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An Analysis of John Collop's Poesis Rediviva

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AN ANALYSIS OF JOHN COLLOP'S POESIS REDIVIVA

By

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A Thesis Submitted in Partial Fulfillment of
the Requirements for the Degree of Master
of Arts in Loyola University

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Vita

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This essay, and an essay in a College Quarterly⁶ which it inspired, are the chief printed commentaries on Collop which I have found. Drinkwater, while noting the poet's defects, gives him high praise and recommends his work to further study:

He is notably a poet for careful selection, and the poems of which I am chiefly to speak are those that might be recommended to such a volume; but he was so good a writer that even his poorest pieces are apt to contain remarkable lines or passages. As will be seen, it is at the end of the book that he comes to his full stature, achieving some half dozen lyrics that seem to me to stand with the very best of seventeenth century poetry. . .

As a poet he was preoccupied with two or three groups of subjects, political, amatory, religious; and his imagination would return to them at will. To his poetry he could bring energy and comprehension always, and at intervals he could rise to a lyric greatness that might have instructed Herbert, that Crashaw would have saluted, and to note which Vaughan himself might have paused by the way. Such a one cannot remain with oblivion.

The Cambridge History of English Literature includes him in the group of minor poets of whom it says:

Diligent and conscientious students may push their researches further still, and by no means without profit of this or that kind, among the work, sometimes a saturn of verse and prose of Robert Baron, Patheryke (or Patrick Jenkyns), Robert Gomersal, Henry Bold, John Collop.⁸

L. B. Marshall, influenced no doubt by Drinkwater's statement, (his introduction quotes Drinkwater's praise of "The Leper Cleans'd") included six of Collop's poems in his volume, Rare Poems of the Seventeenth Century, and in his short introductory statement commends the

6 Rosamond McMillan, "Poesie Reviv'd", The Mundelein College Review (Chicago, 1941), Vol. 11, No. 2, pp. 153-158.

7 Drinkwater, op. cit., pp. 119, 134.

8 CHEL, Vol. VII, p. 101.

poet as one who is "a skilled metrist and has fierce spiritual sincerity."⁹ Douglas Bush refers to the poet and his works several times, noting that he was "revived" by Drinkwater and acknowledging that Collop "could on religious themes strike genuine sparks of metaphysical fire."¹⁰ He lists him with nine other doctors (including Campion, Vaughan, Thomas Browne, and Lleulyn) of whom he says: "there was never a period in which there were so many good minor poets."¹¹

Brief references appear in other works.¹² The volume is listed in the Cambridge Bibliography of English Literature, Lowndes Bibliographical Manual, the Annals of English Literature, and Allibone's Dictionary of English Literature. In Donne to Dryden, Sharp makes a passing reference to one of Collop's strange titles as an example of the fantastic titles then in vogue.¹² The DNB simply identifies him as a Royalist poet who flourished in 1660 and enumerates three of his works with brief comments: Poesis Rediviva, Medici Catholicon, and Itur Satyricum.¹³ The Catalogue of the McAlpine Collection lists a fourth work, A Letter with Animadversions upon the Animadverter and a reprint of Medici Catholicon under the

9 (Cambridge: University Press, 1936) p. 27.

10 English Literature in the Earlier Seventeenth Century (Oxford: Clarendon Press, 1945), p. 125.

11 Ibid., p. 31.

12 Robert L. Sharp, From Donne to Dryden (Chapel Hill: University of North Carolina Press, 1940), p. 39.

13 DNB, Vol. XI, p. 385.

title of Charity Commended as published in 1658 and 1667.¹⁴ The Supplement to Granger's Index¹⁵ lists two anthologies which contain his work: Anthology of English Verse, by John Drinkwater, reprints "The Leper Cleans'd," and "To the Soul," and Book of Poetry by Edwin Markham, includes "The Leper Cleans'd." Marshall's volume, mentioned above, contains, "To the Soul," "The Leper Cleans'd," "To John Cotton," "On the Resurrection," "Spirit, Flesh," and "Good Samaritan."

From this meager list it is evident that the usual sources of evaluation of a poet's worth and work are not available. There is little record of the opinion of his contemporaries or of ours; therefore, in approaching the analysis of Poesis Rediviva one must first lay a broad background composed of the political, religious, scientific and literary attitudes of the day. It will be of some interest, also, to consider the biographical data which can be gleaned from the records of the century and so to study the immediate influences as well as the more general ones. From this general survey of the life and times of the poet, the writer will pass to a specific analysis of the contents of this volume, interpreting the poems in the light of the various forces which were at work in the seventeenth century world of the poet. Since this present survey is of an introductory nature, emphasis will be laid upon the interpretation of the poems, rather than on their stylistic qualities or literary value; it is of importance first to ascertain the ideas and

14 C. K. Gillett, Catalogue of the McAlpin Collection of British Theology and History in the Union Theological Seminary, New York. (New York: Printed by the Plimpton Press [Mass.], 1928), p. 154, p. 418.

15 Granger, Supplement to Granger's Index (Chicago: A. C. McClurg and Company, 1934), p. 72, p. 148.

attitudes of the poet in the light of his own times--to become a contemporary of the poet--and so to lay the groundwork for future appreciation.

There are 128 poems in the book, and for purposes of study these may easily be divided into three general sections: secular verse, exclusive of love lyrics; love lyrics; religious poetry. For the most part the poems as arranged by Collop fall naturally into these divisions and with but a few exceptions will therefore be considered in the order in which they appear in the volume.

A survey of the works of Collop's contemporaries, and a study of the various collections of poetry of the century present interesting clues indicating to what extent he was a product of his age or rebelled against it. However, emphasis should be placed on the fact that, while the references to similar expressions and ideas are frequently pointed out for the purpose of forming a comprehensive background to Collop's thought and expression, the absolute lack of corroborative evidence makes it impossible on most occasions to establish a positive source either for his words or his theories, though a profitable study might be made by checking the many marginal notations in Medici Catholicon. Such references as are indicated in this paper will help to show to what extent he was one with the spirit of his contemporaries, and will indicate wherein he was original, or where he introduced a new interpretation of an already established idea. Thus, it may be hoped that an interpretation of the poet's work in the light of his own times, such as is projected in this thesis, will form an introduction of his work to the twentieth century.

The poet's attitude toward his work, might best be expressed in his own words as written in Medici Catholicon;

I have weakened the lights of my body to introduce knowledge by these windowes of my soule; lost my selfe to finde others, to magnifie my age. I will not boast I have outlived Emperours, Popes. If he lives only long who lives well, I am the shortest liver. I have served twice Jacob's time to a more deceitful Master than Laban, an impious world: young in years, old in folly, a Labryinth, riddle, bubble, nothing. The reward of Jacob's servitude was blessed, mine, cursed . . . "Amicus Plato, amicus Socrates, sed Magis amica veritas!" If truth be not more my friend than anyone my memory can challenge a familiar acquaintance with, I may modestly presume my selfe destitute of any . . . "16

His closing prayer is significant:

Lord teach me to knowe my selfe, so I shall not desire to exchange wisdom with a Solomon: lend me the auxiliaries of thy holy spirit, to subdue my selfe; and I shall be more a Conqueror than Alexander: by hating my selfe instruct me how I shall love thee, and by loving thee, I shall be sure not to hate my brother.

The final note in Medici Catholicon might well serve as an apology for the numerous errors in spelling and punctuation contained in Poesis

Rediviva:

The absence of the Author, the Obscurity of his hand, together with the Printers negligence in mispointings, and verball mistakes have somewhat defaced the Copy: but the book may vindicate the Author which Eaglet like dare approach the Sun for Legitimation, the piercing raies of the most refined judgements, and these subsequent Errata's and the Candor of an ingenious peruser may allay the mistakes of the Presse.¹⁸

16 John Collop, Medici Catholicon (London: Humphrey Moseley, 1656) p. 122.

17 Ibid., p. 134.

18 Ibid., p. 135.

CHAPTER I

THE POET'S BIOGRAPHY AND BACKGROUND

Although the name Collop is not a common one today, its earliest appearance coincides with the first recorded form of the common noun "collop".¹ In 1482/3 a Collop (first name illegible) was graduated from Cambridge² and in 1506 the family made its first recorded appearance in the neighboring county of Bedford. Since the county records do not begin until 1714, it was necessary to secure information from the present clerk of Bedford who found the family mentioned in a group of deeds in the early sixteenth century. The Parish records, though incomplete and faulty, also throw some light on the family's history.

According to the nine deeds in the County Record Office, the Collops acquired several grants of land in the course of the sixteenth century. In 1506 John Colope of Eston (East End) was witness to a deed; Henry Collop of Estende, Flitwick, was one of four grantees in a deed of 1507. The next entry, dated 1530, refers to Reginald Colope who is acquiring the lands of John Kyng of Flitwick. In 1550, Reginald Collop "bocher" was one of four grantees of a messuage and seventeen acres, and the description of the land in the open fields mentions that some of it adjoined the lands of Henry Collopp and some that of Reginald Collop, Senior. In 1551, Harry Collop of Estowne mortgaged a messuage, and Henry Collopp was a deforciant in a common recovery of a message

1 Ernest Weekly, Surnames (New York: E. P. Dutton, 1916), p. 174.

2 John Venn and J. A. Venn, editors, Alumni Cantabrigiensis (Cambridge: University Press, 1922), Part I, Vol. I, p. 375.

and thirty acres of land in 1554. A patent of grant at farm was given to Reginald Collopp for twenty-one years in 1575 (Henry Collopp purchased the interest of Frederick Phipps in this lease in 1589). The deposition of Reginald Collop (aged about sixty) in 1584 as to the taking of conies by Reginald Senior and his son and heir Henry, is the only entry which indicates a relationship.³

These records suggest that Reginald Senior was the son of either Henry or John Collop. Since his name is linked with Henry Collopp in the deed of 1550, and as it is probable that in naming his oldest son, Henry, he was following the popular custom of naming the child for its paternal grandfather, it may be surmised that he was Henry's son. This probability is strengthened by the fact that the younger Reginald named his oldest son John.

On August 15, 1555 a Reverend John Collop was appointed the vicar of Flitwick,⁴ and as late as 1607 a John Collop still held land in ecclesiastical terrier.

Each of the Reginalds mentioned above left a will. Reynold, (Reginald Senior) dying in 1575 left two sons, Henry and George, and two daughters.⁵ Henry, the oldest son, married, and the will of his widow, Margaret, probated June 11, 1622, mentions two sons, John and Edmund.⁶

³ Joyce Godber, Letter to the writer from the Bedfordshire County Council. July 31, 1945.

⁴ F. A. Blaydes, Bedfordshire Notes and Queries (Bedford: A. Ronson, 1886-93), Vol. I, p. 194.

⁵ Ibid., Vol. III, p. 250.

⁶ Ibid., p. 30.

The Flitwick registers are incomplete at this early date; however, it seems possible that John, the son of Henry, is the poet's father, and that the Edmund here mentioned is the Edmund Collop of Flitwick who matriculated at Christ's College in 1608, was ordained deacon and priest at London in December, 1616 and died at Long Stanton, September, 1625 at the age of thirty-three.⁷ (His will is in the P.C.C.) The terms of Margaret's will indicate that John is the older son; thus he must have been born prior to 1592.

The younger Reginald's will, probated in 1590, mentions three sons, John, Reginald and Thomas, as well as three daughters.⁸ Reginald dying in 1605 left his lands to his brothers Thomas and John, and "in default of male issue, to the rightful heirs," wording which would seem to indicate that at that time neither brother had sons.⁹ In 1604, there is a record of the birth of Reginald, son of John Collop,¹⁰ but it is possible that the will was written before his birth. In any event, this John Collop would not appear to be the poet's father.

The second Collop entered in the Flitwick register is _____ Collop, (first name unfortunately illegible) son of John Colloppe who was baptized on June 24, 1623. The next entry is that of John, son of John Colloppe, baptized on July 4, 1625.¹¹

7 John Peile, Biographical Register of Christ's College (Camb: University Press, 1918), Vol. I, p. 272.

8 Blaydes, op. cit., p. 28.

9 Ibid.

10 F. G. Emmison, Bedfordshire Parish Registers (Bedford County Record Office, 1931. Typescript copies of register), Vol. 21, A 1.

11 Ibid., Vol. 21, A 2.

The name occurs with increasing frequency during the late sixteenth and throughout the seventeenth century in all the neighboring parishes of Bedford, and does not die out until the early part of the nineteenth century. Although the name "John Collop" occurs frequently in records of the various parishes, in no case here or in London is there a record of a marriage or death which could be ascribed to the poet or his father. In regard to this the County clerk writes:

In this case I don't think anything can be gained, since the earlier Flitwick register, in which John Collop's marriage would presumably appear, does not exist. It is possible, of course, that the marriage took place at a neighboring village, but again the early date means that the register is often missing. Mr. G. Emmison looked through the published volumes for neighbouring villages without success.¹²

The London registers have also been searched in vain.

However, if the exact genealogical descent of the poet cannot be established, it is certain that John, son of John Collop, mercer, was baptized at Flitwick in 1625, and was voted to be admitted to Sutton's Hospital at the Charterhouse on February 28, 1632/3.¹³ It was the custom for the sixteen governors of the foundation to nominate scholars for this school and to place them on a waiting list in the order of their choice; students were called as a vacancy occurred and were accepted if they were at that time within the age limit of ten to fourteen years, if not, they were eliminated. John was third from the end of the list and so was probably called sometime shortly after the next election which occurred on June 25, 1635.

12 Godber, loc. cit.

13 Bower, Marsh and F. A. Crisp, Alumni Carthusiani, 1614-1872. (London: Privately Printed, 1913), p. 12.

According to the provisions of the will of Thomas Sutton, this school was intended for boys whose parents would not otherwise be able to afford to educate them. "As to the boys for the school, only those shall be admitted whose parents have no estates to leave them, or want means to bring them up."¹⁴ The school was limited to forty "gown boys," and the quality of the students was generally very high; Crashaw, Roger Williams, Lovelace, Thackeray, Wesley, Addison and Steele have been numbered among its graduates. The regulations as to conduct and scholarship were strictly enforced and every detail of daily life was arranged. "Each boy was to bring with him to school a change of outer apparel, two new shirts, three new pair of stockings, three new pairs of shoes, and books for the form he was in."¹⁵

The education of the boys of the time was predominantly classical; in his writings, Collop shows himself to be familiar with both Latin and Greek, quotes directly from the Greek writings of the Fathers, and includes two Latin poems in Poesis Rediviva. His attitude toward the reading of pagan classics is shown in a later poem. One reads of the education of the average youth in Shakespeare's time:

(he) usually went to grammar school at about six or at the latest seven years of age, and entered at once upon the accidence. In his first year therefore, he would be occupied with the accidence and grammar. In his second year, with the elements of grammar, he would read some manual of short phrases and familiar dialogues, and these committed to memory would be colloquially employed in the work of the school; in his third year if not before he would take up Cato's Maxims and Aesop's Fables; in his fourth, while continuing the Fables he would read the Eclogues of Mantuanus, parts of Ovid's Metamorphoses, with

14 William F. Taylor, Charterhouse of London (London: J. M. Dent and Sons, Ltd., 1912), p. 242.

15 Ibid., p. 243.

parts of Virgil and Terence; and in the sixth, Horace, Plautus and probably part of Juvenal and Persius, with some of Cicero's Orations and Seneca's Tragedies.¹⁶

The course of study was similar in 1635, and on Sundays the older boys were obliged to set up four Greek and four Latin verses apiece in the great hall, and were publicly examined on ~~them~~ by the Master or any visiting stranger.¹⁷

Having completed the course of study, the students were subjected to a public examination, and those that passed it successfully were elected to the University; the others were put out as apprentices.¹⁸ Of the boys admitted to the Charterhouse with Collop, one was elected to the University on July 12, 1639; five on July 22, 1641; four had discontinued; and nine were sent out as apprentices.¹⁹ The "Exhibitions" thus merited were valued at about sixteen pounds each year for eight years, and the number of beneficiaries was usually limited to twenty-four. The payment of the exhibition was dependent on the production of properly signed certificates of conduct and residence. Out of 1950 names, 1200 were sent to the University, and 544 of these became clergymen. About fifty of the number took up law, and less than thirty studied medicine.²⁰ Fifty-four of the Exhibitioners are mentioned in DNB and Collop is among that number.

16 T. S. Baynes, "What Shakespeare Learned at School," Shakespeare Studies (London, 1896), p. 175.

17 Taylor, op. cit., p. 243.

18 Marsh, op. cit., p. viii.

19 Ibid., pp. 11-12.

20 Marsh, loc. cit.

On October 14, 1641, three years before Crashaw was ejected, Collop was admitted to Pembroke College, Cambridge,²¹ a foundation that, for its size has harbored proportionately more poets than any other college in the country. Nothing is known of his record at the University, save that on November 1, 1661, he petitioned for the arrears of his exhibition withheld from him on account of his loyalty, and was granted eighty pounds,²² the equivalent of five years. As the most stringent requirement was regularity in attendance, it is probable that he could prove that he had been in attendance at the University at that time. The records of both Oxford and Cambridge during this period were regrettably incomplete and faulty, so it is not surprising to learn that his name is not found on any list of graduates; neither the University of Padua or Leyden, popular resorts for the young medical students of the day, have a record of his attendance, nor is he listed as a member of the Royal College of Physicians. Yet, when registering his book in 1655, Collop identified himself with an M.D., and his poems dealing with outstanding members of the Royal College of Physicians indicate a familiarity and respect which is in striking contrast to his disdain for those who failed to follow the regulations of that institution.

From the diary of a student of a slightly earlier period may be gathered details of the curriculum to which the young student was exposed:

The great University subjects of study were Logic, Ethics, and Physic; the compendius treatises of Keckerman and Malinaeus, Piccolominaeus and Galius, Polanus, Romus and Magirus, most of them foreign Protestant divines, were the books at present in vogue.²³

21 Venn, op. cit., p. 375.

22 Venn, loc. cit.

23 Sir Symond D'Ewes, College Life in the Time of James I as illustrated by an unpublished diary. (London: John W. Parker and Son, 1851), p. 64.

The record of Dr. Edward Browne, son of the famous Sir Thomas Browne whom Collop admired greatly, throws light on the courses pursued by medical students:

(he) at the age of fifteen entered the University where, after six years he took the degree of M.B.. He had seen some human dissection but had not done any with his own hands, and had attended some university exercises, probably both lectures and disputations, conducted by Glisson. He had probably read the Aphorisms of Hippocrates, of which Ralph Winterton, Glisson's predecessor as professor of physic had edited a convenient edition with translations of each aphorism into Greek and Latin verse, and from some passages in Browne's writings he seems to have also read the Hippocratic treatises on air, water and situation as well as the Epidemics. He had also read part of Galen. He could write and speak Latin. After taking his M.B. degree he continued his anatomical studies and worked practically at zoology, botany, chemistry and pharmacology and at medicine, parts of surgery and morbid anatomy. He learned French and Italian and could speak a little Greek. He had read widely, Dunha, his Pilgrims, the travels of de la Martiniere in the arctic regions, Raleigh's History of the World, Ashmole's Order of the Garter and the Duchess of Newcastle's New Blazing World. His father advised him to study Cicero and not to read much of Lucretius.²⁴

Besides his University examination, which was a kind of disputation, Browne was no doubt also examined in the College for admission as a candidate in 1668 after he had been engaged in medical study for about 10 years. He received his M.D. from Oxford in 1667. At this time, since there was no organized school of medicine in England, the only thorough examination of candidates was made in the Royal College, all of whose members belonged, either by residence or incorporation to either Oxford or Cambridge.

Though there is no record of Collop's admission to the Royal College it is noteworthy that among his poems of highest tribute are ones to George Ent, who in 1655 was its Registrar, and in 1675 became its

²⁴ William Munk, The Roll of the Royal College of Physicians (London: Harrison and Sons, 1878) p. 82.

President, Dr. Francis Glisson, Regius Professor of Physic at Cambridge from 1636 and named an Elector of the College in 1652, and who refused to accept the office of President in 1654, though accepting instead the office of Consalarii in 1655-56, and his patron, the Marquis of Dorchester, who was chosen to "honour the College by being a member thereof" about the year 1656.²⁵ In addition, Collop, berates those "non-licentiates" who "call the College grapes sour," and defends the College against the attacks of the quacks and leeches of the day.

In the university, the young student was also obliged to attend lectures in Theology, and underwent catechizings in the College chapel, at which by Royal decree every member under the degree of M.A. was examined in the elements of divinity, and frequent disputations were the general rule. Latin dissertations were read regularly in the chapel by the graduates.

However, while the classical and theological influences were shaping the mind of the young student, the more powerful forces of political unrest were also at work. Just one month after Collop entered the University, the King, having returned from Scotland, was greeted by a volume of verse, Irenodia Cantabrigiensis. In December of the same year a resolution was presented to the King at Hampton Court:

And we intend likewise to reform and purge the Fountains of Learning, the two Universities that the streams flowing from thence may be clear and pure and an honour and Comfort to the whole land.²⁶

25 Ibid., p. 282.

26 C. H. Cooper, Annals of Cambridge (Cambridge: Warwick & Co., 1845), Vol. III, p. 317.

The Prince of Wales was enthusiastically greeted in March of the following year, and of the welcome extended to the King two days later, Joseph Beaumont writes:

At his coming out of ye Coach, which was before Trinity College, ye University being placed ready, saluted him with such vehement acclamations of Vivat Rex, as I have never heard ye like noise heer on any occasion. . . He was there saluted by a speech from ye Orator and another from Mr. Cleveland.²⁷

At the same time "The Guardian," a comedy by Abraham Cowley, was presented.

This was the last demonstration for the King that was seen for many long and weary months; the days were filled with unrest and excitement, and the scholars of the University were soon ranged either on the side of Parliament or the King.

On June 29th the King sent a petition to the University heads for 'plate' since Parliament had refused his petition for money; Parliament imprisoned those who sent it to him, and on August 17th the town was put in charge of Oliver Cromwell, one of the representatives of Parliament.²⁸

The royal standard was raised at Nottingham in August, and by September Parliament passed a law granting power to raise forces against the King. A large force of armed men was lodged in the town of Cambridge and their presence proved so inimical to the well-being of the University that a protest was sent to Parliament; the House of Lords ordered the University property to be protected, so Cambridge was soon fortified by a Parliamentary force. Fighting continued during the summer of 1643, and in September, Parliament established the Solemn League and Covenant; Pembroke Hall, as well as other colleges of the University, was affected, and Mr. Sterne, Quarles, and Felton were dismissed for refusing the Covenant.

²⁷ Ibid., p. 322.

²⁸ Ibid., pp. 325-328.

The execution of Laud in the January of 1644 marked the beginning of a more intense struggle, and in April, seven Fellows (and twelve others were later ejected) of Pembroke were ejected for opposing the proceeding of Parliament.²⁹ Over two hundred were ejected from the various colleges at this time.³⁰

With the fall of Raglan Castle in August of 1646, the last post of the King was lost and Parliament was victorious. Both Parliament and the Presbyterian party, however, were foiled in their attempts to obtain control, and the power went into the hands of the Army and the Independents who immediately proclaimed complete religious freedom for all but Roman Catholics. The King's attempt to reinstate himself with the aid of the Scotch Presbyterians was a failure and by August, 1647, the second Civil War was crushed.

The infamous "Pride's Purge" occurred in December, when ninety-six members of Parliament, mostly Presbyterians, were excluded from the House of Commons. The remaining fifty or sixty voted to bring the King to justice and the trial commenced on January 20, 1649, with only sixty-seven of the one hundred and thirty-five members present. Events moved quickly. Following the sentence of the twenty-seventh, the King's death occurred on the twenty-ninth, and in February both the House of Lords and the Kingship were abolished. Charles II escaped to Scotland where he was

29 Ibid., Vol. III, pp. 374-5.

30 James Heywood and Thomas Wright, Cambridge University Transactions during the Puritan Controversies (London: Henry G. Bohn, 1854), Vol. I, p. 19.

crowned in 1651, and after being defeated by Cromwell's forces went to France where he was joined by many of his followers, including Crashaw, Denham, Davenant, Waller and Cowley.

Cromwell's successes against the Irish, the Scotch and the Dutch, opened the way for him to pursue his policy in England. After dissolving the Rump and the makeshift Council of State that had been ruling, he set up the "Barebones Parliament" which proved to be ineffectual. Finally, on December 16, 1653, yielding to the pleas of the army leaders, he took oath as the Protector of Ireland, Scotland, and England, under a constitution drawn up by Lambert and the army. There was trouble with Spain abroad and constant threats of royalist uprisings at home; Parliament, too, was discontented over the question of the militia, and so, in January, 1655, Cromwell dissolved the House.

Even this brief summary of the condition of the country during the formative years of the young poet is enough to show how strong was the current of unrest and dissatisfaction in the political sphere. This unrest undoubtedly had an effect on his attitudes and ideals though it finds little direct mention in his poems. There is, however, in his writing a strong awareness of the religious controversy which was also being waged at this time, and was in many ways inextricably connected with the quarrel between the King and Parliament. This intellectual battle between Anglicans and Puritans, between Laud and Cromwell, was a long and bitter one, and page after page of Poesis Rediviva bears witness to Collop's keen and intelligent participation in the battle of wits, as well as to his penetrating knowledge of the leading controversial writings of the day.

In the early decades of the century, the Anglicans had turned all their invectives against the Romanist "Anti-Christ" and had reduced the Catholics to a persecuted minority. In 1640, they became aware of an even more formidable foe in the form of Puritanism, which, in its revolt against the established Church advocated simpler ceremonials, government by Presbyteries instead of Bishops, and belief in predestination and justification by faith alone. Laud found his regulations for the unification of Church ceremony countered by the Puritanical plea for unity in doctrine. Each side feared that the extremists in the opposing party would run riot and destroy their enemies. The rising tide of intolerance is marked by a flood of tracts from both sides during the years between 1634 and 1640, as the grievances against Rome were forgotten in the confusion of attacks from the innumerable sects which had sprung up.

The unity which had been the outstanding mark of the reign of Elizabeth gave way to fervid attachment to this or that individual cult or principle. Theological treatises and political pamphlets poured from the press, emphasizing the disruption of state, religious and domestic order. The Puritan, holding the natural and spiritual to be irreconcilable, counseled the extinction of one for the growth of the other:

Puritanism maintained . . . that the relation between the invisible spirit of man and the invisible God was immediate rather than mediate. It set little store by tradition, because God had spoken to men directly in the words of revelation. It distrusted human ceremonies because these stood between the creature and his Creator; the glory of the Christian temple is the holiness of the living temple which rises in the heart of God. The pretensions of an ecclesiastical hierarchy are an estrangement of the adopted son of the Father; every lay Christian is himself a priest . . . Predestination meant the presence of God's foreknowledge and God's will in every act and thought that pulsates on the globe, imputed righteousness meant that

Christ and His faithful followers were regarded by the Father as one; and through faith which justifies the believer that union is effected.³¹

Many of the poems in the earlier portion of Collop's book, sound like a commentary on the above. An Anglican, and a Royalist, he is above all a lover of peace and charity; and he attacks, individually and collectively, those tenets and sects which he felt were striking at the very roots of national peace. In his writings he showed himself to be one with the Latitudinarians who pleaded with the extremists of both parties for tolerance; these Anglican leaders opposed the indiscretions of both parties, and pointed out the "via media" which would resolve the disputes.

Lord Falkland, one of the first leaders, had himself been an earnest advocate of toleration, and it was in his home that Chillingworth wrote his best known work, The Religion of Protestants, in which he expounded his theories as to the infallibility of the Bible as opposed to the Roman Church, and defended the individual's right to interpret the Scriptures according to his lights. John Hales, too, was a lover of peace, strongly influenced by the modern philosophical spirit which had first found expression in Bacon, and Taylor, writing in 1647, held that the present religious turmoil resulted from pride and passion, offering as the only possible cure the exercise of piety and charity. In pleading for unity of spirit he brings out the unique argument that since reason is fallible in its interpretation of the Bible, man has a duty to agree to differ in his beliefs.

31 Edward Dowden, Puritan and Anglican Literature (New York: Henry Holt and Company, 1901), p. 11.

Among the Cambridge Platonists who were also pleading for tolerance was Benjamin Whichcote who was a great power at Cambridge during the Commonwealth. He pleaded for the abolition of contentions, for the recognition of reason as the "voice of God" and universal charity. It was Whichcote's aim at Cambridge to "preserve a spirit of sober piety and rational religion in the University and Town of Cambridge, in opposition to the fanatic enthusiasm and senseless canting then in vogue."³² Willey in quoting this passage, takes exception to the "opposition" mentioned and feels that the movement as a whole was the result of the Protestant tendency to rationalise.

The Platonists are celebrated for their appeals to Reason: Reason which in the text that Whichcote especially never tires of quoting is the 'candle of the Lord', and to follow which John Smith declares, is to follow God.³³

All agreed in stressing that righteous conduct rather than unified convictions, Christian morality rather than set dogma, were the answer to the disturbances in the political and religious fields.

Collop's adherence to these ideas is particularly noticeable in the first portion of Poesis Rediviva. In dealing with contemporary contentions he declares on several occasions that not belief, but practice of a Christian life is the mark of a true Christian. With the leading philosophers of his day he turns his back on the Scholastic Philosophy and supports the principles of Plato. In his development he follows most closely the Moderates of the day, and his prose tract, Medici Catholicon, though directed chiefly against "Romanists," makes an ardent plea for mutual tolerance and cessation of all disputes over matters of doctrine or ceremony.

³² Willey, op. cit., p. 134.

³³ Ibid., p. 35.

The Latitudinarians feeling that dogmatic uniformity was neither possible nor desirable, advocated a settlement of disputes by universal toleration based upon individual rationalism, calmness and poise. In Medici Catholicon, Collop states: "My name is Christian, and my surname is Catholick, by the one I am known from hereticks and schismaticks: the name of Catholick congregates what is homogeneous and dissipates what is heterogeneous, both in the Court of heaven and in the Court of the Church.³⁴ Such a Catholic Christian, however, did not consider himself a member of the "Roman" Church, but rather pleaded for a "Universal" Church which would embrace all others.

A giddy minorage instructed me to make prodigious sallies and join with these Babell builders, to try if I could elix truth out of so great confusion of Languages: but the fruits of my curiosity prov'd not above the Apples of Sodom, I was discompos'd by the noise rather than edify'd by the tongues, and taught . . . to wish often that I had been ignorant of letters, since they could not furnish me with the knowledge of Christ's Cross. I retir'd within to seek that at home which I could not find abroad: and having anatomized others in vain, I now dissect myself rather than be inexperienced . . . I seem constellated for all countries, and could live peaceably under any National Church, thought I would not joyn with any schism which is made to colour over a rebellion . . . though Erasmus-like I am hung betwixt Heaven and Hell, and renounced of all Communion; yet . . . by being charitable to all I cannot deserve evill of any, and I hope no National Church so ill but may deserve my charity.³⁵

34 John Collop, Medici Catholicon (London: Humphrey Mseley, 1656), p. 54.

35 Ibid., Introduction is not numbered, (a 3r). Collop's discussion throughout Medici Catholicon is aimed, not at the basic tenets of the Roman Catholic Church, but at its assumption of the title of the only "true" Church. After pointing out abuses existing in the Church in his day, he points out that this does not invalidate the Churches' right to being a true Church, but maintains that it is only one of the many daughters of the "Catholic Christian" Church.

All National Churches are in this universal house as so many daughters, to whom as Christ's Vicegerents the care of the household is committed by God the Father . . . if sisters disagree in a family, will the Father and Mother, God and the Church eject one child because that another is petulant and waspish . . .³⁶

The Latitudinarian Divines regarded the Christian Communion as embracing all men who erected their faith upon the Apostles' Creed and this definition embraced all the Christian groups with the possible exception of the Socinians. In his prose tract, Collop is at pains to explain his adherence to the chief tenets of the Apostles Creed, and quotes at length from the early Fathers whenever he deviates from a articles, such as purgatory or confession of sin. To all these men, puzzled and disturbed by the conflicts of the varying religions, peace at any price seemed the only answer.

Jordan ranks Collop among the minor Moderate Theorists of the day (a group which includes John Corbet, Henry Vaughan, and Thomas Povey), of whom he says:

Perhaps no other group in the revolutionary period so accurately mirrors the underlying moderation of England even during an age of political and religious upheaval as do the minor Latitudinarian Thinkers. The history of the age has been written from the point of view of one or the other of the two extremisms which were locked in mortal conflict. Yet when we probe into the dimmer recesses of public opinion, it is apparent that there was a profound dissatisfaction and disillusionment amongst sensitive and finely balanced men who were gravely troubled by the kaleidoscopic changes in English life. These men were persuaded, and under the protection of comparative anonymity urged, that a broader spiritual tolerance and a deeper charity were alone sufficient to effect a cure in the life of the nation. Inheritors of the traditions of Christian Humanism they gave claim and earnest support to a programme of restoration and compromise which, had it been accepted earlier might have prevented the holocaust of war and internecine strife which then wracked England.³⁷

36 Ibid., pp. 118-119.

37 Jordan, op. cit., Vol. IV, p. 75.

This authority quotes several passages from Medici Catholicon to show Collop's devotion to tolerance:

The moderate Christian will ever recognize that coercion cannot possibly advance Christ's Kingdom and that men are disposed to brand as heretical that which they do not understand. Most of the divisions that have laid the Church in ruins are concerned with nonessentials of faith that are mutable and unworthy of controversy.³⁸

Jordan continues:

These little known men exhibit with striking clarity the growth of a hard, keen and courageous lay spirit which already possessed all but sufficient strength to call an end to a theory of the religious society which, though posted on one of the noblest of the ideals that has swayed the mind of man, was pregnant with danger and ruin for the modern world. These men had embraced the theory of religious toleration upon the double ground of right and necessity.³⁹

That such a strong group of laymen should arise at this time is not surprising in a country in which the Church had become so powerless that a description of it in 1603 estimates that 75% of the population was indifferent to all forms of Church government or details of ceremonies, 5% were avowed Catholics, and probably not ten conscientious men in all England approved of the Church as she stood.⁴⁰

One other contemporary writer who seemed to have a profound influence on Collop's thought and writing was Sir Thomas Browne, himself a doctor and author. He had written the Religio Medici when he was about the same age as the author of Poesis Rediviva, and Medici Catholicon. Collop frequently appears to use phrases or ideas consciously or unconsciously borrowed from Browne, dedicated a poem to the praise of his works and in his tract followed his general idea so closely that Simon Wilkins, editor of Browne's works remarks: "A curious little book,

³⁸ Collop, Medici Catholicon, p. 56.

³⁹ Jordan, op. cit., Vol. IV, p. 89.

⁴⁰ H. Hensley Henson, Puritanism in England (London: Hodder and Stoughton, 1912), p. 33.

written evidently in imitation of Browne,⁴¹ though he does not identify the J. C. as being John Collop.

On its publication in 1642, Browne's work was greeted with various reactions. Some denounced its easy going tolerance of all dogma and religious as being atheistic, others hailed it as expression of the new thought which would eventually lead to a solution of the current religious disputes:

Browne's basic scepticism as well as his informal essay style is suggestive of Montaigne. He had the easy tolerance, the distrust of reasoning, the sense of fluidity of opinion which characterized Montaigne. He was content with his own religion, and content to let others retain theirs. . . 'A man may be in as just possession of Truth as of a City, and yet be forced to surrender; 'tis therefore better to enjoy her with peace than to hazard her on a battle!⁴²

Browne's book reveals neither a seriously scholarly attitude, nor deep thought; his power lies rather in the expansiveness of his style, his friendly sharing of his innermost thoughts with the chance reader, and a clever use of paradox and wit which charms, while it does not always convince. Passing lightly from one idea to another, he skims over the religious and philosophical fields of his day, a happy contrast to the intensely controversial writings of his contemporaries. His interest in things poetic, philosophical, scientific and religious was enough to attract the youthful Collop who himself ranged over the fields of intellectual endeavor in search of peace and tolerance.

