

THE TRAGEDIE OF PHILLIS, COMPLAINING OF THE DISLOYALL LOUE OF AMYNTAS pdf

1: Full text of "The Oxford Book of English Verse, "

The tragedie of Phillis, complaining of the disloyall loue of Amyntas. To a pleasant new court tune.

Treasons by the laws of England: Wherein is shewn how to preserve health, and prolong life. Also the nature of all sorts of meats and drinks, with the way to prevent all hurt that attends the use of either of them. A little catechisme, wherein is handled the doctrine of the knowledge of God in Iesus Christ. Also a briefe and pithie exposition of the Ten Commandements of almightie God Or A manuell of morall discourses tending to the tranquillity of minde. Translated out of French by I. Being most necessary and helpfull in coine, value, weight and measure of all things. And properly referred and rectified Also may fitly serue for the sea. A sermon to the mariners upon Deut. And of Zabulun, he said, Reioice Zabulun in thy ports, and Issachar in thy tents. They shall call the people unto the mountain, there they shall offer sacrifices of righteousness: Translated out of that worthy Spanish gentleman, Pedro Mexio. Francesco Sansouino, that famous Italian. Loys Guyon, Sieur de la Nauche, counsellor vnto the King: The first part, which is concerning the morall law or ten Commandements of Almightye God: Newly collected into heades and common places: With their message from the army to the Common-Councill, in answer to their letter. With the demands of the army. These being true copies of letters examined, and printed according to order of Parliament. Founde emong the writings of Cardinal Pole of blessed memorie, remaining in the custodie of M. Henrie Pynning, chamberlaine and general receiuer to the said cardinal, late deceased in Louaine. Item, certaine translations touching the said matter of iustification, the titles whereof, see in the page folowing England and Wales. To which are added, two short sermons of S. Faithfully translated, by Matthew Scrivener. And an answer to those who object that the times are changed. Written by George Salteren, Esquire. Hippolyte du Chastelet, d. By John Dovvname, B. Cotton, Robert, Sir, With executions of consideration, for repressing the encrease of Papists. Together with certaine sermons preached in publike assemblies, videlicet 1. The want of discipline. The possession of a king. The tumults of the people. The mocke of reputation. The necessitie of the Passion. The wisdom of the rich. Together with the sayd proclamation or proscription. Printed in French and all other languages. Reade gentyll reader and then iudge. Wilkinson, John, of Bernards Inne.

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2: English Poetry: Bibliography

Get this from a library! The tragedie of Phillis, complaining of the disloyall loue of Amyntas: to a pleasant new court tune. [R. A.].

My thanks are also due to S. Cerasano not only for sustained scholarly support over more years than either of us care to mention, but also for friendship. I am also grateful to the continued support offered by the staff of the English and Women, Culture and Society programmes at the University of Dundee, in particular Jane Goldman, Rachel Jones, Gail Low, Jim Stewart, Aliko Varvogli, Pat Whatley, Mary Young and all those students past and present who have made me rethink my own old-fashioned ideas about women writers. At Palgrave Macmillan I thank my editors: Paula Kennedy for her faith in the project and Christabel Scaife for her helpfulness. I am reluctant to suggest that this book either participates in, or initiates, a familial discourse. As the argument progresses, Foucault goes on to explain the processes necessary for the identification of such discursive formations: A discursive formation will be individualised if one can define the system of formation of the different strategies that are deployed in it; in other words, if one can show how they all derive in spite of their sometimes extreme diversity, and in spite of their dispersion in time from the same set of relations. Although most families devise their own way of talking and writing, this does not necessarily constitute a specific discourse in the way Foucault intends. For a familial discourse to occur a family must develop a set of self-presentation skills that project a defined identity across an array of cultural, social and political domains. Equally important is the way in which familial discourses are initiated or emerge onto a first surface; for example, they rarely form through peer effort, but rather originate from the work and influence of one specific family member. This key figure activates others within the group, either consciously or unconsciously, setting down the main generic and thematic elements of the discourse, simultaneously allowing the emergence of power relationships alongside the discursive elements. Yet, even this combination of a family group with one inspirational member is insufficient to instigate a specific discourse, and in order to move beyond influence towards development and perpetuation, there must be a defining historical moment or context. The family engages in terms of time and place with a set of material circumstances, not exclusively as a paradigm for a wider social group, nor as a basic reflection of historical circumstance, but through a dialogic process that enables self-construction as well as interaction with other temporally located discourses. It is this combination of group, initiating individual and material context that finally propels a family into constructing an identity via a specific discourse. The scope of familial discourses is, therefore, extensive and recognisable; for example, modern families with a distinctive identity would include the Astors, Churchills, Kennedys and Freuds. This book sets out, therefore, not to trace the social and historical development of the Early Modern family, but to locate the sites and to trace the development of these familial discourses and their cultural engagements through five specific family groups. The families investigated here were driven by a range of social and political factors that were often located in different temporal and spatial sites. These synchronic moments of literary productivity are, however, balanced by diachronic lines of influence. Evidence of how families negotiated these discursive axes is particularly apparent in the works by women writers of the groups. Given the evidence of the number of Early Modern women writers who were located within family groups for example, Margaret Roper, Gertrude More, Mary Sidney, Mary Wroth, Elizabeth Cary and Margaret Cavendish, it may appear that the protective environment of extended kinship offered the security necessary for female authorship. In each case, the role of the family group, the inclusion of a key initiating figure and the interaction with a specific historical moment is located. It is also important to delineate the implications of familial discourses for women writers, exploring how they were both liberated and contained by the ideological apparatus of kinship. Nevertheless, while these defining elements of a gendered familial discourse are all present in the writings of the families discussed, each group produced a distinctive form of self-representation. Like families themselves, familial discourses are sites of

