



"Part one: The Huntington Library HA 1 literature box" in "A survey of the poetry collection in manuscript of the Noble family of Huntingdon"

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PART ONE:
THE HUNTINGTON LIBRARY
HA 1 LITERATURE BOX

The thirty-five items in the HA 1 Literature box, along with three other related manuscripts of literary importance at the Huntington Library, are here arranged in a numerical order different from the Huntington Library's. The collection in the HA 1 Lit. box is a disparate collection of prose and poetry from a wide range of years and access points. The collection ranges from religious devotional work to bawdy Restoration poems, and their condition ranges from the fragile to the carefully preserved.

Instead of presenting these documents in the Huntington's numerical order, they are arranged to match the categories used in the other parts of this study as much as possible to allow for easy cross-referencing. Some attempt has been made to put the materials in chronological order within the larger category. The "HA Lit. 1" number is provided at the end of each entry for easy cross-reference.¹⁵ At the Huntington, several scholars have left useful notes to help identify dates or persons, but this is the first attempt to categorize the collection.

HASTINGS-RELATED DOCUMENTS

The papers related to the Hastings family in the HA Lit. 1 box begin with Elizabeth Stanley Hastings in the early seventeenth century and end with some poetry of the long-suffering Lady Flora Elizabeth Rawdon-Hastings in the nineteenth century (1.17). The first centerpiece of this box is Bathsua Makin's holograph elegy to her patron and student, Lucy, countess of Huntingdon, and Lucy's husband, Ferdinando, on the untimely death of their son Henry, Lord Hastings (1.3). The second is Makin's poem to Lucy on the death of Lucy's daughter, Elizabeth Langham (1.38).

1.1. Certaine Collections of the Right / Hon:^{ble} Elizabeth late Countesse / of Huntingdon for her owne / private vse.

A quarto book bound in parchment. Having originally consisted of three gatherings of sixteen leaves each, it now contains only thirty-seven leaves, and, of these, only sixty-three pages with writing. Badly damp-stained. The heading

¹⁵ To date, none of the poems in Part One are listed in the online Union First Line Index of English Verse <firstlines.folger.edu> (accessed June 3, 2019); cited hereafter as Union First Line Index.

is in an italic hand while the text of the document is written in English secretary hand, with red margins; likely a scriptorial production.

NOTES: The volume presents carefully selected passages from Scripture along with devotional readings. This volume probably belonged to Elizabeth Stanley Hastings, who was noted for her learning and her piety. She was the daughter of Alice Spencer and Ferdinando Stanley, fifth earl of Derby,¹⁶ and the wife of Henry Hastings, fifth earl of Huntingdon. Her son Ferdinando Hastings, later sixth earl of Huntingdon, married Lucy Davies.¹⁷

The document is preceded by a note in a late seventeenth-century common hand that reads “These / For the now R^t. Hono^{ble} / Elizabeth / Countesse of / Huntingdon / July 20th 1676.” On the preceding facing page is a note signed “Yo^r Hono^{rs} most humble / servant Ferdinando Dauys,” to the effect that “it is no p^resumption to / p^r[e]sent yo.^r La:p. with the Collections / of that Gallant Lady whose name / you beare.” The date 1676 suggests the recipient to be Elizabeth Lewis Hastings, Countess of Huntingdon, the wife of Theophilus, seventh earl. This Elizabeth Lewis died in 1680, and so it is likely that in 1676 Ferdinando Davies, a cousin of Theophilus’s mother, Lucy, was responsible for sending to this current Elizabeth, countess of Huntingdon, a book of devotional studies that once belonged to her husband’s grandmother, the earlier Elizabeth.

HA Lit. 1(6)

1.2. To the Honer of Ladyes / the right hon:^{ble} Countess / of Huntingdon / Ashbye. / Thes[e]

Older seventeenth-century cursive hand. Document has been folded and endorsed with the heading above and sealed in red wax with a crest bearing three flowers. Title is inscribed on the back in the same hand.

FIRST LINE: “Excellent Lady, you are, so all good”

LAST LINE: “Fearless of Envy while tis servinge you.” Signed “Thom: Iaye.”

NUMBER OF LINES: 26, on the front page of a bifolium

¹⁶ For more information on Alice, countess dowager of Derby, and her daughters, see 2.1. See also the dissertation by Vanessa Wilkie, “Such Daughters and Such a Mother: The Countess of Derby and Her Three Daughters, 1560–1647” (PhD diss., University of California, Riverside, 2009).

¹⁷ Lucy Davies was the daughter of the poet and jurist Sir John Davies and Lady Eleanor Touchet, daughter of the Earl of Castlehaven. Lady Eleanor was herself a writer, usually of strange prophetic religious tracts.

NOTES: It is likely that Thomas Iaye is Sir Thomas Jay, friend of the playwright Philip Massinger.¹⁸ Thus, it is probable that this poem is addressed to Elizabeth Stanley Hastings, fifth countess of Huntingdon since her sister-in-law Lady Catherine Stanhope, countess of Chesterfield was an early patron of Massinger's. The reference to Ashby, along with the handwriting, supports this attribution.

HA Lit. 1(9)

1.3. In mortem clarissimi Domini, Domini Henrici Hastings, / Baronis inclytissimi, illustrissimi, Comititis de Huntingdon / et doctissimæ Comitissæ Dominæ Luciæ Filij unici, / Juvenis præstantissimi, optimæq[æ] spei, / eruditissimi, pulcherrimi, et bonarū / literarum amantissimi.

A careful copy on the front of a bifolium in Makin's own hand, with two corrections, also in her hand.

FIRST LINE: "En duplex ænigma! senex, juvenisq[æ]! beatus"

LAST LINE: "Impediunt lachrymæ: flere, silere, satis." Signed "Bathsua Makin."

NUMBER OF LINES: 24, in Latin

NOTES: A poem consoling Lucy, countess of Huntingdon, and her husband, Ferdinando, sixth earl, on the death of their then only surviving son, Henry, who died on the eve of his marriage in July 1649.¹⁹ This manuscript has long been thought to be the sole exemplar of this poem.²⁰ See 4.2 for information on the second holograph copy.

HA Lit. 1(1)

18 Martin Garrett, "Massinger, Philip (1583–1640)," in *Oxford Dictionary of National Biography* (Oxford: Oxford University Press, 2004) <<http://www.oxforddnb.com.ezp-prod1.hul.harvard.edu/>> (accessed June 3, 2019). Cited hereafter as *ODNB*. I am most grateful to Joshua Eckhardt for pointing out to me that the author is likely Thomas Jay, author of several poems listed in the Union First Line Index. Several of Jay's published poems connect to Massinger (as noted in the Union First Line Index).

