

Werk

Titel: William Hunnis

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Ort: Weimar

Jahr: 1892

PURL: https://resolver.sub.uni-goettingen.de/purl?338281509_0027|log47

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William Hunnis.

By

Charlotte Carmichael Stopes.

Two years ago, when criticising, and objecting, to Mr. Tyler's theory of Shakespeare's Sonnets, especially to his view, that the dedication 'To Mr. W. H.' was a direct reference to Lord Herbert himself, I suggested that the initials might stand for many other contemporary names, and among others, I especially mentioned that of William Hunnis. I had looked up one and all of the printed references to him, and found that every one repeated the phrase, «Of his life very little is known.» Hardly had I printed my suggestion, however, when I found in «The Cheque Book of the Chapel Royal, Camden Series», that he died in 1597, and consequently could not be the person intended. Determined not to make a mistake about him again, I added his name to the list of those whom I associated with Shakespeare, and kept in my mind when pursuing my Shakespearean studies. The minute I left the domain of printed literature I found, that of his life might be known, not a little, but a very great deal. His biographers had not taken the trouble to follow out his story from manuscript sources. The fact that I owe what I have found to my original mistake in these columns, makes me feel glad to have an opportunity of pointing out in the same series the chief incidents of his eventful life.

No exact information has yet been found as to the place and the date of the birth of William Hunnis. Some allusions seem to suggest 1530 as a probable year, but others appear to throw the date further back. By 1549 he was in the service of Sir William Herbert; in what position is not clear. His very versatile talents might have made him soldier, alchemist, player, musician, schoolmaster, or secretary. By that time, at least, if not earlier, he was engaged in literary work on his own account. His friend and admirer, the Latin poet Thomas Newton, in introductory verses to *The Hive full of Hunnye*, 1578, dedicated to Earl Leicester, says of the Author that he had written Sonnets in 'pryme of youth', then 'Interludes, Gallant Lays, Rondlets and Songs', and 'in winter of his age', had turned to theology and 'hault Philosophie' (see Page 209). The title of Sonnet was very loosely used at that time and might well apply to such poems as appeared in the *Paradise of Dainty Devises*; one of which, written by Hunnis, is quoted as an example by William Webbe in his discourse on English poetry, 1586.

The earliest publication, however, we can now find is a slender volume:

Certayne Psalms chosen out of the Psalter of David, and drawen furth into English metre, by William Hunnis, seruant to the ryght honourable Syr William Harbert, Knight. Newly collected and imprinted. By the widow of John Herforde 1550.

In the preface he promises to do more, 'if these the first fruits of my labours and paynes be accepted and taken in good worth.' Yet the phrase 'newly imprinted', meant always, in those days, at least a second edition. It is only a tiny volume, small duodecimo, ending on C. 4, with but a 'few of the Psalms rendered, such as had not been versified by other men'. Yet it seemed to alter his fate. The wellknown love of Edward VI. for metrical psalm singing doubtless 'tempted the attempt'; and it was rewarded by an appointment as 'Gentleman of the Chapel Royal'. Shortly afterwards his patron, Sir William Herbert, became the Earl of Pembroke. On the death of Edward VI., though clearly of the Protestant party, Hunnis appears to have submitted to the rightful heir, even in religious matters, sufficiently humbly to be allowed to retain his post. But the early popularity of Mary soon departed. The Spanish marriage was most unpopular, and became more so as the people felt that Philip was determined to ignore the marriage treaty, whenever it suited himself to do so. The