Indeed, the turmoil in the political and religious field was scarcely greater than that in the fields of science and literature. In the former, the seventeenth century had ushered in a series of vast and

41 Sir Thomas Browne, Works (London: George Bell and Sons, 1888) Vol. II, p. xvii.

42 L. I. Bredvold, The Intellectual Milieu of John Dryden (Ann Arbor: University of Michigan Press, 1934) p. 41.

disconcerting discoveries. Galileo's discovery of the telescope, Copernicus' theories on the motion of the earth, Kepler, Brahe, Bacon, each had contributed revolutionary ideas in theory or in practice. The field of medicine, too, had been revolutionized. Harvey's discovery of the circulation of the blood, the complete discrediting of the age old theories of Galen, scepticism of Paracelsus' teaching, new forms of experiment and research, had resulted in a new and scientific spirit which turned from the traditional explanations of things and sought for newer, more satisfactory ones, often only finding disillusion and discontent. Great doctors, and great chemists, flourished side by side with quacks and alchemists; medicine was still battling with superstition and ignorance not only in patients but in the doctors themselves, and even among the educated classes the advice of the doctor was frequently supplemented by charms or cures from some unqualified quack.

A concise summary of the conditions in the literary field is given by Henry Morley:

During the first seven years of the reign of Charles I all the poets who are here to be heard singing were alive together. In the next year George Herbert passed away; then Randolph, then in the middle of the reign, Ben Jonson; Carew next, and in its latter years besides Quarles and Ford, three died in early manhood; Suckling, Cartwright and Hbington. Drummond's death followed close upon the King's, Crashaw lived only into the next year; Lovelace and Cleveland did not survive the Commonwealth; while Milton and Mrvell, Waller, Davenant, Butler, Denham, Cowley and George Wither whose age was sixty at the end of the reign of Charles I, lived on into the time of Charles II.⁴³

43 Henry Morley, editor, The King and the Commons (London: Sampson, Law, Son, and Marston, 1868), p. v.

The most important influences during the reign of James I and Charles I were wielded by Jonson (1573-1637) and Donne (1573-1631); Collop, in his dedicatory epistle refers to "our Seraphick Donne" and in his work seems to show the influence of his writings. Though both Jonson and Donne had urged a revolt against the artificialities of the later Elizabethan days, counseling simplicity and vigour, even at the expense of smoothness and clarity, their development was on divergent lines. Jonson's followers, chiefly typified by the Cavalier poets, Carew, Lovelace, Suckling and Herrick were characterized by a courtly elegance, a superficiality of thought, and a pagan and sensuous attitude which reflected the gayety of the court and failed to be affected by the tragedies which followed upon its downfall.

Chief among Donne's followers were Herbert and Vaughan who showed a delicate sense of spiritual reality, concreteness in phraseology, monosyllabic simplicity, and sincerity of devotion which had nothing in common with the superficiality of the courtly poets. Some writers, such as Cowley, were deliberately harsh in an attempt to convey the precise thought and emotion involved, and in revolt against the smooth conventionalities of the Spenserian and Petrarchan traditions. Their straining for originality often resulted in far-fetched figures, paradoxes, and obscurity.

According to Helen C. White,⁴⁴ the dominant spirit of Donne and his followers was moderation; midway between Rome and Geneva they attempted to establish in literature the via media claimed by Hooker in Theology, Andrewes in devotional thought and writing and Laud in ritual. Though Donne on a few occasions issued heated accusations against his opponents

⁴⁴ Helen C. White, Metaphysical Poets (New York: Macmillan Company, 1936), p. 47.

(Jesuits and Anabaptists), he was, on the whole, moderate in his outlook and urged, both in poetry and prose man's fundamental need for a knowledge of the "mystery of Godliness" rather than controversy. It is not surprising to find Collop following Donne in this as in other ideas. Like Donne, he, too, expresses in his prayers the all pervading sense of God's wrath and the crushing weight of sin; like him he is filled with a spirit of wonder at the thought of the Incarnation and Redemption. Unlike Donne, he also turns to other Gospel incidents and delights in elaborating the parables of Christ and in referring to incidents in his life. There is in Collop, as in Donne, a mixture of realism and Platonism which finds expression particularly in his reflective poems, a sense of bafflement which never yields to discouragement, and a delight in the use of imagery gleaned from all fields of intellectual endeavor; alchemy, astrology, medicine, philosophy, religion and law. These images are often merely strung together with little obvious relation, forming a tangled web of allusions to contemporary thought and belief which has little importance or interest today.

Collop tried his hand at satire, resembling Donne's "Elegies", dipped into light satiric verse on the foibles of the day, considered the state of contemporary society and climaxed his poems with serious and uplifting religious poems. Not only Donne's influence is manifest in these last, but perhaps, even more, the gentler spirit of Vaughan and Herbert and something of the fervent devotion of Crashaw.

It is not surprising that Collop wrote no sonnets. The early decades of the century had witnessed a growing fondness for the couplet, and its gradual development in the hands of Waller, Cowley, and Denham increased its popularity. Jonson, Lovelace, Herrick and Suckling made

frequent use of the couplet, occasionally employing the stopped couplet in an attempt to overcome the excessive use of enjambed couplets which had the rhythm and looseness of broken down blank verse. The "apostrophation mania" was at its height and elision was used indiscriminately by writer and printer; and Collop's pages are filled with examples of its use and misuse.

Speaking of Collop, Drinkwater summarizes:

Collop was a doctor of medicine, and freely carries his professional knowledge with him to his art. Many of his poems are loaded with anatomical conceits unintelligible to the lay mind. Also he was, as the Dictionary observes, an ardent scolder of Puritan or some other kind of sectaries, and although these local and occasional interests were important enough to him, they are unprofitable to us. Religious quarrels cut no ice tomorrow morning. The prevalence of party and doctrinal verses with a cloud of dispensary fumes, makes it indeed very doubtful whether a full reprint of Collop's book would do him any service. He is notably a poet for careful selection, and the poems of which I am chiefly to speak are those that might be recommended to such a volume; but he was so good a writer that even his poorest pieces are apt to contain remarkable lines or passages. As will be seen, it is at the end of the book that he comes to his full stature, achieving there some half dozen lyrics that seem to me to stand with the very best of seventeenth century poetry.⁴⁵

Continuing a discussion of his technique and his position in seventeenth century literature, Drinkwater adds:

Collop was an occasional poet in a sense, in the sense that many of his best contemporaries were. That is to say he did not devote either his time or his meditation chiefly to poetry as Milton did. But he was not an occasional poet in the lesser sense, he did not have to wait upon occasion for the matter of his verse. As a poet he was preoccupied with two or three groups of subjects, political, amatory, religious; and his imagination would return to them at will. To his poetry he could bring energy and comprehension always, and at intervals he could rise to a lyric greatness that might have instructed Herbert, that Crashaw would have saluted, and to note which Vaughan himself might have paused

45 John Drinkwater, "John Collop," A Book for Bookmen (New York: George H. Doran Company, 1927), p. 119.

by the way. Such a one cannot remain with oblivion.⁴⁶

There are however, but few records of Collop's activities after the publication of Poesis Rediviva and Medici Catholicon in 1656. The latter prose work was reprinted in 1658 and 1667 under the title Charity Commended. It is an interesting argument directed against a "Learned Romanist" in which Collop displays his wide knowledge of the history of the early Church. In it he professes to have faith in the Catholic Christian religion, but maintains that no existing religion fulfills the qualification. After analysing the articles of the Creed and making his act of faith in what he considers the essentials, he discusses the various abuses existing in the Roman Church, three Popes, false relics, superstition, unworthy prelates, infallibility (which he finds particularly irritating), and other such things, not failing, however, to point out, also, the many saintly members of the early Church. To his mind the solution to the current religious disputes is a cessation of quarrels over "trifles" of ceremony and discipline, and a general agreement to let each Church go its own way, all being bound together by a universal toleration or charity. "The Scripture saies Haven is taken by violence, but 'tis a strange phancy the world takes up that it may be taken with impudence."⁴⁷ Though mistaken, he is undoubtedly sincere, and the pages of the volume are filled with occasional memorable phrases: "May we flourish in verity which is the root; in humility which is the flower, and well doing which is the fruit of the tree of life."⁴⁸ "Where impenitence keeps the door, mercy cannot enter."⁴⁹

46 Ibid., p. 134.

47 John Collop, Medici Catholicon (London: Humphrey Moseley, 1656), p. 51.

48 Ibid., p. 50.

49 Ibid., p. 52.

Of Geneva: "These popular reformations are so exact that if one stone be defective, they seldom leave till they have pluck'd down the whole building."⁵⁰ "Prayer is that sacred negotiation man hath with God, the art of imparadising our souls, the Jacobs ladder by which we may bring down Angells and wrestle till they bless us."⁵¹ It is notable chiefly because in it are found many expressions strikingly similar to those in Poesis Rediviva; often the book seems to be but a prose rendering of a thought expressed in the poems. As these books were submitted to the printer on the same day this is not surprising.

In 1660 a second volume of verse appeared, Itur Satyricum in Loyall Stanzas, welcoming the restoration of Charles II. This work, containing twenty-nine eight line stanzas, adds little to the poet's reputation, being but one of the many voices raised in adulation of the triumphant king. In it about eleven lines in various stanzas seem to echo or repeat ideas found in Poesis Rediviva; the work on the whole is inferior. In 1661, a short prose work, A Letter with Animadversions on the Animadverter was printed. In its fourteen pages the writer attacks the criticisms leveled against an Anglican's Bishops letter, so one would gather that he had by that time attached himself to the Anglican Church.

Neither the London Parish Records nor the Calendar of State Papers has any trace of Collop's name, nor is it found in the record of the Royal College of Physicians, the official record of the doctors of London of the Restoration. There is a record of a John Collop in St. Paul's Church in Covent Garden, but it could not possibly be the poet.

50 Ibid., p. 71.

51 Ibid., p. 77.

As the poet speaks of his rural retirement, it may be that further record might be found of him in some village in England, that it is not his native village has been proved.

It is always a disputed question as to how much of an author appears in his works; in the case of dramatic and narrative poetry it is often difficult to discern the personality behind the writing. However, in lyric poetry much of the writer's personal opinion and feeling of necessity finds expression. Thus, while recorded facts are so few we can come to some appreciation of the individual who wrote the volume Poesis Rediviva by a careful consideration of the ideals therein expressed, the people who are admired or disdained, and the attitudes toward social, political, religious and professional problems of the day which are evidence.

CHAPTER II

SECULAR POEMS: CONTROVERSIAL VERSE

"Odi Prophanum Vulgus et Arceo," so runs the epigraph on the title page of Poesis Rediviva. It seems strange that the first significant word of the writer who pleads both in poetry and prose for universal charity, should be "hate"--stranger still that the poet who vigorously denounces the practice of reading and imitating the pagan classical writers should himself begin with a quotation from Horace.

His choice, however, is not only a significant one but is wholly in accord with his doctrine and purpose. The words are the opening line in the first ode of Horace's third book, and stand as an introduction to those six great odes which Horace wrote after the close of the Civil War when Augustus was striving to restore peace and harmony:

Odi profanum vulgus et arceo;
Favete linguis. Carmina non prius
Audita Musarum sacerdos
Virginibus puerisque canto.¹

In the language of the priest about to perform a sacred ceremony, Horace bids all those not qualified to take part to depart. It is a priestly warning which bids all those who are worthy to approach, and counsels them to keep silence; it is the young who will be most likely to profit from his instruction. Then he counsels contentment:

Desiderantem quod satis est neque
Tumultuosum sollicitat mare
Nec saevos Arcturi cadentis
Impetus aut orientis Haedi²

1 Horace III Car. 1, 1-4.

2 Ibid., 11, 25-29.

and Collop viewing the end of England's own Civil War echoes of the man contented with little:

No man to cut this shrub down, his axe whets;
 Nor a self-wounding Conscience by regrets.
 While others sport of winds hoist into th' deep
 Along the shore he doth securely keep
 The Ostridges body hindereth her wings,
 While such a lark mounts up with ease and sings.
 Who desires little, he thinks little much
 Such as desires are, ev'n our Riches such.³
 What dead thou can't enjoy, alive despise
 Who sets his heart on others goods, not wise.

In the succeeding odes, Horace pleads for growth in those virtues which will make a great Roman and closes on a note of regret for the evils of his times:

Damnosa quid non imminuit dies?
 Aetas parentum, peior avis, tulit
 Nos nequiores, mox daturos
 Progeniem vitiosiore.⁴

Collop, in his address to his patron, voices the complaint of the writers of his day as to the condition of England:

(you) who in the worst of times dare be good, and when
 Ignorance is an Epidemicall disease pass untainted...⁵

an expression which is also reminiscent of the dramatist Randolph who set out:

.....To purge the earth
 Of Ignorance and sin, two grand diseases
 And now grown epidemical. . .⁶

³ John Collop, Poesis Rediviva (London: Humphrey Moseley, 1656), p. 35.

⁴ Horace, op. cit., III Car. 6, 45-49.

⁵ Collop, op. cit., Dedicatory Epistle is not numbered.

⁶ Thomas Randolph, Poetical and Dramatic Works (W. C. Hazlitt, editor; London: Reeves and Turner, 1875), pp. 264-5.

The Epistle Dedicatory opens with a tribute to Maecenas, the great patron of Horace and Vergil, "Si fuerint Maecenates, non defuerint Marones,"⁷ and is addressed to the Marquis of Dorchester, "whom all the Muses acknowledge their Apollo;". It is written in the flowery style of the period with frequently involved constructions, the chief reference being to Horace and St. Augustine, where the poet, in his anxiety to express his sentiments fully, rushes forward in a torrent of words and figures.

To express the spirit with which he enters into his task, and to explain the title he has chosen for his book, the poet employs the tale of Orpheus and Eurydice as told in Ovid's Metamorphoses, applying it to himself. Having once more quoted Horace, who in his twenty-fourth ode remarks:

Quid, si Threicio blandius Orpheo
Auditam moderere arboribus fidem?
Num vanae redeat sanguis Imagini,⁸

Collop adds: "Virtue now being onely a vain and bloodless Image," and relates how he intends to rescue virtue, his Eurydice:

Yet the love of this Eurydice stung by the old Serpent, teaches me a descent into this home-bred hell we carry within us, where foul tormenting passions reside like furies; Lust is tied unto a wheel, Care and Envy, Vultur-like, feed on the Heart and Liver, while Incontinence pours water into Sieves; Ambition rowls stones up Mountains, and the dropsie of Avarice, Tantalus-like, is thirsty in full Rivers. And though with Orpheus I cannot hope to unlearn Furies their cruelty, and teach their eyes in teares to wear the Livery of Repentance; or reduce the be-lov'd of Euridice: Yet if I can ease any of their pains, by the delivery, my Charity will be brought to bed of her children...

7 Possibly a variation of Martial "Sint Maecenates, non deerunt Flacce, Marones." Eppigrammati (Lipsiae: Types B. G. Turbneri, 1853), p. 189.

8 Horace, I Car., 24, 13-15, p. 32.

The latter figure is one also found in Randolph's "Platonic Elegy:"

...one noble thought
Begets another, and that still is brought
To bed of more...⁹

Having established his purpose, he defends the use of poetry "which a Sir Philip Sidney hath praised, our Seraphick Donne us'd, the learned Scaliger, and he who makes all praises modest, the excellent Hugo Grotius labour'd in." Referring to an argument used also by Sidney in his "Defensy of Poesy," Collop recalls that even the Prophets were poets and the Apostles cited Pagan Poets for their purposes.¹⁰ This argument also appears in Milton's Areopagitica, as does Collop's later reference to Julian the Apostate's prohibition of humane literature.

Turning to Augustine, the poet finds further justification for the use of poetry:

And though Poesie be vinum daemonum, as the Father calls it, when it inebriates mens mind with folly; yet it is flagellum daemonum when it lashes them out of their vanity.

This expression is used by Bacon in his essay "Of Truth,"¹¹ although the closest approximation in Augustine himself is in the Confessions where he speaks of poetry as "vinum erroris."¹² Then, quoting directly from Augustine's De Doctrina,¹³ Collop applies the saint's argument to his own case:

9 Randolph, op. cit., p. 564.

10 Acts 17:28 (Aratus and Cleanthes); Titus 1:12 (Epimenides); I Cor. 15:33 (Menander).

11 Francis Bacon, "Of Truth," A Harmony of the Essays (London: Edward Arher, 1871), p. 500.

12 St. Augustine, Confessions of Augustine (John Gibb, editor, Cambridge: University Press, 1908), p. 27.

13 St. Augustine, On Christian Doctrine (J. F. Shaw, translator; Edinburgh: T. and T. Clark, 1877), Bk. II, Chap. XLI, pp. 60-61.

The enriching of the people of God with the ornaments of Egypt, S. Austin applies to Arts and Sciences invented by Heathen, but taken from them as the spoil of Egypt and converted to God's service. It may be said of Poesie as of S. Cyprian, Lactantius, Victorinus, Hilarius, 'Quanto auro & argento, & veste exiit ex Aegypto?'

It is no doubt his purpose to do even as these four great Latin fathers who are cited by Augustine as having been trained in the ways of the pagans, and after their conversion used their knowledge to attack their heathen opponents and to strengthen and purify the pagan and classical Latin.

A popular theme of the day, emphasized especially by Milton and borrowed from the Greeks and Latins, was the immortality obtained through poetry. Once more Collop turns to Horace and Sidney as he reflects on this thought:

This could make an Octavius descend to the Lyricks friendship; and a Lord Brook, as the most permanent epitaph, desire to be writ Sir Philip Sidneys friend. Friends to Poesie cannot want a memory while Time can keep a Register.

The quotations from Horace which follow are drawn from the "Lyricks," most eloquent tribute to the immortality acquired through poetry.

The first "Dignum Laude Virum Musa Mori"¹⁴ is an accurate quotation, but the second is Collop's own variation, which, however, does not change the thought of the original: "Ego Te Meis Chartis Carpere Lividam Opionem Totve Tuo Patiar Labores?" Horace had written:

.....Non ego te meis
Chartis inornatum silebo,
Totve tuos patiar labores

Impune, Lolli, carpere lividas
Obliviones. . .¹⁵

14 Horace, IV Car. 8, 28.

15 Horace, IV Car. 9, 30-34.

The Marquis of Dorchester, a noted patron of the arts, but also schooled in medicine and law, was worthy of such immortality. His nobility of character is in marked contrast to those false leaders of the day who:

resemble those Magnificos who comet-like sprung from the fat and slime of earth, blaze and become portentous to Kindoms; while Ignorance is blazon'd with Power, and Ambition and Avarice dressed out with formalities of State: like Anticks in great houses carv'd with Honours, and gilded with Titles, may attract admiration from vulgar heads. Yet wiser men can make no greater use of then the Cynick of his statues,¹⁶ onely to exercise patience.

Pleas for charity and reform will not be popular with the "mad Rabble," the "Shuttlecock world" and those "Plebian heads who are a degree above them in their clothes, not in their intelligences," yet the Marquis is untainted by the modern "displiciencies" and will be honoured by such pleas.

In this portion of the Epistle, Collop appears to show for the first time the influence of Sir Thomas Browne who had written in his "Religio Medici":

There is a rabble even amongst the Gentry, a sort of Plebian heads, whose fancy moves with the same wheels as these; men in the same Level with mechanics, though their fortunes do somewhat guild their infirmities.¹⁷

Collop declares his purpose to "Democritus-like laugh at the shuttle cock world;" Browne declares: "I do contemn and laugh at...that great enemy of reason, virtue and religion, the multitude."¹⁸

16 Diogenes embraced statues covered with snow in winter, and once begged alms of a statue to exercise his patience. "Diogenes Laertius, "Diogenes," Lives of Eminent Philosophers (London: W. Heinemann Ltd, 1931), pp. 27, 51. Quoted also by Browne; op. cit., Christian Morals, pt III, p. 137.

17 Works of Sir Thomas Browne (Geoffrey Keynes, editor, London: Faber & Gwyer Ltd, 1928), Vol. I, p. 73.

18 Loc. cit.

Collop has mentioned the foolish admiration of "vulgar heads;" Browne uses the term several times as applied to the multitude: "The wisdom of God receives small honor from those vulgar heads that rudely stare about and with gross rusticity admire his works."¹⁹ Collop has praised the Marquis who "in the worst of times dares be good; and when Ignorance is an Epidemical disease pass untainted;" Browne in "Christian Morals" remarks: "And since the worst of times afford imitable examples of virtue. . .eye well those who in the common contagion have remained uncorrupted."²⁰

Collop foresaw that many of his poems would not meet with the approval of the common herd; indeed, he does not consider such approval either necessary or helpful, and closes his dedication to the Marquis with a final expression of his own attitude and intention in writing:

But to you . . . as a tribute due to honour, I present these be sprinklings of a retirement, while Democritus-like I laugh at the shuttlecock world, and exquire the causes of the spleen in the beast, the Rabble, which will invite some to accuse me of phrensie. Yet an Hippocrates (the more refin'd spirit) will pass intainted with the air of popular displicencies, since the temples of Virtue and Honour want not their sacrifices.

Turning from the Dedicatory Epistle, Collop uses for an initial poem, "The Poet,"²¹ which reiterates his ideals, his contempt for contemporary counterfeits and his heartfelt surety that a poet has both the power and the ability to lift the world from its sad state. In this he is joining in with that choir of voices which defended the high calling of poetry.

19 Ibid., p. 18.

20 Ibid., p. 105-106.

21 Collop, op. cit., pp. 1-3.

Sidney's defense is well known; Cowley, in his volume of poetry published in 1656 pleads for the Christianizing of poetry:

It is time to restore it to the Kingdom of God who is the Father of it. It is time to baptize it in the Jordan, for it will never become clean by bathing in the Water of Damascus . . . All the books of the Bible are either already most admirable pieces of Poetry or are the best material in the world for it.²²

and Sylvester had prayed:

O furnish me with an unvulgar stile
That I by this may wain our wanton Ile
From Ovid's heires, and their unhallowed spell
Here charming senses, charming souls in Hell.²³

and Horace had written that the purpose of the poet was to give instruction and delight

Aut prodesse volunt, aut delectare poetae,
Aut simul et iucunda et idonea dicere vitae.

. . .
Omne tulit punctum, qui miscuit utile dulci
Lectorem delectando pariterque monendo.²⁴

Collop pursues this Horatian idea:

Pacing in rithme no Poets makes; words fit,
High sense, soul quickning each part of it.

. . .
No cup-froth'd fancy, sparkled wit from wine;
Sobriety waters vertues in each line.

These lines seem almost to be a commentary on those which Jonson had hung at the entrance of Apollo taverns:

All his answers are divine
Truth itself doth flow in wine
He the half of life abuses
Who sits watering with the Muses.
These dull girls no good can mean us
Wine it is the milk of Venus
And the Poet's horse accounted.

22 Poems (London: Humphrey Moseley, 1656), pp. lv-lvi.

23 Josuah Sylvester, Complete Works (Rev. A. B. Grosart, editor, Edinburgh: University Press, 1880), Vol. I, p. 99.

24 Horace, op. cit., II Epi. 3, 333-4, 343-4, 11.

'Tis the true Phoebian liquor
Clears the brain, makes wit the quicker.²⁵

Horace had emphasized that the true poet must work to produce a masterpiece; "ego nec studium sine divita vena, nec rude quid prosit video ingenium,"²⁶ and maintained that knowledge was the fountain of good writing: "Scribendi recte sapere est et principium et fons."²⁷ Collop reflects this teaching in his own poem:

None are born Poets, naturally some pace,
Shuffle in rithme, horselike, without a grace.
His Helicon must flow from sweat of's brain;
And musing thought lends his Poetick vein;

. . .
He must have ravell'd times, and Kingdoms through
And when the world ore view'd, can make a new.

Jonson and Donne had criticized those writers who merely copied the works of others, and Collop mentions this common abuse:

Vents onely what mistaken Sages Coyn'd,
With the disguise of verse on what's purloin'd:
Unhappy fate of Poets to be poor,
All beg'd or borrowed from anothers store.

It is the work of the poet to counsel the tyrant, teach virtue and to quell vice:

Make birdlim'd Avarice th' Idol's gold to leave,
Think't pale with guilt, or gilt ore to deceive.
Into a scorch'd Amorist ice convey;
Calm rage, while reason passions storms obey.
Embalm'd with Odours virtue make perfume:
While putred vanity doth in stench consume.
Tainted with sour breath, rotten vice decays:
Virtue is alwaies green like th' Poets bayes:

25 Ben Jonson, Works (London: J. Walthoe, 1716), Vol. VI, supplementary--no page number.

26 Horace, II Epist. 3, 409-10.

27 Ibid., 309.

In his "Defense of Poesy" Sidney had referred to the poetry of David in his Psalms, Solomon in his writings, Moses and Deborah in their hymns and Job in his writings;²⁸ he had also pointed to the example of Christ who "vouchsafed to use the flowers of it."²⁹ Collop seems to be following this line of argument in his next lines as he described the poet:

Above the Clouds secure doth view the Sun;
 And in a line like him in lightning run;
 Nay with Ecstastick Paul doth take a flight;
 And with intelligences trades for sight;
 Thus to the Echoing Angels Moses sung;
 And David's harps to Hallelujahs strung;
 In proverbs glorious Solomon's aray'd;
 From clouds of parable th' Gospel light displai'd,
 Nor would it blasphemy be for to deny
 The whole creation ought but Poesie:
 When God in number made, and measure all;
 May we not truly term poeticall;

Here the poet, acting on his own belief that the poet should also be a philosopher, diverges, taking up his favorite theme of God's place in creation, a thought which he expands in the following poem. He then reiterates the duty of the poet in terms which both Horace and Jonson had made familiar:

"Poets are Prophets and the Priests of Heav'n"

while his final lines may echo Horace who in his twentieth ode wrote:

Non usita nec tenui ferar
 Pinna biformis per liquidum aethera
 Vates, neque in terris morabor³⁰

28 Sir Philip Sidney, An Apologie for Poetry (Edward Arber, editor; London: 1868), p. 23, p. 27.

29 Ibid., pp. 35, 48.

30 Horace, op. cit., II Car., 20, 1-3.

or Shirley:

While other Muses wanton poems sing
Thy pen, being taken from a cherub's wing³¹

Collop's finale summarizes the duty of the Christian poet:

Thus holinesse to the Lord we all may sing,
To write take pinions from a Cherub's wing.

In his role of philosopher-poet Collop next turns his thoughts to the consideration of the human soul. "On the Soul"³² is based on the teachings of Plato, Augustine and the writings of such contemporaries as John Davies, whose philosophical poem "Nosce Teipsum" was one of the most popular studies of the day, and Browne's "Religio Medici."

The poem opens in typical fashion with a cursory view of the problems posed by contemporary philosophers: Immortality of the soul, the concept of the world soul as conceived by Plato, the arguments of Traducianism, and infusion of the soul. The first eighteen lines follow rather closely the longer discussion of Davies and conclude with a maxim based on Augustine's:³³ "Noli feras ire, in teipsum redi; in interiore homine habitat veritas."

Who knows himself, knows all; hees wise indeed,
Who can retire within, and himself read.
Unhinging wiser brains shall nere stretch mine.³⁴
What's the soul I care not Lord, so it be thine.

and then succinctly makes his act of faith, which shows the influence of Augustine:

31 James Shirley, Dramatic Works and Poems (London: John Murray, 1883), Vol. VI, p. 507.

32 pp. 4-6.

33 "De Vera Religione" C. 39. Patrologiae Latina, V. XXXIV. p. 154.

34 Browne in "Religio Medici" employs this expression: "As for those wingy mysteries and airy subtleties in religion which have unhing'd the brains of better heads, they never stretched the Pia mater of mine. p. 13. Collop uses this term several times, "Let aery mysteries nere unhing the brain", p. 17.

Th' soul's all in all, and all in every part:
 So all in all, and in all Lord thou art;
 By whom we live, move, be, and all things know,
 Life, motion, essence, knowledge from thee flow.

St. Augustine, following Plotinus, had argued that the soul must be immaterial since it is in all parts of the body at the same time. He had also considered God to be the source of all truth, and of all intellectual light, illuminating the soul from within so that, by introspection the soul might rise to contemplation of Him Who is the light of the soul, as the sun is the light of the physical world. Plotinus, also held that the soul must turn within in order to be united with the One, putting aside all material considerations. That thus it is man's first duty to free himself from the bonds of flesh and rise to contemplation of God, is suggested by the poet's lines:

When God but takes this veil of flesh away,
 To him the light of lights, returns this ray.
 The soul that works by principles of light,
 Doth while 'tis here it self to God unite.
 Who here laies the vesture of his flesh aside,
 From him Heav'n glory, Earth can't secrets hide,
 Let contemplation give but wings to th' soul,
 It in a moment travels to each pole;
 Descends to th' center, mounts to th' top of th' world,
 In thousand places can at once be hurl'd;
 Can fathom the universe, without touching it;

Again and again the writers of Holy Scripture have pictured the wrath of God working upon the rebellious soul; Augustine, too, had graphically shown the plight of the soul immersed in the depths of its own passions. The poet draws upon these in describing the worldly soul:

But oh a soul immers'd in flesh and blood,
 Is lost 'midst wild beasts in a pathless wood,
 Ambition wracks the soul; 'tis fool'd by love;
 Pleasure doth melt, hope by a tickling move;
 Anger now burns, then's reinflam'd by lust;
 Despair depresses, avarice doth rust;
 Now cruelty doth obdurate to a stone;
 And then revenge makes me more hard than one;

and yet the soul is "heav'n's own child" and in lines reminiscent of Psalm 44 the poet pleads:

Th' King's daughter Lord was glorious within,
 Let not her beauty be ecclips'd by sin.
 She with her fellows should be brought to thee,
 Virtues and Graces should companions be;
 A wedding garment Lord on her bestow;
 Let her embroidred with thy graces go,
 If with th' white robe of innocence I can't come (Apoc. 7:13);
 Mix the purple of thy blood or martyrdom.

. . .
 Lord, let my soul return from whence it came,
 Let not a spark of Heav'n turn to hell's flame.

"The Fruit of Paradise"³⁵ is an exegesis on the third chapter of Genesis, loaded in the popular manner with innumerable references and implications:

Man is a Garden, Jesus is within
 The tree of life which we do lose by sin.

Interesting examples of Collop's fondness for antithesis can be found throughout the poem, though there is little worthy of special note:

The seed of life thus watered did die,
 To raise up fruit for all eternity.
 The tree of life was joynd to death's tree
 To make the barren bare it God must be,
 Into the ground thou Lord it cast, that we.
 Fix'd to thy root, may ever living be.

Few periods in English history have been so dominated by religious controversy as the first half of the seventeenth century. Each faction claiming to have the authority of Scripture on its side, denied the tenets of its opponents. Aloof from the extremes of the Puritans and the Romans stood the Latitudinarians who wished for peace at any price. Collop seems to have added his voice to theirs in several of the following poems as he attacks first the Romans then the Puritan controversialists. Opening "On the Masters of the Science of defence in

³⁵ Collop, op. cit., pp. 6-8.

Controversie"³⁶ he refers to the manner in which the Fathers were quoted by each side:

Each Father sure's a Janus, two waies looks?
One face Reformers have, one Papists books.

. . .
Now to th' Protestant tun'd, now Roman Key,
Do Echo like to every voice obey! * *
Ah! Echo-like yield an imperfect sound
Which can't instruct a knowledge, but confound,

He then employs the Latitudinarian argument that diversity of belief should not mean dissension, and in doing so employs a figure which Augustine had used in a letter to the Donatist,³⁷ which was quoted by Bacon,³⁸ and popular among the Divines and Religious Poets of the day.

Though various Colours in Christs Coat be knit,
They make no seam, nor cause a schism in it.
But these are souldiers which do pierce Christ's side,
Cast lots for's Vesture and his Court coat devide.

Eliot, describing "A Pestilent Profest Puritan" writes similarly:

Some pearc't his side, others his name deride
Another Crew his garments did divide
And these were Puritans I'll lay my life.³⁹

The leaders of the controversy for the Catholic Church were the Jesuits, the targets of one of Donne's most satirical pieces and the objects of attack by both Puritans and Anglicans:

See, see the subtile texture of each line!
Th' Spider spins her curious web lesse fine.
Th' Spider infusing poison, thus takes th' Fly,
While in her web she weaves her destiny.⁴⁰

36 Ibid., pp. 8.

37 St. Augustine, "Letter LXXVI," Letters of St. Augustine (Edinburgh: T. and T. Clark, 1872), p. 301.

38 Bacon, op. cit., "Of Unity in Religion," p. 69. "In the garment there may be many colors but let there be no rending of it."

39 John Eliot, Poems (London: Harry Brome, 1658), p. 79.

40 Collop, op. cit., "Jesuite", p. 9.

In fashion, the poet considers the Roman Church to be one with the Anglican, though fallen into error and disgrace. In "The Church"⁴¹ he repeats the idea that disagreement is not schism:

Th' Kings daughters garment may discolour'd be,
 Yet Schisms not made by th' variety.
 . . .
 Ith Catholick house Churches like Sisters dwell;
 Can Sisters Sisters for each brawl expell?
 Men in each Church have Truth enough to save,
 And to damn Angels enough Malice have.

Then follows the argument of the 'broad' churchmen who felt that men were disputing unnecessarily about ceremonies and beliefs. With Lord Herbert, they felt that "piety and holiness of life are forms of worship for they naturally produce love towards God and faith in him."⁴²

But oh while most 'bout Forms poor shadowy fight,
 They Charity lose, which is Religion's light.

. . .
 Who's Pious he is Orthodox; who loves sin,
 He Heretick is: God nor his Church shares in.
 Happy whose lives 'gainst errours do dispute;
 Good lives convert, bad tongues can never do't.

Reiterating the last thought in a later poem he writes:

We leave the things, and about names make strife,
 Virtue exalted is a Christians life.⁴³

also

Practice of lives not tongues must Christians make⁴⁴

The definitions of the Council of Trent in regard to the teaching authority of the Pope and Councils, and the dogmatic assertions of that assembly, were frequently attacked by the leaders of the 'broad Church'

41 Ibid., pp. 9-10.

42 Basil Willy, Seventeenth Century Background, (London: Chatto & Windus, 1934), p. 14.

43 p. 13.

44 Collop, op. cit., p. 101.

who felt that division arose from a too precise definition of trifles. In "On the Umbraticall Doctors on the Romish Party,"⁴⁵ Collop treats of these arguments and makes a show of school boy logic as he proposes the arguments of the Roman controversialists and answers them in curt couplets:

If th' Pope can't erre, what need we Counsels too?
 In vain 'tis done by more, what few can do.
 They who the Pope can't erre would teach, believe
 Sure cheating others, can't themselves deceive;
 They write for haerisie, Popes depos'd may be:
 What needs the question if all Popes were free?

. . .
 Counsels can't erre, if to them Popes assent.
 Sure 'fore they'r finish'd no confirmings ment.
 If falshood's there, can their assent make't true?
 If truth? 'tis so, should none assent thereto.

The poems on the Puritan controversy are valuable chiefly because they give an insight into the general attitudes of the times. Though filled with harsh accusations, deliberate attacks and ridicule, the poems are restrained in comparison with those of such writers as Cleveland, Mennes and Smith and Cooper. Biblical allusions and figures abound. "The Polemick Protestant D _____,"⁴⁶ is evidently an attack on one who is attempting to unite the Churches of 'Reform'. D _____ may well be John Durie (1596-1689*) a persistent Scotch advocate of Protestant union who travelled through Germany and England in an attempt to unite the Lutheran Churches. In 1633 he joined the Anglicans, but after the fall of Laud he rejoined the Presbyterians and continued his work. The poet first points out how foolish it is to try to cure one evil by another, and points to the false 'reforms' of other days:

45 Ibid., pp. 18-19.

46 Ibid., pp. 10-11.

Truths more calcining Recollects ore-read,
 To cure Truths wounds, Truth they afresh make bleed.
 Itch of Dispute, the Scab of th' Church doth breed:
 How comes Truth for a Champion Falshood need?
 It from contagion sprung, their Countreys Plague,
 A Wickliffe, Husse, and Malecontents of Prague:
 Waldo's disciples, Albigenses too,
 Must to the Muster of Truths Champion go.