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contestation, and it is precisely these areas that offer the most productive analyses for feminist historicist criticism. II Key figures, family groups and historical contexts Familial discourses, while enabling a number of family members to write, are usually initiated by a single figure who becomes the catalyst for textual production and, given the patriarchal ideology of the Early Modern family, it is hardly surprising that this person was almost exclusively male. The most clearly definable initiator was Thomas More, whose commitment to humanist education and Catholicism combined to produce a family that was dedicated to maintaining an inheritance of faith, while at the same time being able to employ the tools of writing and editing to ensure the sustainability of their discourse for themselves and the English Catholic community. Sidney was constructed by, and for, his family as ideal in terms of his choice of genre, politics and faith. Other key figures are not so easily located, because they have not already been categorised by accepted historical and cultural practice. For example, Henry Fitzalan, who initiated the Lumley familial discourse, wrote nothing original himself, was proud that he only spoke English and valued political power over cultural interests. Nevertheless, he was determined that his children should receive the same Introduction 5 humanist education as the families of other Tudor nobles, including the Mores. This early training enabled the development of a family discourse that combined politics, faith and a fondness for revenge. Another unlikely initiator was William Cavendish, who although being a derivative dramatist, instigated an interest in dramatic writing together with a range of attendant themes that were developed and altered by his daughters, Jane and Elizabeth, and by his second wife, Margaret. The Early Modern conventions governing the construction of familial identity as well as those of male and female literary productivity ensure that men dominate as key figures, yet there is one notable exception – Elizabeth Cary, who instigated and developed a distinct form of writing that influenced her immediate family for over a period of fifty years. The dominance of parental lines of influence within the Early Modern familial structure is echoed within individualised discourses, although the differences between the families discussed are considerable. Similarly, the Cavendish discourse is founded upon a father–daughter relationship that is evidenced in the dedications to, and themes adopted from, William Cavendish by Jane and Elizabeth. The absence of Cavendish during the later years of the Civil War, however, shifted the discourse towards sisterly affection and sibling authorship. This empowerment of female experience and independence is also shown in the writings of Margaret Cavendish, although her pursuance of the familial forms and themes are influenced by her husband and not his children. In parallel developments, the Cavendish patriarchal hierarchy was eroded by both sisters and second wife. The Cary familial discourse echoes that of the Mores. Like Thomas More, Elizabeth Cary constructed herself as a spiritual parent, putting faith before family affection and dedicating six of her children to a cloistered life. For the Cavendishes and Carys the initial parent–child hierarchy becomes abandoned because of 6 Women Writers in the English Renaissance historical and locational influences, transforming the familial discourse into one based on sibling relationships. For the Lumleys there was no single overpowering family member, but rather a network of blood ties that became inextricably linked to the religious politics of the day. Each family had to negotiate changes brought about by external influences that demanded strategic alterations of the power relationships within the group. Only the Mores retained a unique and self-perpetuating familial discourse for more than a hundred and fifty years. The families considered in this book comply, to a certain extent, with the Early Modern ideological constructions embedded within the family, privileging male initiators and parent–child hierarchies. Nevertheless, female initiation Elizabeth Cary and a challenge to paternal dominance Lumley, Wroth, Cary and Cavendish are also present, particularly at the point of interface with cultural and social discourses from outside the family circle. This is why the formation of a group identity must be located in historical and political circumstance. As Foucault notes, Discourse is not an ideal timeless form [rather] a fragment of history, a unity and discontinuity in history itself, posing the problem of its own limits, its divisions, its transformations, the specific modes of its temporality. Introduction 7 The Lumleys too were Catholic and experienced the same fluctuation of preferment as did the Mores, although they were never as radical in the avowal of their faith and consequently were not forced into exile. The defining historical point

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for the Lumley discourse was the moment, in , when Henry Fitzalan made a speech to the assembled English nobles provoking the abandonment of Jane Grey and the proclamation of Mary as Queen. The Lumley discourse is not dominated by the Counter Reformation like that of the Mores, instead showing the political manoeuvrings necessary for survival in the Early Modern English court. The importance of faith and, in particular, Catholicity is considerable, not only for the sixteenth-century Mores and Lumleys, but also in the subsequent century for the Carys. However, for the Cary family, spiritual conviction divided spouse from spouse, parents from children and sisters from brothers. After the Reformation and Counter Reformation, the next single most powerful historical impact upon Early Modern families and their individual discourses was the English Civil War. The Cavendishes serve as examples of their gender and class but also demonstrate through their writings the mutations necessary for sustaining a distinct familial identity. The relative peace of the fifty years that framed the writings from Philip Sidney to Mary Wroth allowed the construction of an extensive cultural ideology and an expansion across a wide field of literature. III Women writers Early Modern familial discourses promote female authorship and locate women writers in close correspondence to their male counterparts. But opportunities for men and women within a familial discourse were distinctly unequal; writing for publication or manuscript circulation being a case in point. Whereas most of the male authors discussed here readily transmuted their works into published form, the work of their female kin often remained in manuscript. Harold Love sums up received critical opinion in *Scribal Publication in Seventeenth-Century England* where he argues that The stigma of print bore particularly hard on women writers [and that] Scribal publication, then, provided an avenue for those women poets who either through preference or lack of access eschewed the press. The families discussed in this book all include women writers whose works comprise some of the most innovative and significant texts produced by female authors in English during the sixteenth and seventeenth centuries. Their work is consistently analysed alongside their male counterparts, rather than as part of an exclusively female tradition. This focus is apposite because it is essential that women writers are not ghettoised into a gender-specific unit and because it ensures that their work remains valued within the wider remit of Early Modern textual productivity. This book, by focussing on families that allowed female authorship to exist, situates male and female writers within the same discursive formation and excavates the differences between their linked productivity and self-representation. When analysing a gendered discourse, power relationships within the group must be acknowledged, as Foucault comments, The longer I continue, the more it seems to me that the formation of discourses and the genealogy of knowledge need to be analysed, not in terms of types of consciousness, modes of perception and forms of ideology, but in terms of tactics and strategies of power. It is only by uncovering the unconscious modes of discursive formation within the familial group that it 10 Women Writers in the English Renaissance becomes possible to challenge the notion of a given gendered identity in which women must always be passive and silent. Towards the close of the century the education of noble women had become established at court. Mary Sidney Herbert was lauded in her own lifetime for her erudite translation of the psalms, and the learning and literary skills of her niece, Mary Wroth, were publicly acknowledged. Within the Cavendish coterie a similar pattern emerges: Jane and Elizabeth initially conformed to the paradigms initiated by their father, subsequently altering their focus in order to represent female experience. This shift away from conformity is represented most compellingly in the works of Elizabeth Cary and Margaret Cavendish. Cary is pre-eminent as a female author; she was the first English woman to write an original play and the first to evolve a distinctive gendered familial discourse. Unlike Jane and Elizabeth, Margaret published her work, thereby enabling public scrutiny and reasonably easy access for future critics. A pattern of female creativity thus emerges: If Early Modern familial discourses served to construct female identity as conforming to, Introduction 11 and contained by, dominant patriarchal ideologies, at the same time synchronic moments of divergence and diversity within these discourses enabled women writers to negotiate the divide between compliance and individual subjectivity. In each case the dominant ideological framework binding the families is set against the ways in which individual family members negotiated the discursive boundaries, and these

