The Character of a Happy Life

POEM TEXT

How happy is he born and taught
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill!

Whose passions not his masters are;
Whose soul is still prepared for death,
Untied unto the world by care
Of public fame or private breath;

Who envies none that chance doth raise,
Nor vice; who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good;

Who hath his life from rumours freed;
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make oppressors great;

Who God doth late and early pray
More of His grace than gifts to lend;
And entertains the harmless day
With a religious book or friend;

—This man is freed from servile bands
Of hope to rise or fear to fall:
Lord of himself, though not of lands,
And having nothing, yet hath all.

SUMMARY

How lucky is the kind of guy who's taught not to do what other people tell him; who's defended by his own honesty and skilled in telling the truth?

Who's not overwhelmed by his own strong feelings and who's always spiritually ready to die, since he's not attached to the world's praise or its cruel gossip?

Who doesn't admire people who gain power by accident or by scheming; who doesn't understand why people fall into traps in pursuit of praise; who doesn't just blindly agree with whoever's in power, but follows his own conscience?

Who stays clear of gossip; who knows he can take refuge in his own clean conscience; who can't be flattered when he's powerful, and who can't be downtrodden when he's weak?

Who prays to God all day long, asking not for favors, but for God to do what God wills; who spends his blameless time reading a holy book or hanging out with a friend?

This kind of person isn't a servant to his desire to get ahead in the world—or to his fear of failure. He may not be wealthy and powerful, but he's the master of himself—and even when he has nothing, he has everything.

THEMES

INDEPENDENCE AND VIRTUE

In "The Character of a Happy Life," a speaker describes what it takes for a person (and more specifically, a man) to live well. For this speaker, being happy means being independent, accountable only to oneself and to God. Those who get too invested in other people's opinions only end up squabbling for power and getting hurt by the ups and downs of fortune. But those who practice truthfulness, humility, piety, and self-reliance earn a steady and "happy life."

The first and most important virtue a man must have, the speaker suggests, is independence: knowing that it's no good to knock himself out trying to satisfy "another's will," to worm his way into power through "flatter[y]," or to obey the "rules of state" (that is, the laws handed down by the powerful) when he knows they contradict the "rules of good." In other words, a truly happy man doesn't strive for power at the expense of his "conscience." His own moral compass must be his guide in everything, and he mustn't give it up for any reason.

That's because the world is a fickle place. Fortune, the speaker hints, changes all the time; the same person who's being "flatter[ed]" for his wealth and power today may be "ruin[ed]" tomorrow. Those who get caught up in struggles for earthly power find themselves at the mercy of fate—and of unscrupulous people who are *themselves* just striving for "public fame" at any cost.

The only constant a man can put his trust in, the speaker thus concludes, is himself—so long as he's also following the will of God. If a man remembers to pray "late and early," keeping his eyes on God rather than the world, then he can also count on his own God-guided moral compass to steer him right. A person who has such a sturdy, independent sense of self-reliance and self-mastery will always be the "lord of himself," no matter whether he's rich or poor, powerful or obscure.

Where this theme appears in the poem:

- Lines 1-24

LINE-BY-LINE ANALYSIS

LINES 1-4

How happy is he born and taught
That serveth not another's will;
Whose armour is his honest thought,
And simple truth his utmost skill!

"The Character of a Happy Life" is a 17th-century poetic instruction manual for people—or, more specifically, for men—who want to live good lives. The poem's speaker, readers can assume, is a voice for the author himself: Sir Henry Wotton, a writer and diplomat who served in the court of King James I. His experience in the cutthroat world of 17th-century politics, as readers will see, seems to have shaped his advice.

As the poem begins, remember that "happy," in Wotton's time, could mean "lucky" as well as "contented and cheerful." The speaker's tone is thus both encouraging and admiring in his first exclamation:

> How happy is he born and taught
> That serveth not another's will;

In other words, the guy who's raised *not* to blindly do what other people want is both living a good life and a fortunate one. Such behavior isn't instinctive: it must be "taught." The poem thus sets out to teach a lesson in independence, or at least to lay out the syllabus for such a course.

Living well, the speaker goes on, isn't just about being taught well. It's also about fighting for what's right. Take a look at the metaphor in the closing lines of this stanza:

> Whose armour is his honest thought,
> And simple truth his utmost skill!

