The Common Touch

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Popular Literature from 1660 to the Mid-Eighteenth Century

Volume II

Paul A. Scanlon and Adrian Roscoe

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The Common Touch:
Popular Literature from 1660 to the Mid-Eighteenth Century, Volume II

By Paul A. Scanlon and Adrian Roscoe

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INTRODUCTION

While volume one of *The Common Touch* concerns popular literature in England from the early years of Elizabeth I's reign to the Restoration, this second and final volume offers selections from similar writing down to the mid-years of the eighteenth century. During the two hundred eventful years covered by the anthology quite different levels of readership functioned in English society, though with an overlap that increased as generations passed.

Because the privileged classes, with leisure and opportunity for learning and travel, generally preferred authors like Spenser, Jonson and Donne who were steeped in the writings of Greece and Rome, an elitist literary canon emerged. This was all but inaccessible to the common people who, by contrast, had inherited the medieval oral tradition—a tradition now eagerly put to paper by a host of London printers and hack writers, who exploited a ready market in the City's streets and inns, provincial towns, and among rural folk. Yet alongside this familiar material of an earlier age, the presses also introduced new and different forms of writing, including pamphlets, jest-books and chapbooks. Their topics were often of a contemporary nature, dealing with political and religious controversy, crime and the underworld, fashion and taste—whatever caught the eye of the general public. Sensational events had great appeal, yet rarely lacked moral significance. Though both prose and verse were composed and published hastily, amidst this frantic activity the beginnings of the modern magazine and newspaper are clearly evident.

During the eighteenth century, however, with increasing middle-class literacy filtering down to servants and the poor, the gulf between the two literary traditions narrowed sharply. And by the end of the century, with the rise of romanticism, the common man, as it were, came into his own. Indeed, it can be seen that poems like Stephen Duck's *The Thresher's Labour* and Mary Collier's riposte *The Woman's Labour* presage key elements of the Romantic Movement. Though not yet breaking with literary form (the heroic couplet still remaining dominant), such pieces carry voices from the very heart of rural fields and lanes, echoing the experience of the labouring poor, their grinding work of planting and harvesting and closeness to nature and seasonal rhythms. With its stress on the individual, on emotion and lyricism, this writing is turning its gaze

from town to country, from high-born to low-born, from men to women (and children), hinting at social protest and broadly setting the scene for the entry of Wordsworth and Coleridge.

Paul A. Scanlon and Adrian Roscoe

AN

ANTIDOTE

AGAINST

MELANCHOLY.

OR,

A *Treaſury* of 53. Rare *Secrets* & *Arts*

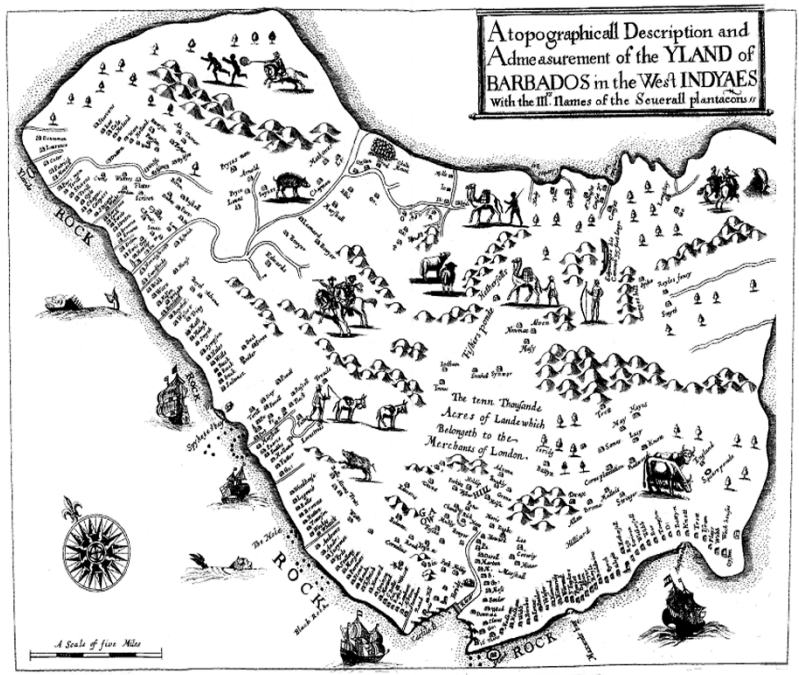
Diſcovered, by an Expert Artiſt,

RICHARD AMYAS.