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diversionary moments are located within a specific temporal and material frame. Finally, this book sets out to prove that Early Modern families produced, employed and deployed unique discursive formations and that these familial discourses are intrinsic to our understanding of the ways in which Renaissance women constructed and represented themselves as writers. The extensive and prolonged influence of More upon his descendants and their writings necessitates a division of the material into cognate areas. Three distinct strands within the overall familial discourse are identifiable: These separate endeavours were roughly divided between the branches of the More family: The following three chapters excavate this overlap between bloodlines and spiritual mission, situating the traces within the successive historical circumstances of the development of the More familial discourse. The focus of the More family is also important for the way in which it reveals the role of women writers within a discursive formation. The Mores provide a particularly interesting site for investigation, since the power structures that are intrinsic to a familial discourse are central to the father-daughter relationship between More and Margaret Roper. Their relationship is defined in the letters Margaret wrote to her father when he was imprisoned in the Tower of London in I thinke my selfe neuer able to geue you sufficient thanks, for the inestimable coumforte my poore heart receyued in the reading of your most louinge and godly letter. Yet, there are two distinct ways in which this patrilineal pattern is particularly adapted by the Mores to form a specific familial discourse. First, the representation of Thomas More as a God-like figure, with an almost complete exclusion of other paternal possibilities, was particularly pervasive and persistent; it is an overwhelming image that recurs in the writings of every member of the More lineage for over one hundred years. Second, the conventional Early Modern identification of the religious and material relationship between the parent and child, which existed most conventionally between father and son, was reworked by the More family so that women were included within the spiritual-secular bond. In the s, feminist critical evaluation concentrated upon making her works readily accessible to present-day readers, as in Katharina M. Apart from A devout treatise, it seems likely that she undertook further translations, which are now lost, and that in supervising the education of her own children, she encouraged her daughter, Mary Basset, to develop a similar skill and preference. The bond between Margaret and Thomas More was essential to the development of a tradition of writing that encompassed both female and male authors in the More familial discourse. In order to begin such an analysis, I wish to return to the criticisms of Mary Ellen Lamb and Jonathan Goldberg and their summation that if Margaret Roper is to be considered an author in her own right, her individual voice must be seen to emerge from her letters and not from the translations. Thus, when Margaret Roper turned from the erudite Latin of her humanist epistles to the rougher and more experiential English used in her letters to the imprisoned More, she simultaneously transformed her authorial identity. The letters themselves evince a forthright and colloquial style that is familiar with the formal rhetoric of disputation and the use of precedent within argument. This is particularly apparent in the letter written to Alice Alington, in which Margaret recounts a dialogue between herself and More. The letter is justifiably famous and has been the focus of considerable speculation as to the actual authorship of the text. In its first publication in the English *The Works of Sir Thomas More*, the editor, William Rastell, commented that But whether thys aunswer wer written by syr Thomas More in his daughter Ropers name, or by her selfe, it is not certaynelye knowen. And we have to leave it at that.

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3: English Verse Drama: Bibliography

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Including 14 poems by Carew, 13 poems by Corbett and 25 poems plus one poem of doubtful authorship by Strode. First published in The Academy of Complements London, The poem also discussed in C. First published in Wit and Drollery London, , p. Almost certainly written by Zouch Townley. First published in Wit and Drollery London, First published omitting lines in Certain Elegant Poems London, First published in Kilroy, Book IV, No. First published in Henry Fitzsimon, S. First published in Certain Elegant Poems London, First published in Poems, 2nd edition Sullivan Aldershot,]. Cupids Master-Piece London, [? The latter also appears, anonymously, as a separate poem in a number of other sources. The authorship remains uncertain. Both sets of verse were first published, as separate but sequential poems, in Poems or Epigrams, Satyrs London, , pp. All 50 lines are edited in Akkerman, pp. First published in Krueger , pp. Edited with the prefixed stanza in Latham, pp. Gullans, STS, 4th Ser. Rudick, Nos 39A and 39B two versions, pp. This poem was probably written by Sir Robert Ayton. For a discussion of the authorship and the different texts see Gullans, pp. First published in A Poetical Rapsody London, May, Courtier Poets, p. I dare not pester yor Highnes wth many wordes Written probably in Tyme cannott worke my peticons, nor my peticons the tyme First published in Poems Ben Jonson, Epitaph on Elizabeth, L. First published in Epigrammes cxxiii in Workes London, London, , and edited in this version in Dunlap, pp. All MS versions recorded in CELM, except where otherwise stated, begin with the second stanza of the published version viz. Hannah , pp. The Poems of John Donne, ed. Grierson, 2 vols Oxford, , I, Rudick, Nos 29A, 29B and 29C three versions, pp. First published in Poems and in Wits Recreations London, Thomas Carew, Vpon the sicknesse of E. James Shirley, A breif expression of the delight apprehended by the Authour att the seeing of the Solemne triumphs of the gent of the Innes of Court riding with the Masque presented before his Matie: First published in Dobell , pp. Sullivan Aldershot, , pp. Wits Interpreter London, Poems , p. First published in Dobell , p. George Johnson , I, see MoG Edited from that publication in Godfrey of Bulloigne: Gang Oxford, , pp. The poem is generally ascribed to George Morley. The Poems and Amyntas of Thomas Randolph, ed. First published in Poems , and lines also in Wits Recreations London, William Cartwright, The Royal Slave. Act 2, scene iii. First published in Parnassus Biceps London, Brydges , pp. Gibbs Oxford, , p. First published, anonymously, in Witts Recreations Augmented London, , sig. Francis Beaumont, Poems London, , sig. Moore Smith , pp. Edited, discussed, and the possible attribution to Randolph supported, in Ben Jonson, ed. The poem is most commonly attributed to Ben Jonson. Listed, without text, in Forey, p. Sometimes called A terrible true Tragicall relacon of a duell fought at Wisbich June the 17th: Published, and attributed to Randolph, in Hazlitt, I, xviii.

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4: Full text of "Elizabethan translations from the Italian"

"Amyntas" has separate dated title page and pagination; register is continuous. Some copies were possibly issued with STC reproduction of the original in the British Library.