19 This poem is discussed and reprinted with an English translation in H. T. Swedenberg Jr., "More Tears for Lord Hastings," *Huntington Library Quarterly* 16, no. 1 (November 1952): 43–51. For Lucy's own poem on the death of her son, see 1.37.

20 "MaB 2" in *Catalogue of English Literary Manuscripts*, ed. Peter Beal et al., <<http://www.celm-ms.org.uk/authors/makinbathsua.html>> (accessed June 3, 2019). Cited hereafter as *CELM*.

1.4. D. O. M. S. [Latin epitaphs for Sir John Davies and his wife Eleanor]

A careful copy on a small bifolium with a prose account on p.1 and the epitaph on p. 3. The eight-line heading is water-stained and partly unreadable. Accompanied by a prose account of Sir John Davies, his wife Lady Eleanor, and a brief reference to the late Ferdinando, earl of Huntingdon.

FIRST LINE: “In eximiâ formâ, sublime ingenium,”

LAST LINE: “licturus animam meam in sepulchro.”

NUMBER OF LINES: 20, in Latin

NOTES: The hand bears some resemblance to that of Lucy, countess of Huntingdon, who had these epitaphs engraved on her parents’ tombstone.²¹ Lucy’s father, the poet and jurist Sir John Davies, died in 1626; her mother, Lady Eleanor, herself a writer and infamous prophet, died in 1652. Peter Beal lists this in the Makin section of the *Catalogue of English Literary Manuscripts (CELM)*, with the note “It has been attributed to Bathsua Makin, but the authorship is uncertain.”²² However, it is more than likely that Lucy, a scholar tutored by Bathsua Makin, composed these lines herself. This is the only known manuscript copy.

HA Lit. 1(2)

1.5. All Illustrissima Virtuosissima. / & Piissima Signora. / La Signora CHRISTIANA / dell illustrissima Signora / CONTESSA di Huntington. / Figliuola Minore. / Patrona sua Colendissimâ. / Qvesto picciol’ Manuscritto, / humilissimamente offerisce / Conr: S Gleth[?]: Mpp[?].

A quarto in eights, comprising five gatherings with seventy pages of generally didactic and moralizing anecdotes, with a focus on classical history, aimed at improving language skills in Italian.

NOTES: The dedicatee, Lady Christiana Hastings (also known as Christian), was born to Ferdinando, sixth earl, and his wife Lucy in January 1641/2 and died, unmarried, in 1681. She was likely tutored by Bathsua Makin. The collector of the anecdotes is not identified to date.

HA Lit. 1(5)

21 Alexander Grosart reprints these memorials in Latin and English in *The Works in Verse and Prose of Sir John Davies*, 3 vols., The Fuller Worthies Library (n.p.: Printed for Private Circulation, 1876), 2: cxx–cxxiv.

22 “MaB 1” in *CELM*.

1.6. **Song on the Land and / Pole Tax Time K. Will^m.**

Bifolium in a late seventeenth-century hand. The title appears in a second hand on part of the sheet that was originally folded inside. Beside this is the original endorsement, written in the main hand on a part of the sheet that was left exposed when folded: "For the Right Hon^{ble} The Countesse of / Huntington / att the Earle of Huntington's / In / Licersheire. / These." The document has a red seal with a crest and what appear to be two stamps, reading "PA" and "AP / 30." There is no further identification of the countess to whom the folded sheet was addressed.²³

FIRST LINE: "If land tax and poll is just come forth"

LAST LINE: "For fear of the charge of maintaining our poor"

NUMBER OF LINES: 18 lines (six three-line stanzas) plus refrain, "Which nobody can deny"

NOTES: Crum (A222) dates the poem to 1692.²⁴

HA Lit. 1(14)

1.7. **[Acrostic on Theophilus Hastings, earl of Huntingdon]**

Damaged loose sheet, top torn; large hole in center, part of bottom taken off. The page is highly decorated in bold black geometric lines. At the end across the bottom and below the geometric design is written "May Memory him praise an[d] [large tear] Character his name in starry flowers." (See figure 1.1.)

FIRST LINE: "This no"

LAST LINE: "Natur's perfections in her bright did shine"

NUMBER OF LINES: 32, with the initial of each line in gold

NOTES: This poem relates to Theophilus, seventh earl of Huntingdon, son of Lucy and Ferdinando, sixth earl. A note in the file provides evidence that the acrostic celebrates the seventh earl, Theophilus, not the ninth, also named Theophilus. The note also corrects the Huntington's dating to "between 1656–1701," adding that the note at the bottom of the manuscript suggests it may be closer to 1701, the year of Theophilus's death. Additional support that the poem

²³ There are two other manuscript copies in the Ellesmere collection in the Huntington Library, and the Union First Line Index records eight other manuscript copies, but not this one. There are also two printed copies recorded.

²⁴ Margaret Crum, *First-Line Index of Poetry in the Bodleian Library*, 2 vols. (New York: Modern Language Association, 1969). Cited hereafter as Crum.

deals with this particular Theophilus is the mention of Ferdinando and “Lucie” in the penultimate line of what appears to be a rough genealogy in poetic form of the earls of Huntingdon. Despite the suggestion of death in the line across the bottom, this genealogy, ending as it does with Theophilus, could well be a celebration of his accession to the title in early 1656.

HA Lit. I(3)



Figure 1.1. [Acrostic on Theophilus Hastings, earl of Huntingdon]. Manuscript poem, undated. Hastings Family Papers, The Huntington Library, San Marino, California. HA Lit. I(3).

**WORKS PROBABLY RELATED TO FRANCIS,
TENTH EARL OF HUNTINGDON (1728/9–1789)**

Francis Hastings, tenth earl, was the son of Theophilus, ninth earl, and Selina, the “Methodist countess.” He served in the government of George III, first as George’s master of the horse (while George was still prince of Wales) and then as lord lieutenant of the West Riding in Yorkshire.²⁵ Francis was a poet and traveler, spending time especially in Italy, and he became a member of the Arcadian Academy in Rome.²⁶

1.8. Siste Potor; / Et, si forte Madridulus sis, / Illachrymare.

Half sheet, folded to make four pages, the last two of which are blank. *Guide to British Historical Manuscripts* identifies the hand as that of Francis, tenth earl, as does the Huntingdon’s folder. This same hand has recorded on the verso “This Epitaph was made on a cask / of bad claret, which was laid by, for / five years, at the request of Doctor / Caleb Harding, in the cellar at Donington / Park. The Doctor’s prognostic was at / last verified, by the wine becoming / very good, thro’ long keeping.” This is followed by the initial “H.”

FIRST LINE: “In hoc Urceolo,”

LAST (TWO) LINES: “Sub terrâ condendum / Reliquit.”

NUMBER OF LINES: 15, in Latin

NOTES: The reference to Donington Park ties this to the Huntingdons, as does the hand, but this has not been dated except between the time of the earl’s accession to the title in 1747 (the use of the initial “H”) and his death in 1789. Dr. Harding has not yet been identified.