...
 What though in Tenets all do disagree?
 In opposition to one Church they be.

There can be no strength where there is not truth:

Rare art, to tie truth fast, twist ropes of sand,
 Which every aire of Fancy may disband.
 If Christs Coat no Seam, Church cann't Schism admit,
 Ah then consider how your Knot you knit!
 From what they hate, none think too far they run;
 On rocks of errour fall, while shelves they shun.

"The Presbyter"⁴⁷ deals with the tenets of the Calvinists:

Calvin and Viret, rare men, calculate
 Religion to their Purses and a State
 Churches, like Dens of Thieves, inrich'd by stealth,
 A rare Utopia, Plato's Commonwealth.
 And Scotia which from darkness takes her name,
 Doth by her nature now improve the same.

He attacks their reliance on faith without good works, and belief in
 'election':

Cry destiny, are Abr'hams sons without his works.
 He's by Election one who it believes:
 Sure God loves fruit, and not Hypocrisi's leaves.

The Presbyterians refused to have Bishops; Collop quotes their favorite
 work, the Apocalypse, to prove them wrong:

The suffering Martyrs in the Apocalyps now, (Apoc. 11, 3-12)
 These two were Bishops; Can you them allow?
 Or did you know that Elders Bishops were?
 Th' names of the Beast should now your forehead bear.

Their refusal of tradition is likewise attacked:

Because deceit and lying is their trade,
 Think nothing can be truth that ages said:

47 Ibid., pp. 11-12.

J. Earle in describing a "Young Rawe Preacher"⁴⁸ wrote, he "Is a bird not yet fledg'd that hath hop't out of his nest to bee chirping on a hedge and will be stragglng abroad at what perill forever." The figure in Collop's lines is similar:

The Priest from's nest unplum'd and callow hops
 Not learn'd above the gibbrish of the shops.
 Both serve sev'n years, and both with same intent,
 That they false ware in darker shops may vent.
 Having defil'd his nest, unfledg'd chirps here,
 Op'ning his sparrow mouth from ear to ear.

In a scathing close the poet tells the Presbyter to resume the somber black which was customary, and to wear it in mourning for his loss of Wisdom and Fortune:

Resume thy black garb, wretch, it may be fit
 To mourn your losse of Tithes, and losse of wit.
 Canonical Belt, sure Wisdome to you ty'd;
 Ungirt, unblest, Wisdome and Fortune slide.

"Sectaries"⁴⁹ introduces a "fresh shole" of phanatique fowlers" who wish to decoy the soul by misquotations of Holy Scripture; under this grouping might be included the three poems which follow it, each of which deal with a specific sect, Enthusiasticks, Berean, and Fiduciariae. In "Sectaries" the general accusation is made that the misuse of Scripture is responsible for the many divisions in the Church:

Snails of all Heresies which contract the slime;
 Sponges which suck in all the dregs of time;
 Mix with the puddle of their fancies wine
 Of Sacred Writ, intitle sin Divine;

. . .
 All these adulterers of Sacred Writ,
 Each doth a Concubine to his fancy fit.
 A various glosse, on which his fancy set,
 A spurious brood of Sectaries doth beget.

48 John Earle, Micro-cosmographie (London: Edward Arber, editor, 1869), p. 22.

49 Collop, op. cit., p. 15.

Jewel and Rogers had spoken of "Enthusiasts" as they did of Anabaptists; during the Commonwealth, this appellation was given to all Puritans in a tone of deprecation. "Enthusiasticks"⁵⁰ attacks that group of Independents which advocated the simplification of the houses of worship, even recommending the demolition of stone churches for the sake of building homes for the poor. In this poem, Collop has a scriptural reference in almost every line, and ends with a characteristic antithesis:

Gods Spirit in still winds, not storms doth vent,
 In flames of zeal, not flames of malecontent.
 The primitive Christians weapons Prayer and Tears; (Heb. 5-7.)
 Truth's two edg'd sword instructs, not cuts off ears. (Heb. 4-12.)

. . .
 Zeal of Gods Word was unto David Meat;
 Zeal of Gods Word is now the zeal to eat.
 The zeal of Gods house the Prophet up did eat; (Ps. 68-10)
 You'd eat Gods houses up, your zeals so great.
 To Abram sons, Lord, who canst rear from stone, (Luke 3-8)
 Though they a stone Church hate, these stones make one.

"Berean"⁵¹ gives warning of the danger which those who rely entirely on their own interpretation of the Scripture will meet. St. Luke in the Acts of the Apostles (17-10-11) describes the Bereans who were visited by St. Paul and found to be most diligent in their perusal of the Scripture. Although a Scotch sect of that name was founded in 1777, there does not appear to have been one in the seventeenth century. Collop may have applied the term himself to that group of Independents who sought proof for all belief in the Bible.

50 Ibid., p. 16.

51 Ibid., p. 16.

Darkness rewards him who in th' Ark would pry; (I Kings 6:19*)
 Who peeps in Heav'n for light may blinded die.
 Faith is an eye which blessedly is blinde; (John 20:29)
 Which in its blindness doth all knowledge finde.

Matther Henry (1662-1714) writing "Of Solomon's Song"⁵² used the expression, "Shallows where a lamb could wade and depths where an elephant could drown." This would seem to be the meaning of Collop's next lines, and was probably a common expression in the sermons of the day.

Though th' Elephant may swim and Lamb here wade;
 Approach not scripture, till a Lamb you're made.
 Pretend not th' white stone shall be giv'n to thee (Apoc. 2:17)
 Not white like Lamb but black by necency.

The poet once more pronounces his credo:

'Tis unity in faith, orderly zeal,
 And active Charity, that must Heav'n reveal. (Eph. 4:3-16)

Without the Practique part, the Theory's vain:
 Let aery mysteries nere unhing thy brain.

To thee the good thou read'st doth not relate,
 When thou dost read but into life translate.

In the early part of the sixteenth century, antinomianism had begun to infect Lutheranism in Germany. Following the doctrines of Justification to a logical conclusion, these fanatics claimed that the 'justified' man being exempted from the moral law by Christ, could not interfere with his salvation by sin any more than he could aid it by good works. They quoted from Holy Scripture in defense of their tenet, "justification by faith alone," and the backbone of their proof was Chapter Four of St. Paul's Epistle to the Romans wherein he deals extensively with the fact that Abraham was not justified by works as done by himself, but by grace and by faith, ignoring the Epistle of St. James wherein the Apostle writes: "But wilt thou know, O vain man, that faith

⁵² Home Book of Quotations (Burton Stevenson, editor; N. Y., Dodd, Mead & Company, 1944), p. 158.

without works is dead? Was not Abraham our father justified by works offering up Isaac his son upon the altar? (James 2-20:21). Christ himself had bidden the Jews:

Bring forth fruits worthy of penance; and do not begin to say we have Abraham for our father. For I say unto you that God is able of these stones to raise up children to Abraham. (Luke 3:8)

So Collop warns the heretics:

In vain with Jews you Abraham Father call,
He knows you not, knows not his works at all.
God can raise Abram Children out of stones,
Yet flints without their fire he never owns.
Their zeal must flame, light of good works must shine, (John 8:39)
Nought without heat and light can be divine;⁵³

The Antinomians also appealed to the eleventh chapter of the Epistle to the Hebrews wherein Paul extolled the power of faith and its efficacy in the lives of the fathers, and opened his chapter with the declaration that "faith is the substance of things to be hoped for, the evidence of things that appear not." Collop queries:

'Cause faiths of things invisible, think you
Faith without works invisible's only true?
If strong imagination faith must be?
Magique will prove the best Divinitie.

Looking over the diseased world of his day, and the warring sects, each of which was trying to force its beliefs upon society as a whole, the poet wrote "In Multiplicem Schismatics Hydrom, Universall Leprosey,"⁵⁴ in which he pleaded for peace and union, for prayer and universal charity:

View how th' astonish'd world, doth silent sit,
Wondring how Leprosy hides the face of it!
Dreaming like Constantine that an innocents blood
Could Lepers cure, baths in a purple flood.
Swords carve no way to Heav'n, there is no spel
In guns 'gainst spirits; nor no charms 'gainst hel.

53 Collop, op. cit., pp. 17-18.

54 Ibid., p. 18.

The thundring Legion enter'd Heav'n by prayer
This is the violence thieves gives entrance there; (Matt. 11:12)

Turning to God, he asks not for revenge on these who have wrought
destruction, but pardon and peace and charity:

Hear not the blood which doth like Abels cry (Gen. 4:10)
Lord hear thy Sons who did like Abel cry.
Thou canst the fury of the Sea asswage, (Mark 4:39)
Lord still these waters, stop the peoples rage.
Thou out of nothing couldst create a world, (Gen. 1:1)
Se't to a Chaos by confusion hurl'd.
Who to make light didst on the waters move; (Gen. 1:2)
Move on these waters and renew't by love.

Turning from a consideration of the sects in general, Collop takes up some of the individuals who have been active in the various controversies. The following epigrams written "On the fencers for Religion"⁵⁵ cleverly pun in their evaluation of each man's contribution--an evaluation which two centuries have proved to be correct. The series opens with a short introduction:

Their pens have swords bin which the Church did wound,
Whence all these scars are on her body found.
Polemicks of Religion sure have writ
Not for the truth, but exercise of wit;
While Scriptures, Fathers, Counsellis they do wrest
As I name them, they use their names in jest.

"B. Jewel" refers to Bishop John Jewel (1522-1571) whose book "Apologia pro Ecclesia Anglicana" published by Whitaker in Geneva in 1585 claimed to be the first methodical statement of the position of the Church of England against the Church of Rome and challenged anyone to answer its arguments. Of this book Anthony A-Wood writes:

"a long volume of rhetorical work...(He) stuffed the margin thereof with the show of infinite authors as tho' the whole world had been for him and none for the other side. And with this he deceived the people then and doth to this day. . ." ⁵⁶

55 Ibid., pp. 19-21.

56 Anthony A-Wood, Athenae Oxonienses (Philip Bliss, editor, London: J. and J. Rivington, 1815), Vol. I, p. 391.

Collop sums it up:

Though streams of light from Jewels of lustre fly,
 Yet cracks, and flames meet the judicious eye;
 And though well polish'd and not rudely set,
 Part of the Jewel seems but counterfet.

Of Whitaker (1548-1595) who translated Jewel's reply to Dr. Hardyng's attack on the above book, and who himself wrote a book against popery which, although tainted by a bit of the old leaven from Geneva, was long used as a textbook for Protestant divines,⁵⁷ Collop writes:

Nor from Whitaker doth the Church reap more,
 Where's some good Corn, theres some with tare's run ore.

"Doctor Field on the Church" refers to Richard Field, Dr. of Divinity (1561-1616) who was the author of five books entitled "Of the Church" (1606); he was famous for his ability as a disputant and for his knowledge of divinity, but was slightly tainted with Puritan ideas. He was included in Fuller's lives of great Anglicans.

And though the Church hath gained a whole Field
 With the best Corn, he doth some Cockle yield.

The next epigram, "Dr. White, Sir H. Lynd, Dr. Featly in answer to Lyndomastix" condenses into two lines a dispute with Rome that had commenced with the publication of "White dyed Black" in 1617 by the Bishop of Ely, Francis White. In 1622 Daniel Featley and Francis White represented the Protestants in a dispute which took place in the home of Sir Humphrey Lynd, and was attended by King James and Bishop Laud. The Jesuits, John Fisher (John Percy--1569-1641--was his true name and he was at that time in prison because of his priestly activities⁵⁸), and

57 DNB Vol. 21, pp. 21-2. Anthony A-Wood, op. cit., Vol. I, pp. 394-6.

58 Catholic Encyclopedia, Vol. XI, p. 664.

John Sweet represented the Catholics, and the conference resulted in the conversion to Catholicism of William Chillingworth, Laud's godson. In 1631, following the death of Lynd, Featly published Lynd's "A Case for a Pair of Spectacles" in answer to an attack by another Jesuit, John Floyd who had written in confutation of Lynd's "A Safe Way to the true, antient & Catholic Faith," and in 1630 "Via Devia The by-way leading, the weak in dangerous paths of Popish Errors," "A Pair of Spectacles for Sir Humphrey Lynd to see his way with." (1631). Featly added his own defense "Stricture in Lyndomastigem" and the funeral sermon he had delivered.⁵⁹ In summing up the latter work, the poet writes:

White may be black turn'd: Lind's not so well lin'd
That to his aid he need no Featly find.

William Perkins, (1558-1602) a theologian at St. John's Cambridge when William Crashaw was there, was a powerful preacher for the extreme Calvinistic doctrine. In 1603 his many books and tracts were published by Cambridge.⁶⁰

What though a preacher Perk in for the fight?
If not to preach, he story wants to write.

Like Field, Usher (1585-1656) had strong Calvinistic leanings, and directed his writings to a consideration of the Anglican Church. His attempts to find the spiritual ancestry of the Anglicans in the Pelagians and Waldenses had not been wholly successful, though he was acknowledged to be learned to a miracle.⁶¹

Usher to Lady truth hath better bin,
Yet with black spots he brings her fair face in.

⁵⁹ A-Wood, op. cit., Vol. II, pp. 601-2.

⁶⁰ Schaff-Herzog Dictionary of Religious Knowledge, Vol. VIII, p. 465.

⁶¹ D. C. Douglas, English Scholars (London: Jonathan Cape, 1939), p. 251.

Three commentators on Holy Scripture next appear. Thomas Brightman, (1562-1607), one of the fathers of Presbyterianism in England had completed a famous exposition of the Apocalypse which was printed in Frankfort in 1609 (translated into English, 1615). This considerably modified the Puritans interpretation of the Book of Revelations and was not accepted by the Anglicans:⁶²

In Revelations though a Brightman trade,
He many blinds, and none to see hath made.

Joseph Mede (1586-1638) of Christ's College, Cambridge published "Clavis Apocalyptica" in 1627; this work became the standard one on the subject.

Mede hath some Honey, liquors like works, swels;
Yet nought's 'bove froth of phancy, which he tels.

Mr. John Cotton of New England (1585-1652) wrote three books in explanation of the New England Congregationalism, and "Milk for Babes drawn out of the Breasts of Both Testaments etc." in 1646. His work, too, came in for its share of blame:

To spoil good paper, make foul scroles ith' same,
'Tis pitty in good ink bad Cotton came.
He silent, by wild notions all might guesse,
New England Church the Church ith' Wildernesse.

An interesting controversy between the Jesuit, Edward Kott, Dr. Potter, Provost of Queen's College, and William Chillingworth, is next mentioned. In 1630, Knott had published Charity Mistaken with the want thereof Catholics are unjustly charged for affirming as they do with grief the Protestancy unrepented destroys salvation. Potter answered with Want of Charity in 1633 and Knott made a rejoinder in 1634 in Mercy and Truth, or Charity maintained by Catholics. In 1638, Chillingworth, who had been converted to Catholicism and had then returned to

62 Schaff-Herzog, op. cit., Vol. 2, p. 271.

Anglicanism undertook to answer the first portion of Knott's attack in The Religion of Protestants, a Safe Way to Salvation, a work which became one of the standards of the seventeenth century. Knott's final reply was made in 1652 with Infidelity unmasked, a confutation of William Chillingworth and no one attempted a further vindication of Potter.⁶³ The fact that Laud had found it necessary to cause some portions to be omitted from Potter's text may help to explain the following lines:

Potter-like to his name in dirt doth trade;
Yet to hold truth, he hath no verse made.

Not one pun, but two finds place in the next:

But Chilling's worth of's enemy though not
Is praise-worth, to unty a Gordian Knot.

Having dealt with faulty controversialists and scriptural scholars Collop closes the series with the praise of two men, one of whom excelled in controversy, the other in Scriptural analysis, Bishop Laud and Dr. Hammond. "On Bishop Laud against Fisher,"⁶⁴ refers in particular to Laud's work which gave an account of the controversial meeting involving the Jesuit, John Fisher (Percy), and was entitled Conference between Laud and Fisher. Published in London in 1623, it was reprinted in 1659 and 1673 and was held to be "one of the exactest masterpieces of polemique divinity of any extant at that time."⁶⁵ In this book, Laud defended himself against the charges of Popery that were leveled against him, "muzzled the Jesuit" and reconverted Chillingworth who had been converted by Fisher.⁶⁶ Featly one of the Puritan controversialists who had been in the debate over the claims of Rome published an account

63 P. E. More & F. L. Cross, editors, Anglicanism (London: Society for the Promotion of Christian Knowledge, 1935), p. 103.

64 Collop, op. cit., pp. 21-2.

65 A-Wood, op. cit., Vol. II, p. 135.

66 Ibid., p. 142.

in 1624, The Romish Fisher caught.

When future ages shall grow up to Laud,
 They'l give the name it's due, & thee applaud.
Rome's Fisher, in thy See could cast no bait,
 But you secur'd the Fish from the deceit.
 The fisher strook grew wise; and silent too:
 The Fisher like the fish, made mute by you.

Laud had bent his efforts to obtain uniformity in worship and a return to the beautiful ancient customs of the Church. Collop describes his work under a figure reminiscent of the twenty-first chapter of the Apocalypse wherein John describes the "bride, the wife of the Lamb," the holy city of Jerusalem "coming down out of heaven from God, Having the glory of God, and the light thereof was like to a precious stone...and the wall thereof was of jasper stone: but the city itself pure gold." He uses also one of his favorite figures, that of the daughter of the king in Psalm 44.

The Spouse with decent rites, and order mov'd
 Her body had proportion to be lov'd;
 In various colour'd garments didst her bring
 With Ceremonies glorious to her King.
 Thou reformations rude draught up didst fil,
 And Primitive ex'llence Copy by thy skill.
 At peace Jerusalem in her self seem'd one;
 And like Bizantium walls an intire stone.

But Laud's execution had put an end to the reforms and in their place was the perfectionism of the Puritans:

But now the Pastor's gone, the sheep do stray
 To Romish Wolves, and schismtick Foxes prey.

• • •
Swinish perfections all is aim'd at now,
Parmeno-like to gruntle like a sow:

• • •
 Unhappy men safe virtue we despise,
 Too late complain grown by our losses wise.

Dr. Henry Hammond (1605-1660) had been a Chaplain to Charles I and public orator at Oxford. One of the great English Biblical Critics, he had produced a Practical Catechism (1644) and A Paraphrase and Annotation upon the New Testament (1653) which were long standard works.⁶⁷

In describing the difference between heavenly and earthly wisdom, St. James contrasts the wise man and the evil one:

But if you have bitter zeal, and there be contentions in your hearts, glory not, be not liars against the truth . . . And the fruit of justice is sown in peace to them that make peace. (James 3:14, 18.)

Collop likewise describes Hammond:⁶⁸

Seraphick Doctor, bright Evangelist,
Great light dispelling errors darker mist:
Thou lend'st no phrantique zeal; phanatick fire
To blaze Contention, kindle loose desire;
No fiery Luthers, no rash Calvins zeal,
Who scarce love truths Antagonists reveal;
The knots of ridling destiny dost undo,
To clear the scriptures and Gods justice, too:

The poet refers to earlier commentaries on the Bible, including Napier's A Plain Discovery of the Regelation of St. John proves Popery is anti-Christian which appeared in 1593.

Thou to the Revelation lend'st a Key,
Where ev'ry word is thought a mystery.
Phanatique Cotton, Brightman, Napier, Mede,
To understand themselves a Comment need.

Hammond had also published a defense against Romanism in 1653 which was entitled Of Schism, and the poet continues:

Thou clear'st the Roman Sea, yet wound'st her more,
Then those in blood drench'd made her th' scarlet whore.
He who some truths seeks, to advance by lies,
Against all truth, bold error fortifies:

67 Schaff-Herzog, op. cit., Vol. V., p. 134.

68 "On Dr. Hammond", op. cit., pp. 22-31.

The most authoritative of the early Fathers would be instructed by a perusal of his work:

Could Hippo's Bishop now survive, he'd be
 Retracting still, not to detract from thee,
 The learn'd St. Bernard would turn pupil too:
 'Cause Bernard sees not all he'de learn of you,
 Great Cyprian's Master might thy scholar be;⁶⁹
 And think himself lesse paraclete then thee.
 Thou 'twixt a Stephen and Cyprian might'st decide,⁷⁰
 Who texts canst open, yet not hearts divide;
 Oreteeming zeal a Heresie to refute,⁷¹
 Hath warped a passionate Father to't.

The Scriptures were being misquoted by every sect in defense of its tenets; individual interpretation of the Bible had led to innumerable divisions:

Fools with the two edg'd sword themselves do wound;
 On truths face scars make, which no Age mak'st sound,

In contrast to the controversialists whom Collop had described as wounding the Church with their swords, (pens), in the first poem of this series, Hammond defends its life:

But our seraphick Doctor clears the word,
 Secures the Tree of life with th' flaming sword; (Gen. 3:24)

• • •
 The curse of thorns, sure spinous questions be
 The Cherub knowledge, that must guard lifes tree.

Having climaxed his discussion of the religious turmoil of the day with two outstanding Anglican divines, Collop turns to another field, one in which his patron was also interested, law. These two

69 Tertullian, Carthage 160 A.D.

70 Cyprian sent a letter to Pope Stephen in 256 advocating the rebaptism of heretics; the Pope's answer severely censured Cyprian's stand, and the latter defended it. The controversy died out without a definite settlement.

71 Both Luther and Calvin quoted Augustine in defense of Justification; Cyprian, Tertullian, Bernard were also quoted by the reformers.

poems which follow show no great knowledge of the field and are more or less conventional warnings against the abuses of the day, containing, however, such witticisms as:

Suits for Westminster, now so numerous are;
Nor Judge nor Lawyer can them all outwear.

. . . .
To tenter out their phancy, they stretch Law:
Wrack the name Lawyers you'll find liers aw.

. . . .
What though your Cook up all the Law doth dresse?
He makes a French Harsh of a Harsh French messe;

"On Magna Charta"⁷² lists the abuses against that document, and pleads for reform:

The Law is Reason, but can it be had?
Men passionate grown, Passion is Reason mad.
And oh for th' Rout, who do the Law unsheath
May to mad men a naked sword bequeath.

So Collop, following the plan proposed in his Dedicatory Epistle, has begun his extensive survey of the various diseases which are sapping the life of his country. He has declared that poetry, though it has been turned to many base ends, is the best weapon to use in attacking the disorders, has outlined what he considers to be the proper duty of a poet, and then embarked on his first investigation, the field in which the greatest turmoil was evident, religion.

One by one he paraded the erring sectaries before the reader's view, pointing out in each case their exaggerated devotion to false ideals. Turning to the English Church he pointed out, also the foolishness of its quarrel with the Roman Church and counseled mutual forbearance and charity. His short epigrams on the outstanding Church leaders in each camp are brisk and to the point, and show a knowledge of the background of the quarrels of each.

⁷² Collop, op. cit., pp. 24-25.

In his admiration for Laud, Collop shows himself to be a true Royalist and a staunch Anglican, and his regret at that prelate's loss echoes the regret which was in the hearts of many of his contemporaries. On the whole this is the poorest section of Collop's writing, but it is valuable as throwing a revealing light on the attitude of the typical, thoughtful man of the period.

CHAPTER III

SECULAR POEMS: GENERAL

Continuing his discussion of the contemporary world about him, the poet devotes five poems to a consideration of his personal attitude toward life. In these he seems to be enunciating his own principles and defending himself against the criticism of his contemporaries. These poems find counterparts in the writings of other poets of the time, who, likewise, counseled retirement, poverty, study of philosophy, and contempt for the follies of the world.

Plato, undoubtedly, had a great influence on the thinkers of the early seventeenth century. Though it is probable that Collop did not belong to the school of Cambridge Platonists, his ideas and attitudes are definitely Platonic. The influence of Horace is also most marked in the following poems. Again, and again, Horace had counseled contentment with little retirement from the world, happiness in the simple things of life, and scorn of those who set their hopes and ambitions on merely worldly wealth.

The idea of happiness and wisdom to be found in retirement is popular with many of the writers of Collop's day. Lord Herbert voiced the ideal when he wrote:

Retire into yourself and enter into your own faculties,
you will find there God, virtue and the other universal and
eternal truths.¹

Bacon, in drawing a picture of the upright man declares:

1 Basil Willey, Seventeenth Century Background (London: Chatto and Windus, 1934), p. 126.

He makes the heaven his books, his wisdome heavenly things
 Good thought his only friends, his wealth a well spent age
 The earth his sober Inne and quiet pilgrimage.²

Drummond adds the note of solitariness:

Thrice happy he who by some shady grove
 Far from the clamorous world, doth live his own
 Though solitary, who is not alone.³

Earle in the "Character of a Contemplative Man" has a similar description:

(he) Is a Scholler in the great University of the World;
 and the same is his Booke and Study. . . He looks upon Man
 from a high Tower and sees him trulyer at this distance. . .
 He scornes to mix himselfe in mens actions.⁴

and George Herbert repeats:

By all means use sometimes to be alone
 Salute thyself: see what thy soul doth wear.⁵

Collop, looking upon the dissension and the false values of his day
 chooses to follow the advice of these wiser men who had sought their
 peace and contentment within:⁶

I leave the world, it me, yet not alone,
 Nor left, have ages for my patrons known.
 Or can I be alone, who treat with th' world
 Which is within, your's to th' first Chaos hurl'd.

2 A. B. Grosart, editor, Dr. Farmer Chetham Manuscript (Manchester: Chetham Society, 1873), p. 88.

3 H. Morley, editor, The King and the Commons (London: Sampson, Low, Son and Marston, 1868), p. 4.

4 John Earle, Micro-cosmographie (editor, Edward Arber, London: 1869), p. 65.

5 George Herbert, Complete Works in Verse and Prose (editor, A. B. Grosart, London: Printed for Private Circulation, 1874), p. 12.

6 Collop, op. cit., "On Retirement" p. 45.

Browne, in considering the world around him had written that a wise man "may be tolerably said to be alone though with a Rabble of People little better than beasts about him,"⁷ Collop pursues this idea:

I onely then to be alone begin,
 When on my privacy Sciologists crowd, in.
 Thus can I pinion time, memory recruit;
 From th' Age snatch th' sickle, and reap Wisdomes fruit.
 In th' Scheme of th' world my own Nativity finde,
 And there gain eyes to see where Chance is blinde,
 The fool is solitary, wise man ne're alone,
 Who hath himself, wants no companion.

It is only the man who leaves himself and mixes with the world who is unhappy and unsuccessful, in the terms of the Bible:

Who leaves himself, 'tis he doth living die;
 Inherits worms, who here keeps company.⁸
 All do like worms on putrefaction prey,⁹
 Or in their actions rottenness display.¹⁰

A long comparison follows in the manner of the metaphysical poets:

Remote from th' Sun our dayes are there more long;
 Digestion better, life and growth more strong.
 Th' worlds glories scorch us, dazle, and exhale;
 Or sin turns Ethiop, or guilt makes us pale.
 Yet when these scorch, retire, within's a Cave;
 In our own bodies we may cooling have.
 If Fortunes freeze, or more obscured be,
 The souls within, a torch, light, warmth for thee.
 Each sown Umbrella is, and his own sun;
 Desert thy self, thy joy and light is done.
 Thus you may gain what others strive to seem;
 Let me gain Knowledge, others gain Esteem.

7 Sir Thomas Browne, Works (Editorial, Geoffrey Keynes, London: Faber and Groyer Ltd., 1928), Vol. I Christian Morals, p. 139.

8 "For when a man shall die, he shall inherit serpents and beasts and worms" Eccu. 10:13.

9 ". . . and it began to be full of worms and it putrefied" Ex. 16:20.

10 Of the wicked man, "Rottenness and worms shall inherit him" Eccu. 19:3.

Browne in Religio Medici uses the figure of the world as a "book" which will reveal the secrets of nature; this was a common figure in the literature of the time, and a popular one:

Thus there are two books from which I collect my divinity;
beside that one written of God, another of his servant nature,
that universal and public manuscript.¹¹

It is this second book which Collop addresses in his poem, "To His Lady Book"¹² in which he contrasts the virtues of wisdom and knowledge to the empty pursuits of the Cavaliers:

Come, Book, my Mistris, neither proud nor coy,
The gay nor impudent Mymicks thee enjoy;
Not all the empty revellings of vice
Ravish a sweetnesse, virtue's her own price:
Thou shalt unlock me th' treasures of the deep,
For me earth's bosome shall her riches keep;
Which to an heav'nly quintessence I'll refine,
As the last fire earth will for heav'n calcine.
Mine the Elixir of Philosophy.

Donne had bemoaned the condition of his country, "O age of rusty iron!"¹³ and Collop goes on to say, that thus, by studying nature as a philosopher he shall restore the wisdom of the past:

Thus I the golden age again will bring;
From dregs of th' iron age out gold shall spring.

Having studied nature, he shall turn to a study of the stars to know the future:

Then I'll to th' Sky, it Atlas-like uphold,
While I th' Star-spangled Canopy unfold.
The Heav'ns a Book, the Stars the letters be,
Where I will spell out ridling Destiny.
Then heav'ns twelve houses I'll to tenements make,
And for them rent, will by Astrology take.

11 Browne, op. cit., Vol. II, pp. 2.

12 Collop, op. cit., pp. 43-4.

13 Donne, Poems (H. J. C. Grierson, editor; Oxford: University Press, 1912), Vol. I, p. 46.

To study the past he will turn to the writings of the past, as Browne had counseled in Christian Morals: "Think of things long past and long to come; acquaint thyself with the Choragium of the Stars. . . ascend unto invisibles, fill thy spirit with Spirituals, with the mysteries of faith."¹⁴

Hence I'll slide down into the silent grave,
 And of the sleeping world the riches have.
 Unravel ages past, and from th' dark night
 And Chaos of Confusion, force a light
 And quicken fire from ashes of each Urn,
 Where hallow'd tapers shall to light me burn.
 The present teach, and future: Correct th' ages past;
 'Tis Knowledge Empire must to ages last.

Concluding his first epistle on the value of Philosophy, Horace had written playfully of the Stoics doctrine:

Ad Summam: sapiens uno minor est Love, dives,
 Liber, honoratus, pulcher, rex denique regum¹⁵

Browne, also applies this idea to the wise man:

As reason is a rebel unto faith, so passion unto reason. . .
 They may all be kings: every one exercising his sovereignty
 and prerogative in due time and place according to the restraint
 of limit of circumstances.¹⁶

For Browne, indeed, Reason is the great power in man which will settle not only his individual problems, but also those of the states:

Every man's Reason is his best *Œdipus* and will . . .
 find a way to loosen those bonds wherewith the subtleties
 of error have enchained more flexible and tender judgments.¹⁷

14 Browne, op. cit., Vol. I, p. 144.

15 Horace, Epistle I, Book I, ll.106-107.

16 Browne, op. cit., Vol. I, p. 26.

17 Ibid., Vol. I, p. 10.

Collop describes the wise man in a similar fashion:

The wise man is the King none can depose!
 Can th' Cockatrice crush ith' egg, unking his foes.
 Can rebel passions unto reasons bar,
 Which menace Soul and Fortune with a war.
 Then States and Churches, Fancy ravel through,
 This Oedipus those Sphinxes can undo,
 In Aph'risms truth imprison'd I'le see free;
 Her th' bottom of the well can't hide from me.

In the second half of the poem, Collop criticizes those who hold a false philosophy or none at all, pointing particularly to the false theories of Galen who had based his opinion of man's internal functions solely on his experience with animals' dissections. He attacks, also, the Galenic dialectics which led medicine to be the slave of endless discussions and fruitless subtleties, to the contempt of anatomy and surgery:

I'le laugh at him with Aristotles scolds,
 Believes no light but what's dark lanthorn holds.
 Or Galens scurf, thinks th' quintessence of art,
 Who what Elixir was could ne're impart.
 Can he of Natures privy Council be,
 Shew rooms within, who ne're did entrails see?
 Strange Lapidaries price of gems would tell
 Viewing the Cask, not what within doth dwell.
 Sev'n years of study thus of famine be,
 The soul not sated with Philosophy.
 All dream like Pharaoh, but no Josephs here,
 Egyptian Sages wise in vain appear.¹⁸
 See th' walking Library, whom men Doctor call,
 A scold well disciplin'd, learnedly can brawl:
 Like Cadmus souldiers notions in his brain,
 By mutual quarrels have each other slain.¹⁹
 Hath tympanies of terms, a Cobweb not
 Of pois'nous theses for a Fly can set.

The scholiast and the dialectician had ruled the medical world of the preceding centuries; the doctrines of Galen, passing through the hands

18 Gen: 41:15.

19 Ovid, Metamorphoses III, 1-137. Cadmus, son of Agenor, brother of Europa sowed the teeth of a dragon and soldiers sprang up who killed each other until only five remained.

of the Arabs, Syrians and Hebrews and molded by Aristotelian philosophy had become greatly distorted, and a doctor's worth often was measured by his vocabulary or his ability to discuss abstract theses learnedly. The appearance of medical books written in the vernacular during the sixteenth century turned the attention of the leaders in the field away from scholasticism, interesting them in experiment, dissection, and surgery, but even in Collop's day there were many who still held to the earlier principles; he sees in their beliefs but a shallow representation of the true Aristotle:

Like the fish Sleve which presents a sword,
 Yet by inspection doth no heart afford.
 Though seeming vigour and acutenesse be,²⁰
 There is no heart in their Philosophy
 A shallow puddle doth resemblance bear
 Of Sun, Moon, Stars, and all heav'ns glory there,
 Yet with a finger you may fathom it:
 Seas are too deep for th' Stagirites great wit.
 He on his followers shallownesse doth intail;
 From th' bottom of the well truth gets no bail.
 Surely they dream if dreams in fancy be:
 Fancies are Maxims of Philosophy.

Collop has expressed his intention to probe the weaknesses of his age; in the next three poems he deals with some of these in a truly Horatian manner. Like the great Latin poet he counsels contentment with little ponders on the laxities of his age, the vanity of pleasure and the emptiness of earthly wealth and power. "A defence of Curiosity: an unsettled mind in unsettled times; to weak Calumnie and proud ignorance"²¹ opens with the popular figure of the world as a theater; Shakespeare, Wotton, Quarles, Heywood, Jonson, among others had used it in one way or another. Heywood looking at the world about him wrote:

²⁰ In Medici Catholicon, Collop refers to this heartless fish as "Plutarch's fish." p. 26.

²¹ Collop, op. cit., p. 36-38.

The world's a Theater, the earth a stage
Which God and nature doth with Actors fill²²

and in this spirit Collop opens his own defence:

The world is but a Theater of ill;
Knaves, Fools, and madmen do the stage up fill;
Religion the wizard is which most put on
To act their parts; parts done the wizard's gone.
Which mimic gesture, and affected tone
Few personate the part that is their own.
The shriveld's old wretch, acts the Gyants part:
And the pent scul must th' magazine be of art.
He's more than an Appollo that can show,
T'en talk, preach, scribe of the things they know.

Again he reiterates his purpose of rescuing truth, and reveals that
this is to be done by studying man, as well as books:

What though to pillory'd truth I rescue go,
I this day books, the next I men would know;
Undo myself lest I might be undone;
There's Parthian like by flight, some victory won.²³
What though I laugh at all, all laugh me
Democritus blind, more then an age could see.²⁴

. . .
Thus I read men and books, and have a key
To each man's breasts, which is my Library,
All natures giddy imperfections read
Me lectures, and confirm in virtues Creed.

