

Cambridge University Press

978-1-108-06795-9 - Robert Chester's 'Love's Martyr, Or, Rosalins Complaint': With its Supplement, 'Diverse Poeticall Essaies on the Turtle and Phoenix'

Edited by Alexander Balloch Grosart

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### Robert Chester's 'Love's Martyr, Or, Rosalins Complaint'

The literary scholar Alexander Balloch Grosart (1827–99) reprinted this allegorical poem by Robert Chester (*fl.* c.1586–1604) with an introduction and notes in 1878. Grosart incorrectly identified the poem's author as a certain Sir Robert Chester of Royston. Later research suggests Chester served as a chaplain or secretary in the household of the work's dedicatee, Sir John Salusbury. Originally printed in 1601, the grandiloquent, meandering poem is chiefly remembered for the works appended to it. These include original poems by Chester's contemporaries, Shakespeare, Jonson, Chapman and Marston, as well as the anonymous 'Ignoto' and 'Vatum Chorus'. All the poems treat Chester's theme, an invented myth describing the chaste, sacrificial love between a phoenix and a turtledove. Scholars continue to debate the identity of the historical figures signified by these birds, especially in Shakespeare's cryptic contribution.

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ROBERT CHESTER'S  
LOVE'S MARTYR, 1601,

WITH  
SHAKSPERE'S "PHOENIX AND TURTLE,"  
ETC., ETC.

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The Title-page of the present book differs slightly from that issued to Dr. Grosart's subscribers, and the *Contents*, *Argument* and *Index*—for none of which Dr. Grosart is responsible—are now added.]

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"LOVES MARTYR,  
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ROSALINS COMPLAINT"  
(1601)

WITH ITS SUPPLEMENT,  
"Diverse Poeticall Essaies" on the Turtle and Phoenix  
BY  
SHAKSPERE, BEN JONSON, GEORGE CHAPMAN,  
JOHN MARSTON, ETC.

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EDITED, WITH INTRODUCTION, NOTES AND ILLUSTRATIONS,  
BY THE  
REV. ALEXANDER B. GROSART, LL.D., F.S.A.,  
ST. GEORGE'S, BLACKBURN, LANCASHIRE.

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To

F. J. FURNIVALL, Esq.,

M.A.,

AND THE

COMMITTEE AND MEMBERS OF

"The New Shakspeare Society."

TO YOU CO-WORKERS ON OUR ANCIENT BOOKS  
 OF TIMES ELIZABETHAN, I HERE GIVE  
 CHESTER'S OLD TOME. O MAY IT ONCE MORE LIVE  
 BENEATH YOUR EYES, THRO' INSIGHT THAT NOR BROOKS  
 NOR FEARS DULL FOLLY'S SUPERCILIOUS LOOKS,  
 WHEN FROM REMOTER DAYS, THINGS FUGITIVE  
 AND LONG-FORGOTTEN, WE WOULD FAIN REVIVE.  
 'LOVE'S MARTYR,' THAT I BRING FROM HIDDEN NOOKS,  
 A QUICK KEEN MESSAGE BEARS FOR US TO-DAY:  
 AS I, BY HAPPY FORTUNE, FIRST HAVE PROV'D;  
 FOR IT INTERPRETS '*BIRD OF LOUDEST LAY*'—  
 TELLING, HOW GREAT ELIZABETH, ESSEX LOV'D.  
 TURN THEN, GOOD FRIENDS, TO THESE LONG-SEALED PAGES:  
 YOUR KIND APPROVAL MORE THAN COUNTED WAGES.

ALEXANDER. B. GROSART.

\*\*\* See page xxiv. on my friend Dr. Brinsley Nicholson's independent arrival at the same conclusions. By '*give*' I mean simply furnish, as the gift is only partial, viz., permission to the Society to stereotype the book as set up for my own Occasional Issues of unique or extremely rare books (50 copies).—G.

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† Phoenix, No. II, is a male, the "Arabian Phoenix," p. 5, st. 3.

‡ The references are to the top-pagings, and not the foot ones as in Dr. Grosart's *Notes*.§ p. 125, l. 16, ? for *him*, read *her*. Will the male Turtle, left all alone, die for his female mate; or does he speak of himself as *him* in the third person?—F. J. F.

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† That is, Turtle-Dove No. I. (male), and Phœnix No. I. (female) = Turtle-Dove No. II. (female).

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## THE ARGUMENT.