cruel persecutions for religious difference, the restoration of the land to the Pope; the disappointment in an heir to the throne, and the rapid influx of Spaniards, made many of her subjects recal the exact words of the will of Henry VIII., and seek to find if she had not broken the conditions thereof, so that she might be legally dethroned. The difficulties in such a course were great, and various plots ensued. One little band of twelve arranged that at the sports before the King and Queen, in the autumn of 1555, while performing the *Juego de Cañas*, 'they should kill the Queen and after that the King'. One of the twelve was William Hunnis, at least, so says Whyte. This came to nothing, because prudent considerations, probably arising from Hunnis, reminded them that whoever should have gained the crown afterwards, would have been bound to kill them, for the security of that crown. It was probably before this period that he had contracted the friendship with Nicholas Brigham, the receiver of the Exchequer at Westminster. This Nicholas was a man of the highest honour and probity, cultured, refined, a scholar and a poet. He wrote works, only known through quotations in Bale; but he immortalised his love for the Muses, by building the noble tomb for Chaucer that still is preserved in Westminster Abbey. He had a fair wife Margaret, and an only child Rachel, to whom he was devoted. William Hunnis, handsome, musical, poetical, was a welcome guest in this neighbour's home; and to this period I refer the two 'gallant lays' published later in England's Helicon: *Wodenfride's songs in praise of Amargana*¹⁾ — because from the open admiration therein expressed arose gossip, though not of a serious nature.

But the sweet picture of peace in the Brighams' home, was soon rudely superseded. Persecutions and oppressions further roused the Protestants; the sending of English troops, and the promised gift of all the English money in the Royal Treasury, to help Philip in his wars against the French, aroused Catholics and Protestants alike as Englishmen, and a new and wider conspiracy was formed. Harry Dudley was to go abroad, get aid from the French King in money, collect all the disaffected Englishmen abroad, and land at Southampton, where Uvedale, the governor of the Isle of Wight, promised not to oppose their landing. John Throgmorton and others were to seize the Treasure, and hold it for the use of the English nation; Harry Peckham was to copy the will of Henry VIII. held in his father's keeping.

¹⁾ See Extract on Page 213.

They planned to send the Queen over to her husband, place Elizabeth on the throne, and marry her to Lord Courtenay, her cousin, of the house of Edward IV. At a secret meeting of conspirators, Dethick asked leave to make William Hunnis privy to their plans. Thomas Whyte objected, and then Dethick told them that he had been implicated in the previous plot, and was a valuable acquisition. Dethick then, 'knowing that Hunnis knew something of Alchemy', asked him to go abroad to Dieppe and there coin the gold that the French king promised them, into English current pieces; and he agreed to do so. His skill, however, was more required at home, in order to make counterfeit keys to the treasury, which his intimacy with the Brighams allowed him to do safely. The conspirators had indeed entered and touched the treasure, but found the boxes too heavy to lift, and made arrangement for their being opened and taken in detachments through Rosey's garden, to a boat which was to join Bethell's ship at St. Katherine's Wharf. This Bethell also tried to induce Hunnis, 'to go with him a-fishing', so it is evident that he was popular. Thomas Whyte, however, proved a traitor, and revealed everything; and the whole batch, Hunnis among them, were lodged in the Tower on the 17th March, 1555/56. There the examinations and confessions reveal not only much of the plot, but much of the character of the plotters. William is at least more creditable than the bulk of them, who, with the exception of John Throgmorton, turned arrant cowards when they were caught. One after the other was executed; Hunnis, possibly from his being indicted as 'Thomas', instead of 'William', possibly from the high interest of Pembroke, lived. Whether he was pardoned, or simply left to languish in the Tower, is not clear. The latter seems suggested by Poem 93 in the *Paradise of Dainty Devises*, written by him:

In terrours trap with thraldome thrust,
Their thorny thoughts to taste and trye:
In conscience clear from cause unjuste —

where he states that his clothes were worne out before comfort and deliverance came. This makes me think he remained in prison till the advent of Elizabeth. Returning to Westminster his first visit would be to the Brighams' house. There he would find Nicholas dying, just after his stern mistress; for he never had been happy since the death of his darling and only child Rachel, the year before. Reinstalled in 'his living' as Gentleman of the Chapel, under a mistress for whom he had suffered so much, Hunnis had some hopes of prosperity. Nicholas Brigham died, and very shortly afterwards