Life as a game of chance was another favorite figure of the time;
Shakespeare had written:

. . . I have set my life upon a cast
And I will stand the hazard of the die.²⁵

22 Thomas Heywood, An Apology for Actors (London: Reprinted for the Shakesperean Society, 1841), Vol. 17, p. 13.

23 Plutarch, Lives (Rev. A. H. Clough, editor; Philadelphia: J. D. Morris and Co. m.d.), Vol. III, pp. 230-2.

24 R. Burton, Anatomy of Melancholy (London: George Bell, 1893), Vol. I, p. 13. "Democritus. . . put out his eyes, and was in his old age voluntarily blind, yet saw more then all Greece besides."

25 Richard III, V:iv:10-11.

Donne seems to have been the first to use the expression "sponge" as applied to man; he employed it several times, speaking once of men as "Spunges which to poure out, receive"²⁶ and Jonson in the "Poetaster" uses the expression: "Who know false play, rather than lose, deceive."

"Alas Sir, Horace! he is a mere ~~Sponge~~ Sponge; nothing but Humours and Observations. He goes up and down suckling from every Society and when he comes home squeezes himself dry again."²⁷

The poet combines these three ideas:

More then the gam'ster, sees the stander by;²⁸
 This lifes an art of casting of the die;
 The world's the Inne, in which the cheaters meet,
 Scarce life a passage hath without deceit.
 If Proteus-like I each day vary shapes;
 To learn their natures 'tis, not imitate apes.
 Spunges with error swol'n I use to squeeze,
 To know their filth, not drink in their disease.

Collop's fondness for proverbial speech is evident in the defense which he presents to those who criticize his conduct in mingling with the common herd:

Yet none lesse then a Merlin must I fall?
 Fools bolts are soon shot, must they wound me all?
 When pride and folly do in judgment sit,
 Can they vote lesse then treason in a wit?
 See the silly herd of animals raise a cry
 Are pleas'd with th' noise they make, yet know not why;
 The birds which do in fortunes sunshine play,
 A storm impending, Croak and fly away.
 Dog which with clamor flying heels pursue,
 Turn and their tails shall complement with you.

26 John Donne, Poems (H. J. C. Grierson, editor, Oxford: . . University Press, 1933), p. 181.

27 Ben Jonson, Works (London: J. Walthoe, 1716), Vol. I, p.459.

28 Bacon had expressed this idea in his essay "On Friendship," "Spectatorum saepe plus videre, quam Lusotum" Essays (London: Edward Arber, 1871), p. 176.

Philosophy is his truest friend and support here, as in other trials:

Plato's a friend, and Socrates is one,
 But truth is more a friend, who leaves me none.²⁹
 Could Bias that was wise deformed be?³⁰
 Or could he poor, that had Philosophie?
 Empedocles knowledge would to Heav'n ally;
 I'll into stars for new alliance pry.
 Yet Thales-like, while I the stars do view,
 Not fall ith well, to make your proverbs true.³¹
 Plato saies, reason man discerns from beast;
 Must, Gryphin-like I gold pile in a nest?
 Whereof thou hast no use, wretch hoard up pelf;
 He nothing hath, hath all, and not himself.
 To's Son, if wise, the Cynick nothing gone;
 Wisemen all natures treasuries open hone.³²

Once more he defends his role as a philosopher:

What though a rouling stone gathers no mosse?
 For to be clog'd with dirt's not gain, but losse.
 I make the way to truth smooth, while I roul;
 To keep dirt down, not gather'st use of soul,

and using the favorite Greek figure of a ship sailing in the sea of life describes his venture into the sea of error, ending:

But oh ith' world no other art I find,
 Beside the tacking round with every wind.

Like his fellow Romans, Horace had turned to philosophy for a guide to life, and his odes and satires are filled with references to the beliefs of the Stoics and the Epicureans; the former he ridiculed because of their exaggerated ideas in regard to the impeccability of the wise man and the attitude which saw equal guilt in all sins. His

29 Collop quotes this idea also in Medici Catholicon; it is a sentiment expressed by Aristotle according to Stace.

30 Laertuis, "Bias" Lives of Eminent Philosophers (London: William Heinemen, 1931), Vol. I, p. 91. "Him that is wise"

31 Thales "fell into the ditch while viewing the stars." Ibid., I, p. 35.

32 (Crates) provided that his sons should inherit his money only if they turned out not to be philosophers, "for his sons would need nothing if they took to philosophy." Ibid., Vol. II, pp. 91-2.

philosophy, built on the esteem of repose, simplicity, the golden mean, delight in the present and contempt for display or artificiality, was largely Epicurean. Plato's idealism had had little influence on his practical view of life, though in his later days he read him extensively.

"On Poverty"³³ is so thoroughly Horatian that it is difficult to point out specifically all of the possible references. The poem would seem to indicate that Collop had read the "Lyric" thoroughly, and from his memory had drawn many of the allusions, figures and ideas in the poem. It opens with a Christian reference:

What art thou poverty, thou so much art fled
Christ spous'd thee living, us bequeath'd thee dead:

The following comments seem to be drawn from arguments sprinkled throughout the Horatian odes and satires, though they may easily, also be simple deductions in the popular fashion. Horace speaks of those who are pale with the disease of ambition, avarice, luxury and superstition as mad, and continually discontented, (II Sat. 3); describes the miser is never content and always envious (I Sat., 108-120); gives a lengthy description of the plots by which wealth may be attained, (II Sat. 5) including a detailed description of the friend who pretends to be interested in his patron only to gain his inheritance (ll. 45-50); inheritance was a frequent topic of the Latin poet, and in II Sat. 3 he again reverts to the idea of the tricky wiles of those who would gain another's wealth or lands.

Of the poor man, Collop writes:

Ambition never tenters thee on racks;
No vulture gnaws thy heart; plot thy brain cracks;
No emulous rival hast; no hollow friend;
Dost in the place thou'rt born securely end:

³³ Collop, op. cit., pp. 34-5.

In II Satire 2, Horace makes a plea for simple living, warning against the extravagances of gluttony, commenting:

. . . Non in caro nidore voluptas
Summa, sed in te ipso est. Tu pulmentaria quaere
Sudando; pinguem vitiis albumque neque ostrea
Nec scarus aut poterit peregrina invare lagois. (ll. 19-22)

Likewise, Collop remarks:

By healthful buyer sauc'd meats happy be;
No table made a snare by gluttonie;

Horace praises the virtue of wine quite frequently; Collop praises the wisdom of the man who saves charges of excise by drinking water!

By neighb'ring floods sav'st charges of excise;
Drink which the wise makes fools, can make thee wise!

Horace paints in graphic terms the miseries brought on by excessive eating and drinking:

Crescit indulgens sibi dirus hydrops,
nec sitim pellit, nisi causa morbi
fugerit venis et aquosa albo
corpore languor. (II Car. 2, 13-16)

. . . at simul assis
Miscueris elixa, simul conchyliis turdis
Dulcia se in bilem vertent stomachique tumultum
Lenta feret pituita. Vides, ut pallidus omnis
Cena desurgat dubia?

Quin corpus onustum
Hesterniis vitiis animum quoque praegravat una,
Atque adfigit humo divinae particulam aurae. (II Sat. 2, 73-79)

Collop assures the poor man that in his state he need not fear such troubles:

No Dropsies fear'st; no Gout: nor no Catarrh;
Palate with body nere Commences war;
Thy body and thy Conscience both are clear;
Hast nothing here to hope, or ought to fear,

Horace, telling the story of the wealthy miser Ummidius, who lived in perpetual dread of starvation, describes his death at the hand of his freedwoman: "At hunc liberta securi Divisit medium," (I Sat. 1, 99-100). And reflects that he who is the slave of his passions is never free; pleasures are always hurtful, anger is followed by remorse, while envy is the most intense torture (I Ep. 2, 46-50) Considering the poor man, Collop contrasts:

No man to cut this shrub down, his axe whets;
Nor a self-wounding Conscience by regrets.

Fondness for the sea is evident throughout Horace's writings, and in applauding the "via media" he employs the figure of the mariner:

Rectius vivens, Licini, neque altum
semper urgendo neque, dum procellas
cautus horrescis, nimium premendo
litius iniquum.

So Collop describes the wise man:

While others sport of winds; hoist into th' deep,
Along the shore he doth securely keep.

Stressing the value of contentment the Latin poet states:

Contracto melius parva cupidine
vectigalia porrigam . . .
. . . Multa petentibus
desunt multa. (III Car. 16, 39-43)

Collop neatly reverses the last statement:

Who desires little, he thinks little much;
Such as desires are, ev'n our Riches such.

One of the favorite themes of the Latin poet is that of the fruitlessness of piling up wealth for ungrateful or unworthy heirs, another that wealth without peace of mind is worthless, and these ideas are also presented:

What dead thou canst [can't?] enjoy, alive despise.
Who sets his heart on others goods, not wise.

The crowning joy of contentment is well expressed in the closing lines of II Car. 2,

. . . regnum et diadema tutum
 deferens uni propriamque laurum
 quisquis ingentis oculo irretorto
 spectat acervos.

So, Collop, closes

For this, ah this Princes chang'd crowns for cells;
 He's Crowned with joy; with whom contentment dwels.

"The Pleasures of the World"³⁴ continues a discussion on the vanity of worldly pleasures. This topic occurs in the writings of most of the philosopher-poets of the day who opposed the "eat, drink, and be merry" spirit of the Cavaliers. Collop advises the wise man to turn his desires to things above the earth, stresses how unattainable is happiness in earthly things and how fleeting are the small joys one seeks to grasp.

Wise mens desires which of their souls are sayles,
 Should steer to Heav'n; while sighs send thither gales;

. . .
 Felicities are floting Islands which retire;
 As soon as we to touch them do desire,

. . .
 Joy onely tickles th' outside of the skin:
 Sweet waters Seas of bitternesse run in.

. . .
 Pleasure's a wandring bird, doth singing sit,
 But fly's away when you would catch at it.
 Would you of th' world, the greatest pleasure know,
 Pleasure condemn; it from contempt doth grow.

One of the popular prose forms copied from Theophrast by Overbury and Earle and other writers of the century, was "Characters," a picture, "reall of personal quaintly drawne in various colours all of them heightened by one shadowing. . . It is a quick and soft touch of many

34 Collop, op. cit., pp. 35-6.

strings, all shutting up in one musical close, it is a wits descent on any plaine song.³⁵ Collop applies the idea to individuals and produces four of these in verse form, piling figure upon figure, and making use of quotation and proverb to point his descriptions. "The Character of Loyall Friendship: To his Honored Coz, Euseby Persant"³⁶ opens on an Horatian theme:

Quisnam igitur liber? Sapiens, sibi qui imperiosus (II Sat. 7, 83)

He's free who's wise, to rule himself doth know:
Conquer'd by patience conquer can his foe:
Whom enemies serve to polish, rust off file;
Envy's rust eats not in, or makes more vile.

Then follows applications of proverbs to the idea:

These flails serve onely husks off for to beat,
And to heav'ns granary render purer wheat;
More fertile grows, like to the bleeding Vine;
In fortunes night, star-like doth brighter shine.
Thoughts's Masters forts be lost, retains one still
Of brasse within: is conscious of no ill.³⁷
Though fortunes Tennis ball yet mounts on high,
Cast on the earth, from thence to heav'n doth fly.³⁸

...
The frost of th' times to this Corns nutriment turns,
Who like a torch that's beaten, brighter burns:

...
Though the people waters th' wiseman is a Rock,
Unmov'd doth th' fury of the waters mock.

35 Sir Thomas Overbury, Miscellaneous Works (London: John Russell, 1856), p. 169.

36 Collop, op. cit., pp. 25-26.

37 Hor. Ep. I, 1, 60-61: Hic murus aeneus esto: Nil conscire sibi nulla pallescere culpa.

38 Palladas: "This wretched life of ours is Fortune's ball 'Twixt wealth and poverty she bandies all -- These cast to earth up to the skies rebound -- These tossed to heaven, come tumbling to the ground" J. A. Symonds, editor, Studies of the Greek Poets (New York: Harper and Brothers, n.d.) Vol. II, p. 330.

Persant was evidently suffering the reverses common to all the Royalists, and Collop reassures him by referring to the great men of ancient times who likewise had suffered:

Who sacrifice Reason to Successe, must rear
 To Fortune Altars, pay devotion there.
 In History no trifler but doth know:
 At Vertues Root, Envy a Worm doth grow.
 An Aristides, Phocion, Greece exiles:³⁹
 Coriolan and Scipio Rome despoils.⁴⁰
 'Tis kingly to do good, and suffer ill:⁴¹
 Since 'tis a Royal mode retain it still.
 Kisse but the rod, your father leaves his ire;
 Correction past may cast it in the fire.
 It doth but humble on your knees you bring,
 And from an earthly teach to serve heav'ns King.
 Of all your servants have the times left one?
 Who serves himself, serv'd best, and hath got none.

Again he returns to the Horatian doctrine of contentment:

Scorn scurrilous plaints; no mouth granadoes vent
 'Gainst foes; above them placed while you're content.
 Who wants not that, which wanting, nature grieves
 Can't want, each one as much hath as believes.
 Who to desire hath nought, nought to admire,
 Th' Magnifico on State Pyramids plac'd's not higher.
 A Centuple retribution waits his losse,
 Whom faith can teach t'imparadise a Crosse.
 On Fortunes Rack we easily life despise;
 Broke on her Wheel, who smiling suffer's wise.

John Cotton, (1621-1701) to whom the second Character is dedicated, was the grandson of the famous Robert Cotton who established the library which still bears the family name. Though John died before

39 Aristides and Athenian statesman was exiled out of envy in 483 B.C., Phocion, also an Athenian statesman and general was executed for treason.

40 Coriolanus (fl. 490 B.C.) was banished from Rome and Scipio Africanus (235-183 B.C.) was accused of accepting bribes and banished in 187 B.C.

41 "It becomes a king well to do good to others and to be evil spoken of," "Alexander," Plutarch, op. cit., Vol. IV, p. 50.

his intention of giving the library to the state was fulfilled, his heirs complied with his request in 1605. "A Character of a Compleat Gentleman"⁴² is dedicated both to "John Cotton, Esq; Heir to the Knowledge and Virtue as well as to the Honour and Fortunes of his Ancestors," and "To his Coz. George Boswel, Esq; rich in ~~desert~~ as Fortune." In eulogizing the virtues of both, Collop indicates some of the worst abuses of the times: famine occasioned by the greed of the profiteer, enclosure of public lands, and the use of farm lands for sheep pasturage instead of crops, which had given rise to such countryman's rhyme as:

Sheep have eat up our meadows and our downs
Our corn, our woods shole villages and towns.
Yea they have eat up many wealthy men,
Besides widows and orphan children.

Collop refers to these, and also to the law which had been passed in England making it legal to destroy churches for the purpose of utilizing the stones for buildings. The poem opens, as Drinkwater says, "in fine, businesslike fashion, and . . . is admirable throughout with one touch at least of Collop at his finest."⁴³

Thou to the lame art legs, eyes to the blinde,⁴⁴
They their own wants in thy perfection finde.
Thou pluckst no houses down, to rear thy own;
The poor Gods houses rears't out of thy stone.
Thou to the poor giv'st bread, ev'n out of stone;
And not to him who asks bread, givest one.⁴⁵

. . .
Thou not incloset to fence out the poor,
But an inclosure art to keep their store.
Sheep eat no men, thy men thy sheep do eat;
In tears of others wil'st not stew thy meat.
To dogs the Childrens bread thou dost not give,⁴⁶
Make thy dogs fat, scarce let thy servants live.

42 Collop, op. cit., p. 30-31.

43 John Drinkwater, "John Collop," A Book for Bookmen (New York: George H. Doran and Co., 1927), p. 123.

lame" 44 Job, 29:15, "I was an eye to the blind and a foot to the

45 Matt. 7:9.

46 Matt. 7:6, 15:26.

He praises them also, for avoiding the excesses of the times, drink, profiteering, and false worship, and ends with the tribute:

Thy Reason is a Hawk, which takes a flight,
As if she'd next her in a Sphere of light.

and a final couplet perhaps drawn from Horace's fourth Epistle:

. Di tibi formam
Di tibi divitas dederunt artemque fruendi.
Quid voveat dulci nutricula maius alumno
Qui sapere et fari possit quae sentiat . . . (ll.6-9)

What would a nurse more for her child heav'n woo,
Then to have good, know how to use it too.

"Nobility Innobled, A Character of the most excellent Marquis of Dorchester Earl of Kingstone, the Lord Pierrepont" treats of Collop's patron who was noted as a Poet, a Doctor, a Lawyer and a Church Leader. In 1645 he had been made Privy Councillor at Oxford; in 1649, he took up the study of medicine; he was admitted to Gray's Inn in 1652; he also studied medicine and in about 1656 (probably after the publication of Poesis Rediviva) was invited by Dr. Harvey to become a member of the Royal College of Physicians.⁴⁷ All of these accomplishments are included in the poet's praise:⁴⁸

In Honours Sphere thou like a Sun art shown,
Impartest light, yet not impair'st thy own.
The Poets Phoebus, and Physicians too,
Nay ev'n Church lights have influence from you.

. . . .
No gilt-tongu'd Lawyer but doth plead for thee;
Then thou'rt but nam'd, he hath his Angel fee.

47 William Munk, The Roll of the Royal College of Physicians (London: Harrison and Sons, 1878), Vol. I, p. 282.

48 Collop, op. cit., p. 32.

Physicians 'bove Catholicon thee quote,
 'Gainst times infection their best antidote.
 Thou read'st the living, yet neglect'st not th' dead,
 Hast both in Books and Skeletons them o're read.

. . .
 'Bove Constellations may thy Coronet shine
 Honour her self is honour'd being thine.

Two other poems bear directly on outstanding state figures: "On Thomas Lord Wentworth Earl of Strafford"⁴⁹ and "To the Son of the Late King."⁵⁰ In the latter, Collop opens with the Horatian idea of the superlative value of self-control:

Rule o're thyself, the World's Epitome;
 Then Charls the Great, thus thou maist greater be.
 Not second Charls, but second unto none;
 Not where he lost, gain where he gain'd a throne.

Declaring his inability to aid the king by force, he points out the burdensome aspects of power and authority:

I lift each day a hand for thee in prayer;
 To raise thee up by blood, I none can rear.

. . .
 Hear a fourth Henry tell his son, a Crown,
 Did he but know the weight, he'd slight it down.⁵¹
 Who carries loads on's head, must ev'nly go;
 And they who fain them Crowns had need do so.

. . .
 The world abounds with men that doe abound;
 That knows to do it, scarce a man is found.

Having reflected on the vanity of valour, strength and Allies which "Diamond-like are cut by their own dust" he concludes:

Though like a King of Jews, thou thorns dost wear,
 Rejoice with him, thy Kingdome is not here.
 'Bout names we trifle and forget the things;
 Wouldst be a slave to slaves? Then be a King.

49 Ibid., pp. 32-3.

50 Ibid., pp. 27-8.

51 II Henry IV, IV;5;185.

In the poem on Strafford (1593-1641), he mourns the loss of the "best headpiece in the land"; Strafford had been executed by the King's command in 1641, and the King himself was killed by order of Parliament in 1649. The poet reflects:

Say not the Army took the Kingdoms head,
For Charles in Strafford a long time was dead.
The King with his own hand himself did slay:
The hand took Straffords, took his head away.

Wentworth had been Lord Deputy in Ireland from 1631, and was appointed Earl of Strafford in 1639; his stern hand had crushed the rebellions among the Irish people:

With the Wentworth, ah worth with thee was fled!
Ireland no venom, Strafford living bred,
Nor England Wolves, which could her sheep devour,
They placed him, would have plac'd them, in that Tower.
The silly sheep a league with wolves would make,
They ask their dogs, dogs gone, their lives they take.

Strafford's anxiety to impeach Buckingham in 1626 had set a precedent which was followed in his own case:

Nor wanted Strafford guilt, though wanted Law;
He for his death, did his own warrant draw,
He drew the heads, took his; his case the saem,
He gave himself the stab in Buckingham:
When he cry'd charge him high, should the Law fail,
The Rabble that knows no Law will prevail.

Even handed justice has descended on Straffords accusers, also. Two of the chief leaders, Pym and Falkland died in 1643:

Nor thrive they better his black curtain draw,
They since have found necessity hath no Law.

Collop has declared that he cannot raise a hand to fight for the King; he has stated that Charles, in effect was responsible for his

own downfall; in "Summum ius summa injuria in jure regni"⁵² he appears to be justifying the support of the rule of Cromwell. In this attitude he would seem to be in accord with many of the large land owning families, Percy's, Russel's, Montague's, Herbert's, who had sided with neither faction in the dispute, but urged peace; the poem is a good example of the tolerant spirit which motivated the poet, and may help to explain why the book was not reprinted after the Restoration. He traces the development of the Kingdom:

Gold Crowns are Coyn'd by steel, and stamp'd by might,
Thus the Saxons, Danish, Normans, Tudors right.

The Romans, Spaniards, Turks, have made their conquests by steel; so, too, the Greeks:

While Greece did make a Conquest of the world,
She with her arms her arts about it hurl'd.
Civility did with Roman Eagles fly;
To Tames a way to learn civility.

Turning once again to the Horatian idea of the ruler being the one who rules the mind, he seems to be referring to Cromwell who had at this time conquered the country:

Who Conquers bodies, may he Conquer Mindes;
And leave us men whom he like wild beasts finds.
Though he a Kingdom gains, we shall lose none;
When every man doth in himself gain one.

Pepin Le Bref, son of Charles Martel had usurped the throne of France in 751 A.D., and founded a strong line of Kings; Hugh Capet, assumed the throne on the death of Louis V in 987 and was the ancestor of thirty-two kings; Augustus Caesar in 31 B.C. became sole master of the Roman Empire

52 Collop, op. cit., pp. 33-4. The title is drawn from a Latin proverb, "Summum ius summum injuria" quoted by Cicero as "factum est iam tritum sermone proverbium." Cicero, "De Officiis," (New York: Harper Brothers, 1885), Lib. I, 33, p. 23.

by force of arms. To these the poet points, perhaps justifying himself for not resisting Cromwell, who has set himself upon the ruling seat, and recalling the spirit in his earlier poem to Charles II;

"I lift each day a hand for thee in prayer
To raise thee up by blood I none can rear."

Who is no prop to a declining throne;
Sins 'gainst his Kings on Earth, in Heav'n his own,
He's traitor helps a traitor to a Throne
Yet who resists him on it may be one;
Martlets and Capets treasons thrones acquir'd:
Yet both so well rul'd France, though both inspir'd.
A petty notary ruled so well in Rome
The time of the golden Age did th' name assume.

In two poems Collop attacks the social abuses of the Cavaliers. Frequent references are found in the poems and prose writings of the day to the extravagant news reports which were constantly being spread by the gallants who had been sojourning abroad. Donne had written a satiric poem, Burton in his Anatomy of Melancholy enumerated the multitudinous events which the inquisitive spirit investigated, and Overbury in his Characters describes the Cavalier as one "who chooseth rather to tell lyes than not wonders . . . his discourse sounds big but means nothing."⁵³ In "News for News to a Degenerate Cavalier,"⁵⁴ the poet lists first some of the ridiculous items retailed, and in the second part rebukes the flippancy which is bringing disaster to the nation.

Geneva Brotherhood are turn'd Cavaliers;
Scot-like they'll leather guns make of their ears.
The Dutch of Butterboxes will a Navy make:
If true such ships as these they'll not forsake!

. . .
The World ith' Moon too lately is found out,
It will with Unaticks joyn, we need not doubt.

⁵³ Thomas Overbury, Miscellaneous Works (London: John Russell, 1856), p. 91

⁵⁴ Collop, op. cit., pp. 28-9.

The plea for virtue is an earnest one:

Is your cause good? the primitive weapons take,
 Of pray'rs and tears a thundring Legion make.
 You ev'ry day in Oathes would breathe a prayer
 With noise and threats, as if your Thunder were,
 Fools, who cast darts 'gainst heav'n, fel on th' Kings head;
 Meek hmb, for your sins he was offered.
 Then times nor manners cry, but for your own
 Bad manners such bad times had ne'er been known.

Of this and the following poem, Drinkwater writes: "Well written with a knowledge of the tricks of satire, effective for their purpose, but not distinguished."⁵⁵ "To a degenerate thing falsely called a Noble"⁵⁶ enumerates the social abuses of those who were obsessed only with interest in falconry, hunting, games, dicing, clothes, and imitation of the continental vices.

As early as 1600, S. Rowland's curious Tract "The Letting of Humours blood in the Head vaine" had given an indication of the growing tendency to adopt foreign costumes:

Behold a most accomplish'd cavaleere
 That the world's Ape of fashion doth appeare.
 Walking the streetes his humours to disclose
 In the French doublet and the German hose.⁵⁷

In 1609, Dekker, in "The Gull's Hornbook" had ridiculed the aping of continental manners and contrasted the old simplicity with the new modes. Harry Fitzgeffry in his satirical "Notes from Black Fryers (1617) describes a gallant:

His boote speaks Spanish to his Scottish spurres;
 His sute cut Frenchly, round bestucke with Burres;
 Pure Holland is his Shirt, which proudly Faire
 Seems to outface his Doublet everywhere.⁵⁸

⁵⁵ Drinkwater, op. cit., p. 123.

⁵⁶ Collop, op. cit., pp. 29-30.

⁵⁷ F. W. Fairholt, Costume in England, (London: George Bell & Sons, 1885), Vol. I, p. 258.

⁵⁸ Ibid., p. 289.

and in 1646, a broadside describing a first rate exquisite was entitled "The Picture of an English Anticke with a List of his ridiculous Habits and apish Gestures." Collop lists a few similar traits:

Fiel Fiel Can nothing noble speak, above Oathes,
Or th' Apish varnish of some modish Clothes?
Or to learn Jockey phrase, dialect of th' hound?
Whose virtue, like your own, is all in sound.

. . . .
Rare Gentleman highly bred, though scarce can spell.
And writes his Name in Text, with such a paw,
You'd swear 'twas catechiz'd with the Devils claw.

. . . .
Or peeps in France brave man, where he's no spy;
In riddling Statists Mysteries scorns to pry:
Yet returns Ape transformed Al - a - mode,
With Pedlers gibbrish, and a Pedlers load.
Or in antipathy gets the Spanish shrug,
And looks as grave as th' man th' Alehouse jug:

. . . .
These are the Comets rear'd from th' fat of earth,
Presage Kings ruine and the People death.

Women, too, had been tainted by the artificial customs of the times.

In "To a painted Lady, a Calf spotted, lusts Idol, like the Idol of the Egyptians,"⁵⁹ the poet points out the artifices which had become popular. Bulwer, writing in 1650, had remarked:

Our ladies have lately entertained a vaine custom of spotting their face out of an affectation of a mole to set off their beauty, such as Venus had; and it is well if one black patch will seem to make their face remarkable, for some fill their visages full of them, varied into all manners of shapes and figures.⁶⁰

An accompanying woodcut shows a woman with a coach, coachman, two horses and a postilion on her forehead; crescents on each side of her face, a star on one side of her mouth and a plain circular patch on her chin. The origin of these mastic patches "for to stay the Rheume" and to

59 Collop, op. cit., pp. 40-41.

60 Fairholt, op. cit., p. 303.

cover the ravages of small pox is mentioned by Singer in the "Reformed Whore." Andrew Jones in "Morbus Satanicus, or the Sin of Pride" speaks of the common custom of spotting the face. Painting the face was also severely reprimanded by the divines and satirists of the time. Dr. John Hall in an appendix to his small volume against long hair discourses on the "vanities and exorbitancies of many women, in painting, patching, spotting and blotting themselves...rotten posts are painted, and gilded nutmegs are the worst."⁶¹ Collop addresses a painted lady:

Madam, why so fair? why so foul?
 What can no lesse intrap a soul?
 Art acts adultery in your skin:
 When hell's without, ah whats within!
 Who could dote on painted blisse
 Which melts away with every kisse?

. . .

The moon hath spots, and so have you
 The emblems change and you'l so too.
 Or you these foils for beauty wear,
 'Cause Venus some feign moles made fair.

Overbury, Jonson, Bishop Hall, had referred to the use of false teeth by the fashionable court ladies; Collop also warns them:

Love shifts, when you but shift your face;
 Or outcomes, when you teeth displace:

Powdered wigs for men and women were mentioned constantly during the reign of James I and Charles I. During Elizabeth's reign yellow hair had been popular and powdering with orris root is mentioned in 1612 by Webster in "The Duchess of Malfi" and "The White Devil." A passage in Brawithwaite's "Times Curtain Drawn" seems to indicate that as early as 1621 white hair had become popular. Of the artificial arrangements of hair in various shapes, Gosson wrote:

61 Ibid., p. 290.

These flaming heads with staring haire,
 these wyres turnde like hornes of ram,
 These painted faces which they weare,
 can any tell from whence they cam?⁶²

So Collop warns his lady:

Think you each hair in curls a hook,
 Baited with powder fools are took.
 To me the powd'ring of the hair
 Makes you seem aged and not fair.
 Or like a sheep-head's wooll doth show,
 Who mates you, for a Ramme must go.

plays on a theme that Jonson in "Simplex Munditiis" and Herrick in
 "Delight in Disorder" had popularized:

Black patches do betray defects:
 Beauty's best seen in her neglects.
 . . .
 Yet though in breath we Saba meet:
 The smell's not well, smells alwayes sweet.

and closes with:

'Tis neither marble, gold, nor paint
 But the Adorer makes the saint.

"To a Lady of Pleasure"⁶³ considers the moral vices of such a lady
 and is well larded with scriptural allusions. "Phryne" had been chosen
 by Donne for a like poem, and this Greek haetera of the fourth century
 B.C. symbolized to Collop the false allurements of ladies in his own time:

Cease, Phryne, cease, leave off thy Charms,
 Leave the circling of thine arms.
 Each circle is a magick spell,
 Would Devils raise in flesh to dwell.

. . .
 The twines of snakes are wayes of sin. (Eccu. 21:2)
 Their skins are gay but tails lodge stings; (Apoc. 9:10)
 Thus are the pleasures Venus brings.
 . . .

62 Stephen Gosson, "A Glasse to receive the Pride of vain glorious woman," Introduction to the School of Abuse (London: Reprinted for the Shakespearean Society, 1841), Vol. 17, p. xiii.

63 Collop, op. cit., pp. 41-2.

Her mouth streams honey, heart hath gall: (Pro. 5:3,4)
 Lust's sweets are thus embitter'd all.
 When lustful Amorists fires do name,
 Sure they anticipate here hells flame.

The Church, the state, society, law . . . all of these have been viewed in the shadow and in the light. One more field lies open for Collop's inspection, a field in which he is most concerned, medicine. The Doctor-poet devotes sixteen pages to its consideration. Here, as in his former poems, he turns first to the abuses which have arisen in his day, and then, in contrast, sets up the most noble leaders in the profession.

Poetry and Medicine were closely linked in the seventeenth century, Apollo the God of medicine, being also the "President" of Parnassus. Among the doctors who were poets at this time are found such men as Thomas Campion (d. 1619), Henry Vaughan (1621-1695), William Chamberlayne (1619-1689), Abraham Cowley (1618-1667), Edmund Gayton (1608-1666), Gabriel William Harvey (1578-1647), Martin Eluelyn (1616-1682), James Windet (d. 1664) and Robert Witty (1613-1684), many of whose works are mentioned in Musae Anglicanae. Poetry and prose had borrowed many figures from the field of science and medicine. The Renaissance critic used satire as a scourge, whip or purge to cure the ulcers, tetter, tympanies or contagion of the state; blood-letting and anatomical dissection were common terms, and titles of tracts and other writings of the days reflected the interest in medical practices, Shakespeare and Donne, each in his own way had popularized the use of scientific terms; however, few writers considered medicine itself as a fit topic for their writings.

A few broadside rhymes still remain in which various abuses were attacked:

My name is Pulsefeel, a poor doctor of Physick
That does wear three pile velvet in his hat.

• • •

I vow as I am right worshipful the taking of my degree cost me
Twelve French crowns and Thirty-five pounds of butter in Upper Germany.

• • •

Galen was a goose and Paracelsus a Patch
To Doctor Pulsefeel.⁶⁴

Augustine had referred to man as a microcosm and the Platonists of the seventeenth century developed the idea, sometimes to the point of absurdity. Following the discovery of the circulation of the blood (1628), Phineas Fletcher had written a long allegorical poem, "The Purple Island" in which he likened the body of man to the island, his veins to the streams and bones the foundations. Browne had spoken of man as the compendium of nature⁶⁵ and many others had expressed like comparisons. Some Platonic influence also seems to appear in the opening lines, of "Man a Microcosm".⁶⁶

Natures Compendium, th' worlds Epitome,
Our flesh is earth, our blood is as a Sea.
Have Heav'n in Knowledg; Soul of God's a ray,
Which in the night of flesh breaks forth a day.

The figure is carried out in a rather strained fashion; senses the stars, perturbations of the mind, storms; tumours, meteors; hysterique fits, earthquakes. However, the concluding lines are noteworthy:

Our mind the day is, and our flesh the night,
Death is but darknesse, and our life the light.

"Of the Blood"⁶⁷ is directly influenced by Harvey's great work on the circulation of the blood. The opening lines refer to this revolutionary discovery:

64 A. Wood, op. cit., Vol. II, p. 235.

65 Browne, op. cit., Vol. I, p. 21.

66 Collop, op. cit., p. 46.

67 Ibid., pp. 46-7.

Poets feign Phoebus blushing sets in red,
 While he descends down to his watery bed.
 Sure in these purple streams the Sun doth glide,
 And in his Crimson Chariot blushing ride,
 While he doth circle through the lesser world,
 Through veins of earth in strange Meanders curl'd.

Aristotle had taught that the heart was the center of life and the source of heat, Harvey also speaks of the heart as the life-giving source:

...there must be a particular seat and fountain, a kind of home and hearth, where the cherisher of nature, the original of the native fire, is stored and preserved; from which heat and life are dispensed to all parts as from a fountain head; from which sustenance may be derived; and upon which concoction and nutrition and all vegetative energy may depend. Now, that the heart is this place, that the heart is the principle of life, I trust no one will deny.⁶⁸

Further, he stresses the function of the heart, in opposition to those who held the opinion that the heart receives its sense and motion from the brain:

The heart is the first part which exists, and it contains within itself blood, life, sensation and motion before either the brain or the liver were created or had appeared distinctly, or at all events before they could perform any function . . . the heart is the source and foundation from which all power is derived, on which all power depends in the animal body.⁶⁹

In his introduction Harvey had attacked the false teachings of the day, among them those of Galen which claimed that the spirit and heat were transmitted through the arteries, but not by the blood; Collop, using Harvey's figure of the heart as a sun, treats the blood as the life giving "sun-beams" which emanate from it:

Thus blood, Sun-like, gives motion, life and sense,
 Spirit and innate heat are nought from hence.
 Distinct from the Blood who can the soul ought call;
 Tis all in every part and all in all.

⁶⁸ William Harvey, "On the Motion of the Heart and Blood in Animals," The Harvard Classics (Charles W. Eliot, editor; New York: P. F. Collier and Son, 1910), p. 129.

⁶⁹ Ibid., p. 145.

Another false theory, noted above, was in regard to the source of the heart's activities; Galen had held that "natural spirits" were from the liver, "vital" from the heart, and "animal" from the brain.-- Harvey places them all in the blood.

How of the body is the Soul the act,
 When without it no body is compact?
 Do we our senses borrow from the brain,
 When before it our senses do remain?
 Or is the heart or liver shops of blood,
 When before either is a purple flood?⁷⁰
 Here is that Plato's, here that vestal fire
 Kindled by Sun-beams, which can ne're expire . . .