At a Parliament of the gods—present [? with others not mentioned] Jove, Vesta, Juno, Venus, Pallas, Bellona, and Cupid—Rosalin, in the person of Dame Nature, comes to beg assistance. She has established on earth the most perfect Phoenix\* that ever existed—a maiden whose personal beauties she describes. Parenthetically, as it were, p. 5/13, † st. 3, she wishes that “Arabian Phoenix,” ‡ “love’s Lord,” would come and take possession of this incomparable beauty. Her fear is that her Phoenix will decay and that no other will arise from her ashes, because

“The Arabian fiers are too dull and base  
To make another spring within her place.”—p. 7/15, st. 2.

She therefore begs Jove to pity her (Rosalin = Nature) and list to her laments.

The gods are somewhat startled and incredulous at her wondrous account of her Phoenix, but she confirms her statements by exhibiting a picture in which they

“——behold  
The rich wrought Phoenix of Arabian gold.”—p. 8/16, st. 3.

Jove thereupon bids Nature

“——hie thee, get thee Phœbus chaire  
Cut through the skie, and leaue Arabia,

\* Phoenix No. 1, female.

† 5/13 : 5 is the number at the top of the page ; 13, that at its foot.

‡ Phoenix No 2, male.

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*The Argument.*

Leaue that il working peece\* of fruitlesse ayre  
 Leaue me the plaines of white Brytania,  
 These countries have no fire to raise that flame  
 That to this Phœnix bird can yeeld a name."

p. 9/17, st. 3.

and fly to Paphos Ile,

"Where in a vale like Ciparissus groue  
 Thou shalt behold a second Phœnix loue."—p. 9/17, st. 4.

z. z. the love or mate of another Phœnix.†—This lover of Phœnix No. 3, female, is the Turtle-dove described at p. 123/131, who is to die with Phœnix No. 1, female, and with her produce Phœnix No. 4, female.—He is the hero of the Allegory: he is "true Honors louely squire;" his name is "Liberal honor," and he keeps for Nature's Phœnix "Prometheus fire," p. 11/19, st. 3, 4.

"Give him," continues Jove, "this ointment to anoint his head  
 This precious balme to lay unto his feet.  
 These shall direct him to this Phœnix bed  
 Where on a high hill he this bird shall meet  
 And of their Ashes by my dome shall rise  
 Another Phœnix ‡ her to equalize."—p. 12/20, st. 2.

"This said the Gods and Goddesses did applaud  
 The censure of this thundring Magistrate  
 And Nature gave him euerlasting laud  
 And quickly in the dayes bright coach she gate  
 Downe to the earth, she's whirled through the ayre;  
 Joue joyne these fires, thus Venus made her prayer."  
 p. 12/20, st. 3.

Then follows "An Introduction to the Prayer" addressed to the "great Guider of the Sunne and Moone" craving guidance and the blotting out of offences, and

"Then arm'd with thy protection and thy loue  
 Ile make my prayer for thy Turtle-doue."

Qy. is this introductory prayer, and the prayer proper which

\* *Peece* = *place*; so used by Stowe, of London, and frequently by Fenton in his translation of Guicciardini's *History of Italy*, 1599.

† Phœnix No. 3, female.

‡ Phœnix No. 4, female. See Chester's "Conclusion," p. 133/141.

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follows, made by Venus, or is Venus's prayer confined to the four words quoted above:—"Joue joyne these fires"? In either case the Turtle-dove here mentioned is Dame Nature's (Rosalin's) Phoenix, No. 1.

Then follows the prayer: "A Prayer made for the prosperitie of a siluer coloured Doue, applyed to the beauteous Phœnix."

This prayer is addressed to Jehova, Christ, the God of Israel, in favour of "the siluer coloured earthly Doue," "thy siluer Doue," *i. e.*, of course, the Phœnix, and ends with—

"Let her not wither Lord without increase  
But blesse her with joyes offspring of sweet peace.  
Amen. Amen."—p. 15/23, st. 2.

This prayer certainly proceeds from the same person as the introductory petition.

The author himself now addresses three stanzas to readers of "light beleefe," claiming their indulgence.

Then follows, p. 16/24, "A meeting Dialogue-wise betweene Nature, the Phœnix, and the Turtle Doue."

The last of these three personages of the Allegory does not appear on the scene till p. 123/131.

Nature arrives in her chariot and greets the Phœnix. It is not very clear where this meeting takes place. It is a place where "gross cloudie vapours" prevail (p. 18/26, st. 5); the air is "noysome" (p. 20/28, st. 2). It is a

"barren country,  
It is so sapslesse that the very Spring  
Makes tender new-growne Plants be with'ring."  
p. 21/29, st. 4.

"The noisome Aire is growne infectious,  
The very springs for want of moisture die,  
The glorious Sunne is here pestiferous," etc., etc.  
p. 22/30, st. 1.