Hunnis married his widow, the fair Margaret, now the third time a wife. But his happiness was not of long duration. In October of the same year, 1559, she died; leaving to William Hunnis, her husband, all that she could leave to him. Her pension died with her; the Almonry house given by Henry VIII. to Vincent and sold by him to Brigham she left to Brigham's nephew, though Hunnis was apparently to have a life-rent of it. This the almsmen contested, and appealed to Parliament. The formal answer has not been preserved, but as Elizabeth granted the 'Almshouse' to the Dean and Chapter of Westminster in the second year of her reign, it is to be supposed that the appeal against the possession of Hunnis was successful. Next year, 1560, Hunnis married again, becoming the third husband of the widow of William Blanck, haberdasher. But as her first husband had been a grocer and as she still exercised 'the mysterie', she induced him to become a grocer and freeman of the City of London, which he did. Shortly after, Elizabeth made him supervisor of her gardens at Greenwich, with a salary of 12d. a day and various perquisites, and he had to provide her with 7 gallons of 'sweet waters' a year. In this appointment we see the origin of some of the titles of his later poems: *A Handful of Hummysuckles* — *A Nosegay* — etc. When the brother of the French King came over to pay his addresses to Elizabeth, a banqueting hall was raised near Whitehall, and Hunnis provided from the Greenwich gardens, the 'bushels of roses' and other flowers needed to decorate the tent, and the further bushels of roses whose petals were to be picked and strewn on the floor in place of rushes. He also aided in the decorations and devices. On the death of Edwards, the chief writer of the *Paradise of Dainty Devises*, in 1566, he was made 'Master of the Children of the Chapel Royal.' For this post was necessary, not only musical acquirements and general knowledge, but the power of writing and setting on, for the Queen's amusement, Plays, Masques, and other Revels, of which 'the Children' were the actors. Probably on account of the condition that they might never act plays that had been printed, none of these have come down to us complete. The titles of some, the descriptions of others are all we are sure of. Two devices by him were acted at the great festivities at Kenilworth, when the Earl of Leicester entertained Queen Elizabeth in 1575 (see Gascoigne's story); and the accounts in the 'Revels Books' — often mention his name.

In 1568 he was granted a coat of arms on his own merits, which showed that he had had no dignified ancestors; indeed, we are

at present unable to find out anything about them. There is a point worth noticing regarding this coat of arms. A unicorn's head, and two branches of honeysuckle were granted him, but apparently there was either some contest by others, or some dislike to this on his own part. They are figured in a book of Arms in the Bodleian Library, and then scratched out, and a note, 'This is all altered' with a new coat at the other side, of three bee-hives, the crest being a head transfix'd with a dart, and entitled 'Hunnis' new arms.' These latter are printed in *The Hive full of Hummye*, dedicated to Earl Leicester in 1578 — which seems to prove that they were the permanent ones, though they are not entered so in printed books of heraldry.

In 1570 Elizabeth wrote to the Mayor and Corporation of London in his favour, asking them to grant William Hunnis 'the wheelage and passage of London Bridge.' They replied that it was already granted to a man and his wife for life, but that he could be promised the reversion. This he was very willing to compound for £ 40. It seems to have been about this time that he bought some lands forfeited from recusants in Barking, Essex, and that he made a home there; where his second wife died in 1588. He must have been attracted to that neighbourhood by his friend Thomas Newton, who had been appointed to the Rectory of Little Ilford, hard by, in 1583. Thomas Newton of Cheshire was a Cambridge man, and had been physician and schoolmaster, as well as clergyman. His Latin verses were very much admired. One of his *Encomiæ* is addressed 'Ad Guiliel. Hunnisum, amicum integerrimum,' and is published in the volume: *Illustrium aliquot Anglorum Encomiæ*; 1589. Newton published many works, popular in his time.

With all his appointments Hunnis seems to have been always poor. One of his letters to the Privy Council is preserved, dated 1581, in which he points out that the sum of £ 40 allowed him for keeping the 'Children of the Chapel', is quite insufficient to pay for usher, and 'maidservant to keep them clean'; for travelling expenses, and their board; and he requests that they should be fed in the palace, or some other arrangement be made. He said that his predecessors had not been able to manage this, and keep out of debt; and that food was now more expensive than in former times. We do not know how this letter was answered; but we find in the following reign that the 'Children' were fed from the Palace, and had extra diet allowed them.

That he was impecunious is proved, not only by this petition,

and by his poems but by a Will written on the 1557 edition of Thomas More's works, preserved in Trinity College, Oxford, the handwriting of which seems like enough to be supposed to be the poet's own, and his signature is below.

