Finally, in a later chapter (XII), Bright compares the soul to "the royall estate of a Prince", which 'moveth silence, reverence, and expectation, although there be no charge, or commandement therof given' (63), and describes the spirit as "the verie hand of the soule; the body & bodily members like flailes, sawes, or axes in the hand of him that useth them" (64-5).  

Because the theory of the spirits as a medium joining and interacting between soul and body was a widely known one for which Bright had earlier authorities in Galen and others, I would hesitate to claim that Donne must necessarily have known and been influenced in "The Extasie" by a memory of Bright's *Treatise*. I would suggest, however, that Bright's discussion of the important function attributed to the spirit (Bright considered 'spirit' to be 'one' rather than the usually accepted three: animal, vital, natural (46-7) affords a valuable insight into the kind of medical, philosophical, and religious backgrounds out of which "The Extasie" (particularly, of course, lines 61-8) was to grow. And I would also suggest that there are a number of at the least interesting coincidences between Donne's poem and Bright's *Treatise*. Like Donne, Bright emphasizes the importance of the 'communitie' and mutual love of soul and body, which 'joyeth at, and taketh liking of' the state which he calls 'vehement contemplation', contemplation being the term for ecstasy used also by Leone Ebreo in his *Dialoghi d'Amore* (1535); 11 his "handfasted" (see above) and his description of the spirit(s) as 'the verie hand of the soule' implicitly suggest Donne's figure of the 'fingers' that knit the 'subtile knot'; his comment that 'the whole nature of man' is made up of soul and body through 'the meane of spirits' seems to embody Donne's 'That subtile knot, which makes us man'; and his treatment of the spirit(s) as 'more excellent, then earth', but not 'comparable in purenesse & excellencie' to the soul comments on Donne's view that the spirits 'labour' to be 'as like soules' as they can. 12

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soul and body. For Leone, following a Platonic line, the 'medium and link' is the soul ('compounded of spiritual intelligence [understanding] and corporeal mutability' (206; see, also, 394), which he describes as 'inferior to pure intellect' (i.e. the highest faculty of the soul).  

**A POEM IN PRAISE OF BEN JONSON**

THOUGH G. E. Bentley counted 1,839 allusions to Ben Jonson in the seventeenth century, he was aware that many might still lie unrecorded. 1 His collection built upon that of J. F. Bradley and J. Q. Adams in 1922, 2 and was itself supplemented in its turn by the 'Literary Record' in volume XI of Herford and Simpson's edition. 3 The following poem - 'Upon Mr Ben. Johnson his vnparalelled Dramatrick Poems' by 'Rbts Sctgr' (?) - seems to be one of those escapees suspected by Bentley, and uncaptured by his successors. Since both the work, and its indecipherable author, are unknown, this is therefore its first publication.

The poem is inscribed in the copy of the 1616 folio *Workes* of Ben Jonson which is now in the library of Lyme Hall, in Cheshire. It is to be found on the verso of the title-page of *Every Man in His Humour*, this being the first remaining page of the volume after the portrait, title-page, and dedicatory poems had been removed.

10 Ibid., 62.

11 I mention Leone Ebreo's *Dialoghi d'Amore* (trans. F. Friedeberg-Sceley and J. H. Barnes, *The Philosophy of Love* (1937); page references below to this translation) because Dame Helen Gardner has argued persuasively that Donne knew Leone's *Dialoghi* well and that this work strongly influenced him in 'The Extasie' (see Gardner, op. cit., Appendix D). It should be noted, however, that, although Leone discusses the spirits frequently (103, 154, 161, 199, 202, 204), he does not, like Bright and Donne, treat the spirit(s) as the intermediary (the 'subtile knot') that knits...
Upon my Ben. Johnson his incomparable Dramatick
Poems.

Every man in his humor:
Let both know all humors may abound;
Every man out of his humor.
Now shows them what out their humor's out.

Cynthia's muse.
In Cynthia's Court has resided Cupid's bow.

Portia
And what the Portia's right both show:

Sicinius
Sicinius sat and on him may rely.

Volpone
The fox puts off, before him, his disguise.

The silent woman
She together soothly simon, and musing.

The attraction
Defeats non imposters, a Prison intriguing.

Cataleps
Defeats Conspiracies of all her parts,
And quirotis mords her, taketh thin full what shadows.