Here the Phœnix has long suffered from the power of Envie = Malice; here, she says,—

"—with Adders was I stung,  
And in a lothsome pit was often flung:

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*The Argument.*

My Beautie and my Vertues captiuatē  
To Loue, dissembling Loue that I did hate."

p. 22/30, st. 3.

She complains of Fortune—

"That she should place me in a desert Plaine,  
And send forth Enuie with a Iudas kisse  
To sting me with a Scorpions poisoned hisse.  
From my first birth-right for to plant me heare,  
Where I haue alwaies fed on Griefe and Feare."

p. 23/31, st. 3.

And much more, more or less intelligible, to the same effect. She was about to take her flight from this horrid place when Nature met her, for, says she,—

"Upon the Arabian mountaines I must die,  
And neuer with a poore yong Turtle graced."

p. 16/24, st. 3.

[Qy. what is meant by this "poore yong Turtle?" a son or a husband?]

It would seem then that the place of meeting is not in Arabia; indeed in st. 4, p. 21/29 Arabia is specially distinguished from this barren country—

"—in Arabia burnes another Light,  
A dark dimme Taper that I must adore,  
*This* barren countrey makes me to deplore," etc.

and yet in the previous parts of the Allegory (see p. 7/15, st. 2 and p. 9/17, st. 3, both quoted above) it is evident that Arabia was intended as the place of meeting; and the Phoenix herself says when she meets the Turtle-dove in Paphos (p. 125/133, st. 4) that she had left Arabia for his sake.

However, be the place where it will, Nature consoles her Phoenix; conjures up Enuie and banishes him; and then Nature and the Phoenix together enter Phœbus' coach and set out on their travels.

Their course seems rather devious. We will, says Dame Nature,—



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“——ride

Over the Semi-circle of Europa  
 And bend our course where we will see the Tide,  
 That partes the Continent of Affrica,  
 Where the great Cham gouernes Tartaria  
 And when the starrie Curtain vales the night  
 In Paphos sacred Ile we meane to light.”

p. 24/32, st. 4.

They behold the Pyramides and Euphrates, p. 25/33, st. 2, but in a very short time they are apparently hovering over Great Britain, several of the towns of which are described. The history of the nine female Worthies is also briefly given, and then, from p. 34/42 to p. 77/85, follows an account of the birth, life, and death of King Arthur. This done, they come in sight of the Tower of London, p. 77/85: a few more stanzas on London and its glory, and then they each indulge in a song: Nature in dispraise of Love, the Phoenix in praise of it as a holy thing. This at last brings them to Paphos, and they

“——are set on foote neere to that Ile,  
 In whose deep bottome plaines Delight doth smile.”

p. 81/89, st. 1.

But Nature is inexhaustible, and from this point to p. 123/131 she amuses the Phoenix with an account of the plants, trees, fishes, minerals, beasts, reptiles, insects, and birds which are the denizens of Paphos. The account of the birds naturally leads up to the introduction of the hero of the Allegory, the Turtle-dove, who at last makes his appearance, and proves to be a “sad-mournefull dooping soule,”

“Whose feathers mowt off, falling as he goes,  
 The perfect picture of hart pining woes.”

p. 123/131, st. 3.

Nature having introduced the Phoenix to the Dove she had long'd so much to see, now takes her departure, leaving the unhappy pair together, p. 124/132, st. 3.

The Turtle-dove is stricken with admiration of the beauteous Phoenix, and soon lets her know that the cause of all his moan is

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*The Argument.*

for his "Turtle that is dead," p. 125/133, st. 3. [We learned, p. 9/17, st. 4, that this lost mate of his was a "second Phoenix," Phoenix No. 3.]

To ease their pain, they share their griefs, and after mutually vowing chaste love, they prepare a pyre on which, in a manner sacrificingly, they propose to burn both their bodies in order to revive one name, p. 128/136, st. 3; and they pray to Apollo to

"Send [his] hot kindling light into this wood  
That shall receive the Sacrifice of blood."

p. 129/137, st. 1, 2, 3.

At this point the Phoenix spies a Pellican behind a bush; but the Turtle-dove tells her this bird is quite harmless.

"Let her alone," says he, "to view our Tragedy,  
And then report our Loue that she did see."

p. 130/138, st. 1.

The Phoenix would now wish to sacrifice herself only, but the Turtle-dove will not hear of this, and sets the example of mounting the funeral pile; when he is consumed, the Phoenix also enters the fire.

"I come sweet Turtle, and with my bright wings  
I will embrace thy burnt bones as they lye;  
I hope of these another Creature springs  
That shall possesse both our authority:  
I stay to long, ô take me to your glory,  
And thus I end the Turtle Doues true story."\*

Finis. R. C.