HA Lit. 1(19)

**1.9. Cicalata Accademica / Del Dottor Tommaso Crudeli / Recitata
nell’Accademia degli Apatisti / Nella sera di Berlingaccio**

This is a small folio gathering in fours sewn together with a marbled paper cover. It is a mixture of Italian prose and verse, which, according to the Huntington Library listing, is a discourse on poetry. Seven pages.

25 HMC Hastings 3:130, 142.

26 For more information on Francis, tenth earl of Huntingdon, see section titled “Works Probably Related to Later Hastings and Rawdon-Hastings Families” preceding entry 4.44.

NOTES: Tommaso Crudeli (1702–1745), a Roman doctor, poet, and Freemason, was subjected to painful questioning about the Freemasons by Roman Catholic authorities, and this led to his early death.²⁷ Yet the title refers to academic chatter and to the Carnival in a playfulness befitting the Apatisti, a group dedicated to apathy and indolence.²⁸ Francis, tenth earl of Huntingdon, received a certificate from the Apathistarum Academia (l'Accademia degli Apatisti) in Florence, about which little is known,²⁹ and may have known Crudeli, although Crudeli died ten years before the date of Huntingdon's certificate.

HA Lit. 1(15)

1.10. **Il Bellicoso / wrote in y.^c Year 1744.**

A sewn gathering of ten numbered folios.

By William Mason.

FIRST LINE: "Hence dull lethargic Peace"

LAST LINE: "Man! With thee I whet my sword!"

NUMBER OF LINES: 190 lines and footnotes

NOTES: William Mason (1725–1797), a clergyman, was friend, editor, and literary executor of Thomas Gray and a poet of some repute. This patriotic poem was published first in a collection of his works in 1797, the year of his death, although it is clearly dated 1744 here and in the 1797 volume. This marks one of his earliest surviving poems, written before he was twenty. See also 4.46.b.

HA Lit. 1(16)

1.11. **Componimenti / Satirici eruditi**

A carefully written booklet of prose and verse. It consists of two folio gatherings of ten leaves each, plus a bifolium that serves as a paper cover. It has never been stitched or bound, and for a time, it was folded in half. Based on several dates in the document, it was prepared sometime after 1748.

27 *Istituto di Studi Storici Tommaso Crudeli* <www.crudeli.org> (accessed June 3, 2019).

28 "Accademia degli Apatisti," *Wikipedia* <https://it.wikipedia.org/wiki/Accademia_degli_Apatisti> (accessed June 3, 2019).

29 As per the *Hastings Finding Aid*, HA Personal Box 32(1) contains a certificate signed April 11, 1755, awarded to the earl by the Apathistarum Academia in Florence. In HA Personal Box 32(2) is a pass dated 1755 that allowed him to travel in France.

NOTES: The first entry, filling the first gathering, is “Marforio Pasquino,” an eighteen-page satiric dialogue between two of the talking statues of Rome, to which satirists attached critiques of the popes and other political figures. This is followed by six pages of political sonnets and five pages on “Machina de Fuochi Artefatti in Francfort la sera / delli 13. Sett.^{re} 1745,” which would have marked the ascension of Francis I to the throne of the Holy Roman Empire on that day (old style). This is followed by eight more pages of sonnets, mostly political. With the interest of Francis, tenth earl, in poetry, this is likely related to him.

HA Lit. 1(17)

1.12. [Three poems identified by the Huntington Library as in the hand of Francis, tenth earl of Huntingdon]

The three poems are written on separate sheets of paper. Only two (a and b) are in the hand of the tenth earl.

a. Epitaph on a Parrot, that was killed / by an Eagle; & buried in a Garden / at ———

Bifolium, four pages, page 4 blank. (See figure 1.2.)

FIRST LINE: “Turn, wandring Fair, in pity turn”

LAST LINE: “Your flirting to flittation.”

NUMBER OF LINES: 42, in seven stanzas of six lines each

b. Upon a blue ribbon, being given / to a Gentleman for his Care / by Miss / Harriett Bladen.

Bifolium, four pages, pages 2 and 4 blank. The fourth stanza is heavily revised with cross-outs and ink-overs.

FIRST LINE: “Content of mind, for gifts of Kings;”

LAST LINE: “To idolize [word blotted out {young?}] my Bladen.”

NUMBER OF LINES: 24, in four numbered stanzas of six lines each

NOTES: Harriet Bladen (1734–1821), the dedicatee, was the daughter of Thomas Bladen (1698–1780), who served for a brief time (1742–1746) as governor of the colony of Maryland before returning to England. In 1767, Harriet married

Epitaph on a Parrot, that was killed
by an Eagle; & buried in a Garden
at ~~the~~ ^{1.}

Turn, wandering Fair, in pity turn
Thou beauteous eyes on this sad urn,
That decks his lonely grave;
Give to a Parrot's fate a sigh;
Then drop a tender tear, and cry:
Peace to poor Vert-verts shade!

²
I once enjoy'd this charming scene:
Like you a beauty once have been,
Both courted and desir'd:
No Hill was half so gayly dress'd:
No Top for small talk, all confess'd,
Was e'er so much admir'd.

³
Here oft I rang'd the woods among;
Or list'nd to Miss Helens song,

Figure 1.2. Francis Hastings, 10th earl of Huntingdon. *Epitaph on a Parrot*. Manuscript poem, undated. Hastings Family Papers, The Huntington Library, San Marino, California. HA Lit. 1(18).

William Capel, fourth earl of Essex (1732–1799).³⁰ This poem, most likely written prior to her marriage, indicates some affection for “my Bladen,” but there is no indication of how Harriet Bladen came to know the tenth earl or how old she was at the time the poem was written.

c. [Untitled poem on an owl]

Two pages.

FIRST LINE: “Thy beak & head are of a different dye”

LAST LINE: “Owl styles does sleep to all eternity”

NUMBER OF LINES: 8 lines on a small torn strip of paper, six on one side and the final two on the verso.

HA Lit. 1(18)

1.13. Verses on Miss Fanny Prat, by S— / Ellis a great Traveller.

Two and a half numbered stanzas on only the front of a bifolium.

FIRST LINE: “Ye nymphs of Parnassus”

LAST LINE: “You know what it is he’d be at”

NUMBER OF LINES: 15

NOTES: This is an incomplete copy of a longer poem found in Harvard MS Eng 623. Because the longer poem is in a sixteen-page quarto with poems related to Francis, tenth earl of Huntingdon, this fragment is placed with works related to the earl. For a fuller discussion, see 4.46e.

1.14. [Lists of poems by Petrarch and Ariosto]

Two separate bifolia, eight pages. Page 4 is blank. The list of Petrarch’s poems is on the first three pages; the list of Ariosto’s poems is on pp. 5–8.