Harvey eulogizes the heart:

Here it (the blood) renews its fluidity, natural heat and becomes powerful, fervid, a kind of treasury of life, and impregnated with spirits, it might be said with balsam. Thence it is again dispersed. All this depends on the notion and action of the heart. The heart consequently, is the beginning of life; the sun of the microcosm, even as the sun in his turn might well be designated the heart of the world; for it is the heart of whose virtue and pulse the blood is moved, perfected and made nutrient and is preserved from corruption and coagulation; it is the household divinity which . . . quickens the whole body, and is indeed the foundation of life, the source of all action.⁷¹

Collop concludes:

Lord, what is man thou should's't thus mindeful be?
 Placing in him this tutelar Deity.
 Water and Earth poor man, at best but mud;
 By th' quick'ning ray of heav'n turn'd flesh and blood.
 When thou but tak'st of heav'n this light away,
 That which before was flesh and blood, is clay.
 God's tabernacle thus plac'd in the Sun
 That Giant races must with th' whole world run.⁷²

70 "A drop of blood makes its appearance which palpitates, & Aristotle had already observed; from this. . .the auricles of the heart are formed." Ibid., p. 88.

71 Ibid., pp. 107-108.

72 Ps. 18:6,7. "He hath set his tabernacle in the sun, and he as a bridegroom coming out of his bride chamber, hath rejoiced as a giant to run the way.

The central doctrine of the Hippocratic school of medicine was humoral pathology which attributed all diseases to disorders of the fluids in the body. Galen had elaborated this doctrine by combining it with the doctrine of the four elements propounded by Empedocles, and had advanced theories for the cure of diseases based upon his conclusions. However in the early sixteenth century, Paracelsus (1493-1541) far ahead of his fellow doctors, had discarded Galenism and the four humors, substituting chemical medicines for the botanical cures of the earlier physicians. However, the age old beliefs in the humours, elements, and blood letting were not easily relinquished even in Collop's day, and he ridiculed those who still held to the ancient doctrines.⁷³ In "On the Humours" he reduced to their logical absurdities the deductions of the Galenic physicians: blood turns to yellow choler, which in turn becomes black (melancholy); choler never returns to blood; phlegm never turns to blood, thus, phlegm (mopishness) and black choler (madness, delusion) are the only ultimate possibilities.

A Tetrasynocracy must of humours be;
 Nature from discords produce harmony.
 How wisely th' bloody masse is understood?
 Two Cholers, black and yellow, phlegm and blood.
 Phelgm is so crude it scarce bloods nature takes;
 Blood Choler turns, but Choler ne're blood makes.
 Yellow to black by heats exuberance tends:
 Black into none, see where perfection ends.
 When Natures work onely Concoction is,
 To gain perfection we arrive at this.
 O happy age from imperfections free,
 Perfections sure mopish or mad to be.

"On the Elements" continues the half playful treatment of the theories:

To answer Humours who four elements chose
 Had need the fift, their quarrels to compose.
 Sure it is Love doth all together knit;
 Love made the world, and Love preserveth it.

⁷³ Collop, op. cit., "On the Humours," "On the Elements,"
 "Against Phlebotomy," "For Phlebotomy," pp. 48, 49.

Turning to another abuse of the times the poet wrote "Against, phlebotomy to a Leech" condemning those who

"Take th' price of blood, while life with blood is lost," but "For Phlebotomy" justifies the practice used in moderation:

'Gainst all Phlebotomy who plead, sure, jest:
In th' mood they plead for to refute it best.

The diagnosis of urine had been from earliest times a popular means of determining the nature of a disease; quacks of the day, however, often used it exclusively, making their diagnosis without even seeing the patient. "A Piss-pot Prophet"⁷⁴ ridicules the practice:

See th' man of Recipes how his Cloak is lin'd!
Sure th' insides rich, where we such linings finde.
Can strut, not gravely, with an ominous look,
Like Mahomet when from th' Dove he Counsel took.

Giving instruction in "The Quacks Academy" the anonymous writer tells his clients:

You must walk with Spanish Gravity as in deep contemplation . . . tell them of appeasing the radical Moisture, and relieving all the Powers, vital, natural and animal; the admiring Patient shall certainly cry you up for a great Schollard, provided your Nonsense always be fluent and mixed with a Disparagement of the College, graduated Doctors and Book-learned Physicians . . . You must either pretend to be Waterlogers or (which is more abstruse and modish) Ass-trologers or Ess-Prophets or Star-wizards. . . Then as for Therapeuticks, if your Medicines be Galenical, though never so common, disguise them with strange names . . .⁷⁵

Collop's description agrees in detail; following the Galenic diagnoses:

Your liver's foul, and stomach, pains ith' heart,
We Cardigalia call it men of art.
Your spirits natural; vital, animal be,
And I'me afraid, not from obstructions free.

74 Ibid., pp. 49-51.

75 Miso-Agyrtesm, "Quacks Academy," Harleian Miscellany (London: T. Osborne, 1744), pp. 29-30.

The diagnosis continues, the patient breaks in:

Oh, oh my heart, my heart doth down retreat
Their monstrous purges you (learn'd sir) repeat.

And the doctor replies:

They Panchymagogi, and Catholicons be;
And Diaphaenicon, th' rare Electuarie.
These are your purges man; the Bezar stone,
Brave cordial, unto all but me unknown.

. . .

To trust in this the College doth forbid,
Vile men would prelate-like have knowledge hid.
I never durst approach the Colledg near,
They Bishop like do place an Image there.

He continues with his harangue against the College and the teachings of Harvey, who, "conjurer-like makes circling in the blood" and Collop interposes his own remarks at the end, noting how ready were even the educated people of the time to be deluded by the claims of the most outlandish pretenders:

He need adde more, your senses are decaid:
And th' world doth senses want to see deceit,
Both out of money and of life to cheat.
All like the frog to physick will pretend,
Would others cure, can't their own croaking mend.

Often the quacks would travel to Europe to the famous Universities and spend a short time there, returning home to quote from their experiences. "To a Gigger to Padua, Valentia and Leiden Doctors"⁷⁶ is directed against these fakes who refuse to have anything to do with the College, or be duly licensed. Why should you fear the examination of the College, queries the poet, if you have acquired that which you claim to have learned

If you are Laden with exotique gold,
To come hear the Tower of truth you may be bold.
For Custom-sake unto the Colledge come,
Volleys of praise shall entertain you home!
Not gilt ore to deceive, with titles drest,
Gold need not fear for to endure the test:

76 Collop, op. cit., p. 51.

In 1511 an act had been passed decreeing that all who practiced medicine in London had to be approved by a board of four physicians acting under the Bishop of London, or the Dean of St. Paul's. After the organization of the College in 1518 this task was undertaken by that body; necessity among the poor resulted in an amendment in 1542 which provided that common persons with folk-lore could care for the indigent; however, the law was still in force, and those who were not licensed by the college could only practice outside the confines of the seven mile limit.

"On Suburban-non Licentiates who Fox-like call the Colledge grapes sour"⁷⁷ speaks of those who had acquired their titles by bribery, and jealously attacked the College's learning:

You're all Licentiates; though no licenc'd crew,
 And titles which you paid for are your due;
 Though you by Doctors names intituled be,
 Onely to Folly in a high degree.
 Letters of commendations fools may gain,
 Which pockets carry, th' wise man's in his brain.
 Honor's the wise man's bride, fools act a rape.
 The Colledge fruits are sour like the foxes grape;

Turning to the College, Collop applauds its members:

Professors might to th' Colledge pupils be,
 Gain what you want, in knowledge a degree.
 They in arts rudiments could instruct a sage,
 Knowledge herself is here in pupillage.
 Shine out great lights, your beams for light display,
 While death portending comets blaze and slay.

This group of poems is closed with tribute to Dr. Glisson who in 1634 had become a member of the College and in 1655, its President. He was one of the first of the group of English anatomists to follow Harvey's example and make inquiries into the human structure. In 1650, his

77 Ibid., p. 52.

"Tractatus de Rachitide" gave the first complete account of a particular disease, describing the liver, and the irritability of tissues.⁷⁸

Hic gliscit ars. Art may in vain intend,
Her nervs for knowledge, Glisson not her friend.
Knowledge enervate did and strengthlesse lye,
Til Glisson use did to the nerves supply.

• • •
Harvy, and Glisson, will force all confesse
Knowledge by circling, now's in the progresse.⁷⁹

Five poems⁸⁰ follow, which deal with those practitioners who do not even merit the title of Doctor. "The Sequestred Priest Piding in Physick" half seriously declares:

Juro divino will this calling have;
Luke a Physician the perogative gave;
Yet sure learn'd Bard it wil the contrary teach,
Not you Physitians, make Physitians preach.

Theophrastus Bombast Von Hohenheim (1490-1541), commonly called Paracelsus, had first allied chemistry and medicine. He assumed that sulphur, salt and mercury which were held to constitute the different metals, also composed the human body, and that deficiency or excess of these caused illness; showing that the idea of poison is merely relative he employed poison in suitable doses as a medicine. "The fugitive Chymick" is directed against those who have taken these ideas and misused them:

The Knave turns quack too, blow'd the chymist coal;
As if each blast, inspir'd their Theophrasts soul.
He talks of salt without a grain of wit;
But Mercury's sure ith' lightnesse of his wit;
Nor doth he want his Sulphur, he hath got
Against the state no less than Powderplot.
Or good from bad by Pyrotechny take,
Or else you poyson may for med'cine make.
Yet the best things corrupted the worst be;
Heav'n or hels spirits are in Chymistrie.

78 Munk, op. cit., p. 116.

79 Collop, op. cit., p. 52.

80 Ibid., pp. 53, 54.

Of the "Astrological Quack," Collop says:

At the Colledge of the stars he did commence,
And Statesman-like will speak the houses sense,
Each house for mans use stranger herbs hath got,
To them they essence property, seed, allot.

According to Paracelsus, astral influences caused disease; in case of illness the "Mumia" must be extracted from the patients body and inoculated into a plant bearing the signature of the disease so that it might attract specific influence from the stars, the result, a mixture of alchemy and astronomy. Other beliefs were that parts of the body were influenced by certain planetary conditions, and each sign of the zodiac had significance in regard to purging, bleeding, diseases, wars and famines. Collop feels men need an alphabet (Christ's Cross) to decipher the true meaning of natural phenomena.

The Heav'ns a book is, where men wonders read,
The stars are letters, most a Christ's Cross need.

"Oglio of quacks" points out that other quacks, too, are profiting by the ignorance of their patients:

Th' disease that's known, half cured some do say,
Now not to know't, to cure't's the ready way,
A fortunate Doctor though he hath no skill,
Wisely can cure, before he knows the ill.
Nay ev'n his potion knowledge can instil;
Who's cur'd by chance, a recipe gains to kill!

. . . .
The words sent th' Syrian King this wretch makes wise⁸¹
Another those were spoke in Paradise;
But oh see, Locusts from the infernal pit,⁸²
Leech, Falkner, Huntsman, all for murder fit.
Twixt man and beast there's now no difference made,
To th' bestial part since reason man betrai'd.
Physitians once were Children of the Sun,
Now night and earth need cover what is done.

. . . .
Yet all Egyptian-like to Crocidiles pay
Devotion for requital do them slay.

⁸¹ "Go wash seven times in the Jordan, and thy flesh shall recover health," 4 Kings, 5:10.

⁸² Apoc. 9:3.

Superstitious belief in amulets and sigils also formed a part of the quackery which is denounced in "On Sigils":

If 'tis in matter, in all matters power
If in the form, the scorpion may devour.

Two poems⁸³ follow on Noah Big whose Vanity of the Craft of Physick was published in 1650⁸⁴ and has since been forgotten. Collop recognized Big's error in basing his judgments on the Dutch writer, Van Helmont, (1577-1644) a pupil of Paracelsus, who had studied the physiologic importance of ferments and gases particularly through the fermentation of wine. Big evidently set out to "correct" existing errors, in the light of Van Helmont's discovery and failed.

In Noah Bigs ark truth shall nere be saved,
Since for one truth preserv'd he twenty wav'd.
While you would physick purge, and purges too;
We need a purge of hellebore for you:
Like th' mad man living in a Seaport Town
Thought all the ships came in the hav'n his own.
No ship but his at truths port hath arriv'd,
In waves of error drown'd, none else surviv'd.
Yet while he's gleaming up Van Helmonts scraps,
And the Dutch hogs head long since broch'd new taps,
Had he apprentice to an Alewife been,
By yest fermenting ale he more had seen.
The humors to ferment had better shown
Then what Van's stronger phancy brews or's own.

Dr. William Harvey (1578-1657), the greatest doctor in the 17th century, by his experiments had cleared the way for the young men of his time to pursue physiological research. In 1652 a statue had been erected to him in the College and in 1654 he was elected its President, (an honor which he declined, accepting, however, the office of conciliarii in 1655-56).

83 "On Noah Big's vanity of the Craft of Physick," p. 55;
"On Noah Biggs," p. 56, Collop, op. cit.

84 A-Wood, op. cit., Vol. II, p. 94.

Still considering Noah Biggs, Collop contrasts his work and this great doctor's:

Though ages dream'd and th' aged dreamers be
 We that are young men do no Visions see.
 To glean truth see in Harvy Harves' here.
 Themselves in him the Colledge pillars rear.
 No more of every wind of phancy sport,
 He gives them truth, and gives them reason for't.
 Yet thou dear Biggs, so well of ill hast writ
 He who can't praise thy truth, may praise thy wit.

"On Fontinels"⁸⁵ defends the use of artificial ulcers for the cure of wounds; this practice had been imposed on the Galenic teaching by the Arabian commentators and only two or three surgeons before Paracelsus had attacked it; it is interesting to note that not until Lord Lister was this theory disqualified. Collop criticises Van Helmont because he points out errors without suggesting remedies:

Who truth immers'd, would pluck out of the pit,
 Not onely peeps, but doth exantlate it.⁸⁶

. . .
 Had the acute Van Helmont faults thus shown,
 He had cur'd ours, and not have made his own.
 Nor while he proves all issues to be vain
 Prove onely so, the issue of his brain.

"On Van Helmont"⁸⁷ continues to discuss the work of the Dutch physician. While granting that Van Helmont is superior to Galen, Collop notes that the former, in writing too much, had produced too little that was correct:

In luxury of wit there's more then needs:
 And in the best of Gardens there's some weeds.
 In Helmont's Paradise there's of life a tree,
 By fruits of knowledge we may blinded be:

. . .

85 Collop, op. cit., pp. 56-57.

86 Browne uses this expression: and it "is but a cold thought unto those who cannot hope to behold the exantlation of Truth or that obscured Virgin half out of the pit." "Christian Morals," op. cit., p.123.

87 Collop, op. cit., p. 57.

'Bove Galens scurf, 'bove him whole scraps might feed
Sages, yet he a school boys latine need:

. . .

But oh! while errors troops Van rashly charges
Error him Captive takes, who truth inlarges.⁸⁸

Turning to Dr. William Harvey,⁸⁹ to whom the College had erected a
pillar, Collop exclaims:

What can one pillar onely be thy due
The Colledge pillar, and truths pillar, too?

Harvey's work has exceeded the labours of Hercules: "Non datur ultra,
Hercules pillars show, Beyond a Hercules labours thou dost go." Referring
to his work on the Circulation of the blood which was published in 1628,
Collop writes:

Thou set'st up sail, swims through the purple flood,
Which blush'd before, 'cause never understood.
Thou circl'st through our Microcosm, and we
Learn more then th' world, our selvs, new worlds by thee.

Harvey excelled the French Anatomist, Pecquet (1622-1674) who in 1651 had
written a work confirming Harvey's discovery of the circulation of the
blood and the Danish Bartholinus (1616-1680) whose treatise on the
lymphatic vessels, and the liver appeared in 1653.

Those lesser stars, a Peckquet, Bartholine
Lose all their glory, when by't vy'd with thine;
They babes in Physick by th' milk may please,
Thou open'st veins for cure of truths disease.

Referring to Harvey's work on the generation of animals, Collop continues:

Art nature's midwife, strip'st her Callow brood,
And new attirest to inrich our blood.

and concludes:

88 Browne in Religio Medici used a similar expression: "Many
have too rashly charged that roops of error and remain as trophies to the
enemy of truth." op. cit., Vol. I, p. 10.

89 "On Dr. Harvey", p. 57.

What need we pillars unto Harvey raise,
 Who rears himself a Pyramid of praise?
 To issue wanting Absaloms Pillars rear;
 Each generation will give him an heir.
 While drops of blood can channel in a vein,
 Truth's bloody victory will him trophies gain.

Registrar in the Royal College from 1655 to 1670, and later its president, Dr. George Ent (1604-1689) was also an important figure in the medical field. In 1641 he had defended Dr. William Harvey in "Apologia pro Circulatione Sanguini contra Aemilium Parisanis" and received from him a copy of the work on the generation of animals, which he published. In referring to the occasion, he remarked: "I went from him like another Jason in possession of the golden fleece."⁹⁰ "On Dr. George Ent" gives him due praise:⁹¹

Of truth's succession maist thou Herald be;
 Proclaim her warres, her rights, and pedigree;
 While we our Williams Conquest do proclaim,
 Not Conqueror of a Land but whole worlds name.

. . .
 Great Harvy's second, teeming Natures friend,
 To Nature and her Midwife thy hand lend;
 Open thou natures books; and teach them read;
 Can onely open veins to make truth bleed.

. . .
 Lesse then perfection by thy name's not ment,
 'Tis onely sinful folly's a non Ent.

"On Dr. George Bowle of Oundle"⁹² may refer to the Bowle who received his M.D. at Leyden in 1640, but no other record, save that he was elected an honorary fellow of the College in 1664,⁹³ has been found. HE was probably a personal friend of Collop (who calls him "dearest Bowle"),

90 Munk, op. cit., pp. 223-226.

91 Collop, op. cit., p. 59.

92 Ibid., p. 61

93 Munk, op. cit., Vol. II, p. 352.

a fact which did not blind the poet to his errors, He commends the way in which Bowle has blended the Galenic botanical and Paracelsan chemical theories:

Thou Paracelsus makest Galens friend;
 While Chymicks now Botanicks do commend.
 Mutual defects no longer they reveal
 Their own and others they conjoynd heal.
 Yet thou from neither packhorse-like tak'st load,
 Come life, come death, to keep both pace and road.
 We owe thy errors, not to thee, but times,
 We owe the virtues, far above their crimes.
 He knows Bowl, little, much him disapproves,
 But knows him not at all who him not loves.

Sir Thomas Browne (1605-1682) after receiving degrees from Oxford in 1626 and 1629 had studied at the great medical schools of Padua, Montpellier and Leyden. Returning to England he led a secluded life devoted to the education of his sons and to his own studies. His chief writings before 1655 were Religio Medici (1643) and Pseudoxima Epidemica or Vulgar Errors. The former is a private confession of faith which was considered by many of the critics of the time to be atheistic, though Browne defended himself against that assumption. It is a curious medley of scepticism, and credulity, magic and science and his easy tolerance and universal charity had particular attraction for Collop, who in defending himself in Medici Catholicon refers to it:

A Heretick in Divinity, a Heretick in Philosophy, and in Physick, but not to a Physitians religion which you can please yourselfe by calling Atheism, but if you were acquainted with so much felicity as to be intitled to the knowledge of Dr. Brownes Religio Medici, you might be induced to believe a Physitian still may prove an Evangelist, and I hope I shall not prove lesse by bringing you good tydings of the Religion you have lost.⁹⁴

94 In the Introductory Letter, "To a Learned Romanist", pages not numbered.

and later praises it in the poem "On Doctor Brown, His Religio Medici and vulgar errors."⁹⁵

Religio Medici though th' world Atheism call
The world shows none, and the Physitian all
More zeal and charity Brown in twelve sheets shows
Then twelve past ages writ, or th' present knows;

He praises his revelations of error, and finishes with an apostrophe:

Shine out dispelling th' ages darker night,
Knowledge makes only Children of the Light.
Folli's unmask'd and errors bald pate show'n
Brown others errors, others write their own.

The final poem in this series is addressed to a personal friend: "On the death of Richard Watson, Esq: Chyrurgeon to his late Majesty of England."⁹⁶

It contains some of the typically high flown sentiments of the period:

Need they embalm, in Lead thus wrap thee dead,
My tears will re-embalm, my heart turn Lead?

• • •

Watson is dead and with him buried art:
Ah who can cure the wounds made in my heart?
Who dying made could onely living cure,
How could he die, and I no death endure?

• • •

Could I survive, I'm quickned by his fame,
How can he dye who writes but Watsons name.

Thus closes another series of commentaries on the seventeenth century world. With surprising accuracy the doctor-poet has chosen to praise what three succeeding centuries have proved to be praiseworthy, and in many cases has placed his finger on weakness in knowledge or method which the times have also verified.

Collop also has revealed something of himself in this section, his love of retirement, distaste for the follies of the world, fondness for study, particularly of philosophy and medicine, and a certain balance of mind which set up for himself a norm based upon justice, wisdom and truth

in opposition to the false set of standards of the day. At the dawn of the age of specialization, Collop stands as a representative of his class, a philosopher and poet as well as doctor.

CHAPTER IV
LIGHTER LYRICS

Political, social, ecclesiastical, and professional aspects of seventeenth century life have been subjected to the keen dissecting knife of this doctor-philosopher who had set himself to reveal the "spleen" that is in the beast, the world. Another source of distemper was to be found in the popular social literature of the day. Collop is by no means a puritan; rather, he has shown, again and again, a tolerant spirit where tolerance could be justified, and condemned only where he felt it absolutely necessary to do so. In the poems immediately following his discussion of the medical field, Collop turns to a lighter topic and shows a spirit entirely different from any previously exhibited. The style also shows a great change. Biblical figures and references are fewer than in any other portion of the book, theological discussions disappear, and in many of the poems deep feeling and conviction give way before a froth of fancy which Collop collects from his contemporaries, molds into new form and presents to the reader, mindful even here that his aim as a poet is Democritus-like to laugh the times into goodness. The targets here are not the windy Divines, the warring sects, or erring quacks, but the "straw-gatherers of Egypt" the extravagant poets who, going to the pagan classics for inspiration, had lost much that was solid and Christian and praiseworthy.

The early seventeenth century poets had turned with renewed delight to the Greek Anthologists and epigrammists as well as to the Latin poets. Every young writer had tried his hand at sometime or other at a translation of Homer, Virgil, Ovid or other pagan writers. Jonson had

excelled in the translations of the ancients and in his drama "The Poetaster" had satirized those who only pretended to have a knowledge of the Classics, using copious quotations from Horace and his contemporaries for the purpose. The title of the first poem in this division of Collop's work seems to be a reminder of that play, and the poem itself may have reference to Jonson's fondness for Castalian nymphs, Apollo, Cupid and Venus, references to whom abound in his masques and plays. In the dedication to the King's new cellar to Bacchus, Jonson had sung:

So may the Muses follow
Thee still and leave Appollo

. . .

But Venus and the graces
Pursue thee in all places;
And not a song be other
Than Cupid and his mother.¹

Such a ding-dong chime is the object of Collop's opening lines:

All are not Poets, who can pace in Rime,
And to an odde tune, can in ding dong chime;
Castalian nymphs and God Apollo name;
Don Cupids fire, and a Sea-froth'd dame;
While they glean straw in Egypt for to raise;
Unto themselves strange pyramids of praise.²

Jonson had not hesitated to write an ode in praise of himself when the censure of the "New Inn" had denied him what he felt to be well merited recognition. In his Discoveries, he had juxtaposed wise and foolish gleanings of ancient and modern times in haphazard fashion; characters in his "Poetaster" had also ridiculed those who, having a smattering of wisdom called themselves wise. The poet may have had these in mind when he continued:

1 Ben Jonson, Works (London: J. Walthoe, 1716), Vol. V, p. 213.

2 Collop, "The Poetaster" op. cit., p. 62.

Nor should they the Vintage judge of pagan wit,
 Who what they have but gleanings are from it;
 Nor learn'd 'bove fooleries; rich above Romance,
 Fit th' price of vanity only to inhance;

A further reference to Jonson would seem to be in the closing lines.

Jonson had at one time written "An Execration upon Vulcan" after his works had been partially destroyed by fire; Collop seems to suggest a reason for the god of fire's interest;

Their wit like to their Venus born of froth,
 Is fit for fire, a Vulcan to betroth. ♣

The three Greek writers (Homer, Musaeus, Hesiod) who were treated in the next epigrams were very popular with the "Tribe of Ben." The works of Homer had been translated by Chapman in 1615, of Musaeus in 1616; they were among those studied and memorized by the young students and were frequently quoted in the bi-lingual dictionaries of the day. There are echoes of Collop's own school days in the lines "On Homer"³ which close with a plea to supplant the pagan writers by Christian ones.

Homer, who seem'd to want the eyes of's mind,⁴
 Must now give light, in his own age was blind.
 Some did his Iliads to a nutshel fit;⁵
 Acherystone might have confin'd the wit.
 The Gods know all; wise men sleep not all night,
 One man must govern; many can't do right.⁶
 To expresse drums, and trumpets verse is fit,
 Yet knew no part of th' war of which he writ.

3 Ibid., p. 63.

4 John Denham in "Cooper's Hill" wrote similarly: "The age wherein he lived was dark, but he could not want sight who taught the world to see." Sir John Denham, Poetic Works of Sir John Denham (T. H. Banks, editor, New Haven: Yale University Press, 1928), p. 116.

5 This expression was apparently first used by Gosson in the Introduction to the School of Abuse, 1579; "The whole world is drawn in a map, Homer's Iliad in a nuttesshell; a king's picture in a penny." (London: Reprinted for the Shakespeare Society, 1841), p. 3. In 1604, Peel's Tale of Troy, was printed in a minute volume $1\frac{1}{2}$ inches by 1 inch. Randolph and Cowley also used the simile.

6 Three quotations from the Iliad: Iliad I, 367; Iliad II, 24-25; Iliad II, 204-206.

Ὡς ἔοικε, οἱ δ' ἀγεραῖο θεοὶ πῶτι χαλκοβατῆς δω⁷
 A warlike tone, might children fright 'bove, too.
 Some Poets paint, licking what he did spew,⁸
 Vomits must need he filth; 'tis strongly true.
 By the beam of light whom Plato could traduce,⁹
 Shall we in th' Gospels Sunshine love his use?
Petavius Psalms, a Nonnus, Duports Job
 For th' Sanctuary who heathenism disrobe,
 Refin'd to th' Altar bring the Idols Gold,¹⁰
 Let these impressions make on tender mold.¹⁰
 Can Egypt's garlick, we or onyons need? (Num. 11:5)
 On the milk of th' world can't our youth better feed?

Though Collop felt free to criticize the value of teaching Homer to the young students of the day, he resented the attitude of Scaliger who in the fifth book of his Poetics, printed in 1617, compared the works of Homer and Virgil, and, after pointing out the many superiorities of the latter concludes:

So that Virgil seems not so much to have imitated Homer as to have taught us how Homer should have written.¹¹

Scaliger's work on the sequence of events in Ancient History also showed faulty judgment; with characteristic word play Collop made use of the title of Scaliger's sixth book of the Poetics, "Hypercriticus", in his final line.

7 "So he spoke and the gods gathered to the house of the brazen floor," Odyssey, VIII, 321.

8 Burton quotes this expression from Aelian: "Our poets steal from Homer; he spews saith Aelian, they lick it up." Anatomy of Melancholy (London: George Bell and Sons, 1893), Vol. I, p. 23.

9 Plato, The Republic (Translated by F. M. Cornford; London: Oxford University Press, 1945). Plato discourses at length on the advisability of omitting the tales of Homer and Hesiod from the education of the young: "All those battles of the gods in Homer must not be admitted into our state." p. 70.

10 Plato, op. cit., p. 68. "That is the time when the character is being moulded and easily takes any impress one may wish to stamp on it."

11 F. M. Padelford, Select Translations from Scaliger's Poetics (New York, Henry Holt and Company, 1905), p. 81.

Nor is a Scaliger fit the Scales to bear,
 Weighing nor times, nor thee with equal care,
 The Prince, and Father of all Pagan wit,
 Who thee despise, high treason act 'gainst it;
 In thee his honour'd Maro did dispraise
 Whose sprig was onely gather'd at thy bayes.
 Surely he ne're did mean what he did write,
 Not Hypercritick here, but hypocrite.¹²

Scaliger's brief discussion of Musaeus" one known work, "Hero and Leander" was more to Collop's taste; the lines of his tribute are alive with witty antithesis; the fourth line echoes the advice for the cure of madness, "Naviget Anticyram," given by Horace in his Poetics; (Ep. II, 3, 299-300) and his satires (Sat. II, 3, 82-3; Sat. II 3, 166):

But of Musaus sure he better writ;
 In writing lesse he needs must shew more wit.
 Who writes not one love song's, scarce wise; who more,
 Unto Anticyra send for Hellebore.
 The Spanish Proverb onely here is true,
 He's fool can't write one Sonnet, mad writes two.¹³

Collop saw in those who strove to glean wisdom from the pagan writers counterparts of the Chesen People who had wandered throughout Egypt in search of straw for brickmaking (Exodus, 6:12), a contrast to those Christian writers mentioned above who had taken the "gold" of Egypt and refined it by Christianizing it, (a practice justified by Augustine, and referred to in Collop's own dedicatory epistle.) Hesiod was one of the Greek writers who was most popular for his aphorisms, the memorization of which was an accepted part of the school boy's education:

Nor can th' straw-gatherers of Egypt fit
 Us from their Poets more than vulgar wit.
 Virtue with sweat's attain'd set on a hill,¹⁴

12 Collop, op. cit., p. 64.

13 Ibid., "On Musaus", p. 64.

14 Rev. J. Banks, Works of Hesiod, Callimachus and Theognis (London: Henry G. Bohn, 1856), LI. 290-292, p. 89. "But before virtue the immortal gods have set exertion: and long and steep and rugged at the first is the way to it."

Beggars with beggars; potters potters ill.¹⁵
 Bad counsel's worst to him who doth it give.¹⁶
 We're born of Gods: it is by them we live.¹⁷
 The mean's above the whole;¹⁸ See Hesiods flowers;
 Are these like th' gardens water'd by heav'n's showers?

Enumeration of the foolish facts imposed on the young scholar in the name of culture continues in "On Theocritus, Moschus and Theognis,"¹⁹ with a typically astute conclusion:

Eunica laughs at me, who'd kisse in vain;²⁰
Cupid stings men, by Bees is stung again.²¹
 A fool may sometimes opportunely speak;²²
 Each fool may shew this without reading Greek.
 While that Pedants thus trifle time in trash,
 They for their faults, not boyes, deserve the lash.

The Latin authors fare little better;²³ turning first to Virgil he points out his imitations, and refers to that last wish of Virgil's, that his Aeneid be burned:

Nor are the Latines more; the Aeneiads be
 But Iliads; In Georgicks Hesiods Plagiarie:
 In his Bucolicks own's Theocritus Muse:
 For other faults, time, and his death excuse.
 But while he Dido wrong'd with falser fire,
 His verse deserv'd the flames he did desire.

The three Latin writers who had the most extensive influence on Jonson's followers deserve only a brief notice:

15 "Both potter is jealous of potter, and craftsman of craftsman, and poor man has a grudge against poor man." Ibid., l. 25-26, p. 75.

16 "Evil counsel is worst to him that hath devised it" Ibid., ll. 265-266, p. 88.

17 "That from the same origin are sprung gods and mortal men," Ibid., l. 108, p. 79.

18 "Fools; and they know neither how much half exceeds the whole" Ibid., l. 40, p. 76.

19 Collop, op. cit., p. 65.

20 Theocritus, Idyll XX, l. 1. A. Lang, Theocritus, Bion and Moschus rendered into English Prose (London: Macmillan & Co., 1880), p. 96.

21 Ibid., Idyl XIX, p. 95. Anacreon also has an ode on the subject (Ode XL).

22 Theognis, Maxims, ll. 645-647. Banks, op. cit., p. 254.

23 Collop, op. cit., pp. 65-66.

Tibullus, Gallus and Propertius he
Froth'd like Loves Goddesses out of vanity
These to Lusts idols do but Altars rear,
And kindle flames of hell while we are here.

Of Juvenal he succinctly states:

While Juvenal 'gainst Vices do declaim
He Vice gives birth, which else had lost a name.

and Martial:

Martial doth twang, and well might sent of wit,
Did not obscenities rankness stifle it.

Here Collop turns to his lighter verse, verse which employs the typical language of the Cavaliers but is turned to a more fanciful purpose. Herrick in his poem "Love makes all lovely" had declared the poetic creed of his confreres:

What I fancy I approve
No dislike there is in love;
Be my mistress short or tall
An distorted the rewital;
Be she likewise one of those
That an acre hath of nose
.
.
.
Be her lips ill hung or set
And her grinders black as jet;
Hath she thin hair, hath she none
She's to me a paragon.²⁴

Suckling, too, had declared the reign of fancy:

If I a fancy take
To black and blew
Then fancy doth it beauty make.²⁵

With such inspiration in mind, Collop enters upon a series of poems which he heads "Chymerica Poesis." Drinkwater finds in these a "thin ray of passion";²⁶ it would rather seem that they are ingenious variations of the conventional compliments turned to unconventional ends in which such proclamations as those of Herrick and Suckling are reduced

²⁴ Robert Herrick, Complete Poems (London: Chatto and Windus, 1876), Vol. I, p. 18.

²⁵ John Suckling, Fragmenta Aurea (London: Humphrey Moseley, 1648), p. 16.

²⁶ op. cit., p. 126.

to their logical absurdity.

The largest number center on the yellow skin'd lady. Shakespeare had spoken of "These lily lips, this cherry nose, these yellow cowslip cheeks,"²⁷ and Sidney in the "Arcadia" had turned the popular attention to Mopsa's skin "like burnish't gold."²⁸ The idea was delightedly played upon by those who had grown weary of the pink and white beauties of the sonneteers:

Her argent skin with or so streamed
As if the Milky Way were creamed.²⁹

What though her cheeks be yellow, her hair's red³⁰

The bright gold and thy face are of one colour
But if compared with thine, that is the duller.³¹

She's smooth as Pan, her skin (which you'd admire) is
Like purst gold, more glorious far than Iris.³²

Collop toys with the idea, not in the tone of the satirists, but in pseudo-serious fashion adjusting the popular images - the blushing morn, envious Moon, retiring stars, Cupid's fire - to fit his fancy:

What stranger agony's this? ah fire!
Ah! lightning quickens my desire!
Must I fall tamely? a gilt Fly
Intrap an eagle! cruel destiny!
Cease roving thoughts and center there,
Where love is fix'd as in a sphere.

27 Midsummer Night's Dream V, 1, 337.

28 Sir Philip Sidney, Works (A. B. Grosart, editor; London: Priv. Printed, 1875) Vol. II, p. 4.

29 John Cleveland, Poems by J. C. (No publisher, 1651) p. 2.

30 John Donne, "The Anagram," Poems (H. J. C. Grierson, editor; Oxford: University Press, 1912) p. 80.

31 Sir John Mennis and Dr. James Smith, Wit Restor'd (London: R. Pollard, N. Brooks and T. Dring, 1658), p. 219.

32 Ibid., p. 195.

Would'st know why Morn doth blushing rise?
 From yellow skin the day break spies.
 The envious Moon looks pale to see
 Her skin glance beams more bright than she.
 While Heav'n embroidring stars admire
 Her lustre twinkling, they retire.
 Some glorious light is sure within,
 Thus shine through th' Lanthorn of her skin.
 Or is this Cupids yellow fire
 Since every glance inflames desire?
 A sight could Icy Anchorets burn.

Sure 'tis some Phoenix here must build a nest,
 She hath both flame and spices in her breast.³³

The succeeding poem "The Praise of a yellow skin or An Elizabeth in Gold"³⁴ calls into play more of the favorite seventeenth figures: lilies, Indie, heat of desire, snows to quench it:

The Sun when he enamels day,
 No other Colour doth display.
 Lillies asham'd thou should'st out-vie,
 Themselves from white to yellow die.
 Thy arms are wax,³⁵ nay honey too,
 Colour and sweetnesse hath from you.
 But when thy neck doth but appear,
 I think I view an Indie there.
 Can passion reason then befool,
 Where such an Emp'ress beareth rule?
 Thy yellow breasts are hills of fire
 To heat, not snow to quench desire.
 Ransack Peru and Tagus shore
 And then vie treasure thou'lt be poor
 Let wretches delve for yellow Ore,³⁶
 A golden skin I ask, no more.