Licenſed, and Entred according to Order.

London, Printed for the Author, 1659.

Title-page from *An Antidote against Melancholy*



Map of Barbados from *A True & Exact History of the Island of Barbados*

Portrait of Captain Henry Morgan from *Bucaniers of America*

The King and Queen with all their train
with weeping eyes went on their way,
And let their daughter there remain,
to be the hungry Dragons prey:
But as she there did weeping lye,
Behold St. George came riding by.

And seeing there a Lady bright,
fast tyed to the Stake that day,
Most like unto a valiant Knight,
straight unto her did take his way:
Tell me sweet Maiden, then quoth he,
What person thus abuseth thee?

And loe by Christ his Cross I vow,
which here is figured on my breast,
I will revenge it on his Brow,
and break my Launce upon his Crest:
And speaking thus whereas he stood,
The Dragon issued out of the Wood.

The Lady that did first espy
the dreadful Dragon coming so,
Unto St. George aloud did cry,
and willed him away to go;
Here comes that curled Fiend, quoth she,
That soon will make an end of me.

St. George then looking round about,
the fiery Dragon soon espy'd,
And like a Knight of courage stout,
against

against him he did fiercely ride,
And with such blows he did him greet,
That he fell under his Horses feet.

For with his Launce that was so strong,
as he came gaping in his face,
In at his mouth he thrust it along,
the which could pierce no other place;
And here within the Ladies view,
This mighty Dragon straight he slew.

Text and woodcut from *The Life and Death of the Famous Champion of England, St. George*

The Moſt Famous

HISTORY

OF THE

Learned Fryer Bacon;

SHEWING

His Parentage and Birth. How he came to be a Scholar and to ſtudy Art-Magick; with the many wonderful Things he did in his Life-time, to the Amazement of the whole World; in making a *Brazen Head*, to have Walled all *England* with Braſs: With his Penitent Death,

ALSO,

The Merry Waggeries of his Man *MILES*: And the Exploits of *VANDERMASTER*, a *German*, and *Fryer* BUNGY, an *Engliſh* Conjurer. With the manner of their woful Deaths, as a Warning to others.

Being all very profitable and pleaſant to the Reader.

London: Printed for *Tho. Norris*, at the Sign of the *Looking-glaſs* on *London-Bridge*.

Title-page from *The Most Famous History of the Learned Fryer Bacon*

GARLANDS AND OTHER MISCELLANIES

Printed miscellanies in England begin with the appearance of Richard Tottel's *Songes and Sonettes* (or *Tottel's Miscellanies*) in 1557. It was an immediate success, spawning many imitations during the Elizabethan Age and evolving into an identifiable form of publication during the following century.

For a variety of reasons—including the turbulent English Civil War and the ensuing Interregnum, as well as new printing technology and the breakdown of government censorship—a second flowering of this literary species took place, beginning in the early 1640s. Cutting across recognized genres and based firmly in the principle of diversity, works traditional and contemporary, written in both prose and verse were compiled for an eager readership, most of them running through a number of expanded editions before the century was out. Broadside ballads, songs and jests, histories and riddles—these and other familiar literary types were hurriedly brought together and rushed to press, with little consideration given either to chronological order or structural coherence.

As well, unlike in later ages, individual pieces were freely altered in form and content, with verse and paragraph omissions and additions, and with a general disregard to source or ownership. The reading public seemed to be quite comfortable, for example, with the rewriting and restructuring of the popular song "A Cup of Old Stingo" to suit the needs and purposes of a particular edition.

Such names as *An Antidote against Melancholy* (1661), *Jovial Garland* (1670), and *Wit and Mirth* (1682) give some indication of the nature of these miscellanies. Their commitment to wit and laughter is particularly evident in the title *Merry Drollery, Or A Collection of Jovial Poems, Merry Songs, and Witty Drollery. Intermix'd with Pleasant Catches* (1661). The purpose of such merriment, though, as is regularly claimed in the prefaces and elsewhere, is to ward off melancholy, bawdy-house verse being apparently one of the important ways of doing so. Pepys, writing in his *Diary* in October 1660, lends support to the widespread popularity of this kind of entertainment and of its benefit: "I met with Sir W. Pen again, and so with him to Redriffe by water, and from thence walked over the fields to Deptford...and in our way had a great deal of merry discourse, and find him to be a merry fellow and pretty good natured, and sings very

bawdy songs....About noon we dined together, and were very merry at table, telling of tales."