The Pellican now comments on the tragic scene she has beheld; praises the love and constancy of the two victims, and laments the degeneracy of lovers of these later times.

Chester then gives a "Conclusion" (p. 133/141), in which he describes Phoenix No. 4, foretold in p. 12/20, st. 2. He states that

"From the sweete fire of perfumed wood  
Another princely Phoenix vpright stood:

\* Is this last line supposed to be uttered by the Phoenix or by R. Chester himself?

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Whose feathers purified did yeeld more light  
 Then her late burned mother out of sight  
 And in her heart restes a perpetuall loue,  
 Sprong from the bosome of the Turtle-Doue.  
 Long may the new uprising bird increase,  
 Some humours and some motions to release,  
 And thus to all I offer my devotion,  
 Hoping that gentle minds accept my motion."

Finis. R. C.

Then follow a series of "Cantoes Alphabet-wise to faire Phœnix made by the Paphian Doue." And after them another series of "Cantoes verbally written"—the first words of each line forming a separate series of posies—all apparently addressed to the Phœnix.

[In the second stanza of canto 13, p. 154, is, I think, a misprint. "Not my *dead* Phœnix," etc.; *dear*, or perhaps *dread*, should be substituted for *dead*.]

The book closes with the contributions of Shakespeare, Jonson, Marston, etc., all evidently "intended to celebrate precisely what *Love's Martyr* celebrated."—P. A. D.

## CORRECTIONS.

[1. As a matter of interest to students of Ben Jonson, it should be noted that the changes in his "Prælude" and "Epos," p. 181-6, attributed to Gifford (p. lxi *Introduction*, and p. 245 *Notes*), were really made by Jonson himself, when he gathered these two pieces into his *Forest*, in his Folio, 1616. He apparently did not consider "The Phœnix Analysde" and the "Ode" worthy of transplantation.

2. In his "Postscript" C., p. lxxv—viii, Dr. Grosart inclines to attribute to Chester a series of poems called *The Partheniades*. It is—or should be—well known that these poems were certainly composed by the author of *The Arte of English Poesie*, 1589; and George Puttenham is, I believe, universally accepted as the writer of the latter work. See Mr. Arber's *Introduction*, etc., to his reprint, 1869.—P. A. D.]

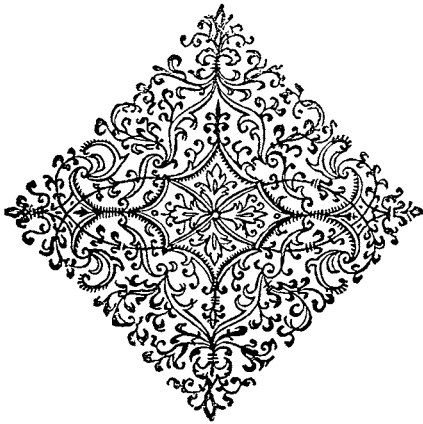
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## INTRODUCTION.

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**I**N the Notes and Illustrations appended to this our reproduction, *in extenso* and in integrity, of *Love's Martyr*, everything that seemed to call for notice will be found — it is believed — noticed with less or more fulness. Thither the student-reader is referred on any point that may either interest or puzzle him. Here I wish to bring together certain wider things that could not well go into the Notes and Illustrations, so as to shew that, in the present strangely neglected book, we have a noticeable contribution to Elizabethan-Essex-Shakespeare literature.

I purpose an attempt to answer these questions :

- (a) Who was ROBERT CHESTER ?
- (b) Who was SIR JOHN SALISBURIE ?
- (c) Who were meant by the PHOENIX and the TURTLE-DOVE of these Poems ?
- (d) What is the message or *motif* of the Poems ?
- (e) What is the relation between the verse-contributions of SHAKESPEARE and the other "MODERNE POETS" to *Love's Martyr* ?
- (f) Was the 1611 issue only a number of copies of the original of 1601, less the preliminary matter and a new title-page ?
- (g) Is there poetical worth in the book ?
- (h) Who was TORQUATO CÆLIANO ?

(a) WHO WAS ROBERT CHESTER ? His name, it will be observed, appears in full, 'Robert Chester,' in the original title-page of 1601 ; as 'Ro. Chester' to the Epistle-dedicatory to Salisburie (p. 4); as 'R. Chester' to "The Authors request to the Phœnix" (p. 5); as 'R. Ch.' in address "To the kind Reader" (p. 6); as 'R. C.' to "Con-

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clusion" (p. 142); and as 'R. Chester' at close of "Cantoes" (p. 167). I have sought almost in vain—and I have had capable and earnest fellow-seekers—for contemporary notices of either the man or his book. Even later, the bibliographical authorities, *e.g.*, Ritson, Brydges, Lowndes, Collier, Hazlitt, beyond giving the title-pages and other details with (on the whole) fair accuracy, yield not one scintilla of light. Neither do the county-histories, nor editors as Gifford and Cunningham in their *Ben Jonson*, nor Mr. J. O. Halliwell-Phillipps in his natty little reprint (in ten copies) of the "new compositions."