It is significant that Collop sets off the final Couplet in each poem, since each contains a figure that appears in the writings of nearly every poet in the late sixteenth and early seventeenth century, the Phoenix and the legend of Danae and Jove.

33 Collop, op. cit., p. 66.

34 Ibid., p. 67.

35 Horace, Car I, 13, 11.2-3. "cerea bracchia."

36 Randolph frequently uses like similies: Is't a disparagement from Rich Peru To ravish gold; or theft for wealthy ore To Ransack Tagus or Pactolus shore? "To Ben Jonson," Poetical and Dramatic Works (London: Reeves and Turner, 1875), p. 538.

"To a Lady wond'ring why I prais'd a yellow skin"³⁷ continues a discussion of the topic, but the treatment, though in the mood of Donne, is not so successful. Collop tortures the idea of gold in the fashion of the metaphysical poets:

Gilt pictures Papists for devotion use;
To raise my fancy gilded skin I choose;
No face I see but yellow doth commend;
An Angel is the fee doth th' Cause befriend.

Donne had popularized the pun on "angels"; Collop elaborates the idea:

Who picture Angels, make them golden wings;
As if 'tis Angel gold heav'ns blessings brings.
'Tis wonder working gold we Angels call;
None think him blest, no Angel hath at all.

. . .
Want gold, though I know all, I nothing know.
Schoolmen say Angels teach all things below.
'Tis gold makes honour'd, lovely virtuous, wise³⁸
Nay holy too! Ah who would gold despise!

Jonson, addressing riches, declares: "The Price of Souls, even Hell with thee to boot is made worth Heaven. . ."³⁹ and Collop similarly reflects:

Yet some rich discontents call glorious hell;
What shall there not be heav'n where Angels dwell?

Two of the metaphysical conceits, the coin, and the elixir of the alchemist, make frequent appearance in Collop's verse; here he neatly turns them to his purpose:

That joyes be currant virtues Image take
Let love be th' gold where you th' impressions make;
Love yellow skin for golden may mistake,
Love's an Elixir gold of brasse may make.
Love can the tag of a blew point make more,
Then all the riches pave blew Neptune's shore.

37 Collop, op. cit., p. 68-9.

38 Horace, Sat. II, 3, 94-97.

39 Jonson, "The Fox", op. cit., Vol. II, p. 119.

"To Aureola, of the Yellow skin'd Lady;⁴⁰ asking who could love a Fancy" is the first of his poems, which in the style of Carew uses either pseudonyms or initials to represent the fair one. The poem summarizes the thoughts in the three preceding ones, and adds an unpleasant note reminiscent of the satires of Mennes and Smith. The general argument follows that of the popular writers who glorified the power of fancy in the spirit of Propertius and the other Greek poets:

Though when I lov'd thee thou were fair
 Thou art no longer so,
 These glories all the pride they wear
 Unto Opinion owe!⁴¹

Who could a Fancy love? who Fancy have,
 None e're love wit who nature no wit gave.

. . . .
 Most fancy gold, and I a golden skin;
 Who's gold without, is she not rich within?
 I from thy skin did make the break of day;
 The Moon made pale you took her light away.
 To yellow skin the Indies I'd confine;
 Give every part the riches of a Mine,

These lines not only point to Collop's own earlier ones, but appear to echo John Donne who was the first English poet to popularize the use of "golden mines" and the "Indies" applied to the fair one, as in the "Epithalamium made at Lincoln's Inne":

. you which bee
 Our golden Mines and furnish'd Treasurie,
 You which are Angels, yet still bring with you
 Thousands of Angels on your marriage daies

 As gay as Flora and as riche as Inde . . .⁴²

Failure to appreciate the praise will prove fatal to the charm of the scorner. Thus Carew in typical spirit had voiced the precept of the Cavaliers:

40 Collop, op. cit., pp. 69-70.

41 Thomas Stanley, "The Deposition," Poems (No publisher, 1651), p. 37.

42 John Donne, op. cit., p. 141.

Twas I who gave thee thy renown⁴³

and the Wit's Interpreter repeats the warning several times;

You are not fair if love you lack
Ingratitude makes all things black.⁴⁴

so, the yellow skinned lady is advised:

Scorn but my fancy, thou again art poor;
Horses with Yellows shall be valued more.
I'll say the Yellow Jaundies doth thee die;
Beggars with lice shall bear thee company.

. . .

I made thee gold, 'tis I can make thee brasse,
Currant with Tinkers thou shalt onely passe;

. . .

You must be mine if you would golden be;
Know that a golden Angel is my fee.

A brief and apparently sincere tribute is inserted between the final poem on the yellow skinned lady and a new flight of fancy directed toward an Ethiopian beauty. Aureola has been lauded as gold and golden, but the philosopher, as well as the alchemist and physician of the day valued even more the quintessence of gold which they eagerly sought, and the Elixir, or Philosopher's stone, which would render base metals into gold. Eugenia, to whom Collop's sincerest tributes are addressed, is thus compared to his other mistresses:

But come choice piece of Nature more refin'd,
Perfection to a quintessence refin'd;
I'll no more study the Philosophers stone,
Eugenia mine, th' Elixir's sure mine own.
Please me my yellow girl, she shall thee touch,
I fanci'd gold, but then I'll make thee such.⁴⁵

Like the yellow skinned lady, the black beauty figures quite prominently in the literature of the period.

43 Thomas Carew, "Ungrateful Beauty Threatened."

44 John Cotgrove, Wits Interpreter, the English Parnassus (London: N. Brooke, 1655), Part II, p. 3.

45 Collop, op. cit., p. 70.

I'll give my fancy leave to range
 Through every face to finde a change,
 The black, the brown, the fair shall be
 But objects of vanity.⁴⁶

It is the sober black I love⁴⁷

There is some reference to the black skinned beauty in the Greek writers, (Meleager), and Ovid in his "Amores" had written:

Candida me capiet, capiet me flava puella
 est etiam in fusco grata colore Venus,
 seu pendent nivea puelli cervice capilli
 Leda fuit nigra conspicienda coma.⁴⁸

Jonson praised her in the "Masque of Blackness" and Shakespeare, in "Love's Labor Lost", speaks of one:

. . .
 She is born to make black fair
 No face is fair that is not full so black.⁴⁹

Waller in "The Night Piece" uses an idea frequently found in the lighter poems of the day:

As the bright Stars and milky way
 Show'd by the night are hid by day
 . . .
 While we converse with her we mark
 No want of day nor think it dark.⁵⁰

George Herbert in his Latin Poem, "Aethiopissa Cestera diversi coloris Verum" written in 1612 appears to have been the first to use a dialogue between the Blackamoor and her lover. Several variations of the idea appear in the next few decades. Mr. Henry Rainolds wrote a free translation of the above, which appeared in King's book, with an answer written by King himself. A similar set of poems is found in

46 Cotgrave, op cit., p. 17.

47 Ibid., p. 77.

48 Ovid, II, 4, ll. 9-12.

49 IV, 3, 251-255.

50 Edmund Waller, Poems, (London: Henry Herringman, 1682 (fourth edition), p. 231.

John Davies volume of poems, and the opening lines of a later poem by Collop shows a resemblance to them also (although on a different theme). John Cleveland also played with the idea, reversing it: "Fair Nymph to a Black Boy."

"On an Ethiopan Beauty M.S."⁵¹ opens with lines which refer to the popular style of wearing spots or masks on the face, and adds a few ingenious comparisons:

Black specks for beauty spots white faces need;
 How fair are you whose face is black indeed?
 See how in hoods and masks some faces hide,
 As if asham'd the white should be espi'd.
 View how a blacker veil o're spreads the skies,
 And a black scarf on earth's rich bosome lies,
 When worth is dead, all do their blacks put on,
 As if they would revive the worth that's gone.

. . .
 When natures riches in one masse was hurl'd
 Thus black was th' face of all the infant world.
 What th' world calls fair is foolish, 'tis allowed,
 That you who are so black, be justly proud.

In the next verse, "Of the Black lady with grey eyes and white teeth,"⁵² he seems deliberately to gather ideas from contemporaries and shows effectively how he took the comparisons which had grown trite with over use, and applied them playfully to his strange theme:

Like to the grey-ey'd Morn, your sparkling eyes⁵³
 Dart lustre, while a sable clothes the skies.⁵⁴
 And your white teeth resemble th' milky way,
 The glory of the night, and th' shame of day,⁵⁵

51 Collop, op. cit., pp. 70-71.

52 Ibid., p. 71.

53 Romeo and Juliet, II, 3:1. "The grey-ey'd morn smiles on the frowning night."

54 James Shirley, Dramatic Works and Poems (London: John Murray, 1833). "Her eyes so rich so pure a grey/ Every look creates a day." Vol. 6, p. 410.

55 Waller, op. cit., "As the bright stars and Milky Way/ Show'd by the Night are hid by day." p. 251.

Complain not then Nigrina of thy white, ⁵⁶
 Since stars shine brightest in the blackest night. ⁵⁷

In "Love Dislikes nothing" Herrick had gaily sung:

Be my girl of fair or brown
 Or her grinders black as jet . . . ⁵⁸

and again in "Love makes all lovely":

Be her lips ill hung or set
 And her grinders black as jet ⁵⁹

"On Pentepicta A Lady with enamell'd Teeth, black, white and yellow. F.

W." ⁶⁰ takes up the theme:

The wiseman Teeth call'd flocks of sheep; (Cant. 6:15)
 Sure Jacobs speckled flocks here keep. (Gen. 30:32)
 Where teeth are checker'd black and white,
 Nay gilt too to inrich delight:
 Her mouth ope, you at Chesse may play
 With teeth resembling night and day.

. . . .
 Give me the mouth like th' Temple floor
 With speckled Marble paved o're ⁶¹
 Or oh more rich in gold thus set,
 A row of pearl then one of jet.

Herrick had also declared that though his mistress was fat or lean, short or tall and "distorted therewithal," he could still love her. Collop writes a verse "On a Crooked Lady M.V.," another in "The Praise of the thick and Short" and a third to "Dionysia the plump Lady, S.D." The final poem of this ingenious group is "On Mnocula a One ey'd Lady M. ." Perhaps these ladies appeared in verse in answer to Shirley's plea:

56 Martial, Martial Epigrams (W. C. Ker, editor, London: W. Heinemann, 1919), "O felix animo, felix Nigrina!" p. 282.

57 R. Wild, Iter Boreale (London: R. R. and W. C., 1671), "Diamonds shine brightest in the darkest night," p. 43.

58 Herrick, op. cit., Vol. II, p. 253.

59 Ibid., Vol. II, p. 18.

60 Collop, op. cit., p. 72.

61 George Herbert, op. cit., "Church Floore," "Mark you the floore? that square and speckled stone," p. 74.

Away with handsome faces, let me see
 Here after nothing but deformity!
 Ill favour'd ladies may have souls and those
 In a capacity to be sav'd who knows?
 All that are fair are false. . .⁶²

Again the poet uses the popular figures of the day for a surprising end:

Sure Cupid of thy shoulders makes a bow,
 From whence fly love shafts wounding all thee know.

. . .
 The enamell'd wardrobe of rich nature view;
 All drooping imitate, and bow like you.
 The bashful Roses shrink into their beds;
 Lillies in enulation hang down heads. †
 Less then Celestial sure you cannot be;
 The sky embrod'ring Bowe resemble thee

. . .
 That as the Rainbowe token is of love;
 Earth may have one below, as heav'n above.⁶³

Plato had declared that the sphere was the most perfect figure, and had in the tenth book of The Republic elaborated the Pythagorean notion of the music of the spheres. "The Praise of Thick and Short"⁶⁴ refers to both these popular ideas:

If the round figures the most perfect be,
 Th' perfection of thy sex sure's most in thee.

. . .
 No bones stick out to threaten those draw near,
 Sword-like through th' scabbard of the flesh appear.
 Thy quavering flesh to all that do draw nigh
 At every touch presents an harmony.
 Sure far above the Musick of the spheres,
 Th' harmony of th' whole Globe in thee appears.

Perhaps the most playful of the series is the verse "To Dionysia the plump Lady S.D."⁶⁵

62 Shirley, op. cit., Vol. VI, p. 459.

63 Collop, "On a Crooked Lady M.V." op. cit., pp. 75-7.

64 Ibid., p. 77.

65 Collop, op. cit., pp. 77-78.

Fat is too luscious when it is alone:
 You fat, I lean, sure would do well made one.
 How lovely's fat with lean when interlin'd?
 Should we not lovely prove together joyn'd
 Marr'age makes one of those before were two:
 You may have flesh for me, I bones for you.
 Scripture sayes woman made was out of bone;
 But you are flesh, sure I a rib alone.
 Oh might I be that rib so near your heart,
 So near alliance death could onely part. . .

Drinkwater rates "On Monocula A one ey'd Lady M.W."⁶⁶ as the best of the lot, noting the graceful use of a "rather ugly conceit"⁶⁷

The heav'n at once hath but one eye,
 The Sun or moon, you with both vie,
 Thus alley to Divinity.

Night and darknesse make one day;
 Chance that takes one, takes none away:
 Thus love and you at bo-peep play.

Don Cupid would an archer be;
 But wanting eyes took one of thee;
 Ther needs but one to Archerie.

He for thy service keeps thy eye;
 Can she want love, doth love supply?
 Whom you hate, with his shaft must die.

All they who lovers are, are blind,
 Like will to like! you'l servants find,
 All lovers yours, choose to your mind.
 She needs must aim well who keeps one eye blind.

"To One wond'ring at my various colour'd Mistresse"⁶⁸ shows Collop's attitude toward these fanciful pieces:

Love is begot' twixt idlenesse and lust;
 The mettle that's not us'd, can't chuse but rust.⁶⁹
 These Codpiece loves but phancies are at best,
 They nere show well, if not in colours drest.

66 Ibid., p. 78.

67 John Drinkwater, "John Collop", A Book for Bookmen (New York: George H. Doran Company, 1927), p. 126.

68 Collop, op. cit., p. 86.

69 Horace, Ode II, 2, 1-4.

Donne in his poems referred to the "reliques" which the lover often kept; a ring, a bracelet of hair, a picture, were held precious because of the one from whom they came. Burton enlarges the list to include a busk point, a feather, a shoetye, a lace, a garter or a bracelet, and describes how it was worn on the arm, finger, hat, or next the heart. Such a relic is defended in "On a Blew Point given by a Lady on Valentines day to her Valentine, and preach'd against by a Parson who call'd it a Rag of Superstition."⁷⁰ The style is lively and argumentative in a trivial way; after reproaching the puritanical minister with the aid of puns, Collop defends the "blue" of the point, (a lace with a metal tip).

Hence spout of zealous ignorance, in vain
 Thou seekest to taint true blew, 'twill never stain.
 What a blew point the strumpets lace? Rome's Rag?
 Can'st think there's lesse Religion in each tag
 Then all the points you tenter into Uses?
 While Codpiece zeal would point out hot abuses?
 Your blewer pulpit stuff you did so disjoint,
 I durst have swore you'd never come to th' point,

. . .

Birds and violets defend the donor:

The day she gave't wing'd Quiristers took the air,
 And joynd to sing her praises pair and pair.
 Her gifts resembling Violets then appear,
 Proud thus to usher sweetnesse into th' year.
 Yet Birds can't reach her praise, Violets her sweet,
 Nor tell what glories in her blew point meet.

The poet refers again to the fact stressed in the poem on Harvey, that the source of life is in the veins (blood), and also sees in the skies and in the purpl'd robed Judges a vindication of the blue point: ..

Dost thou not see how th' blewer colour'd vein
 Doth both our spirits, life and soul contain?
 Or dost not view how tinctur'd thus the sky
 Shews all that's rich in heav'ns embroidery?

70 Collop, op. cit., p. 73.

Or dost not know how purpled Judges sit,
 As if they took their robes to vote for it?
 Yet veins are uselesse vy'd, sky soul words weak,
 To speak the gift, let the Donor Angels speak.
 Angels, ah, Angels she's Seraphick sure,
 Nature calcin'd her to that temperature.
 Blew Garter Orders hence are vanish'd gone,
 Blew point succeed, mists fly before the sun . . .

"On the wearing of the Tag of her Blew Point"⁷¹ turns to a consideration of the tag itself, and its worth:

Though like a Liquorish stick you're thin,
 Yet all its sweetness is within.
 Like Aarons Rod in virtues bud (Gen. 17:8)
 A twig in virtue 'bove a wood.

. . .
 Some think by Magick Rods decline,
 And by their heads point out a Myne.
 But ah more true none this twig see,
 That richer Mynes finde not by thee.

. . .
 Who honour Saints, of them do love each rag;
 Who loves the Saint must honour needs her tag.
 Had you but lived in a fonder age,
 To your Blew Point they'd gone a Pilgrimage.

A series of poems addressed to "Eugenia" seems to have a ring of sincerity not found in the fanciful pieces. "To a Refin'd Lady" has been mentioned; "On the Refin'd Lady"⁷² no doubt refers to the same individual:

Choice extract of the Sex, where we
 May finde what's in it good in thee;
 Of so refin'd a temperature,
 Can you then Angels be lesse pure?

. . .
 Who'd folio's of thy sex reade o're,
 Since in Epitome he findes more?

"To Eugenia, a defense of juvenile wildnesse"⁷³ is a plea for forgiveness which cleverly reflects the spirit of the age. The poet, having been touched by love renounced the erring ways of youth, but not before he

71 Ibid., pp. 74-75.

72 Collop, op. cit., p. 74.

73 Ibid., p. 79.

justifies them:

No troubled Sea of lust, no passions move
 Like storms, once deaf as corks, now hear of love.
 What was I wild as Sea, inflam'd as air,
 And deaf as Rocks, to th' giddy Seemans prayer?⁷⁴
 Know gravity's prodigious in a Child:
 Nature's inverted if he is not wild.

Collop has earlier described the blood and the life which it chariots as being sun-like; so he draws a comparison from this similitude:

Bid th' sprightly morn be sullen and display,
 No beam for to inaurate new born day.
 That which to youth gives motion, growth and sense
 Is but the effluxion of a ray from thence.

The Bible and Nature provide further arguments:

'Cause young men visions see, and th' aged dream (Joel 2:28)
 Must truths in youthful breasts more clearly stream.
 Age doth the stinging panthers breath perfume
 By time the Firtrees odours do assume:
Myrabolons and dates in bloom and bud,
 Both noxious are, both in their fruit are good.
 To prove wild youth makes good man, the proverb take,
 See how the wilder Colts best horses make!

Bacon in speaking "Of Youth and Age" declares that "Natures that have much Heat, and great and violent desires and Perturbations, are not ripe for action till they have passed the Meridian of their yeares: as it was with Julius Caesar and Septimus Severus"⁷⁵ both of whom had spent their youths in folly and madness, and became great Roman emperors. Collop refers first to two like examples in his own experience, Noy (1577-1634) who after a youth of pleasure became a celebrated lawyer, and the attorney-general (1631), and Butler. (Several Butlers are mentioned in DNB, it may be that Charles Butler (1559-1647) who became a Clergyman and musician, author of Principles of Music is the one referred to.)

⁷⁴ Horace, Ep. XVII, 54-55: "Non saxa nudis surdiora Neptunus alto tundit hibernus salo."

⁷⁵ Francis Bacon, A Harmony of the Essays (Edward Arber, editor; London: 1871), p. 257.

Who Noy in Law, Butler in's art excels?
 Who Julius or Severus parallels?
 These like new wine would sally, fume and swel,
 In reasons confines would not alwaies dwel.

Other arguments are drawn from Nature, and then the poet concludes:

See th' sport of every tyrant wave a bark!
 On passions deluge view a rowling Ark,
 Come dearest Dove with Olive branch of peace,
 The deluge of thy woes and mine shall cease. (Gen. 8:7-11)
 Chymists say, who fix Mercury can make gold,
 Fix me Eugenia thou art rich if't hold.

"The Praise of his Mistriss"⁷⁶ does not seem to belong to the group directed to Eugenia, in fact, a later poem addressed to her sounds like a commentary on the trite comparisons which are here expressed. This poem shows a marked similarity to a "Beauty Extoll'd" which appeared in Wits Interpreter,⁷⁷ a collection of supposedly unpublished poems. (This book was entered in the Stationers Register in March, 1655, six months before Poesis Rediviva). Both in structure and expression the poems are so closely allied that it is possible that "Beauty Extoll'd" is one of Collop's poems which he improved before including in his own volume, they might both be translations of the same work, or, more probably, Collop, in the spirit of his other fanciful pieces toys with the extravagances, elaborates them and adds his own characteristic ending:

If you would know who this may be;
 I neither know, nor eye e're see.

Sure Iris onely must my Mistris prove;
 The Rainbow hath no colour I can't love.

Stars, sun, moon blushing roses, drooping lilies, pearls, all these abound in the tributes of the "Tribe of Ben;" probably the closest

76 Collop, op. cit., pp. 71-72.

77 Cotgrave, op. cit., p. 71.

approximation to this poem is found in the sonnets of William Drummond of Hawthornden, a friend of Jonson.

"Beauty Extoll'd" opens:

Gaze not on swans in whose soft breast
A full hatch'd beauty seems to nest
Her snows which falling from the skies
Hovers in its virginity.

Collop similarly begins:

Admire no more those downy breasts,
Where Candors pure Elixir rests.

Beauty Extoll'd turns to the roses, lilies and stars:

Gaze not on roses though new blown
Grac'd with a fresh complexion
Nor lillies which no subtle bee
Hath robb'd by kissing chymistry.

Gaze not on that pure milkie way
Where night uses spendour with the day
Nor pearls whose silver walls confine
The Riches of an Indies mine.

Collop likewise turns to them:

Praise not the blushing of the Rose,
Which th' Mornings Mantle doth disclose;
Nor subtile Lillies which out-vie
Calcining arts choice chymistry.
Let none extoll the milky way,
Where night vies splendor with the day.
Nor pearls within Confinement keep,
More treasure then what paves the deep.

"Beauty Extoll'd" explains the reason for the restriction; referring to each creature mentioned above:

For if my Empresse appears
Swans moulting dye, snow melts to tears
Roses doe blush and hang their heads
Pale lilies shrink into their beds.

The milkie way ride past to shroud
Its baffl'd glory in a cloud
And pearls doe climbe into her eare
To hang themselves for envy there.

Collop likewise explains his command, but whereas he did not mention either swans or snow in his opening lines, he mentions them here in the same order as "Beauty Extoll'd." In a later poem, he mentions swans again, "I will not say that swans hatch in your breast" as if he had used the expression.

For if my Mistris but appears,
 The sullied snow turns black with tears:
 Swans seem to wear the veil of night,
 And blushing Lillies lose their white:
 The bashful Roses drooping die
 Bequeathing her their fragrancy
 The Galaxie check'd in her pride,
 A sable Cloud doth mourning hide.
 Ambitious pearl mounts to her ear,
 And is made rich by being there.

"Beauty Extoll'd" concludes quite simply:

So have I seen starres big with light
 Prove lanthorns to the moon ey'd Night
 Which when Sol's rayes were once display'd
 Sank in their sockets and decayed.

Collop concludes at greater length but four lines agree:

And as we see the twinkling fire
 Spangling heav'ns Canopy retire,
 When Sol enamelling doth display
 His gildings to inaurate day:
 Thus meaner beauties patches are,
 Spots, nay foils to make her fair.
 These lesser lights dimm'd by her eye,
 Twinkle, go out in stench, and die.

Then follows the ironic twist noted above--such a mistress must be wholly imaginary.

"To Eugenia"⁷⁸ takes up the tributes mentioned above, and ones referred to in other poems, and compares them with the reality found in his true mistress.

⁷⁸ Collop, op. cit., p. 83.

I'le to my Saint as votaries to a shrine,
 Where sighs are gales for Heav'n, each word divine.
 I will not say that swans hatch in your breast,
 For innocence there doth keep a whiter nest.

"The Praise of his Mistriss" had mentioned the roses dying to bequeath their fragrance, but of Eugenia he declares:

Or how that blushing roses drooping die,
 Bequeathing you more sweet their fragraney:
 The odours of your virtues are Perfume
 Heav'n lends, from the fading rose you none assume.

"On the sight of a yellow skin'd lady"⁷⁹ had mentioned:

Wouldst know why Morn doth blushing rise?
 From yellow skin the day break spies
 . . .
 The envious Moon looks pale to see⁸⁰
 Her skin glance beams more bright than she.
 While Heav'n embroidering stars admire
 Her lustre, twinkling, they retire.

"The Praise of his Mistriss" repeats the last idea:

And as we see the twinkling fire
 Spangling heav'ns Canopy retire . . .

Eugenia, however is above such comparisons:

Or say Auroras rosie cheek is dy'd
 With blushes thus to be by you out vy'd.
 Could the morning blush, sure it would rather be,
 To weaknesse of your sex to vye with thee?
 Or that an envious paleness Cynthia dies
 'Cause lustre is confined to your eyes.
 Could what we fondly phancy Moon look pale?
 You constant, guilt and change might th' look intail.
 Or that the twinkling Ministers of fire
 Spangling Heav'ns Canopy, at your sight retire.
 If stars retreat 'tis they erratticks are,
 In honors sphere you are a fixed star;
 Should I the earth as I have Heav'n re'd ore
 'Twould be Eugenia but to love thee more.

One of the most popular Latin writers during the century was, of course, Horace. Collop had referred to him frequently in his Epistle Dedicatory, and throughout his poems had used ideas and figures drawn

79 Ibid., p. 66.

80 "The moon made pale, you took her light away," Collop, op. cit., p. 69.

from his works. He now turns to a translation of two of his odes. "Donec gratum eram"⁸¹ has been more frequently translated than any other classic verse. John Ashmore (1621) in his selected Odes of Horace, has three separate readings of it, and Patrick Hamay attempted a translation in his Songs and Sonnets (1622).⁸² Davison's Rhapsody printed a translation by Walter Davison and included in the notes one by Ben Jonson and another by Herrick. In The Odes and Satyres of Horace, printed in 1730, four translations are given.

Collop's interpretation of the Dialogue⁸³ closely follows the original in spirit, but has certain characteristic deviations from the Latin. Unlike Jonson who translated almost literally in uneven rhythm and awkward phrasing, Collop maintains the gracefulness of the original in thought and meter. The first stanza shows the influence of Donne, where not only "arms" but "souls and arms" did twine. Throughout the poem the poet substitutes figurative language for the proper names which Horace had originally used in a figurative way: "Persarum rege" becomes "regal pomp"; "Romana Ilia," "crown'd joys"; Thurini Calais filius Ornyti, "an amorous youth"; "Iracundior adria," "angry seas." The introduction of "flames of loose desire" and "aliene fire" in the second stanza, complements the "mutual fire" which Horace mentions in the fourth stanza; in metaphysical fashion Collop develops the figure further in the fifth, "fires that glow in ashes burn," and employs a new "modern" figure, love "more brittle far than glasse." The final stanzas follow

81 Horace, III Car. 9.

82 A. H. Bullen, editor, Davison's Poetical Rhapsody (London: George Bell and Sons, 1890), Vol. II, p. 183 (note).

83 Collop, op. cit., p. 92.

Horace except for the addition of "rocks not so deaf" borrowed from Epode XVII, ("non saxa nudis surdiora navitis") and an original final line, which is rather puzzling.

The poem opens with the lover's declaration that while he had been the favored lover he had enjoyed more bliss than a king. Lydia replies that while she had been first in his heart she, too, had known joys which no queen's happiness could outweigh. The lover responds that Chloe now rules his heart and, if his death would suffice for both of them, he would gladly die. Not to be outdone, Lydia answers that she, too, has found another for whom she would willingly die twice. The lover wonders what would happen if love should return to them, and Lydia declares her willingness to recover the old love at any cost.

While that our souls and arms did twine⁸⁴
 In amorous circling like the vine,
 Should regal pomp with me but vie,
 'Twould prove enameld slavery.

While no fond flames of loose desire,
 Did warm thy breast with aliene fire,
 Crown'd joys with mine, but plac'd in scale,
 No minuits joy could countervail.

Exotick Chloe rules my heart;
 Learn'd to tempt souls to th' ear by art;
 For both could one death us suffice,
 Love should make death a sacrifice.

An amorous youth with mutual fire,
 Meets in complacence my desire,
 For whom I once, nay, twice could die,
 Could death admit security.

But what if Venus should return,
 And fires that glow in ashes burn?
 While she revokes to yokes of brasse,
 Our Love's more brittle far then glasse.

84 This bears a closer resemblance to "hedera procera adstringitur illex lentis adhaerens bracchis" (Epode XV, ll. 506) than to this ode.

Though stars are then my love lesse faire,
 Cork not so light, as thee, or air,
 Rocks not so deaf, or angry Seas,
 If true, I'de Court thee a disease.

"To Lydia"⁸⁵ also follows its Horatian model (I Car., 13) but with certain deviations. It is Lydia who is praised in the opening lines; Horace had had her praising another youth. Collop omits the second stanza, condenses the third into two lines, and slightly changes the spirit of the fourth, closing with a careful translation of the original. The lover tells of his jealousy at the sight of the favors bestowed on others and warns that lasting love is not so obtained.

When men enrich thy neck with praise,
 And glories with no rose displays,
 Thy arms which wax do imitate,
 My gall impostum'd swells with hate:
 I burn while soths thy skin defile
 And rosebuds in thy lips do spoil:
 To leave love-marks, trust me in vain,
 They love not, who dare lips prophane.
 Ah be not prodigal of blisse!
 Venus makes Nectar of a kisse.
 Happy thrice, nay more for ever:
 Where loves chain is broken never;
 Nor rash complaint, a linck can force,
 While death sues forth a long divorce.

In the following translation from Martial the poet closely follows Epigram 58 in Book V.⁸⁶ He prefixed the first three lines to his work; for purposes of comparison the other lines have been added:

Cras te victurum, cras dicis, posthume semper:
 Dic mihi cras istud, posthume quando venit?
 Quam longe cras istud? ubi est? aut unde petendum?
 numquid apud Parthos Armeniosque latet?
 iam cras istud habet Priami vel Nestoris annos.
 cras istud quanti, dic mihi, possit emi?
 cras vives? hodie iam vivere postum, serum est
 il sapit quisquis, postum virit heri.

85 Collop, op. cit., p. 93.

86 Martial, Epigrams (W. C. Ker, editor, London: W. Heinemann, 1919), Vol. I, p. 336.

Thou saist thou wilt to morrow live to morrow ever:
 When will that morrow come, ah tell me? never.
 How farr's that morrow? whence? where to be fetch'd?
 What can the Parthians, or Armenians teach't?
 What hath it Priams age? or Nestors years?
 Is't to be bought? tell me what price it bears?
 Thou say'st thou wil'st to morrow live, this day's too late;
 Yesterdaies life, should this daies Antedate.⁸⁷

Most of the poems of the Latin elegists were querulous. Like Horace, Tibellus, Propertius, Ovid and Catallus, the Cavalier writers of the century stressed the "carpe diem" theme, the idea of the fickleness of love, of love as a disease, a fire or a wound, the swift passing of youth and love, the vengeance of Cupid, beauty likened to gems and flowers, and its power over nature. Donne had added new figures related to alchemy and science, and the writings of later poets are filled with variations of these themes. "On a retir'd Lady"⁸⁸ bears close resemblance to the songs of Donne, and develops the thought of Waller's "Message of the Rose":

Small is the worth
 Of beauty from the light retired;
 Bid her come forth
 Suffer herself to be desired
 And not blush so to be admired.⁸⁹

So Collop pleads:

Spring of beauty, Mine of pleasure,
 Why so like a miser treasure?
 Or a richer Jewel set,
 In a viler cabinet?
 Virtue and vice
 Know but one price
 Seem both ally'd;
 Nere distinguish'd if ne're try'd.

87 Collop, op. cit., p. 93.

88 Ibid., pp. 84-5.

89 Edmund Waller, The King and the Commons, Cavalier and Puritan Songs (H. Morley, editor; London: Sampson Low, Son and Marston, 1868), p. 83.

The Sun's as fair, as bright as you,
 And yet expos'd to publick view;
 Whom if envious grown, or proud,
 Masks his beauty in a cloud:
 The wind and rain,
 Him back again,
 In sighs and tears,
 Woe till smiling he appears.

Love's wings and time's wings are favorite topics of the poetry of Suckling, Herrick and their imitators:

Beauty like a shadow flies
 And our youth before us dies
 Or would youth and beauty stay
 Love hath wings and will away.
 Love hath swifter wings than time
 Change in love to heaven does climb.⁹⁰

Time is a feather'd thing
 And whilst I praise
 The sparkling of thy looks and call them rays,
 Takes wing.⁹¹
 Let us use time whilst we may;
 Snatch those joys that haste away.⁹²

Shakespeare's sonnets turn frequently to the thought of the "mouthed graves" and "deep trenches" which were dug in beauty's face by time and wrinkles. This thought, too, had become commonplace:

That eye which now is Cupid's net
 Will prove his grave.⁹³

And every wrinkle tells me where the plough
 Of time hath furrowed. . .⁹⁴

And when our furrows snow shall cover
 Lover may return, but never lover.⁹⁵

90 Edmund Waller, "To Phillis", English Songs (Edward Arber, editor; London: Oxford University Press, n.d.), Vol. 6, p. 64.

91 Jasper Mayne, Morley, op. cit., p. 53.

92 Richard Fanshawe, "Of Time," Seventeenth Century Lyrics (Norman Ault, editor; London: Longmans, Green and Company, Limited, 1928), p. 201.

93 Thomas Carew, "Persuasion to Love," Ibid., p. 92.

94 Randolph, op. cit., p. 578.

95 Fanshawe, op. cit., p. 201.

Collop appears to echoe all of these:

Love's wing'd and hasts away;
Time is wing'd, and hasts to prey,
Love deluded may fly hence:
Retirement 'gainst time's no fence:

He'l wanton there,
Dig Caves for care
Make graves for love,
Where the blind boy nere durst rove.

Ceruse nor Stibium can prevail;
No art repairs, where age make's fail.
Then Euphormia be not still
A Prisoner to a fonder will.
Nor let's in vain
Thus nature blame,
'Cause she confines
To barren grounds the richer Mines.⁹⁶

"To a Lady singing, mistake me not"⁹⁷ continues in the same strain, dwelling now on the changeableness of the lady, and the exchange of hearts of which poets from Donne to Herrick had sung. The lady sings of her changing love; the answer remonstrates with her, claiming that true love can neither change or tire. The lady answers:

S. Then prithee see,
Thou give no heart to me;
For if I cannot keep my own a day,
What hope, what hope, what hope, hath thine to stay.

A. Then Prithee see
Thou give no heart from me;
For since my own hath learned at last to stay,
What fear, what fear, what fear thine will away?

"Love wing'd"⁹⁸ inveighs against inconstancy:

Oh how volatile is your toy call'd love!
Which onely constant doth in changing prove,
...
Who this day robs divinity to cloath
His Idol, will the next it strip and loath.

⁹⁶ Donne, *op. cit.*, "Yet since rich mines in barren grounds are shown." "To the Countess of Bedford." p. 195.

⁹⁷ Collop, *op. cit.*, pp. 85-6.

⁹⁸ *Ibid.*, p. 86.

"To Agatha, an unfortunate piece of goodnesse, E. P.", a golden mine
 obscur'd in dirt⁹⁹ praises the power of virtue and recalls the Horatian
 emphasis on the nobleness of virtue rather than blood:

Dirt and Gold are in one Mine:
 A place of sin thou dost refine:
 For greater lustre thus are set,
 Bright Diamonds by blacker jet.¹⁰⁰

He calls the courtiers and those women who are not "saints" but "heretics"
 of their sex; to view Agatha in order to be converted:

Come gaudy anticks, transform'd Apes
 By virtues glasse here mend your shapes:

. . .
 Come Haereticks of the sex, a sight,
 Of her may make a Proselyte!

. . .
 They'r truly noble who are good,
 Virtues make noble and not blood.¹⁰¹
 If parents virtues dowries are,¹⁰²
 How rich is she must be your heir.

