

THE SHAKESPEARE LIBRARY.  
GENERAL EDITOR PROFESSOR  
I. GOLLANCZ, LITT.D.



THE SHAKSPERE ALLUSION-  
BOOK : A COLLECTION OF  
ALLUSIONS TO SHAKSPERE  
FROM 1591 TO 1700. VOL. II.  
ORIGINALLY COMPILED BY C. M. INGLEBY,  
MISS L. TOULMIN SMITH, AND BY DR. F. J.  
FURNIVALL, WITH THE ASSISTANCE OF THE  
NEW SHAKSPERE SOCIETY: RE-EDITED, RE-  
VISED, AND RE-ARRANGED, WITH AN INTRO-  
DUCTION, BY JOHN MUNRO (1909), AND NOW  
RE-ISSUED WITH A PREFACE BY SIR ED-  
MUND CHAMBERS

LONDON: HUMPHREY MILFORD  
OXFORD UNIVERSITY PRESS

1932

PRINTED IN GREAT BRITAIN BY RICHARD CLAY & SONS, LIMITED,  
BUNGAY, SUFFOLK.

## CONTENTS OF VOL. II.

	PAGE
CHRONOLOGICAL LIST OF ALLUSIONS, 1650-1700	vii
ALLUSIONS, 1650-1700	I
APPENDIX A. LIST OF EXCLUSIONS	461
APPENDIX B. SHAKSPERE'S INFLUENCE ON OTHER WRITERS	467
APPENDIX C. 'THE NEW METAMORPHOSIS'	480
APPENDIX D. BODENHAM'S 'BELVEDERE'	489
TABLE OF SHAKSPERE QUARTOS	519
ENTRIES OF SHAKSPERE'S WORKS IN THE STATIONERS' REGISTERS, 1593-1640	525
NOTES	535
LIST OF SHAKSPERE'S WORKS REFERRED TO	536
LIST OF SHAKSPERE'S WORKS SHOWING THE NUMBER OF ALLUSIONS TO EACH	540
INDEX	542

# CHRONOLOGICAL LIST OF SHAKSPERE ALLUSIONS

VOL. II. 1650-1700.

*The asterisks denote allusions which are more or less doubtful.*

	PAGE		PAGE
1650. Thomas Bayly . . .	1	1656. Ed. Archer (?) . . .	56
" Samuel Sheppard . . .	2	" Sir Wm. Dugdale . . .	62
" <i>Ashmolean MS.</i> . . .	3	" <i>Parnassus Biceps</i> . . .	63
" Robert Baron . . .	5	" Philip Kynder . . .	65
" Anthony Davenport . . .	7	" Richard Flecknoe . . .	31
1650-5. Sir Nicholas L'Estrange . . .	8	1657. Henry Belaysse . . .	66
1651. Samuel Sheppard . . .	9	" Richard Ligon . . .	67
" " . . .	10	1657-63. <i>Plume MSS.</i> . . .	68
" " . . .	11	1658. Mr. Smith . . .	70
" " . . .	13	" Sir Aston Cokain . . .	71
" J. S. . . .	14	" " . . .	72
" William Bell . . .	16	" " . . .	73
" Jasper Mayne . . .	17	" <i>Five New Plays, by</i>	
" <i>Hermeticall Banquet</i> . . .	18	" <i>Brome</i> . . .	74
" Thos. Randolph . . .	19	" Gilbert Swinhoe . . .	75
1652. William Leake . . .	21	" W. London . . .	76
" John Martyn, etc. . . .	22	" <i>Isham Correspond-</i>	
" Jo. Tatham . . .	23	" <i>ence</i> . . .	77
" Francis Kirkman . . .	24	" Samuel Austin . . .	78
" Ro. Loveday . . .	25	1659. * <i>London Chaunticleres</i> . . .	77
1653. Dorothy Osborne . . .	26	" <i>Lady Alimony</i> . . .	80
" Nathaniel Hooke . . .	27	1660. Henry Fairfax . . .	82
" Alexander Brome . . .	28	" <i>Choyce Poems</i> . . .	83
" Sir Aston Cokain . . .	29	" Lady Dolly Long . . .	83
" Sir Wm. Dugdale . . .	30	" <i>Elegy on Lovelace</i> . . .	84
" Richard Flecknoe . . .	31	" Richard Flecknoe . . .	85
1654. Edmund Gayton . . .	32	" Sir Richard Baker . . .	86
" Alexander Brome . . .	33	" Samuel Pepys . . .	89
" Richard Whitlock . . .	35	" <i>Stationers' Registers</i> . . .	31
" Edmund Gayton . . .	36	1660-64. Thomas Jordan . . .	87
" Thos. Blount . . .	38	1660-83. Thomas Killigrew . . .	98
" *George Chapman . . .	39	1661. <i>Covent Garden Drol-</i>	
" Heywood and Rowley . . .	40	" <i>lery</i> . . .	103
1655. Thomas Fuller . . .	41	" <i>Bottom the Weaver</i> . . .	105
" J. Quarles . . .	45	" <i>A Catch</i> . . .	107
" <i>The Hectors</i> . . .	46	" John Evelyn . . .	108
" John Cotgrave . . .	47	" Robert Davenport . . .	109
" [William Leake, . i. 292-93] . . .		" *Thomas Fuller . . .	110
1656. Samuel Holland . . .	56	" Samuel Pepys . . .	89
" " . . .	57	" Francis Kirkman . . .	113
" Abraham Cowley . . .	54	1661-63. John Ward . . .	111
" " . . .	55	1661-71. Francis Kirkman . . .	114
" T. Goff . . .	58	bef. 1662. Wm. Hemings. . .	121



