

**ENGLISH REPRINTS. JAMES VI OF  
SCOTLAND, I OF ENGLAND. THE  
ESSAYES OF A PRENTISE, IN  
THE DIVINE ART OF POESIE. EDINBURGH,  
1585. A COUNTERBLASTE TO TOBACCO.  
LONDON, 1604**

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**EDWARD ARBER**

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the Divine Art of Poesie.

Edinburgh. 1585.

A Counterblaste to Tobacco.

London. 1604.

CAREFULLY EDITED BY

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## INTRODUCTION.

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Literature is a Republic that admits of no authority but that of Learning, Genius, and Perfection. The Writer—whether King, Peer, or Commoner—is judged with one judgment. Curiosity, Reverence, or Loyalty may procure for a Work an attentive reception and some present applause: but its perpetuation, its place in the Literature of the country, will depend upon either its intrinsic merits, or on its illustrative power in respect to the age in which it was written.

On these latter grounds, the Royal productions here reprinted have been admitted into the Series.

*The Reclis and Carrels in Scott's Poësie* bring James VI. within the succession of our early Poetical Critics; whose writings—not very numerous, but now excessively scarce—are of great value in the study of English Poetry. For—not to speak of their often preserving fragments of poems now utterly lost—they show us the theories of versification, the canons of Poetic taste and style, prevailing in our country, immediately before the advent of Spenser, Shakspeare, and their fertile contemporaries. These writings were reprinted by Mr. Haslewood in his *Ancient Critical Essays*, 2 vols. 4to., 1811-16: a Reprint, of which only 300 copies were printed, (and a portion of that number destroyed by fire), which is now scarce; and which, when met with, usually costs two or three pounds. The original texts being so rare; Mr. Haslewood's Reprint was, until lately, the only means whereby most of us could obtain a knowledge of this important department of our National literature.

In pursuance, therefore, of what seemed an imperative duty: these Criticisms in Poësy are being gradually reproduced in this Series. To the four now published—GASCOIGNE, SIDNEY, JAMES VI., and RUTTENHAM: we purpose adding in 1870, W. WENDE'S *Discourse* (of which only two copies remain): and the five productions, forming two-thirds of Mr. Haslewood's Reprint—including also with them four others of

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a differing character—will be obtainable for 5s. 6d., and be on *unlimited* sale. It is to be hoped that this advantageous facility of knowledge, may allure many to a more thorough delight in Elizabethan poetry: and that by a combined study of these Principles of Poesy with the Poems themselves, many may attain to a more subtle appreciation, a more sensitive feeling of that Song—which, in its aggregate and bulk, is the sweetest and most enchanting in our History.

How much the *Counterblaste* represents another class of our Literature, and a *good* deal of our former manners: the notices given of the Tobacco controversy will show. Thus both works stand on their own merits; their own reputation and that of their Royal Author but predisposing them to a courteous reception.

What he says in the Preface to his other poetical work, *Essays at vacant hours*, must not be forgotten in considering the *Essays*, or Attempts of an Apprentice:

And in case thou finde amends in this work, as in my LEARNERS following, many beseege me, both in the diction and orthography, I must pray thee to accept this my reasonable excuse, which is this. When I consider, I doubt not, that upon the one part, I composed these things in my verie young and tender years: whereas nature, (except shee were a monster) can admit of no perfection. And more on the other parte, being of riper yeares, my burden is so great and continual, without anye intermission, that when my ingyne and age could, my affaires and to-be-erie would not permit mee, to remark the wrong orthography committed by the copiers of my vnable and ragged hand, far les to amend my proper errors: Yet scarce but at stollen moments, haue I the leisure to blenk vpon any paper, and yet not that, with free and vniuersed spirit. Alwaies, rough and vepolished as they are, I offer them vnto thee.

Nothing need here be said of the king's Sonnets and Poems: they appraise themselves. Of the rest, the following may be noted:—

1. Mr. GILLIES, writing, in 1812, his *Prof. Mem.*, see N. 2 on p. 6, states—"Of the recommendatory versifiers Thomas Hudson was the author of a translation of Du Bartas's *History of Judah*, printed at Edinburgh by Thomas Vautroller, and republished in the works of Du Bartas by Joshua Sylvester." R. Hudson, probably a brother of the preceding, was also a writer of verses. See an address to him, by Montgomery, in the second volume of Sibbald's *Chronicle*. M. W. F. is obviously Master William Fowler, author of *The Triumphs of Petrarche* and *The Tarantula of Love*, extant in MS. in the College Library of Edinburgh, of which specimens have been published by Dr. Leyden.