The Greek anthologists were preoccupied often with the thought of
 old age; Anacreon frequently handles the theme, and in Ode 52, translated
 by Stanley, gives a typical example of the mood:

Though my aged head be gray
 And thy youth more fresh than May,
 Fly me not, oh rather see
 In this wreath how gracefully
 Roses with pale lillies joyne
 Learn of them, so let us twine.¹⁰³

Cleveland and Eliot, reversing the tradition wrote about a Young Man be-
 ing courted by an old woman, and this thought is the one taken up in
 "The Ingenious Lady E. V. to I. L. contemning her age."¹⁰⁴ The first

99 Ibid., p. 94.

100 "As painted diamonds being set/ Cast greater lustre out of
 jet." Howell, (Ault, op. cit.,), p. 173.

101 "Descent of birth is a vain good/ Doubtfully sprung from
 others blood...Thy wealth is goodness..." Randolph, op. cit., p. 660--
 A common sentiment.

102 Horace, Cod III, 24, 1:21: "dos est magna parenium virtus."

103 Thomas Stanley, Poems (No publisher, 1651) Part II,
 "Anacreon, XXXIV," p. 13. 104 Collop, op. cit., p. 81.

portion opens with a plea of the old woman, and contains figures popular with the Greek and Latin writers: wreathed brow (in this case - wrinkles) the snows of age, winter of age, heat of desire, and ivy twined with oak and elm.

Stay cruel youth, rash stripling stay;
 Fear'st thou in snow to lose thy way?
 Supposest th' powd'ring of my hair:
 'Tis supposition makes us fair.
 My brow in wreaths should never move
 In thee disdain, but rather love;
 Think but that art in pleats it laid
 And of it a fashion made.
 Who fears winter with a fire?¹⁰⁵
 I have more heat then in desire.
 Look how the Elm and younger Vine,
 Mark how the Oak and Ivy twine;
 If thou'lt be my vine, or Ivy be,
 I'll be or Elm or Oak to thee,
 And if thy heat can melt my snow,
 Those joyes yet, ebb will overflow.

Horace in Ode IV, 13, addresses *Lice*, an old woman whom time has overtaken, and a portion of "The Answer"¹⁰⁶ is a close translation; Collop addresses the old woman by the same title. Some of Donne's figures appear here also, "winding sheet" as applied to old age, "monument," and "parchment cloth'd Anatomie."

Lice complain not if I fly,
 Since fate forbids a Sympathy.
 Could Infant spring and winter meet,
 I'de covet Lices winding sheet;
 And wed a monument with thee,
 A parchment cloth'd Anatomie.
 Whom ev'n but touch'd would ashes turn;¹⁰⁷
 Nor cures your snow, if love ere burn;
 Mere suppositions cold sweats free,
 Where each touch prompts an Agonie.

¹⁰⁵ Paul the Silentiary, Greek Anthology (George Burges, translator; London: George Bell & Sons, 1893), p. 501. (To Lydia an old woman) "Their summer warms not with a heat/ so potent as thy winter glows."

¹⁰⁶ Collop, op. cit., p. 81.

¹⁰⁷ Horace, Cor IV, 13, l. 28: "dilapsam in cineres facem."

Horace had written of the ravages time had wreaked upon cruel Lyce:

Importunus enim transvolat aridas
 quercus, et refugit te, quia luridi
 dentes te quia rugae
 turpant et capitis nives.
 Nec Coae referunt iam tibi purpurae
 nec cari lapides tempora semel
 notis condita fastis
 inclusit volucris dies¹⁰⁸

and Collop paraphrases:

Importunate love dry oakes oreflies
 To wanton in Euphormia's eyes;
 But thine affrighted in are fled,
 To seek where he lies buried:
 Whom Stibium thence can never raise;
 Maz'd art dispairs at times decaies.

"A Palinode on a resolution to do penance with Ashes"¹⁰⁹ is written in something of the cruder spirit of the age. Completely misunderstanding the implication of the opening lines, Drinkwater, sees in it a poem "in which the promise of a passage at the opening is hardly fulfilled."¹¹⁰

Happy chance which hath me lent,
 Deaths head to wait my time mispent.
 Some in gold do Deaths head wear,
 I view your looks; and read her there.

It is clear that this is not a poem on death or real penance. The old woman, mentioned in the preceding poems is the "death's head," (a term evidently borrowed from Donne); Collop sardonically sees in her a means to do penance; she is the grave he chooses; he has prais'd the refin'd lady, the yellow lady, his Lady Book and the fruits of knowledge, all of these are to be found in her.

108 Ibid., Ll. 9-16.

109 Collop, op. cit., pp. 82-83.

110 Drinkwater, op. cit., p. 129.

Since dust to dust we all must go.
 He's wise who timely can do so.
 Thus I bequeath myself to th' grave
 While death and I ev'n portions have.

This idea appears in a later poem:

Sometimes a deaths head a devotion rears,
 To say a prayer, it kisse, and leave with tears.
 I never see the ruines of a face,
 But dust to dust I cry and straight embrace.
 . . .
 But should my sins bring an untimely grave,
 I'd a rare Monument, rich embalming have:lll

and again:

Mexentius like they dead with living twine,
 Who youth and age in marriage do combine.^{ll2}

Collop ironically refers to his earlier poems:

If I the Lady lov'd refin'd
 Sure I must you by age Calcin'd.
 If yellow prais'd, I praised you;
 You jealous were, so yellow too,
 I lov'd to traffick with the dead,
 Books were like you, which I have read:
 In them, as you, I times past find;
 You'l Grandam Eve reduce to mind:
 Of good and bad show me the tree;
 Sure the fruits of knowledge are in thee:
 Since in your parchment skin must lie,
 Strange records of antiquity.

He continues in this spirit, concluding:

Which time turns all, turns you, and twice makes child;
 Thus my youth and your age is reconcil'd.
 Then why not we? Come lets to Christs Crosse row,^{ll3}
 There learn spel Heav'n, and we enough do know.

lll Collop,, op. cit., "Vanity of Courtship," p. 90.

ll2 Ibid., "On Marriage," p. 95. Randolph writing of the marriage of an old woman and young man (Histrio) also wrote: Conclude that Histrio's task as hard must be/ As was Mexentius' cruelty/ Who made the living to embrace the dead/ And so expire. (op. cit., p. 660) Mexentius was a cruel tyrant killed by Aeneas (Aeneid, Book VIII).

ll3 Christ's Cross - an expression for the alphabet.

The last two poems, "The Vanity of Courtship devotion to relicks asserted and confuted" (which Drinkwater misinterpreted as "an overwrought poem against a widow's devotion to relicks"¹¹⁴) and "On Marriage" are written in the spirit of some of Donne's Elegies. "The Vanity of Courtship"¹¹⁵ is the longest of Collop's verses (185 lines) and of least value. The introduction shows Collop, buried in his studies, disturbed by a Doctor's widow. Then follows his argument against widows (relicks) in which he airs all the grievances of his age in language ranging from brutality to coarseness.

While with the wiser dead I monument have,
 Intomb'd with books, a study make a grave;
 From that more terrene part below begun
 Vapors ascend and obscure reasons Sun;
 My better part turn'd Earth, from th' dead I fly,
 To read the living, and find remedy.
 Where while a Doctors book I do turn over;
 I view a book stand by with mourning cover.¹¹⁶
 I'm pleas'd to see one like myself half dead
 Could live whose better part was buried.
 When if th' dead Doctor by his books had known,
 I would read this book which still his name did own.

Many of the writings of the time are directed against the greed of those widows who seek a new husband before the former one was buried. Collop seems to depart from his half playful spirit in considering this idea, and is at times vitriolic. It would seem that this idea entered into his life more actually than any other hitherto treated; this is not surprising when it is considered that as a young doctor of twenty-nine or thirty he was no doubt considered to be a desirable match. He speaks of the traditional fickleness of widows:

¹¹⁴ Drinkwater, op. cit., p. 129.

¹¹⁵ Collop, op. cit., pp. 87-91.

¹¹⁶ "book" as applied to woman was a commonplace; "mourning cover" indicates she is still in mourning for her husband.

Widows at most should but one month complain
 The next should grieve they no new husband gain.
 What diff'rence is 'twixt maid and Widows known?
 Maid is a rose in bud, you're fairer blown
 Her April face now laughs, then straight doth weep:
 Their mutual courses, joy and sorrow keep.
 A husband lost now raises Clouds of tears:
 Hopes of one present then her smiling clears;¹¹⁷
 She neither silence knew, nor how to speak;
 Yet the vessel's crack'd how can it choose but leak?¹¹⁸

The widow bewails her loss; the poet answers each complaint:

Ah my dear husband he in peace is blest!
 He's blest indeed, with thee he would not rest.
 I could no husband love, had I a new,
 You could no husband love, your husband knew.
 Ah I could die? to take the ready way;
 Under a souldier you'd have enter'd pay:
 We have no Portia's, Martia's, Julia's here,¹¹⁹
 From Coats, Swords, halters, we no danger fear.

He proceeds to describe the manner in which the widow lays snares for the unsuspecting victim, then characterizes her by reference to Aesop's fables:

Venus a Cat would to a woman change,
 Her shape she could, her manners not estrange:
 Shee peeping at a hole a mouse doth spy,
 And leaves her husband, and the hole draws nigh.
 Thus dregs of frothing nature will be apes
 To lads, yet no manners change with shapes.

...
 A velvet Cushion stuffed out with straw,
 In plumes of generous birds a chat'ring Dawe,

...
 Yet the subtile Fox knows the Ass ith' Lyons skin,
 He hears her bray, and knows an Ass' within.

117 "The end of her husband begins in tears, and the end of her tears begins in a husband," Sir Thomas Overbury, Miscellaneous Works (E. F. Rimbault, editor; London: John Russell, 1856), p. 139.

118 Overbury speaking of a widow, wrote: "but he that hath her is lord but of a filthy purchase for the title is crack't," p. 140.

119 Alexander Nicholls, "A Discourse of Marriage and Wiving" Harleian Miscellany (William Oldys, editor; London: John White, 1809) Vol. II, p. 169. Lauds the daughter of Cato (Martia) and Portia who both vowed they would marry but once.

Harshly retracting the slight compliments indicated in the first portion of the poem, Collop turns to a scornful evaluation of the outlandish tributes offered to women in love's name, (lines which may be applied to his own glorification of deformities).

• • •
 Hathe she a red, a black, or yellow skin?
 O precious wench, ruby, jet, gold's within.
 We beauties call what may for Mormo's passe¹²⁰
 Or Acho-like turn phrantick by a glasse;

• • •
 Yet we these puppets move by phancies ware;
 Ev'n lay ourselves in dirt to raise them higher;
 Till rais'd, themselves and us they cease to know;
 Abuse seems courtship, who deride them woe.

He declares that should he be forc'd to marry such a one she would have to be a "monument" richly endowed, and in his further description of her "sparrow mouth, frog skin and ferrets eyes" savours of Martial (III, xciii) whose description of an old woman includes reference to a grasshopper, ant, spider, crocodile, frog, gnat and owl! The rest of the poem has much in common with the bitter satires of Eliot (Young Viscount and old widow)¹²¹ and Cleveland ("Young Man to an Old One")¹²² and the Rabelaisian note here as in the rest of the poem is much like that found in the works of Mennes and Smith.

Collop has declared whom he will not marry. "On Marriage"¹²³ lays down his ideals in regard to that state. It is a serious discussion

¹²⁰ According to Greek mythology "Mormo" was a hideous monster. Sidney in the opening portion of *Arcadia* in describing "Mopsa" satirically declares: "She steals God Mormo's grace." *op. cit.*, Vol. II, p. 3..

¹²¹ John Eliot, *Poems* (London: Harry Brome, 1658), p. 71-74. The preface claims that most of the poems had been written 16 years earlier.

¹²² Cleveland, *Poems by J. C. with additions*, (No publisher, 1651), pp. 22-25.

¹²³ Collop, *op. cit.*, p. 95.

which considers the basis upon which a choice of wife should be made and gives advice for success in marriage. Many of the precepts given are found in other contemporary writings in verse and prose. One of the most popular, "A Discourse of Marriage and Wiving"¹²⁴ contains among other precepts the following, which Collop also includes:

3. Conceive not an idle jealousy, being a fire once kindled not easily put out.
9. Make thy choice rather of a virtuous than a learned wife.
10. Esteem rather what she is of herself, than what she should be by inheritance.
11. Be that example to thy wife, thou wouldst have her imitate.
12. She whose youth hath pleased thee despise not her old age.
13. That thou mayest be loved be amiable.
20. Marry so thy body, that thou marryest thy mind.

Thomas Randolph in his 37th Precept wrote:

If e'er I take a wife I will have one
 Neither for beauty nor for portion.
 But for her virtues; and I'll married be
 Not for my lust but for posterity.
 And when I'm wed, I'll never jealous be
 But make her learn how to be chaste by me.
 And be her face what 'twill, I'll think her fair
 If she within the house confine her care...¹²⁵

and later in his "Platonic Elegy":

Like tapers on the altar shine her eyes
 Her breath is the perfume of sacrifice
 . . .
 I touch her like my beads with devout care
 And come unto my courtship as my prayer.¹²⁶

Overbury, too, in "Of the Choyce of a Wife"¹²⁷ follows much the same pattern. He will marry first for the sake of children, avoid contrary lust, and base his choice not on beauty, birth, or portion, but on goodness, knowledge and discretion. These, too, are the bases of Collop's

¹²⁴ Nicchols, op. cit., pp. 179-180.

¹²⁵ Randolph, op. cit., p. 563.

¹²⁶ Ibid., p. 564.

¹²⁷ Overbury, op. cit., pp. 25-39.

choice; in earlier poems he has been but exercising his fancy, his serious choice is led by other considerations:

Though for my fancy mistresses I chuse,
 Yet when I marry I'll my judgement use,
 When I my body wed, I'll wed my mind;
 Give me a love that sees, not lust that's blind.
 For lasting pleasure who would take a flower?
 Who beauty love; they love but for an hour.¹²⁸
 Wed riches, they have wings, love with them flies:
 An Ox is gilded thus for sacrifice.

. . .
 I must have virtues, if not fortunes heir,
 Since parents virtues greatest dowries are.
 Nor love I those who boast of generous blood.
 But those whose generous actions prove it good.

He repeats his aversion to marrying a widow or an older woman:

Or will I wrong the ashes of the dead,
 Disturb his bones while I his relick wed.

. . .
 Mexentius-like they dead with living twine,
 Who youth and age in marriage do combine.

Donne often referred to "thy mysticall bed, love's altar"; the idea is frequently used, the loved one often being, as we have noted, the "Saint."

In Clarastella, Heath applies the idea:

Thyself a holy temple art
 Where Love shall teach us both to pray,
 I'll make an Altar of my heart
 And incense on thy lips will lay.¹²⁹

So Collop counsels the avoidance of lust and the sublimation of love:

As Saints to Altars, so to bed repair
 Love hath his Altars, bring chast off'rings there.

. . .
 Study you virtue, she will study thee,
 Children will Copy to posteritie.

. . .

128 "But he who loveliness within
 Hath found, all outward loathes
 For he who color loves and skin
 Loves but their oldest clothes.
 Donne, op. cit., p. 10.

129 Robert Heath, Clarastella (London: Humphrey Moseley, 1650),

Knit that knot wisely ages can't undo,
Peters Keys loose, and Pauls sword cut in two.

After warning that age must not bring a change in love, even though beauty is lost, he returns to the meaning of true beauty:

Yet know 'tis love or virtue must make fair,
 Else nothing's so but as our phancies are.
 'Tis love a multitude of faults can cover,
 Who'd know nor see no fault, let him turn lover.

Then follows a plea for unity in marriage drawn from the **New Testament**:

Christ's Coat had no seam nor Church must have rent.
 Christ's Coat and Church of wedlock emblems be,
 Can it be marr'age where they disagree?

Eve, made from a bone of Adam, was frequently referred to in the popular writings,

God took the rib which circumvalves the heart,
 So near ally'd nothing but death should part.
 A rib doth soonest break to bend inclin'd,
 Wives bend us'd gently, break when you'r unkind.
 Marr'age is a contract man, there takes his bone,
 Bone 'tis by contract, th' word implies be one.
 To me imperfect Lord, if thou add'st a bone,
 Let th' fall from virtue mak't no broken one.

With this simple prayer the poet closes a series of poems which have dealt with fanciful themes and popular vagaries of the social world of the day. The serious note which is evident throughout this last poem is a preparation for the poems to come in which the poet, having viewed the world's sinfulness and man's, turns to God in humble supplication for mercy and forgiveness. Collop has been seen at work and at play; it is left for him to reveal his prayer.

CHAPTER V
RELIGIOUS POEMS

Writing of the seventeenth century, Helen C. White remarks:

The climate of the seventeenth century is a very confused and yet a strongly marked one. The winds are strong winds and they are blowing hard from all directions. . . there is also a bitter disillusionment. . . as if the winds of the time hurling themselves against some bare mountain crag had left the impact of their blow and the swirl of their passing etched in the unyielding granite.¹

Calmly steering a middle course between the conflicting extremes of "Geneva and Rome" were such men as Hooker, Andrewes and Laud, and the so-called Metaphysical poets, Donne, Herbert, Crashaw, Vaughan and Traherne. Turning from the consideration of the quarrels of the sectaries, these latter devoted their attention to the consideration of Christ, his Incarnation and Redemption. To them, religion was not merely a matter of hell fire and terror, but a new experience in the mercy and love of God for man. This personal experience seemed to be their one anchor in the storm of controversy, and found various expression in the works of each.

The scientific discoveries of the time also had a disturbing effect upon society. Man, once the center of the earth, was no longer so, and this loss of importance in the physical realm was reflected in the doubt and hesitation in other spheres as well, and disillusion was complete. For Donne and his followers this meant turning to God with new hope and new dependence:

¹ Metaphysical Poets (New York: Macmillan and Company, 1936), pp. 47-8.

Once he had discovered that the will when considered as its own criterion for action is inadequate, that it apparently is not a sufficient weapon to defend the integrity of a self-conscious man against the external world, and that a too realistic view of human nature unilluminated by the grace of God, leads to a sterility and despair, only one thing was left to do; to return wholeheartedly as possible into the arms of that order and authority from which the first generation of the Renaissance had tried to escape.²

Thus we have such writers as Quarles voicing their plea:

Thou art my Life, my Way, my Light in thee
I live and move and by thy beams I see.³

and Henry King:

Hearken, O God unto a wretches cries,
Who low dejected at thy footstool lies!⁴

while Donne climaxes the appeal of helpless man:

Batter my heart, three-personed God for you
As yet but knock, breath, shine and seek to men.
That I may rise and stand O'erthrow me and bend
Your force to break, blow, burn and make me new.⁵

The spiritual temper of the age is also indicated by the number of translations of the psalms and other lyrical portions of the Scriptures. Nearly all of the best poets of the age wrote sacred poetry; some, such as Gascoigne, Drayton, Davies, Fletcher and Quarles devoted themselves almost exclusively to it. The popularity of Sylvester's translation of Du Bartas is also significant, exercising, as it did, an influence over

² Theodore Spencer, "Donne and His Times," Garland for John Donne (Cambridge: Harvard University Press, 1931), p. 200.

³ Frances Quarles, Divine Poems (London: Humphrey Moseley, 1642), p. 346.

⁴ Henry King, "A Penitential Psalm" Sacred Poetry of the Seventeenth Century (Rev. R. Cattermole, editor; London: John Hatchard and Son, 1835), p. 187.

⁵ John Donne, Poems (H.J.C. Grierson, editor; Oxford: Clarendon Press, 1912), Vol. I, p. 328.

most of the writers of the day including Milton. The secular verse was untouched by the religious spirit, however, and religious poems were often placed beside puerile and inconsequential verse.

In 1633, Herbert's The Temple was published; Quarles, Emblems followed in 1635; Waller's poems appeared in 1645; Crashaw's Steps to the Temple, in 1646, and Vaughan's Silex Scintillans in 1650. All of these are marked by high seriousness and, though at times the conceits are quaint and strained, they convey the impression of sincerity and earnestness. The Fletchers, William Browne, and George Wither, writing in the Spenserian tradition, convey, also, some ethical and religious thought. Collop, writing in 1655 had no doubt surveyed this heritage.

His religious poems deal with those topics which had become most popular with the serious writers of the day: the futility of following the standards of the world, the plea for mercy and forgiveness which echoed and reechoed the ancient cry of David, the call to tears and penance, and the reassurance found in the thought of the redemption wrought by Christ. A survey of the poems as a whole shows Collop to be one with the better spirit of his contemporaries; he is oppressed with the weight of his guilt and sin, but triumphant in his trust in the power of repentance and the blood of Christ. The chief source of his inspiration is the Bible, and almost every poem bears witness to his love and knowledge of both the Old and New Testament. In language and expression he shows a closer kinship to Herbert than to any other of the sacred poets mentioned.

The first poem in the religious group might be considered a transition from his earlier ones; he has just finished considering the folly of his fellow Englishmen in various walks of life. In "On the World"⁶

⁶ Collop, op. cit., pp. 97-98.

he savagely attacks the spirit which is behind this folly, and for his figures draws chiefly from the Bible. The initial one, the world as a monster, reminds us of his purpose, as expressed in his introductory epistle, to reveal the spleen in the beast, the "rabble".

The worlds a monster in whose will's a hell;
 Where passions Devil-like tormenting dwell;
 Where flatter'd senses placed in array;
 Th' souls ruine menace, and our lifes decay;
 If men do good, 'tis cause they ill don't know;
 Not virtues principles doth instruct them so.
 Who is no Monster doth a Monster seem:
 'Tis onely prosperous vice men virtue deem.

Amplifying the thought of the monster, the poet treats four of the five senses by which it ensnares its victim:

His eyes two windows, let in loose desire;⁷
 Forges of flame, mouth bellows for hell fire.⁸
 Where th' veil is rent, which modesty did hide,
 While th' bloods inflam'd, and the tongue unti'd.
 Ev'n remedies turn diseases, none converse
 To better others; but themselves make worse.
 Garbs, modes, alliance, men like women creek
 Lesse value is then silence all they speak:
 Hands Harpyes talons, bent for rapine are;
 The Serpents sting he in his tongue doth bear.⁹

From the Bible he draws further comparisons:

The souls surprised in a golden snare;¹⁰
 Coin'd for their profit, mens Religion are.
 Poison of Asps within each lip doth lie;¹¹
 Each face a Vizard's of hypocrisie.

7 "For death is come up through our windows," Jeremias 9:21.

8 "And from their mouths proceeded fire and smoke and brimstone," Apoc. 9:17.

9 Apoc. 9:10 "And they had tails like to scorpions, and there were stings in their tails, also, Ps. 139:4.

10 Wis. 14:11 ". . . the creatures of God are turned to an abomination and a temptation to the souls of men, and a snare to the feet of the unwise."

11 Ps. 13:3 ". . . the poison of asps is under their lips."

Breast sponge of filth, which should a temple be; 12
 A Den of Theeves, Cage of impiety 13
 For Faith doth strong imagination own;
 No God but Passion hath, or th' Belly known 14
 . . .
 Of raging lusts each breast's a troubled sea 15
 Inhabited by wilde thoughts men deserts be. 16

A portrayal of hell and the furies in typical classical language is followed by a reference to the beast of the Apocalypse:

The world's a Monster, Lord, doth menace me;
 To Monster tame's a conquest fit for thee. 17
 The spear which pierc'd thy side may th' monster wound:
 Or to thy Cross nail'd in thy blood be drowned.
 What though th' old Dragon threaten to devour: 18
 'Gainst Judah's Lion he can have no power. 19

There are many references to Christ as the light and the life in John's Gospel, and in the Apocalypse. The closing lines of the poem seem to be a reflection on those words of our Lord Himself recorded by St. John: (8:12) "I am the light of the world. He that followeth me walketh not in darkness, but shall have the light of life."

Ith' shadow, Lord, of death, how shall I fear,
 If thou which art my life and light draw near?

-
- 12 1 Cor. 3:17 "For the temple of God is holy which you are."
 13 Matt. 21:13 "My house shall be called a house of prayer; but you have made it a den of thieves."
 14 Phil. 3:19 "Whose God is their belly."
 15 Isa. 57:20 "But the wicked are like the raging sea."
 16 This is a common figure, particularly in Isaias where the wilderness resulting from the anger of God against the wicked is frequently described.
 17 Apoc. 17:14, Apoc. 19:20 "These shall fight with the Lamb and the Lamb shall overcome them."
 18 Apoc. 12:4, "And the dragon stood before the woman who was ready to be delivered; that when she should be delivered he might devour her son."
 19 Apoc. 5:5 "Behold the Lion of the tribe of Juda." Christ

"On Our Father" is a consideration of the Lord's Prayers from two viewpoints. In the first portion the poet considers the various phrases of the prayer in the light of his own sinfulness, reflecting on each in a contrite and humble spirit:

Who disobey, can I Lord, Father call?
 Pronounce in heav'n my thoughts nere there at all.
 'Tis I my God have sinned 'gainst heaven and thee²⁰
 Blinded by sin, so high I cannot see.

Hallowed be thy name:

How shall he Lord say, Hallowed be thy name
 Prophanes thy Image, and takes in vain the same?
 Thy name's a sacrifice, Lord, which will require,
 To hallow it of flaming zeal a fire.
 But where of Lust's a furnace in the heart,
 Of good desires can it a Lamp impart?

Thy Kingdom come:

Or what is Lord, thy Kingdome unto me,
 While th' world, flesh, devil, here keep anarchy?
 Yet Lord, 'tis every where, thy pow'rs in hell
 But with Saints onely dost in mercy dwell.

Thy will be done on earth as it is in heaven:

Can I desire thy will may Lord be done?
 Which 'gainst thy Will after my own Will run?

Give us this day our daily bread:

How shall I beg for bread, or it obtain;
 For dogs, my Lusts, thy children's bread would gain?²¹

And forgive us our trespasses as we forgive those who trespass against us:

As I forgive, would I have thee remit;
 Thou without mercy should'st in Judgement sit.
 Revenge boils in my heart, but there doth lie,
 Alas, froze near my heart, cold Charity.

²⁰ Luke 15:18 "Father, I have sinned against heaven and before thee."

²¹ Matt. 15:26 "It is not good to take the bread of the children and cast it to the dogs."

And lead us not into temptation; but deliver us from evil:

Would I into temptations not be led
 Who run into it? am to vertue dead?
 Unto myself temptation, a strange devil,
 Incarnate made, a forge to frame out evil.
 Tongue of the aged Serpent is the sting;
 My lips are gates which unto death do bring:

Concluding:

But Lord, the Kingdome, Power, and Glory's thine; (Psalm 144:11
 Let th' Kingdome, Power and Glory in me shine.

Reflecting on this thought, the power of the Lord in the soul, the poet once more repeats the petitions with emphasis this time on the goodness of God; his sinfulness was an obstacle to his reaching heaven, God then, must come down to him:

Thou Lord a Kingdom makest where thou art;
 A glympse of thine a Paradise doth impart:
 Lord by thy presence Heav'n make in my heart:
 So shall I Father cry which in Heav'n art.²²

a heavenly zeal can replace the fire of lust:

A Heav'n-inspiring zeal with th' heart inflame,
 A sacrifice mak't to hallow Lord thy name.

Grace won through the redemption of Christ has established a kingdom of God on earth:

Thy kingdom come of grace; will shall be done,
 In earth as Heav'n; while Earth a Heav'n hath won.

Christ Himself will be his daily sustenance:

Then shall I daily be with Manna fed:
 Have thee within Lord, who art Heav'ns sole bread.²³

22 John 14:9, 19-23. "He that seeth me seeth the Father also . . . In that day you shall know that I am in my Father: and you in me and I in you. . .we will come to him and make our abode in him.

23 John 6:48-51. "Your fathers did eat manna in the desert: and are dead. This is the bread which cometh down from heaven: . . . I am the living bread which came down from heaven. . ."

St. John in his Epistles dwells at length on the virtue of Christ's abiding in his children: "By this hath the charity of God appeared towards us, because God hath sent his only begotten Son into the world, that we may live by him . . . If we love one another, God abideth in us: and his charity is perfected in us." (1 St. John, 4:9-12) So the poet reflects:

Then shall I be forgiv'n Lord and forgive;
Can't he want charity who with love doth live?

Christ, too, has shown the way to avoid temptations:

Into temptations then I can't be led;
Thou art th' door, truth, light, way that I must tread;²⁴
How can from ill I not delivered be?
Who have a Rock, a Tower, a shield in thee;²⁵
Thine is the Kingdom, power and glory's thine;
Oh shall I not have all when thou art mine?

"Incerta Poenitentia"²⁶ considers the necessity of penance and the requisite dispositions for true repentance. The poem opens with a consideration of the value of each day's labors:

Each day a market is, where we do buy
Or unto sale expose eternity.
Each day's a ring, with good deeds it engrave;
At the Lambs wedding you this ring must have,²⁷
Time golden Harvests each day doth present;
The time's to be redeem'd that is mispent.
On th' back of sin, sorrow and shame doth wait,
Repentance hasts, ne're overtakes or late.

The chief theme of the poem is then taken up; many mourn because they have lost the pleasure sin has brought, few repent because of the evil of their ways. The former sorrow has no efficacy, in fact it increases

²⁴ John 10:9 "I am the door;" John 14:6 "I am the way, and the truth and the life;" John 8:12, 9:5 "I am the light of the world."

²⁵ 2 Kings 22:2-3 "The Lord is my rock . . . God . . . is my shield." Pro. 18:10 "The name of the Lord is a strong tower."

²⁶ Collop, *op. cit.*, pp. 100-101.

²⁷ Apoc. 19:9 "Blessed are they that are called to the marriage-supper of the Lamb."

the punishment, the latter, on the other hand would cleanse and strengthen the soul:

To all to grieve, few to repent is giv'n
 Which is begot like pearls of th' dew of heav'n,²⁸
 Happy in this snow-water bath their soul; ²⁹
 It can the burnings of their lust make whole.
 More weep for sin that sin doth them forsake;
 Then that by sin they God an enemy make;
 Such water doth augment, not quench Hell flame;
 'Tis true Contritions floods must quench the same,
 Practice of lives not tongues must Christians make;³⁰
 He leaves not sin, leaves it doth him forsake;
 He loves not God who for himself don't love . . .

The closing lines recall the fate of the chosen people wandering in the wilderness because of their sin (Numbers 14:16-37), and the punishment which descended upon them when they rebelled against God: "Wherefore the Lord sent among the people fiery serpents, which bit them and killed many of them." (Numbers 21:6)

Lord, let me hear thy voice while 'tis to day;
 Lest hard'ned in sins wilderness I stray.
 Unto the fiery serpents sting I pray;
 While I forsake thee Lord who art the way.

"Certamors"³¹ likewise balances two ideas; death is certain, and equally certain is the eternal punishment awaiting the soul which has lived a prey to its own lusts, as described in the preceding poem:

Watches, and clocks al but th' last hour sound,
 That hour should in our conscience be found.
 Sure death's a riddle; th' tablet all unfold,
 By none the meaning can of it be told.
 Yet th' soul surpris'd in lust, hell is her share:
 Here where of misery the Abysses are.

28 Gen. 27:28 "God give thee the dew of heaven;" Job 38:28
 "Or who begot the drops of dew?"

29 Job 9:30 "If I be washed as it were with snow waters. . ."

30 1 John 3:18 "Let us not love in word nor in tongue but in deed and in truth."

31 Collop, op. cit., pp. 101-2.

Hell th' Common-shore of all th' filth of th' world:
 Where th' fewel of God's wrath in fire is hurl'd:
 Where th' Salamander-lust shall bath in fire,
 Which here anticipates Hell in loose desire.
 On earth by Euthymy who a heav'n don't find,
 The Hell hereafter feels, hath here in mind.

The contrasting picture deals with the soul which has found in the love of God the "alchemy" which turns all to good:

But oh where's Conscience virtues Correlate?
 Which sugars tears, and survives ev'n in fate?
 Where's that delicious torrent of delight,
 Glancing ith' Cage of flesh a heavenly light?
 From the love of God this Alchymy redowns,
 Iron to gold turns, and disgrace to crowns.

In the Bible the poet finds all the assurance that is necessary for any condition in life:

Can he want light, dwells in th' midst of th' sun?³²
 Thirst, from whose belly living waters run? 33
 Would he have meat? thy flesh is meat indeed:
 By faith on thee we may sweet Jesu feed. 34
 Can he want clothing, Lord, may put on thee?
 Nor med'cine have? of Life thou art the Tree. 35
 Who wants direction? thou art Lord the Way,
 The Light, Door, Truth, to guide them thee obey. 36
 Lord, come unto my soul, bid it be thine:
 So death shall no power when life is mine.

Drinkwater, in considering the eight poems which are left, declares that "in at least six of these, Collop, touches a height of which it would be difficult to speak in terms of extravagance. It cannot but be

32 1 John 2:8-10 "The darkness is passed and the true light now shineth. . . He that loveth his brother abideth in the light.

33 John 7:38 "He that believeth in me as the scripture saith: "Out of his belly shall flow rivers of living water." ..

34 John 6:35, 56 "I am the bread of life. He that cometh to me shall not hunger: and he that believeth in me shall never thirst . . . For my flesh is meat indeed . . ."

35 Apoc. 22:2 ". . . and on both sides of the river was the tree of life."

36 See note 24.

that to know of the beauty that is here will henceforth be to allow its maker his fitting immortality."³⁷ It is high praise, which, perhaps, is too extravagant, nevertheless, in the succeeding poems, Collop shows a power, depth and sincerity which outrank any of his previous verses. In these in particular can be seen the influence of Donne and Herbert: the preoccupation with sin, with the scarlet of Christ's blood as a cleansing flood, with atonement, petition, trust in the mercy of God, tears and sighs in direct appeal to Him.

"On the Resurrection"³⁸ is a plea for forgiveness and mercy similar to the spirit of Vaughan's "Easter Day," in which the latter pleads:

. . . Arise, arise
And with his healing bloud anoint thine Eyes
Thy inward eye; his bloud will cure thy mind
Whose spittle onely could restore the blind.³⁹

or another poem:

Oh then how bright
And quick a light
Doth brush my heart and scatter night
Chasing that shade
Which my sins made
While I so spring as if I could not fade.⁴⁰

The power of Christ's blood to cleanse the soul is frequently mentioned by St. Paul, and the Apocalypse on several occasions refers to it: "And washed us from our sins in His own blood" (Apoc. 1:5); "Blessed are they that wash their robes in the blood of the Lamb" (Apoc. 22:14); they "have washed their robes and have made white in the blood of the lamb" (Apoc. 7:14). The lifegiving power of Christ's

37 John Drinkwater, "John Collop", A Book for Bookmen (New York: George H. Doran Company, 1927), p. 130.

38 Collop, op. cit., pp. 102-3.

39 Henry Vaughan, "Easter Day", Works (Leonard C. Martin, editor; Oxford: Clarendon Press, 1914), Vol. II, p. 456.

40 Ibid., p. 640.

death was also a favorite theme of St. Paul's: "Now if we be dead with Christ" (Romans 6:8). These thoughts are frequently found in the poems of Donne and his followers:

Or wash thee in Christ's blood which hath this might
That being red it dyes red soules to white.⁴¹

The curative power of the wounds, first mentioned by St. Peter, "By whose stripes you were healed" (L. Peter 2:24) also occurs several times:

His saving wound
Wept blood, that broke the adamant and gave
To sinner confidence, life to the grave. 42

There is a balsome or indeed a blood
Dropping from heaven which doth cleanse and close
All sorts of wounds.⁴³

Collop similarly addresses the Savior:

Arise, my God, my Sun, arise:
Arise, thy side
My sin doth hide;
Thy blood makes pure
Thy wounds me cure
He ever lives, who with thee dies;
Arise, my God, my Sun, arise.