		PAGE			PAGE
1662.	T. S. . . . .	123	1673.	John Dryden . . .	187
"	<i>Merlin</i> . . . . .	124	"	<i>Transproser Rehears'd</i> . . .	188
"	<i>Theatro-Philos</i> . . .	126	"	John Phillips . . .	189
"	Edmund Gayton. . .	127	"	J. B. . . . .	190
"	Samuel Pepys . . .	90	"	* <i>Of Education</i> . . .	192
1662-3.	" . . . . .	90	"	Thomas Isham . . .	193
1663.	J. Kelynge . . . . .	128	"	Sir W. Davenant . . .	195
"	<i>Hudibras</i> (2nd Pt.) . .	129	"	Mr. Arrowsmith. . .	196
"	Samuel Pepys . . .	90	"	<i>Censure of the Rota</i> . . .	197
1663-4.	" . . . . .	91	"	Richard Ward . . .	198
1663-93.	J. Downes . . . . .	433	"	Francis Kirkman . . .	199
1664.	Henry Bold . . . . .	130	1674.	Edmund Wheeler . . .	201
"	Margaret Cavendish . .	131	"	<i>Chorus Poetarum</i> . . .	202
"	Samuel Pepys . . .	91	"	<i>Loves Garland</i> . . .	204
1665.	Charles Cotton . . .	135	"	John Dryden . . .	205
1666.	<i>Dutch Gazette</i> . . .	136	"	Sam Speed . . . . .	206
"	Samuel Pepys . . .	92	"	Thomas Duffett . . .	207
1666-7.	" . . . . .	92	1675.	" . . . . .	209
1667.	J. Hooke . . . . .	137	"	*Charles Cotton . . .	213
"	<i>Love-Tricks, Prologue.</i> .	138	"	W. Wycherley . . .	214
"	John Dryden . . . . .	139	"	Sir Francis Fane, Jr. . .	215
"	Samuel Pepys . . .	93	"	Matthew Lock . . .	217
1667-8.	" . . . . .	94	"	R. Bentley. . . . .	218
1668.	John Dryden . . . . .	141	"	<i>New Married Couple</i> . .	219
"	Sir W. Davenant . . .	150	"	Richard Head . . .	220
"	" . . . . .	151	"	Edward Phillips . . .	221
"	Thos. Shadwell . . .	157	1676.	John Pryce . . . . .	224
"	Robert Wild . . . . .	158	"	<i>Scarron's Comical Ro-</i> <i>mance</i> . . . . .	225
"	Sir John Denham . . .	159	"	John Dryden . . . . .	227
"	Samuel Pepys . . .	94	"	Wm. Cavendish, Duke of Newcastle . . .	228
1668-9.	" . . . . .	95	"	Wm. Cavendish, Duke of Newcastle . . .	229
1669.	Edward Phillips. . .	160	1676-7.	Wm. Cavendish, Duke of Newcastle . . .	229
"	John Dryden . . . . .	148	1677.	<i>Poor Robin's Visions</i> . .	230
"	" . . . . .	149	"	<i>Prince Rupert's Cata-</i> <i>logue</i> . . . . .	231
"	Samuel Pepys . . .	95	"	Octavian Pulleyn . . .	232
1670.	Sir Thos. Culpeper . .	161	"	John Dryden . . . . .	177
"	Andrew Marvell . . .	162	"	Sir Carr Scrope . . .	233, 257
"	Richard Flecknoe . . .	163	1677-8.	R. Whitcombe . . .	234
"	Watson . . . . .	164	1678.	John Oldham . . . . .	235
1671.	<i>New Academy of Com-</i> <i>plements</i> . . . . .	165	"	John Wilmot, Earl of Rochester . . . . .	236
"	John Caryl . . . . .	168	"	Thos. Rymer . . . . .	237
"	G. Villiers, Duke of Buckingham . . .	169	"	Thos. Shadwell . . .	239
"	John Dryden . . . . .	170	"	Thos. Otway . . . . .	241
1672.	" . . . . .	171	"	John Dryden . . . . .	243
"	" . . . . .	172	"	Nathaniel Lee . . .	264
"	" . . . . .	174	"	Elias Travers . . . . .	242
"	Robert Veel . . . . .	181	1678-83.	John Dryden . . . . .	244
"	<i>Broadside against Coffee</i> .	182	1679.	Thos. Shadwell . . .	252
"	Thomas Fuller . . . . .	183	"	<i>Bothwel-Bridge</i> . . .	254
"	W. Ramesey . . . . .	184	1679-80.	J. Wilmot, Earl of Rochester . . . . .	255
"	Andrew Marvel . . .	185			
1673.	" . . . . .	186			
"	John Dryden . . . . .	177			

	PAGE		PAGE
1680. Thos. Durfey . . .	256	1687. Martin Clifford . . .	325
„ John Dryden . . .	258	1688. Hon. Edward Howard	328
„ John Crowne . . .	259	„ Philaster . . .	330
„ John Aubrey . . .	260	„ * <i>Poetical Recreations</i>	
„ Thos. Otway . . .	263	„ <i>II.</i> . . .	331
„ Nathaniel Lee . . .	264	„ Gerard Langbaine . . .	332
„ Nahum Tate . . .	266	„ <i>Play-list</i> . . .	334
1680-90. Sir Wm. Temple	265	„ W. Fulman and R.	
1681. Nahum Tate . . .	268	„ Davies . . .	335
„ „ . . .	271	„ Thomas Browne . . .	336
„ „ . . .	272	1689. John Evelyn . . .	337
„ „ . . .	273	1690. T. Betterton . . .	338
„ ‘Person of Honour’ .	274	„ T. Durfey . . .	340
„ <i>Ballad on Monmouth</i> .	275	„ W. Mountfort (?) .	341
„ <i>Heracitus Ridens</i> . .	276	1691. „ . . .	342
„ J. Crown . . .	277	„ „ . . .	343
„ Thomas Otway . . .	280	„ William Walsh . . .	344
„ Nathaniel Lee . . .	264	„ Gerard Langbaine . .	345
1682. <i>Midsummer-Moon</i> .	282	„ John Dryden . . .	374
„ Thomas Durfey . . .	283	„ Thomas Shadwell . .	375
„ <i>Poeta de Tristibus</i> .	287	„ Elkanah Settle . . .	376
„ Nahum Tate . . .	288	„ J. N. . . .	377
„ Sir George Raynsford.	283	„ <i>Athenian Mercury</i> .	378
„ Alexander Radcliffe .	289	„ William Tunstall . .	381
„ J. Sheffield, Earl of		1691-92. Anthony à Wood .	379
„ Mulgrave . . .	290	1692. J. Sheffield, Earl of	
„ John Banks . . .	291	„ Mulgrave . . .	382
„ C. St. Denis, Sieur de		„ Samuel Johnson . . .	383
„ St. Evremond . . .	292	„ <i>Athenian Society</i> . .	384
1682-9 (?) Robert Gould .	294	„ <i>Fairy-Queen</i> . . .	385
1683. <i>New Song of the Times</i>	297	1692-3. Peter Anthony Mot-	
„ Jo. Hains . . .	298	„ teux . . .	386
„ <i>Present State of Betty-</i>		1693. <i>Humours . . . of the</i>	
„ <i>Land</i> . . .	299	„ <i>Town</i> . . .	388
„ John Dryden . . .	177	„ R. Bentley . . .	389
1684. Mr. Prior . . .	300	„ J. W. . . .	390
„ Ld. C. J. Jefferies . .	301	„ Mr. Dowdall . . .	391
„ *Thomas Southerne . .	302	„ Sir Charles Sedley . .	392
„ John Dryden . . .	303	„ John Dryden . . .	393
„ Knightly Chetwood . .	304	„ „ . . .	179
„ William Winstanley .	305	„ „ . . .	394
bef. 1685. Henry Bold . . .	308	„ John Dennis . . .	396
„ Mr. Evelyn . . .	310	1694. John Dryden . . .	395
1685. Samuel Wesley . . .	311	„ „ . . .	168
„ <i>Oxford Miscellany</i> . .	313	„ Sir „ Thomas Pope	
„ <i>Valentinian, Prologue</i>	314	„ Blount . . .	398
„ Nahum Tate . . .	315	„ John Dryden . . .	402
„ „ . . .	316	„ [Charles Gildon, i.	373]
„ John Dryden . . .	178	1695. John Dryden . . .	403
„ Thomas Otway . . .	281	„ John Oldmixon . . .	404
1686. Nahum Tate . . .	317	1696. Mary Astell . . .	405
„ Edward Ravenscroft .	319	bef. 1697. * <i>Poems on affairs of</i>	
„ Thomas Jevon . . .	320	„ <i>State</i> . . .	406
„ Aphra Behn . . .	321	1698. Jeremy Collier . .	407
1687. „ . . .	323	„ William Congreve . .	410

	PAGE		PAGE
1698. <i>Defence of Dramatick Poetry</i> . . .	412	1699. Jeremy Collier . . .	423
„ <i>Stage Condemn'd</i> . . .	414	„ J. Drake . . .	424
„ <i>Animadversions on Congreve's Answer</i> . . .	415	„ Charles Gildon . . .	428
„ George Granville . . .	415	„ <i>End of the Century. Poems on affairs of State</i> . . .	429
„ <i>Pendragon</i> . . .	416	„ <i>Song on 'Merry Wives'</i> . . .	430
„ Charles Gildon . . .	417	1700. Mr. Oldmixon . . .	431



THOMAS BAYLY, 1650.

- [1] the frighted judgment of his brain (that then was ray'd  
with his own hair, standing stiffe an end, like ported  
feathers of some Porcupine).

[p. 51.]

- [2] *I thought (when I saw him first (active as lightning) get up  
upon his flying Horse) he had been able to have pluckt  
bright Honour from the pale-fac'd Moone;*

*Herba Parietis: | or, | The Wall-Flower. . . . VVritten by  
Thomas Bayly, D.D. | . . . London . . . M DC L.*

Pointed out by G. Thorn Drury in *Notes and Queries*, Ser. X, vol. i,  
p. 44, col. i.

No. 1 appears to be an echo of *Hamlet*, I. v. 18-20:

Thy knotted and combined locks to part  
And each particular hair to stand an end,  
Like quills upon the fretful porpentine.

No. 2 is from 1 *Henry IV*, I. iii. 201-2:

By Heaven, methinks it were an easy leap,  
To pluck bright honour from the pale-faced moon. M.

## SAMUEL SHEPPARD, 1650.

and now being well heated with Wine, they knockd for *Mariana* the Miftresse of the house, who came simpring into their company, like some nice Sister of the new edition; and yet ere she parted, received her *Sallary*, to make *the Beast with two backs*, with one and tother that night.

*The Loves | of | Amandus | And | Sophronia | . . . By  
Samuel Sheppard | . . London, 1650.*

---

[This italicised phrase seems borrowed from Iago in *Othello*; it originated in Rabelais (see after, p. 38). Sheppard knew *Othello* well (see ii. p. 10), and one of his Bishops in the above romance is actually named Othello, p. 29, etc. M.]

*Anonymous, 1650.*

Mr Ben : Johnfon and Mr Wm: Shake-speare Being Merrye  
att a Tavern Mr Jonfon haveing begune this for his Epitaph

Here lies Ben Johnfon that was once one [one's son.]  
he gives ytt to Mr Shakspear to make upp who presently  
wrightes

Who while hee liv'de was a floe thing  
and now being dead is Nothinge.

*Manuscript. Ashmolean Collection, vol. 38, p. 181.*  
*Printed in Halliwell's Life of Shakespeare, p. 186.*

[I print "sloe thing" as my own reading of the MS., and that of Dr. Neubauer, the accomplished vice-librarian at the Bodleian, who has kindly looked at it for me. That he was slow was a common accusation against Jonson (see *e.g.* vol. i. p. 484). Dr. Ingleby would read "shoe"; I accordingly leave his note as it stands. L. T. S.]