I was thus shut up to an examination of the genealogies of a somewhat large and widely-distributed tribe, *viz.*, the CHESTERS. I never doubted of finding in Mr. R. E. Chester Waters's most laborious and trustworthy work on the CHESTERS,\* some "certain sound" on our poet as the solitary Chester, who, in poetry at any rate, has any fame or interest for us in this late day; but even in his matterful tomes I was doomed to disappointment. Equally unexpected was my failure to obtain from my many-yeared friend Dr. Joseph Lemuel Chester of Bermondsey—than whom one rarely meets with so thoroughly-furnished, unwearied, accurate, and generous a worker—anything approaching certainty of identification. After very considerable reading and comparison of authorities, I found only one member of the known families of Chester bearing the Christian name of ROBERT, whose position, circumstances and dates fitted in with the possible authorship of *Love's Martyr*. From his dedicating his book to Sir John Salisbury, and many incidental evidences of familiarity in courtly and high circles, I fixed on him. On communicating my conclusion to Dr. Chester, he was inclined to doubt; but since, he has conceded that there is nothing in the facts of his life against the identification, and that there really is no other claimant. Accordingly he has aided me with characteristic

\* *Memoirs of the Chesters of Chicheley.*

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painstaking and ardour, from his abundant stores, in giving such data concerning him (*cheu!* meagre enough) as remain.

I mean a Robert Chester, who became SIR ROBERT CHESTER. The first of his family distinctly recognisable, was William Chester of Chipping Barnett, Herts; who died early in 1566. By his wife Maud (or Matilda) he was father of Leonard Chester, of Blaby, co. Leicester — whose family is embraced in the Heraldic Visitations of their County — and of Sir Robert Chester of Royston, Herts, who was the eldest son. The family is said to have descended from an ancient one in Derbyshire, where Chesters had large possessions, and members of which represented the town of Derby in Parliament, *temp.* Edward II and III. The Derbyshire estates were expended in supporting the claim of the Earl of Richmond (Henry VII) to the crown. This Sir Robert Chester was admitted to Gray's Inn in 1532, and is subsequently described in various *MSS.* as "Standard Bearer," "Gentleman Usher" and "Gentleman of the Privy Chamber" to King Henry VIII; from whom he obtained a Grant of the Monastery of Royston, with its manors and possessions, in the counties of Herts and Cambridge. He was knighted by King Edward VI at Wilton, 2nd September 1552, and was High Sheriff of Herts and Essex in 1565. He died 25th November 1574, and was buried at Royston.\* By his first wife Catherine, daughter of John Throgmorton, Tortworth, co. Gloucester, Esquire, he had a numerous issue.† He was succeeded by his eldest son and heir, Edward Chester Esquire of Royston, who was about thirty years old at his father's death. Curiously enough, Sir Robert Chester married as his second wife, Magdalen, widow of Sir James Granado, Knt., on the same day and at the same place, that his son Edward Chester,

\* Among the "Nativities" in Ashmole's *MSS.* in Bodleian Library, pp. 166, 176, &c., is one which states that Sir Robert Chester was born 25th November, 1510, and died on his birthday, aged 64.

† Clutterbuck, *s.n.*, describes her as daughter of Christopher Throckmorton of Coorse Court, co. Gloucester, Esq. Cf. Chauncy, *s.n.*

