

The liveliest section is the attack on those women who though well past the first flush of youth still search tirelessly for lovers:

‘But as in weaknesse, so in wickednesse,
Doe your old doting women beare the bell
Though nere so much appailed with age, expresse
Their good will striuing euer to excell
Your fondest Wanton, in whose mouthes still rise
The Prouerbe for their warrantie. Lifes Life.

Dawbing their flaggie cheekes, anoint their nerues,
Stand poring in a glasse, expose their dugges,
Prouoke stale nature with restorituiues;
Write loue letters, dance galliards, with their drugges,
And tempting gold, insight some smooth-fac’t boy,
In that which is loues remedie to ioy.’

Tell these of death, that one foots in the graue,
Vnto the market (straight they will be bold
To answeere) comes (so many shifts they haue)
The yong sheep-skin as soone as doth the old.
Thus nuzeld in their sensualitie

Towards death and hell they post on merrily.⁶

Of special interest are the references to John Donne. There is the line: ‘Then thinke each bell that toles, toles out for thee,’⁷ and a whole poem of bitter complaint that Roger Muchill (Michell) had stolen his title ‘Death’s Duell’ and conferred it on a sermon of Donne. From Donne and the Metaphysicals, however, Walter Colman appears to have learnt little. He is a latter-day medievalist trying to evoke for the court of Charles I a horror of Death and its consequences by means of images and ideas that had long since lost their vitality. F. M. McKay

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REFERENCES

¹ Quoted by A. F. Allison in his thorough study ‘Franciscan Books in English, 1559–1640’, *Biographical Studies*, vol. 3 (1955), p. 53. (Colman’s name in religion was Christopher a S. Clara).

² A2.v

³ A.v

⁴ Page 1.

⁵ Page 65.

⁶ Page 42.

⁷ Page 28.