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The History Of English Poetry

From The Close of the Eleventh To The Commencement of the Eighteenth
Century

Warton, Thomas

London, 1778

Emendations And Additions In The First and Second Volume.

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EMENDATIONS
AND
ADDITIONS
IN THE
First and Second VOLUME.

Vol. II.

a

* * *The Binder is directed to place EMEN-*
* *DATIONS AND ADDITIONS at the End of the*
Second Volume.

EMENDATIONS

AND

ADDITIONS.

V O L. I.

DISSERTATION I.

- S**IGNAT. a. fol. vers. Not. ¹. lin. For "Pocock,"
READ "Erpenius."
Signat. c 2. fol. vers. lin. 3. READ "Vienne."
Signat. e. Not. ¹. lin. 4. For "101," READ "92."
Signat. g. lin. 3. For "mulforum," READ "mulso seu."
Ibid. lin. 4. READ "Woton."
Signat. h 2. lin. 20. Before "composed," INSERT "not."

DISSERTATION II.

- SIGNAT. a. fol. vers. lin. 24. READ "Fryesby."
Signat. b. lin. 7. READ "Roger."
Ibid. lin. antep. and pen. READ "Bukdene, 10 jun."
Ibid. Not. ¹. lin. 2. READ "vii."
Signat. b 2. fol. vers. lin. ult. For "monks," READ "can-
ons."
a 2 Signat.

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Signat. b 4. Not. °. lin. 9. READ "fon."

Signat. c 3. lin. 19. READ "Vitalian." So again fol. vers.
lin. 5.

Signat. e 4. fol. vers. lin. 22. READ "York."

Signat. f. 2. lin. 9. READ "priory of Dunstable."

Signat. f. 4. Not. °. lin. ult. READ "Hall."

Signat. g. fol. vers. lin. 15. READ "1270." [In Tanner's
date, (viz. MLXX) CC had probably slipped out at the Press.]

Signat. i. Notes, col. 2. lin. 10. READ "Martyrologium
Ovidii de fastis."

Signat. i. 4. Not. °. lin. 1. DELE "Monostichon."

Signat. k. 2. fol. vers. to Note °. ADD, "But see Wood,
Hist. et Antiq. Univ. Oxon. i. 46. a."

DISSEMINATION

PAG. I. Not. °. lin. 1. For "4," READ "24."

Pag. 3. l. 7. For "even the lower class of people," READ
"the nobility."

Pag. 6. lin. 17. After "language," INSERT "Among the
Records of the Tower, a great revenue-roll, on many sheets of
vellum, or MAGNUS ROTULUS, of the Duchy of Normandy,
for the year 1083, is still preserved; indorsed, in a cœvel hand,
ANNO AB INCARNATIONE DNI M° LXXX° III° APUD CA-
DOMUM [Caen] WILLIELMO FILIO RADULFI SENESCALLO
NORMANNIE. This most exactly and minutely resembles the
pipe-rolls of our exchequer belonging to the same age, in form,
method, and character. Ayloff's CALENDAR of ANT. CHART.
Pref. p. xxiv. edit. Lond. 1774. 4^{to}."

Pag. 8. Not. °. lin. 13. READ "Flacius Illyricus."

Pag. 11. to the last Note ADD, "The secular indulgences,
particularly the luxury, of a female convent, are intended to be
represented in the following passage of an antient poem, called

A Dispu-

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A Disputation bytwene a crystene mon and a Jew, written before
the year 1300. MS. VERNON, fol. 301. [See vol. ii. p. 231.]