2. GILLESME DE SALLUSTE, Seigneur DU BARTAS (b. 1544—d. 1590) exercised a considerable influence over some of the minor English poets of his time. Something like mutual fondness passed between the young Scotch king and the French poet. What James says of Du Bartas may be seen at pp. 20-21. Not long after these *Essays*, the king wrote a poem on the battle of Lepanto; in a French translation of which, by Du Bartas, *La Lepanto*, is the following *Preface from the Translator to the Author*, in which the Frenchman repays the Scot in full:—



LAQUS, si tu marchois d'un pied mortee ça bas,  
 Hardy l'entreprindroy de t'allouer ces pas;  
 L'estendroy teus mes nerfs, et ma course sacrée  
 Loing, loing, lointin à dos les aigles de Bérée,  
 Mais puis qu'aie seulement tu le guidon de cieux,  
 Cello lui, le te voy seulement de mes yeux;  
 Mais plusost du desir: ou, si se me rennè  
 Ombre le vols en terre, et toy deuant la nuè.  
 He! fusse le vrayment, à l'Pluie Escossois,  
 Ou l'ombre de ton corps, ou l'Echo de ta voix,  
 Si le d'auey l'eau, Lor, et l'argent enuoy  
 Dont ton plumage aie brillamment d'honneur,  
 Au moins l'auey ta forme: et si non y ad'vray  
 N'exprimant la douceur de tant d'accords divers,  
 Il retentiroit quelque air de tes voix plus qu'humaines,  
 Mais, Pire, t'ouy: vous vous voyez les Cieux.

1. EMANUEL TREMILLIUS, was a Jew, born at Ferrara about 1590. He became first a Catholic, then a Protestant; was a celebrated Hebrew scholar, and died at Sedan on 9th October 1580. His Latin version of the Scriptures—originally brought out at Frankfurt—was first printed in London in 1580, and again in 1581. 'Out of Tremillius' therefore simply means: translated from out of the Latin version of the Psalms, edited by Tremillius.

In the nineteen years intervening between the publication of the works here presented to the reader, James published many works at Edinburgh. As among others, his *Majesty's Poetical Exercises at Vacant hours*, in 1591, consisting of his translation *The Furies* of Du Bartas, of his own *Lepanto*, and of Du Bartas' rendering, *La Lapanthe*. His *Dæmonologie* in 1599. The anonymous and secret first edition—limited to seven copies—of *Basiliæ Doron* in 1599. When he came to the English crown, most of the prose works were reprinted in London.

Almost his first new literary production as King of Great Britain and Ireland was *A Counterblaste to Tobacco*. So far as limited time and space have permitted, we have, further on, surrounded it with somewhat of the antecedent and subsequent literature of the subject. Lovers of the Pipe sometimes endeavour to stultify James' *Invective*: by sketching, on an enlarged scale, the personal habits, the notions and conceits of the so-called British Solomon. Here again the *Invective* must stand on its own merits. What it is in itself, we can estimate. The measure of its influence—especially when its Royal authorship became generally known—may not now be attainable. As a matter of history; it failed in its purpose. Tobacco smoking still reigneth, and will yet reign.

### The Essays of a Prentise in the Divine Art of Poësie.

(a) Issues in the Author's lifetime.

I. *As a separate publication.*

1. 1585. Edinburgh. *Editio princeps*: see title on opposite page.  
1 vol. 4to.

II. *With other works.*

None.

(b) Issues since the Author's death.

I. *As a separate publication.*

2. 1814. Edinburgh. *The Essays of a Prentice, in the Divine Art of Poësie*; with a prefatory Memoir by R. P. GILLIES, F.S.A.E.  
1 vol. 8vo.

II. *With other works.*

3. 10 Dec. 1869. Lond. 1 vol. 8vo. *English Reprints*; see title at p. 1.

### A Counterblaste to Tobacco.

(a) Issues in the Author's lifetime.

I. *As a separate publication.*

1. 1604. Lond. *Editio princeps*: see title at p. 45. Anonymously published, and now very scarce. The present edition is reprinted from a copy in the Bodleian Library, at Oxford.

II. *With other works.*

2. 1696. Lond. The [Prose] Works of James I. Collected and edited by JAMES MOSCART, Bp. of Winchester. The *Counterblaste* is at p. 211-212.

3. 1679. Lond. The same translated into Latin, by the same Bishop. The *Counterblaste* is translated at pp. 199-207. On p. 289, it has the title of *Miscopanus sine De Abusu Tabaci Luxus Regius*; which is thus varied in repetition on p. 200, *Miscopanus, seu Luxus Regius de abusu Tabaci*.

(b) Issues since the Author's death.

I. *As a separate publication.*

None.

II. *With other works.*

4. 1679. Lond. Two Broad-Sides against Tobacco: The First given by King James of famous memory, His *Counterblaste to Tobacco*. The Second, unscripted out of that learned Physician Dr. EVERARD MAYNWARINGE, His *Treatise of the Scurvy*. . . . Concluding with Two Poems against Tobacco [i.e. an extract of Sylvester's *Tobacco battered*; see p. 125] and *Coffee*. Collected and published, as very proper for this Age, by J. H. . . . Licensed according to Order. June 6, 1672.

Or with a slightly different title-page, beginning thus—  
King James His *Counterblaste to Tobacco*. To which is added a Learned Discourse written by Dr. EVERARD MAYNWARINGE, Proving that Tobacco is a procuring Cause of the Scurvy. . . .

5. 1689. Another Latin Edition of James' prose works, in which 1 vol. fol. *Miscopanus* is included.

6. 10 Dec. 1869. Lond. 1 vol. 8vo. *English Reprints*: see title at p. 1.

THE ESSAYES OF  
A PRENTISE, IN THE  
DIVINE ART OF  
POESIE.



Imprinted at Edinburgh, by Thomas  
Vautroullier.

1585.

CVM PRIVILEGIO  
REGALI.