NOTES: Due to the interest of Francis, tenth earl, in poetry and in Italian literature, this is likely related to him. However, given the interest in each of the generations of the Huntingdons, male and female, in continental literature, this

³⁰ Edward C. Papenfuse, “Bladen, Thomas (1698–1780),” in *ODNB*; Darryl Lundy, *The Peerage* <<http://www.thepeerage.com>> (accessed June 3, 2019).

list could have been created at any point between the time of Lucy and the time of Francis, tenth earl.

HA Lit. 1(21)

1.15. Willesley. / An Ode / To Tho:^s Abney, Esq.— / 1770

A pair of stab-stitched bifolia. To the left of the heading, written sideways in a hand different from that of the poem, is written “Verses on Willesley.”

FIRST LINE: “Cooper’s Hill in Denham’s Lays”

LAST LINE: “Hereafter to adorn and bless thy native Place.”

NUMBER OF LINES: 100, in ten stanzas of ten lines each

NOTES: A note at the end, written in same hand as the text, states “Supposed to be written by the Tutor, of Thomas / Abney Esq^r. of Willesley Hall, Derbyshire” with “Derbyshire” written over “Leicestershire.” Under that is “Silace Bradbury, Esq^r” in a different hand. Willesley Hall, Derbyshire, is now part of Leicestershire, and is close to Ashby de la Zouch, one of the Hastings family’s estates. Willesley Hall was the seat of the Abney family, and the estate descended to Parnel, the only daughter of Thomas Abney. Parnel Abney married Col. Sir Charles Hastings, the illegitimate son of Francis, tenth earl, and their descendants used the name Abney-Hastings thereafter.³¹ This poem appears to be addressed to Parnel’s father.

HA Lit. 1(23)

WORKS PROBABLY RELATED TO THE RAWDON-HASTINGS FAMILY

For discussion of this extended and complicated family, see the head note to the sections “Works Related to the Rawdon Family” preceding section 4.34 and “Works Probably Related to Later Hastings and Rawdon-Hastings Families” preceding section 4.44.

1.16. Ἀκτις αἰλιῦ το καλλιζων – / Sophoclis Antig: Chor: I

Unendorsed bifolium with writing on the first three pages. Signed “Rawdon” in the upper left corner of the first page in a bold hand. (See figure 1.3.)

FIRST LINE: “Hail to thy rosy dawn O Morn”

³¹ J. H. Baker, “Abney, Sir Thomas (1690/91–1750),” in *ODNB*; Henry Nugent Bell, *The Huntingdon Peerage*, 2nd ed. (London: Baldwin, Cradock, and Joy, 1821), 165. For information on Col. Sir Charles Hastings, see note 159.

Rawdon

Ακτις αελις το καλλιςον —
Sophoclis Antig. Chor. I

Hail to thy rosy dawn O Morn,
Hail thou refulgent Lamp of Day,
Whose rising beams these towers adorn,
And gild them with auspicious Ray,
To thee elate we join in festive Choir,
To thee, O Sun, we strike the sounding Lyre:

Is then the mighty warrior fled?
Can he the hand of Terror know?
Whose eagle wing in mid air spread,
Threaten'd destruction to his foe:
Vain is the vivid lightning of his eye,
His dreaded beak, his strength & majesty.

Breathe the soft flute, awake the Lyre,
And give to rapture ev'ry string,
Each heart that glows with patriot fire,
By Victory inspir'd shall sing;
Let the high dome with hymns of Joy resound,
To mystic measure while we beat the ground.

Figure 1.3. Francis Rawdon-Hastings. Ακτις αελις το καλλιςον - / Sophoclis Antig; Chor: I. Manuscript poem, undated. Hastings Family Papers, The Huntington Library, San Marino, California. HA Lit. 1(22).

LAST LINE: "Fled with wild horror o'er the trembling plain."

NUMBER OF LINES: 60, in ten stanzas of six lines each

NOTES: This is a translation by Francis Rawdon-Hastings (1754–1826) of the first chorus of Sophocles's *Antigone*.

HA Lit. 1(22)

1.17. [Accumulated papers, mostly poetry, identified by the Huntington Library as belonging to the Lady Flora Elizabeth Rawdon-Hastings, early nineteenth century]

Not all the pieces appear to be in the same hand. Many of the poems are carefully written (copied?) and dated while others are written in pencil on scraps of paper. There are also some childish sketches and doodles. *Guide to British Historical Manuscripts* indicates that this collection comprises about sixty pieces.

NOTES: Lady Flora (1806–1839) was the eldest of the children of Francis Rawdon-Hastings, first marquis of Hastings and second earl of Moira, and his wife, Flora Campbell (*suo jure* sixth countess of Loudon). A lady-in-waiting to the duchess of Kent, mother of Queen Victoria, the unmarried Lady Flora suffered from liver cancer, but her illness was construed as pregnancy. The resulting court gossip and public slander were exacerbated by politics and forced the Tory Hastings family to respond publicly to the Whig attacks. Only the autopsy proved that she was indeed not pregnant, but not before a strong public reaction against Victoria and her prime minister Melbourne threw the government into crisis.³²

The poems in this box require more extensive examination than can be given here. Flora's poems were collected and published by her sister Sophia in 1841.³³ However, none of the poems published by Sophia are found in this collection in HA 1. An unanswered question concerns the whereabouts of the manuscript

³² K. D. Reynolds, "Hastings, Lady Flora Elizabeth (1806–1839)," in *ODNB*; H. C. G. Matthew and K. D. Reynolds, "Victoria (1819–1901)," in *ODNB*. See also *The Late Lady Flora Hastings: Statements of The Marquis of Hastings, Marchioness of Tavistock, Lady Portman, Lord Portman, and Sir James Clark* (London: Painter, 1839).

³³ Sophia Hastings, ed., *Poems by the Lady Flora Hastings Edited by Her Sister* (Edinburgh and London: Blackwood, 1841).

poems (if still extant) that were entrusted to her sister shortly before her death and subsequently published.³⁴

HA Lit. 1(33)

1.18. Lines found in one of My Beloved / Husband's Writing Boxes— / "Mine-Even-Song.

Black-bordered folded half-sheet; poem on pp. 1–3. Page 4 blank except for the description, on one long-exposed panel: "The last lines / ever written by my / Father (during his last / illness) & found in his / desk upon his death."

FIRST LINE: "Yet one more gravely modulated strain,"

LAST LINE: "Faint toils my Pulse, Now Lyre, Now Life, Farewell."

NUMBER OF LINES: 36, in three stanzas of twelve lines each

NOTES: The Huntington folder describes this poem as by Francis Rawdon-Hastings, first marquis of Hastings and second earl of Moira, and that would date it to 1826. If the title is taken at face value, then the poem would be in the hand Flora Campbell, *suo jure* countess of Loudon, and the writer of the added note would have been one of his children.