Till a Nonneri thei came,
But I knowe not the name ;
Ther was mony a derworthe^a dame
 In dyapre dere^b :
Squizeres^c in vche fyde,
In the wones^d so wyde :
Hur schul we longe^e abyde,
 Auntres^f to heare.
Thene swithe^g spekethe he,
Til a ladi so fre,
And biddeth that he welcum be,
 “ Sire Water my feere^h.”
Ther was bordsⁱ i clothed clene
With schire^k clothes and schene,
Sejpe^l a wasschen^m, i wene,
 And wente to the sete :
Riche metes was forth brouht,
To all men that gode thouht :
The cristen mon wolde nouht
 Drynke nor etc.
Ther was wyn ful clere
In mony a feir masureⁿ,
And other drynkes that weore dere,
 In coupes^o ful gret :

^a Dear-worthy.

^b Diaper fine.

^c Squires. Attendants.

^d Rooms. Apartments.

^e Shall we long.

^f Adventures.

^g Swiftly. Immediately.

^h My Companion. My Love. He is

called afterwards, “ Sire [Sir] Walter of

“ Berwick.”

ⁱ Tables.

^k Sheer. Clean.

^l Or *Sirbe*, i. e. often.

^m Washed.

ⁿ Mazer. Great cup.

^o Cups.

Siththe

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Siththe was schewed him bi
 Murththe and munstralfy^p,
 And preyed hem do gladly,
 With ryal rechet^q.
 Bi the bordes up thei stode, &c.

Pag. 13. l. 15. READ "Cielatoun ant purpel pal."

Pag. 14. to Not. ^k. ADD, "The LIVES OF THE SAINTS in verse, in Bennet library, contain the martyrdom and translation of Becket, NUM. clxv. This manuscript is supposed to be of the fourteenth century. Archbishop Parker, in a remark prefixed, has assigned the composition to the reign of Henry the second. But in that case, Becket's translation, which did not happen till the reign of king John, must have been added. See a specimen in Mr. Nasmith's accurate and learned CATALOGUE of the Bennet manuscripts, pag. 217. Cantab. 1777. 4^{to}. There is a manuscript of these LIVES in Trinity college library at Oxford, but it has not the Life of Becket. MSS. NUM. LVII. In Pergamen. fol. The writing is about the fourteenth century. I will transcribe a few lines from the LIFE OF SAINT CUTHBERT. f. 2. b.

Seint Cuthberd was ybore here in Engelonde,
 God dude for him meraccle; as ze scholleth vnderstonde.
 And wel zong child he was, in his eigetthe zere,
 Wit children he pleyde atte balle, that his felawes were:
 That com go a lite childe, it thozt thre zer old,
 A fwete creature and a fayr, yt was myld and bold:
 To the zong Cuthberd he zede, sene brother he fede,
 Ne pench not such ydell game for it ne ozte nozt be thy dede:
 Seint Cuthberd ne tok no zeme to the childis rede
 And pleyde forth with his felawes, al so they him bede.

^p Afterwards there was sport and minstrelsy.

Chaucer's ROM. R. v. 6509.

Him, woulde I comfort and rechetts.

^q i. e. Recept. Reception. But see

And TR. CRESS. iii. 350.

Tho

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Tho this zonge child y sez that he his red forsok,
 A doun he fel to grounde, and gret del to him to tok,
 It by gan to wepe fore, and his honden wrynge,
 This children hadde alle del of him, and byfened hare pleyng.
 As that they couthe hy gladede him, fore he gan to fiche,
 At even this zonge child made del y fiche,
 A welaway, qd feint Cuthbert, why wepes thou so sore
 Zif we the haveth ozt mysdo we ne scholleth na more.
 Thanne spake this zonge child, fore hy wothe beye,
 Cuthberd it falleth nozt to the with zonge children to pleye,
 For no suche idell games it ne cometh the to worche,
 Whanne god hath y proveyd the an heved of holy cherche,
 With this word, me nyfte whidder, this zong child wente,
 An angel it was of heven that our lord thuder sent.

Saxon letters are used in this manuscript. I will exhibit the next twelve lines as they appear in that mode of writing; together with the punctuation.