But there is also—particularly in the earlier collections—a more serious side to these works, questioning the human condition and mocking particular aspects of contemporary political and social life. The term "drollery" is repeatedly used in prefaces and titles, with its connotations of the fantastic and grotesque, expressed in such "bedlamite" poems as "Loving Mad Tom." It is perhaps not surprising, therefore, that an underlying sense of grievance and protest is sometimes palpable, with obvious solace found in the abundance of drinking songs, harking back to a happier past and ritualizing the pleasures found in beer, ale and wine. Royalism is celebrated, Puritanism (and hence the Interregnum) denounced. This sometimes led to trouble with the law, as happened in the case of John Phillips's publication of *Sportive Wit* (1656). It was immediately suppressed, with him summoned before the Privy Council for his share in a book of licentious poems. Nevertheless, this did not prevent him from replacing it shortly after with a similar collection called *Wit and Drollery*.

With the restoration of Charles II to the throne in 1660, however, certain changes to the tradition were bound to happen. From that time onwards there is a fairly noticeable decline in any declared purpose, any overt seriousness of intention, with entertainment becoming of primary importance and with pieces selected for a broader, more anonymous readership that included women. Moreover, the inclusion of such traditional types of literature as prose narratives and jests gives way to collections composed solely of poetry (sometimes referred to as "garlands") and to an increased interest in more up-to-date material, with new plays offering a wealth of potential verses.

In fact, by the end of the century miscellanies as such, with their great diversity of character and editorial boldness and invention, had pretty well run their course, though reprints of earlier texts continued to be published over the next number of decades. More specialized anthologies were now in vogue, including ballad and political collections, instructional manuals and song-books, with unattributed works being replaced by those of known authorship and source.

Perhaps the clearest evidence of this general evolution is to be found in the hugely popular *Pills to Purge Melancholy*, edited by Thomas D'Urfey. Its origins can be traced back to a small collection of "witty ballads, jovial songs and merry catches" called *An Antidote against Melancholy: Made up in Pills*, with its compiler's initials given as "N. D." First published in 1661 and then again in 1669, the third edition appeared in 1682 (reprint

1684) under the new title of *Wit and Mirth*, considerably enlarged and containing more contemporary songs. But it was only from 1698 that the pieces were set to music, thereby transforming it into what was to become the most famous song-book of the age.

From Richard Amyas, *An Antidote against Melancholy. Or, A Treasury of 53. Rare Secrets & Arts*[1]

1. *A most excellent receipt*[2] *against melancholy; comforts the stomach, openeth the liver, helps head-ache, breeds good blood, takes away faintness of the heart, swoonings, expells melancholy, prevents madness, makes a man merry, and a chearful countenance; and taken at night, takes away all fancies and melancholy dreams.*

R. Purging syrup of apples 3. ounces. Syrup of bawme[3] 2. ounces. Syrup of epithimum[4] 2. ounces. Syrup of harts-tongue[5] 1. ounce. Syrup of rheubarb 1. ounce. Venice-treacle half an ounce. Oyl of nutmegs 1. dram. Gold 8. grains.[6] Borage-water[7] 2. ounces. Beazer- water[8] 1. ounce. Mix all together, and take half a dram[9] of saffron, and seena, and 2. or 3. grains of

---

[1] The rest of the title-page reads: *Discovered by an Expert Artist, Richard Amyas. Licensed, and Entred According to Order.* (London, Printed for the Authour, 1659.) Below the title is a large woodcut of two men engaged in conversation, the one on horseback saying to the other, "Tooth or stump without pain" (see illustration above, p. 3).

This is the only edition of this work which seems to have been published. Little else is known about it.

[2] Recipe. A large capital R opens this first one.

[3] An oleo-resin from various trees of the genus *Balsamodendron*, found in Asia and northern Africa (*balm*). Most of the recipes listed here are derived from traditional folk remedies, the ingredients being generally prized for their fragrance and medicinal properties.