Wherunto are ioyned the formes of sondry apt furnaces, and vessels, required in this art. VVhereunto are added, these godly treatises. One of the learned and godlie Father. In the which the chiefest poyntes of the doctrine of God his election, are so plainely set forth, as the verie simplest may easily vnderstand it, and reape great profite thereby. The other of Maister Anthonie Gylbie, wherein the doctrine of God his election and reprobation, is both godly and learnedlie handeled. Seene and aloved, according to the order appoynted. Also the widdowes glasse. VVritten by the RR. Translated into English by I. Mete and necessarie for the profitable vse of all estates both men and women: Gathered out of sundrye experiments lately practised by men of great knowledge. Meete and necessarie for the profitable vse of all estates. Gathered out of sundry experiments, lately practised by men of great knowledge: Togeather vvith the seauen little offices in Latin and English: John XXI, Pope, d. Charke and Meredith Hanmer, by an unknowne popish traytor in maintenance of the seditious challenge of Edmond Campion Hereunto are adjoyned two treatises, written by D. Taken out of the Made and published for the benefite of the Church and common wealth of England: Holland, Henry, or Hereunto is also added a short discourse, containing the most certen meanes ordained of God, to discouer, expell, and to confound all the Sathanicall inuentions of witchcraft and sorcerie.

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5: Early English Books Online 2

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Solomon on the Vanity of the World, A Poem. The Argument Solomon considers man through the several stages and conditions of life, and concludes, in general, that we are all miserable. He reflects more particularly upon the trouble and uncertainty of greatness and power; gives some instances thereof from Adam down to himself; and still concludes that All Is Vanity. He reasons again upon life, death, and a future being; finds human wisdom too imperfect to resolve his doubts; has recourse to religion; is informed by an angel what shall happen to himself, his family, and his kingdom, till the redemption of Israel; and, upon the whole, resolves to submit his inquiries and anxieties to the will of his Creator. Come then, my soul: I call thee by that name, Thou busy thing, from whence I know I am; For, knowing that I am, I know thou art, Since that must needs exist which can impart: But how thou camest to be, or whence thy spring, For various of thee priests and poets sing. Say, from these glorious seeds what harvest flows? Recount our blessings, and compare our woes: Or would he rather leave this frantic scene, And trees and beasts prefer to courts and men, In the remotest wood and lonely grot Certain to meet that worst of evils, thought, Different ideas to his memory brought, Some intricate, as are the pathless woods, Impetuous some, as the descending floods; With anxious doubts, with raging passions torn, No sweet companion near with whom to mourn, He hears the echoing rock return his sighs, And from himself the frightened hermit flies. But looking back we see the dreadful train Of woes, anew, which, were we to sustain, We should refuse to tread the path again: Thus, through the round of age, to childhood we return; Reflecting find, that naked, from the womb We yesterday came forth; that in the tomb Naked again we must to-morrow lie, Born to lament, to labour, and to die. Nought shall the psaltery and the harp avail, The pleasing song, or well-repeated tale, When the quick spirits their warm march forbear, And numbing coldness has unbraced the ear. These things and thou must share one equal lot; Die and be lost, corrupt and be forgot; While still another and another race Shall now supply and now give up the place. From earth all came, to earth must all return, Frail as the cord, and brittle as the urn. Home he returns with the declining sun, His destined task of labour hardly done; Goes forth again with the ascending ray, Again his travail for his bread to pay, And find the ill sufficient to the day. The next day, and the next, he must attend His foe triumphant, or his buried friend. The judge corrupt, the long-depending cause, And doubtful issue of misconstrued laws: Esteem we these, my friend, event and chance, Produced as atoms form their fluttering dance? Or higher yet their essence may we draw From destined order and eternal law? Again, my Muse, the cruel doubt repeat? Spring they, I say, from accident or fate? Yet such we find they are, as can control The servile actions of our wavering soul; Can fright, can alter, or can chain the will; Their ills all built on life, that fundamental ill. Who breathes must suffer, and who thinks must mourn! But hence, ye worldly and profane, retire, For I adapt my voice and raise my lyre To notions not by vulgar ear received; Yet still must covet life, and be deceived; Your very fear of death shall make you try To catch the shade of immortality, Wishing on earth to linger, and to save Part of its prey from the devouring grave; To those who may survive ye to bequeath Something entire, in spite of time and death; A fancied kind of being to retrieve, And in a book, or from a building live. Quit their high station and primeval frame, And lose their shape, their essence and their name? Reduce the song; our hopes, our joys, are vain; Our lot is sorrow, and our portion pain. What pause from wo, what hopes of comfort bring The name of wise or great, of judge or king? What is a king? At home surrounded by a servile crowd, Prompt to abuse, and in detraction loud; Abroad begirt with men, and swords and spears, His very state acknowledging his fears; Marching amidst a thousand guards, he shows His secret terror of a thousand foes; In war, however prudent, great, or brave, To blind events and fickle chance a slave; Seeking to settle what for ever flies, Sure of the toil, uncertain of the prize. But he returns with conquest on his brow, Brings up the triumph, and absolves the vow: The captive generals to his car are tied; The joyful citizens, tumultuous tide, Echoing his glory, gratify his pride. What is this triumph? The spoils and trophies