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married Sir James Granado's only daughter and heiress, *i.e.*, father and son married respectively mother and daughter. This took place at Royston on 27th November 1564. The wife of Edward Chester survived her husband and was again married, *viz.*, to Alexander Dyer, Esq. He was admitted to Gray's Inn in 1562, and was subsequently in service as a Colonel in the Low Countries. Besides two daughters (*a*) Mary, who married an Edward Thornburgh, or Thornborough of Shaddesden, co. Southampton, Esq. (*b*) Another, who married an Edward Roberts—Edward Chester left a son ROBERT, who was declared heir to his father by Inquisition *post mortem*, dated 15th January 1578–9, being then aged twelve years, six months and sixteen days, which fixes his birth about the last of June 1566. This Robert Chester, I indentify with the author of *Love's Martyr*. In 1596 HENRY HOLLAND dedicated his *Christian Exercise of Fasting* to him, in grave and grateful and admiring words.\* He was a J.P. for Herts and Sheriff of Herts in 1599. From NICHOLS' *Progresses of King James I*, I glean the following slight notice of him:—"His Majestie being past Godmanchester, held on his way towards Royston; and drawing neere the Towne, the Shirriffe of Huntingtongshire [Sir John Bedell] humbly tooke his leave; and there he was received by that worthy Knight Sir Edward Denny, High Shirriffe of Hartfordshire... and... in brave manner he conducted his Majestie to one Mafter Chester's house, where his Majestie lay that night on his owne Kingly charge."† On this Nichols annotates:—"Though 'Master Chester' was then owner of the Priory at Royston, and attended on the King at his entrance into the Town, it was more probably at his mansion of Cockenhatch (in the parish of Barkway, near Royston), that he had the honour of entertaining his Royal Master. A view of this house may be seen in *Chauncy*, p. 102."‡ The words that the King "lay" at "Master Chester's house" on "his

\* See Postscript A to this Introduction for this golden little Epistle-dedicatory.

† Vol. i, pp. 104–5.

‡ *Ibid.*, p. 105.



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owne Kingly charge" does not seem to indicate lavish hospitality on the part of the host. But he must have given satisfaction to the King; for he was knighted along with a shoal of others, at Whitehall, on 23rd July 1603.\* The exact date of his marriage does not appear; but his wife was Anne, daughter of Henry Capell, Esq., of Essex, by his wife, the Lady Catherine Manners, daughter of Thomas, first Earl of Rutland. She survived him not quite two years, residing at Hitchen, Herts.† They had issue at least six sons and six daughters; and their issue in turn were for a time equally numerous, but the late Mr. Harry Chester (who died in 1868) believed himself the last representative of the race.‡ He died on 3rd May 1640. On his death he was possessed of the manor and rectory of Royston, the manors of Nuthamsted, Cockenhatch, Hedley, &c., &c. His Will, dated 3rd May 1638, with codicils, 16th March and 7th April 1640, was proved in the Prerogative Court of Canterbury on 3rd February 1640-1, by his eldest son and heir, Edward Chester, Esq., whose age at his father's death was, according to the Inquisition, forty years and upwards.||

On these facts I would note—(a) In 1601, when *Love's Martyr* was published, he was in his thirty-fifth year; but the phrase in his Epistle-dedicatory to Salisbury, '*my long expected labour*,' may carry its composition back some few years at least. (b) Specifically, while long portions were probably written much earlier, the 'Turtle-dove' being Essex and being in Ireland, ascertains date of composition of all referring to 'Paphos Ile' 1598-9—the period of Essex's absence. (c) In 1611 he was in his forty-fifth year, and no longer plain 'Robert Chester,' but Sir Robert Chester

\* Vol. i, p. 218. Doubtless when the King afterwards built himself a residence at Royston there would be frequent intercourse.

† Her Will is dated 12th and was proved the 26th of March 1642.

‡ The chief line of descent of these Chesters was by this Edward, son of our Sir Robert, who was also knighted. The sons entered the various professions. I notice two of them onward. Harry Chester, above mentioned, was son of another Sir Robert Chester, well-remembered as Master of the Ceremonies during the reigns from George III to Victoria. || See Postscript B for Abstract-

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Knight, and husband of an Earl's daughter linked to the Sidneys. Is the explanation of the withdrawal of his name from the new title-page of 1611 that his early literary fervours had chilled with his social dignities? (*d*) At his death he was in his seventy-fourth year. One longs to know more of a man who in his prime personally acquainted with Shakespeare, Ben Jonson, Chapman, Marston and other of the 'mighties,' survived them all. The "new compositions" for his own book, drawn from them, especially the fact that it stands alone in having a contribution from Shakespeare, would make any man remarkable.

(*b*) WHO WAS SIR JOHN SALISBURIE? *Love's Martyr* is dedicated to him as "To the Honourable, and (of me before all other) honored Knight" and "one of the Esquires of the bodie to the Queenes most excellent Maiestie" (p. 3), and in the title-page of the "diverse Poeticall Effaies" he is designated "the true-noble Knight" (p. 177). Even these slight descriptions guide us to the Salisburys or Salisburies of Lleweni, Denbighshire—long extinct. Dr. Thomas Nicholas, in his *Annals and Antiquities of the Counties and County Families of Wales*, commences his account of the Salusburys thus:—"The long standing and distinguished alliances of the Salusburys of Lleweni, in the Vale of Clwyd, and the high character borne by several of the line, render them a notable house, and awaken regret at their disappearance. The name is spelt differently in early writings—Salusbury, Salesbury, Salsbury; *Dwnn* almost always adopting the phonetic method, spells this name "Salsberie." They were of *Lleweni* and *Machymbyd*. At what time they first came to Denbighshire, or how the surname originated, is not known, but it is believed that their origin was Welsh. John Salusbury, the third of the name known to us, was the founder of the Priory of White Friars at Denbigh, and died A.D. 1289. He must therefore have witnessed the great struggle of Llewelyn and Edward, which was very hot in those parts. His grandson, William Salusbury, was M.P.