To God my soul I do hequeathe, because it is His owne,
My body to be laid in grave, where, to my friends best knowne,
Executors I wyll none make, thereby great strife doth growe,
Because the goods that I shall leave, will not pay all I owe.

Wyllyam Hunnys.

At what date after 1557 he wrote this, we have no means of knowing; possibly just after his escape from prison, to which period also may be assigned the poem that appeared in *The Paradise of Dainty Devises* in 1576.

'Being asked the occasion of his white head, he answereth thus' (he gives many reasons for his hair going early grey; the third verse says):

When pinching paine himself hath plaste
There peace with pleasure were possest,
And where the walles of wealth lay waste
And pouertie in them is prest,
What wonder then though that you see
Upon my head white haire to be.

Elizabeth rewarded her friends very leisurely, cautiously, and economically; and in spite of all he had risked for her, William Hunnis does not seem to have fared very well. He died in 1597 — and I have not been able to find the place of his burial. One of the name, Marchadine Hunnis, appears after his date in the *Athenae Oxonienses*; but as he is entered as 'plebs', he could not have been a son of William, who would have inscribed himself 'Armiger.' He may, however, be of the original stock, and he came from Berkshire. Another of the name, however, Thomas, died in 1620, in the house of the Bishop of Bath and Wells; and having no friends, left all that he had to the Bishop and his servant, to see him decently buried. He seemed to be of the position that a son of William Hunnis might attain; he is called 'gent', and the name Thomas may have been given him in remembrance of the slip of the pen that saved William in the Guildhall trials long before. His name I find only in the Somerset House wills, and have found none of a later date. But I have just discovered a story of tragic interest, in Harleian MS. 6403, which states that, when the Earl of Essex was coming

home from Ireland, to avenge himself upon the Earl of Leicester, the latter found means to poison him, and with him others: —

Young Hunnis also, whose father is Master of the Children of her Majesties Chappel, being at the time page to the said Earl, and accustomed to take the last of his drinke (though synce intertained also amongst others by my Lord of Leicester for the better covering of the matter) by his tast that he then tooke of the compounded cuppe, though in very small quantities as you know the fashion is, yet he was like to have lost his lief, but escaped, through being young, onelie with the losse of his haire. Which the Earl perceiving and taking compassion an the youth, called for a cupp of drinke a little before his death, and drank to Hunnis saying, 'I drink to thee, my Robin, and be not afraide, for this is a better cupp of drink then that whereof thou tookest the last when we were both poysoned, and whereby thou hast lost thy haire, and I must loose my life'.

Probably to flatter the man who had his son's life in his power, Hunnis dedicated *The Hive full of Hunnye* to Leicester. Whether the family was originally English or connected with the German stock that produced Egidius Hunnius of Strasbourg, and others, of very resembling tastes to our William, I know not; he expressly in one of his Confessions calls England 'his country', but his name is very rare.

The authorities I have consulted are, the Registers of St. Margaret's Westminster; the Churchwardens' accounts there, and the books of the Overseers of the poor; the Registers of Barking, and of Little Ilford, Essex; the Wills at Somerset House; the Guild Hall Records; the Books of the Grocers' and Haberdashers' Companies; the British Museum MSS, especially the Chorus Vatum Anglicanorum, of Dr. Joseph Hunter; and the MSS at the Public Record Office, of which I hope some day to publish a transcript in extenso.

It is evident that none of what he calls his real Work has come down to us. The poems that we know, he either names 'Recreations', or shows that he writes in the didactic rather than the poetic line. Yet they were very popular in his day. They were much imitated, and they ran through many editions; and it may be almost taken as a proof of their popularity, that so few are left now in existence.

The works of William Hunnis may be divided into

- I. Metrical Translations from the Psalms or other parts of the Scriptures, and directly religious poems.
- II. Miscellaneous Poems, and
- III. Masques, Devices, or Plays.

The bulk of the works that have come down to us are of the first class.

Comparing the collections of various Bibliographers with my own notes, I find

I.