HA Lit. 1(34)

WORKS POSSIBLY RELATED TO THE BRAMHALL HOLDINGS

The Bramhall papers joined the Hastings papers with the marriage of Helen Graham, Bishop John Bramhall's granddaughter, to Arthur Rawdon. Poems relating to Bishop Bramhall are found in section 2 (2.2–2.3) and section 4 (4.12–4.32).³⁵

**1.19. AD HO.^{MVM} DO.^M THOMAM VICECOMITEM / WENTWORTH
HIBERNLÆ PROREGEM AC D.^M LEGATVM EXCER- / CITVS GENER
ALEM.**

One sheet of parchment, damaged and now too stiff to unfold. The title is in red, with alternating letters overwritten in black and gold. In the spaces between

³⁴ As Flora's sister Sophia states in the preface to the collection (*ibid.*, vii), she received "the whole of her [Flora's] papers." However, it appears that she did not publish all the poems.

³⁵ Further information about Helen Graham and the Rawdons may be found below in "Works Related to the Rawdon Family," and in 4.36–4.39.

“CITVS GENER ALEM” are the heads of two large facing griffins in black with gold beaks and standing on a gold platform. Between the griffins is a gold crown and underneath, not quite touching the crown, is what appears to be the head of an eel-like creature, in gold. The poem is written (if not painted) carefully within double black lines filled with gold, and the initials at the beginning of each column are enlarged and specially colored. Below the bottom black and gold line is written “Haud assentatur qui iusta largitur” and slightly below and to the right “Ro. Booth.”

FIRST LINE: “Quis hic est, alto qui arduus incedit gradu”

LAST LINE: “Amoris in suos Ipsi pares gloriam.”

NUMBER OF LINES: 52, in Latin, in two columns

NOTES: This relates to Thomas Wentworth, first earl of Strafford (1593–1641). Bramhall went to Ireland with Strafford, and Robert Booth wrote a congratulatory poem, much less lavishly inscribed, on the occasion of Bramhall’s elevation to the bishopric of Derry (4.15). Robert Booth is most likely the Yorkshire cleric who may later have become a nonconforming minister. He died in 1657. In addition to several translations, this Robert Booth also published *Encomium Heroum, Carmine AXPOΣTIKΩ Tentatum* in 1620, a short series of anagrammatic and acrostic poems on the names of James I, Prince Charles, Francis Bacon, and others.³⁶ See below, 4.12–4.13, 4.24, for other poems related to Wentworth.

HA Lit. 1(24)

SEVENTEENTH- AND EIGHTEENTH-CENTURY POEMS

The poems below (1.20–1.26) represent a surprisingly thin poetry collection for the Hastings family papers at the Huntington, containing only three of the lampoons that circulated in the 1670s and 1680s, one piece by Alexander Pope, and other odd pieces collected at widely different times.

1.20. [Untitled]

Two pages, the front and back of a loose sheet, in a contemporary hand.

FIRST LINE: “Would yo^w send Kate to Portugall”

LAST LINE: “And Once more make Charles king againe / This is the tyme”

³⁶ S. J. Guscott, “Booth, Robert (*d.* 1657),” in *ODNB*. The *Encomium Heroum* is not, as described in the *ODNB*, a medical treatise.

NUMBER OF LINES: 52

NOTES: This lampoon on Charles II circulated widely in 1679³⁷ and was reprinted in three editions of *Poems on Affairs of State* in the early eighteenth century. The poem likely entered the Huntingdon papers through Theophilus, ninth earl.

HA Lit. 1(8)

1.21. The Ghost of Honest Tom Rosse.

One partial sheet. Folded after inscription but not endorsed for sending on its own.

FIRST LINE: "Shame of my life, disturber of my tombe"

LAST LINE: "Like him y^r angry faither kickt you downe."

NUMBER OF LINES: 25

NOTES: This anti-Monmouth poem, popular in 1679 and in print throughout the eighteenth century,³⁸ was first attributed to the earl of Roscommon (Wentworth Dillon) in 1707.³⁹ The poem likely entered the Huntingdon papers through Theophilus, ninth earl.

HA Lit. 1(11)

1.22. Satyr.

Six pages of writing on two sheets folded, but not stitched together. The poem is written on the four pages of the inside bifolium and a fifth page of the outer bifolium. The outer sheet has been endorsed "ffor the Right Honorable / the Lord fferers at the post- / masters in great Haywood / Stafordshir"; sealed with brown wax; stamped "B" and "SL / 6" and numbered "76."

FIRST LINE: "As Colon droue his sheep along"

LAST LINE: "Blyther Girles then any there."

NUMBER OF LINES: 149

37 See Elias F. Mengel Jr., ed., *Poems on Affairs of State* (New Haven: Yale University Press, 1965), 2:293–297. "Kate" is transcribed as "Kele" in the *Guide to British Historical Manuscripts*.

38 For eighteenth-century publications, see the Digital Miscellanies Index <<http://digitalmiscellaniesindex.org>> (accessed June 3, 2019). See also Mengel Jr. 2:249–252.

39 See *The Miscellaneous Works of the Right Honourable the late Earls of Rochester and Roscommon* . . . (London: Bragge, 1707). See also Mengel Jr. 2:248–52.

NOTES: This popular satire of the women of the court circulated widely in manuscript in 1679 and is attributed to Charles Sackville, Lord Buckhurst, sixth earl of Dorset.⁴⁰ Lord Ferrers is probably Sir Robert Shirley, Knight, who was named Lord Ferrars of Chartley by Charles II in January 1677/8.⁴¹ The poem likely entered the Huntingdon papers through Theophilus, ninth earl.

HA Lit. 1(7)

1.23. On The Hon^{ble} R. D. Esq^r

Single sheet, verso blank in a common round hand, not Pope's. There are two emendations: line four has "(knew'est)" written above "knew", and line eleven has "(Accept)" above "Forgiue". (See figure 1.4.)

By Alexander Pope.

FIRST LINE: "Go fair Example of vntainted Youth,"

LAST LINE: "Tis all a Father and a Friend give."

NUMBER OF LINES: 14

NOTES: This is Alexander Pope's epitaph on Robert Digby, Esq., who died in 1726, and his sister Mary Digby, who died in 1729. The earliest printing of this, not attributed to Pope, is dated 1730 as "Epitaph on the Monument of the Honourable Robert Digby, and of his Sister the Honourable Mary Digby, in the Church of Sherborne in Dorsetshire, erected by their Father the Lord Digby."⁴² Robert and Mary were children of William, fifth baron Digby of Geashill,⁴³ and Robert was one of Pope's correspondents.

HA Lit. 1(32)

40 See Mengel Jr. 2:168–175. As per the Digital Miscellanies Index, the poem was reprinted through the early eighteenth century.