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borne before him show National loss and epidemic wo, Various distress which he and his may know. See where he comes, the darting of the war! See millions crowding round the gilded car! In the vast joys of this ecstatic hour, And full fruition of successful power, One moment and one thought might let him scan The various turns of life, and fickle state of man. Can the loud clarion or shrill life repel The inward cries of Care? O impotent desire of worldly sway! Then, vileness of mankind! Avails it then, O Reason, to be wise? To see this cruel scene with quicker eyes? To know with more distinction to complain, And have superior sense in feeling pain? Scarce tasting life he was of joy bereaved; One day I think in Paradise he lived, Destined the next his journey to pursue Where wounding thorns and cursed thistles grew. Still viewing with regret his darling Eve, He for her follies and his own must grieve. And from your deep abyss, ye waters, rise! The winds fall silent and the waves decrease; The dove brings quiet, and the clive peace; Yet still his heart does inward sorrow feel, Which faith alone forbids him to reveal. His youth with wants and hardships must engage, Plots and rebellions must disturb his age: Some Corah still arose, some rebel slave, Prompter to sink the state than he to save, And Israel did his rage so far provoke, That what the Godhead wrote the prophet broke. His voice scarce heard, his dictates scarce believed, In camps, in arms, in pilgrimage, he lived, And died obedient to severest law, Forbid to tread the Promised land he saw. Forlorn he must, and persecuted, fly, Climb the steep mountain, in the cavern lie, And often ask, and be refused to die. For ever from his manly toils are known The weight of power and anguish of a crown. He died; and, oh! With smiles I could betray, with temper kill; Soon in a brother could a rival view, Watch all his acts, and all his ways pursue: In vain for life he to the altar fled; Ambition and Revenge have certain speed. Even there, my soul, even there he should have fell, But that my interest did my rage conceal: Doubling my crime I promise and deceive, Purpose to slay, whilst swearing to forgive. Treaties, persuasions, sighs, and tears, are vain With a mean lie cursed vengeance I sustain. Join fraud to force, and policy to power, Till of the destined fugitive secure, In solemn state to parricide I rise, And, as God lives, this day my brother dies. Be witness to my tears, celestial Muse! Mine was the murder; it was mine alone; Years of contrition must the crime atone: Nor can my guilty soul expect relief But from a long sincerity of grief. With an imperfect hand and trembling heart, Her love of truth superior to her art, Already the reflecting Muse has traced The mournful figures of my actions past, The pensive goddess has already taught How vain is hope, and how vexatious thought; From growing childhood to declining age, How tedious every step, how gloomy every stage, This course of vanity almost complete, Tired in the field of life, I hope retreat In the still shades of death; for dread, and pain, And grief, will find their shafts elanced in vain, And their points broke, retorted from the head, Safe in the grave, and free among the dead. Yet tell me, frightened reason! The utmost limit of a narrow span, And end of motion, which with life began? As smoke that rises from the kindling fires Is seen this moment, and the next expires; As empty clouds by rising winds are lost, Their fleeting forms scarce sooner found than lost, So vanishes our state, so pass our days, So life but opens now, and now decays; The cradle and the tomb, alas! Cautious through doubt, by want of courage wise, To such advice the reasoner still replies. Must the whole man, amazing thought! And never shall those particles agree That were in life this individual he? Does the great word that gave him sense ordain That life shall never wake that sense again? And will no power his sinking spirits save From the dark caves of death, and chambers of the grave? Each evening I behold the setting sun With downward speed into the ocean run; Yet the same light pass but some fleeting hours Exerts his vigour and renews his powers; Starts the bright race again: I mark the various fury of the winds; These neither seasons guide nor order binds; They now dilate, and now contract their force; Various their speed, but endless is their course, From his first fountain and beginning ooze, Down to the sea each brook and torrent flows; Though sundry drops or leave or swell the stream, The whole still runs, with equal pace the same; Still other waves supply the rising urns, And the eternal flood no want of water mourns. Why then must man obey the sad decree, Which subjects neither sun, nor wind, nor sea? This dark opinion sure is too confined, Else whence this hope and terror of the mind? Does something still, and somewhere, yet remain, Reward or punishment, delight or pain? Say, shall our relics second birth receive? Sleep we to wake, and only die to live? And while the buried man we idly mourn, Do angels joy to see his

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better half return? Amid two seas, on one small point of land, Wearied, uncertain, and amazed, we stand; On either side our thoughts incessant turn, Forward we dread, and looking back we mourn, Losing the present in this dubious haste, And lost ourselves betwixt the future and the past. Have we the power to give her as we please? Whence then those evils that obstruct our ease? That power superior then which rules our mind, Is his decree by human prayer inclined? Will he for sacrifice our sorrows ease! And can our tears reverse his firm decrees? Then let religion aid where reason fails, Throw loads of incense in to turn the scales, And let the silent sanctuary show, What from the babbling schools we may not know, How man may shun or bear his destined part of wo. What shall amend, or what absolve our fate? Anxious we hover in a mediate state Betwixt infinity and nothing; bounds, Or boundless terms, whose doubtful sense confounds: Unequal thought, whilst all we apprehend Is, that our hopes must rise, our sorrows end, As our Creator deigns to be our friend. I said, - and instant bade the priests prepare The ritual sacrifice and solemn prayer. Select from vulgar herds, with garlands gay, A hundred bulls ascend the sacred way: The artful youth proceed to form the choir, They breathe the flute, or strike the vocal wire. The maids in comely order next advance, They beat the timbrel and instruct the dance: Follows the chosen tribe, from Levi sprung, Chanting by just return the holy song. I said, and Judge of earth! If, while this wearied flesh draws fleeting breath, Not satisfied with life, afraid of death, It haply be thy will that I should know Glimpse of delight, or pause from anxious wo, From now, from instant now, great Sire! Or, if thy will ordains, I still shall wait Some new hereafter and a future state, Permit me strength my weight of wo to bear, And raise my mind superior to my care. So in my conquest be thy might declared, And for thy justice be thy name revered. My prayer scarce ended, a stupendous gloom Darkens the air; loud thunder shakes the dome:

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6: Early English Books Online

Arwaker, Edmund [], *The Apparition or, The Genius of Ireland: Complaining of Her Present Misery, and Imploring Speedy Relief from England. Dedicated to Duke Schonberg. Dedicated to Duke Schonberg.*

He also, be it remembered, had " a banished Lord;" even then remote from his native Court, associating with "co-mates and brothers in exile" somewhat different in mood from Amiens or the melancholy Jacques; and, alas! Enough resemblance was in the situation for a fanciful enthusiasm to lend enchantment to the name of Arden p. Not easily was the book obtained; every copy at that time being hunted after, and destroyed when found, by ruthless minions of the Commonwealth. A Parliamentary injunction had been passed against it. Commands were given for it to be burnt by the hangman. Greedy eyes, active fingers, were after the Choyce Drollery. Any fortunate possessor, even in those early days, knew well that he grasped a treasure which few persons save himself could boast. Therefore it is not strange, two hundred and twenty years having rolled away since then, that the book has grown to be among the rarest of the Drolleries. Probably not six perfect copies remain in the world. The British Museum holds not one. We congratulate ourselves on restoring it now to students, for many parts of it possess historical value, besides poetic grace 3 and the whole work forms an interesting relic of those troubled times. Unlike our other Drolleries, reproduced verbatim et literatim in this series, we here find little describing the last days of Cromwell and the Commonwealth; except one graphic picture of a despoiled West-Countryman p. Few of them, perhaps, were previously in print the title-page asserts that none had been so, but we know this to be false. By far the greater number belonged to an early date in the reign of the murdered King, chiefly about the year ; two, at the least, were written in the time of James I. These facts guide to an understanding of the charm held by Choyce Drollery for adherents of the Monarchy; and of its obnoxiousness in the sight of the Parliament that had slain their King. It was not because of any exceptional immorality in this Choyce Drollery that it became denounced; although such might be declared in proclamations. Other books of the same year offended worse against morals: It was not because of sins against taste and public or private morals, although, we admit, it has some few of these, sufficient to afford a pretext for persecutors, who would have been equally bitter had it possessed virginal purity: Not disgust, but fear of its influence in reviving loyalty, prompted the order of its extermination. Readers at this later day, might easily fail to notice all that stirred the loyal sentiments of chivalric devotton, and consequently made the fierce Fifth-Monarchy men hate the small volume worse than the Apocrypha or Ikon Basilike. Referring to their hope that the personal approach of the King might cure the evils of the disturbed realm? Here was a sincere, unflinching recognition of Divine Right, such as the faction in power could not possibly abide. Even the culpable weakness and ingratitude of Charles, in abandoning Strafford, Laud, and other champions to their unscrupulous destroyers, had not made true-hearted Cavaliers falter in their faith to him. As the best of moralists declares: They had shown themselves familiar, in one sense much too familiar, with the phraseology but not the teaching of Scripture. To them the Mem, Mem, Tekel Upharsin needed no b.