Certaine Psalmes chosen out of the Psalter of David and drawen forth into Englishe Metre by William Hunnis, serrant to the Right Hon^{ble} Syr William Harbert, Knight. Newly collected and imprinted. Imprinted at London in Aldersgate Street by the Wydowe of Jhon Herforde for Jhon Harrington. 1550. 12^o. A. C. 3.

No dedication, but an address to the Reader. This must have been at least a second edition, as the word 'newly' then implied this. The only copy I have been able to find is in the University Library, Cambridge, made up by the binder only, into one volume with those of Sternhold, Hopkins, Sir Thomas Wyatt, and John Hall. Bishop Tanner says he had seen a Quarto edition of them printed in one volume in 1551; but I find no trace of it.

An Abridgment or brief Meditation on certaine of the Psalmes in English Metre.

Printed by R. Wyer, undated, but evidently later, as William Hunnis is there named Gentleman of the Chapel Royal. Ritson mentions it in his Bibliography; but I find no trace of an existing copy.

A Hive full of Hunnye, contayning the first Booke of Moses, called Genesis, turned into English Meter by William Hunnys one of the Gent. of her Maiesties Chappel and Maister of the Children of the same. Seene and allowed, according to the Order appointed. Imprinted at London, in Fleet Street, neere unto Saint Dunstans Church by Thomas Marsh. 1578. 4^o.

136 leaves. Black Letter. Dedicated to Robert Earl of Leicester, and bears the coats of arms of the same, as well as those of William Hunnis (granted him in 1568). A. Kk. in fours.

Herbert and Dibdin's edition of Ame's *Typographical Antiquities* says that there was an octavo as well as quarto edition of the work published by Thomas Marsh this year; but I have found no trace of the octavo, and only have seen one copy of the quarto edition, in the Bodleian Library, Oxford. In this volume we have the very biographical Introduction by the Author's intimate friend, Thomas Newton:

In commendation of this his Frenedes Trauvayle.

In prime of youth thy pleasant Penne depainted Sonets sweete,
Delightfull to the greedy Eare, for youthfull Humour meete,
Therein appeared thy pregnant Wit, and store of fyled Phraze
Enough t' astoune the doltish Drone, and lumpish Lout amaze.
Thy Enterludes, thy gallant Layes, thy Rond'letts and thy Songes,
Thy Nosegay and thy Widowes' Mite, with that thereto belonges,
With other Fancies of thy Forge, well-hammered by skill,
Declares what Meale of finest Graine thou grindest in thy Mille,
By which wee easly knowe thy Vaine, and by that Pittaunce finde,
What golden Gifts lodge in thy Breast, and Aumbrey of thy Minde.
Wee see thy Nature link'd to Arte, thy Hart to Learning's lawe;
As who doth not a Lion know if he but see the Pawe?
Descendinge then in riper yeares to Stuffe of further reache,
Thy schooled Quill by deeper Skill did graver Matters teache.
And now to knit a perfect knot: In winter of thine age
Such Argument thou chosen hast for this thy Style full sage
As far surmounts the Residue (though al in pith excell)
And makes thy Frenedes to joye thereat, but Foes with spight to swell.
This work I meane of Sacred Lore, this hault Philosophy
Which through thy Paine, and stayed Braine, wee heare behold and see
In curraunt Meeter, roundlie couched, and soundly taught withall
As they which Text with Verse conferre ful soone acknowledge shal.
Great thanks (noe doubt) thou hast deserved of all that thirst for Grace,
Syth thus thou minced hast the foode, which good Men all embrace.
The Holie Ghost, from whom thou dost this Heavenly Honnie sucke
Directe thy minde, and to thy Penne allotte most happy Lucke.

Thomas Newton.

I have heard of no other edition later.

*Steppes to Heaven: alias the seaven Psalmes reduced into metre
by William Hunnys: the Honnysuckles and the Widoes Myte.
Licensed to H. Denham. 1581. (Hazlitt)*

I have not been able to see a copy of this edition but it cannot have been the first, as we may see from Thomas Newton's verses.