þo by gan feint Cuthberd. for to wepe fore
 He made his fader and frendis. sette him to lore
 So þat he servede boþe nýgt and day. to plese god þe more
 And in his zoughede nýgt and day. of servede godis ore
 þo he in grettere elde was. as þe bok us haþ y sed
 It by fel þat feint Aýdan. þe bisschop was ded
 Cuthberd was a felde with scþep. angeles of heven he sez
 þe bisschopis soule feint Aýdan. to heven bere on hez
 Allas sede feint Cuthberd. fole ech am to longe
 I nell þis scþep no longer kepe. a fonge hem who so a fonge
 He wente to þe abbeye of Germans. a grey monk he þer býcom
 Gret joye made alle þe covent. þo he that abbyt nom, &c."

The reader will observe the constant return of the hemistichal point, which I have been careful to preserve, and to represent with exactness; as I suspect, that it shews how these poems were sung to the harp by the minstrels. Every line was perhaps uniformly recited to the same monotonous modulation, with
 a pause

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a pause in a midst: just as we chant the psalms in our choral service. In the psalms of our liturgy, this pause is expressed by a colon: and often, in those of the Roman missal, by an asterisc. The same mark occurs in every line of this manuscript; which is a folio volume of considerable size, with upwards of fifty verses in every page.

Pag. 18. Not. ^x. lin. 3. Instead of "Saint Dorman," READ "The Seven Sleepers."

Pag. 30. to Not. ^a. ADD, "In the same stile, as it is manifestly of the same antiquity, the following little descriptive song, on the Approach of Summer, deserves notice. MSS. HARL. 978. f. 5.

*Sumer is i cumen,
Lhude sng cuccu:
Groweth sed, and bloweth med,
And springeth the wde nu.
Sing, cuccu, cuccu.
Awe bleteth after lomb,
Louth after calve cu;
Bulluc sterteth,
Bucke verteth:
Murie sing, cuccu:
Wel sings thu cuccu;
Ne swik thou never nu.*

That is, "Summer is coming: Loud sing, Cuckow! Groweth " feed, and bloweth mead, and springeth the wood now. Ewe " bleateth after lamb, loweth cow after calf; bullock starteth, " buck *verteth*: merry sing, Cuckow! Well singest thou, " Cuckow, Nor cease to sing now." This is the most antient English song that appears in our manuscripts, with the musical notes annexed. The music is of that species of composition

* Goes to harbour among the fern.

which

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which is called *Canon in the Unison*, and is supposed to be of the fifteenth century.

Pag. 47. ADD to Not. °. "Compare Tanner in JOANNES CORNUBIENSIS, who recites his other pieces. BIBL. p. 432. Notes, f. 5.

Pag. 50. Not. °. For "hills," READ "halls."

Pag. 59. l. 9. For "monk," READ "canon."

Pag. 62. Not. °. lin. 7. READ "Johnston."

Pag. 68. Not. °. lin. 1. DELE "absurdly." And l. 3. DELE "It is a catapult or battering ram."

Pag. 68. Ibid. Notes, col. 2. After lin. 4. INSERT, "See infr. p. 72. MANGONEL also signified what was thrown from the machine so called. Thus Froissart." Et avoient les "Brabançons de tres grans engins devant la ville, qui gettoient "pierres de faix et mangoneaux jusques en la ville." Liv. iii. c. 118. And in the old French OVIDE cited by Borel, TRESOR. in V.

Onques pour une tor abatre,
Ne oit on Mangoniaux descendre
Plus briement ne du ciel descendre
Foudre pour abatre un clocher.