Yet the same not good, for free & bounty;
You wilt knowest better, and gives it for controul.
Look, Portia in't Abuses, former not 'tongue
And hold but a good man cannot be good Port.
by an earlier owner, so that the poem is a
replacement dedication by a later reader. Though the volume itself cannot be traced
before 1910, when the library was first
catalogued, and the date and provenance of the
poem cannot therefore be established, the hand
and the orthography together suggest that it
was composed in the first half of the seven-
teenth century.

Though its position suggests it may be an
impromptu dedication by the owner of a
mutilated copy of the folio, the poem is just as
much a rudimentary blurb for the plays in the
volume, since it lists the contents with added
critical comments, and a conclusive quatrains
praising the author according to the terms of
Jonsonian moral aesthetics (as the poet points
out in the pedantic footnote to his final line,
which derives from the preface to Volpone:
‘For, if men will impartially, and not a-squint,
looke towards the offices, and function of a
Poet, they will easily conclude to themselves,
the impossibility of any mans being the good
Poet, without first being a good man’)\(^4\). Inevit-
ably, the poem’s listing and commentary makes
it disjointed, so that it is unsurprising that this
is the only early poem on Jonson’s plays cast in
such a form, while the need to produce rhymes
seems to have determined the author’s criti-
cisms more than a sensitive response to the
works themselves. Nevertheless, in the final
footnote, and the heavy allusive wit of the line
on Every Man in His Humour (‘Hee doth
Knowell each humo’ in y’ Route’, referring to
the renamed character of the folio version), the
poet does show a familiarity with Jonson’s
plays, and in his aesthetics, he reveals that
supportive, comprehending understanding
which Jonson so often demanded from his
readers. One may hope that ‘Rbts Scgr’ was a
good man, in spite of the evidence of this poem
that he was not a good poet.

Upon M’ Ben. Johnson his vnparalelled Dramatick Poems.
- Every man in his humor.
  Hee doth Knowell each humo’ in y’ Route.
- Every man out of his humor.
  Nor enuies them when once their humo’s out.
- Cynthia’s reuels.
In Cynthia’s Court ‘has weakened Cupides bowe.
- Poetaster

\(^4\) Herford and Simpson, v. 17.

I am particularly grateful to Lord Newton, for his permission
to publish this poem.

And what the Poetaster’s right doth showe.
- Seianus
Seianus falls, that he on him may rise.
- Volpone
The Fox puts off, before him, his disguise.
- The Silent Woman
Hee taxeth foolish slander, & bad wieuing.
- The Alchemist
discovers new Impostures, & their thrveying.
- Cateline
despoiles Conspiracie of all her faces,
and gies wyse Magistrates their fullest graces.
Let all admire soe good, soe free a soule,
soe well knowes vice, yet dares it soe Controule.
Looke Poets in yo’ selves, faigne not t’outgoe it
*who’s not a Good man Cannot be Good Poet.
*see his preface
Rbts Scgr. (?)
to his Volpone

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**SIR ROBERT SIDNEY AND SIR JOHN HARINGTON OF KELSTON**

THE announcement in 1973 of the late Peter
Croft’s identification of Robert Sidney’s auto-
graph manuscript notebook of poems insti-
gated over a decade of research into the
younger Sidney’s poetry and biography, cul-
mminating in 1984 with the publication of Croft’s
dition of The Poems of Robert Sidney (Claren-
don Press), and Millicent V. Hay’s The Life of
Robert Sidney Earl of Leicester (1563-1626)
(Folger Shakespeare Library).\(^1\) The Clarendon
dition, along with several earlier studies, right-
ly concentrated scholarly attention primarily
upon textual and critical examinations of
Robert’s poems.\(^2\) In comparison, relatively
little consideration has been given to the friends

1 I am grateful to Katherine Duncan-Jones for her com-
ments on this note and for providing me with a transcript of
the account of Sidney’s funeral in Bodley MS Ashmole 818,
folios 40r-41r; see, n. 12.

2 See also, H. Kelliher and K. Duncan-Jones, ‘A Manu-
script of Poems by Robert Sidney: Some Early Impressions’,
*BLJ*, i (1975), 107-44; G. E. Waller, ‘The “Sad Pilgrim”: The
Poetry of Sir Robert Sidney’, *Dahlhouse Review*, lvi (1975),
690-705; and ‘“My Wants and Your Perfections”: Eliza-
abethan England’s Newest Poet’, *Ariel*, vii (1977), 3-14; K.
Duncan-Jones, ‘“Rosis and Lysa”: Selections from the
Poems of Sir Robert Sidney’, *ELR*, ix (1979), 240-63; D. K.
Wright, ‘The Poetry of Robert Sidney: A Critical Study of
His Autograph Manuscript’, Ph.D. diss., Miami University