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for Leominster 1332, long before members were appointed for Wales. William's grandson, Sir Harry Salusbury (died *circa*, 1399), was a Knight of the Sepulchre, and his brother John was Master of the House for Edward III, and suffered death in 1388." (p. 392.)

He thus continues: "Sir Harry's grandson, Sir Thomas Salusbury, Knt., the first mentioned in the pedigrees as of *Lleweni*, was a man of great note as citizen and soldier. His consort was Jonet, daughter and heir of William Fychan of Caernavon. He took a distinguished part in the battle of Blackheath (1497) against Perkin Warbeck's insurrection, for which he was rewarded by Henry VII. with the order of knighthood. He died 1505, and was buried at the White Friars, Denbigh (Whitchurch). Sir Roger, his son, married a Puleston of Emral, and was followed by Sir John of Lleweni, who married a Myddleton of Chester, of the Gwaenynog line. He was constable of Denbigh Castle in 1530, and served in several parliaments for the county of Denbigh—died 1578. His son, John Salusbury, Esq., of Lleweni, was the member of this house who married the celebrated *Catherine Tudor of Berain*; and his son by Catherine, Thomas Salusbury, Esq., married Margaret, daughter of Morys Wynn, Esq., of Gwyder, but had no male issue; his second son, John, married Ursula, daughter of Henry Stanley, Earl of Derby, and was succeeded by his son, Sir Henry Salusbury, Bart., who married Hester, daughter of Sir Thomas Myddelton, Knt., of Chirk Castle. His line terminated with his grandson Sir John, whose daughter and sole heir married Sir Robert Cotton, Bart., of Combermere, Cheshire, from whom the *Combermere* family are derived. *Cotton-Hall*, named after the Cottons, was the birth-place of the great General Lord Combermere. The Lleweni estate was sold by Sir Robert Cotton to the Hon. Thomas Fitzmaurice" (p. 392).

Turning back on these names, our Sir John Salisburie was John, second son of John Salusbury—who died in his father Sir John Salusbury's life-time—by (as above)

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Catherine Tudor of Berain.\* He was born "about 1567" — a portrait of him having been at Lleweny, dated 1591, æt. 24.† He became heir of his brother Thomas, who was executed, in 1586, for conspiring to deliver Mary, Queen of Scots, from imprisonment. His wife was (as above) Ursula, a 'natural' daughter of Henry, fourth Earl of Derby. The record of administration of her estate, as of the town of Denbigh, is dated 9th May 1636. They had four sons and three daughters. Henry, the eldest and only surviving son, was created a baronet, as of Lleweni, 10th November 1619, and died 2nd August 1632. His only surviving son was Sir Thomas Salusbury, author of "Joseph," a poem (1636) — who died in 1643.‡ Our Sir John was surnamed "the

\* Dr. Nicholas, as before, gives an interesting account of this famous "Catherine"; and I deem it well to avail myself of it, as follows:— "Catherine of Berain," the most noted of her race in this country, was of the clan or tribe of Marchwerthian, and was left sole heiress of Berain. She married four husbands, each of a high and honourable house, and had such a numerous offspring that the name was given her of *Mam Cymru*, "the mother of Wales." Her first husband was John Salisbury, Esq., of Llyweni, and her estate of Berain was inherited by her children gotten by him. The second was Sir Richard Clough of Denbigh, Knt. of the Sepulchre, who made a pilgrimage to the Holy Land; the third, Morys Wynn, Esq., of Gwyder; and the fourth, Edward Thelwall of Plas-y-Ward. Catherine of Berain's father was Tudyr ap Robert ap Ievan ap Tudyr ap Gruffydd Lloyd ap Heilyn Frych, which Heilyn Frych was ninth in descent from Marchwerthian, Lord of Isaled, founder of the eleventh noble tribe." . . . "The portrait of Catherine, given in Yorke's *Royal Tribes*, marks a person of firmness and intelligence, and these qualities, added to her estate and numerous alliances and offspring, supplied her with a charm which the bardic heralds of the time knew not how to resist; they spared no pains, accordingly, to provide her with a lineage whose antiquity would comport with their idea of her merits. Tudyr was carried back to Urien Rheged, and he of course to Coel Godebog, who, although a reputed contemporary with Herod the Great, was vouched by the bards to have a full blown heraldic coat — 'Arg., an eagle displayed with two heads, sable.' Coel was in the twelfth degree from Beli Mawr, King of Britain 72 B.C., who bore, they said, 'Az., three crowns Or in pale'; and he was about the fifteenth from Brutus, who, as the bards believed, came to Britain about B.C. 1136, bearing along with his father Sylvius, an escutcheon charged thus:— 'Quarterly: 1, Or, a lion rampant passant Gu.; 2, Az., three crowns Or in bend'!" (p. 393.)