Presenting internal honesty as armor, the speaker suggests that staying honest (with oneself as well as with other people) is going to be a battle. The world doesn't reward honesty.

For that matter, the speaker says, it takes "skill" to stick to the "simple truth." Simple the truth may be, but it's not easy to hang onto.

The beginning of the poem, then, paints a picture not just of an independent person with a strong moral compass, but of a world full of spineless liars. Being weak this way, the speaker implies, is a lot easier than living the happy life he advises.

The form the speaker picks here thus aims to make his advice as memorable as possible:

- The poem is written in regular quatrains (four-line stanzas) of bouncy iambic tetrameter. That means each line uses four iambs, metrical feet with a da-DUM rhythm, as in "Whose arm- | our is | his hon- | est thought."
- Each of the poem's six stanzas uses a straightforward, singsongy ABAB rhyme scheme.

This form creates a lively, simple, easily memorized poem—perfect for repeating to yourself when tempted to "serve[] another's will."

LINES 5-8

Whose passions not his masters are;
Whose soul is still prepared for death,
Untied unto the world by care
Of public fame or private breath;

In the second stanza, the speaker begins what will become a poem-long catalogue of a happy man's personal characteristics. He'll deliver every item in this catalogue almost as if it were a bullet point, using emphatic anaphora to introduce each new important quality.

Take lines 5-6, for example:

> Whose passions not his masters are;
> Whose soul is still prepared for death,

That repeated "whose" stresses the idea that these qualities are things in the happy man's *possession*, items in his soul's toolbox.

Note, too, how very 17th-century the ideas here are:

- First of all, the happy man must be the master of his "passions" (or strong emotions), not the other way around. He's got to be cool-headed, sober, and judicious: not a Mercutio (whose temper only gets him killed) but a Horatio (perhaps the only sensible person left in Denmark at the end of *Hamlet*).
- He also needs to be "prepared for death" at all times. For the majority of 17th-century Englishmen, that would have meant being a good Christian, more interested in heaven than "the world."

The speaker is especially interested in the *kinds* of things that might tie a guy to the world. He cautions that a man who's appropriately death-ready must be:

> Untied unto the world by care
> Of public fame or private breath;

In other words, a happy man can't be too concerned about achieving "public fame," or success and acclaim. He also can't worry about "private breath," or gossip and rumor. If he's too

caught up in what other people think of him, he'll be distracted from thoughts of the afterlife. Perhaps he'll even be swayed to behave in ways that might make his afterlife less than pleasant. Notice the way the parallelism of "private fame or public breath" suggests that these are basically the same pitfall: caring what people say in public or private is equally dangerous.

Once again, *independence* is the central virtue for this speaker. A man who's "untied unto the world" is one who just doesn't care what other people think about him. He's guided only by his own "honest thought," his sense of "simple truth," and his religious faith.

LINES 9-12

Who envies none that chance doth raise,
Nor vice; who never understood
How deepest wounds are given by praise;
Nor rules of state, but rules of good;

As the speaker continues his catalogue of virtues, he seems ever more pointedly focused on how a happy man relates to fame and success. Here, he zeroes in, not just on the desire for such worldly rewards, but on how *envy* of worldly success causes problems.

The happy man doesn't envy people who "chance doth raise"—that is, people who gain power or status in the world by sheer accident—or those who climb the ladder through "vice," bad behavior. That is, any worldly success a happy man has should be both earned honestly and worn lightly. Happy men don't care too much about status, and they *certainly* don't sacrifice their self-respect or conscience for it.

For that matter, they "never understood / How deepest wounds are given by praise." In other words, happy men aren't troubled when other people earn praise; what other people do is simply of no account to them.

Notice just how political the speaker is getting here. A lot of the concerns he raises are those of a man trying to make his way in court—the only road to serious power in 17th-century Britain. Court politics were often riddled with backstabbing, envy, and power-grubbing. This speaker seems to have seen enough of that to know it ends poorly.

The real central principle a happy man needs, he concludes, is a sense of "good" that overrules any other consideration. Listen to his parallelism here:

> Nor rules of state, but rules of good;

This repeated phrasing puts the "rules of state"—that is, the law—in direct competition with "rules of good," a sense of moral rightness. A happy man, in other words, must always place his own conscience even above the law, knowing that the "state" is as apt to be corrupt as any person.