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7: [TCP] A complete history of the English stage: by Mr. Dibdin. [pt.5]

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The great Mans gratitude, to his best Friend, Court Promises, Whores Vows, towards thee they bend, Flow swiftly into thee, and in thee ever end. Upon his leaving his Mistress. By the same Author. No, live up to thy mind, And be the Mistress of Mankind. Love and Life, a Song by the same Author. ALL my past Life is mine no more, The flying hours are gone? VWhatever is to come, is not, How can it then be mine? In Allusion to the Ode of Horace. Divert me not from my sublimest bliss, I should destroy a Kingdom for a Kiss. When she her fragrant lips withdraws, Grants and denies, With scornful words, inviting eyes, Nor will confine Coelestial joys to humane Laws: But with her amorous thirst Makes me to steal a gift. Would you not leave the Council board If she past by, and gave the word? Rather than lose with her one minutes joy, Where sight alone can fill, fruition never cloy. And faintly smile, profoundly grone, Happy in all thoughts, but their own: Ode of Horace, lib. Imitated, by the same. Lucina, Maximus his Wife, sleeping. Sol that delights in chaste Polygamy, Casts fruitful Beams on Tellus, and on thee. Chaste Relict of the Sun! Enter Mercury and Venus. You run too fast my Agent, Rome declines, The Eagles mew their wings, which heaven designs Shall further fly. The Pilot drunk with Love The great Ship runs aground. Weak is the power of Wits affected noise To the dumb Rhetorick of charming Eyes. Yet all these words, like ruffling winds, make her [Page 26] Sit safer in white Robes of Innocence, Wrapping them close about her: Try if thy sultry amorous Heats can make Her throw them of. Must those be courted that are made to yield Who parlies with a Foe that wants a Shield, Or asks men leave to do them Courtesies? The matter lies not what, but how to have; What more can Mankind give, or Woman crave? Do I force The falling fruit that drops into my hand? I hate so hard a shift. We knew you would be there. Enter Satyrs, and Dance. From Ovid Amorum, l. That he loves Women of all sorts and sizes. I sin, and I repent, clear off the Score, Then run, like wild, to dip again for more. I cannot rule my self, like Pinnacle tost In storms, the Rudder gone, and Compass lost. The mild one stays me with her pouting Lip; Yet love a Shrew, because she is no Sheep. I like whom pious Education fools; Who would not try to put her past her Rules? Here living Snow my Passion strangely warms, And strait I wish her melting in mine arms: White, Red, or Guinny-black, or Gipsey-brown, My dearly well-beloved every one. And doubtless, one might truck convenient sport With either fat or lean, or long or short. The black or yellow are alike to me, My Love will suit with every History. If Cloe sing, she, like a Syrene, draws; If she sing not, we kiss without a pause: I love to risle amongst Gems and Dress; Yet lumber they, to god-like Nakedness. If she be young, I take her in the nick; If she has Age she helps it with a trick. If nothing charms me in her Wit or Face, She has her Fiddle in some other place. The same free Looks that no disguises bear, The same sweet, generous, Melancholy are? Yet Nature, that she might us not perplex, The manly Stroaks with finer touches checks, In a just Care to the dear fairer Sex. Tho the same mighty Genius so prevails In one, in one particular it fails. To all the [This suits but ill with the Heroick kind. In Imitation of the Song, That I love none. Fetch me then Love, fetch the same Nature uses through this frame. But now gentle Love, oh now! Thou thy Skill, thy Art must show: Canst thou something here design That may Sweetness breath divine? Like some Hill of Snow, whose height Above the Sun contemns his heat.

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8: Project MUSE - Spenser Allusions

and the 'True Tragedie' were the outcome. Most of the new passages in the second recension seem assignable to Shakespeare alone, but a few suggest a partnership resembling that of the first revision.