† Pennant's *Tour in Wales*, vol. ii, p. 145.

‡ The Bibliographers overlook that Sir John Salisbury has a longish poem prefixed to *Eromena*, 1632, folio.

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strong"; and that explains Hugh Gryffith's playing on 'might'—of which anon. He was M.P. for co. Denbigh 43 Elizabeth (1600–1). All the authorities say he died in 1613; but no Will nor administration of his estate has been found. A shadow of obscurity thus lies on the memory of Chester's "true-noble Knight"—unlifted even from his (exact) death-date. Spelling of names was so arbitrary and variant then, that I should have attached no difficulty to the family-spelling of 'Salisbury' as against 'Salisburie' of *Love's Martyr*. As I write this I am called upon to annotate a Sir Stephen Poll—according to one of Nicholas Breton's Epistles-dedicatory—while he really was Sir Stephen Powle, and so is it endlessly. But I am enabled absolutely to identify Sir John Salisbury of Lleweni with Chester's Salisburie. For this is placed beyond dispute by another Epistle-dedicatory addressed to him as—be it noted—(a) of 'Llewen,' (b) as 'Esquier for the Bodie to the Queene's most excellent Maiestie,' as in Chester; and which, in the sorrowful absence of other information, is of peculiar interest. It is found in the following little volume of Verse, of which only a single exemplar (preserved at Isham) is known:

## "SINETES

Paffions vppon his fortunes,  
offered for an Incense at the  
shrine of the Ladies which guided his distempered  
thoughtes.

The Patrons patheticall Po-  
fies, Sonets, Maddrigals, and  
Roundelays. Together with  
Sinetes Dompe.

Plena verecundi culpa pudoris erat.

By ROBERT PARRY

Gent.

At LONDON

Printed by T. P. for William  
Holme, and are to be fould on  
Ludgate hill at the signe of  
the holy Lambe.

1597" (sm. 12mo)

B

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The Epistle-dedicatory shews (1) That being plain 'John Salisburie' in 1597 he must have been knighted between 1597 and 1601, (2) That he was of the Queen's household; and so could well introduce his friend Chester into court. It thus runs:

¶ " *To the right worshipfull John  
Salisburie, of Llewen, Esquier,  
for the Bodie to the Queenes  
most excellent Maiestie.*

**T**He Hope of these, and glasse of future times,  
O Heros which eu'n enuie itfelfe admir's,  
Vouchsafe to garde, & patronize my rimes,  
My humble rime, which nothing else desir's;  
But to make knowne the greatnes of thy minde

To Honors throne that euer hath been inclyn'd.

Geue leaue a while vnto my breathing Muse,  
To pause vpon the accent of her smarte,  
From the respite of this short-taken truce,  
For to recorde the actions of my Harte:  
Which vowed hath, to manifest thy worth,  
That noble fruites to future age bringes forth.  
Eu'n thou alone, which strengthn'ft my repose,  
And doest geue life vnto my dead desire,  
Which malice daunt'fte, that did thy fame oppose,  
Now, with reuiuing hope, my quill inspire:  
So he may write, and I may glorie singe,  
That time, in time, may plucke out enui's sting,  
Renowned Patron, my wayling verse,  
To whose protect I flye for friendly ayde,  
Vouchsafe to heare, while I my woes rehearse:  
Then my poore muse, will neuer be dismaide,  
To countenance the babling Echo's frowne,  
That future age may ring of thy renowne.

I that ere-while with Pan his hindes did play,  
And tun'd the note, that best did please my minde,  
Content to sing a sheapheard's Round-delay;  
Now by thy might, my Muse the way did finde,  
With Madrigals, to store my homely stile,  
Graced with th' applaue, of thy well graced smile.

Eu'n thou I say, whose trauaile hope doth veilde,  
That honours worth, may reape a due rewarde,  
Which flies with natieue plume vnto the felde;  
Whose paines deferues thy cuntreys iust regarde: