who being desired to lende his Cloathes to represent a part in a Comedy, answered: *No, by his leave, he would have no body play the foole in his cloathes but himself.* Hence are his so austere reprehensions of drinking healths, lascivious talk, usury, & unconscionable dealing; when as himselfe hating the profane mixture of malte & water, wil by his good wil let nothing come within him, but the puritie of the Grape, when he can get it of anothers cost: But this must not be done neither, without a preface of seeming lothnesse, turning up the eyes, moving the head, laying hand on the brest, & protesting that he would not do it, but to strengthen his body being even consumed with dissembled zeale, & tedious & thanklesse babling to God and his Auditors. And for the other vices, do but venture the making your selfe private with him, or trusting of him, & if you come off without a savor of the aire which his soule is infected with, you have great fortune. The fardle of all this ware that is in him, you shall commonly see caryed upon the backe of these two beasts, that live within him, *Ignorance* and *Imperiousnes:* &

they may well serve to cary other vices, for of themselv's they are insupportable. His *Ignorance* acquites him of all science, humane or divine, and of all Language, but his mothers; holding nothing pure, holy, or sincere, but the senselesse collections of his owne crazed braine, the zealous fumes of his inflamed spirit, and the endlesse labours of his eternall tongue; the motions whereof, when matter and wordes faile, (as they often doe) must be patched up, to accomplish his foure houres in a day at the least, with long & fervent *hummes*. Any thing else, either for language or matter he cannot abide, but thus censureth: *Latine*, the language of the *Beast; Greeke*, the tongue wherin the *Heathen Poets* wrote their fictions; Hebrue, the speech of the *Jewes*, that crucified *Christ; Controversies* doe not edifie, *Logique* & *Phylosophie*, are the subtilties of *Sathan*, to deceive the *Simple;* Humane stories *profane*, & not savouring of the *Spirit;* In a word, all decent and sensible forme of Speech and perswasion (though in his owne tongue) vaine *Ostentation*. And all this, is the burthen of his *Ignorance:* saving that sometimes *Idlenesse* will put in also, to beare a part of the baggage.

His other *Beast Imperiousnes*, is yet more prowdly loaden, it carrieth a burthen, that no cords of *Authority*, *Spirituall*, nor *Temporall* shuld binde, if it might have the full swinge: No *Prelate*, no *Prince* should command him; Nay, he will command them, and at his pleasure censure them, if they wil not suffer their eares to be fettered with the long chaines of his tedious collations, their purses to be emptied with the inundations of his insatiable humor, and their judgements to be blinded, with the muffler of his *zealous Ignorance*. For thus doth he familiarly insult over his *Maintainer* that breeds him, his *Patrone* that feeds him, and in time over all that will suffer him to set a foote in their doores, or put a finger

in their purses. All this, and much more is in him, that abhorring *Degrees* and *Universities*, as reliques of *Superstition*, hath leapt from a Shop-bord, or a Cloke-bag, to a Deske, or Pulpit, and that like a Sea god in a *Pageant*, hath the rotten laths of his culpable life, and palpable ignorance, covered over with the painted-cloth of a pure gowne, and a night-cap; & with a false Trumpet of *Fained-zeale*, draweth after him some poore *Nymphes* and *Madmen*, that delight more to resort to dark Caves and secrete places, then to open and publike Assemblies. The *Lay-Hypocrite*, is to the other a *Champion*, *Disciple*, and *Subject;* and will not acknowledge the Tithe of the *Subjection* to any *Miter*, no, not to any *Scepter*, that he will do to the hooke and crooke of his zeale-blind Shepheard. No *Jesuites* demand more blind & absolute obedience from their Vassalls; no Magistrates of the *Canting* society, more slavish subjection from the members of that travelling state, then the Clerke *Hypocrites* expect from these lay Pupils. Nay, they must not only be obeyed, fedde, & defended, but admired too: and that their Lay followers do as syncerely, as a shirtlesse fellow with a Cudgell under his arme, doeth a face-wringing *Ballet-singer*, a *Water-bearer* on the floore of a *Play-house*,a wide-mouth'de *Player;* or your Countrey gentleman, a fustian *Poet*, that speakes nothing but bladders and bombast. Otherwise, for life & profession, nature and Art, inward & outward, they agree in all, like *Canters* & *Gypsies:* they all are *zeale*, no *knowledge;* All puritie, no humanitie; all simplicity, no honestie: and if you never trust them, they will never deceive you.

A MAQUERELA, IN PLAIN ENGLISH, A BAWD

IS an olde *Char-cole*, that hath beene burnt her selfe, and therefore is able to kindle a whole greene Coppice. The burden of her song is like that of *Fryer Bacons* Head; *Time is, Time was, and Time is past:* in repeating which, shee makes a wicked brazen face, and weepes in the Cup, to alay the heat of her *Aqua-vitae*. Her teeth are falne out; mary her Nose, and chin, intend very shortly to be friends, and meete about it. Her yeeres are sixty & odde: that she accounts her best time of trading; for a *Bawde* is like a Medlar, shee's not ripe, till she be rotten. Her enuie is like that of the Divill; To have all faire women like her; & because tis impossible they should catch it being so young, shee hurries them to it by diseases. Her *Parke* is a villanous barren ground; & all the Deere in it are Rascall: yet poore Cottagers in the Countrey (that know her but by heare-say) think well of her; for what shee incloses to day, shee makes *Common* to morrow. Her Goods and her selfe are all remov'd in one sort, only she makes bold to take the upper hand of them, & to be Carted before them; the thought of which, makes her she cannot endure a posset, because it puts her in minde of a Bason. She sits continually at a rackt Rent; especially, if her *landlord* beare Office in the parish: for her moveables in the House, (besides her quicke cattell) they are not worth an *Inventory*, only her beds are most commonly in print: she can easily turn a sempstresse, into a wayting gentlewoman, but her Ward-robe is most infectious, for it brings them to the *Falling-sicknes:* she hath onely this one shew of *Temperance*, that let a Gentleman send for tenne pottles of Wine in her house, hee shall have but ten quarts; and if he want it that way, let him pay for't,

and take it out in stewde prunes. The Justices-Clarke stands many times her very good friend: and works her peace with the *Justice* of *Quorum*. Nothing joyes her so much as the comming over of *Strangers*, nor daunts her so much as the approach of Shrove-tuesday. In fine, not to foule more paper with so foule a subject, hee that hath past under her, hath past the *Equinoctiall;* He that hath scap't her, hath scap't worse then the *Calenture*.

A CHAMBER-MAYDE

SHee is her Mistresses shee Secretarie, and keeps the box of her teeth, her haire, and her painting, very private. Her industrie is up-staires, and down-staires like a drawer: and by her drie hand you may know shee is a sore starcher. If she lie at her Maisters beds feet she is quit of the *Greene-sicknes* for ever. For she hath terrible dreames when she is awake, as if she were troubled with the *night Mare*. She hath a good liking to dwell ith Countrey, but she holdes *London* the goodliest Forrest in *England*, to shelter a great *Bellie*. Shee reads *Greenes* workes over and over, but is so carried away with the *Myrrour of Knighthood*, she is many times resolv'd to run out of her selfe, and become a Ladie Errant. If she catch a clap, she divides it so equally betweene the Maister and the Servingman, as if she had cut out the getting of it by a Threed; only the knave *Sumner* makes her bowle booty, & over-reach the Maister. The pedant of the house, though he promise her Marriage, cannot growe further inward with her, she hath paide for her credulity often, & now grows wary. She likes the forme of our Marriage very well, in that a woman is not tied to answer to any Articles concerning question of her virginitie: Her minde, her body, and Clothes, are parcells loosely

tackt together, and for want of a good utterance, she perpetually laughes out her meaning. Her Mistris & she helpe to make away *Time*, to the idlest purpose that can be, either for love or money. In briefe, these *Chamber-maydes* are like Lotteryes: you may drawe twenty, ere one worth any thing.

A PRECISIAN

TO speake no otherwise of this *varnisht Rottennesse* then in truth and verity he is, I must define him to be a demure Creature, full of orall Sanctitie, and mentall impietie; a faire object to the eye, but starke nought for the understanding: or else a violent thing, much given to contradiction. He wilbe sure to be in opposition with the *Papist*, though it be somtimes accompanied with an absurditie; like the Ilanders neer adjoyning unto *China*, who salute by putting off theyr shooes, because the men of *China* doe it by their hats. If at any time he fast it is upon Sunday, & he is sure to feast upon Friday. He can better afford you ten lies, then one oath, and dare commit any sinne gilded with a pretence of sanctity. He will not sticke to commit fornication or Adulterie, so it be done in the feare of God, and for the propagation of the godly; and can finde in his heart to lie with any whore, save the whore of *Babylon*. To steale he holds it lawfull, so it be from the wicked & *Aegiptians*. He had rather see *Antichrist*, then a picture in the Church window: & chuseth sooner to be half hanged, then see a legge at the *Name* of *JESUS*, or one stand at the *Creede*. Hee conceaves his prayer in the kitchin, rather then in the Church, & is of so good discourse, that he dares challenge the *Almighty*, to talke with him *Ex tempore*. He thinks every Organist is in the state of damnation, and had rather hear one of *Robert Wisdoms psalms*, then the best *Hymne* a

Cherubin can sing. He will not break winde without an *Apologie*, or asking forgivenes, nor kisse a Gentlewoman for feare of lusting after her. Hee hath nicknamde all the Prophets & Apostles with his Sonnes, and begets nothing but *Vertues* for Daughters. Finally, he is so sure of his salvation, that he will not change places in heaven, with the *Virgin Marie*, without boote.

A FANTASTICKE INNES OF COURT MAN

HE is distinguished from a Scholler by a paire of silke stockings, and a Beaver Hatte, which makes him contemne a Scholler as much as a scholler doth a schoolmaister. By that he hath heard one mooting, and seene two playes, he thinks as basely of the *Universitie*, as a young *Sophister* doth of the *Grammer-schoole*. He talkes of the *Universitie*, with that state, as if he were her Chancellour; finds fault with alterations, and the fall of *Discipline*, with an *It was not so when I was a Student;* although that was within this half yeare. He will talk ends of *Latin*, though it be false, with as great confidence, as ever *Cicero* could pronounce an Oration, though his best authors for't, be *Taverns* & *Ordinaries*. He is as farre behind a *Courtier* in his fashion, as a scholler is behind him: & the best grace in his behavior, is to forget his *acquaintance*.

He laughes at every man whose Band sits not well, or that hath not a faire shoo-tye, & he is ashamed to be seene in any mans companie that weares not his clothes well. His very essence he placeth in his outside, and his chiefest prayer is, that his revenewes may hold out for Taffata cloakes in the summer, and velvet in the winter. For his recreation, he had rather goe to a Citizens wife, then a

Bawdy-house, only to save charges: and hee holds Fee-taile to be absolutely the best Tenure. To his acquaintance hee offers two quarts of wine, for one hee gives. You shall never see him melancholie, but when hee wants a newe Suite, or feares a Serjant: At which times onely, hee betakes himselfe to *Ploydon*. By that he hath reade *Littleton*, he can call *Solon*, *Lycurgus*, and *Justinian*, fooles, and dares compare his Law to a *Lord Chiefe-Justices*.

A MEERE FELLOW OF AN HOUSE

HEe is one whose Hopes commonly exceede his Fortunes, and whose minde soares above his purse. If he hath read *Tacitus*, *Guicchardine*, or *Gallo-Belgicus*, he contemns ye *late Lord-Treasurer*, for all the State-policie hee had; and laughes to thinke what a Foole he could make of *Salomon*, if he were now alive. He never weares new cloathes, but against an act or good time, & is commonly a degree behind the fashion. He hath sworn to see *London* once a yeare, though all his businesse be, to see a Play, walke a turne in *Paules*, and observe the fashion. He thinks it a discredit to be out of debt, which he never likely cleeres, without resignation money. Hee will not leave his part hee hath in the priviledge over yong Gentlemen, in going bare to him, for the Empire of *Germany:* Hee praies as heartily for a Sealing, as a *Cormorant* doth for a deere yeare: yet commonly he spends that revenue before he receives it.

At meales, he sits in as great state over his *Penny-Commons*, as ever *Vitellius* did at his greatest Banquet: and takes great delight in comparing his fare to my Lord *Mayors*.

If hee be a leader of a *Faction*, hee thinks himselfe greater then ever *Caesar* was, or the *Turke* at this day is. And he had rather loose an Inheritance then an Office, when hee stands for it.

NEW

CHARACTERS

(*DRAWNE TO THE* life) of ſeuerall perſons, in *ſeuerall qualities.*

(* . *)



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Title-page introducing the last Thirty-two Characters of the Sixth Impression.

To face p. 47

If hee be to travell, hee is longer furnishing himselfe for a five miles Journey, then a Shippe is Rigging for a seven yeares voyage. Hee is never more troubled, then when hee is to maintaine talke with a Gentle-woman: wherein hee commits more absurdities, then a Clown in eating of an egge.

Hee thinkes himselfe as fine when hee is in a cleane Band, and a newe paire of shooes, as any Courtier doeth, when hee is first in a New-fashion.

Lastly, he is one that respects no man in the *Universitie*, and is respected by no man out of it.

NEW CHARACTERS
(drawne to the life) of severall
Persons, in severall
qualities.

A WORTHY COMMANDER IN THE WARRES

IS one that accounts learning the nourishment of militarie vertue, and laies that as his first foundation. He never bloudies his sword but in heate of battaile; and had rather save one of his owne Souldiers, then kill tenne of his enemies. He accounts it an idle, vaine-glorious, & suspected bounty, to be ful of good words; his rewarding therefore of the deserver arrives so timely, that his liberalitie can never bee said to bee gouty handed. He holds it next his Creed, that no coward can be an honest man, and dare die in't. He doth not thinke his body yeeldes a more spreading shadow after a victory then before; and when he lookes upon his enemies dead bodie, tis with a kinde of noble heavinesse, not insultation; hee is so honourably mercifull

to women in surprisall, that onely that makes him an excellent Courtier. He knowes, the hazards of battels, not the pompe of Ceremonies are Souldiers best theaters, and strives to gaine reputation not by the multitude, but by the greatnesse of his actions. He is the first in giving the charge, and the last in retiring his foot. Equall toile hee indures with the Common Souldier, from his example they all take fier as one Torch lights many. Hee understands in warre, there is no meane to erre twice; the first, and least fault beeing sufficient to ruine an Army: faults therefore hee pardons none, they that are presidents of disorder or mutiny, repaire it by being examples of his *Justice*. Besiege him never so strictly, so long as the aire is not cut from him, his heart faints not. He hath learn'd aswell to make use of a victory as to get it, and in pursuing his enemie like a whirlewind carries all afore him; being assured if ever a man will benefit himselfe upon his foe, then is the time when they have lost force, wisdome, courage, and reputation. The goodnesse of his cause is the speciall motive to his valour; never is he known to slight the weakest enemy that comes arm'd against him in the hand of *Justice*. Hastie and overmuch heate hee accounts the *Step-dame* to all great actions, that will not suffer them to thrive; if hee cannot overcome his *enemy* by force, he does it by *Time*. If ever he shake hands with warre, hee can die more calmely then most Courtiers, for his continuall dangers have beene as it were so many meditations of death; he thinkes not out of his owne calling, when hee accounts life a continuall warfarre, and his praiers then best become him when armed *Cap a pea*. He utters them like the great *Hebrew Generall*, on horsebacke. Hee castes a smiling contempt upon *Calumny*, it meetes him as if *Glasse* should encounter *Adamant*. He thinkes warre is never to be given ore, but on one of these

three conditions: an assured *peace*, absolute *victorie*, or an honest *death*. Lastly, when peace folds him up, his silver head should leane neere the golden Scepter, and die in his *Princes* bosome.

A VAINE-GLORIOUS COWARD IN COMMAND

IS one that hath bought his place, or come to it by some Noble-mans Letter, he loves a life dead paies, yet wishes they may rather happen in his Company by the scurvy, then by a battel. View him at a muster, and he goes with such noise, as if his body were the wheelebarrow that carried his judgement rumbling to drill his Souldiers. No man can worse define betweene *Pride* and noble *Courtesie:* he that salutes him not as farre off as a Pistoll carries levell, gives him the *disgust* or *affront*, choose you whether. He traines by the book, and reckons so many postures of the Pike, and Musket, as if hee were counting at Noddy. When hee comes at first upon a Camisado, he lookes like the foure windes in painting, as if hee would blow away the enemy; but at the verie first onset suffers feare and trembling to dresse themselves, in his face apparantly. He scornes any man should take place before him: yet at the entring of *a breach*, hee hath beene so humble minded, as to let his Lieutenant lead his Troopes for him. Hee is so sure armed for taking hurt, that he seldome does any: and while he is putting on his Armes, hee is thinking what summe hee can make to satisfie his ransome. Hee will raile openly against all the great *Commanders* of the adverse party, yet in his owne conscience allowes them for better men: such is the nature of his feare, that contrarie to all other filthy qualities, it makes him thinke better of another man then

himselfe. The first part of him that is set a running, is his *Eye-sight:* when that is once strucke with terror, all the *Costive Physicke* in the world cannot stay him; if ever he doe any thing beyond his owne heart, tis for a *Knighthood*, and he is the first kneels for't without bidding.

A PIRATE

TRuely defined, is a *bould Traitor*, for hee fortifies a Castle against the King. Give him Sea-roome in never so small a vessell; and like a witch in a sive, you would thinke he were going to make merry with the Divell. Of all callings his is the most desperate, for he will not leave off his theeving though he be in a narrow prison, and looke every day (by tempest or fight) for execution. He is one plague the Divell hath added, to make the Sea more terrible then a storme; and his heart is so hardned in that rugged element, that hee cannot repent, though he view his grave (before him) continually open: hee hath so little his owne, that the house hee sleepes in is stolne; all the necessities of life hee filches, but one; he cannot steale a sound sleepe, for his troubled Conscience: Hee is very gentle to those under him, yet his rule is the horriblest tyranny in the world; for he gives licence to all rape, murder, and cruelty in his owne example: what he gets, is small use to him, onlie lives by it, (somewhat the longer) to doe a little more service to his belly; for hee throwes away his treasure upon the shore in riot, as if he cast it into the Sea. He is a *cruell Hawke* that flies at all but his owne kind: and as a *Whale* never comes a shore, but when she is wounded; so he, very seldome, but for his necessities. He is the *Marchants book*, that serves only to reckon up his losses; *a perpetuall plague* to noble trafique, the *Hurican of the Sea*, and the *earthquake of the Exchange.*

Yet for al this give him but his pardon, and forgive him restitution, he may live to know the inside of a Church, and die on this side *Wapping*.

AN ORDINARY FENCER

IS a fellow, that beside shaving of Cudgels hath a good insight into the world, for he hath long been beaten to it. Flesh and bloud he is, like other men; but surely Nature meant him *Stock-fish:* his and a Dancing-schoole are inseparable adjuncts; and are bound, though both stinke of sweat most abominably, neither shall complaine of annoiance: three large bavins set up his trade, with a bench; which (in the vacation of the afternoone) he uses for his day bed; for a firkin to pisse in, he shall bee allowed that, by those make *Allom:* when he comes on the Stage, at his Prize, he makes a leg seven severall waies, and scrambles for mony, as if he had beene borne at the *Bath in Somersetshire:* at his challenge he shewes his mettle; for contrary to all rules of Physick, he dare bleed, though it be in the dog-daies: he teaches *Divelish* play in's Schoole, but when he fights himself, he doth it in the feare of a good Christian. Hee Compounds quarrels among his Scholers: and when hee hath brought the businesse to a good upshot, he makes the reckoning. His wounds are seldome above skin deepe: for an inward bruse, Lambe-stones and sweetbreads are his only *Sperma Ceti*, which he eats at night, next his heart fasting: strange Schoolemasters they are, that every day set a man as far backward as he went forward; and throwing him into a strange posture, teach him to thresh *satisfaction* out of *injurie*. One signe of a good nature is, that hee is still open breasted to his friends; for his foile, and his doublet, weare not above two buttons: and resolute he is, for he

so much scornes to take blowes, that he never weares *Cuffes*, and he lives better contented with a little, then other men; for if he have two eyes in's head, hee thinks Nature hath overdone him. The Lord Maiors triumph makes him a man, for that's his best time to flourish. Lastly, these Fencers are such things, that care not if all the world were ignorant of more Letters then onely to reade their Patent.

A PUNY-CLARKE

HE is tane from *Grammar-schoole* halfe codled, and can hardly shake off his dreames of breeching in a twelvemonth. Hee is a Farmers sonne, and his Fathers utmost ambition is to make him an *Atturney*. He doth itch towards a Poet, and greases his breches extreamely with feeding without a napkin. He studies false dice to cheate Costermongers, & is most chargeable to the butler of some *Inne of Chancery*, for pissing in their Greene-pots. Hee eates Ginger bread at a Play-house; and is so saucy, that he venters fairely for a broken pate, at the banketing house, and hath it. He would never come to have any wit, but for a long *vacation*, for that makes him bethinke him how hee shall shift another day. He praies hotely against fasting: and so hee may sup well on Friday nights, he cares not though his master be a Puritan. He practises to make the words in his *Declaration* spread, as a Sewer doth the dishes at a Niggards table; a Clarke of a swooping *Dash*, is as commendable as a Flanders horse of a large taile. Though you be never so much delai'd, you may not call his master knave: that makes him go beyond himselfe and wright a challenge in Court hand; for it may be his own another day. These are some certaine of his *liberall faculties:* but in the Terme time, his *Clog* is a *Buckrom bag*. Lastly, which is great pitty, hee

never comes to his full growth, with bearing on his sholder the sinfull burden of his Master at several Courts in *Westminster.*

A FOOTE-MAN

LEt him be never so well made, yet his Legs are not matches: for he is still setting the best foot forward. He will never be a staid man, for he has had a running head of his owne, ever since his child-hood. His mother (which, out of question, was a light heel'd wench) knew it, yet let him run his race, thinking age would reclaime him from his wilde courses. Hee is very long winded: and, without doubt, but that hee hates naturally to serve on horsebacke, hee had proved an excellent trumpet. Hee has one happinesse above all the rest of the Servingmen, for when he most overreaches his Master, hee's best thought of. Hee lives more by his owne heat then the warmth of cloathes: and the waiting-woman hath the greatest fancy to him when he is in his close trouses. Gardes hee weares none: which makes him live more upright then any cross gartered gentleman-usher. Tis impossible to draw his picture to the life, cause a man must take it as he's running; onely this. Horses are usually let bloud on S. *Stevens* day: on S. *Patrickes* hee takes rest, and is drencht for all the yeare after.