LINES 13-16

Who hath his life from rumours freed;
Whose conscience is his strong retreat;
Whose state can neither flatterers feed,
Nor ruin make oppressors great;

In the fourth stanza, the speaker doubles down on the points he's already introduced about independence, conscience, and virtue, particularly in the public sphere. Using that familiar emphatic anaphora on the words "whose" and "who," he argues that:

- The happy man must free himself from "rumours"—words that suggest both that he mustn't indulge in gossip *and* that he mustn't do anything naughty that people might want to gossip about.
- He must also use his own "conscience" as "his strong retreat"—in other words, find refuge in his conscience. Again, there's a military metaphor here, suggesting that the happy man's conscience is a well-defended fortress, a place he can withdraw to when the slings and arrows of the world are turned against him.

He also has to be careful about how he relates to people. If his "state" (his status and position) are good, he must avoid "flatterers," not letting the disingenuous praise of toadies go to his head. And if he's "ruin[ed]," *losing* his status or wealth, he mustn't *himself* become a toady to "oppressors."

The speaker is hammering home a central point here: a happy man simply does not let other people sway him, shape him, or influence him. His moral compass is both private and unerring.

LINES 17-20

Who God doth late and early pray
More of His grace than gifts to lend;
And entertains the harmless day
With a religious book or friend;

So far, the speaker has insisted that a happy life is one guided exclusively by a man's own conscience. In this stanza, he discusses how that conscience must be formed. Only with the guidance of God, he suggests, can a man safely make his way through the world's entrapments.

Not only must a happy man "late and early pray" to God, he must know *how* to pray. He shouldn't just beg God for "gifts," hoping that things will go his way. Instead, he must ask God "more of His grace than gifts to lend." In other words, he has to open himself to God's grace, to what God wants to give *him* rather than what he himself would prefer.

In a sense, this is another warning about ambition and status. Accepting God's grace might mean accepting that God happens to choose to fling you out of political power or give you the

plague. Happy men, the speaker implies, have serious faith that God knows what's best for them and will guide both their fortunes and their consciences.

Notice the way the speaker drives this difficult lesson home with alliteration: "God," "grace," and "gifts" are linked by that firm /g/ sound.

This stanza closes with rather a sweet domestic picture of how the God-fearing happy man spends his time. He:

> [...] entertains the harmless day
> With a religious book or friend;

"Harmless" indeed, the happy man lives a quiet life, safe in his certainty that God is looking out for him.

LINES 21-24

> *—This man is freed from servile bands*
> *Of hope to rise or fear to fall:*
> *Lord of himself, though not of lands,*
> *And having nothing, yet hath all.*

At last, the speaker brings his short course in happiness to a conclusion. Breaking from his pattern of anaphora, he sums it all up. "This man," he says:

> [...] is freed from servile bands
> Of hope to rise or fear to fall:

In other words, he can escape the binding metaphorical "bands" (ropes or chains) of servility: he's no suck-up, and he can't be sucked up to. He simply isn't concerned with "hope to rise or fear to fall"—a moment of parallelism that suggests he's equally unworried about climbing the ladder to power or falling right off it.

Once he's free from these kinds of concerns, he's his own master. Listen to the speaker's elegant alliteration and parallelism in his summation of what makes a happy life:

> *L*ord of himself, though not of *l*ands,
> And having nothing, yet hath all.

The speaker's parallelism stresses the idea that a happy man's success comes from *inner* riches. He can have "nothing"—no "lands," no power—and still be master of "all," of the whole world, if only he's his own "lord." The euphonious /l/ alliteration of "lord" and "lands" here makes this final declaration sing.

Here at the end of the poem, readers might think about an implied juxtaposition that runs all through this poem. If a happy man is above all an independent and virtuous one, then an *unhappy* man must be a "servile," crawling, envious, status-obsessed one, a person focused entirely on how other people treat him. The speaker's insistence on independence in particular suggests that he might have run into rather a lot of unhappy men in his time. This poem provides not just bracing advice, but a warning.

POETIC DEVICES

METAPHOR

The speaker's metaphors frame self-reliance as a shield or a fortress—and unhealthy attachments to the world as chains.

The only "armour" a happy man needs, the speaker declares in the first stanza, is his "honest thought." This is the first of a number of military metaphors that present the speaker's ideal man as a well-armed knight. Besides that armor, such a person also has a "strong retreat" (that is, a safe house or fortress) in his "conscience." Defended by his honesty and his inner compass, he's safe from the "deepest wounds" of "praise"—that is, he can't be swayed (and hurt) by other people's opinions, good or bad.

By putting all these ideas in military terms, the speaker suggests that living a happy and virtuous life means fighting a hard battle! You can't just wander carefree through the world if you want to live well, the speaker observes: you have to stay on your guard.

Otherwise, you'll find yourself trapped. Getting too attached to worldly success (or to what other people think of you) is like being "[]tied unto the world," trapped in the "bands" (or ropes) of fickle fortune. The one way to get "untied," this speaker feels, is to rely only on yourself and God.

The speaker's metaphors all get at one central idea: to live independently is a hard battle, but it's better than being trapped in the world's snares.

Where Metaphor appears in the poem:

- **Line 3:** "Whose armour is his honest thought"
- **Line 5:** "Whose passions not his masters are"
- **Line 7:** "Untied unto the world"
- **Lines 10-11:** "who never understood / How deepest wounds are given by praise"
- **Line 14:** "Whose conscience is his strong retreat"
- **Line 15:** "Whose state can neither flatterers feed"
- **Line 21:** "This man is freed from servile bands"

ANAPHORA

The speaker's emphatic anaphora makes this poem read like a brief guide to living a good life: a list of the essential characteristics of the independent, virtuous man.

For just one example among many, look at lines 3-6:

> Whose armour is his honest thought,
> And simple truth his utmost skill!

Whose passions not his masters are;
Whose soul is still prepared for death,

Every new "whose" works like a bullet point, introducing a new trait important to a happy life. With only a little variation (the speaker occasionally switches to lines starting with "who" rather than "whose"), this pattern continues steadily all through the poem. The only stanza that doesn't use any of this anaphora is the last one, where the speaker wraps things up, explaining what kind of a guy the person who has all these characteristics becomes: he's the "lord of himself," even if he has nothing else in the world.

Shaping the poem this way, the speaker sounds both wise and firm. His anaphora suggests he's making a comprehensive list based on plenty of hard-earned knowledge.

The poem also uses more general parallelism, often to point out moments of choice (as when the speaker insists that the happy man follows not "rules of state, but rules of good") or to stress how a completely independent person lives (free of the "hope to rise or fear to fall," for example).

Where Anaphora appears in the poem:

- **Line 3:** "Whose"
- **Line 5:** "Whose"
- **Line 6:** "Whose"
- **Line 9:** "Who"
- **Line 13:** "Who"
- **Line 14:** "Whose"
- **Line 15:** "Whose"
- **Line 17:** "Who"

ALLITERATION

Punchy alliteration makes the speaker's words feel both musical and memorable.

This is a poem of advice, and the speaker wants it to stick in the reader's mind (and perhaps his own—this might be advice to himself as much as anyone). His patterns of sound thus help to tie important words together into compact, proverb-like units.

For instance, listen to his advice on prayer and religious faith:

Who God doth late and early pray
More of His grace than gifts to lend;

Those strong /g/ sounds emphasize the major points here. The happy man, the speaker feels, asks God for "grace," not "gifts": that is, he asks for God to give him what *God* wants to give him, not to make things go his way. The alliteration links God to both grace and gifts, making this piece of advice into a solid, memorable tidbit the reader can carry away.

Elsewhere, alliteration does what it does in lots of poems: it simply makes things sound good. Listen to the sound patterning in the final stanza:

—This man is freed from servile bands
Of hope to rise or fear to fall:
Lord of himself, though not of lands,
And having nothing, yet hath all.

The forceful /f/ and lilting /l/ sounds here are just plain euphonious. The music of these closing lines works a bit like the spoonful of sugar that makes the medicine go down, giving this poem of solemn advice a bit of zip.

Where Alliteration appears in the poem:

- **Line 1:** "How happy," "he"
- **Line 4:** "simple," "skill"
- **Line 5:** "passions"
- **Line 6:** "soul," "still," "prepared"
- **Line 7:** "Untied unto"
- **Line 8:** "public," "private"
- **Line 9:** "none"
- **Line 10:** "Nor," "never"
- **Line 13:** "rumours," "freed"
- **Line 14:** "retreat"
- **Line 15:** "flatterers feed"
- **Line 17:** "God"
- **Line 18:** "grace," "gifts"
- **Line 21:** "freed from"
- **Line 22:** "fear," "fall"
- **Line 23:** "Lord," "lands"

JUXTAPOSITION

By spelling out what a happy life *is*, the poem subtly juxtaposes such a life with everything it's *not*.

A happy life, this speaker feels, is one of independence, virtue, and self-mastery. Happy men are those who follow their own moral compasses, following not the "rules of state" (that is, the rules handed down by powerful people) but the "rules of good"—which might contradict the law! They also simply don't care about getting ahead in the world, holding neither "hope to rise nor fear to fall." Instead, they're the masters of their own "passions" (or strong feelings), guided by their quiet, undemanding faith in God.

Many of these virtues are described by contrast. The speaker describes what the happy man does *not* do and how he does *not* feel: his "passions not his masters are," he's "untied unto the world" (that is, not tied to worldly things) by concerns about status or gossip.

All those negatives juxtapose the happy man with an implied *unhappy* man. That unfortunate guy, readers can guess, must be a selfish, status-obsessed person who's ruled by his emotions and prays to God only for "gifts" and favors.

Through this juxtaposition, the poem provides both advice and a warning—a kind of Goofus and Gallant lesson in virtue.

Where Juxtaposition appears in the poem:

- **Lines 5-8:** "Whose passions not his masters are; / Whose soul is still prepared for death, / Untied unto the world by care / Of public fame or private breath;"
- **Lines 9-10:** "Who envies none that chance doth raise, / Nor vice;"
- **Line 12:** "Nor rules of state, but rules of good"
- **Lines 15-16:** "Whose state can neither flatterers feed, / Nor ruin make oppressors great"
- **Lines 21-24:** "—This man is freed from servile bands / Of hope to rise or fear to fall: / Lord of himself, though not of lands, / And having nothing, yet hath all"

VOCABULARY

Serveth (Line 2) - An old-fashioned way of saying "serves."

Utmost (Line 4) - Greatest.

Passions (Line 5) - Strong emotions.

Still (Line 6) - Always.

Private breath (Line 8) - Secret rumors.

None that chance doth raise (Line 9) - In other words, "no one who gains a high position merely by accident."

Doth (Line 9, Line 17) - An old-fashioned way of saying "does."

Rules of state (Line 12) - That is, laws.

Hath (Line 13, Line 24) - An old-fashioned way of saying "has."

Retreat (Line 14) - Fortress, safe house.

Servile (Line 21) - To be "servile" is to be a suck-up, someone who tries to please other people.

Bands (Line 21) - Ropes, restraints.

FORM, METER, & RHYME

FORM

"The Character of a Happy Life" is written in six jaunty quatrains (four-line stanzas). A bouncy meter and singsong rhyme scheme make the poem feel energetic and memorable—useful qualities for a poem full of life advice. This poem of instruction is meant to be a touchstone for a 17th-century gentleman to carry around with him, a simple way to remind himself how he wants to behave.

Readers might compare this poem with Rudyard Kipling's "If—," a 19th-century variation on the same theme. Both of these poems are about being a virtuous, independent man, and both are meant to present bracing advice in a lively form.

METER

"The Character of a Happy Life" is written in iambic tetrameter. That means that each of its lines is built from four iambs, metrical feet with a da-DUM rhythm. Here's how that sounds in the first two lines:

How hap- | py is | he born | and taught
That serv- | eth not | ano- | ther's will;

The poem sticks to this regular, bouncy meter a lot more strictly than many iambic poems do, giving the speaker's advice plenty of energetic momentum. But there's one important variation right at the end of the poem. Listen to the changed meter in line 23, the next-to-last line:

Lord of | himself, | though not | of lands,

Here, the speaker starts the line off with a trochee, the opposite of an iamb, with a DUM-da rhythm. That gives this summation of what a happy man should care about—his independence and self-respect, not his wealth or status—a little extra kick.

RHYME SCHEME

The poem's rhyme scheme runs like this:

ABAB

This is a straightforward, unpretentious pattern, meant to be memorable and lively rather than elegant or complex. That suits this poem's similarly straightforward tone and sensible advice. "The Character of a Happy Life" is meant to work as an easily recalled touchstone, reminding its readers that happiness lies in self-respect and self-mastery. (Perhaps the speaker imagines readers calling a few verses to mind when they're tempted to indulge in some gossip or backstabbing...)