*Seven Sobbes of a sorrowful Soule for Sinne, comprehending the
seven Psalmes of the princelie prophet David, commonly called*

penitential, framed into a forme of familiar praiers and reduced into meeter, by William Hunnis one of the gentlemen of her Maiesties Honorable Chappel and Maister to the Children of the Same; Whereunto are also annexed, his Handful of Honisuckles; the poore Widowes Mite; a Dialog between Christ and the Sinner; divers godlie and pithie ditties, with a Christian Confession, of and to the Trinitie. Newly printed and augmented. At London. Printed at the new dwelling house of Henrie Denham in Aldersgate Streete, at the signe of the Starre. 1583. 24^{mo}.

93 leaves. Dedicated to Frances Countess of Sussex. One copy in the British Museum C. 37. o. 7. and another in Bodleian Library. Arch. Bodl. B. I, 80.

Another edition 1585. 24^{mo}.

Another edition 1587. 12^{mo}. British Museum C. 39. a.

Another edition 1597. 12^{mo}. 'Newlie printed by Peter Short', but almost verbatim, even to pagination. Copy in Bodleian Library.

Another edition 1610. 12^{mo}. 'Printed for The Companie of Stationers London.'

Another edition 1618. 12^{mo}. 'Printed by H. L. for the Companie of Stationers London.'

Another edition, printed by Andro Hart, Edinburgh 1621. 12^{mo}.

Another edition 1629. London.

I have not been able to find any copies except those I note in British Museum and Bodleian.

Hunnies Recreations. Denham 1588. 24^{mo}.

Another edition; probably some others intervening.

Hunnies Recreations, containing foure godlie and compendious discourses Intituled Adam's Banishment, Christ his Cribbe, The Lost Sheepe, the Complaint of old Age. Whereunto is newly adjoyned these two notable and pithie treatises: The Creation or first Weeke, and the Life and Death of Joseph. Compiled by William Hunnis one of the gentlemen of her Maiesties Chappel and Maister to the Children of the Same. Printed by P. S. for W. Jaggard and are to be sold at his shoppe at the East End of St. Dunstan's Church. 1595.

Dedicated to Sir Thomas Heneage, Knight. — British Museum.

I have heard of no other edition and have seen no other copy. Of the poems enclosed the two additions are, the commencement and ending of his *Hive full of Hunnye*, that apparently was never reprinted in extenso; but these were his favourite selections, and therefore combined with his *Recreations*. Of the other portions of the volume, three — Adam's Banishment, Christ his Crib, and The Lost Sheepe — may be placed among his religious works.

II.

But among his Miscellaneous Poems may be placed the last of this group, i. e.,

1. *The Complaint of Old Age.*

It is too long to transcribe, but I may give a quotation, as it is little known.

The sweet and fragrant Rose, now delicate in sight,
Within short time all withered is, and tourned as daie to night,
And so likewise of man from child to man doth grow:
From man againe a childe becomes, old Age will have it so.
While that the little Boy with top and scourge gan plaie
And while the stripling goes to school his grammar part to say
While those of further yeares philosophie doe reade
And cull the bloomes of Rhetorike and figures finely spread
While they themselves delighte in poet's fables vaine;
And while they range in arguments, which Logike can maintaine
While they the time imploie to publish matters small,
(Though of no waight) by eloquence to shew their skill withall —
While like the bee they skip from bloom to blossome blowne
And for their purpose sucke the fruit by sundry authors sowne —
While they disposed so by studie to attaine
The knowledge of the liberall arts no labour doe refraine,
And while that without ende their troubled braines they beat
To find out evrie facultie grafted in science seat,
While they the Greeke translate in Latine for to goe
And Latine into Greeke likewise their cunning forth to shew,
While forren toongs they seeke their knowledge to maintaine
And feare not to transfret the seas and Alpes to clime with paine,
While they themselves acquaint with countries that be strange
With forren courts, with things unknown and other things of change
While they thus busie bee, stiffe age comes stealing in,
And laies his crutch upon their backs, and doth the maistrie win.

— — — — —
Againe, if that those things which transitorie be,
Were lost or stolne or burnt with fire, there is a meane we see

The same may be in time recovered againe:
If thou as poor as Codrus were or Irus did remaine;
Yet hope to be as rich as Crassus heretofore:
Or that thy substance and thy wealth may match with Croesus store;
But as for creeping age, when Clotho hath begun:
Upon her clew thy thred to wind, that Lachesis had spun,
Can ne'er be revok't againe to be untwinde
By no enchantment, charme or force, that wit of man can finde.
Not Circe with hir charme nor Mercurie with his rod:
Nor yet Medea with hir drugs can stay this worke of God.