Mr. Halliwell misprints "slow thing" for "shoe thing": *shoe* is the early orthography of *show* (see i. p. 12). "A shoe thing" meant a player (q. d. a poor thing that lives by show). According to this view, "shoe thing" (show-thing), like "Shake-scene," is a neologism, and a term of reproach and contempt. Both coinages, then, bear witness to the low estate of the actor before the Restoration. John Davies' *Microcosmos* (from which we have given an extract on i. 126, was published in the same year as the first quarto edition of *Hamlet*, when, one may suppose, the player was at his lowest. Davies thus comments on the mixture of pride and baseness exhibited in such an one—

"Good God! that ever *pride* should stoope so low,  
That is by nature so exceeding hie :  
Base *pride*, didst thou thy selfe, or others know,  
Wouldst thou in *harts* of Apish *Actors* lie,  
That for a *Cue* wil sel their *Qualitie* ?  
Yet they through thy perswasion (being strong)  
Doe weene they merit *immortality*,  
Onely because (forsooth) they use their *Tongue*,  
To speake as they are taught, or right or *wronge*."

If *pride* ascende the *stage* (δ base ascent)  
 Al men may see her, for nought comes thereon  
 But to be seene, and where *Vice* should be shent,  
 Yea, made most odious to ev'ry one,  
 In blazing her by demonstration  
 Then *pride* that is more then most vicious,  
 Should there endure open damnation,  
 And so shee doth, for shee's most odious  
 In *Men* most base, that are ambitious."

*Microcosmos*, &c. 1603. [4to.] Sig. Ff 3. pp. 214-15.

Mr. Halliwell writes,

"The conclusion of the first line of the epitaph should probably be 'that was *one's son*,' for in an early MS. common-place book I have seen the following lines :—

*B. Johnson in seipsum*,—  
 Heere lies Johnson,  
 Who was ones sonne :  
 Hee had a little hayre on his chin,  
 His name was Benjamin !"

*Life of Shakespeare*. 1848. p. 186.

C. M. I.

## ROBERT BARON, 1650.

## PARALLEL PASSAGES.

*Fortune's Tennis-Ball.*

Like him that toar from Love-sick  
Love her Love.

This fate (Woods mutter) he deserv'd,  
hunting there,

When *Venus* would be's Parke, if he  
her Deere (*Sz.* 6).

Finding their balefull foe so grim and  
curst,

They all strain court'sie which should  
cope him first (*Sz.* 17).

The airy Queen (sounds child) each  
yell replies

As if another chase were in the  
skies (*Sz.* 18).

\* \* \* The Hounds are at a  
Bay (*Sz.* 20).

Shaking their eares, tatter'd and  
torne with scratches,

Their stiff tailles 'gainst the grasse  
they clap and beat (*Sz.* 21).

*Venus and Adonis.*

And now the happy season once  
more fits

That love-sick Love by pleading  
may be blest (*l.* 328).

I'll be a park, and thou shalt be my  
deer (*ll.* 231, 239).

Finding their enemy to be so curst  
They all strain courtesy who shall  
cope him first (*l.* 888).

Then do they spend their mouths :  
Echo replies,

As if another chase were in the  
skies (*l.* 695).

By this, she hears the hounds are at  
a bay (*l.* 877).

Clapping their proud tails to the  
ground below,

Shaking their scratch'd ears, bleeding  
as they go (*l.* 923).

*Lucrece.*

A mantle of green Velvet (wrought  
to wonder)

Her maidens o'r her curious limbes  
did cast,

It over her shoulder went, and under

Her right Arm ; on her breast it was  
made fast

With claspes of radiant Diamonds,  
now as

A Dazie shew'd she, in a field of  
grasse (*Sz.* 175).

Without the bed her other fair hand  
was

On the green coverlet ; whose perfect  
white

Show'd like an April daisy on the  
grass,

With pearly sweat, resembling dew  
of night (*l.* 393).



So *Falstaffe* triumph'd o'r *Hotspur's* stiffe clay ;  
But, what cannot resist is Asses prey.

*Fortune's Tennis-Ball, St. 232.*

To Sir *John Falstaffe*

Thou think'st Sack makes men fat, faith't makes them leane  
If they drink much of 't, 'gainst the wall I mean.

