

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 commaundement therof given' (63), and describes the spirit as 'the verie hand of the soule; the body & bodily members like flailles, sawes, or axes in the hand of him that useth them' (64-5).¹⁰

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 other', the soul being 'handfasted' to the body 'by that golden claspe of the spirit', both 'a true love knot, to couple heaven & earth together' and a 'subtile instrument' (memorable phrases, I think, anticipating Donne's 'subtile knot'); he introduces in the immediate context of the action of the spirit(s), later described as 'most quick, rare, and subtile', the effects of that 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)

¹⁰ *Ibid.*, 62.

¹¹ I mention Leone Ebreo's *Dialoghi d'Amore* (trans. F. Friedeberg-Seeley 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

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).

¹² My colleague, John L. Klause, here suggests comparison with lines 7-10 of Donne's 'Aire and Angels', lines that have an obvious relation to lines 61-8 of 'The Extasie'.

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 vnpareledd Dramatick 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

¹ *Shakespeare and Jonson, Their Reputations in the Seventeenth Century Compared* (Chicago, 1945), i. 37.

² *Jonson Allusion-Book* (New Haven, 1922).

³ 11 vols (Oxford, 1925-52).

Upon Mr Ben. Johnson his Compendious Dramatick
Poems.

— Every man in his humor.
Lye both knowell each humors in y^e h^unter.
— Every man out of his humor.
Nor knowes them when out their humors out.

— Cynthia's riddles.
In Cynthia's Court has retainerd Cupids bowe.

— Postmaster
And what the Postmaster's right doth showe:
— Socrates
Socrates falls, that he on him may rise.

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

— The silent woman
Lye fast the foolish glaunder, & bad venturing.

— The Alchemist
Deceives new Impostures, & their thyring.

— Catechisme.
Deceives Conspiracies of all his fates,
And gives us for Mr. Rightwishes their fullest gates.

— Lett all becom for good, for free & foules,
For well knowes this, yet daves it for trouble.
Looke Poets in yo^r & let us, faigne not foute in
* w^ho's not a Good man cannot be good Poet.

for his own sake
to his fountaine
poule, or gmt.

R. B. S. Setay.

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 seventeenth 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 quatrain 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). Inevitably, 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 criticisms 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^e 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 Sctgr' was a good man, in spite of the evidence of this poem that he was not a good poet.

Upon M^r Ben. Johnson his vnparaleedd Dramatick Poems.
 – Euery man in his humor.
 Hee doth Knowell each humo' in y^e Route.
 – Euery man out of his humor.
 Nor enuies them when once their humo's out.
 – Cynthia's reuells.
 In Cynthia's Court 'has weakned 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 slaunder, & bad wieueing.

– The Alchemist

discouers new Impostures, & their thryueing.

– Cateline

despoiles Conspiracie of all her faces,

and giues wyse Magistrates their fullest graces.

Lett all admire soe good, soe free a soule,

soe well knowes vice, yet dares it soe Controule.

Looke Poetts in yo' selues, faigne not t'outgoe it

*who's not a Good man Cannot be Good Poet.

*soe his preface

Rbts Sctgr. [?]

to his Volpone

paulo p' Init.

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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 autograph manuscript notebook of poems instigated over a decade of research into the younger Sidney's poetry and biography, culminating in 1984 with the publication of Croft's edition of *The Poems of Robert Sidney* (Clarendon Press), and Millicent V. Hay's *The Life of Robert Sidney Earl of Leicester (1563-1626)* (Folger Shakespeare Library).¹ The Clarendon edition, along with several earlier studies, rightly 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 comments on this note and for providing me with a transcript of the account of Sidney's funeral in Bodley MS Ashmole 818, fos. 40^r-41^r; see, n. 12.

² See also, H. Kelliher and K. Duncan-Jones, 'A Manuscript 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', *Dalhousie Review*, lvi (1975), 690-705; and "'My Wants and Your Perfections": Elizabethan England's Newest Poet', *Ariel*, viii (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 (1980); K. Duncan-Jones, 'The Poems of Sir Robert Sidney', *English*, xxx (1981), 3-72.