— — — — —

2. The poems by William Hunnis in *The Paradise of Dainty Devises*.

The Paradise of Dainty Devices, aptly furnished with sundrie pithie and learned inventions devised and written for the most part by M. Edwards, sometimes of her Maiesties Chappel, the rest by sundry learned gentlemen both of honour and worship. Imprinted at London by Henry Disle dwelling in Paules Churchyarde at the Southwest Dore of St. Paules Church and are there to be solde. 1576.

The text from A. to P. all in fours; the pagination very irregular.

Another edition 1577, with expanded title, mentioning Hunnis among the 'other authors' on titlepage. This is probably the book for which Disle was fined, as he had not thought of taking out a license merely for a new edition.

Another edition 1578, a copy of which is in the Bodleian Library.

The poems by Hunnis are, the first after the Introduction: Our pleasures are vanities; 4. Being asked the occasion of his white hairs; 51. If thou desire to live in quiet rest; 63. A dialog between the Auctour and his eye; 64. Finding no joy, be desireth death; 65. Hope well and have well; 67. He complaineth his mishap; 68. No foe to a flatterer; 69. His comparison of love; 72. With painted speech; 74. Like as the doleful Dove; 75. Alacke when I looke sad; 87. In search of things that secret are; 88. Of a contented state; 89. Of the meane estate; 93. Being in trouble, be writeth thus. — Out of 102 Poems 16 are by Hunnis.

Another edition 1580, printed by Edward Alde, London. A copy in Bodleian. In 1582 it was assigned to Timothy Rider, and next year to Edward White.

Another edition 1585.

Another edition 1595, though probably other editions also appeared.

Another edition 1596, by Edward Allde, London. — The poems here are differently arranged from the earlier publications, some of them indeed exchanged for others; though there are still sixteen written by W. Hunnis. A copy is to be found in the British Museum 239. K. 21. — Those exchanged for others are: 68. He assureth constancie; 71. He repenteth his follie; 73. The fruit of fained friends; 84. That love is requited by disdain.

Another edition 1600.

Another edition 1810, collated and reprinted by Sir Egerton Brydges, a copy of which is in the British Museum.

3. The poems by William Hunnis in

England's Helicon.

*Casta placent superis: pura cum veste venite
Et manibus puris sumite fontis aquam.*

*At London, printed by J. R. for John Flasket, and are to
be sold in Paules Churchyard, at the signe of the Beare. 1600.*

Dedicated to Master John Bodenham. — There are only two poems presented here, but to my mind they are the most poetical of the works of the Author, and I fancy they must have been taken from some of his plays.

Wodenfrides Song in Praise of Amargana.

. . . Great Pan (our God) for her deare sake
This feast and meeting bids us make
Of Shepheards Lads and Lasses sheene
To glad our lovely Shepheards' Queene . . .

Another of the Same.

Happy Shepheards sit and see
With joy
The peerelesse wight
For whose sake Pan keeps from ye
Annoy
And gives delight.
Blessing this pleasant spring
Her praises must I sing.
List you swaines, list to me
The whiles flockes a-feeding be.

First her brow a beauteous globe
I deeme
And golden haire
And for her cheeke Aurora's robe
Doth seeme
But farre more faire.
Her eyes like starres are bright
And dazle with their light,
Rubies her lips to see
But to taste nectar they be.

Orient pearles her teeth, her smile
Dooth linke
The Graces three:
Her white necke dooth eyes beguile
To thinke
It Ivorie.
Alas! her lilly hand
How it doth me command.
Softer silke none can be
And whiter milk none can see.
— — — — —

How shall I her pretty tread
Expresse
When she dooth walke?
Scarse she dooth the primrose head
Depresse
Or tender stalke
Of blew-veined violets
Whereon her foot she sets.
Vertuous she is for we finde
In body faire, beauteous minde.