Ibid. ibid. After lin. 17. ADD, "The use of artillery, however, is proved by a curious passage in Petrarch, to be older than the period to which it has been commonly referred. The passage is in Petrarch's book de REMEDIIS UTRIVSQUE FORTUNÆ, undoubtedly written before the year 1334. "G. Habeo "machinas et balistas. R. Mirum, nisi et glandes æneas, quæ "flammis injectis horrifono sonitu jaciuntur.—Erat hæc pestis "nuper rara, ut cum ingenti miraculo cerneretur: nunc, ut "rerum pessimarum dociles sunt animi, ita communis est, ut "quodlibet genus armorum." Lib. i. DIAL. 99. See Muratori, ANTIQUITAT. Med. Æv. tom. ii. col. 514. Cannons are supposed to have been first used by the English at the battle of Cressy, in the year 1346. It is extraordinary that Froissart,

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b

who

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who minutely describes that battle, and is fond of decorating his narrative with wonders, should have wholly omitted this circumstance. Musquets are recited as a weapon of the infantry so early as the year 1475. "Quilibet peditum habeat balistam vel bombardam." LIT. Casimiri iii. an. 1475. LEG. POLON. tom. i. p. 228. These are generally assigned to the year 1520.

Pag. 72. l. 6. READ "sueynes."

Pag. 73. to l. 21. ADD this Note, "The rhymes here called, by Robert de Brunne, *Courwée*, and *Enterlacée*, were undoubtedly derived from the Latin rhymers of that age, who used versus *caudati et interlaqueati*. Brunne here professes to avoid these elegancies of composition, yet he has intermixed many passages in *Rime Courwée*. See his CHRONICLE, p. 266. 273. &c. &c. And almost all the latter part of his work from the Conquest is written in rhyme *enterlacée*, each couplet rhyming in the middle, as well as the end. As thus, MSS. HARL. 1002.

Plaufus Græcorum | lux cæcis et via claudis |
Incola cælorum | virgo dignissima laudis.

The rhyme *Baſton* had its appellation from Robert Baſton, a celebrated Latin rhymer about the year 1315. The rhyme *ſtrangere* means *uncommon*. See CANTERBURY TALES, vol. 4. p. 72. ſeq. ut infr. The reader, curious on this ſubject, may receive further information from a manuſcript in the Bodleian library, in which are ſpecimens of METRA *Leonina*, *criſtata*, *cornuta*, *reciproca*, &c. MSS. LAUD. K. 3. 4^o. In the ſame library, there is a very antient manuſcript copy of Aldhelm's Latin poem *De Virginitate et Laude Sanctorum*, written about the year 700, and given by Thomas Allen, with Saxon gloſſes, and the text almoſt in ſemi-ſaxon characters. Theſe are the two firſt verſes.

Metrica tyrones nunc promant carmina caſti,
Et laudem capiat quadrato carmine Virgo.

Langbaine,

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Langbaine, in reciting this manuscript, thus explains the *quadratum* carmen. "Scil. prima cujusque versus litera, per Acrostichidem, conficit versum illum *Metrica tyrones*. Ultima cujusque versus litera, ab ultimo carmine ordine retrogardo numerando, hunc versum facit.

"Metrica tyrones nunc promant carmina casti."

[Langb. MSS. v. p. 126.] MSS. DIGB. 146. There is a very antient tract, by one Mico, I believe called also LEVITA, on Profody, *De Quantitate Syllabarum*, with examples from the Latin poets, perhaps the first work of the kind. Bibl. Bodl. MSS. Bodl. A. 7. 9. See J. L. Hocker's CATAL. MSS. Bibl. Heidelb. p. 24. who recites a part of Mico's Preface, in which he appears to have been a grammatical teacher of youth. See also Dacheri SPICILEG. tom. ii. p. 300. b. edit. ult.

Pag. 85. Not. 4. After "pereffe," INSERT, "In this manuscript the whole title is this. "Le ROSSIGNOL, ou la pensee Jehan de Hovedene clerck la roine d'Engleterre mere le roi Edward de la naissance et de la mort et du relievement et de l'ascension Jesu Crist et de l'assumpcion notre dame." This manuscript was written in the fourteenth century.