[4] A parasitic plant growing on thyme (*epithyme* or *epitime*).

[5] The common name of the fern *Scolopendrium vulgare* and other species of the genus.

[6] The smallest English unit of weight, but here and elsewhere below the term is used in the sense of *tiny pieces* or *small amounts*.

[7] A tea made from the leaves of the borage plant, the common British species being *Borago officinalis*.

[8] An antidote for poison derived from a hard gastric or intestinal mass found chiefly in ruminants (i.e. cud-chewing animals), but used also in various medicinal preparations (*bezoar* or *bezel*).

[9] A fluid dram is equal to one-eighth of a fluid ounce.

amber-g[r]eece,[10] and lay it in a little clean linnen cloath, and let it lye in the bottom of the glasse, and stop it close;[11] you may take a spoonfull at night, or more, and 2. or 3. spoonfulls in the morning, in a glass of white-wine warm, and walk an hour after it.

2. *A most rare powder to keep teeth from perishing, to fasten loose teeth, to restore the gums wasted, to keep teeth white, or prevent tooth-ach, and make a sweet breath; it is the same I sell and use.*

Take pomistone[12] 1. ounce, red coral half an ounce, mastich[13] a quarter of an ounce, cortix granitorum[14] a quarter of an ounce, harts-horn[15] burnt half an ounce, pearls a quarter of an ounce, cynamon half an ounce, 6**.** cloves, cuttle-bone half an ounce, benjamin[16] a quarter of an ounce, crystal[17] a dram, myrrhe[18] a dram, amber-greec[e] grains; make this into fine powder, and keep it close stopt in a box, and when you use it, wet a cloath in white wine, or vinegar of squills,[19] or in rose-water, dip it into the powder, and rub the teeth morning and evening, and after meat wash your mouth with white wine, or rose-water after it; or for lack of either, spring-water: it preserves the teeth from perishing, causeth a sweet breath, hardens the gums, fastneth the teeth, and keeps them alwayes white and sound. *Probatum.*[20]

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[10] A wax-like substance of a marbled ashy colour, found floating in tropical seas, and as a diseased or unhealthy secretion in the intestines of the sperm-whale (*ambergris*).
[11] Close tightly.
[12] Pumicestone, a light kind of porous or spongy lava.
[13] A gum or resin which exudes from the bark of *Pistacia lentiscus* and some other similar trees (*mastic*).
[14] The bark of various trees, having the appearance of granite.
[15] The substance obtained from the horn or antler of a male deer, formerly the chief source of ammonia.
[16] Benzoin resin, from the bark of several species of trees in the genus *Styrax*.
[17] Various chemical salts of crystalline form.
[18] A gum-resin produced by several species of the shrub *Commiphora*, used for perfumery, as an ingredient in incense, and for its medicinal qualities (myrrh).
[19] A preparation made from the bulb or root of the sea-onion or related plants.
[20] "An approved remedy" (Latin).

3. *For the tooth-ache.*

If the tooth be hollow, wet a little cotton in the essence of cloves, or in the oyl of sulphur, or originum, and put it into the hollow tooth, it easeth.

5. *A remedy to take away corns.*

Take black soap and snail; of each a like quantity; stamp them together, spread it on leather, and renew it every fourth day for a fortnight; it cureth.

9. *How to make hair to grow.*

Take half a pound of aqua-mellis,[21] in the spring time of the year; warm a little of it every morning when you rise, in a sawcer, and tye a little spunge to a fine box-comb,[22] and dip it in the said water; and therewith moysten the roots of your hair in combing it, it will grow thick and curled shortly.

12. *For to make a red face fair and clear.*

Distill the spawn[23] of frogs in March in a common still: wash the face often with the water, it cureth the same.

22. *To make a light that will continue always.*

Take the liquor of glow-worms,[24] mix it with a quarter of the quantity of quick-silver,[25] and put it into a vial, hang it up in the room, and you may see all night long by the light.