From the which, God for his Christs sake preserue and keepe to his glorie; and the confusion of all bloody, butcherly, and trayterous Papistes London: Abbot, John [], Iesvs Praefigvred: Abbot, John [], Devovt Rhapsodies: Printed by Thomas Harper, for Daniel Frere [etc. Achelley, Thomas [], A most lamentable and Tragicall historie, conteyning the outrageous and horrible tyrannie which a Spanishe gentlewoman named Violenta executed upon her loue Didaco, because he espoused another beyng first betrothed unto her. Newly translated into English meter, by T. Composed by Thomas Watson London: Imprinted by Iohn Wolfe for Gabriell Cawood [etc. Adams, Sarah Fuller [], Vivia Perpetua: By Sarah Flower Adams London: With Appendix containing an Address by Mr. An Original Poem by Mrs. Adams, and A Discourse by Mr. Conway, London; Edinburgh: By Thomas Hay Marshall. Printed by Thomas Finlason [etc. With a Memoir by Lucy Aikin London: Aird, Thomas [], Murtzoufle: By Thomas Aird Edinburgh; London: A series of photographs from some of his choicest water colour drawings, with appropriate selections from the poems of Aird, Bloomfield, Clare, Crabbe, Baillie, Thomson, Bryant, N. With a Memoir by the Rev. Jardine Wallace Edinburgh; London: Akenside, Mark [], A British Philippic: A Poem, in Miltonic Verse. Akenside, Mark [], Friendship and love. Addressed to a Young Lady To which is added, A song by Mr. Edited by the Rev. George Routledge and Co. Alexander, William [], St. By William Alexander London: The Second Edition, enlarged. By Charles Aley London: Printed by Thomas Harper, for Thomas Knight [etc. In a poem by Charles Aley London: Cotes, for William Cooke [etc. Alford, Henry [], The school of the heart and other poems. In two volumes Cambridge; London: By Henry Alford London: Alford, Henry [], The poetical works of Henry Alford: Fifth edition, containing many pieces now first collected London: Allingham, William [], Poems. By William Allingham London: Allingham, William [], Day and Night Songs. Allingham, William [], Peace and war. Reprinted, by permission, from the "Daily News. Allingham, William [], Fifty Modern Poems. Including Many Now First Collected: The Rest Revised and Rearranged London: Allingham, William [], Rhymes for the young folk by William Allingham: Engraved and printed by Edmund Evans London; Paris: Allingham, William [], Flower Pieces and other poems: With two designs by Dante Gabriel Rossetti London: Allingham, William [], Life and Phantasy: With frontispiece by Sir John E. A design by Arthur H. Hughes and a song for voice and piano forte London: Allingham, William [], Irish Songs and Poems: A New Edition London: A Play in Two Acts: Four Designs for Stage Scenes by Mrs. Allingham and A Song with Music London: Allingham, William [], By The Way: Verses, Fragments, and Notes London: Longmans, Green and Co. Printed by Joseph Streater Ames, Richard [], Islington - wells; or the Threepenny Academy. Or, The Long Vacation. By a student of Lincolns - Inn London: A satyr against Whoring. In a Letter to a Friend, just come to Town London: A Poem In two Cantos London: Considered in an accidental Conversation between two Gentlemen London: Ames, Richard [], Britannia Victrix: A Pindarick Poem London: Printed, and are to be sold by Richard Baldwin [etc. Ames, Richard [], The Double Descent. Ames, Richard [], The Jacobite Conventicle. Being a Satyr against Hard Drinking. Printed for, and Sold by Randal Taylor [etc. By a Friend London: Ames, Richard [], The Folly of love. A new satyr against woman. The Second Edition, Corrected and Enlarged. To which is now added the Bachelors Lettany, by the same hand London: Ames, Richard [], The Rake: By the Author of Protestant Popery London: Amhurst, Nicholas [], Protestant popery: In Five Cantos London: Addressed to the Right Honourable Earl Stanhope. One of the Directors of the South - Sea Company. A Satire on the Oxford Toasts. The Third Edition Corrected London: Amhurst, Nicholas [], Oculus Britanniae: An Heroi - Panegyricall poem on the University of Oxford. Illustrated with divers beautiful Similes, and useful Digressions London: Amhurst, Nicholas [], The Resurrection [? With rules for the right judging and interpreting of scripture. In two letters to a friend.

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9: CELM: Yale, Osborn MS b through end

B2. as in 'loue' and 'vpon'. The page that in this example from Troilus and Cressida is signed 'B3' is also blank in some quarto editions. as is the i-nal recto of the 'B' sequence. B3. or eight pages.

WHen Sommer sweet, with all her pleasures past, And leaues began to leaue the shadie tree, The winter cold encreased on full fast, And time of yeare to sadnes moued me: For moistie blasts not halfe so mirthfull be, As sweet Aurora brings in spring-time faire, Our ioyes they dimme, as winter damps the aire. For then with vs the daies more darkish are, More short, cold, moist, and stormie cloudie clit, For sadnes more then mirths or pleasures fit. Deuising then what bookes were best to reade, Both for that time, and sentence graue also, For conference of friend to stand in stead: When I my faithfull friend was parted fro, I gate me straight the Printers shops vnto, To seeke some worke of price I surely ment, That might alone my carefull mind content. Amongst the rest, I found a booke so sad, As time of yeare or sadnesse could require: Me thought in mind, I saw those men indeed, Eke how they came in order Princely all; Declaring well, this life is but a thrall, Sith those on whom for Fortunes gifts we stare, Oft soonest sinke in greatest seas of care. For some perdie, were Kings of high estate, And some were Dukes, and came of regall race: Some Princes, Lords, and Iudges great that sate In counsell still, decreeing euery case: Some other Knights that vices did embrace, Some Gentlemen, some poore exalted hie: In each respect the Tragedies so passe, Their names shall liue that such a worke begun. For why, with such Decorum is it done, That Momus spight with more then Argus eies, Can neuer watch, to keepe it from the wise. Examples there for all estates you find, For Iudge I say what iustice he should vse: The noble man to beare a noble mind, And not himselve ambitiously abuse; The Gentleman vngentlenesse refuse: I wish them often well to reade it than, And marke the causes why those Princes fell: But let me end my tale that I began. Wherefore away from reading I me gate, My heauie head waxt dull for want of rest: I laid me downe, the night was waxed late, For lacke of sleepe mine eyes were sore opprest: Yet fancie still of all their deaths encreast, Me thought my mind from them I could not take, So worthie wights, as caused me to wake. At last appeared clad in purple blacke Sweet Somnus, rest which comforts each aliue; By ease of mind, that weares away all wracke, That noysome night from wearie wits doth driue, Of labours long the pleasures we atchieue. But he by whom I thought my selfe at rest, Reuiued all my fancies fond before: For well I wist, that he could tell me more, Sith vnto diuers, Somnus erst had told What things were done in elder times of old. I wil quoth Morpheus shew him what they were; And so me thought I saw them straight appeare. Of former state, these States gaue ample show, Which did relate their liues and ouerthrow. And yet I could not so forsake the view, Nor presence, ere their minds I likewise knew. For Morpheus bad them each in order tell Their names and liues, their haps and haplesse daies, And by what meanes from Fortunes wheele they fell, Which did them erst vnto such honors raise. Wherewith the first not making moe delaies, A noble Prince broad wounded brest that bare Drew neere, to tell the cause of all his care. Which when me thought to speak he might be bold, Deepe from his brest he threw an vnquoth sound: And blood that freshly trickled from his wound, With echo so did halfe his words confound, That scarce a while the sense might plaine appeare: At last, me thought, he spake as you shall heare. Blunt, in some copies. And yet at first on mee did sweetely smile, Behold mee here, that first in presence stand. And when thou well my wounded corps hast scand, Then shalt thou heare my hap to penne the same In stories called Albanactae by name. Lay feare aside, let nothing thee amaze, Ne haue despaire, ne scuse the want of time: Leaue off on mee with fearefull lookes to gaze, Thy pen may serue for such a tale as mine. First I will tell thee of my fathers line, Then why he flying from the Latin land Did saile the seas and found the Briton strand. And last I minde to tell thee of my selfe, My life and death, a Tragedy so true As may approue your world is all but pelfe, And pleasures sweete, whom sorrowes aye ensue. Hereafter eke in order comes a crue, Which can declare, of worldly pleasures vaine The price we all haue bought, with pinching paine. When Troy was sackt, and brent, and could not stand, Aeneas fled from thence, Anchises sonne, And came at length to King Latinus land: He Turnus slew, Lauinia eke he wonne. By her had Siluius shortly issue