SPEAKER

The poem has no clearly identified speaker, but it *does* have a perspective—one that readers can assume is Henry Wotton's own. According to the poem's speaker, a "happy life" is one of stalwart self-reliance, calm religious faith, and honesty. He feels that happy people (and, more specifically, happy *men*) don't rely on external markers of success like praise and wealth. They pay more attention to the "rules of good" than to the dictates of politically powerful people, obeying their consciences over unjust law.

The speaker's focus on independence and self-mastery might have been born from Wotton's time as a diplomat. In service to King James I of England, he was exposed to plenty of courtly power-grubbing and backstabbing—activities the speaker shows a marked distaste for here.

SETTING

There's no explicit setting in this poem, but the kind of "happy life" the speaker advises is grounded in the ideals of Wotton's own time and place: England around the turn of the 17th century. While the speaker's advice to rely on one's own conscience and develop self-respect could come from any time (see also: Rudyard Kipling's "If—", written some centuries later), his particular examples of *bad* behavior suggests exactly what annoyed Sir Henry Wotton about the world he lived in. The speaker's distaste for political ladder-climbing, flattery, and fame-seeking comes straight out of the dangerous courts of Europe. His insistence that happy people are sure to spend plenty of time in prayer, preparing their souls to meet their maker, is similarly rooted in his predominantly Christian culture.

CONTEXT

LITERARY CONTEXT

Lord Henry Wotton (1568-1639) was an English poet, diplomat, and courtier. A friend of John Donne's, he likewise served in the court of James I of England—though, as this poem's indirect critique of backstabbing courtiers suggests, not always happily. Famously (and cynically), he once remarked that an ambassador is an honest gentleman sent abroad to lie for the good of his country."

Like many courtier-poets of his time (Donne included), Wotton didn't publish his poetry during his lifetime. Many writers around the turn of the 17th century felt that publication was a little tacky; courtiers were meant to circulate their poetry privately among each other, not to print it and share it with the wide world. This poem thus didn't appear in print until some years after Wotton's death, when some of his admirers put together a collection called *Reliquiae Wottonianae*—in other words, a book of Wotton's literary "relics" or remains, alongside a few works by other writers.

After its publication, "The Character of a Happy Life," with its straightforward, bracing advice and its bouncy rhythm, became a famous and popular poem—rather like a 17th-century version of Rudyard Kipling's "If—".

HISTORICAL CONTEXT

Henry Wotton lived and wrote in an era of transition. When he was born, Elizabeth I was still on the throne; as an adult, he served in the very different court of James I.

Elizabeth's reign was a dangerous but glamorous period in English history. After a rocky start, Elizabeth stabilized an England thrown into turmoil by religious schism: her father Henry VIII's decision to split from the Pope and found his own national Church of England led to generations of conflict and bloodshed between English Protestants and Catholic loyalists. Elizabeth's political skill, her dramatic military victories against the Spanish, and her canny decision to present herself as an almost supernatural, Artemis-like "Virgin Queen" all helped to create a new sense of English national identity in the midst of chaos.

As a "Virgin Queen," though, she died without children and was instead succeeded by her cousin James. Already James VI of Scotland, he became James I of England when he took the English throne in 1603. Wotton got into James's good graces just before James became King of England: it was he who warned James of a plot to poison him. James duly knighted Wotton for his services.

The new king's court was worldly, intellectual, and superstitious all at once: James was pious in a rather paranoid way, anxious about demons and witches. But he was also a great patron of the arts and sciences, and Wotton is only one of many poets who flourished in his employ.

MORE RESOURCES

EXTERNAL RESOURCES

- A Brief Biography — Learn more about Wotton's life and work. (https://www.britannica.com/biography/Henry-Wotton)
- The Poem Aloud — Listen to a reading of the poem. (https://youtu.be/jqu_pYpExE0?t=38)
- Reliquiae Wottonianae — Take a look at Reliquiæ Wottonianæ, the posthumous book in which this poem was first published. (https://books.google.com/books?id=RVImkupBRCYC&printsec=frontcover#v=onepage&
- A Portrait of Wotton — Admire a friendly-looking portrait of Wotton from the National Portrait Gallery in London. Wotton is the very picture of a respectable 17th-century gentleman here. (https://www.npg.org.uk/collections/search/portrait/mw06937/Sir-Henry-Wotton?LinkID=mp04932&role=sit&rNo=0)

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