41 Arthur Collins, *The Peerage of England*, 5th ed. (London: W. Strahan etc., 1779), 4:274.

42 *Miscellaneous Poems by Several Hands, Published by D. Lewis* (London: J. Watts, 1730), 124–125; Digital Miscellanies Index (search on DMI IDs 185, 2932, and 13056).

43 Matthew Kilburn, "Digby, William, fifth Baron Digby of Geashill (*bap.* 1661/2, *d.* 1752)," in *ODNB*.

ON The Hon^{ble} R. D. Esq^r.

Go fair Example of unlearned Youth,
Of modest sense, Integrity and Truth.
Go just of word, in every Thought sincere,
Who knew no wish but what the world might
hear.
Of softest manners, unaffected mind,
Lover of peace and friend to human kind.
Composed in sufferings and in joy sedate,
Good without noise, without pretension Great.
Go live (for Heavens eternal year is thine)
Go and exalt thy mortal to divine.

(Accept)
Forgive these Tears Mortality's Relief,
Yet till we share thy Joys, forgive our
Grief.
Accept these Rites a Stone and rest receive,
Tis all a Father and a friend give.

Figure 1.4. Alexander Pope. *On The Hon^{ble} R. D. Esq^r*. Manuscript poem, undated. Hastings Family Papers, The Huntington Library, San Marino, California. HA Lit. 1(32).

**1.24. Epilogue to the Eunuch, spoken by Pythias, / Bringing in the Marriage Bill.
1753.**

Bifolium, verses written on the first three pages. Several lines in this manuscript copy are underscored with the notation at the end stating, “The Verses underlined were not spoken.”

FIRST LINE: “Ut Clandestini posthac cessent Hymenæi?”

LAST LINE: “Ad mea Vos omnes convoco Connubia.”

NUMBER OF LINES: 38, in Latin

NOTES: This was published as “The Epilogue spoken on Wednesday night, December 12, after Terence’s Eunuch, performed at the King’s Sholars [*sic*] Dormitory at Westminster. By a young Gentleman in the Character of Pythias” in a thirty-two-line version in *The London Magazine*, in December 1753.⁴⁴ The underlined verses are missing in the printed version in *The London Magazine*.

HA Lit. 1(20)

1.25. To D.^r Askew. / On the Buckle Verses, in Lloyd’s Chronicle.

Loose partial sheet. The poem is written in a common hand, but the verso is addressed calligraphically “To / Sir Will. Browne / in / Queens Square.”

FIRST LINE: “The blundering Rhimer tells a sad silly story.”

LAST LINE: “For a Knight of the Buckle is half a knight of the Garter.”

NUMBER OF LINES: 13

NOTES: This reproduces a poem entitled “Verses written by Sir William Browne, in Answer to the Lines addressed to him in *Lloyd’s Evening Post*, No 1923, Page 420,” published in *Lloyd’s Evening Post and British Chronicle* in 1769.⁴⁵ Anthony Askew (1722[?]-1774) was a physician and book collector; Browne was also a physician and a fellow of the Royal Society; both dabbled in verse.⁴⁶

HA Lit. 1(30)

44 *The London Magazine* 22 (December 1753): 541-542.

45 *Lloyd’s Evening Post and British Chronicle* Issue 1942 (December 13-15, 1769), 572. The original poem, by Askew, to which Browne is responding, is found in *Lloyd’s Evening Post and British Chronicle* Issue 1923 (October 30, 1769–November 1, 1769), 420.

46 Brief biographical sketches of the two men may be found in John Nichols, *Literary Anecdotes of the Eighteenth Century* (London: privately printed, 1812), 3:315-331, 3:494-497.

1.26. [Excerpt from “The Silent Tower of Bottreaux” by Robert Stephen Hawker]

Poem written on three pages of a small bifolium. At the end is written: “From ‘The Silent Tower of Botreaux’ by the Rev^d. R^t. Hawker.”

FIRST LINE: “The ship rode down with courses free,”

LAST LINE: “Come to thy God at last!”

NUMBER OF LINES: 40, five stanzas of eight lines each

NOTES: Botreaux was one of the baronies in the long line of titles associated with the Hastings family. Hawker (1803–1875), an Anglican priest who converted to Roman Catholicism on his deathbed, published his poetry under the name “Reuben.” “Bottreaux” was first published in Hawker’s *Records of the Western Shore* in 1832 and appeared again in *Cornish Ballads* in 1869. This suggests that this is the latest poem in the Huntington collection of poetry in the collection of the earls of Huntingdon and their related families.

HA Lit. 1(27)

WORKS NOT YET IDENTIFIED

1.27. Right Honorable

Written on the first page of a bifolium that was folded but not endorsed for sending on its own. Written in an older, secretary hand.

FIRST LINE: “Because my proper Noble Lord doth doe”

LAST LINE: “in these weake lines, from him whoe doth ^{conclude}” Signed “Euer to be yo:^r Hono^rs / Devoted Servant. / Mathew Mathewes.”

NUMBER OF LINES: 24

NOTES: There is no identification of Mathewes or of the person addressed. However, the address to “Right Honorable” indicates the poem is addressed to a nobleman, in this case likely one of the earls of Huntingdon, and the handwriting suggests either the fifth earl, Henry (d. 1643), or his son, Ferdinando, sixth earl (d. 1655/6).

HA Lit. 1(10)

1.28. Matri triumphanti, / Filiæ militantis / desiderium.

Bifolium, three pages. Verso of p. 3 is blank save for the description, “Matris amicæ / desiderium.” After being folded once and inscribed, the manuscript was folded three more times for storage, not sending on its own. The exposed parts of the manuscript show heavy wear and rubbing, with a few small holes appearing in the corners of the folds. Written in a careful hand.

FIRST LINE: “Non quo te prognata fui, mea vita, tuisque”

LAST LINE: “Et lætam amplexu fac aliquando tuo.”

NUMBER OF LINES: 44, in Latin

NOTES: *Guide to British Historical Manuscripts* dates this to the eighteenth century, but it is likely mid-seventeenth century.

HA Lit. 1(25)

1.29. [Two poems]

The two poems are in the same hand although possibly written at two different times. The first poem was written on the first page of a bifolium and the second on the third page of the bifolium, which was then folded for storage. The date at the top of the first poem was originally written as 1662, but the “2” is overwritten heavily, and in the same ink, with a “1.”

a. On my Dearly beloued Husband / Taken from mee by y^e hand of God / January 17th 1662~~1~~

FIRST LINE: “Who ere thou art that comest ^{so} nigh,”

LAST LINE: “And on it still I shall Rely, from thee to bee Repriv'd.”