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eke, A goodly Prince, and Brutus was his name. But what should I of his misfortune speake, For hunting, as he minded strike the game, He strook his father, that beyond it came. The quarrell glaunst, and through his tender fide: It flew, where through the noble Siluius dide. Lo thus by chance though princely Brutus slew His father Siluius, sore against his will, Which came too soone, as he his arrow drew, Though he in chace the game, did mind to kill, Yet was he banisht from his countrey still, Commanded thither to returne no more, Except he would his life to lose therefore. Helenus was by Pirrhus brought away From death of Troians, whom their friends bewept. Assaracus a noble Grecian eke, Who by his mother came of Troian race, Because he saw himselfe in Greece too weake, Came vnto him to aide him in this case, For of his brother he could finde no grace, Which was a Greeke by both his parents sides. His Castles three the Troian Brutus guides. While he to be their Captaine was content, And as the Troians gathered to his band, Ambassage to the Grecian King he sent, For to entreate they might depart his land. Which when King Pandrasus did vnderstand, An armie straight he did therefore addresse, On purpose all the Troians to suppress. So as King Pandrasus at Spartane towne Thought them in deserts by, to circumuent, The Troians with three thousand beate them downe, Such fauour loe, them Ladie Fortune lent. By Mars his force, their raies and rancks he rent, And tooke the brother of the Grecian King, With others moe, as captiues home to bring. The taken towne from which the King was fled, Sir Brutus with sixe hundred men did man, Ech prisoner was vnto his keeper led To keepe in towne, the noble Troians wan: And into woods the Troiane gate him than Againe with his, he kept him there by night To quaile the Grecians if they came to fight. To make my tale the shorter if I may, This truce concluded was immediatly: The Troians proud of spoiles and victorie, Did hoise vp sailes, in two daies and a night Vpon the Ile of Lestrigons they light. And leauing of their ships at roade, to land They wandring went the countrey for to view: Loe there a desert citie old they fand, And eke a temple if report be true Where Dian dwelt of whom the Troian crew In sacrifice their captaine counsell gaue For good successe, a seate and soile to craue. And he no whit misliking their aduice Went forth, and did before the altar hold In his right hand a cup to sacrifice, Fild both with wine, and white hinds blood scarce cold. And then before her stature straight he told Deuoutly all his whole petition there, In sort they say as is repeated heere. Assigne a certaine seate where I shall worship thee for aye, And where repleat with virgins, I erect thy temples maye. O witlesse cares of men, Such folly meere, and blindnes great was then. He laid him then downe by the altars side, Vpon the white Hinds skin espred therefore: It was the third houre of the night, a tide Of sweetest sleepe, he gaue himselfe the more To rest surelie. Then seemed him before Diana chaste, the goddessse to appeare, And spake to him these words that you shall heare. To this direct thy race, for there shall be thy seat for aye, And to thy sonnes there shall be built another stately Troye. Here of thy progenie and stocke, shall mightie Kings descend. And vnto them as subiect, all the world shall bow and bend. On this he woke, with ioyfull cheere, and told The vision all, and oracle it gaue: So it reioyst their hearts a thousand fold. To ships they got, away the shores they draue, And hoysing sailes, for happie winds they craue. In thirtie daies their voyage so they dight, That on the coast of Aphrica they light. Because they would not turne againe, but striue With Cyren men, they buried them alie. From thence they sailed through the middle lake, Betweene Europa faire and Aphrica the drie: Where at the last amongst the men they did descrie Foure banisht bands of Troians in distresse To saile with them, which did themselues addresse. Companions of Antenor in his flight. But Corinaeus was their captaine than, For counsell graue a wise and worthie wight: In warres the praise of valiantnesse he wan. Lord Brutus liked well this noble man, With him full oft confer of fates he wold, And vnto him the oracles he told. The Troians so in number now increast, Set on to sea and hoysed sailes to wind. To Hercules his pillars from the East They cast by compasse readie way to find: Where through once past to Northward race they twind, To Pirene cleues, tweene Spaine and France the bound, Reioycing neere the promist Ile so found. Eke vnto Guyne in France they failed thence, Where at the hauen of Loire they did arriue, To view the countrey was their whole pretence And victuals get, their souldiers to reuiue. Eke Corinaeus lest the Galles should striue, Led forth two hundred of his warlike band, To get prouision to the ships from land. First might you there seene hearts of Frenchmen broke: There he alone against them all, and they Against him one, with all their force did fight. At last by

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chance his sword was flowne away, By fortune on a battaile axe he light, Which he did driue about him with such might, That some their hands, and some their armes did leese, Some legges, of some the head from shoulders flees. As thus amongst them all he fought with force And fortune great, in danger of his life, Lord Brutus had on him there with remorse, Came with a troupe of men to end the strife. When Frenchmen saw the Troians force so rife They fled away, vnto their losse and paine, In fight and flight nigh all their host was slaine. And in that broile, saue Corinaeus, none Did fight so fiercely, as did Turnus then, Sir Brutus cosin with his sword alone Did slay that time well nigh sixe hundred men. On this they bode awhile reuenge to yeeld, And to interre the dead, and Turnus slaine, They tooke a towne not farre from place of field, And built it strong, to vex the Galles againe. The name they gaue it still doth yet remaine, Sith there they buried Turnus yet men call It Tours, and name the folke Turones all. At length the shining Albion cleeuues did seed Their gazing eyes, by meanes whereof they fand Out Totnes hauen, and tooke this promist land. The countrey seemed pleasant at the view, And was by few inhabited, as yet, Saue certaine Giants whom they did pursue, Which straight to Cauces in Mountaines did them get: So fine were Woods, and Floods, and Fountaines set, So cleere the aire, so temperate the clime, They neuer saw the like before that time. He built new Troy, them Troian lawes assignde, That so his race to his eternall fame, Might keepe of Troy the euerlasting name. And settled there, in perfect peace and rest, Deuoid of warre, of labour, strife, or paine, Then Iunogen the Queene, his ioyes increast, A Prince she bare, and after other twaine. Was neuer King of noble Impes so faine, Three sonnes which had so shortly here begat, Locrinus, Camber, last me Albanact. Thus hauing wealth, and eke the world at will, Nor wanting ought that might his minde content:

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