A NOBLE AND RETIR'D HOUSE-KEEPER

IS one whose bounty is limited by *reason*, not *ostentation:* & to make it last, he deales it discreetly, as we sowe the *furrow*, not by the sacke, but by the handfull. His word & his meaning never shake hands and part, but alway goe together. Hee can survay good, and love it, and loves to doe it himselfe, for it owne sake, not for thankes. He knows

there is no such miserie as to outlive good name, nor no such folly as to put it in practise. His minde is so secure, that *thunder* rockes him asleepe, which breakes other mens slumbers. *Nobilitie* lightens in his eies, and in his face and gesture is painted, *The God of Hospitality*. His great houses beare in their front more durance, then state; unlesse this adde the greater state to them, that they promise to outlast much of our new phantasticall buylding. His *heart* never growes old, no more then his *memorie:* whether at his booke, or on horsebacke, hee passeth his time in such noble exercise, a man cannot say any time is lost by him: nor hath he onely *yeeres*, to approve he hath lived till hee bee old, but *vertues*. His thoughts have a *high aime*, though their dwelling bee in the *Vale of an humble heart;* whence, as by an *Engin* (that raises water to fall, that it may rise the higher) he is heightned in his humility. The *Adamant* serves not for all Seas, but his doth; for he hath, as it were, put a gird about the whole world, and sounded all her *quick-sandes*. He hath this hand over *Fortune*, that her injuries, how violent or sodaine soever, they doe not daunt him; for whether his time call him to live, or die, he can do both nobly: if to fall, his descent is breast to breast with vertue; and even then, like the *Sunne* neare his Set, hee shewes unto the world his *clearest countenance*.

AN INTRUDER INTO FAVOUR

IS one that builds his reputation on others infamy: for slaunder is most commonly his morning praier. His passions are guided by *Pride*, and followed by *Injustice*. An inflexible anger against some poore sutor, he falsly calles a *Couragious constancy*, and thinkes the best part of *gravity* to consist in a ruffled forehead. Hee is the most slavishly sub-

misse, though envious to those are in better place then himself, and knowes the art of words so well, that (for shrowding dishonestie under a faire pretext) hee seemes to preserve mud in Chrystall. Like a man of a kind nature, he is first good to himselfe; in the next file, to his French Tailor, that gives him al his perfection: for indeede, like an *Estridge*, or *Birde of Paradise*, his feathers are more worth then his body. If ever hee doe good deed (which is very seldome) his owne mouth is the *Chronicle* of it, least it should die forgotten. His whole body goes all upon *screwes*, and his face is the *vice* that mooves them. If his *Patron* be given to musicke, hee opens his choppes, and *sings*, or with a wry necke falles to tuning his instrument: if that faile hee takes the height of his Lord with a Hawking pole. He followes the mans fortune, not the man: seeking thereby to encrease his owne. He pretends, hee is most undeservedly envied, and cries out, remembring the game, *Chesse*, that a Pawne before a King is most plaid on. Debts hee owes none, but shrewd turnes, and those he paies ere hee be sued. Hee is a flattering *Glasse* to conceale age, and wrinkles. Hee is *Mountaines Monkie*, that climbing a tree, and skipping from bough to bough, gives you backe his face; but comne once to the top, hee holdes his nose up into the winde, and shewes you his taile: yet all this gay glitter shewes on him, as if the Sunne shone in a puddle, for he is a small wine that will not last: and when hee is falling, hee goes of himselfe faster then misery can drive him.

A FAYRE AND HAPPY MILKE-MAYD

IS a Countrey Wench, that is so farre from making her selfe beautifull by Art, that one looke of hers is able to put *all face Physicke* out of countenance. She knowes a fayre looke is but *a dumbe Orator* to commend vertue, there-

fore mindes it not. All her excellencies stand in her so silently, as if they had stolne upon her without her knowledge. The lining of her apparell (which is her selfe) is farre better then outsides *of Tissew:* for though shee bee not arrayed in the spoyle of the *Silke-Worme*, shee is deckt in *innocence*, a farre better wearing. She doth not, with lying long a bed, spoyle both her *Complexion* & *Conditions;* nature hath taught her too *Immoderate sleepe is rust to the soule:* she rises therefore with *Chaunticleare*, her Dames Cocke; & at night makes the *Lambe* her *Courfew*. In milking a Cow, and strayning the Teates through her fingers, it seemes that so sweet a Milke-presse makes the Milke the whiter, or sweeter; for never came *Almond Glove or Aromatique Oyntment* on her Palme to taynt it. The golden eares of Corne fall and kisse her feete when shee reapes them, as if they wisht to bee bound and led prisoners by the same hand fell'd them. Her breath is her owne, which sents all the yeere long of *June*, like a new made Hay-cocke. She makes her hand hard with labour, and her heart soft with pittie: and when winter evenings fall early (sitting at her merry wheele) she sings a defiance to the giddy *Wheele of Fortune*. Shee doth all things with so sweet a grace, it seemes *ignorance* will not suffer her to doe ill, being her minde is to do well. She bestowes her yeeres wages at next Faire; and in choosing her Garments, counts no bravery i'th' worlde like decency. The *Garden* and *Bee-hive* are all her *Physicke* & *Chyrurgery*, & she lives the longer for't. She dare goe alone, and unfold sheepe i'th'night, and feares no manner of ill, because she means none: yet to say truth, she is never alone, for she is still accompanied with *old songs, honest thoughts,* and *prayers,* but short ones; yet they have their efficacy, in that they are not pauled with insuing idle cogitations. Lastly, her dreames are so chaste, that she dare tell them:

only a Frydayes dreame is all her *superstition:* that shee conceales for feare of anger. Thus lives she, and all her care is, She may dye in the *Spring time,* to have store of flowers stuck upon her winding sheete.

AN ARRANT HORSE-COURSER

HAth the tricke to blow up Horse-flesh, as a Butcher doth Veale, which shall wash out againe in twise riding twixt *Waltham* and *London.* The Trade of Spurre-making had decayde long since, but for this ungodly tyre-man. He is curst all over the foure ancient High-waies of England; none but the blinde men that sell switches i'th' Road are beholding to him. His Stable is fill'd with so many Diseases, one would thinke most part about Smithfield were an Hospitall for Horses, or a Slaughter-house for the common Hunt. Let him furnish you with a Hackney, 'tis as much as if the Kings Warrant over-tooke you within ten miles, to stay your journey. And though a man cannot say, Hee cousens you directly; yet any Ostler within ten miles, should hee bee brought upon his Booke-oath, will affirme he hath layd a baite for you. Resolve when you first stretch your selfe in the Stirroppes, you are put as it were upon some Usurer, that will never beare with you past his day. Hee were good to make one that had the Collicke alight often, and (if example will cause him) make urine; let him only for that say, *Gr'amercy Horse.* For his sale of Horses, he hath false covers for all manner of Diseases, onely comes short of one thing (which he despayres not utterly to bring to perfection) to make a Horse goe on a wodden legge and two crutches. For powdring his eares with Quicksilver, and giving him suppositories of live Eeles he's expert. All the while you are a cheapning he

feares you will not bite; but hee laughs in his sleeve when hee hath cousened you in earnest. French men are his best Chapmen, he keepes amblers for them on purpose, and knowes hee can deceive them very easily. He is so constant to his Trade, that while hee is awake he tyres any man hee talkes with, and when hee's asleepe hee dreames very fearefully of the Paving of Smithfield, for hee knowes it would founder his occupation.

A ROARING BOY

His life is a meere counterfeit Patent: which nevertheless, makes many a Countrey Justice tremble. *Don Quixotes water Milles* are still Scotch Bagpipes to him. Hee sends Challenges by worde of mouth: for he protests (as hee is a Gentleman and a brother of the Sword) hee can neyther write nor reade. Hee hath runne through divers parcells of Land, and great houses, beside both the Counters. If any private Quarrell happen among our great Courtiers, he proclaimes the *businesse*, that's the word, the *businesse;* as if all the united forces of *the Romish Catholicks* were making up for *Germany*. He cheates young Guls that are newly come to Towne; and when the Keeper of the Ordinary blames him for't, answeres him in his owne Profession, That a *Woodcock* must bee pluckt ere he be drest. He is a *Supervisor* to Brothels, and in them is a more unlawfull reformer of vice, then Prentises on Shrove-tuesday. He loves his Friend, as a Counseller at Law loves the velvet Breeches he was first made Barrester in, hee'll bee sure to weare him thread-bare ere hee forsake him. He sleepes with a Tobacco-pipe in's mouth; and his first prayer i'th' morning is, hee may remember whom he fell out with over-night. *Souldier* he is none, for hee cannot distinguish

'tweene *Onion seede* and *Gunpowder:* if he have worne it in his hollow tooth for the Tooth-ach, and so come to the knowledge of it, that's all. The Tenure by which he holds his meanes, is an estate at Will; and that's borrowing. Land-lords have but foure Quarter-dayes; but he three hundred and odde. He keepes very good *Company;* yet is a man of no *reckoning:* and when hee goes not drunke to bed, he is very sicke next morning. He commonly dyes like *Anacreon*, with a Grape in's throate; or *Hercules*, with fire in's marrow. And I have heard of some (that have scap't hanging) begg'd for *Anatomies*, onely to deterre men from taking *Tobacco*.

A DRUNKEN DUTCH-MAN RESIDENT IN ENGLAND

IS but quarter Master with his Wife. He stinks of Butter, as if he were noynted all over for the Itch. Let him come over never so leane, & plant him but one Moneth neere the Brew-houses in S. *Catherines*, and hee'll be puft up to your hand like a bloate Herring. Of all places of pleasure, he loves a Common Garden; and (with the Swine of the Parish) had neede be ringed for rooting. Next to these he affects Lotteries naturally; and bequeaths the best prize, in his Will afore-hand: when his hopes fall, hee's blanke. They swarme in great Tenements like Flyes: sixe Households will live in a Garret. Hee was wont (onely to make us fooles) to buy the Foxe skinne for three pence, and sell the tayle for a shilling. Now his new Trade of brewing Strong-waters makes a number of mad men. Hee loves a Welch-man extreamely for his Dyet and Orthography; that is, for plurality of Consonants and Cheese. Like a Horse, hee's onely guided by the mouth: when hee's

drunke, you may thrust your hand into him like an Eele skinne, and strippe him his inside outwards. He whoords up fayre gold, and pretends 'tis to seethe in his Wives broth for a Consumption, and loves the memory of King *Henry* the eight most especially for his old Soveraignes. He sayes we are unwise to lament the decay of Timber in England: for all manner of Buildings or Fortification whatsoever, hee desires no other thing in the world, then Barrels and Hop poles. To conclude, the onely two plagues hee trembles at, is small Beere, and the Spanish Inquisition.

A Phantastique.

AN IMPROVIDENT YOUNG GALLANT

THere is a confederacy betweene him and his Clothes, to be made a puppy: view him well, and you'll say his Gentry sits as ill upon him, as if hee had bought it with his penny. Hee hath more places to send money to, then the Divell hath to send his Spirits: and to furnish each Mistresse, would make him runne beside his wits, if he had any to lose. Hee accounts bashfulnes the wicked'st thing in the world; and therefore studies Impudence. If all men were of his minde, all honestie would bee out of fashion. He withers his Cloathes on the Stage, as a Sale-man is forc't to doe his Suits in Birchin-Lane; and when the Play is done, if you but mark his rising, 'tis a kind of walking Epilogue between the two Candles, to know if his Suite may passe for currant. He studies by the discretion of his Barbar, to frizzle like a Baboone: three such would keep three the nimblest Barbers i'th'towne, from ever having leasure to weare net Garters: for when they have to do with him they

have many Irons i'th' fire. He is travelled, but to little purpose; only went over for a squirt, and came backe againe; yet never the more mended in his conditions, cause he carried himselfe along with him: a Scholer he pretends himselfe, and saies hee hath sweat for it: but the truth is, hee knowes *Cornelius*, farre better then *Tacitus*. His ordinarie sportes are Cock-fights; but the most frequent, horse races, from whence hee comes home drie foundred. Thus when his purse hath cast her calfe, hee goes downe into the Countrey, where hee is brought to milke and white cheese like the *Switzers*.

A BUTTON-MAKER OF AMSTERDAME

IS one that is fled over from his *Conscience*, and left his wife and children upon the Parish. For his knowledge, he is meerely a *Horne-booke*, without a *Christ-crosse* afore it, and his zeale consists much in hanging his Bible in a Dutch button. He cosens men in the puritie of his Cloathes: and twas his only joy, when he was on this side, to bee in Prison. He cries out, tis impossible for any man to be damn'd, that lives in his religion, and his equivocation is true: so long as a man lives in't, he cannot; but if he dye in't, there's the question. Of all Feasts in the yeare, hee accounts St *Georges* Feast the prophanest, because of St *Georges* Crosse: yet, sometimes he doth *sacrifice* to his owne belly; provided, that he put off the Wake of his owne nativity, or wedding, till *Good Friday*. If there be a great feast in the Town, though most of the wicked (as hee calles them) be there, he wil be sure to be a guest, and to out-eat sixe of the fattest *Burgers*. He thinkes, though he may not pray with a *Jew*, he may eate with a *Jew*. Hee winkes when he praies, and thinkes he knowes the way so, now to heaven, that he can

finde it blindefold. Latin hee accounts, the language of the *Beast* with seven heads; and when hee speakes of his owne Countrey, cries, He is fled out of *Babel.* Lastly, his devotion is *Obstinacy*, the onely solace of his heart, *Contradiction*, and his maine end *Hypocrisie.*

A DISTASTER OF THE TIME

IS a *Winter Grashopper* all the yeare long, that lookes backe upon *Harvest*, with a leane paire of cheekes, never sets forward to meet it. His malice suckes up the greatest part of his own venome, and therewith impoisoneth himselfe: and this sicknesse rises rather of *selfe-opinion*, or *over-great expectation;* so in the conceit of his owne overworthinesse, like a *Coistrell* he strives to fill himselfe with winde, and flies against it. Any mans advancement is the most capitall offence that can be to his malice: yet this envy, like *Phalaris Bull*, makes that a torment, first for himselfe, he prepared for others. He is *a day-bed for the Divell* to slumber on. His bloud is of a yellowish colour: like those that have beene bitten by *Vipers:* and his gaule flowes as thicke in him as oile, in a poison'd stomacke. He infects all society, as Thunder sowres Wine. Warre or Peace, Dearth or Plenty, make him equally discontented. And where hee findes no cause to taxe the State, he descends to raile against the rate of salt butter. His wishes are *Whirlewindes;* which breathed foorth, returne into himselfe, and make him a most giddy and tottering vessell. When he is awake, and goes abroad, hee doth but walke in his sleepe, for his visitation is directed to none: his businesse is nothing. Hee is often dumbe-madde, and goes fetter'd in his owne entrailes. Religion is commonly his pretence of discontent, though hee can bee of all religions; therefore truely of none.

Thus by unnaturallising himselfe, some would thinke him a very dangerous fellow to the State, but hee is not greatly to bee fear'd: for this dejection of his, is onely like a rogue that goes on his knees and elbowes in the mire, to further his begging.

A FELLOW OF A HOUSE

EXamines all mens carriage but his owne: and is so kind natured to himselfe, hee findes fault with all mens but his owne. Hee weares his apparell much after the fashion; his meanes will not suffer him come too nigh: they afford him *Mock-velvet* or *Satinisco;* but not without the Colledges next Leases acquaintance: his inside is of the selfe-same fashion, not rich: but as it reflects from the glasse of selfe-liking, there *Croesus* is *Irus* to him. He is a *Pedant* in shew, though his title be *Tutor;* and his *Pupils*, in broader phrase, are *Schoole-boyes.* On these hee spends the false gallop of his tongue; and with senselesse discourse towes them along, not out of ignorance. Hee shewes them the rinde, conceales the sappe: by this meanes he keepes them the longer, himselfe the better. Hee hath learn't to cough, and spit, and blow his nose at every period, to recover his memory: and studies chiefely to set his eyes and beard to a new forme of learning. His Religion lyes in wayte for the inclination of his Patron; neyther ebbes nor flowes, but just standing water, betweene *Protestant* and *Puritane.* His dreames are of pluralitie of Benefices and non residency; and when he rises, acts a long Grace to his Looking-glasse. Against he comes to be some great mans Chaplaine, hee hath a habit of boldnes, though a very Coward. Hee speakes Swords, Fights, *Ergo's:* his pase on foote is a Measure; on horse-backe, a gallop: for his legs are his owne, though horse and

spurres are borrowed. He hath lesse use then possession of Bookes. He is not so proud, but hee will call the meanest Authour by his name; nor so unskill'd in the Heraldry of a Studie, but he knowes each mans place. For recreation, now and then he hath a Wench; and in the end, the Wench him. So ends that fellowship, and begins the other.

A MEERE PETIFOGGER

IS *one of Sampsons Foxes:* He sets men together by the eares, more shamefully then *Pillories;* and in a long Vacation his sport is to goe Fishing *with the Penall Statutes.* He cannot erre before Judgement, and then you see it, onely *Writs of error* are the *Tariers* that keepe his *Clyent* undoing somewhat the longer. He is a Vestrie man in his Parish, and easily sets his neighbours at variance with the *Vickar,* when his wicked *counsell* on both sides is like weapons put into mens hands by a *Fencer,* whereby they get blowes, hee money. His honesty and learning bring him to *Under-sherif-ship;* which having thrise runne through, he do's not feare the *Lieutenant* a'th'shire: nay more, he feares not God. *Cowardice* holds him a good Commonwealths-man; his Pen is the Plough, & Parchment the Soyle, whence he reapes both Coyne and Curses. He is an *Earthquake,* that willingly will let no ground lye in quiet. Broken titles make him whole; to have halfe in the County breake their Bonds, were the onely liberty of conscience: He would wish (though he be a *Brownist*) no neighbour of his should pay his tythes duely, if such Sutes held continuall Plea at *Westminster.* He cannot away with the reverend Service in our Church, because it ends with *The peace of God.* Hee loves blowes extreamely, and hath his *Chyrurgions* Bill of all rates, from head to foote, to incense the fury:

hee would not give away his yeerely beatings for a good peece of money. He makes his Will in forme of a Law-case, full of quiddits, that his Friends after his death (if for nothing else) yet, for the vexation of Law, may have cause to remember him. And if hee thought the Ghosts of men did walke againe (as they report in time of Popery) sure hee would hide some single money in *Westminster-Hall*, that his Spirit might haunt there. Only with this, I wil pitch him o're the Barre, & leave him; That his fingers itch after a Bribe, ever since his first practising of Court-Hand.

AN INGROSSER OF CORNE

THere is no Vermine in the Land like him: He slaunders both Heaven and Earth with pretended Dearths, when there's no cause of scarcitie. His whording in a deare yeere, is like *Erisicthons* Bowels, in *Ovid: Quodque urbibus esse, quodque satis poterat populo, non sufficit uni.* Hee prayes dayly for more inclosures, and knowes no reason in his Religion, why wee should call our fore-fathers dayes, *The time of ignorance*, but onely because they sold Wheat for twelvepence a Bushell. He wishes that *Danske* were at the *Moloccos;* and had rather be certaine of some Forraine invasion, then of the setting up of the Stilyard. When his Barnes and Garners are ful (if it be a time of dearth) he will buy halfe a bushell i'th' Market to serve his Housholde: and winnowes his Corne in the night, lest, as the chaffe throwne upon the water, shew'd plentie in *Aegypt;* so his (carryed by the winde) should proclayme his abundance. No painting pleases him so well, as *Pharaohs* dreame of the seaven leane Kine, that ate up the fat ones; that he ha's in his Parlour, which hee will describe to you like a motion, & his comment ends with a smothered prayer for the like scarcity.

He cannot away with Tobacco; for he is perswaded (and not much amisse) that tis a sparer of Bread-corne; which hee could find in his heart to transport without Licence: but waighing the penalty, hee growes mealy mouth'd, and dares not. Sweete smelles hee cannot abide; wishes that the pure ayre were generally corrupted: nay, that the Spring had lost her fragrancy for ever, or we our superfluous sense of Smelling (as he tearmes it) that his corne might not be found musty. The Poore hee accounts the Justices intelligencers, and cannot abide them: he complaynes of our negligence of discovering new parts of the World, only to rid them from our Clymate. His Sonne, by a certaine kinde of instinct, he bindes Prentise to a Taylor, who all the terme of his Indenture hath a deare yeere in's belly, and ravins bread extreamely: when hee comes to be a Free-man (if it be a dearth) hee marries him to a Bakers Daughter.

A DIVELLISH USURER

IS sowed as *Cummin* or *Hemp-seede*, with curses; and he thinks he thrives the better. He is better read in the *Penall Statutes* then the *Bible;* and his evil Angell perswades him, he shall sooner be saved by them. He can be no mans friend; for all men he hath most interest in, he undo's: and a double dealer he is certainely; for by his good will hee ever takes the forfaite. He puts his money to the unaturall Act of generation; and his Scrivener is the supervisor Bawd to't. Good Deedes he loves none, but Seal'd and Delivered; nor doth he wish any thing to thrive in the Countrey, but Bee-hives; for they make him waxe rich. He hates all but Law-Latine; yet thinks hee might be drawne to love a Scholler, could he reduce the yeere to a shorter compasse, that his use mony might come in the faster. He seemes to

be the Son of a Jaylor; for all his estate is most heavie and cruell bonds. He doth not give, but sell daies of Payment; and those at the rate of a mans undoing. He doth onely feare, the Day of Judgement should fall sooner then the payment of some great summe of mony due to him. He remooves his lodging when a Subsidy comes; and if hee be found out, and pay it, he grumbles Treason; but 'tis in such a deformed silence, as Witches rayse their Spirits in. Gravitie he pretends in all things, but in his private Whore; for he will not in a hundreth pound take one light sixepence: and it seemes hee was at *Tilbury Campe;* for you must not tell him of a *Spaniard.* Hee is a man of no conscience; for (like the *Jakesfarmer* that swouned with going into Bucklersbury) he falles into a cold sweat, if he but looke into the Chauncery: thinks in his Religion, we are in the right for every thing, if that were abolish't. He hides his money, as if he thought to find it againe at last day, and then beginn's old trade with it. His clothes plead prescription; and whether they or his body are more rotten, is a question: yet should he live to be hangd in them; this good they would doe him, The very Hangman would pitty his case. The Table he keepes is able to starve twenty tall men; his servants have not their living, but their dying from him; and that's of Hunger. A spare Dyet hee commends in all men, but himselfe: hee comes to Cathedralls onely for love of the singing Boyes, because they looke hungry. Hee likes our Religion best, because 'tis best cheape; yet would faine allow of Purgatory, 'cause 'twas of his Trade, and brought in so much money. His heart goes with the same snaphance his purse doeth, 'tis seldome open to any man: friendship he accounts but a word without any signification; nay, hee loves all the world so little, that, and it were possible, hee would make himselfe his owne Executor: for certaine, he

is made Administrator to his owne good name, while he is in perfect memory, for that dyes long afore him; but hee is so farre from being at the charge of a Funerall for it, that hee lets it stinke above ground. In conclusion, for Neighbour-hood, you were better dwell by a contentious Lawyer. And for his death, 'tis either Surfet, the Pox, or Despaire; for seldome such as he dye of Gods making, as honest men should doe.

A WATER-MAN

IS one that hath learn't to speake well of himselfe: for alwaies hee names himselfe *The first man.* If hee had betane himselfe to some richer Trade, hee could not have chos'd but done well: for in this (though it be a meane one) he is still plying it, and putting himselfe forward. He is evermore telling strange newes; most commonly lyes. If he be a Sculler, aske him if he be maried, hee'l equivocate and sweare hee's a single man. Little trust is to be given to him, for he thinks that day he does best when he fetches most men over. His daily labour teaches him the Art of dissembling; for like a fellow that rides to the Pillory, hee goes not that way he lookes. He keepes such a bauling at *Westminister*, that if the Lawyers were not acquainted with it, an order would bee tane with him. When he is upon the water, he is Fare-company: when he comes ashore, he mutinies; and contrarie to all other trades, is most surly to Gentlemen, when they tender payment. The Play-houses only keepe him sober; and as it doth many other Gallants, make him an afternoones man. London Bridge is the most terriblest eye-sore to him that can be. And to conclude, nothing but a *great Presse*, makes him flye from the River; nor any thing, but a *great Frost*, can teach him any good manners.

A REVEREND JUDGE

IS one that desires to have his greatnesse, onely measured by his goodnesse. His care is to appeare such to the people, as he would have them be; and to bee himselfe such as he appeares: for vertue cannot seem one thing, and be another. He knowes that the hill of greatnesse yeelds a most delightfull prospect, but withall that it is most subject to lightning, and thunder: and that the people, as in ancient *Tragedies*, sit and censure the actions of those are in authority. He squares his owne therefore, that they may farre be above their pittie. He wishes fewer Lawes, so they were better observ'd: and for those are Mulctuary, he understands their institution not to bee like briers or springes, to catch every thing they lay hold of; but like Sea-markes (on our dangerous *Goodwin*) to avoid the shipwracke of ignorant passengers. He hates to wrong any man; neither hope, nor despaire of preferment can draw him to such an exigent: he thinks himself then most honourably seated, when he gives mercy the upper hand. Hee rather strives to purchase good name, then laud; and of all rich stuffes forbidden by the Statute, loaths to have his Followers weare their cloathes cut out of bribes and extortions. If his Prince call him to higher place, there he delivers his mind plainely, and freely; knowing for truth, there is no place wherin dissembling ought to have lesse credit, then in a Princes Councel. Thus honour keepes peace with him to the grave, and doth not (as with many) there forsake him, and goe backe with the Heralds: but fairely sits ore him, and broods out of his memory, many right excellent Commonwealths-men.

A VERTUOUS WIDDOW

IS the Palme-tree, that thrives not after the supplanting of her husband. For her Childrens sake she first marries, for she married that she might have children, and for their sakes she marries no more. She is like the purest gold, only imploid for Princes meddals, she never receives but one mans impression; the large jointure moves her not, titles of honor cannot sway her. To change her name were, shee thinkes, to commit a sin should make her asham'd of her husbands Calling: shee thinkes shee hath traveld all the world in one man; the rest of her time therefore shee directs to heaven. Her maine superstition is, shee thinkes her husbands ghost would walke should shee not performe his will: shee would doe it, were there no Prerogative Court. Shee gives much to pious uses, without any hope to merit by them: and as one Diamond fashions another; so is shee wrought into workes of Charity, with the dust or ashes of her husband. Shee lives to see her selfe full of time: being so necessary for earth, God calles her not to heaven, till she bee very aged: and even then, though her naturall strength faile her, shee stands like an ancient *Piramid;* which the lesse it growes to mans eye, the nearer it reaches to heaven: this latter Chastity of Hers, is more grave and reverend, then that ere shee was married; for in it is neither hope, nor longing, nor feare, nor jealousie. Shee ought to bee a mirrour for our yongest Dames, to dresse themselves by, when shee is fullest of wrinkles. No calamity can now come neere her, for in suffering the losse of her husband, shee accounts all the rest trifles: she hath laid his dead body in the worthyest monument that can be: Shee hath buried it in her owne heart. To conclude, shee is a Relique, that without any

superstition in the world, though she will not be kist, yet may be reverenc't.

AN ORDINARIE WIDDOW

IS like the Heralds Hearse-cloath; shee serves to many funerals, with a very little altering the colour. The end of her husband beginnes in teares; and the end of her teares beginnes in a husband. Shee uses to Cunning women to know how many husbands shee shall have, and never marries without the consent of sixe midwives. Her chiefest pride is in the multitude of her Suitors; and by them shee gaines: for one serves to drawe on another, and with one at last shee shootes out another, as Boies do Pellets in Elderne Gunnes. Shee commends to them a single life, as Horse-coursers doe their Jades, to put them away. Her fancy is to one of the biggest of the Guard, but Knighthood makes her draw in a weaker Bow. Her servants, or kinsefolke, are the Trumpeters that summon any to this combat: by them shee gaines much credit, but loseth it againe in the old Proverb: *Fama est mendax*. If shee live to be thrise married, shee seldome failes to cozen her second Husbands Creditors. A Churchman shee dare not venture upon; for shee hath heard Widowes complaine of dilapidations: nor a Soldier, though he have Candle-rents in the Citie, for his estate may be subject to fire: very seldome a Lawyer, without hee shew his exceeding great practise, and can make her case the better: but a Knight with the old Rent may doe much, for a great comming in, is all in all with a Widow: ever provided, that most part of her Plate and Jewels, (before the wedding) lye concealde with her Scrivener. Thus like a too ripe Apple, she falles of her selfe: but hee that hath her, is Lord but of a filthy purchase, for the title is crackt. Last-

ly, while shee is a Widow, observe ever, shee is no Morning woman: the evening a good fire and Sacke may make her listen to a Husband: and if ever shee bee made sure, 'tis upon a full stomacke to bedward.

A QUACKSALVER

IS a Mountebanke of a larger bill then a Taylor; if he can but come by names enow of Diseases, to stuffe it with, tis all the skill hee studies for. Hee tooke his first being from a Cunning woman, & stole this blacke Art from her, while he made her Seacoale fires. All the diseases ever sinne brought upon man, doth he pretend to bee Curer of; when the truth is, his maine cunning, is Corne-cutting. A great plague makes him: what with railing against such, as leave their cures for feare of infection, and in friendly breaking Cakebread, with the Fish-wives at Funerals, he utters a most abominable deale of musty Carduus-water, and the Conduits cry out. All the learned doctors may cast their Caps at him. He parts stakes with some Apothecary, in the Suburbes at whose House hee lies: and though he be never so familiar with his wife; the Apothecary dare not (for the richest Horne in's shoppe) displease him. All the Mid-wives in the Towne are his intelligencers; but nurses and yong Merchants Wives (that would faine conceive with childe) these are his Idolaters. Hee is a more unjust Bone-setter, then a Dice-maker; hath put out more eyes then the smal Pox; made more deafe then the *Cataracts* of *Nilus;* lamed more then the Gout; shrunke more sinewes, then one that makes Bowstrings; and kild more idly, then Tobacco. A Magistrate that had any way so noble a spirit, as but to love a good horse wel, would not suffer him to be a Farrier. His discourse is vomit; and his ignorance, the

strongest purgation in the world: to one that would be speedily cured, he hath more delaies, and doubles, then a Hare, or a Law-suit: hee seekes to set us at variance with nature, and rather then wee shall want diseases hee'le beget them. His especiall practise (as I said afore) is upon women; labors to make their mindes sicke, ere their bodies feele it, and then there's worke for the Dog-leach. He pretends the cure of mad men; and sure he gets most by them, for no man in his perfect wit would meddle with him. Lastly, he is such a Juggler with Urinals, so dangerously unskilfull, that if ever the Citie will have recourse to him for diseases that neede purgation, let them imploy him in scouring *Moore-ditch.*

A CANTING ROGUE

TIs not unlikely but hee was begot by some intelligencer under a hedge; for his minde is wholly given to travell. Hee is not troubled with making of jointures: he can divorce himselfe without the fee of a Proctor, nor feares he the cruelty of over-seers of his Will. He leaves his children all the world to Cant in, and all the people to their fathers. His Language is a constant tongue; the Northerne speech differs from the South, Welch from the Cornish: but Canting is generall, nor ever could be altered by Conquest of the *Saxon*, *Dane*, or *Norman*. Hee will not beg out of his limit though hee starve; nor breake his oath if he sweare by his *Salomon*, though you hang him: and he paies his custome as truly to his graund Rogue, as tribute is paid to the great Turke. The March sun breeds agues in others, but he adores it like the *Indians;* for then begins his progresse after a hard winter. Ostlers cannot indure him, for he is of the infantry, and serves best on foot. Hee offends

not the Statute against the excesse of apparell, for hee will goe naked, and counts it a voluntary penance. Forty of them lie in a Barne together, yet are never sued upon the statute of Inmates. If hee were learned no man could make a better description of *England;* for he hath traveld it over and over. Lastly, he bragges, that his great houses are repair'd to his hands, when Churches go to ruine: and those are prisons.

A FRENCH COOKE

HEe learnt his trade in a Towne of Garison neere famish't, where hee practised to make a little goe farre; some derive it from more antiquity, & say *Adam* (when he pickt sallets) was of his occupation. He doth not feed the belly, but the palate: and though his command lie in the Kitchin (which is but an inferiour place) yet shall you finde him a very saucy companion. Ever since the warres in *Naples*, hee hath so minc't (the ancient and bountifull allowance) as if his nation should keepe a perpetuall diet. The Servingmen call him the last relique of Popery, that makes men fast against their Conscience. He can be truely said to bee no mans fellow but his Masters: for the rest of his servants are starved by him. He is the prime cause why noblemen build their Houses so great, for the smalnesse of the Kitchin, makes the house the bigger: and the Lord calles him his Alchymist that can extract gold out of hearbs, rootes, musheromes or any thing: that which he dresses wee may rather call a drinking, then a meale: yet is he so full of variety, that he bragges, and truely, that hee gives you but a taste of what hee can doe: he dare not for his life come among the Butchers; for sure they would quarter and bake him after the English fashion; hee's such an enemy to Beefe and Mutton. To conclude, he were onely fit to make

a funerall feast, where men should eate their victuals in mourning.

A SEXTON

IS an ill-willer to humane nature. Of all Proverbs, he cannot endure to heare that which saies, We ought to live by the quick, not by the dead. Hee could willingly all his life time bee confinde to the Church-yeard; at least within five foot on't: for at every Church stile, commonly there's an Ale-house; where let him be found never so idle pated, hee is still a grave drunkard. He breakes his fast hartiliest while he is making a grave, and saies the opening of the ground makes him hungry. Though one would take him to be a sloven, yet hee loves cleane linnen extreamely, and for that reason takes an order that fine holland sheets be not made wormes meate. Like a nation cald the *Cusani*, hee weepes when any are borne, and laughes when they die: the reason; hee gets by Burials not Christnings: he will holde argument in a Taverne over Sacke, till the Diall and himselfe be both at a stand: hee never observes any time but Sermon time, and there hee sleepes by the houre-glasse. The rope maker paies him a pension, and hee paies tribute to the Physition; for the Physition makes worke for the Sexton; as the Rope-maker for the Hang-man. Lastly, hee wishes the Dogge daies would last all yeare long: and a great plague is his yeere of Jubile.

A JESUITE

IS a larger Spoone for a Traytor to feede with the Divell, then any other Order: unclaspe him, and hee's a gray Woolfe, with a golden Starre in the fore-head: so superstitiously hee followes the Pope, that he forsakes Christ, in not giving *Caesar* his due. His vowes seeme heavenly; but

in medling with State-businesse, he seemes to mixe heaven and earth together. His best Elements, are Confession and Penance: by the first, hee findes out mens inclinations; and by the latter, heaps wealth to his Seminarie. Hee sprang from *Ignatius Loiola*, a *Spanish* Souldier; and though he were found out long since the invention of the Canon, 'tis thought hee hath done not lesse mischiefe. Hee is a false Key to open Princes Cabinets, and pry into their Counsels; and where the Popes excommunication thunders, hee holds no more sinne the decrowning of Kings, then our Puritanes doe the suppression of Bishops. His order is full of all irregularitie and disobedience; ambitious above all measure; for of late daies, in *Portugall* & the *Indyes*, he rejected the name of Jesuite, and would bee called Disciple. In *Rome*, and other Countries that give him freedome, he weares a Maske upon his heart; in England he shifts it, and puts it upon his face. No place in our Climate hides him so securely as a Ladyes Chamber; the modesty of the *Pursevant* hath only forborne the bed, & so mist him. There is no Disease in Christendome, that may so properly be call'd *The Kings Evill*. To conclude, would you know him beyond Sea? In his Seminary, hee's a Foxe, but in the Inquisition, a Lyon Rampant.

AN EXCELLENT ACTOR

WHatsoever is commendable in the grave Orator, is most exquisitly perfect in him; for by a full and significant action of body, he charmes our attention: sit in a full Theater, and you will thinke you see so many lines drawne from the circumference of so many eares, whiles the *Actor* is the *Center*. He doth not strive to make nature monstrous, she is often seen in the same Scaene with him,

but neither on Stilts nor Crutches; and for his voice tis not lower then the prompter, nor lowder then the Foile and Target. By his action he fortifies morall precepts with example; for what we see him personate, we thinke truely done before us: a man of a deepe thought might apprehend, the Ghosts of our ancient *Heroes* walk't againe, and take him (at severall times) for many of them. Hee is much affected to painting, and tis a question whether that make him an excellent Plaier, or his playing an exquisite painter. Hee addes grace to the Poets labours: for what in the Poet is but ditty, in him is both ditty and musicke. He entertaines us in the best leasure of our life, that is betweene meales, the most unfit time, either for study or bodily exercise: the flight of Hawkes, and chase of wilde beastes, either of them are delights noble: but some think this sport of men the worthier, despight all *calumny*. All men have beene of his occupation: and indeed, what hee doth fainedly that doe others essentially: this day one plaies a Monarch, the next a private person. Heere one Acts a Tyrant, on the morrow an Exile: A Parasite this man to night, too morow a Precisian, and so of divers others. I observe, of all men living, a worthy Actor in one kind is the strongest motive of affection that can be: for when he dies, we cannot be perswaded any man can doe his parts like him. Therefore the imitating Characterist was extreame idle in calling them Rogues. His Muse it seemes, with all his loud invocation, could not be wak't to light him a snuffe to read the Statute: for I would let his malicious ignorance understand, that Rogues are not to be imploide as maine ornaments to his Majesties Revels; but the itch of bestriding the Presse, or getting up on this wodden Pacolet, hath defil'd more innocent paper, then ever did Laxative Physicke: yet is their invention such tyred stuffe, that like the Kentish Post-horse

they can not go beyond their ordinary stage, should you flea them. But to conclude, I valew a worthy Actor by the corruption of some few of the quality, as I would doe gold in the oare; I should not minde the drosse, but the purity of the metall.

A FRANKLIN

HIs outside is an ancient Yeoman of England, though his inside may give armes (with the best Gentlemen) and ne're see the Herald. There is no truer servant in the house then himselfe. Though he be master he saies not to his servants goe to field, but let us goe: and with his owne eye, doth both fatten his flocke, and set forward all manner of husbandry. He is taught by nature to be contented with a little; his own fold yeelds him both food and raiment: he is pleasd with any nourishment God sends, whilest curious gluttony ransackes, as it were, *Noahs Arke* for food, onely to feed the riot of one meale. He is nere known to goe to Law; understanding to bee Law-bound among men, is like to bee hide-bound among his beasts: they thrive not under it; and that such men sleepe as unquietly, as if their pillowes were stuft with Lawyers penknifes. When hee buildes, no poore tenants cottage hinders his prospect, they are indeed his Alme-houses, though there bee painted on them no such superscription. He never sits up late, but when he hunts the Badger, the vowed foe of his Lambes: nor uses hee any cruelty, but when hee hunts the Hare, nor subtilty but when hee setteth snares for the Snite, or pittefalles for the Blackbirde; nor oppression, but when in the month of July, he goes to the next river, and sheares his sheepe. He allowes of honest pastime, and thinkes not the bones of the dead any thing brused, or the worse for it, though the Countrey Lasses daunce in the Church-yard after Even-

song. Rocke Monday, and the Wake in Summer, shrovings, the wakefull ketches on Christmas Eve, the Hoky, or seed Cake, these he yearely keepes; yet holdes them no reliques of Popery. Hee is not so inquisitive after newes derived from the privie closet, when the finding an eiery of Hawkes in his owne ground, or the foaling of a Colt come of a good straine, are tydings more pleasant, more profitable. Hee is Lord paramount within himselfe, though he hold by never so meane a Tenure, and dies the more contentedly (though hee leave his heire young) in regard hee leaves him not liable to a covetous Guardian. Lastly, to end him, hee cares not when his end comes; he needes not feare his audit, for his *Quietus* is in heaven.

A PURVEIOUR OF TOBACCO

CAll him a Broker of Tobacco, he scornes the title, hee had rather be tearmed a cogging Merchant. Sir *John Falstaffe* robb'd with a bottle of Sacke; so doth hee take mens purses, with a wicked roule of Tobacco, at his Girdle. Hee takes no long time to undoe any man hee hath to deale with, he doth it in halfe a yeare, aswell as twenty; and then brags he has nipt them by the members. Hee causes his wife to sit in his Ware-house, to no other purpose, then (as a Countrey Poticary hangs up an *Aligarta* in his shop) that while his Customers are gaping at her, hee may cosen them of their waight. Hee does not love God, because God loves plaine dealing; and tis a question, whether he loves the King, because the King loves no Tobacco. Many trades hath he filcht through; but this making of Fire-workes, brings most commodity: For hee sels his Tobacco with this condition, that they that buy it, shall bee undone by it. Such fellowes that have tane so many by the nose, should hang up for

their signe *Dives* smoaking in hell, and the word under it: Every man for himselfe, and the Divell for them all.

A RIMER

IS a fellow whose face is hatcht all over with impudence, and should he be hangd or pilloried tis armed for it. He is a Juggler with words, yet practises the Art of most uncleanly conveiance. Hee doth boggle very often; and because himselfe winkes at it, thinkes tis not perceived: the maine thing that ever hee did, was the tune hee sang to. There is no thing in the earth so pittiful, no not an Ape carrier, he is not worth thinking of, and therefore I must leave him as nature left him; a Dung-hill not well laide together.

A COVETOUS MAN

THis man would love honour and adore God if there were an L. more in his name; He hath cophind up his soule in his chists before his body; He could wish he were in *Mydas* his taking for hunger on condition he had his chymicall qualitie: At the grant of a new subsidie he would gladly hang himselfe were it not for the charge of buying a Rope and beginnes to take money uppon use when he hears of a privie seale. His morning prayer is to overlooke his bagges whose every parcel begets his adoration. Then to his studies which are how to cousen this tennant, begger that Widdow or to undoe some Orphane, Then his bonds are viewed, the welknowen dayes of payment con'de by hart, and if he ever pray it is some one may breake his day that the beloved forfeiture may be obtained. His use is doubled and noe one sixpence begot or borne but presently by an untimely thrifte it is getting more. His chimney, must not be acquainted with fire for feare of mischance, but if extremitie of cold pinch him he gets him heat with looking on, and sometime remooving his aged wood-pile which he

meanes to leave to many discents till it hath outlived all the woods of that countrey, He never spends candle but at Christmas (when he has them for new-yeeres gifts) in hope that his servants will breake glasses for want of light which they doublie pay for in their wages; His actions are guilty of more crimes then any other mens thoughts and he conceaves no sinne which he dare not act save only lust, from which he abstaynes for feare he should be charged with keeping Bastards, once a yere he feasts, the reliques of which meale shall serve him the next quarter. In his talk he rails against eating of breakfasts, drinkeing betwixt meals, and sweares he is impoverished with paying of tythes. He had rather have the frame of the world fall then the price of corne; If he chance to travell he curses his fortune that his place bindes him to ryde and his faithfull cloackbag is sure to take care for his kuision. His nights are as troublesome as the dayes, everie rat awakes him out of his unquiet sleepes; If he have a Daughter to marrie he wishes he were in Hungarie or might follow the custome of that countrey that all her portion might be a wedding gowne. If he fall sicke he had rather die a thousand deaths then pay for any Phisicke, and if he might have his choice he would not goe to heaven but on condition he may put money to use there. In fine he lives a drudge, dyes a wretch that leaves a heap of pelfe (which so many carefull hands had scraped together) to hast after him to Hell and by the way it lodges in a Lawyers purse.

THE PROUD MAN

IS one in whom pride is a qualitie that condemnes every one besides his master, who when he weares new cloaths thinks himselfe wrong'd if they be not observ'd, imitated and his discretion in the choice of his fashion and stuffe, aplauded when he vouchsafes to blesse the ayre with his

presence; he goes as neare the wall as his Sattin suite will give him leave and every passenger he viewes under the eye browes, to observe whether he vayles his bonnet low enough which he returnes with an Imperious Nod; He never salutes first, but his farewell is perpetuall. In his attyre he is effeminate, everie haire knowes his owne station which if it chance to loose, it is checkt in againe with his pocket combe. He had rather have the whole common wealth out of order then the least member of his Muchatoe and chooses rather to loose his patrimonie then to have his band rufled; at a feast if he be not placed in the highest seat, he eates nothing, howsoever he drinkes to no man, talkes with no man for feare of familiaritie, He professeth to keepe his stomacke for the Pheasant or the Quaile and when they come he can eate little he hath beene so cloyed with them that yeere although they be the first he saw. In his discourse he talkes of none but privie counsellours and is as prone to belie their acquaintance as he is a Ladyes favours, if he have but twelve pence in his purse he will give it for the best roome in a play house; He goes to Sermons, onely to show his cloathes and if on other inferiour dayes he chance to meete his friend he is sorry he sees him not in his best suite.

A PRISON

IT should be Christs Hospitall, for most of your wealthy citizens are good benefactours to it and yet it can hardly be so, because so few in that are kept upon almes. Charityes house and this are built many miles a sunder. One thing notwithstanding is heere prayse-worthy, for men in this persecution cannot chuse but proove good christians in that they are a kinde of Martyres, and suffer. And yet it is so cursed a peece of land that the sonne is ashamed to be

his fathers heyre in it. It is an infected pest-house all the yeere long: the plague sores of the law and diseases heere wholely raigning. The Surgeons are Atturneyes and Pettifoggers, who kill more, then they cure. Lord have mercy uppon us may well stand over these doores, for debt is a most dangerous and catching citie pestilence. Some take this place for the walkes in moorefields, (by reason the mad men are so neere) but the crosses heere and there are not alike. No it is not halfe so sweet an ayre, for it is the dunghill of the law, upon which is throwne the ruynes of gentry, and the Nasty heapes of voluntary decayed Bankerupts: by which meanes it coms to be a perfect meddal of the Iron age, sythence nothing but Jengling of keyes, rattling of shackles, Boults and grates are here to be heard. It is the horse of Troy in whose wombe are shut up all the mad Greekes that are men of action. *Nullum vacuum* (unlesse in prisoners bellyes) is here truely to be prooved. One excellent effect is wrought by the place it selfe for the arrantest coward breathing being posted hither comes in three dayes to an admirable stomacke, does any man desire to learne musicke? every man heere sings *Lachrymae* at first sight: and is hardly out, he runnes division upon every note, And yet (to their commendations be it spoken) none of them (for all that division) doe trouble the Church. They are noe Anabaptists, if you aske under what Horizon this clymate lyes the Bermudas and it, are both under one and the same height. And whereas some suppose that this Iland (like that) is haunted with devils it is not so, for those devils (so talked of and feared) are non else but hoggish Jaylours. hither you neede not sayle, for it is a ship of it selfe: the masters side is the upper deck; They in the common Jayle ly under hatches and helpe to ballasse it: Intricate cases are the tacklings, executions the Ancors, capiasses,

the Cables, chancery Bills the huge sailes. A long tearme, the mast, law the helme, A Judge the Pylot, a councell the Purser, an Atturney the Boatswayne, his fleeting clerke the Swabber, Bonds, the waves, Outlawryes, gusts, The verdicts of Juries rough windes, extents the Rockes, That split all in peeces. Or if it be not a Shippe, yet this and a Ship differ not much in the Building; the one is a mooving misery, the other a standing. The first is seated on a Spring the second on Pyles. Either this place is an Embleme of a Bawdy house or a Bawdy house of it, for nothing is to be seene (in any Roome) but Scurvy Beds and bare walles. But (not so much to dishonour it) it is an university of poore Schoolers, in which three Artes are chiefly studyed. To pray, to curse, and to write letters.

A PRISONER

IS one that hath beene a monyed man and is still a very close fellow, whosoever is of his acquaintance, let them make much of him, for they shall finde him as fast a friend as any in England: he is a sure man and you know where to finde him. The corruption of a Banckerupt is commonly the generation of this creature, he dwelles on the back-sid of the world, or in the Suburbs of societie, and lives in a Tenement which he is sure none will goe about to take over his head. To a man that walkes abroad he is one of the antipodes, that goes on the top of the world, and this under it. At his first comming in he is a peece of new coyne, all sharking old prisoners lye sucking at his purse. An old man and he are much alike, neither of them both go farre, They are still angry, and peevish and they sleepe little. He was borne at the fall of Babell, the confusion of languages is onely in his mouth. All the vacations he speakes as good

english, as any man in England: and in tearme times he breakes out of that hopping one-leg'd pace into a racking trot of Issues, Billes, replications, rejoynders, demurs, querrels, *subpenaes etc.* able to fright a simple country fellow, and make him beleeve he conjures, whatsoever his complexion was before, it turnes (in this place) to choller or deepe melancholy so that he needs every howre to take physicke to loose his body for that (like his estate) is very foule and corrupt and extremely hard bound. The taking of an execution of his stomacke gives him five or six stooles and leaves his body very solible. The withdrawing of an action is a vomite. He is no sound man; And yet an utter Barrester (nay a serjant of the case) will feede heartely uppon him, he is very good picking meate for a lawyer: The Barber Surgeons may (if they will) beg him for an Anatomy after he hath suffered execution; an excellent lecturie may be made upon his body: he is a kinde of dead carcas, creditors, lawyers and Jailours, devoure it, creditors picke out his eyes with his owne teares, Lawyers flea him of his owne skinne and lap him in partchment, and Jaylours are the *Promethean* vultures that gnaw his very heart. He is a bondslave to the law and (albeit he were a shop-keeper in London) yet he cannot write himselfe a free man. His religion is of five or six collours, this day he prays that God may turne the hearts of his creditours, And to morrow he curseth the houre that ever he saw them. His apparrell is daubd commonly with statute lace, the suite it selfe of durance and the hose full of long Paynes: He hath many other lasting suites which he himselfe is never able to weare out for they weare out him. The zodiaque of his life is like that of the Sunne (mary not halfe so glorious); It beginnes in Aries and endes in Pisces. Both heade and feete are all the yeare long in troublesome and laborious motions and

westminster hall is his spheare. He lives betwene the two Tropiques (Cancer & Capricorne) and by that meanes is in Double danger (of crabbed creditours) for his purse, and hornes for his heade if his wives heeles be light. If he be a gentleman he alters his armes so soone as he comes in. Few (here) carrie feilds or argent, but whatsoever they bare before here they give only Sables. Whiles he lyes by it, hee's traveling ore the Alpes and the hearts of his creditours are the snowes that ly unmelted in the middle of sommer. He is an Almanacke out of date: none of his dayes speakes of faire weather. Of all the files of men he marcheth in the last and comes limping, for he is shot and is no man of this world, unlesse he be fetcht of nobly. He hath lost his way & being benighted strayed into a wood full of wolves & nothing so hard as to get away without being devoured. He that walkes from sixe to sixe in Pawles goes still but a coytes cast before this man.

A CREDITOUR

IS a man that torments men for their good conditions. He is one of Deucalions sonnes begotten of a stone, The marble images in the Temple Church that ly cros-legd doe much resemble him saving that his is a little more crosse, he weares a forefeited band under that part of his girdle where his thumbe sticks with as much pride as a welchman does a lecke on Saint *Davids* day: and quarrels more and longer about it. he is a catchpoles mornings draught for the newes that such a gallants come yesternight to towne, drawes both muscadell out of him & monie to. He sayes the Lords prayer backwards or (to speake better of him) he hath a pater-noster by himselfe. And that particle forgive us our debts as we forgive others &c.: he

either quite leaves out, or else leapes over that. It is a dangerous Rub in the alley of his conscience. He is the bloud hound of the law and hunts counter very swiftly and with great judgement. He hath a quick-sent to smell out his gayne and a good deep mouth to pursue it yet never opens but when he bytes and bytes not but he killes or at least drawes blood and then he pincheth most doggedly. He is a lawyers moyle and the onely Beast upon which he ambles so often to Westminster and a lawyer is his God Almighty in him onely he trusts, to him he flyes in all his troubles, from him he seekes succour, to him he prays that he may by his meanes overcome his enemies. him does he worship both in the Temple and abroad, and hopes by him and good Angels to prosper in all his actions. A Scrivener is his farrier and helpes to recover all his diseased and maymed obligations. Every Tearme he sets up a Tenters in Westminster Hall upon which he rackes and stretches gentlemen like english broad cloth beyond the staple of the wooll till the threeds cracke, and that causeth them with the lest wet to shrinke and presently to weare bare; Marrie he handles a citizen (at least if him selfe be one) like a peece of Spanish cloth, gives him onely a touch and straynes him not too hard, knowing how apt he is to breake himselfe, and then he can cut nothing out of him but shreds, to the one he comes like Tamberlaine with his blacke and bloudy flags, But to the other his white one hangs out. And (upon the parle) rather then faile he takes ten groates i'th'pound for his ransome and so lets him march away with bagge and baggage. From the beginning of Hillary to the end of Michaelmas his purse is full of quick silver and that sets him running from Sunne-rise to Sunne-set up fleet streete and so to the chancery, from thence to West-minster, then backe to one court after that to another, then to Atturney

then to a counsellour, and in every of these places he melts some of his fat (his monie). In the vacation he goes to grasse and gets up his flesh againe which he bates as you have hard. If he were to be hangd unlesse he could be saved by his booke he cannot for his heart call for a Psalme of mercy. He is a knave trapbaited with parchment and wax, the fearefull myce he catches are debtors with whom scratching Atturneys like cats play a good while and then mouze them, The belly is an unsatiable creditour but man worse.

A SARJEANT

WAs once taken (when he bare office in his parrish) for an honest man. The spawne of a decayed shop keeper begets this fry, out of that dunghill is the Serpents egge hatched. It is a devill made sometimes out of on of the twelve companies and does but studie the parte and rehearse on earth to be perfect when he comes to act it in hell, that is his stage. The hangman and he are twinnes; onely the Hangman is the elder brother and he dying without issue (as commonly he does for non but a rope makers widdow will marry him) this then inherites, his habite is a long Gowne made at first to cover his knaverie but that growing to monstrous he now goes in buffe, his conscience and that being both cut out of one hyde and are of one toughnesse. The counter gate is his kennall, the whole citie his Parris Garden, the misery of poore men (but especially of bad livers) are the offales on which he feeds. The devill calles him his white sonne, he is so like him that he is the worse for it. And he takes after his father, for the one torments bodyes as fast as the other tortures soules. Money is the crust he leapes at, cry, a ducke, a ducke, and he plunges not in so eagerly as at this. The dogs chaps water to fetch no-

thing else, he hath his name for the same qualitie for Serjeant is *Quasi see Argent*, looke you Rogues here is money. He goes muffled like a theefe and carryes still the markes of one, for he steales upon a man cowardly, plucks him by the throate makes him stand, and fleeces him. In this they differ, the theefe is more valiant & more honest, his walks in terme time are up fleete-streete, at the end of tearme up holeburne and so to tyburne; the gallowes are his purlues in which the hangman and hee are the quarter rangers, the one turnes of and the other cuts downe, all the vacation he lyes Imbogude behinde the lettice of some blinde drunken baudy alehouse, & if he spy his prey, out he leapes like a freebooter and ryfles or like a bandog worryes. No officier to the citie keepes his oath so upright he never is forsworne for he sweares to be true varlet to the citie and he continues so to his dying day. Mace which is so comfortable to the stomack in all kind of meates turnes in his hand to mortall poyson, this Raven picks not out mens eyes as others doe, all his spite is at their shoulders and you were better to have the night mare ride you then this Incubus. When any of the furyes in Hell dy, this *Cacodaemon* hath the reversion of his place. He will venture as desperatly upon the Pox as any roaring Boy of them all. For when he arrests a whore, himself puts her in common bail at his owne peril, and she paies him soundly for his labour; upon on of the sheriefes custards he is not so greedy nor so sharpe set as at such a stew pot. The citie is (by the custome) to feede him with good meat, as they send dead horses to their hounds, onely to keepe them both in good heart, for not onely those cures at the doghouse but these within the walls are to serve in their places, in their severall hunting. He is a citizens birdlyme and where he houlds he hanges.

HIS YEOMAN

IS the Hanger that a sargeant weares by his side; it is a false dye of the same bale but not the same cut, for it runnes some-what higher and does more mischiefe. It is a tumbler to dryve in the conyes. He is yet but a bungler & knows not how to cut up a man without tearing but by a patterne, one tearme fleshes him or a fleet-street breakefast. The devill is but his father in law and yet for the love he beares him he will leave him as much as if he were his owne childe. And for that cause (in steade of prayers) he does every morning at the countergate aske him blessing and thryves the better in his actions all the day after. This is the hooke that hangs under water to chok the fish and his sarjeant is the quil above water which pops downe so soone as ever the bate is swallowed. It is indeed an otter and the more terrible destroyer of the two. This counter rat hath a tayle as long as his fellows but his teeth are more sharpe and he more hungry because he does but snap and hath not his full halfe share of the booty. The eye of this wolfe is as quicke in his heade as a cutpurses in a throng, and as nimble is he at his businesse as a hangman at an execution. His office is as the dogs to worrie the sheep first, or drive them to the shambles. The butcher that cuts his throat steps out afterwards and that's his Sarjeant. His living lyes within the citie but his conscience lies buried in one of the holes of a counter. This Eele is bread too out of the mud of a Bankerupt and dyes commonly with his guts ript up, or els a sudden stab sends him of his last errant. He will very greedily take a cut with a sword, and suck more Silver out of the wound then his Surgean shall. His beginning is detestable, his courses desperate, and his end damnable.

A JAYLOUR

IS a creature mistaken in the making, for he should be a Tyger. But the shape being thought too terrible, it is covered and he weares the vizor of a man: yet retaynes the qualities of his former fiercenes, currishnes, and ravening. Of that red earth of which man was fashioned, This peece was the basest; of the rubbish which was left, and throwne by came a Jaylour, Or if God had something else to doe then to regard such trash, his discent, is then more ancyent, but more Ignoble, for then he comes of the race of those Angels, that fell with Lucifer from heaven, whither he never (or very hardly) returnes, Of all his Bunches of keyes not one hath wards to open that doore. For a Jaylours soule stands not upon those two Pillors that support heaven, (Justice and mercy) it rather sits upon those two foote-stooles of hell, wrong and cruelty. He is a Judges slave, a prisoner's his. In this they differ he is a voluntary one, the other compeld. He is the hangman of the law with a lame hand, and if the law gave him all his limbes perfect he would strike those on whom he is glad to fawne. In fighting against a debtor he is a creditours second, But observes not the lawes of the Duello, for his play is fowle, and on all base advantages. His conscience and his shakles hangs up together and are made very neere of the same mettle saving that the one is harder then the other and hath one propertie above Iron for that never melts. He distills mony out of the poores tears, & grows fat by their curses, No man comming to the practicall part of hell: can discharge it better, because here he does nothing but studie the theorique of it. His house is the picture of hell, and the originall of the letters Pattents of his office stand exemplifyed there. A chamber

of lowsie beds is better worth to him then the best acre of corne-land in England. Two things are hard to him (nay almost impossible) viz: To save all his prisoners that none ever escape and to be saved himselfe. His eares are stopt, to the cryes of others, and Gods to his; and good reason, for lay the life of a man in one scoale, and his fees on the other, he will loose the first to find the second. He must looke for no mercy (if he desires justice to be done him) for he shewes none, And I thinke he cares the lesse, because he knowes heaven hath no neede of Jaylours. The doores there want no porters, for they stand ever open. If it were possible for all creatures in the world, to sleep every night. He only and a Tyrant cannot. That blessing is taken from them, and this curse comes in the steade, to be ever in feare, and ever hated. What estate can be worse.

WHAT A CHARACTER IS

IF I must speake the Schoole-masters language I will confesse that Character comes of this infinitive moode χαράξω which signifieth to ingrave, or make a deepe Impression. And for that cause, a letter (as A.B.) is called a Character.

Those Elements which we learne first, leaving a strong scale in our memories.

Character is also taken for an Egiptian Hierogliphicke, for an impresse, or shorte Embleme; in little comprehending much.

To square out a Character by our English levell, it is a picture (reall or personall) quaintlie drawne in various collours, all of them heightned by one shadowing.

It is a quicke and softe touch of many strings, all shutting up in one musicall close: It is wits descant on any plaine song.

THE TRUE CHARACTER OF A DUNCE

HE hath a soule drownd in a lumpe of flesh, or is a peece of earth that *Prometheus* put not halfe his proportion of fire into. A thing that hath neither edge of desire, nor feeling of affection in it; the most dangerous creature for confirming an Athiest, who would sweare his soule were nothing but the bare temperature of his body. He sleepes as he goes, and his thoughts seldome reach an inch further then his eies. The most part of the faculties of his soule lie fallow, or are like the restive Jades, that no spur can drive forwards towards the pursuit of any worthy designes. One of the most unprofitable of Gods creatures being as he is, a thing put cleane besides his right use, made fit for the cart and the flayle; and by mischance intangled amongst bookes and papers. A man cannot tell possible what he is now good for, save to move up and downe and fill roome, or to serve as *animatum instrumentum*, for others to worke withall in base imploiments, or to be foile for better wits, or to serve (as they say Monsters doe) to set out the varietie of nature, and ornament of the universe. He is meere nothing of himselfe, neither eates, nor drinkes, nor goes, nor spits, but by Imitation, for all which he hath set-formes and fashiones, which he never varies, but stickes to with the like plodding constancie, that a mill-horse followes his trace. Both the Muses and the Graces are his hard Mistresses, though he daily invocate them, though he sacrifice *Hecatombs*, they still looke asquint. You shall note him oft (besides his dull eye, and lowting head, and a certaine clammy benummed pace) by a faire displaied beard, a night cap, and a gowne, whose very wrincles proclaime him the true *Genius* of formalitie. But of all others his discourse, and compositions best speake him, both of them are

much of one stuffe and fashion. Hee speakes just what his bookes or last company said unto him, without varying one whit, and very seldome understands himselfe. You may know by his discourse where he was last, for what he heard or read yesterday, he now dischargeth his memory or Notebooke of, not his understanding, for it never came there. What hee hath he flings abroad at all adventures, without accomodating it to time, place, persons, or occasions. He commonly loseth himselfe in his tale, and flutters up and downe windlesse without recovery, and whatsoever next presents it selfe, his heavy conceit seizeth upon, and goeth along with, how ever *Heterogeneall* to his matter in hand. His Jests are either old flead *Proverbs*, or leane-sterved-hackney *Apothegmes*, or poore verball quips, outworne by Servingmen, Tapsters, and Milkemaides, even laid aside by Balladers. Hee assents to all men that bring any shadow of reason, and you may make him when hee speakes most Dogmatically even with one breath, to averre poore contradictions. His compositions differ onely *terminorum positione* from dreames; nothing but rude heaps of immateriall, incoherent, drossie, rubbish stuffe, promiscuously thrust up together. Enough to infuse dulnesse and barrennesse of conceit into him that is so prodigall of his eares as to give the hearing. Enough to make a mans memory ake with suffering such durty stuffe cast into it. As unwelcome to any true conceit, as sluttish morsels, or wallowish potions to a nice stomacke, which whiles hee empties himselfe of, it stickes in his teeth, nor can hee bee delivered without sweat, and sighes, and hems, and coughs, enough to shake his Grandams teeth out of her head. He spits, and scratches, and spawles, and turnes like sicke men from one elbow to another, and deserves as much pitty

during his torture, as men in fits of *Tertian Fevers*, or selfe-lashing Penitentiaries. In a word, rippe him quite asunder, and examine every shred of him, you shall finde him to bee just nothing, but the subject of nothing: the object of contempt; yet such as hee is you must take him, for there is no hope he should ever become better.

A WIFE.

Now

THE WIDDOW

OF

SIR Tho: Overbvrye.

Being

A moſt exquiſite and ſingular Poem

of the choiſe of a Wife.

WHEREVNTO ARE ADDED

many witty Characters, and conceited

Newes, written by himſelfe and other

learned Gentlemen his

friends:

Dignum laude virum muſa vetat mori,
Cœlo muſa beat. Hor: car: lib. 3.

The fourth Impreſsion, enlarged with more Characters,
than any of the former Editions.

LONDON

Printed by *G. Eld*, for *Lawrence Liſle*, and are



HIS

WIFE.

WITH

ADDITION OF

many new ELEGIES vpon his *vntimely and much lamented death.*

AS ALSO

New Newes, and diuers more Characters, (neuer before annexed) written by himſelfe and other learned Gentlemen.

The ninth impreſſion augmented.

LONDON,

Printed by *Edward Griffin* for *Laurence L'iſle*, and are to be ſold at his ſhop at the Tigers head in Paules Churchyard. 1616.

A WIFE

THe poem, *A Wife*, which first appeared in 1614, is the acknowledged work of Sir Thomas Overbury, who died September 15th, 1613. To the later Impressions of this poem were added the Characters. Though the name of Overbury is still retained upon the title-page, it is probable that he contributed only a few of those Characters which were added to the Second Impression of *A Wife*.

Overbury himself (baptized June 18th, 1581) was the friend of Robert Carr, Viscount Rochester and later Earl of Somerset, the favourite of James I. He was admired as a man of culture and of wit by many of his contemporaries—amongst them, Ben Jonson.

The death of Overbury in the Tower is a mystery which has been never satisfactorily solved. He was apparently opposed to the marriage of his friend Carr to Frances Howard, wife of the Earl of Essex, whom she was about to divorce; and his injudicious interference in this matter appears to have led to his imprisonment and death. Some two years later Somerset, who had lost the favour of the King, and Frances Howard, who had become his wife, were accused of murdering Overbury by poison. Though condemned to death after one of the most famous trials in history, they were later pardoned by the King.

It has been conjectured that *A Wife* was deliberately written by Overbury to dissuade Carr from marrying Frances Howard, who possessed the reputation of a profligate. It may, on the other hand, have been composed in praise of the Countess of Rutland, with whom the poet was supposed to have been in love.

The following version of the poem is taken from the first impression of 1614.

A WIFE

EAch Woman is a briefe of Woman-kinde,
And doth in little even as much containe,
As in one Day, & Night, all like we finde,
Of either, more, is but the same againe,
God framd Her so, that to Her husband she,
As *Eve*, should all the world of Women be.

So fram'd he both, that neither power he gave,
Use of themselves, but by exchaunge, to make,
Whence in their Face the Fayre no pleasure have,
But by reflexe of what thence other take:
Our Lips in their owne Kisse no pleasure find,
Towards their proper Face, our Eyes are blind.

So God in *Eve* did perfect Man, begun,
Till then in vaine much of himselfe he had,
In *Adam* God created onely one,
Eve, and the world to come, in *Eve* he made;
We are two halfes, whiles each from other straies,
Both barren are, joyn'd both their like can raise.

At first both Sexes were in Man combin'de,
Man, a Shee-man did in his body breed,
Adam was *Eves*, *Eve* mother of Mankinde,
Eve from Lyve-flesh, Man did from Dust proceed,
One thus made two, Maryage doth reunite,
And makes them both but one Hermaphrodite.

Man did but the well-being of his life
From woman take, her Being she from Man,
And therefore *Eve* created was a Wife,
And at the end of all her Sexe began:
Maryage their object is, their Being then,
And now Perfection, they receive from Men.

Maryage, to all whose joyes two parties bee,
And doubled are by being parted so,
Wherein the very acte is chastitee,
Whereby two Soules into one Body goe,
Which makes two one, whiles heere they living bee,
And after death in their Posteritee.

God to each Man a private woman gave,
That in that Center his desires might stint,
That he a comfort like himselfe might have,
And that on her his like he might imprint,
Double is Womans use, part of their end
Doth on this Age, part on the next depend.

We fill but part of Time, and cannot die,
Till we the world a fresh supply have lent,
Children are Bodies sole Eternitie;
Nature is Gods, Arte is Mans instrument,
Now all Mans Arte but only dead things makes,
But heerein Man in things of life partakes.

For wandring Lust I knowe tis infinite,
It still begins, and addes not more to more,
The guilte is everlasting, the delight,
This instant doth not feele of that before,
The taste of it is only in the Sense,
The operation in the Conscience.

Woman is not Lusts boundes, but Woman kinde,
One is Loves number, who from that doth fall,
Hath lost his hold, and no new rest shall finde,
Vice hath no meane but not to be at all;
A wife is that Enough, Lust cannot finde,
For Lust is still with want, or too-much pinde.

Bate Lust the Sinne, my share is even with his,
For Not to Lust, and to Enjoy is one,
And more or lesse past, equall Nothing is,
I still have one, Lust one at once alone:
And though the woman often chaunged bee,
Yet Hee's the same without varietee.

Maryage our Lust as twere with fuell fire
Doth with a medicine of the same allaye,
And not forbid, but rectifie desire;
My selfe I cannot chuse, my wife I may:
And in the choyce of Her it much doth lye,
To mend my selfe in my Posteritie.

O rather let me Love, then be in Love,
So let me chuse as Wife and Friend to finde,
Let me forget her Sexe when I approve,
Beastes likenesse lyes in shape, but ours in minde:
Our soules no Sexes have, their Love is cleane,
No Sexe, both in the better part are Men.

But Phisicke for our lust their bodies bee,
But matter fit to shew our Love upon,
But only Shells for our posteritee,
Their soules were given least man should be alone
For but the Soules interpreters words bee,
Without which Bodies are no Companee.

That goodly frame we see of Flesh and bloode
Their Fashion is, not weight, it is I say
But their Laye-part, but well digested foode,
Tis but twixt Dust, and Dust, Life's middle way:
The worth of it is nothing that is seene,
But only that it holdes a Soule within.

And all the carnall Beautie of my wife,
Is but skinne-deepe, but to two Senses knowne;
Short even of Pictures, shorter liv'd then Life,
And yet the Love survives that's built thereon:
For our Imagination is too highe,
For Bodies when they meete to satisfie.

All Shapes all Colours are alike in Night,
Nor doth our Touch distinguish foule, or faire,
But Man's imagination, and his sight,
And those but the first weeke by Custome are
Both made alike, which diffred at first viewe,
Nor can that diffrence, Absence much renewe.

Nor can that Beautie lying in the Face,
But meerely by imagination bee
Enjoy'de by us in an inferior place,
Nor can that Beautie by enjoying wee
Make ours become, so our desire growes tame,
We chaunged are, but it remaines the same.

Birth, lesse then beautie, shall my reason blinde,
Her birth goes to my Children, not to mee,
Rather had I that active gentry finde
Vertue, then passive from her Auncestree,
Rather in her alive one vertue see,
Then all the rest dead in her Pedigree.

In the Degrees, high rather bee shee plaste
Of Nature then of Arte, and Pollicee,
Gentry is but a relique of Time-paste,
And Love doth only but the present see;
Things were first made, then words, She were the sai
With, or without, that tytle or that name.

As for (the oddes of Sexes) Portione,
Nor will I shunne it, nor my ayme it make,
Birth, Beauty, Wealth, are nothing worth alone,
All these I would for good Additions take,
Not for Good Partes; those two are ill combinde,
Whom any third thing from themselves hath joynde

Rather then these, the object of my Love
Let it be Good, when these with vertue goe,
They (in themselves indifferent,) vertues prove,
For Good (like Fire) turnes all things to be so,
Gods Image in Her Soule, ô let me place
My Love upon, not *Adams* in Her Face.

Good, is a fairer attribute then White,
Tis the Mind's beautie keepes the other sweet,
That's not still one, nor mortall with the light,
Nor glasse, nor painting can it counterfet,
Nor doth it raise desires which ever tend,
At once to their Perfection, and their End.

By Good, I would have Holie understood,
So God Shee cannot love, but also mee,
The lawe requires our words, and deedes be good,
Religion even the Thoughts doth sanctefee:
And shee is more a Mayde which ravish't is,
Then Shee which only doth but wish amisse.

Lust only by Religion is withstood,
Lusts object is alive, his strength within,
Moralitie resists but in cold blood,
Respect of Credit feareth shame not sinne,
But no place darke enough for such offence
She findes, that's watch't by her owne Conscience.

Then may I trust Her Body with her Minde,
And thereupon secure neede never knowe
The pangs of Jealousie; and Love doth finde
More paine to doubt her false, then knowe her so;
For Patience is of evills that are knowne,
The certaine Remedie; but Doubt hath none.

And be that Thought once stirr'd 'twill never die,
Nor will the griefe more milde by Custome prove;
Nor yet amendment can it satisfie,
The anguish more or lesse is as our Love:
This miserie doth Jealousie ensue,
That we may prove Her false, but cannot True.

Suspition may the will of Lust restraine,
But Good prevents from having such a will,
A Wife that's Good, doth Chaste & more containe,
For Chaste is but the Abstinence from ill:
And in a Wife that's Badd, although the best
Of quallities; yet in a Good the least.

To barre the meanes is Care, not Jealousee,
Some lawfull things to be avoyded are
When, they occasion of unlawfull bee,
Lust ere it hurts is best descride afarre,
Lust is a double sinne; he that is sure
Of either part, may be of both secure.

Give me next Good, an understanding Wife,
By Nature wise, not learned by much Arte,
Some knowledge on Her side will all my life
More scope of Conversation imparte,
Besides, Her inborne vertue fortefie,
They are most firmely good, that best know why.

A passive understanding to conceave,
And Judgement to discerne, I wish to finde,
Beyond that, all as hazardous I leave,
Learning and pregnant wit in Woman-kinde,
What it findes malleable maketh fraile,
And doth not adde more ballaste, but more saile.

Bookes are a part of Mans prerogative,
In formall Inck they Thoughts and Voyces hold,
That wee to them our solitude may give,
And make Time-present travaile that of old,
Our Life Fame peeceth longer at the end,
And Bookes it farther backward doe extend.

Domestick Charge doth best that Sexe befit,
Contiguous buisnes, so to fixe the Minde,
That Leasure space for Fancies not admit,
Their Leasure tis corrupteth Woman-kinde,
Else being plac'd from many vices free,
They had to heav'n a shorter cut then wee.

As good, and knowing, let her be Discreete,
That to the others weight, doth Fashion bring,
Discretion doth consider what is Fit,
Goodnesse but what is lawfull but the Thing
Not Circumstances; Learning is and wit,
In Men but curious follie without it.

To keepe their Name when 'tis in others hands
Discretion askes, their Credit is by farre
More fraile then They, on likelihoods it stands,
And hard to be disprov'd Lust's slaunders are,
  Their Carriage, not their Chastetie alone,
  Must keepe their Name chaste from suspitione.

Womens Behaviour is a surer barre
Then is their Noe: that fairely doth denie
Without denying, thereby kept they are
Safe even from Hope; in part too blame is shee,
  Which hath without consent bin only tride;
  He comes too neare, that comes to be denide.

Now since a Woman wee to Marry are,
A Soule, and Body, not a Soule alone,
When one is Good, then be the other Fayre,
Beautie is Health, and Beautie both in one,
  Be Shee so faire as sin can yeeld no gaine,
  So faire as Shee most Women else containe.

At least so Faire let mee imagine Her,
That thought to mee is Truth, Opinion
Cannot in matter of opinion erre;
With no Eyes shall I see her but mine owne,
  And as my Fancie Her conceives to bee,
  Even such my Sences both, doe Feele and See.

The Face we may the seate of Beautie call,
In it the relish of the rest doth lye,
Nay ev'n a figure of the Minde withall:
And of the Face the Life moves in the Eye,
  No things else being two so like wee see,
  So like, that they two but in Number bee.

Beautie in decent shape and Colours lies,
Colours the matter are, and shape the Soule,
The Soule which from no single part doth rise,
But from the just proportion of the whole,
And is a meere spirituall harmonye,
Of ev'ry parte united in the Eye.

Love is a kinde of Superstition,
Which feares the Idoll which it-selfe hath fram'd,
Lust a Desire, which rather from his owne
Temper, then from the object is enflam'd;
Beauty is Loves object, Woman Lust's, to gaine
Love Love desires, Lust only to obtaine.

No circumstance doth Beautie beautifie,
Like gracefull Fashion, native Comelinesse,
Nay ev'n gets pardon for Deformitie;
Arte cannot it beget, but may encrease,
When Nature had fixt Beautie perfect made,
Something shee left for Motion to adde.

But let that Fashion more to Modestee
Tend, then Assurance; Modestie doth set
The Face in his just place, from Passions free,
Tis both the Mindes, and Bodies Beautie met;
But Modestie no vertue can wee see,
That is the Faces only Chastitee.

Where goodnes failes, twixt ill and ill that stands,
Whence tis that women, though they weaker bee,
And their desires more strong, yet on their hands
The Chastitie of men doth often lie:
Lust would more common be then any one,
Could it like other sinnes be done alone.

All these good parts a Perfect woman make,
Adde Love to mee, they make a Perfect Wife,
Without Her Love, Her Beauty should I take
As that of Pictures, dead, that gives it life:
Till then Her Beauty like the Sunne doth shine
Alike to all, that makes it only mine.

And of that Love, let Reason Father bee,
And Passion Mother; let it from the one
His Being take, the other his Degree;
Selfe-love (which second Loves are built upon,)
Will make me (if not Her) her Love respect;
No Man but favours his owne worths effect.

As Good, and wise, so bee Shee Fit for mee,
That is, To will, and Not to will the same,
My Wife is my Adopted-Selfe, and Shee
As Mee, so what I love, to Love must frame,
For when by Mariage both in one concurre,
Woman converts to Man, not Man to Her.

FINIS

ANNOTATION OF THE TEXT

Page 3. A GOOD WOMAN.—The Characters of Theophrastus and Hall contain no portraits of women. Brief sketches of the sex, approximating to the Character, had, however, appeared before Jonson's *Every Man Out Of His Humour*, and in *Cynthias Revells*. The descriptions of *A Lewde Woman*, *A Wanton Wife*, and *A Virgin* in the pamphlet *The Man In The Moone Telling Strange Fortunes*, and the portrait of Mistris Minx in Nashe's *Pierce Penilesse* anticipate also this extension in the scope of the Character.

The three initial Characters are probably by Overbury himself. In them are to be found many passages which echo lines in his acknowledged poem, *A Wife*.

A . . . Man.—Cf. *A Wife*, lines 37–39.

Hir . . . difference.—Cf. *A Wife*, 139–40.

Dishonestie . . . labour.—Cf. *A Wife*, 211–12.

She . . . occasion.—Her conduct is not regulated by a Book of Manners for such and such an occasion, but her tact makes it suitable to the occasion.

She . . . it.—Cf. *A Wife*, 175–76.

Shee . . . *Decencie*.—She is well dressed but never overdressed.—Cf. *A Wife*, 247–48 and 253–54.

Shee . . . ill.—Cf. *A Wife*, 165–66.

After . . . *Hee*.—Cf. *A Wife*, 23–24, 281–82.

Page 4. A VERY VERY WOMAN.—This portrait is the antithesis of the former. Probably written by Overbury, it may be an attack upon Frances Howard, wife of the Earl of Essex, mistress, and later wife, of Carr, Earl of Rochester, the friend and patron of Overbury. The latter was bitterly and indiscreetly opposed to Carr's relations with Frances. She, together with her second husband and various accomplices, was later tried and condemned to death for causing his death.

very—common, full of the faults of her sex.

dow-bakt—imperfect. Cf. Cartwright's *The Lady Errant*, IV, i (*Comedies*, 1651):

> Men, compar'd in this,
> Are only Dough bak'd Women; not as once
> Maliciously one call'd us Dough-bak'd men;

A reminiscence of this Character.

but . . . short—two arrow-flights short, or a long way short of the mark.

Her . . . faults.—Cf. *A Wife*, ll. 145–48.

her neat *Youth*.—Cf. *A Good Woman*, p. 3, l. 14.

shee . . . platforme—assumes a set, sullen expression.

Her . . . hunger.—She is so affected in her table manners that she only drinks to pledge her guests welcome. Cf. *Her next part*, p. 5, l. 19.

stretcheth—makes her long for.

Mariageable and *Fourteene*.—Frances Howard was in her fourteenth year when she married Essex. The phrase is also probably an echo from Porter's *Two Angry Women of Abington*, II, i, where Moll protests that though fourteen she is still without a husband.

blots . . . red—uses rouge.

the knight of the *Sunne*—the hero of *The Mirrour of Princely deedes and Knighthood*, etc., a long-winded Spanish romance, first partly translated by Margaret Tyler in 1578. Such tales, full of rambling impossible adventure, were popular at the time.

toyes—ornaments.

Shee . . . certaine—commits adultery.—Possibly a covert allusion to the intrigue of Frances Howard and Carr. Essex immediately after his marriage had been sent abroad. Frances later supported her plea for divorce from him on the grounds that the marriage was unconsummated, and that she was still a virgin.

treble . . . it.—Though she speaks in a small, shrill voice, yet even that is too big for her wit (sense).

Thus . . . selfe—an obscure passage probably hinting at infidelity with the serving-man.

Salomons—probably a reference to the harlot in the *Book of Proverbs*, v, 1–9.

Page 5. HER NEXT PART.—This character continues the portrait of *A very very Woman*.

carving.—The word appears to have been transferred from the action of cutting meat at table to a sign made with the little finger, inviting the guest to enjoy further hospitality. A later significance of the word is 'encouraging suitors' under the pretence of offering hospitality, as is the intention of *A very very Woman*.

thirst.—Ostensibly the lady drinks to pledge her guests of the meaner sort (at the latter end of the table). Her graciousness is, however, only an excuse to quench her thirst.

Her . . . clothes.—Cf. *A good Woman*, p. 3, l. 24.

She . . . it.—She nurses a lap-dog, and smells sweeter for this, because of the scent she uses to overpower the odour of the dog.

fustian—a coarse, cotton cloth. The meaning is probably that she wrings enough out of her husband's relatively meagre income to provide her with fine clothes.

Page 6. A DISSEMBLER.—This Character approximates more to the sketches of Theophrastus and Hall in that it attempts to portray a type dominated by one particular vice. It may be very generally compared with the *Ironical Man* of Theophrastus, and the *Hypocrite* of Hall. Composed of a sequence of conceited generalities, it lacks the clear portrayal which Theophrastus attained by his exact enumeration of the actions of his Characters.

prima materia . . . forme.—The language employed is that of philosophy. *Prima materia* is the 'elementary matter,' *forme*, 'that which joined to matter distinguishes the natural body.' (Bailey.)

Page 7. A COURTIER.—The Character here delineated represents a certain social class, typified by a number of mannerisms and vices instead of one specific vice as in Theophrastus Of such a nature are the majority of Characters in this Collection; cf. Introduction, p. VII. The Courtier already existed as a severely satirized type in contemporary literature, e.g. Fastidius Briske in *Every Man Out Of His Humour*, and Hedon in *Cynthias Revells*.

His wit . . . *Sunne*.—The Marigold was supposed to open when the Sun shone. Cf. Howell, *List of Proverbs*, 1659, 'A loyall Subject like the Marigold should open and shutt with the Sunn; viz. His Soveraign Prince.'

Hee . . . words.—Cf. the stilted language and the protestations of Hedon (in *Cynthias Revells*), who devises 'one or two of the prettiest othes . . . to protest withall in the presence' and 'will censure or discourse of anything, but as absurdly as you would wish.' Stephen, too, in *Every Man In His Humour* learns such tricks as 'varying the accent, swearing with an *emphasis*.' Sogliardo, having become a gentleman, is advised to 'Speake nothing humbly.'

Hee . . . nothing.—Cf. Carlo's words to Sogliardo, *Every Man Out Of His Humour*, III, iv. 'Love no man. Trust no man. Speake ill of no man to his face: nor well of any man behind his backe.'

the charging—the promptings of a superior.

Paules—old St Paul's church, where gallants exchanged their news, displayed their fashions; where lawyers met their clients, usurers and

pickpockets sought their victims, and debtors skulked from the pursuit of the law.

pick-tooth—introduced by travellers from Italy towards the end of the sixteenth century. Cf. *An affected Traveller.* It was considered an essential item of a gallant's equipment.

Page 7. A GOLDEN ASSE.—The term was applied to the rich young 'gulls' of the period. Greene in the *Blacke Bookes Messenger*, 1592, had already dealt with the manner of their 'fleecing,' and they were the stock characters of the contemporary drama.

whose . . . Devill—the implication is that the father was as stupid as the son, for he sold his soul to the Devil, who advanced money readily to fools (Cf. Pierce Penilesse, Nashe, *Works*, Vol. 1, p. 161, ed. McKerrow).

hee . . . mother.—Cf. *Her next part*, p. 5, l. 24, probably a link between the two Characters, denoting a common authorship.

countenance—patronage.

Page 8. A FLATTERER.—Already dealt with by both Theophrastus and Hall. The 'Overburian' flatterer is not merely a sycophant but a 'pander' and a 'broker,' who earned a doubtful living by his wits, in preying upon the 'golden asses.' The Character is thus the complement of the former, and, like it, probably the work of Overbury himself.

wood-man—huntsman.

small—weak.

the present—his listeners.

countenance—used in the double sense of 'face' and 'patron.'

court of wards—established by Henry VIII. The granting of the guardianship of a ward often brought immense fortunes to unscrupulous guardians.

impression.—The *Flatterer* is said to bear the imprint of his patron (some country gallant in London for the law term) in his actions. Books seem to have appeared at the end of term in order that visiting provincials might buy them to take home; thus the *Flatterer* may be also likened to an impression because his patron carries home the mannerisms taught him by his hanger-on.

termer—applied to persons who came into London for business or pleasure whilst the Law Courts were in session.

Page 9. AN IGNORANT GLORY-HUNTER.—Several of the vices of the *glory-hunter* bear a general similarity to those of the *Boastful Man*, and *The Man Of Petty Ambition* in Theophrastus, and to the *Vaine-*

glorious of Hall. Some too are to be found in the figures of Jonson's comedies.

He . . . companions.—Cf. Hall, *The Vaine-glorious*, and Asotus in *Cynthias Revells*, III, i, 66.

whiffler—an attendant employed to clear the way for a procession.

beares. . . actions.—Cf. *The Boastful Man*, Theophrastus; *The Vaine-glorious*, Hall.

He . . . rare.—Cf. *The Man Of Petty Ambition*, Theophrastus.

He . . . them.—A form of imposture practised by Bobadil, *Every Man In His Humour*, and Shift, *Every Man Out Of His Humour*.

the Readers—interpreters.

Page 9. A TYMIST.—A portrait similar to that of a *Flatterer*; he adapts himself, however, not only to individuals but also to the popular tendencies of the time. In some respects he resembles the *Flatterer* of Theophrastus.

Is . . . *tense*—i.e. a conceited definition of 'a creature who will conform to anything.'

and . . . big—and then is the slave of him, who . . .

He . . . chamber—in order to be well acquainted with the law.

weares . . . streets—a Puritan custom (Cf. the *Button-maker of Amsterdame*). The Bible was suspended by a cord or chain from a girdle or button. The fact that the *Tymist* wore it openly in the streets testifies to the power of the Puritans about this time (1613) in Parliament and in London.

He . . . men.—Cf. *The Flatterer*, Theophrastus.

hee . . . Fortune.—*Fortune my foe* was the title of a popular song in the early years of the seventeenth century.

Page 10. AN AMORIST.—The mannerisms of the lover were the common theme of satire in contemporary literature.

planet-stroken—stricken by the supposed malign influence of an adverse planet.

complexion—a pale complexion was considered beautiful by the Elizabethans.

his eyes . . . blacke.—The terms are taken from archery. The 'white' was the centre of the butt, the 'black,' the encircling ring. The amorist's eyes are said to be all white in order to ensure that Cupid will not fail to hit the mark.

untrust.—The laces, by which the hose(or breeches)were fastened to the vest, were undone. It was part of the amorous etiquette of the day

that a man professing to be in love should assume certain negligences in his attire as if too occupied with his passion to attend to his dress.

wearing . . . colour.—Other affectations of the Elizabethan lover. Cf. Jonson, *Cynthias Revells*, v, ii, 17, 48.

pied-coat.—Like a jester the imagination of the amorist goes in a parti-coloured coat. The colours, white and red, are probably suggested by the traditional paleness of the lover and his habit of blushing.

Page 11. AN AFFECTED TRAVELLER.—One of the most severely satirized characters of the sixteenth and seventeenth centuries. Travel was considered a necessity in the education of the Elizabethan gentleman, but contact with Continental nations often taught them a multitude of vices and mannerisms. Cf. Jonson's characters of Puntarvolo, *Every Man Out Of His Humour*; Amorphus, *Cynthias Revells*, and the portrait of the Upstart in Nashe's *Pierce Penilesse*.

His . . . *mee*.—The eccentricities of travellers' dress, often a medley of the fashions of several nations, were the frequent butt of satire.

countenances—wry faces.

lisping.—Cf. the words of Rosalind in *As You Like It*, IV, i.

a *Polititian*—a political intriguer, spy.

He . . . meane.—Cf. *Volpone*, Jonson, IV, i, where Sir Politick brags of his influential patron, who turns out to be the common sergeant.

S. Martins,—district in the ward of Aldersgate. Its inhabitants were manufacturers of counterfeit ware such as sham jewellery.

Ordinarie.—The Elizabethan ordinary was not only an eating-house, but a place where men gathered to exchange topical news, and to gamble.

Page 12. A WISE-MAN.—This Character and the following, *A noble Spirit*, conform more to the Theophrastan type of Character in that they endeavour to describe a certain quality, e.g., wisdom, nobility, rather than the mannerisms of a social type. They are perhaps modelled upon the *Wise Man* and the *True Friend* in Hall's *Charactarismes of Vertues* (1608). It is possible that these two sketches may have come from the same hand, and a different one from the contributor or contributors of the former Characters. With the change of subject matter there is a corresponding change of style; the witty conceits, puns and obscure allusions found in the former Characters are absent.

He . . . flies.—Cf. Hall's *Wise Man*.

subsidie booke—a register wherein the wealth of each citizen was assessed and his contribution to a subsidy fixed. Cf. Hall's *True Friend*.

Hee . . . temperance.—Cf. *A noble Spirit*, p. 13, l. 20. The similarity of

thought and expression appear to link this character with the following *noble Spirit*.

Hee . . . body.—Cf. *A noble Spirit*, p. 13, l. 23.

Page 13. A NOBLE SPIRIT.—A comparison of this Character with the former shows much overlapping between the two; the *Wise-man* exhibits characteristics which denote nobility, and the *noble Spirit* those of wisdom.

and . . . countenance.—Cf. *The Valiant man*, *The True Friend*, Hall.

delicacies—expensive clothing.

to weare fate—to wear the livery of fate.

that . . . another—act consistently.

and . . . repentance.—He is not content with partial success, which would later cause him to repent in being so satisfied.

hee . . . freind—another link with the preceding character which may denote a common authorship.

Page 14. AN OLD MAN.—The resumption of satirical portrayal distinguishes this Character from the two former, and may indicate the hand of still another 'learned gentleman' friend of Overbury. Earle in his *Micro-cosmography* found fault with this harsh portrait, and replied to it with the Character of *A good old Man*.

Pomanders—musk-balls worn on chains round the neck, and valued not only because of their perfume but as a supposed preventive against the plague.

Page 15. A COUNTRY GENTLEMAN.—A common butt of satire. Cf. Master Stephen, *Every Man In His Humour*; Sogliardo, *Every Man Out Of His Humour*.

Justice of peace.—Sogliardo, too, boasts of being able to become one.

save his two-pence—effect petty economies.

desperate—extravagant, reckless.

cut-purse.—Purses were suspended by straps from the belt, and the cutpurse wore on his thumb a horn thimble with which he pressed the strap against the edge of his knife. Stephen, the country gentleman in *Every Man In His Humour*, loses his purse to the disguised Brayne-worme.

yellow stockings—in vogue during the last years of the sixteenth century, but by now (1613), as the context shows, out of fashion at court.

taffetie—plain-woven, glossy silk, a texture for summer wear.

pumpes and pantaffles.—*Pumps*, a light shoe for indoor wear or dancing; *pantaffles* were high-heeled shoes, worn over the pumps as a

protection against the weather. The *Country Gentleman* is again behind the fashion, as the wearing of long boots reaching above the knee was now in vogue.

Page 16. A FINE GENTLEMAN.—The antithesis of the former, a type which does not simply come to London occasionally during term, but devotes the income of his estate to supporting him as a courtier. He has certain similarities with *A Courtier* and *An Amorist*.

IS . . . body—a proverbial saying of the time.

the booke of good manners—probably *The Book of Good Manners, Fynysshed and Translated out of Frensshe in to Englysshe*, by William Caxton, 1487.

bombasting—material used for stuffing out clothes such as doublets. Stubbes in his *Anatomie of Abuses* (1583) speaks of doublets being stuffed with five or six pounds of bombast.

Euphues.—The pretentious language of Lyly's *Euphues* set a mode of expression which was fashionable at this time. Cf. the stilted language of Hedon and his associates in *Cynthias Revells*, and of *A Courtier*, p. 7.

Burchin lane—inhabited by dealers in second-hand clothes. Cf. the advice of Amorphus to his patron, the would-be courtier Asotus, *Cynthias Revells*, III, i: '. . . and, as your eares doe meet with a new phrase . . . take it in . . . and, at the next publique meale, it is your owne.' The behaviour of *A fine Gentleman* is similarly obtained.

Boores head—formerly the first dish on Christmas Day.

galliard—a complicated dance very popular in those days.

Page 17. AN ELDER BROTHER.—Resembles in some respects the *Country Gentleman*. Its author may have been also the contributor of the two preceding sketches. Certain traits in the Character are found in Sogliardo, *Every Man Out Of his Humour*, and Master Stephen, *Every Man In His Humour*.

minoritie—because he would become the king's ward, and possibly entrusted to the care of an unscrupulous guardian. Cf. *A Flatterer*, p. 8, l. 24.

The . . . estate.—Cf. Master Stephen (Act I, Sc. 2), and Sogliardo (Act I, Sc. 1), who are also eager to mention their estates.

particular—an inventory of his goods.

Partlets—a kind of collar for the neck and chest, worn chiefly by women; it appears to have been out of fashion by this time.

Hee . . . hawkes.—Cf. Master Stephen (Act I, Sc. 1), who esteems a knowledge of such things.

his ambition . . . Justice-hight.—He aspires to become a Justice of the Peace. Cf. *A Country Gentleman*, p. 15, l. 14.

He . . . commended.—Cf. *Every Man In His Humour*, I, iii, where Stephen solicits the praise of Brayne-worme.

houskeepers—householders, landed gentry.

his fathers seale-ring—Seal rings were frequently handed down as heirlooms, and seem to have been particularly valued.

insinuation—method of insinuating himself into society.

to . . . rabbet—The extent of his hospitality is the common country fare of mutton and rabbit.

concealed—a play upon the word *conceal*, which legally meant 'holding land against the king's rights without proper title.'

Page 18. A WELCHMAN.—Nashe in *Pierce Penilesse* had already introduced sketches of a national type in satirizing the pride of the Spaniard, French and Italian. Welshmen seem to have been the popular object of ridicule in the Elizabethan days.

Herrald.—They were reputed for a pride in their pedigree. Cf. Earle's Character of *A Herald, Micro-cosmography*.

Page 18. A PEDANT.—This Character is a brief forerunner of the later satirical portraits of the scholastic profession such as *A Meere Scholler, A Fellow of a House*. A Pedant usually meant a schoolmaster or tutor. He was the common butt of literature.

his scepter—birch.

Hetaroclite—an irregularly declined noun; the word was applied to abnormal persons or things.

Page 19. A SERVINGMAN.—The subject matter in the three Characters which follow is extended to the portrayal of lower class types. All three may be from the hand of yet another contributor to the Collection.

IS . . . man—a common witticism of the day.

Hee . . . Master.—He hates or likes other servingmen as his master hates or likes their masters.

double—in the sense of 'double beer or strong beer,' and 'in the company of another.'

His . . . credit—an ironical remark. Cf. Earle, *A Serving man*, who 'is handsome for his [master's] credit, and drunke for his credit.'

His inheritance . . . chamber-maide.—Cf. Earle, *A Serving man*.

Page 20. A HOST.

fellowship—a play upon the word. *Fellowship* besides meaning 'welcome' is used in the sense of 'cheating.'

Cumen-seede—was used to attract pigeons and other birds.

for her libertie—to be free of her.

In a word . . . owne—an echo of the witticism in *A Servingman*, which may indicate a common authorship.

Page 20. AN OSTLER.—The satire directed against this class had already appeared in Dekker, *The Bel-mans second Nights-walke* (1609) and Nashe, *Prognostication* (1591).

consists of—lives on.

He . . . face.—There were various ways of cheating a horse to his face, such as rubbing his teeth with tallow, or placing stones in his hay.

to . . . double jugge—*double jugge*, 'an extra large size jug of beer.' *To the hazard of* literally means 'to the risk of,' and would imply that the *Ostler* combined drinking with dressing the horse. His puffing and blowing appeared, however, to be in the hope of getting a drink, and thus the expression may mean 'on the off chance of.'

Muli mutuo scabient—corruption of Latin proverb *mutuum muli scabunt*, 'You claw me, and I'll claw you.' It is the title of a satire of Varro, and also occurs in Ausonius, *Idyll* 12.

goodfellowship.—Cf. *An Host*, p. 20, l. 3; (*good*) *fellowship* in addition to meaning conviviality also signified cheating.

Northerne.—Ostlers were generally from the North.

intelligence—news of a traveller's wants.

Page 21. A GOOD WIFE.—The initial character of the nine additions to the fourth impression. Several passages show a similarity to Overbury's poem *A Wife*, and the character of *A good Woman*, upon which it was probably modelled.

relative.—*N.E.D.* explains 'Of a person: concerned in a thing. Ob'., and quotes *Overbury* alone. The term may be taken, however, from Logic. Cf. 'Relative Terms (in Logick) when there is a Sort of Opposition, yet such as that the one cannot be without the other.'—Bailey. Thus *A good Wife*, though opposite by nature to man, is in everything his complement.

hee . . . himselfe.—Cf. *A Wife*, 17, 18.

She . . . howsoever.—Cf. *A Wife*, 279–80.

To . . . this.—Cf. *A Wife*, 139.

Page 21. A MELANCHOLY MAN.—Melancholy was the term applied to all minor forms of insanity. The portrait here describes a person really affected by the mental disease of melancholia, and not one of the gallants of the time, who affected a fashionable melancholy. Cf. Jacques, *As You Like It*.

Page 22. A SAYLER.

pickeld—a play upon the word which could mean roguish, mischievous.

fore-wind—favourable wind.

flying—i.e., before the wind.

His life . . . Maister.—The meaning is probably that the sailor must pass through two stages (or mew two coats), those of an ordinary seaman, and of a mate, before he attains his third stage (or coat) of master of a ship.

wisdome . . . it.—An obscure phrase. Probably *wisdome* in the first half of the sentence means also compass as it 'ever poynts to the North.' *It lies lowest* appears to mean 'it (his wisdome) is least in evidence,' and thus every tide he is ready to face the perils of the sea.

upon . . . not—reminiscent of Chaucer's *Shipman*, who rode upon 'a rouncy as he couthe.'

wapping—then a village below the Tower, inhabited by sailors.

Page 24. A SOULDIER.—Stafford in his *Niobe* 1611 describes the Soldier. This is a general discourse illustrated by historical examples of a soldier's calling. It has, however, the note of seriousness which is found in this Character, and one passage which bears a general resemblance to the conclusion of *A Souldier*.

Page 25. MY TAYLOR.—A stock type of satire in contemporary literature.

Other . . . profit.—Tailors were even accused of promoting the eccentricities of fashion for their own benefit. *Their negligence* is that of the customers in not noting the amount of material they supplied. A fair proportion was popularly supposed to find its way into the tailor's hell.

ordinarie judgement—a pun, commonplace, and, of the ordinary or eating-house, where the latest fashions would be discussed.

actions . . . in-Counters—*actions* in the sense of 'acts' and 'actions at law'; '*in-Counters*,' Counter, a prison for debtors.

Amadis de Gaule—hero of the Castilian romance of that name, the first book of which was translated by A. Munday, 1590.

Spanish Pike—name given to needles introduced from Spain in the reign of Mary.

Egyptian vermins—lice. Cf. Exodus, iii, 16–19.

Hell—the tailor's Hell, supposed repository of material filched from customers.

Multiplication—i.e. in the sense of being able to transmute (multiply) silks into gold.

usque . . . quadrantem—to the last farthing.

Bottomes—the reel on which the skein of thread was wound, or the ball of thread itself.

double yarded—he is a cheat, having his own yard, which was shorter than the statute yard.

yet . . . measure—in spite of his cheating, his wife was ill-clad. Cf. Howell's *List of Proverbs*, 1659, 'Who goeth more tattered than the Taylor's child?' The whole passage has also a more obscene significance.

the right—that of a Lay Rector, who had certain privileges such as sitting in the Chancel.

Page 26 A PURITANE.—The first of the sketches satirizing religious types. Attacks upon the Nonconformists were common. Cf. Jonson's *Alchemist*, and *Bartholomew Fair*.

Schoolman—one educated in the divinity schools of Oxford or Cambridge.

hide-bound—intractable.

March beare—a choice, strong ale made generally in March. Puritans were often ridiculed as drunkards and gluttons.

discipline—a term by which the Puritans distinguished their own belief from the alleged corrupt practices of other churches.

Ring—the ritual of giving the ring in marriage, etc., as well as music, was condemned by the Puritans. (Cf. 'a paire of Organs blow him out o' th Parish.')

Caps—hates honesty as being allied to learning (square caps, the head-dress of the scholar). The Puritans are invariably represented as ignorant and haters of learning.

glister pipes—the pipes by which a *glister* or *clister* (medicinal injection) was injected into the anus to cool the blood.

Plumbroth—a favourite Christmas dish of beef with currants and raisins boiled in water, to which were added grated bread, spices and claret.

Page 28. A WHORE.—The extension of the Character to this class was inevitable. Cf. Webster's Character of a Whore, *The White Devil*, III, i, 1612.

Medler—denoted the tree or the fruit, the latter being eaten when decayed. Slips of the tree were grafted on to the whitethorn.

Eyesse—young hawk taken from the nest for the purpose of training.

Soare—hawk of the first year caught wild between August and November; 'in their prime and full pryde for beautie' (Turberville).

Ramage—hawk already preying for itself.

intermewer—a hawk of the second year after her first mewing.

white whoore—the coat of a third-year hawk was white.

checks—leaves the object of pursuit to fly at other game.

Haggard—a passage hawk of at least one moult, which 'will check or change quarry' (Latham).

Bussard—hawk useless for falconry.

Page 30. A MEERE COMMON LAWYER.—The sole addition of the fifth impression, and the first attack upon the law profession.

Barragoüin—outlandish speech; here, the mongrel mixture of Latin, French and English of the Law Courts.

Onely . . . Province.—Priscian, Latin grammarian, *c.* A.D. 500, author of *Institutiones Grammaticae.* The passage means that the Lawyer has waged war with Latin grammar in the hope of seeing his jargon classical in England.

Seaven . . . standing—the period of study passed before a student was called to the bar.

Night of his Call.—The student of an Inn of Court was called from the body of the Hall to the bar, a barrier separating the seats of the benchers from the rest of the Hall, to take part in the debates of the House. He was then known as an 'Utter Barrister.' The call took place in the Middle Temple before dinner, in the other Inns, after. The writer, from the phrase 'he forgot much what he was at Dinner,' (i.e. a mere student) evidently has in mind one of the latter Inns.

pickadells—a lace collar fashionable in the early seventeenth century, worn instead of the ruff.

Gentlemanship.—Students of the Law ranked as gentlemen, barristers as esquires.

His love letters . . . *Uncore prists.*—The sense is confused by the introduction of law terms upon which there is probably a scurrilous play. *Remitters,* 'where a man has two Titles to Land, and is seized of the latter, and that proving defective he is restored to the former more ancient title'; *Uncore prist* 'the plea made for a Debtor that he tendered the debt at the time and place, but there was none there to receive it, and that he is still willing to pay' (Blount, *Law Dict.*).

French hood.—Women's hood having the front band depressed over the forehead, and raised in folds over the temples.

joynes issue—to accept a disputed point as the basis of an argument. Here it may also mean 'unite in marriage.'

Law—the Mosaic Law.

hoopsleeve gown—a gown with wide, full sleeves expanded by hoops.

the Hall.—*Westminster Hall,* the seat of the courts of justice.

He . . . fortnight.—Readings were the lectures in an Inn of Law by a Reader. Each term lasted about a month, and the Reader whose turn it was to lecture, was expected to give lavish entertainment. Our Lawyer disliked the Readings being shortened to a fortnight, unless, of course, it was his turn to lecture.

he arrogates . . . house.—From the Utter Barristers of an Inn of Court were chosen Readers for an Inn of Chancery. The latter was inhabited by attorneys, clerks, and students studying to enter an Inn of Court, and the status of Reader there was inferior to that of Reader of an Inn of Court.

Riddles—a favourite pastime of the day.

Merlines Prophesies.—*A Lytel Treatyse of the Birth and Prophecie of Merlyn*, printed by Wynkyn de Worde, 1510, 1526.

Crosse row.—*Christ-Cross row*, or alphabet, so-called either because of prefixing the cross to the alphabet in old primers, or writing it in the form of a cross.

Lucians . . . Sigma.—Lucian, Greek satirist, *c.* 120–80, deals in the *Trial in the Court of Vowels* with the trespasses of the letter Tau, which in some Greek dialects had replaced the letter Sigma in some words.

Returns . . . entrie.—The meaning of the passage is obscure, due to the play on words. *Returns* are writs commanding officials to enforce an act, which were to be returned with the assurance written on the back of the document that the order had been performed. *Writs of entrie* directed a sheriff to command a tenant to surrender land or give reason for not doing so.

Nisi Prius.—Cases begun in the courts of Westminster were tried there unless a judge came on circuit into the county whence they arose; if he tried such a case on circuit, it was then said to be held *Nisi Prius.*

heaven and hell.—*Heaven*, *Hell* and *Purgatorie* were the names given to three ale-houses next to Westminster Hall.

concealment.—Cf. page 117.

yeer-books—the legal records of the King's Court from Ed. 1 to 27th year of Henry VIII.

Multiplication . . . ther's a statute.—Statute 5 Hen. 4, forbidding persons to turn the baser metals by elixir into gold or silver.

Perambulatione facienda—a writ sued out to decide the bounds of two adjoining properties.

Rationabilibus divisis—a writ sued out by a landowner when his territory was encroached upon, to settle the extent of his boundaries.

Dominicall letter—the letter used to denote the Sundays in a particu-

lar year. The seven letters A–G are used in succession to denote the first seven days of the year, and then in rotation the next seven, so that if the third of January be a Sunday, the Dominicall letter for that year is C. After a term of twenty-eight years the same letters were used over again.

Hall-dayes—days of pleading.

rarely . . . *in fine*—a play on words; *concord* in the legal sense was the preliminary to *a fine*, being the agreement given openly in court by two litigants. *A fine* was the record of a legal action, then entered into by a vendor and purchaser, whereby judgment was given for the latter in order to ensure his undisputed right to the land he had bought.

statute of *Primo.*—Act of 1 Jac. 1, against Witchcraft and Necromancy.

Speciall Pleas—a plea answering an indictment or a plaintiff's declaration, or showing why a prisoner should not be compelled to answer.

Page 33. A MEERE SCHOLLER—the initial Character of those added by the sixth impression. Cf. Chaucer's *Clerk of Oxenford*, a far more genial picture, and also Earle's *downe-right Scholler*, which is a reply to this sketch.

his horsemanship.—Earle admits that students were not good horsemen.

Rash—a textile fabric made of silk or worsted.

Ergô—conclusive statement.

Erra Pater—the name real or assumed of the author of *A Prognostication for ever of Erra Pater*, etc., 1535? a black-letter pamphlet containing astrological data and rules for health. Almanacks often borrowed the title of *Erra Pater*. This and following references satirize the Scholar's knowledge of Latin and learning.

Rodulphus Agricola.—Latin name of Roclof Huysman, b. 1443, professor of Latin and Greek at Heidelberg.

Systema's . . . Keckermans.—*Systemae Logicae* was the chief work of Keckerman, b. 1571.

Page 34. A TINKER.—This and the two following Characters are claimed by J. Cocke, Cf. Introd. pp. xxi, xxii. They continue the portrayal of lower-class types begun by the *Servingman*.

Tubal-Caines—descendant of Cain, reputed to be the first blacksmith.

From . . . invented.—Jubal Cain, step-brother of Tubal, was supposed to be the father of those who played on musical instruments. Cf. Genesis, iv, 21. The writer is probably thinking of the tink made by the tinker upon his drum by way of proclaiming his trade.

crotchets—besides the musical significance, a crochet was also a pole or prop with a forked top which served as a support.

terrible Statute—that of 22 Hen. 8, c. 10, forbidding 'Egypsyans' the realm.

Canting—the secret jargon of thieves and vagabonds.

valour . . . pike—his 'valour' was probably a long staff. Harrison in his *Description of England*, Bk. 2, Ch. xvi, p. 283, ed. Furnivall, remarks that suspicious travellers carried long staves with a pike at the end.

if . . . Banbury.—Tiburne, where felons were executed. Banbury was famous for its Puritans, many of whom were tinkers. No doubt they treated their vagrant brother craftsmen with severity.

Page 36. AN APPARATOUR.—Summoner attached to the spiritual courts, who reported people suspected of immoral practices which still came under the jurisdiction of the Church. The Character is a descendant of Chaucer's *Somnour*.

He . . . unbequeath'd—i.e., by threatening a dying man or his heirs with the exposure of some scandal, he secures a legacy in hush money.

his . . . wealth—i.e., he levies blackmail upon the parents of illegitimate children.

intelligencing hounds—spies.

his quiver . . . Church-gates.—The *silver arrowes* are probably the white pins (or silver in the sense that they bring him blackmail money) with which he fixed upon Church and house doors the notices of persons suspected of immorality; these he carried in his satchel (quiver) together with the summons.

to . . . credit—to their financial and moral detriment. Cf. Chaucer's *Somnour*, 'Purs is the ercedekenes helle.' Prologue, l. 655, *Canterbury Tales*, ed. Skeat.

There . . . sheeres.—They were both cut from like material.

pursivant—messenger.

onely . . . gaines—the devil, however, also profits by the Apparatour's own sins in accepting bribes, from the continuance of evil.

His . . . darknesse—he gains his living by his search for immorality.

He . . . everywhere—an allusion to the activities of Jesuits.

Politicke—spy.

He . . . charity.—Cf. the words of Chaucer's *Friar* upon the *Somnour*, *The Freres Tale*, ll. 69–70. *Complete Works*, ed. Skeat.

> Certeyn he knew of briberyes mo
> Than possible is to telle in yeres two.

He . . . summe—he collected money on behalf of those who had losses

by sea or fire, taking care that some went into his own pocket.

a process—a writ, such as he himself would deliver, to appear in court.

Page 37. AN ALMANACKE-MAKER.

lease parol—a lease granted by word of mouth.

Ticho-Brache.—Danish astronomer, 1546–1601.

Primum mobile—according to Ptolemaic astronomy, the ninth and highest sphere of the solar system, containing all the other spheres, and revolving itself and them completely round in twenty-four hours.

Jacobs Staffe—a mathematical instrument for measuring altitudes.

Hackney—post-horse.

He . . . qualitie—a rather obscure phrase. Astrologers were commonly resorted to by people wishing to regain stolen goods. The Almanacke-maker would be considered inspired by the devil, if he himself swindled people by professing to have supernatural means of restoring stolen goods.

Cunning-man—astrologer.

Mercury—god of the highroads; almanacks were often entitled 'Mercuries.'

Page 38. AN HYPOCRITE.—The Character, beginning as a general indictment of Hypocrisy, resolves itself into an attack upon the Puritans.

Northerne itch.—Itch was very common in North England and Scotland.

French Ache—syphilis.

Hence . . . healths.—Cf. Zeal-of-the-Land Busy, the Puritan in Jonson's *Bartholomew Fair*, who denounces 'bottle-ale' as 'a drink of Satan,' III, i.

long and fervent *hummes*.—Cf. the remark of Quarlous upon the prayers of the Puritans in *Bartholomew Fair*, I, i, and of Subtle in Jonson's *Alchemist*, III, ii, where the habit of humming is ridiculed.

the *Beast*.—Anti-Christ. Cf. Rev. xii and xiii.

Clokebag—i.e. 'leapt' from his trade of a serving man, whose duty it was to carry the cloak bag.

swinge—i.e., power.

fustian—term of contempt, 'shoddy, inferior.'

Page 42. A MAQUERELA, IN PLAIN ENGLISH, A BAWD.—The Character was probably suggested by the two Characters of Whores, fourth impression.

Fryer Bacons Head—allusion to Greene's play *Friar Bacon and Friar Bungay*, where the words, 'Time is,' 'Time was,' and 'Time is past' are uttered by the brazen head made by Bacon, Sc. x.

Medlar—Cf. *A Whore*, p. 28, l. 10. The fruits of the Medlar were not eatable until decayed.

Rascall—lean deer; the term was also applied to a woman or girl.

Carted . . . Bason.—Carting through the streets was the punishment of prostitutes and bawds. They were accompanied by a crowd beating upon metal basins. Frazer, *Golden Bough*, Bk. III, p. 110, mentions a similar custom in Siam, whereby debauched women were banished the city to music of drums, in belief that they drew to them all evil influences.

posset—milk curdled with wine and, no doubt, served in basins.

rackt—extortionate.

in print—a pun, 'in exact order,' and 'supplied with printed cloth.'

pottles—measure of two quarts.

stewde prunes—served in brothels, being thought medicinal; also a synonym for prostitutes.

Shrove-tuesday—a holiday of the apprentices, when it was their custom to wreck houses of ill fame.

Calenture—a fever peculiar to sailors, in which they imagine the sea to be green fields, and wish to throw themselves into it.

Page 43. A CHAMBER-MAYDE.

drie . . . starcher—a *dry* hand was considered the sign of a lascivious temperament; *starcher*, a word of unfavourable meaning.

Greenes workes—the romances of Robert Greene, 1558–92.

Myrrour . . . Errant.—Cf. *A very very Woman*, p. 4, l. 21, and note Clarinda, the heroine of the romance, is a Ladie Errant, who, after many adventures, finds her hero, the Knight of the Sun.

Sumner . . . booty, *bowle booty*,—'to act with conspiracy to defraud.' She is in collusion with the Summoner to levy blackmail upon her master for immorality with her.

over-reach—cheat.

Page 44. A PRECISIAN.—A person precise in the observance of rules, particularly religious; applied in the seventeenth century to the Puritans. The portrait may have been inspired by Jonson's satire upon Puritans, *Bartholomew Fair*, first acted 31 Oct., 1614.

Ilanders . . . *China*.—Japanese? It is still a mark of respect in the East to take off ones shoes when entering a house. The custom is, of course, very old. Cf. Exodus, iii, 5.

feast upon Friday—in opposition to the custom of the Roman and Anglican Churches.

He . . . God.—Cf. Earle's *A Shee precise Hypocrite*.

whore of *Babylon*.—Church of Rome.

Aegiptians—gypsies, outlawed by statute, whose goods could be seized.

Robert Wisdoms psalms.—He contributed to Sternhold and Hopkins's version of the Psalms, 1562.

Hee . . . Sonnes.—Cf. Earle's *A Shee precise Hypocrite*; *nicknamde*, named falsely.

Page 45. A FANTASTICKE INNES OF COURT MAN.

a Beaver Hatte—head-wear of gentlemen; students wore square caps.

two playes.—From 1605 two plays were annually performed in the Inner Temple, at Allhallows and Candlemas.

Sophister—at Cambridge, a student in his second or third year.

He . . . fashion.—Fungoso (*Every Man Out Of His Humour*) 'earnestly aimes' at the Courtiers cut, 'but so unluckily, that he still lights short a sute.'

Band—collar of the shirt, which was expanded ornamentally.

shoo-tye—an ornamental shoe tie, a fashion which came from France and replaced the plain strings. Shoe-tye was the nickname for a traveller.

Fee-taile . . . Tenure.—*Fee-taile*, an estate descendible to some particular heirs: thus he prefers the Citizen's wife to the common stews.

feares a Serjant—i.e. because he is in debt. A Sergeant was the officer of a Counter or prison for debtors whom it was his duty to arrest. The student betakes himself when in such danger to his studies of Ployden or Plowden (1518–85), Littleton (1402–81), celebrated jurists.

Page 46. A MEERE FELLOW OF AN HOUSE—i.e. of a College.

Guicchardine.—Italian historian (1482–1540).

Gallo-Belgicus —a historical journal by M. Jansen, *Mercurius Gallo-Belgicus* etc., which dealt with contemporary European affairs. It first appeared in 1598. Editions continued to be published annually until 1605, and later half-yearly.

ye *late Lord-Treasurer.*—Robert Cecil, Earl of Salisbury, d. 1612.

act—the time when theses were maintained at the University.

a Sealing.—Deeds relating to money transactions were signed and sealed. The sealing here refers to the transaction by which the Fellow agrees to give tuition for a sum of money.

Cormorant—usurer.

deere yeare—year of famine.

Vitellius.—Roman Emperor who 'consumed in mere eating, at least six millions of our money in seven months' (Gibbon.)

the *Turke*—the Sultan.

Page 47. A WORTHY COMMANDER IN THE WARRES.—Cf. Introd., pp. viii, ix.

IS . . . foundation.—Cf. *A Souldier*, p. 24, l. 7.

gouty handed—close-fisted.

and . . . heavinisse.—Cf. Hall's *Valiant Man.*

hee . . . Courtier.—Cf. *A Souldier*, who is 'a true defender of the faith of women.'

He . . . foot.—Cf. Hall's *Valiant Man.*

presidents—precedents.

Hebrew General—'presumably Judas Maccabaeus.' (Lucas.)

Page 49. A VAINE-GLORIOUS COWARD IN COMMAND.

a life dead paies—*to love alife*, to love dearly. *Dead paies* were the wages of soldiers already dead, which dishonest officers contrived to pocket by keeping their names on the pay-roll.

Noddy—a card game resembling Cribbage.

a Camisado—an attack made at night by soldiers wearing as a means means of recognition shirts over their apparel.

Page 50. A PIRATE.

witch in a sive—witches were popularly supposed to sail in sieves. Cf. *Macbeth*, I, iii.

narrow prison—his ship.

Whale . . . wounded.—It was an old superstition that a wounded whale swam to land. Cf. *Gesta Romanorum*, ed. Baker, Introd., p. 42.

restitution—i.e. of the goods he had stolen.

this side *Wapping*—i.e. he will escape execution if he dies on the London side of Wapping; the gallows on which pirates were executed had been removed to below Wapping.

Page 51. AN ORDINARY FENCER.—He was commonly considered a notorious bully and coward.

IS . . . Cudgels—an obscure phrase, with probably a play upon the word *shaving*, a cant term for defrauding. The sense may be that the Fencer, by teaching his art, encroaches upon the use of cudgels, or, that part of his insight into the world is in avoiding 'cudgellings.' A reference is also intended to his cutting down of sticks to make single-sticks of them. (Cf. line 11.)

Stock-fish—dried fish which was beaten before being boiled.

bavins—a bundle of sticks; he made single-sticks from them.

vacation . . . afternoone—gallants would be then visiting the play-houses.

a firkin—a small cask holding eight gallons.

Prize—an exhibition of fencing in which the Fencer or one of his pupils took part.

as . . . *Somerset-shire*—visitors to Bath seem to have had the habit of throwing money to the populace, so that the town became notorious for its beggars.

Hee . . . reckoning.—He persuaded his pupils to settle their quarrels by the sword, and thus profited by giving them extra lessons. Cf. the phrase with *A meere Petifogger*, p. 64, l. 15, whose 'wicked *counsell* on both sides is like weapons put into mens hands by a *Fencer*, whereby they get blowes, hee money.' This may be a link between the two Characters, which denotes a common authorship. Cf. Introd. xix.

Sperma Ceti—whale oil; considered a remedy for internal injuries.

triumph—show.

two . . . head—'so many fencers having lost one' (Lucas).

Patent.—Fencing masters were incorporated under Letters Patent, 1540, to teach the 'Noble Science of Defence,' in which their scholars took degrees and proceeded Masters or Provosts of Defence.

Page 52. A PUNY-CLARKE.—A lawyer's clerk; puny (*puis né*, junior) was the name given to freshmen at Oxford, and young students of law in London. This Character was probably a youth apprenticed to some Attorney of an Inn of Chancery.

breeching—birching.

Greene-pots—in which costers kept their greens.

and . . . nights.—The Puritans did not observe a fast on Friday.

Declaration—the plaintiff's statement of a claim. The clerk made it spread, because he was paid by the sheet.

Court hand—the style of handwriting used in legal documents.

it—i.e. the name of knave.

Buckrom bag—in which the clerk carried his papers. Buckram was a coarse linen stiffened with gum or paste.

Page 53. A FOOTE-MAN.

running head—'flighty wits' (Lucas.)

overreaches—cheats, and arrives before.

Gardes—facings or trimmings sewn on the dress to prevent the cloth wearing. The *Foote-man*, having none, leads in a double sense an *upright* life.

S. Stevens day—26 Dec., when it was thought good to bleed horses and then drench them.

S. *Patrickes*.—Many footmen of this period were Irish.

Page 53. A NOBLE AND RETIR'D HOUSE-KEEPER.—Cf. the treatment and style of this idealized portrait with that of *A worthy Commander in the Warres*. The Character deals with a type of landed gentry

who still continued to live upon their estates, and dispense a hospitality, the gradual disappearance of which, was the subject of many complaints. In subject matter the Character contains several parallels with *A Wise-man*, and *A noble Spirit*. Cf. Introd. pp. xix, xxiii.

His word . . . together.—Cf. *A noble Spirit*, p. 13, l. 25.

phantasticall buylding—a protest against the new style of architecture based on Italian Renaissance models, popular towards the end of the sixteenth century. Cf. Harrison, *Description of England*, II, xv.

His *heart* . . . old.—Cf. *A noble Spirit*, p. 14, l. 10.

He . . . *Fortune*.—Cf. *A Wise-man*, p. 12, l. 30.

the *Sunne* . . . Set.—The metaphor may be suggested by the phrase in *A noble Spirit*, 'Unto the societie of men hee is a *Sunne*,' p. 14, l. 6.

Page 54. AN INTRUDER INTO FAVOUR.—One of the many unscrupulous court adventurers of the time. It is tempting to identify the Character with Carr, the patron of Overbury, whose fall from favour occurred about the middle of 1615.

his feathers . . . body.—Cf. *A golden Asse*, p. 8, l. 7.

vice—the contrivance by which a piece of mechanism was operated.

musicke—i.e. flattery; *his instrument* is his patron.

Mountaines Monkie—a reference to Montaigne's Essay *De La Præsumption*, Bk. 2, Chap. XVII, wherein the Frenchman is compared to the Ape.

Page 55. A FAYRE AND HAPPY MILKE-MAYD.—An idealized figure probably drawn from pastoral convention rather than observation. Cf. H. D. Sykes, *Notes and Queries*, vol. xi, 1915, who traces parallels between the Character and Sidney's *Arcadia*. Cf. in subject matter and spirit with *A Franklin*.

Almond Glove.—Perfumed gloves were much in vogue about this time.

to . . . sheete.—It was then the custom to strew flowers on a maid's grave.

Page 57. AN ARRANT HORSE-COURSER.—Sellers or hirers of horses, a class frequently satirized for their roguery. Cf. Johnson's *Bartholomew Fair*, Dekker's, *O per Se O*.

tyre-man—play upon the word *tyre*; to weary, to dress up, to tear (of a hawk) flesh, exercise on tough meat.

foure . . . High-waies.—Watling Street, Fosse Way, Ermin Street, and Ikenild.

Smithfield—the market of cattle-dealers.

baite—in the double sense of a snare and a halt to refresh horses.

Gr'amercy Horse.—Cf. *N.E.D.* The phrase is based upon an older story than is told here. In Tarleton's *Jests*, 1600, a collection of anecdotes relating to the adventures of this sixteenth-century jester, is told the story of how Banks's horse drew out Tarleton as 'the veriest foole in the company.' Tarleton's comment was 'God a mercy horse.' Tarleton then requested the conjurer's horse to bring forth the 'veriest whore master,' whereupon the horse brought forth its master. To this the jester again said, 'God a mercy horse.' The phrase became thus a by-word meaning 'many thanks.' It may be, however, of a still older origin.

live Eeles.—This trick for making horses lively is also mentioned by Borrow in *Romany Rye*, Ch. XLII.

a cheapning—bargaining.

Paving of Smithfield.—The summer of 1615.

founder—a pun, to make a horse lame, and to ruin. The paving of Smithfield would result in the detection of a horse's lameness, and ruin the unscrupulous horse-courser.

Page 58. A ROARING BOY—the bullies of the time, ex-soldiers or posing to be so. They were a popular object of satire, e.g. Pistol, Falstaff, Bobadill, etc.

counterfeit Patent—sham.

Don Quixotes water Milles.—The fulling-mills whose noise alarmed the knight and his squire. *Don Quixote* was translated in 1612.

Counters—prisons for debt, the one in Wood Street and the other in the Poultry; *great houses*, another name for prisons, cf. *A Canting Rogue*, p. 74, l. 6.

as if . . . *Germany*—'probably with reference to Spinola's invasion of the Duchies of Cleves and Juliers in August, 1614' (Lucas).

Woodcock—proverbially supposed to be stupid; the term was applied to 'a fool, a gull.'

Shrove-tuesday.—Cf. *A Maquerela*, p. 43, l. 5, and note.

Onion seede—small, black seeds resembling grains of gunpowder.

an estate at Will—the interest which a person has in lands during the will or permission of another. The Roaring Boy's estate lies in what he can borrow from the gulls who are his admirers.

Land-lords . . . odde—the Roaring Boy levies tribute daily.

Anacreon.—Greek lyric poet, b. *c.* 550 B.C.; choked by a grapestone.

fire in's marrow—syphilis.

Anatomies—bodies used by the Barber-Surgeons Company for the

purpose of dissection. Henry VIII granted the Company the corpses of four executed criminals for this purpose.

Tobacco—asserted by enemies of the habit of smoking to cause death.

Page 59. A DRUNKEN DUTCH-MAN RESIDENT IN ENGLAND.

quarter Master—subordinate.

He . . . Butter.—Dutchmen were notoriously fond of butter.

Common Garden . . . rooting.—The Dutchman has to be ringed, probably because his love of bulbs causes him to dig up the public gardens.

Hee . . . shilling—probably proverbial; cf. Harrison, *Description of England*, Bk. III, Ch. x, ed. Furnivall, who alleges the same thing in condemning the Englishman's love of things from abroad, and contempt for his native commodities: added point is in the remark from the fact that the tail of the fox was the badge of the jester.

gold—a supposed remedy for most diseases.

old Soveraignes.—The coinage under Henry VIII was repeatedly debased from 1543; hence the Dutchman's love of the older sovereigns.

Timber.—By royal proclamation of 8 August 1611 houses in London were ordered to be built of brick and stone because of a feared timber scarcity.

Page 60. A PHANTASTIQUE.—AN IMPROVIDENT YOUNG GALLANT.

A PHANTASTIQUE.—A fop.

On the Stage—where he takes a stool at the representation of a play.

Candles—'i.e. at the private theatres; the public ones being open to the daylight' (Lucas).

squirt—a jaunt.

Cornelius—the name of the one who is supposed to have introduced a sweating treatment for venereal disease. (Cf. Nares, *Glossary*, ed. Halliwell and Wright, 1872): thus the play on the name of Cornelius Tacitus, Roman historian. Possibly Cornelius, physician to Emperor Charles V, was the inventor of the treatment; he had a wide reputation for the cure of such diseases.

drie foundred—lame from inflammation within the hoof (of a horse); here, 'stony-broke.'

cast her calfe—suffered abortion.

milke and white cheese—a very cheap diet.

Page 61. A BUTTON-MAKER OF AMSTERDAME.—An exiled Puritan fled to Amsterdam, then the home of an advanced Puritanism. The Amsterdam Brethren had already been satirized in the Characters of Tribulation Wholesome and Ananais in Jonson's *Bartholomew*

Fair. The exiles were supposed to be principally engaged in button-making, because of the Dutch love for this kind of ornament. Cf. with other portraits of Puritans, and Introd. p. xviii.

a *Horne-booke . . . Christ-crosse*—a leaf of paper framed in wood, and covered by a sheet of transparent horn. It usually had upon it the alphabet in small letters, then a combination of the five vowels with b, c, d, followed by the Lord's Prayer. The Cross, a symbol detested as profane by the Puritans, was usually placed before the alphabet. The Puritans are invariably represented as the enemies of learning.

button.—Cf. *A Tymist*, p. 9, l. 30, and note.

Cloathes—his sober dress is mere hypocrisy.

he . . . *Good Friday.*—He postpones the celebration (wake) of his nativity until Good Friday, a day held sacred by the Roman and Established Churches. Cf. this spirit of contrariness with a *Precisian*, p. 44, l. 13.

out-eat . . . *Burgers.*—The Puritans were commonly charged with being gluttons and drunkards.

winkes—shuts his eyes.

Latin . . . seven heads.—Cf. *An Hypocrite*, p. 40, l. 11, who accounts '*Latine*, the language of the *Beast*.'

Page 62. A DISTASTER OF THE TIME.

Is a *Winter Grashopper.*—A reference to Aesop's fable of the Ant and the Grasshopper.

a *Coistrell*—kestrel.

Phalaris Bull.—Phalaris, tyrant of Agrigentum, who made a brass bull in which to roast those of whom he desired to be rid. He himself was the first to suffer death in it.

Page 63. A FELLOW OF A HOUSE.—Cf. *A meere Fellow of an House*, p. 46, one of the first group of Characters added in the sixth impression. Cf. also Introd. xix, xxiv.

fashion.—Cf. *A meere Fellow of an House*, p. 46, l. 15.

but not . . . acquaintance.—not before having received his share of the revenue of the College.

Croesus is *Irus.*—Irus, a beggar in the house of Ulysses in Ithaca. The sense is, 'His opinion of himself is such that Croesus is in comparison to him a beggar.'

false gallop—canter.

not out of ignorance—because he wishes to keep them 'the longer, himselfe the better.'

Ergo's.—Cf. *A Meere Scholler*, p. 34, l. 4, and note. Cf. Introd. xix, xxiv.

Page 64. A MEERE PETIFOGGER.—An unscrupulous Attorney.

A similar portrait is found in Tangle (Middleton's *Phœnix*, 1607), 'a villanous law-worm, that eates holes into poor men's causes,' and who 'has vexed and beggared the whole parish with process, subpoenas and such like molestations.'

Sampsons Foxes.—Cf. Judges xv, 4–5. By means of torches tied to the tails of foxes Samson destroyed the corn of the Philistines.

Writs of error—a writ ordering further investigation into a contested judgment. The insinuation is that the *Petifogger* deliberately errs to retain a client.

Vestrie man—one of the principal parishioners who chose officers to conduct affairs of the Parish; they met in the vestry.

Tariers.—A play upon the word, meaning terriers, and things which caused delay.

He . . . duely.—The Brownists, a religious sect founded by Robert Browne (1550–1633), who denied all secular authority in religious affairs. The sense of the passage appears to be, 'Though a Brownist, and opposed to the payment of tythes, he would wish continual prosecution for their non-payment in Court, where no doubt he would plead for or against payment.'

away with—abide.

Bill of all rates—varying amount of damages he can obtain in the case of assault.

quiddits—quibbles.

single money—small change.

Page 65. AN INGROSSER OF CORNE.—A merchant or farmer who tried to secure a high price for his wheat by hoarding grain in hope of a famine. Cf. Sordido in Jonson's *Every Man Out Of his Humour.*

a deare yeere—a year of famine.

Erisicthons Bowels.—Cf. Ovid, *Metam.* VIII, 833–34, from where the quotation is taken. Erisicthon was punished by Demeter with an insatiable hunger, for cutting down the trees of her sacred grove.

twelve-pence a Bushell.—The average price of wheat for three centuries before 1540 had been 6s. a quarter (eight bushels to the quarter), in the latter part of the sixteenth century, 20s., and in the early part of the seventeenth, 33s. a quarter.

Danske.—Danzig which exported much corn to England.

Stilyard—the London depot of the Hanseatic merchants, standing by the river on the site now occupied by Cannon Street station. The privileges of the Hanseatic merchants had been restricted in 1551, and

their steelyard closed down Jan. 1598. Its re-opening would have cheapened the price of corn.

When . . . Housholde.—Cf. Sordido's plans as how best to hide his 'engrossing.' (Act I, Sc. III, *Every Man Out Of His Humour*).

Pharaohs dreame.—Cf. Genesis xli, 1-36.

motion—puppet-show, a popular form of entertainment.

Page 66. A DIVELLISH USURER

IS sowed . . . curses.—Cf. Pliny, *Natural History*, XIX, where mention is made of sowing cumin seed with a prayer that it will never grow, in the hope that it will prosper. 'For analogous superstitions . . . based partly on a conviction of the innate contrariness of things, see Frazer, *Golden Bough*, I, 279' (Lucas).

He . . . *Bible*.—Cf. *A meere Petifogger*, p. 64, l. 10, and Introd. p. xix, xxiv. A link between the two Characters denoting a common authorship?

use money—interest.

He . . . comes.—Cf. Hall's *Covetous*.

Tilbury Campe—troops were assembled at Tilbury about 1588 in anticipation of the Armada.

Chauncery—the Court of Equity and Conscience; it could moderate the vigour of the Common Law, and was thus disliked by the *Usurer*.

Spaniard—'quibble on Span-yard, i.e. short measure?' (Lucas).

Jakesfarmer—a cleaner of privies; he faints because unaccustomed to the sweet odour of Bucklersbury, a street inhabited by apothecaries and grocers.

plead prescription—allege a title or right based on long standing use or possession. Cf. Hall's *Covetous*.

case—i.e. situation, plight, and body (a common pun).

snaphance—a spring catch or fastening.

In . . . Lawyer—possibly a link with *A meere Petifogger*, denoting common authorship. Cf. p. 64; Introd. p. xix, xxiv.

Page 68. A WATER-MAN—a boatman who carried people to and from different points on the Thames.

The first man.—Water-men took their turns for fares; a sculler whose turn it was called himself 'the first man'; if a boat were manned by more than one rower, the term was 'first oars.'

fetches . . . over—cheats, and transports.

rides to the Pillory—i.e. face to the tail of a horse.

acquainted with it—i.e. in listening to each other's harangues.

Play-houses . . . man.—Plays were acted in the afternoon, and the waterman then engaged in transporting people to the south bank, where

lay the theatres; *afternoones man* was a term for 'tippler', 'drunkard', thus contradicting the former statement for the sake of a pun.

Presse—impressing of men for the army or navy.

Page 69. A REVEREND JUDGE.—Cf. Hall's *A Good Magistrate*. The portrait may be compared in the idealistic treatment of its subject with *A noble and retir'd House-keeper*, *A worthy Commander in the Warres*. All three Characters conclude in a similar strain, and may be by the same contributor. Cf. Introd. xix, xxiv.

and . . . another.—Cf. *A noble and retir'd House-keeper*, p. 53, l. 27.

people . . . authority—i.e. the commentary of the Chorus upon the Characters in Classical drama.

Thus . . . Commonwealths-men.—Cf. the close of *A noble and retir'd House-keeper*, p. 54, l. 19, and *A worthy Commander in the Warres*, p. 49, l. 2.

Page 70. A VERTUOUS WIDDOW.—A Character similar in style, treatment and sentiment to the preceding 'virtuous Characters' and possibly by the same author. Cf. Introd. xix, xxiv.

Palme-tree.—Cf. Pliny, XIII, 4, who remarks that, if the male palm be cut down, his wives will become barren as if widows.

the large . . . her.—Cf. *A Reverend Judge*, p. 69, l. 19.

shee . . . walke—an echo of *A meere Petifogger*, p. 65, l. 5, which may denote a common authorship.

Prerogative Court—the court of an Archbishop which dealt with wills and the administration of estates.

this latter . . . jealousie.—Cf. *A Reverend Judge*, p. 69, l. 16.

Page 71. AN ORDINARIE WIDDOW.—The antithesis of the preceding, and probably by the same author.

Cunning women—fortune-tellers.

Elderne—made of elder stems.

dilapidations—sums incurred by an incumbent for damages during his incumbency.

Candle-rents.—Some houses in the Middle Ages were held subject to candles being kept burning before some shrine, and such property was more likely to catch fire. The term candle rents, applied to such tenure, was later transferred to property of little value or in process of deterioration.

Morning—a pun is intended as in the use of *case*, and *fire*.

Page 72. A QUACKSALVER.

Carduus-water—a distillation of the herb Carduus Benedictus, or Blessed Thistle, supposed to have medicinal properties.

cast... Caps—'despair of competing with him' rather than the *N.E.D.* sense 'give up for lost.' The expression is used in the former sense in Dekker's *Wonderful Yeare.*

All . . . Idolaters.—Cf. *An ordinarie Widdow*, p. 71, l. 7; a similarity of thought which may link the two Characters. Cf. Introd. xix, xxiv.

Cataracts.—Pliny, *Natural History*, I, 98, states the waterfalls of the Nile caused deafness.

kild... Tobacco.—Cf. *A Roaring Boy*, p. 59, l. 11.

Dog-leach—dog-doctor, quack.

Moore-ditch—part of the city moat between Bishopsgate and Moorgate, filled according to Stow with the 'soilage' of neighbouring houses, 'to the danger of impoisoning the whole city.' Attempts to clean it had been made at various times, the latest being 1606–7.

Page 73. A CANTING ROGUE.

Proctor—lawyer in the spiritual courts.

to their fathers—to act as their fathers.

Canting.—Cf. *A Tinker*, p. 35, l. 23, and note.

by his *Salomon*—an oath of the vagabonds. *Salomon*, according to Harman, was the Canter's argot for altar, or mass.

graund Rogue—the head of a fraternity of vagabonds.

Statute . . . apparell.—Attempts to regulate the quality and form of dress for different classes were common under the Tudors. Cf. *A Reverend Judge*, p. 69, l. 21, where a reference to the same statute may be a link between the two Characters. Cf. Introd. xix, xxiv.

statute of Inmates—forbidding the sharing of a cottage by more than one family, the object being to prevent the increase of paupers in a parish.

great houses—prisons.

Page 74. A FRENCH COOKE.—A fashionable appendage in the houses of the nobility.

sallets—raw herbs.

warres in *Naples*—a veiled reference to the introduction of syphilis (called by the French, 'the Neapolitan disease') into France, for which a moderate diet was prescribed as a cure.

He . . . bigger—another lament for the decay of feudal hospitality, and a link with the *noble and retir'd House-keeper*, p. 54, l. 5. Cf. Introd. pp. xix, xxiv.

Page 75. A SEXTON.

Cusani—'a curious perversion of the name of the Trausi in Thrace, to whom Herodotus attributes this custom' (Lucas). Mandeville also

mentions it as the custom of an island near to the Ganges, the reason for which was, we are born to a world of sorrow, and on dying go to Paradise.

Page 75. A JESUITE.

hee's . . . forehead—an obscure allusion. The family arms of Ignatius, founder of the order, contained two grey wolves, but it is doubtful if this would be generally known. The Characterist may be harping upon the old theme of the wolf in sheep's clothing, grey because the grey wolf is especially sinister and feared. The 'star' in the forehead probably means that he affects the guise of a saint, a golden star being sometimes shown on the breast of St Thomas Aquinas and the head of St Dominic as a mark of sanctity.

Caesar his due—an allusion to the Jesuit principle of asserting their allegiance to the Pope alone, and to no temporal monarch.

false Key—skeleton key.

Disciple.—The allusion is explained by a pamphlet, *The Jesuites Catechisme* (1602), cf. Preface and Bk. I, Chap. 9, wherein we are told that Xavier and his fellow Jesuits, sent by the Pope to John III of Portugal for the purpose of spreading the faith in his possessions of the Indies, became known in both places as 'Apostles' (a title, to the author, synonymous, with disciple).

the *Pursevant*—the officer charged with his arrest.

Kings Evill—scrofula, supposed curable by a monarch's touch.

Page 76. AN EXCELLENT ACTOR.—Cf. Introd. xx.

action . . . againe.—Cf. *Pierce Penilesse*, from which the argument is borrowed.

painting—a reference to Burbage? Chambers' *Elizabethan Stage* (II, p. 297) points out that Burbage was a painter. The phrase may, however, refer to face painting for make-up. In Stephens's *Common Player* occurs the remark, 'Painting and fine clothes may not by the same reason be called abusive that players be called rogues,' where painting refers to face painting. It may have inspired this remark.

He . . . *calumny*.—Cf. *Pierce Penilesse*.

Therefore . . . them—omitted after the sixth impression.

imitating Characterist.—John Stephens. Cf. Introd. xx.

snuffe—candle-end.

the Statute—that of 1 Jac. c. 7, which continued those of Elizabeth against Rogue Vagabonds, among whom were included 'Common Players in Interludes.'

Pacolet—name of the dwarf in the romance of Valentyne and Orson,

(translated from the French by H. Watson, 1565?), who had a magical horse by which he was conveyed anywhere.

Page 78. A FRANKLIN—landowner of free but not noble birth, in. rank just below the gentry. In its idealized portrayal and philosophical tone the Character may be compared with the sketches of other 'worthy' persons. Cf. Introd. p. xix, xxiv.

whilest . . . meale.—Cf. *A French Cooke*, p. 74; a link between the two Characters? Cf. Introd. xix, xxiv.

Snite—snipe.

Rocke Monday.—*Rocke*, distaff; *Rocke Monday*, the first Monday following Twelfth Day, when spinning was resumed; *the Wake in Summer*—the vigil of Midsummer Eve; *shrovings*—Shrove-tide festivities; *the Hoky*,—the festival of Harvest home, when hoky cake was distributed to the poor; *seed Cake*,—distributed at Hallowe'en.

hee . . . Guardian.—The franklin did not hold his land from the king by knight's service; thus his heir, in the event of his being a minor, would not be handed over to the care of a guardian appointed by the Court of Wards. Cf. *A Flatterer*, p. 8, l. 24, and note.

Page 79. A PURVEIOUR OF TOBACCO.

cogging—cheating.

King . . . Tobacco—reference to King James's attack upon smokers in *A Counterblaste to Tobacco*, 1604.

commodity—profit.

Page 80. A RIMER.—An inferior poet.

hatcht—overlaid with.

conveiance—in the sense of 'conveying meaning' and 'stealing' or 'jugglery.'

Page 80. A COVETOUS MAN.—The initial Character of those added in the ninth impression, 1616. Of these, this and *A proud man* revert to the type of Character written by Theophrastus and Hall, upon which they were probably modelled.

taking—affliction. He would willingly undergo the distress which Midas suffered because of turning into gold all he touched, provided he possessed the same magical power.

At . . . Rope.—Cf. Hall's *Covetous*.

privie seale.—He borrows money at interest (*uppon use*) when he hears of a *privie seale* (forced loan, or subsidy), in order that he may appear poor?

His . . . adoration.—Perhaps a reflection of Jonson's *The Fox*, 1605, reprinted 1616, I, i, where Volpone, on awakening, greets his gold.

parcel—small coin.

His use . . . more.—Cf. Hall's *Covetous.*

which . . . discents.—Cf. Hall's *Covetous.*

He . . . wages—probably borrowed from Hall's *Covetous*, who in turn took it from Theophrastus.

Page 81. THE PROUD MAN.

every . . . Nod.—Cf. *The Vaine-glorious* of Hall, and *A golden Asse*, p. 8, l. 1.

He . . . first.—Cf. *The Arrogant Man* of Theophrastus.

feast . . . nothing—Cf. *The Man Of Petty Ambition* of Theophrastus.

Ladyes favours.—Cf. Hall's *The Vaine-glorious*; Fastidious Briske, *Every Man Out Of His Humour*, 'cares not what ladies favour he belies, or great Mans familiarity'; Cf. also *An ignorant glory-hunter*, p. 9.

if . . . playhouse.—Cf. *The Man Of Petty Ambition* of Theophrastus.

Page 82. A PRISON.—Cf. Introd. p. xxv.

Christs Hospitall—founded by Edward VI for the care of poor orphans. It was supported by public patronage; hence the ironical statement that wealthy citizens are good benefactors to both it and a prison. To the prison they consigned their debtors.

because . . . almes.—Wealthy citizens did sometimes bequeath legacies for the support of prisoners.

Lord . . . us.—The words placed together with a red cross upon the door of houses affected by the plague to warn people against infection.

moorefields—a favourite walking-place of Londoners, outside the North city wall, stretching from Bishopsgate and Cripplegate to Fensbury and Holywell.

crosses—probably a play on the word; crosses referring to Shoreditch Cross and Bethlehem Cross near Bedlam, or the crosses in the cemetery between Bedlam and Moorefields; crosses or pieces of money of the prisoners, or crosses in the sense of their burdens. The Counter referred to is probably Wood Street, not far from the City Wall, and Moorefields.

mad Greekes . . . action—merry fellows; there is of course a play upon the word *action.*

Lachrymae.—Lachrymae, or Seven Teares, etc., a musical work by the lutanist, John Dowland.

runnes . . . note—*division*, a melodic passage where long notes are divided into shorter ones; strife. There is also a play upon the word, *note.*

Bermudas—cant name for a district of narrow streets north of the

Strand and near to Covent Garden, where people evading arrest would hide. A reference is also intended to the Bermuda Isles, nicknamed the Devil's Islands, then being colonized.

masters side.—The Counter or debtor's prison was divided into four parts or sides, which were, in order of comfort, the master's side, the knight's ward, the twopenny ward, the hole. The worst part of the hole was called hell.

executions—seizure of goods or person of a debtor in default of payment.

capiasses—a writ arresting a convicted defendant and naming a day on which he was to give the plaintiff satisfaction.

extents—a writ to recover debts due to the crown.

Page 84. A PRISONER.

close—i.e., penurious, and confined. (Similarly there is a play upon the words *fast* and *sure*.)

antipodes—the inhabitants of another world who trod the under side of the earth's surface.

that—i.e., that man that walks abroad.

Issues—the point in question at the conclusion of the pleadings between contending parties, when one side affirms and the other denies.

Billes—a declaration of the grievance of the plaintiff.

replications—the plaintiff's reply to the defendant's answer.

rejoynders—answer to the replication.

demurs—a pleading which, admitting for the moment the facts as stated by the opponent, denies that he is legally entitled to relief, and stops the action while the point is decided by the court (*N.E.D.*).

querrels—accusations.

serjant of the case—a lawyer of the highest standing.

Barber Surgeons.—Cf. *A Roaring Boy*, p. 59, l. 11, and note.

statute lace—of a quality defined by statute.

durance—forced confinement, and cloth of a durable quality.

long Paynes—both the doublet and hose were often slashed and strips of cloth, varying in colour (paynes), inserted.

Aries . . . Pisces.—The zodiac was regarded as the prototype of the human body, each part of which had a corresponding section in the zodiac. The head was placed in the first sign, the Ram, and the feet in the last, the Fishes.

Sables—ironical play upon heraldic terms; *field*, the surface of the escutcheon, or division of it; *argent* was the silver or white of armorial bearings, and *sable* the black.

lyes by it—lies in prison.

fetcht of—delivered.

he . . . man.—Debtors, in fear of arrest, loitered in the sanctuary of St Paul's. A man compelled to do this is 'but a coytes cast' from the debtor in prison.

Page 86. A CREDITOUR.

conditions—fortunes, estates.

Deucalion.—Deucalion, son of Prometheus, and his wife, Pyrrha, alone survived the flood by which Zeus destroyed Hellas. To re-people the earth they cast stones over their shoulders; those cast by Deucalion became men, those by Pyrrha women.

images.—There were eight images of noblemen, with legs crossed because vowed to the Crusades, in the Temple Church, originally belonging to the Templars.

catchpole—sheriff's officer or sergeant.

backwards—i.e. like a witch, in the belief that everything must be interpreted backwards, good being the character of bad, and bad good.

It . . . conscience—*alley*, bowling alley; a *rub*, an obstacle which diverted the bowl from its course.

counter—a play upon the word, meaning money and prison.

moyle—mule, upon which judges and lawyers were wont to ride to Westminster.

pincheth . . . doggedly—*pincheth* in the sense of hounds snatching their game, and the creditour confining his victim. *Doggedly* continues the pun.

Angels—the coin as well as the celestial creature.

Tenters—a frame upon which cloth was stretched to dry evenly.

breake—become bankrupt.

flags.—Cf. Marlowe's *Tamberlaine*, Pt. I, IV, i, iii, iv; Pt II, II, iii. The white flag displayed by Tamberlaine promised mercy, the red, death to all who carried arms, the black, death without respect to sex, age, degree.

bates—loses weight; here, gets rid of.

Psalme of mercy—that sung at the gallows at an execution.

mouze—tear.

Page 88. A SERJEANT.—an officer of the law, particularly employed in arresting debtors.

twelve—the twelve most important guilds of the city.

buffe—leather made of ox hide; a buff jerkin had replaced the gown sergeants formerly wore, as it offered greater protection and freedom of movement.

counter . . . kennall.—Sergeants were commonly termed *bandogs, curs*. They were attached to one of the two Counters of Wood Street and the Poultry.

Parris Garden—on Bankside, Southwark, where such sports as bull and bear baiting were held.

ducke, a ducke.—The pursuit of ducks with water spaniels was a favourite sport of Londoners.

his walks . . . fleete-streete—the route most frequented by debtors passing from their haunt in the Bermudas to Paul's.

quarter ranger—? ranger or keeper of a certain quarter (*N.E.D.*). Cf. Dekker's 'Belman of London,' *Works*, vol. 3, p. 160, ed. Grosart, where this meaning is supported.

Imbogude—concealed.

varlet—a synonym for sergeant, and by now possessing the unpleasant sense of knave.

Mace—the spice from the nutmeg, and the sergeant's badge of office.

Incubus—nightmare.

Cacodaemon—evil spirit.

common bail—allowed for petty misdemeanours, and upon any surety.

doghouse—in Moorefields, where a pack of hounds belonging to the Corporation was kept.

Page 90. HIS YEOMAN.—The assistant of the Sergeant.

Hanger—a short sword, and a hanger-on.

false dye . . . bale—one of the same set of false dice.

tumbler—a dog used to hunt rabbits.

one tearme . . . breakefast—to *flesh*, to reward a hawk or dog with the game killed, to make it eager for more prey. The breakfast was probably provided by the *Creditor*.

otter—there was great dispute as to whether the otter was a beast or fish. Cf. also why Falstaff applies the term to the Hostess (Henry IV, Pt. I, III, ii, 128), 'Why, she's neither fish nor flesh, a man knows not where to have her,' i.e. 'to make of her.'

His office . . . shambles.—From this and preceding passages it would appear that the Yeoman did not wear a distinctive dress and had not the power of arrest. His object seems to have been to allure the debtor within reach of his Sergeant. In Fennor's *Compters Commonwealth* (1616), we read of both Sergeants and Yeomen hunting debtors, in disguise.

Page 91. A JAYLOUR.—The Character of a gaoler had already been drawn by J. Stephens in his *Characters*, 1615.

Duello—i.e., the Jailer does not play the game. Books instructed gentlemen in the etiquette of duelling.

fat—also in the sense of money.

fees.—The officials of prisons made their living by money exacted from prisoners.

Page 92. WHAT A CHARACTER IS.—Cf. with the definitions of other Character writers, i.e., R. Brathwayte, Epistle Dedicatorie to his *Whimzies*, 1631: 'What else are Characters but stampes or impressures, noting such an especiall place, person, or office; and leaving such a marke or cognizance upon it, as the conceit may neither taste of too much lightnesse; nor the cloze of so wittie an observance leave too much bitternesse, nor the whole passage or series incline to too much dulnesse.' Richard Flecknoe, 1658, gives his opinion that 'It give you the hint of discourse, but discourses not. . . . It says not all, but all it says is good . . . tis no long-winded exercise of spirit, but a forcible one and therefore soonest out of breath.'

It is . . . close—it deals briefly with various characteristics of its subject and finally links them in a final pithy conclusion.

descant—lit. a melodious accompaniment to a simple musical theme (plain song), sung or played. Here, a varied comment upon a theme.

Page 93. THE TRUE CHARACTER OF A DUNCE.—first appears in the eleventh impression, 1622, together with the *Essay on Valour*. Though no acknowledgment is made in either case, the author of both was John Donne. They were both reprinted by Donne's son in his edition of his father's work, 1652.

TEXTUAL NOTES

THE following notes record, except for the correction of obvious printers' errors, changes made in the text of the several impressions which have served as the authority for the present edition. To these are added the principal deviations of later impressions from that in which a Character or group of Characters first appeared. The present text emends the more irregular punctuation of the group of nine Characters added in the ninth impression, from *A covetous man* (p. 80) to *What a Character is* (p. 92). The change of initial 'v' to 'u,' medial 'u' to 'v,' long 's' to short 's' and 'i' to 'j' has been adopted throughout in order to modernize the typography. Obvious printers' errors have been silently corrected.

A good Woman to *An Ostler*, pp. 3–21: authoritative impression, A.

Page 3. G places *A good Woman* after *Her next part.*

p. 4, l. 5. *A very very Woman; A very Woman* all except D.

p. 4, l. 6. *A Very very Woman;* B, C omit, *A very Woman* E and foll.

p 9, l. 2. *insectum animalium*—first five impressions read *insecta animalia*; sixth alters to *insectum animal*; the emendation given, *Insectum animalium*, is based upon the probable use of dog Latin in a manuscript wherein the printer wrongly read the final abbreviations in 'insectū animaliū' as *insecta animalia* (i.e. final 'u' with the usual abbreviation-sign above it being taken in both cases for an 'a').

p. 11, l. 11. *Affected; Affectate* E and foll.

p. 11, l. 30. confesseth; canvasseth E and foll.

p. 18, l. 12. *A Welchman; A braggadochio Welchman* E and foll.

A good Wife to THE CHARACTER OF *a happie life*, pp. 21–32: authoritative impression, C.

p. 25, l. 1. My; A, D and foll.

p. 26, l. 9. This . . . Condition; D and foll. omit.

p. 26, l. 15. In . . . yeares; F and foll. omit.

p. 26, l. 15. (boyish for his courage) D, E transfer to margin.

p. 26, l. 16. witlesse for his yeares; D, E transfer to margin.

p. 26, l. 18. returne; setting D and foll.
p. 26, l. 27. Bragger; bragget C.
p. 30, l. 9. Who God; Who unto God C.
p. 32, l. 18. Hall-dayes; Holidayes E and foll.

A Meere Scholler to *A Rimer*, pp. 33–80: authoritative impression, E (B.M. copy).
p. 34, l. 27. *D.B.*; F and foll. omit.
p. 41, l. 23. *Player* . . . fustian; F and foll. omit.
p. 45, l. 8. *Fantasticke;* F and foll. omit.
p. 63, l. 6. *A Fellow; A meere Fellow* F and foll.
p. 64, l. 4. For . . . him; F and foll. omit.
p. 77, l. 24 to p. 78, l. 2. Therefore . . . flea them; F and foll. omit.

A covetous man to *What a Character is*, pp. 80–92: authoritative impression, H.
p. 81, l. 9. feasts, the; feasts the H.
p. 81, l. 10. quarter. In; quarter In H.
p. 81, l. 11. breakfasts, drinkeing; breakfasts drinkeing H.
p. 81, l. 17. dayes, everie; dayes everie H.
p. 81, l. 31. observ'd, imitated; observ'd imitated H.
p. 82, l. 11. rufled; at a feast; rufled at a feast; H.
p. 82, l. 31. suffer; suffer for the truth I, J.
p. 83, l. 3. wholely; *hotely* I, J.
p. 84, l. 7. Building; the; Building the H.
p. 84, l. 27. purse. An; purse an H.
p. 85, l. 3. Billes. . . . *subpenaes;* H does not insert commas.
p. 85, l. 23. cannot write; cannot with a safe conscience write I, J.
p. 86, l. 7. Sables. Whiles; Sables whiles H.
p. 86, l. 13. unlesse . . . nobly I, J omit.
p. 86, l. 15. devoured. He; devoured he H.
p. 86, l. 19. conditions. He; conditions he H.
p. 87, l. 22. cloth, gives; cloth gives H.
p. 88, l. 2. monie). In; monie) in H.
p. 88, l. 4. hard. If; hard If H.
p. 88, l. 6. knave trapbaited; *Law-trap baited* I, J.
p. 88, l. 13. man. The; man the H.
p. 88, l. 25. kennall, the; kennal the H.
p. 88, l. 26. Garden, the; Garden the H.

p. 88, l. 31. cry, a ducke, a ducke; cry a ducke a ducke H.
p. 89, l. 2. *Quasi see Argent; Quasi R: See Argent* H.
p. 89, l. 8. tyburne; the; tyburne the H.
p. 89, l. 12. prey, out; prey out H.
p. 89, l. 23. whore, himself; whore himself H.
p. 89, l. 25. labour; upon labour upon H.
p. 89, l. 28. hounds, onely; hounds onely H.
p. 90, l. 1. *His; This* I, J.
p. 90, l. 2. side; it; side it H.
p. 90, l. 19. booty. The; booty the H.
p. 91, l. 1. *A Jaylour; A common cruell Jaylour* I and foll.
p. 91, l. 7. basest; of; basest of H.
p. 91, l. 8. Or . . . trash; I and foll. omit.
p. 91, l. 16. hell; hell in little I and foll.
p. 92, l. 10. Jaylours; such Tennants I and foll.
p. 92, l. 15. hated. What; hated what H.

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