NUMBER OF LINES: 17

b. [Untitled]

FIRST LINE: “How oft my Earnest hart chides my slow tongue,”

LAST LINE: “Till I with thee A Rest ~~shall~~ ^{may} haue.”

NUMBER OF LINES: 36

NOTES: There is no endorsement, and no further information related to the identity of the husband who died on that particular date.

HA Lit. 1(4)

1.30. A brave new song / To y^e tune of a well governd towne

Large sheet folded lengthwise into two long columns with eleven four-line stanzas to the left, thirteen to the right, and five stanzas on the back, disrupted by a couplet before the penultimate stanza. At another part of the verso is the word “Songe.” The document is damaged with holes at the crease marks.

FIRST LINE: “Our notrey and Councell both”

LAST LINE: “Let them be filthy still - - -” plus refrain “Then sing one, &”

NUMBER OF LINES: 118

NOTES: The Huntington handlist and *Guide to British Historical Manuscripts* give “nolrey” for “notrey.” No further identification can be made at this time, although the style suggests that it relates to the Rawdons in the 1680s. The poem is a satire on the “well governed town” but names no names. A reference to “Belfast” places the document in Ireland.

HA Lit. 1(13)

1.31. [Quarto booklet of Latin vocabulary]

Twenty-five pages. One quarto gathering of twenty-four leaves, with an additional quarto bifolium pasted to the back (parchment) cover. All but the first page of the insert is blank.

NOTES: As the Huntington indicates, this is probably an aid for reading a classical text.

HA Lit. 1(12)

1.32. Laudenhill

One partial sheet; recto and verso.

FIRST LINE: “A swain who nothing knew of loue”

LAST LINE: “Nor did he Chelsea gain”

NUMBER OF LINES: 24, six stanzas of four lines each

NOTES: This is a classic pastoral. Laudenhill is likely Loudon Hill, a rocky outcropping in East Ayrshire, Scotland, near the family seat of the Campbells, the estate of Lady Flora Hastings’s mother. In one of her published poems, *Farewell My Home*, Lady Flora Hastings alludes to this volcanic outcropping as “thou dark

hill and hoar,” with a footnote identifying the reference to Loudon Hill.⁴⁷ The *Guide to British Historical Manuscripts* dates this to the eighteenth century, and the document most likely relates to the Campbells.

HA Lit. 1(26)

1.33. [Two linked poems, one untitled and one titled “The Answer”]

Bifolium with poem on p. 1. Pages 2–4 blank; in a careful round hand.

a. [Untitled]

FIRST LINE: “I promised Silvia to be true”

LAST LINE: “No longer pleased no longer kind,” with the recurring refrain “Fal Lal &”

NUMBER OF LINES: 8

b. The Answer

FIRST LINE: “Damon’s deceiv’d if thought to give”

LAST LINE: “Parting shall never give me Pain,” with the recurring refrain “Fal Lal.”

NUMBER OF LINES: 6

NOTES: Two manuscript and three print copies of *I promised Sylvia* have been located to date.⁴⁸ Two of the print copies (both 1702) carry the unlikely implied attribution (“by the same hand”) to the Earl of Rochester.⁴⁹ All three print copies

47 Hastings, ed., *Poems by the Lady Flora Hastings*, 208.

48 The first manuscript copy is in the British Library, MS Add 27879, Bishop Percy’s *Collections of English Metrical Romances and Ballads*, the collection from which he selected materials published in his 1765 volume *Reliques of Ancient Poetry* (although this one was not published). The other copy is in the British Library MS Add 21544, the first volume of a collection of miscellaneous eighteenth- and nineteenth-century verse. See the Union First Line Index and the British Library’s Explore Archives and Manuscripts website <<http://searcharchives.bl.uk>> (accessed June 3, 2019). The first printing is found in John Hodgebut’s *Thesaurus Musicus: being a collection of the newest songs . . .*, Fifth Book, (London: Printed by J. Heptinstall, 1696). See Early English Books Online <<http://eebo.chadwyck.com/home>> (accessed June 3, 2019), cited hereafter as EEBO; Digital Miscellanies Index; and the Union First Line Index.

49 The poem appears in *Examen Miscellaneum: Consisting of verse and prose* (London: Printed for B. L[intott] and sold by John Chantry, 1702), 9. and in [Charles Gildon?, ed.], *Miscellanies in Prose and Verse* (London: Printed and sold by Nich. Cox at the Golden Bible without Temple-Bar, 1702), 9. *Miscellanies in Prose and Verse* appears to be a reissue of *Examen Miscellaneum*.

end after six lines with the last line “Away both leaf and promise flew.” The two manuscript copies comprise eight lines, but also end “Away both leaf and promise flew.” The copy in this collection ends with an additional couplet, “Since Neither Vows nor Oaths can bind / No longer pleased no longer kind. Fal Lal &c.” No copies of *The Answer* have yet been located.

HA Lit. 1(31)

1.34. Chanson [four songs]

Folded half-sheet, with poems on pp. 1–3; page 4 blank. Written in a careful eighteenth-century round hand.

a. [Verse 1]

FIRST LINE: “Qu’un Chacun de nous se livre”

LAST LINE: “Bacchus & le Dieu d’Amour.”

NUMBER OF LINES: 8, in French

b. [Verse 2]

FIRST LINE: “Vos yeux, aimable Thémire!”

LAST LINE: “Ne vaut pas le bien d’aimer.”

NUMBER OF LINES: 8, in French

c. [Verse 3]

FIRST LINE: “Aux douceurs de l’Esperance”

LAST LINE: “Et l’on n’y boit que de l’Eau.”

NUMBER OF LINES: 8, in French

d. [Verse 4]

FIRST LINE: “Rions de l’Erreur extrême”

LAST LINE: “Pour nous tachons de Jouir.”

NUMBER OF LINES: 8, in French

NOTES: These four verses appear with substantive variants in a number of French songbooks, with and without the music and in varying order, through much of the eighteenth century. The earliest appearance traced to date is in the *Mercure*

de France, Avril 1734,⁵⁰ where it is unattributed, and the latest in 1808 is in *Le Caveau Moderne*, where it is entitled “Le moyen d’être heureux” and attributed to Haguenier.⁵¹ However, the verses are also attributed with substantive variants to Bernard Joseph Saurin (1706–1781).⁵² The first two verses are printed as “Autre” in a section of “Fugitive Pieces” in Saurin’s collected works, and the third and fourth are printed as the third and fifth stanzas of the “Chanson” that immediately follows “Autre.”

Haguenier, who seems not to have used a given name, was a well-known songwriter of the early eighteenth century, and a secretary to the Regent, Philippe II, Duc d’Orléans. To Haguenier is also attributed the lyric “Je suis ne pour les plaisirs,” a copy of which appears in 4.64b and c, with a translation by Lord Lansdowne.