*Epigrams, 21, p. 129*

*Pocula Castalia : [containing] The Authors Motto ; Fortune's Tennis-Ball ; Eliza ; Poems ; Epigrams. By R. B. Gen. 1650.*

---

[Baron's *Fortune's Tennis-Ball* is founded on the story of the Emperor and the Forester's Son in the *Gesta Romanorum* (Sir F. Madden's edition for the Roxburghe Club, 1838, p. 164) ; which also may have been in Shakespere's mind when he made the King compass Hamlet's death by sending him to England with treacherous letters (Act III, sc. iii ; Act IV, sc. iii). Baron owed much to Shakespere's influence, for, besides what may be the coincidence of his having taken the motto from Ovid to *Venus and Adonis* for his collection called *Pocula Castalia*, *Fortune's Tennis-Ball* is full of words and phrases caught from the remembrance of *Venus and Adonis* and *Lucrece*, in the earlier portion of the poem which relates the boar-hunt. In the description of the marriage he has followed another master, Ben Jonson. Dr. Brinsley Nicholson has taken some pains to seek out the numerous parallels of which we here give specimens. L. T. S.]

## ANTHONY DAVENPORT, 1650.

See how the Learned shades do meet,  
 And like Æriall shadows fleet,  
 More in number then were spide  
 To flock 'bout the *Dulichian* Guide.  
 The first, *Museus*, then *Catullus*,  
 Then *Naso*, *Flaccus*, and *Tibullus* ;  
 Then *Petra*[r]ch, *Sydney*, none can move  
*Shakespeare* out of *Adonis* Grove,  
 There sullenly he fits ; but these  
 Admire thy novell Rhapsodies.  
 Dear Friend, which ever shall subsist,  
 Spight of *Oblivion*'s hiding-mist.

*Verses prefixed to the Loves of Amandus and Sophronia.*  
*By Samuel Sheppard. 1650. [8vo.]*

---

[Davenport here intends the highest praise to the *Venus and Adonis* ; Shakespere sits alone, none can come near him in the grove of Adonis. Other amatory poets show their admiration for Sheppard, but Shakespere, the chief of all, sole in that grove, holds aloof. *Sullenly* is here used in its older meaning, drawn from the Fr. *solein*, i. e. sole, alone. Compare Sheppard's own use of "sole," after, third line of p. 13, vol. ii. Mr. Bullen of the British Museum, and Dr. Richard Morris, concur in this interpretation. L. T. S.]

## SIR NICHOLAS L'ESTRANGE, 1650-55.

Shake-speare was Godfather to one of Ben : Johnfons children, and after the chriſtning being in a deepe ſtudy, Johnſon came to cheere him up, and aſkt him why he was ſo Melancholy? no faith Ben : (ſayes he) not I, but I have beene conſidering a great while what ſhould be the fitteſt gift for me to beſtow upon my God-child, and I have reſolv'd at laſt ; I pry'the what, ſayes he? I faith Ben : I'le e'en give him a douzen good Lattin Spooones, and thou ſhalt tranſlate them.

*Merry Paſſages and Feaſts. No. 11. Harleian Manuſcript 6395, leaf 2. Firſt printed in Capell's Notes on Shakeſpeare, Vol. I, Part II, pp. 93, 94.*

---

It has been inferred from L'Eſtrange's authority for this anecdote that he had derived it from Dr. John Donne. At the end of the MS. (fos. 89—91) is a liſt of authorities for 603 of the anecdotes (there being a few additional ones for whom no names are given). In this we find that No. 4 is referred to "Mr. Dunn," Nos. 11 and 12 to "Mr. Dun : " (where the : is doubtleſs—as in all other caſes—a ſign of abbreviation) ; Nos. 26, 56, and others to "Mr. Donne." One of the authorities is Captain Duncomb: whence it would appear that "Dun : " may be an abbreviation of *Duncomb*. Dr. John Donne is not mentioned at all.

[Sir Nicholas was the elder brother of the famous Sir Roger L'Eſtrange. (See notices of the family prefixed to *Anecdotes and Traditions*, edited for the Camden Society by W. J. Thoms, 1839.) L. T. S.]

## SAMUEL SHEPPARD, 1651.

*To Mr. Davenport on his Play called the Pirate.*

Make all the cloth you can, hafte, hafte away, [Set all the  
canvass.]  
 The Pirate will o'retake you if you ftay:  
 Nay, we will yeeld our felves, and this confesse,  
 Thou Rival'ft *Shakespeare*, though thy glory's leffe

*Epigrams Theological, Philosophical, and Romantick.  
 Six Books, &c., with other Select Poems. 1651.  
 [sm. 8vo.] Book 2. Epig. 19, p. 27. C. M. I.*