27. *A notable way to catch fleas in a trap.*

Take a piece of tin made like a dripping-pan, the length and bigness of a small trencher,[26] then put over it 5 or 6 small wires made fast to the tin, bowed like the hoops over a waggon, then fill the tin with Venice

[21] A preparation based on honey, with a combination of such oils as bergamot, lavender, cloves, etc.
[22] A square-shaped comb, with long wide teeth.
[23] Minute eggs.
[24] An coleopterous insect, the female of which is luminous.
[25] The metal mercury, so-called from its liquid mobility at ordinary temperatures.
[26] Plate or platter.

turpentine[27] mixt with a little honey, then put this trap in the bed in the morning when you rise, between the sheets, and there you shall find the fleas stick in the turpentine, as thick as wasps in a honey-pot.

32. *A good drink for a cough or cold.*

Take a quart of ale, and put thereto a good sprig of rosemary, another of hyssop,[28] a little liquorice and whole ginger, boyl it, and put to it half a quarter of sugar, as much butter as an egg, and brew it together, and let the party drink thereof going to bed-ward, and keep warm.

38. *To make fish drunk, so that they will tumble to the side of the water; so that you may take them, if you be but nimble enough; else not.*

Take occulus inde,[29] make it into paste with wheat flower, suet, honey, and the juyce of henbane,[30] a little red-lead to colour it; throw it into the water, and as many as take it, tumble up; so you may have dainty[31] sport.

42. *To make a ring dance on a table of it self.*

Fill a hollow ring with quick-silver, and heat it in the fire, and throw it on a table, and it will dance and skip about the table, without touching.

44. *A fine conceit,*[32] *to clear a room of drunken, or rude company.*

Take a chafingdish[33] of clear charcoals, or live wood-coals; throw giney pepper[34] on it, and put it under the table, and they will both cough, sneez, fart, and spew, if they have drunk hard. You may do the like with assa-

---

[27] A type of turpentine produced from the western larch tree (*Larix occidentalis*).
[28] Both *rosemary* (an evergreen shrub) and *hyssop* (a small bushy herb) were prized for their fragrance and medical properties.
[29] A species of the plant pink (*Dianthus plumarius*).
[30] A plant of the species *Hyoscyamus niger*, native to Europe and northern Asia, of unpleasant smell and with narcotic and poisonous properties.
[31] Excellent, fine.
[32] Device, trick.
[33] A vessel to hold burning charcoal or other fuel, for heating anything placed upon it; a portable grate.
[34] Pungent peppery seeds from various West African plants and evergreen trees (also *Ginney pepper* or *Guinea pepper*).

fœtida,[35] and euforbium.[36] The same put into a hollow tooth, easeth the pain.

50. *A pretty conceipt, to fright the people of a house, and make them believe there are spirits walking in a room.*

To do this, take a black or gray cat; then take 4. walnut-shells, put pitch[37] in them, beat it, and put on every foot one; and tye a certain piece of rotten wood, which you shall find to shine in a dark night about the cats neck, and put her in a boarded room, she will so trample about the room, to the amazement of them that know not what you have done; and the moist piece of rotten wood (if they peep in at the key-hole, or chink[38] of the door) it will seem to be like fire.

From *Merry Drollery, Or A Collection of Jovial Poems, Merry Songs, Witty Drolleries. Intermix'd with Pleasant Catches*[39]

A Puritan[40]

A Puritan of late,
And eke° a holy sister, *also*

[35] The resinous gum of the *Narthex asafœtida* plant from Central Asia.
[36] An acrid substance from certain plants and tree-like growths of the species *Euphorbia*, the powder of which causes violent sneezing, etc.
[37] A resinous substance, of a dark brown or black colour, obtained as a residuum from the boiling or distillation of tar, etc.
[38] Crack.
[39] The present edition is the first of two parts, as stated below the title. The rest of the title-page reads: The First Part. Collected by W.N. C.B. R.S. J.G. Lovers of Wit. (LONDON, / Printed by J. W for P. H. and are to / be sold at the New Exchange, Westminster / Hall, Fleetstreet, and Pauls / Church-Yard. / 1661.)

The second part probably followed in the same year, with a "complete" collection appearing in 1670. Its popularity during the succeeding decades is reflected in the numerous reprints, with the parts being published both separately and together.
[40] An anonymous poem, as are most in this collection, probably dating back to the second or third decade of the seventeenth century. The Puritans were a group of English Protestants who, in the late sixteenth and seventeenth centuries, advocated strict religious discipline and the simplification of the ceremonies and creeds of the Church of England.