HA Lit. 1(35)

1.35. [Eighteenth-century Italian songs with music]

A long quarto gathering in fours, featuring a one-page spread of musical notation with some lyrics and a second-page spread of verses written in columns. The final page is blank and unopened.

FIRST LINE: “Fille, fille sarà sdegnosa”

LAST LINE: “Lodarla ognor saprò”

NUMBER OF LINES: 80, in Italian

NOTES: The lyrics probably meant to continue the *Canzonetta*, as it is called at the beginning of the staff. The lyrics comprise nine additional eight-line segments, followed by “Fine.”

HA Lit. 1(28)

50 “Chanson,” *Mercur de France* (April 1734): 754–756.

51 *Le Caveau Moderne ou le Rocher de Cancalle*, vol. 2 (Paris, 1808): 173–174.

52 *Cœuvres complectes de M. Saurin, de l’Académie Française*, Tome Second (Paris, 1783), 236–237, 238.

ADDITIONAL POETIC WORKS RELATED TO THE HUNTINGDONS

Three other Huntingdon-related manuscript poems that are not kept in HA Lit. 1 are found in the Huntington collection.

1.36. **To the Excelent / and best Lady the Countess / of Huntington**

Written on the front page of a bifolium, folded, sealed with red wax, and endorsed with the heading above. The letter-poem is followed by several lines in prose relating to some books mentioned by Sir Thomas Beaumont, which would be sent down, followed by an expression to the earl, and signed John Fletcher.⁵³

FIRST LINE: "There ys not any Sculler of o^r Tymes"

LAST LINE: "service, and prayers, are originall."

NUMBER OF LINES: 38

NOTES: This is John Fletcher's undated letter-poem to Elizabeth, countess of Huntingdon, written before his death in 1625. Samuel Tannenbaum has determined the signature of John Fletcher to be authentic and the endorsement to be in the same hand, although the poem itself is written in what Tannenbaum identifies as Old English secretary hand.⁵⁴ The poem is reproduced in its entirety in HMC Hastings 2:58–2.59. This document is cataloged with the rest of the Hastings correspondence in Hastings Papers Correspondence Box 12.

HA 13333

1.37. **[Untitled]**

Written on a flyleaf detached from a printed book. The last three lines of the poem and the initials are on the verso of the flyleaf.

FIRST LINE: "The Bowells of the Earth my bowells [H? or SI?]ide"

LAST LINE: "In the aproaching Resurrection." Signed "LH".

NUMBER OF LINES: 21

53 Sir Thomas Beaumont of Coleorton and the playwright Francis Beaumont were cousins of Henry, fifth earl of Huntingdon, who was John Fletcher's patron. It is possible that Henry introduced Beaumont to Fletcher. See Gordon McMullan's article on John Fletcher in *ODNB*.

54 Tannenbaum, "A Hitherto Unpublished John Fletcher Autograph," *Journal of English and Germanic Philology* 28, no. 1 (January 1929): 35–40.

NOTES: This poem was written by Lucy, countess of Huntington, on the death in 1649 of her then only surviving son, Henry.⁵⁵ Lucy wrote it in her own hand and signed “LH” on the flyleaf of her copy of *Lachrymae Musarum*, the collection of poems in memory of Henry.⁵⁶

The last word of the first line has been read in two different ways. The two distinct strokes of the first letter of the last word resemble the majuscule *H* of Lucy Hastings’s initials, but the letter fails to conform to any other instance of a majuscule *H* in the poem. On the other hand, the letter does match an initial “sl” throughout the poem, and so on occasion the poem has been transcribed with the unsatisfactory word “slide.” The context does call for “hide”; as uncomfortable as that reading is, it is to be preferred to “slide.”

102354 Provence File

1.38. Upon the much lamented death of / the right honourable the / Lady Elizabeth Langham.

Large bifolium; endorsed on the otherwise blank p. 1: “For the right honourable the / Countesse of Huntingdon.” Once folded for sending and sealed, in black wax, with a crest featuring a cross. Page 2 contains the letter of condolence; the poem itself occupies pp. 3–4.

FIRST LINE: “Passe not, but wonder, and amazed stand”

LAST LINE: “Enstald with blisse, and Hallelu-Jahs sound.” Signed “Bathsua Makin mæsta / ploravit.”

NUMBER OF LINES: 39

NOTES: This is Bathsua Makin’s holograph poem to Lucy, countess dowager, on the death of Lucy’s daughter Elizabeth Langham. The accompanying note of condolence is dated May 2, 1664. This poem was also published in Simon

55 For more information on the death of Lord Hastings, see the opening of Part Four on Huntington-related documents. More poems relating to the death of Henry, some published in the *Lachrymae Musarum* and some not, are found in section 4 (4.2–4.5). See also Bathsua Makin’s holograph on Henry’s death in section 1.3 and a second holograph in section 4.2. The detached leaf is maintained in a provenance file at the Huntington.

56 *Lachrymae Musarum: the tears of the Muses; exprest in elegies[. . .]* (London: Printed by T. N., 1650), Huntington Library 102354. This is a reissue of the 1649 edition. The poem is reprinted in a footnote to the commentary on Dryden’s first published poem. See Edward Niles Hooker et al., eds., *The Works of John Dryden*, 20 vols. (Berkeley: University of California Press, 1956–2000), 1:172–173. The poem is also reprinted and translated in Swedenberg Jr., 51.

Ford's *A Christian's Acquiescence*, following his funeral sermon for Elizabeth Langham.⁵⁷ This manuscript poem is separately cataloged in Hastings Papers Correspondence Box 24.⁵⁸

HA 8799

57 Simon Ford, ΗΕΥΧΊΑ ΧΡΙΣΤΙΑΝΟΎ [Hēsychia Christianou], *Or, A Christian's Acquiescence In all the Products of Divine Providence: Opened in a Sermon, Preached at Cottesbrook in Northampton-Shire April the 16. 1664. At the Interment of the Right Honourable, and eminently pious Lady, the Lady Elizabeth Langham, Wife to Sir James Langham Kt.* (London: Printed by R. D. for John Baker, 1665), 162–163. Cited hereafter as *A Christian's Acquiescence*. The first page of this manuscript poem is reproduced in the Maggs catalog, *The Huntingdon Papers*, part 3, plate XVII, opp. 113, with a description on p. 172. Makin was the daughter of Henry Reynolds (or Reginalds), not of John Pell as the description in the Maggs catalog notes. See also “MaB 4” in *CELM*, where the deceased, Lucy's daughter, is misidentified as Lucy's granddaughter. *A Christian's Acquiescence* tries to replicate the collection of poetic eulogies prepared for Lady Elizabeth's brother, Henry, the *Lachrymae Musarum* (1649), in this case adding the funeral sermon to a collection of mourning poems.

58 For other poems on the death of Lady Elizabeth Langham, see 4.8–4.10.

Contributors

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