Magdalen had been the first at the sepulcher on that first Easter Day, only to find that the "Sun" had risen; she ran to tell Peter and John who in turn hastened to the sepulcher, the latter, according to his own testimony, (John 20:4-6) though arriving first, permitted Peter to enter before him. However, the first to see the risen Christ, himself, was Magdalen:

41 John Donne, Poems (J.J.C. Grierson, editor; Oxford: Clarendon Press, 1912), "Holy Sonnets IV," p. 323.

42 Vaughan, op. cit., "Man's Fall and Recovery," p. 412.

43 George Herbert, "An Offering," Complete Works in Verse and Prose. (Rev. AB. Grosart, editor; Printed for Private Circulation, 1874) p. 169. So, also, Crashaw: Every red letter/ A wound of thine/ Now (what is better?)/ Balsome for mine. "On the Still surving marks of our Lord's Wounds" Complete Works (Rev. A.B. Grosart, editor; London: Robson and Sons, 1872-3), p. 87.

But he rising early the first day of the week, appeared
 first to Mary Magdalen, out of whom he had cast seven devils.*
 (Mark 16:9)

Reflecting on these two who had known the abyss of the misery of sin and
 were among the first to reach the height of joy in the risen Lord, Collop
 writes:

Abysses on Abysses call:
 Who God denies
 First to him flies;
 Where fiends could dwell,
 And make a hell.
 The first sees heav'n of all:
 Abysses on Abysses call.

Encouraged, he immerses his own sins in the purple flood;

See! ah see me purpled o're!
 The scarlets thine,
 Though th' sin were mine;
 Thine was the grave
 My sins would have.
 The rising thine, I would implore.
 See! ah see me purpled o're!

St. Luke (18:38-43) records the miracle on the way to Jericho, in which
 the blind man, pleading "Jesus, son of David, have mercy on me" was re-
 warded with the gift of sight; sin has darkened the understanding and
 spread a spiritual blindness in the soul which can only be cured by a
 ray of divine light, so the plea continues:

In mercy, Lord, in mercy rise:
 Emit a ray,
 And make a day,
 Where sins black night
 Hath ravish'd light.
 Thou to the blind, Lord, first gav'st eyes;
 In mercy, Lord, in mercy rise.

He returns to the thought of the "grave of sin," mindful of St. Paul's
 words: "For if we have been planted together in the likeness of his
 death, we shall be also in the likeness of his resurrection . . . Now
 if we be dead with Christ we believe that we shall live also together

with Christ." (Romans 6:5-8) Christ's power must roll away the stone of his sin before he can share in the glorious resurrection:

This day we Resurrection call:
 Remove the stone,
 My sins are one;
 Ah buried in
 The grave of sin:
 Shall I no rising have at all?
 This day we resurrection call.

Collop turns back to another instance in the active life of our Lord, when, upon the request of the Centurion, he prepared to cure his servant: "I will come and heal him." (Matt. 8:7-8) In the same spirit as the centurion, he addresses our Lord, and closes the poem with a similar act of faith in Christ's divine power:

Come thou Abyss of sweetness, come:
 Come my dear Lord,
 Say but the word
 Unto my Soul,
 I shall be whole.
 Thou for thy self mak'st onely room:
 Come thou Abyss of sweetness, come.

Of the next lyric, "A Leper Cleans'd"⁴⁴ Drinkwater writes:

A great religious lyric opening superbly and moving with assured mastery to a close which is as wonderful as anything in seventeenth century poetry.⁴⁵

He notes that the expression "Rhetorick of a tear" had been similarly used by Shirley ("let thy eye express some Rhetorick of the tears to make him stay") but states that Collop has bettered good instruction. Not only Shirley, but several of the Elizabethan poets and dramatists used similar expressions: Shakespeare, "the heavenly rhetoric of thine eye,"⁴⁶

44 Collop, op. cit., pp. 104-5.

45 Drinkwater, op. cit., p. 131.

46 Love's Labour Lost IV, 3, 60.

Burton refers to "the dumb rhetoric of the eye"⁴⁷; and Crashaw has a use somewhat similar to Collop's:

Eyes are vocall - Teares have tongues
And there be words not made with lips
Sententious showers to let them fall
Their cadence is Rhetoricall.⁴⁸

The poem opens with a plea for attention based on the assurance in our Lord's own words: "Yet if he shall continue knocking I say to you, although he will not rise and give him because he is his friend; yet because of his importunity, he will rise, and give him as he needeth. And I say to you, Ask and it shall be given you; seek and you shall find: knock and it shall be opened to you. (Luke 11:8-10)

Hear, Lord, hear
The Rhet'rick of a tear:
Hear, hear my brest;
While I knock there, Lord take no rest.

Christ, himself, is the door to salvation: "I am the door. By me if any man enter in he shall be saved" (John 10:9). This thought, too, appealed to many of the religious poets of the day. Herbert, in "The Bag" applies the thought to Christ's side opened by the spear, Crashaw expounds our Lord's words in a like manner:

And now th' art set wide ope, The Speare's sad Art
Lo hath inlock't thee at the very Heart:⁴⁹

Collop seeks to hide his sin in this open side of Christ:

Open! ah open wide
Thou art the door, Lord, open; hide
My sin; a speare once entred at thy side.

47 Robert Burton, Anatomy of Melancholy. (Rev. A. R. Shelleto, editor; London: George Bell and Sons, 1893), Vol. III, pp. 101-2.

48 Richard Crashaw, Complete Works (Rev. A. B. Grosart; London: Robson and Sons, 1872-3), p. 167.

49 Ibid., p. 163.

The Bible describes the leper Naaman who "stood at the door of the house of Eliseus" petitioning for a cure of his disease. The prophet directed him to wash in the river Jordan in order to be cured. (4 Kings 5:9-14) Henry King treats this theme in "A Penitential Hymn":

What though my leprous soul no Jordan can
 Repaire, nor floods of the lav'd ocean
 Make clean? Yet from my Savior's bleeding side
 Two large and medicinal rivers glide --⁵⁰

Quarles, likewise, sees the 'Jordan' in Christ's blood:

First let the Jordan streams (that find supplies
 From the deep fountain of thy heart) arise
 And cleanse my spots and clear my lep'rous eyes.⁵¹

Collop bathes in the Jordan of his own tears:

See! ah see
 A Na'mans leprosie!
 Yet here appears
 A cleansing Jordan in my tears.

He petitions Christ to renew his miracles by cleansing his soul, enlightening his mind, and raising him from the death of sin:

Lord, let the faithless see
 Miracles ceas'd, revive in me.
 The Leper cleans'd, Blinde heal'd, Dead rais'd by thee.

Following Herbert's example of a change in form to match a change of mood, the poet abruptly introduces a new meter and proceeds in a spirit reminiscent of David's fiftieth Psalm, wherein the penitent king pleaded to be cleansed from his sins, and reminded God that a contrite and humble heart He would not despise. More than eight times in the course of his Psalms, David calls on the Lord to hear him and listen to his plea, so the poet likewise pleads:

⁵⁰ Sacred Poetry of the Seventeenth Century (Rev. R. Cattermole, editor; London: John Hatchard and Son, 1835), p. 188.

⁵¹ "Time for Repentance" Cattermole, op. cit., p. 198.

Whither? ah whither shall I fly,
 To heav'n? my sins, ah sins there cry!
 Yet mercy, Lord, O mercy! hear
 Th' atoning incense of my prayer.
 A broken heart thoul't not despise.
 See! see a Contrites sacrifice!
 Keep, keep, viols of wrath, keep still:
 I'le viols Lord of Odors fill!²

The thought of forestalling God's wrath by repentance turns the mind of the poet to that Great Penitent, Magdalen, who had become an object of popular devotion in the literature of the period. A Jesuit, Cabillianus, had published a collection of 170 Latin poems in her honor in 1625, in which the biblical account, the legend, and the theme, were treated from every conceivable point of view. The poets saw in her the true symbol of penance; a favorite thought was that Magdalen, in washing Christ's feet with her tears, actually cleansed herself. The popularity of "tears" in the penitential poems was probably due to their place in Magdalen's atonement, though their efficacy is mentioned frequently, also, in the Old Testament.

Herbert seems to have popularized the "angels with their bottles" collecting the tears of mortals. In the Old Testament the "bottle" is used as a symbol of the Jews, and its destruction signifies God's punishment of their sins. Thus, in the nineteenth chapter of Jeremias, The Lord told the prophet to take a potter's earthen bottle, proclaim the Lord's judgment of the people's wickedness, and "break the bottle in the sight of the men that shall go with thee":

And thou shalt say to them: Thus saith the Lord of Hosts.
 Even so will I break this people, and this city as the potter's vessel is broken. (Jer. 19:11)

52 Apoc. 15:7 "And one of the four living creatures gave to the seven angels seven golden vials full of the wrath of God . . ." Apoc. 5:8 ". . . and the four and twenty ancients fell down before the Lamb, having everyone of them harps and golden vials full of odours which are the prayers of saints."

It is probable, also, that the reference is to the Apocalypse wherein ancients appear first, with the golden vials containing the prayers of the saints, and later seven angels appear with the vials "full of the wrath of God." Herbert, Crashaw and Vaughan, each mention having their tears collected in a bottle, a glasse or a viall, and their poems abound in "tears and groans."

Collop draws the details of his conclusion from the story of Magdalen (Matthew, 26:7; Luke, 7:38):

O prayers, sighs, grones and tears a shower;
 This precious ointment forth i'le power;
 I'le 'noint, wash, wipe, kisse, wash, wipe, weep;
 My tears Lord in thy bottle keep.
 Lest flames of lust, and fond desire,
 Kindle fresh fuel for thine ire,
 Which tears must quench, like Magdalene,
 I'le wash thee Lord, till I be clean.

"The Good Samaritan"⁵³ follows the tale as told by St. Luke (10:30-34), and applies the parable to the soul wounded by sin the thieves, and rescued by Christ the Good Samaritan.

Why art so sad my soul? ah why⁵⁴
 Doth sorrow make thy bones all dry?⁵⁵
 Shall my sin speak so loud, and I not cry?

Thou good Samaritane save,
 See, every wound's a grave,
 Sins were the Theeves, let me thy mercies have.

See how the priests with them partake!
 And by not pittying new wounds make.
 Can pass with hearts unmov'd though their heads shake.

Nor tears, nor wounds, can pitty win:
 Thy word's the twopence; heav'n Lord the Inn.
 Thy blood the oyl, must cure the wounds of sin.

53 Collop, op. cit., pp. 105-6.

54 Ps. 42-5: "Why art thou sad, O my soul?"

55 Pro. 17:22 A sorrowful spirit drieth up the bones."

The application of the consideration follows, based upon Old Testament references. As in the preceding poem, a change of verse form marks the transition. The exact meaning of this portion of the poem is not quite clear; perhaps the soul, cured by the Good Samaritan is being urged to offer its sacrifice of gratitude on the altar, perhaps it is merely being urged to go forward once more on its way up the mount of perfection. The reference recalls God's calling of Abraham to rise in the night, and go into the mountains to offer Him the sacrifice of his son Isaac:

Up, up my soul, make haste, arise: 56
 Yet be not rash, beware, be wise,
 Heav'n loves not a fools sacrifice.

The vale's for servants; sin unloose; 57
 'Tis holy ground; put off thy shoes; 58
 An Isaack for an off'ring choose. 59

Let not an Ismael with him share! 60
 So up my soul, up, offer there;
 Besiege arm'd enter heaven by prayer. 61

What though thy sins in troops like stars,
 Have menac'd heav'n so oft to wars?
 Heav'n conquering pray'rs atones the jars. 62

56 Gen. 22:3 "So Abraham rising up in the night saddles his ass."

57 Gen. 22:5 "And he said to his young men: Stay you here with the ass."

58 Exodus 3:5 "Put off the shoes from thy feet; for the place whereon thou standest is holy ground." It is hard to explain why the poet brought in this reference to Moses' apparition.

59 Gen. 22:10 "And he put forth his hand and took the sword, to sacrifice his son."

60 Gen. 22:10 "Cast out this bondwoman and her son, for the son of the bondwoman shall not be heir with my son Isaac" (Ismael).

61 Eccus. 35:21 "The prayer of him that humbleth himself shall pierce the clouds: and till it come night he will not be comforted: and he will not depart till the most High behold."

62 The prayer of Solomon (3 Kings 8:25-53) begs God to hear the prayers of the people of Israel and to forgive them when they repent of their sins . . . "Then hear thou in heaven . . . their prayers and their supplications and do judgment for them. And forgive thy people that have sinned against thee. . . ."

References to the last day make frequent mention of the rising of the sun, the darkening of the moon and the falling of the stars. Isaias describing the wrath of the Lord is among the first to forecast the phenomena:

For the stars of the heaven, and their brightness shall not display their light; and the sun shall be darkened in his rising, and the moon shall not shine with her light. (13:10)

St. Mark pictures the coming of the Son of Man at the last day:

And the stars of heaven shall be falling down, and the powers that are in heaven shall be moved.

And then they shall see the Son of Man coming in the clouds with great power and glory. (13:25-26)

Vaughan, considering the old dispensation as one of darkness, saw in the coming of the Sun of righteousness a new day:

But as in nature when the day
Breaks, night adjourns
Stars shut up shop, mists pack away
And the moon mourns,
So when the Sun of righteousness
Did once appear
That scene was chang'd and a new dresse
Left for us here.⁶³

Collop has referred to his sins in "troops like stars," and now hails the Sun which rising after the night of sacrifice will obliterate the light of such stars; however in its brilliance, new sins appear - these to be wiped out by penance. It is probable that the poet had also in mind the general "rising of the sun" which would herald the final judgment,

Rise Sun; stars shall appear no more.
See, ah fresh sins like sands of th' shore!⁶⁴
Penance lends floods to hide them ore.⁶⁵

63 Vaughan, op. cit., "Faith", p. 451.

64 Job 6:2-3 ". . . my sins . . . as sands of the sea."

65 Act 3:19 "Be penitent . . . that your sins may be blotted out."

The consciousness of sin weighs heavily on the poet, and in "Vox Poenitentia"⁶⁶ he considers first that by sin each detail of the passion of Christ has been renewed:

I, I, ah I thee Lord betraid!
 When sin strange insurrections made;
 I, I, like him with lips durst kisse,
 Who sought out's hell, at gates of blisse⁶⁷
 My sins ah scourges buffets are;
 My sins ah thorns, thy temples tare.
 My sin presents the spear, nails, gall,
 Renews thy sweat, death, buriall.

Penance is the blam which will anoint the scarred body in the tomb:

Yet while I Lord with Mary come, (Mark 16:1)
 Early with spices to thy tomb;
 With balm of pennance waiting there,
 To offer odours up in prayer (Apoc. 5:8)
 After repentant showers of dew,
 Angels my Sun's arise shall shew. (Matt. 28:5)

The holy women, leaving the empty sepulchre met Jesus, who addressed them, "All Hail!" and being called, they approached Him. The soul thinks back to an earlier call which Christ gave to the rich young man: "Come follow me" (Luke 13:22) and is reminded of our Lord's sad commentary on his refusal: "For it is easier for a camel to pass through the eye of a needle, than for a rich man to enter into the kingdom of God." (Luke 18:25) So, too, the soul is called as it leaves the sepulcher:

Heark, heark, who's both the light and way,
 Calls thee my soul, make hast, obey.
 Ah loads of sin and flesh! can I
 A Camel passe a needles eye?

Again when speaking of the kingdom of heaven, Christ had warned: "Enter ye in at the narrow gate . . . How narrow is the gate and strait is the way that leadeth to life." (Matt. 7:13-14). To enter into this narrow

⁶⁶ Collop, *op. cit.*, pp. 106-107.

⁶⁷ Herbert, *op. cit.*, "The Sacrifice" Judas, dost thou betray me with a kiss?/ Canst thou find hell about my lips?and miss/ Of life, just at the gates of life and bliss?

way, then the soul must be rid of its loads of sin and flesh, not faith alone, as the sectaries claimed, would save a man, but faith and good works: "Seest thou, that faith did co-operate with his works; and by works faith was made perfect." (James 2:22) Unburdened in this manner, the soul, mindful of the Psalmist' plea: "Let my prayer be directed as incense in thy sight," (Ps. 140:2) shall find in prayer the swiftest way to heaven.

Say, oh say not! that heav'n gate
 Too narrow is, or way to strait.
 Faith and good works can disposses,
 Thee both thy Loades, of sin, and flesh;
 And so convei'd on wings of pray'r,
 Thou maist like incense enter there.
 So shalt thou find a way not strait,
 He kneels who enters at Heav'n gate.

"Spirit, Flesh"⁶⁸ is a dialogue in which the soul immersed in the darkness of its own sins is conscious of the call of grace. The flesh objects on the basis of its sinfulness, and the difficulty of the ascent; the spirit, as in preceding poems, finds its strength and encouragement in the thought of penance and prayer.

S. Arise, make hast:⁶⁹
 F. Whither? ah whither flies my soul so fast?
 S. Heaven calls, obey.
 F. 'Tis night; ah stay! 'tis night! thou'lt lose thy way,
 S. The day springs rose.
 F. Ah but thy sin black clouds doth interpose!
 S. Those pennance clears;
 The Sun succeeds a sacred dew of teares,
 See a full shower.
 Heaven suffers voyolence by an holy Power,⁷⁰
 F. Ah heav'n is high!
 S. Pray'r lends a Jacobs ladder to the sky.⁷¹

68 Collop, op. cit., p. 107.

69 Cant. 2:10 "Arise, make haste, my love, my dove, my beautiful one."

70 Matt. 11:12 "Kingdom of heaven suffers violence and the violent bear it away."

71 Gen 28:12 "And he saw in his sleep a ladder standing upon the earth and the top thereof touching heaven; the angels also of God ascending and descending by it."

Angels descend,
F. Wrestle, ah wrestle! blessing crowns the end.⁷²

A second dialogue, "Soul and Christ"⁷³ reiterates the value of faith in overcoming the obstacles erected by sin. In "The Good Samaritan" the poet had admonished the soul, "Up, up, my soul, make haste, arise," he repeated the thought in "Vox Poenitentia" ". . . my soul, make haste, obey," and the plea once more appeared in "Spirit, Flesh" where the soul addresses the flesh urging the need to "Arise, make hast." The second dialogue climaxes this call, answers the arguments of the body against responding to it, and closes with a final surrender to the call which has been pulsing through the preceding poems. This consideration of the need of haste, drawn no doubt from the plea in the Canticle, "Arise make haste my love, my dove, my beautiful one and come" (2:10) seems to be peculiar to Collop's spirituality; its reiteration gives a swiftness of movement to each succeeding poems and binds them all together with a unity of thought and emotion even while it develops the idea of the progress made by the soul as it, sets out on its journey, and is wounded by sin; is saved by the Good Samaritan; overcomes fresh discouragement with the thought of the power of faith, good works and prayer; courageously withstands a new assault, made this time by its sin-laden flesh; then, in final triumph is urged by Christ Himself to turn from the weight of sin and flesh to a trusting faith in which lies victory. In this poem, also, the poet stays close to the spirit and expression of the Bible:

See! see Grace with her widened arms!
S. No Adder's here
To stop an ear,
'Gainst soul ingaging Graces charms.

⁷² Gen 32:24 "He remained alone, and behold a man wrestled with him till morning."

⁷³ Collop, op. cit., p. 107.

Speak Lord, O speak, thy servant hears.⁷⁴
 C. Come ye who thirst⁷⁵
 S. Lord give me first,
 And in thy bottle put my tears. 76

C. The laden's called, haste my soul, haste! 77
 S. Lord seest not these?
 Ah Mountains! Seas!
 How? How? Oh how are these o're past?

C. To faith my soul, fly, fly, ne're stay:
 Faith can cast these
 Mountains ith' seas:⁷⁸
 Faith through a Red Sea made her way.⁷⁹

S. Lord, though my sing like Mountains be,
 A grain of Faith⁸⁰
 Still Virtue hath:
 Thy blood sweet Jesu's a Red sea.⁸¹

An utter revulsion of feeling is expressed in the succeeding poem,
 "Of Prayer."⁸² The soul, with its prayer apparently unanswered, feels
 itself rebuked for its presumption:

74 1 Kings 3:10 "Speak, Lord, for thy servant heareth."

75 John 7:37 "If any man thirst, let him come to me and drink."

76 Asking first to be given to drink, the poet then returns to
 the thought of the bottle mentioned earlier; he will fill the emptied
 vessel with his tears.

77 Matt. 11:28 "Come to me all you that labour and are
 burdened and I will refresh you."

78 Mark 11:23 "Amen I say to you that whosoever shall say to
 this mountain, Be thou removed and be cast into the sea, and shall not
 stagger in his heart, but believe . . . it shall be done unto him.

79 Heb. 11:29 "By faith they passed through the Red Sea as by
 dry land."

80 Matt. 17:19 "For, amen, I say to you, if you have faith as
 a grain of mustard seed, you shall say to this mountain remove from hence
 hither and it shall remove.

81 Crashaw, op. cit., "To this Red Sea of thy blood," p. 102.

82 Collop, op. cit., pp. 108-109.

Away cold hypocrite, away:
 Why art not heard? couldst ever pay?
 Didst heav'n in flames of zeal aspire?
 Like th' prophet carried up in fire.⁸³
 What sympathy hath day with night?
 Communicates darkness with the light?⁸⁴
 Where lust, revenge and passion shrowds,
 Can heav'n be found in such black clouds?

The soul has placed its hope in faith and good works; such trust is vain, for the very devils themselves have both of these - the argument is a typical example of the irregular logic of a soul in torment:

Talke not of faith, the Devils do
 Believe as much, know more then you;
 Nay do more good, though none allow
 They at that Name thou slight'st, forc'd bow.⁸⁵
 Could such works save, they thee outdo
 They have their fear and trembling too.
 Wouldst thou no more thine asking miss:
 Learn then no more to ask amiss.

The concluding answer of the soul is short, simple, wholehearted:

Thyself, sweet Lord, thy selfe I ask no more,
 Heav'n hath no joy without thee, Earth no store.

According to Drinkwater, "To the Soul"⁸⁶ is "an addition forever to English poetry."⁸⁷ Turning to our Lord's words concerning the repentant sinner--His parable of the lost penny and the lost sheep, and His

83 4 Kings 2:11 ". . . behold a fiery chariot and fiery horses parted them asunder: and Elias went up by a whirlwind into heaven."

84 1 John 1:5-6 "That God is light and in him there is no darkness. If we say that we have fellowship with him and walk in darkness, we lie and do not the truth."

85 Phil. 2:10 "That in the name of Jesus every knee should bow of those that are in heaven, on earth and under the earth."

86 Collop, op. cit., p. 108-109.

87 Drinkwater, op. cit., p. 133.

assertion that the angels rejoice at one sinner doing penance--Collop urges his soul forward with triumphant certitude:

Dull soul aspire
Thou art not earth, mount higher;⁸⁸
Heav'n gave the spark, to it return the fire.

Let sin ne're quench,
Thy high flam'd spirit hence
The earth the heat, to heav'n the flame dispence.

Rejoyce, rejoyce,
Turn, turn each part a voyce:
While to the heart-strings tun'd ye all rejoyce.⁸⁹

The house is swept,
Which sin so long foul kept:
The peny's found for which the loser wept.

And purg'd with tears,
God's Image reappears,
The peny truly shows whose stamp it bears.

The sheep long lost,
Sins wilderness oft crost,
Is found, regain'd, return'd; spare, spare no cost.

'Tis heav'ns own suit
Hark how it woo's you to't:
When Angels need must speak, shall men be mute?

It would be best to close on this triumphant note, but the poet has added one more poem "On the Nativity"⁹⁰ which is an exercise on that topic which occupied the attention of most of the poets of the century. The frequent biblical references are once more apparent, but the poem has little of note:

⁸⁸ Herbert, op. cit., "Dulness" Why do I languish thus, drooping and dull/ As if I were all earth?

⁸⁹ Luke 15:6-10. The details of the house, penny, sheep, Angels are all from this chapter.

⁹⁰ Collop, op. cit., p. 110.

Ah my dear Lord, what shall I give
 To thee, who gav'st thyself for me?
 Since thou could'st die, how shall I live?
 Shall I not daily die with thee?⁹¹
 This is the day which thou didst make⁹²
 Teach me Lord, teach me to rejoyce.
 Shall I the shepherds Musick take?
 Or to thine Angels tune my voice:
 My Bread, Life, Vine, Truth, Door Light, Way,
 All fullness meets my Lord in thee.⁹³
 What can I worse than nought repay,
 Thee heav'ns all made so low for me?
 To thee both Prophet, Priest and King⁹⁴
 I have no treasury to ope.
 I can no spices off' rings bring,
 But Odours of an heart that's broke
 Lord, let this incense offer'd up⁹⁵
 As a sweet smelling savour be:
 So of salvation I the Cup
 Shall take, and call my God on thee.⁹⁶

 Whil'st Gold refin'd, I tribute bring⁹⁷
 Myself thine Image to my King.

Briefly, it is the poet's final offering of himself and all that he is, and a final tribute to Christ whom he has addressed so lovingly and hopefully throughout the preceding poems. Collop, the Royalist, having

91 1 Cor. 15:31 "I die daily."

92 Ps. 117:24 "This is the day which the Lord hath made: let us be glad and rejoyce therein."

93 Col 2:9 "For in him dwelleth all the fullness of the Godhead corporeally."

94 Matt. 21:11 "This is Jesus the Prophet from Nazareth"; Heb. 4:14 "Having therefore a great high priest that hath passed into the heavens, Jesus Christ the Son of God"; John 18:36-7 "Thou sayest that I am a king. For this was I born, and for this came I into the world . . ."

95 A common expression in the Old Testament: Ex. 35:28 "To make the incense of most sweet savour." Ex. 25:9; Gen. 8:21, etc.

96 Ps. 115:13 "I will take the chalice of salvation: and I will call upon the name of the Lord."

97 A favorite figure of Herbert's; a reference also to the coin of the tribute, Mark 12: 14-17.

viewed the wretched political world, the controversies of the Church, the abuses of the social set; having given tribute to great statesmen, doctors, and church leaders, closes his little volume with the offering of himself to the one on whom he can most safely and surely rely - his King.

CONCLUSION

Several unique problems face the critic who is dealing with a very rare and little known work. Among them are the facts that the volume itself is practically inaccessible to the large majority of readers and cannot serve as a reference to substantiate or disprove the interpretations of the critic; since the work is not known, little can be assumed, and minor details must be explained and elaborated; as all definite sources are as yet unidentified, the critic can only indicate what appears to be the most probable or most significant influences, mindful always, that this is at best, an hypothesis; furthermore, the critic must endeavor to give to the reader some concept of what the book meant to the writer's contemporaries.

In this thesis, therefore, there has been an unusual amount of direct quotation from Collop's work itself, mainly because that work is not generally available. It was judged to be futile merely to make statements about a poem which could not be verified. The inclusion of numerous references to current writings and events also seemed necessary in order to clarify expressions which were significant to Collop's contemporaries, but obscure to the twentieth century reader. These historical, religious and literary facts and theories may or may not be the immediate sources of Collop's ideas, but they give a substantial foundation on which to base a judgment of his literary and artistic accomplishment, and an interpretation of his work. Thus in analysing Poesis Rediviva this writer has striven to replace it in its seventeenth century setting by establishing the milieu in which the

poet thought and wrote, thus showing to some extent the wealth of influence which might have been exerted on his work.

An introductory analysis of a work which embraces so many fields of activity must of itself be broad in its scope and the critic cannot hope to do full justice to any one portion of the book, or any particular phase of its writer's activities. However, certain definite ideas seem to emerge from even so general a study.

Of Collop himself there is little direct mention in the major part of the work. There is no reference to his family or his educational experiences; one can judge that he was unmarried, by his poems to Eugenia and the one "On Marriage." His Dedicatory Epistle describes his poems as "besprinklings of a retirement" and he speaks also of being "intomb'd with books," of his love of retirement, of study, and of retreat from the world, fame, and fortune hunters. As a Royalist in the Commonwealth he would naturally be forced to retire from public life, and in the introduction to Medici Catholicon he frequently refers to this retirement as an aftermath, as it were, of a life of fruitless seeking of pleasure and knowledge:

. . . in rural retirement, having no book but one of an imperfect edition, forc'd to read myself ubi multa desiderantur a desunt nonnulla, but nothing that may inform of truth, though I can make use only of some confus'd notes for the engraphical part of memory, yet in the agraphical I shall not show so great a deficiency . . .¹

and describes himself as not given either to "papall or regall supremacy" in religion and as having neither "protested, convenanted or ingag'd

1 Introduction is not numbered.

to any faction." His "Defense of Juvenile Wildness" seems to be an echo of a like defense in Medici Catholicon where he also proclaims his intention to conquer himself, and lead the world to conquer itself also. A reading of both books seems to indicate that he was weary of a vain seeking for the answers to the riddles of life in the quarrels and disagreements of the various Churches declaring: "Self interest opens the floodgates of dissention to drown the humble vallies of peace: men esteem opinion because their own: all adore Chimaera's of their own private brain."² The vast number of actual references to the Fathers in Medici Catholicon, gives definite evidence of his wide reading in controversial literature, reading which can only be surmised from the poems in Poesis Rediviva.

Collop showed himself to be a moderate, a hater of extremes in any field; he berated alike the excesses of the puritans who tried to purge the Church to the extent of exterminating it, and the too ardent defenders who twisted the truth in order to preserve their established customs. However, for the moderates, Laud and Hammond, he had high praise. In state affairs he attacked those degenerates whose excesses had brought about the sad conditions in the country, analyzed the weakness in Charles I which had led to his downfall, warned his son against excessive ambition while pointing out the burden and cares of a high position, and pointed out to the common people that their over eagerness for power would bring destruction upon themselves. He chose to praise those who showed not virtues of mere statescraft, but the more homely virtues of charity, generosity, forbearance and that wisdom which

² Medici Catholicon, p. 53.

distinguishes good from evil whatever its guise. It was nobility of spirit--virtue--which he praised again and again in succeeding poems; it was excess in one way or another which he most decried, be it in a common sectary or in a Wentworth.

His contrasting of good and evil is found also in his treatment of his own profession. He first discussed those who had deliberately lowered the status of the doctor either by following the false theories of Galen, Paracelsus, and Van Helmont, or in vincible ignorance made use of the superstitious beliefs in astrology, sigils, alchemy and excessive bleeding, thus deliberately repudiating the efforts of the College of Physicians to establish a high standard of medical practice. In contrast to these he set up those men who were just emerging into prominence: Harvey, whose revolutionary discovery of the circulation of the blood, and extensive experimental studies heralded the beginning of modern medical practice, and Glisson and Ent whose names still stand high on the honor roll of the Royal College.

It has been shown that Collop attacked the extravagances of the poets of his day in two ways. First, by a positive denunciation of the use of the pagan classics as the sole means of inspiration for the young students; second by playfully parodying the tributes which eloquently extolled the goddess-like grace of the "saint" who was in current vogue, turning the popular similes to the praise of a crooked lady, a fat lady, or a lady with yellow skin!. In these divisions he follows the procedure of earlier portions of the book: having pointed out the evils, he then picked out a few examples of the good. Here, Eugenia, was the chief representative of the truly "noble" members of the sex,

and to her he attributed the enduring beauty of mind and soul, wisdom, constancy and high ideals.

In the final division of the book, Collop again starts with a denunciation of evils, then quickly turns to the means of remedying them. This section undoubtedly holds the best of Collop's work, and includes poems which deserve to be ranked among the lasting contributions of the seventeenth century: "To the Soul," "The Leper Cleans'd," "Spirit, Flesh," and "On the Resurrection." The poet here seems to toss aside the telescope which he has been focusing on the world outside and turns instead to his own interior spirit. There is depth and sincerity in his plea for mercy and forgiveness and, whereas in earlier portions he seems at times to have deliberately imitated his contemporaries, he here speaks for himself, and entirely in his own fashion. These poems are unified by a common theme, the approach of the sin-laden soul to God, its confidence in His mercy, and the final triumph of prayer and penance over sin and flesh.

The frequent use of Biblical sentiments and expressions was particularly noted in the religious poems, but throughout the book, except in the poems of lighter vein, the poet consciously or unconsciously employed many figures and expressions which showed him to have been well versed in the Holy Scripture, particularly the Book of Genesis, Proverbs, Psalms, the Book of Job, the Gospels and the Apocalypse. This of course is not surprising in the seventeenth century when religion and religious controversy were mainly centered about the Bible.

Horace, too, seems to have exercised a considerable influence on the poet's style and thought. He granted him an important place in his Dedicatory Epistle, quoting him directly several times, translated two of his odes very effectively, and echoes many of his sentiments in such poems, especially, as "Retirement," "On Poverty," and "Pleasures of the World."

At that time the writings of Sir Thomas Browne were at the height of their popularity, and the young doctor dedicated a poem to the defence of Religio Medici and Vulgar Errors. He also appears to have been influenced by the doctor's urbane and tolerant spirit; a few of the similarities have been noted, wherein Collop's devotion to tolerance, charity, mutual forbearance and his attitude toward dogmatic religion show traces of Browne's influence.

In his Dedicatory Epistle, Collop mentioned with admiration the names of Sidney, Donne, Grotius, and Augustine, and in the course of his work adds Plato. In ecclesiastical circles he praised the great Anglican scriptural scholar Dr. Hammond, and Bishop Laud who had striven to establish the "via media" for the church. In civic life, he commended his patron, the Marquis of Dorchester whom history records as being a noted leader in several circles, Charles I and his son, and John Cotton, later to be known as the donor of the great library which still bears the family name. His praise of the great men in medicine has been noted.

Throughout his poems he showed a broad knowledge of Classical literature and history, such as would be expected of a typical product of the Universities in those days. He is conversant with the major arguments of the controversialists in each field, and the history of the controversies in preceding decades. Medici Catholicon bears

numerous marginal references to and direct quotations from the Writings of Aquinas, Bellarmine, Suarez, Origen, St. Gregory of Nyssa, St. Cyprian, St. Augustine, St. Gregory Nazianzen, St. Jerome, Boethius, Tertullian, Occam, Vincent Lirinensis, Holkot, Eusebius, Dionysius, Irenaeus and others. He showed also a fondness for proverbial expressions, (over thirty occur in these pages) references to Aesop's Fables, and figures drawn from medicine, alchemy, and science. Sometimes in a single poem, such as "The Soul," he summarizes the very complicated aspects of some current philosophical or political problem.

As a poet he shows himself to be adept at moulding ideas into verse, capable of managing a diversity of meters, and frequently condensing a telling thought into a few brief couplets. His tendency to pile example upon example, particularly in the longer poems, is a fault common to his day as are the abundant use of apostrophes, the faulty punctuation and the varied spellings which are found throughout the book. His almost exclusive use of couplets may also be ascribed to the popular practice of the day. Many of his inversions render his thought unnecessarily obscure, and many of the poems deal with topics that are scarcely "poetic" and are often lacking in poetic spirit. However, as Drinkwater noted in his essay, even his worst poems have occasional flashes of poetic inspiration, and there is scarcely a page on which the reader is not rewarded by a glimpse of poetic fire. Whether these flashes would justify a complete reproduction of the poet's work is a question. However, even so general a study as this survey, reveals that Poesis Rediviva not only gives a comprehensive and interesting bird's eye view of seventeenth century England, but also contains many

poems of permanent poetic worth. A further study of the technique of the poet, of his deft handling of the language, and his variations of sound and rhythm would reveal still more the undoubted worth of Collop's contribution to the literature of his century.

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APPROVAL SHEET

The thesis submitted by Sister Mary Ann Ida Gannon, B.V.M., has been read and approved by three members of the Department of English.

The final copies have been examined by the director of the thesis and the signature which appears below verifies the fact that any necessary changes have been incorporated, and that the thesis is now given final approval with reference to content, form, and mechanical accuracy.

The thesis is therefore accepted in partial fulfillment of the requirements for the Degree of Master of Arts.

January 5, 1948
Date

Norman Weyand, S.J.
Signature of Adviser