A catechizing° fate, *teaching, instructional*
And fain he would have kist her
For his mate.

But she a babe of grace,° *a child predestined for heaven*
A child of reformation,
Thought kissing a disgrace,
A limbe of prophanation
In that place.

He swore by yea and nay
He would have no denial,
The spirit would it so,
She should endure a tryal
Ere she go.

Why swear you so, quoth she?
Indeed, my holy brother,
You might have forsworn° be *perjured, falsely sworn*
Had it been to another
Not to me.

He laid her on the ground,
His spirits fell a ferking,° *were roused, stirred up* (firking)
Her zeal was in a sound,° *swoon*
He edified her merkin° *private parts*
Upside down.

And when their leave they took,
And parted were asunder,° i.e. *had already parted*
My muse did then awake,
And I turn'd ballad-monger
For their sake.

A Song

Riding to London, on Dunstable[41] way
I met with a maid on Midsummer Day,[42]

[41] Dunstable is located about thirty-two miles north of London on one of the major roads to the city, a one or two days' ride at the time.
[42] Representing the middle of summer, Midsummer's Day was usually celebrated

Her eyes they did sparkle like stars in the sky,
Her face it was fair, and her forehead was high:
The more I came to her, the more I did view her,
The better I lik'd her pretty sweet face,
I could not forbear her, but still I drew near her,
And thus I began to tell her my case:[43]

Wither walk'st thou, my pretty sweet soul?
She modestly answered to Hockley-i'th'-hole.[44]
I ask'd her her business; she had a red cheek,
She told me, she went a poor service° to seek; *servant's position*
I said, it was a pitty she should leave the city,
And settle her selfe in a country town;
She said it was certain it was her hard fortune
To go up a maiden, and so to come down.

With that I alighted, and to her I stept,
I took her by th' hand, and this pretty maid wept;
Sweet weep not, quoth I: I kist her soft lip;
I wrung her by th' hand, and my finger she nipt;
So long there I woo'd her, such reasons I shew'd her,
That she my speeches could not controul,
But cursied° finely, and got up behind me, *curtsied*
And back she rode with me to Hockley-i'th'-hole.

When I came to Hockley at the sign of The Cock,° *name of tavern*
By lighting° I chanced to see her white smock, *dismounting*
It lay so alluring upon her round knee,
I call'd for a chamber immediately;
I hugg'd her, I tugg'd her, I kist her, I smugg'd° her, *caressed*
And gently I laid her down on a bed,
With nodding and pinking,° with sighing & winking, *blinking*
She told me a tale of her maidenhead.

While she to me this story did tell,
I could not forbear, but on her I fell;
I tasted the pleasure of sweetest delight,

---

on either the 23rd or 24th of June.

[43] That is, to speak of his attraction to her, "to make his case."

[44] Hockley-in-the-Hole (or Hockley) was a village near Dunstable (see above, n. 41), and not the notorious area of the same name in Clerkenwell, London.

We took up our lodging, and lay there all night;
With soft arms she roul'd° me, and oft ties told me, *embraced*
She loved me deerly, even as her own soul:
But on the next morrow we parted with sorrow,
And so I lay with her at Hockley-i'th'-hole.

On Tobacco[45]

Tobacco that is withered quite,
Grown in the morning, cut down at night,
Shews thy decay,
All flesh is hay
Thus think, then drink° tobacco. *inhale, smoke*

And when the smoak ascends on high,
Think all thou seest is vanity
Of earthly stuff,
Blown with a puff;
Thus think, then drink tobacco.

And when the pipes be foul'd within,
Behold the soul defil'd with sin,
To purge with fire
He doth require;
Thus think, then drink tobacco.

As for the ashes left behind,
They fitly serve to put's in mind,
That unto dust
Return we must;
Thus think, then drink tobacco.

[45] Following the arrival of the Europeans in the Americas, tobacco became one of the primary products fueling colonization. Its widespread use was soon a highly controversial issue, believed to be both of medicinal benefit and dangerous to one's health. This anonymous poem is one of many pieces to appear on the subject, including King James I's prose tract in 1604, *A Counterblaste to Tobacco.*

The Tinker of Turvey[46]

There was a jovial tinker
Dwelt in the town of Turvey,
And he could patch a kettle well,
Though his humours° were but scurvy; *moods*
  Still would he sing, tarra ring, tarra ring tinke,[47]
  Room° for a jovial tinker, *Make room*
  He'll stop one hole, and make two,
  Is not this a jovial tinker?