Live faire Amargana still
Extold
In all my rime.
Hand want Art, when I want will
T'unfold
her woorth divine.
But now my Muse doth rest,
Dispaire closed in my brest,
Of the valour I sing —
Weake faith that no hope dooth bring.

Finis.

W. Hunnis.

This is evidently wrested from a context that would have illustrated a meaning.

III.

We have but little information regarding the plays written by William Hunnis, and played by the children of the Chapel before the Queen, probably from the fact that they were never allowed to act plays 'that had been printed'; and therefore they probably got lost in a manuscript state. They may yet appear when some other MSS. treasures are unearthed.

In the Revels Book we find many notices such as the following:

Paid upon the Counsayles Warrante dated at Wyndesor 7th Jan. 1569 — to William Hunys, Mr. of the Children of her Maiesties rewarde for presentinge a Playe before her Maiestie on Twelfth Daie, at nighte laste paste £ 6. 13. 4. On Shrove Sondaye 13th February 1574. To Lam the Frenchwoman's dyner that went with the heares to dresse the Children's heades in Mr. Hunys his plays and for pinnes and bote hier 2|2.

<i>The hier of Heares for headdes and rewardes.</i>		<i>To the Frenchwoman for her paynes and her daughters paynes that went to Richemound and there attended upon Mr. Hunnyes his Children and dresse their heades when they played before her Majesty 23 6.</i>
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Paid upon the Counsailes Warrante dated at Richmond 16th Feb. 1574 to William Hunnys Mr. of the Children of her Maiesties Chappell, the summe of 20 markes as her Maiesties guifte for presentinge a playe before her Highnesse upon Shrove Sondaye laste paste £ 13. 6. 8.

In February 1574:

Holly, Iwe, four poles and mosse for the rocke in Mr. Hunnyes play. 3 Hornes, 3 Collers, 3 Leashes and 3 Doghookes 10|, with Bawdrick for the Hornes in Mr. Hunnyes play 10|. Carriage of Tymber for the same Mr. Hunnys play 10|.

The same year, in the list of plays:

Truth, Faithfulness and Mercye playde by the Children of Westminster for Elderton upon New Year's Daye at night there.

This might be either the Children of the Chapel or of the Abbey.

Narcissus, shown on Twelfth day at night by the Children of the Chapel, 1571.

A History of Alucius shewed at White Hall on St. Johns Daie at night, enacted by the Children of her Majesty's Chapel, 1579.

A Story of . . . enacted on Shrove Sodaye night, wherein was employed 17 new sutes of apparell, 2 newe hates of velvet, 20 elles of single sarcenet etc. 1580.

A Comedie or Morrall, devised and given of the saide = Shewed on St. Stephen's Daie at night before her Maiestie at Windsor, enacted by the Children of her Maj. Chappel. 1582.

It was not surprising that the Queen should take Hunnys and his Children in her Progress to Kenilworth; and that in order to please his Royal visitor, Leicester should there give him a place of honour. George Gascoigne published a description:

The Princelye Pleasures of the Courte at Kenilworthe, that is to saye, The Copies of all such Verses, Proses, or Poetical Inventions and other Devices of Pleasures as were there devised and presented, by sundry Gentlemen before the Queene's Maiestie in the yeare 1575. Imprinted at London by Richard Jhones and are to be solde without Newgate, over against Saint Sepulchre's Church. 1576.

'I remember on Saturday the ninth of July last past, somewhat neere the Castle, Sybills who prophecied unto her Highness the prosperous Raigne that the should continue, in verses. This devise was invented and the verses also written by M. Hunnyes, Master of her Maiesties Chappel.¹⁾ These verses are printed. And the full story of the second Device is given¹⁾.

No connection with Shakespeare is proved; but it is pretty certain that the youth would have been present at the festivities at Kenilworth among the people from the neighbourhood; and it is also more than likely that some acquaintance was formed, during the first ten years of Shakespeare's life in London. William Hunnis forms at least one of the subordinate figures in the background of contemporaneous life, against which the character of William Shakespeare stands out firm and clear.

¹⁾ Vergleiche über die Festlichkeiten in Kenilworth auch *Robert Laneham's Letter*, abgedruckt in diesem Jahrbuche, S. 250 ff. D. R.