He was as good a fellow
As smug,° which mov'd much laughter; *a blacksmith*
You'd hardly think how in his drink
He would beat his wife and daughter;
  Still would he sing, *&c.*

He walks about the country,
With pike-staff,° and with budget,° *walking-stick* / (leather) *bag*
Drunk as a rat, you'd hardly wot° *know*
That drinking so he could trudge it;° *keep walking, trudge along*
  Still would he sing, *&c.*

There's none of his profession,
That hath such skill in mettle,° *metal*
For he could mend the frying-pan,
The skillet,[48] or the kettle;
  Still would he sing, *&c.*

To toss the jolly tankard,
The black pot, and the pitcher,
No ale or beer to him was dear,° *too costly*

---

[46] A tinker is a craftman (usually itinerant) who mends pots, pans and other metal household utensils. Turvey is a village and civil parish on the River Great Ouse in Bedfordshire, a county in the east of England.

There are some basic similarities between this anonymous poem and "The Tinkers Song" in *The Tinker of Turvey. Or Canterburie Tales* (1630).

[47] A traditional refrain.

[48] A cooking utensil made of various metals, usually having three or four legs and a long handle.

To make his nose the richer,° *more inflamed*
Still would he, *&c.*

He'd tink betime° i'th'morning *early*
Before the break of day,
For drinking dry he was willing,
To the ale-house he went his way;
Still would he, *&c.*

He knockt so roundly at the door,
Which made them all to waken:
Who's there, quoth the maid? It's I, he said;
It's the tinker foul,° I'll take° him; *fool / deal with*
Still would he sing, tarra ring, tarra ring tinke,
Room for a jovial tinker,
He'll stop one hole, and make two,
Is not this a jovial tinker?

A Catch[49]

The hunt is up,° *at an end, over*
The hunt is up,
And now it is almost day,
And he that's abed with another mans wife,
It's time to get him away.

A Droll[50]

Let dogs and devils die;
Let wits and money fly;
Let the slaves of the earth
Be abortive in their birth;
Well or ill come, what care I,
For I will roar, I will drink, I will whore,
I spend nought but my own:
Let slaves of the world be suddenly hurl'd,
Or with a whirlwind blown,

[49] A short poem or song intended to "catch" the attention or fancy of the reader or listener; a quip.
[50] A comic, whimsical or farcical composition or representation.

In and out, round about, hey boyes, hey:[51]
Let us sing, let us laugh,
Let us drink, let us quaff;
See the world is sliding,
Here is no abiding,
Our life's but a hollyday.

The Apostate[52] World

Good lord, what a pass is this world brought to?
Most men have forgot to be honest and just;
When shall one find a friend to be honest and true,
That with his chief secret he only may trust?
If thou hadst abundance of money to spend,
Then every man will be accounted thy friend;
Find one that will love you where wealth doth decay,
  You'd as good find a needle in a bottle° of hay *bundle* (a saying)

True friendship is, now adaies, cunning and waining,
And every one learns to shift for himself;
What man will not falsifie friendship for gaining,
And wrong his best friend for lucre of pelf?[53]
There was once a time when a friend for a friend
Would ever be constant his life for to spend;
But he that will find such a friend at this day,
  Had as good seek, *&c.*

There's many will hang on you while you have coyn,
And swear they will venture their lives for your sake:
But to any task, if you them enjoyn,° *prescribe*, *impose* (enjoin)
They'll swear and protest they'll it undertake,
But if by mishap you be brought to a pinch,
Though they promise an ell, 'twill scarce prove an inch[54]
But find out a friend that will do and not say,
  You'd as good find, *&c.*

[51] A common refrain in Royalist poetry of the Civil War and Interregnum years, with no definite meaning (exclamatory).
[52] Unprincipled, immoral, perverted.
[53] Worthless riches or gain, and hence the phrase "filthy lucre."
[54] "Give him an inch and he'll take an ell" (a familiar saying). An English ell is forty-five inches.