Pag. 86. INSERT at the Beginning of Not. 4. "Among the learned Englishmen who now wrote in French, The Editor of the CANTERBURY TALES mentions Helis de Guineestre, or WINCHESTER, a translator of CATO into French. [See vol. ii. p. 169.] And Hue de Roteland, author of the Romance, in French verse, called Ipomedon, MSS. Cott. VESP. A. vii. [See vol. i. p. 169.] The latter is also supposed to have written a French Dialogue in metre, MSS. Bodl. 3904. *La plainte par entre mis Sire Henry de Lacy Counte de Nichole [Lincoln] et Sire Wauter de Byblesworth pur la croisserie en la terre seinte*. And a French romantic poem on a knight called CAPANEE, perhaps Statius's Capaneus. MSS. Cott. VESP. A. vii. ut supr. It begins,

b 2

Qui

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Qui bons countes viel entendre.

See "The CANTERBURY TALES of CHAUCER. To which are added An ESSAY upon his LANGUAGE and VERSIFICATION, an INTRODUCTORY DISCOURSE, and NOTES. Lond. 1775. 4 vol. 8^{vo}." This masterly performance, in which the author has displayed great taste, judgement, sagacity, and the most familiar knowledge of those books which peculiarly belong to the province of a commentator on Chaucer, did not appear till more than half of my Second Volume was printed.

Pag. 88. Not. ^k. ADD "And at Bennet college, Num. L. I. It begins,

Ki veut oir chaunçon damur."

Ibid. Not. ^m. I. II. READ "Davench."

Pag. 99. Not. ^o. READ "Them."

Pag. 108. I. I. ADD this Note to "Edward." It appears that king Edward the first, about the year 1271, took his HARPER with him to the Holy Land. This officer was a close and constant attendant of his master: for when Edward was wounded with a poisoned knife at Ptolemais, the harper, *citharreda suus*, hearing the struggle, rushed into the royal apartment, and killed the assassin. CHRON. Walt. Hemingford, cap. xxxv. p. 591. Apud V HISTOR. ANGLIC. SCRIPTOR. vol. ii. Oxon. 1687. fol.

Pag. 111. ADD to last Note, "Geoffrey of Vinefauf says, that when king Richard the first arrived at the Christian camp before Ptolemais, he was received with *populares Cantiones*, which recited *Antiquorum Præclara Gesta*. IT. HIEROSOL. cap. ii. p. 332. *ibid*."

Pag. 112. Before "commenced," INSERT "and that it."

Pag. 113. ADD to Not. ^l. "On a review of this passage in Hoveden, it appears to have been William bishop of Ely, chancellor to king Richard the first, who thus invited minstrels from

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from France, whom he loaded with favours and presents to sing his praises in the streets. But it does not much alter the doctrine of the text, whether he or the king was instrumental in importing the French minstrels into England. This passage is in a Letter of Hugh bishop of Coventry, which see also in Hearn's *Benedictus Abbas*, vol. ii. p. 704. sub ann. 1191. It appears from this letter, that he was totally ignorant of the English language. *ibid.* p. 708. By his cotemporary Gyraldus Cambrensis, he is represented as a monster of injustice, impiety, intemperance, and lust. Gyraldus has left these anecdotes of his character, which shew the scandalous grossness of the times.

“ Sed taceo quod ruminare solet, nunc clamitat Anglia tota,
“ qualiter puella, matris industria tam coma quam cultu pue-
“ rum professa, simulansque virum verbis et vultu, ad cubicu-
“ lum belluæ istius est perducta. Sed statim ut exosi illius
“ sexus est inventa, quanquam in se pulcherrima, thalamicque
“ thorique deliciis valde idonea, repudiata tamen est et abjecta.
“ Unde et in crastino, matri filia, tam flagitiosi facinoris con-
“ scia, cum Petitionis effectu, terrisque non modicis eandem
“ jure hæreditario contingentibus, virgo, ut venerat, est resti-
“ tuta. Tantæ nimirum intemperantiæ, et petulantia fuerat
“ tam immoderata, quod quotidie in prandio circa finem, pre-
“ tiosis tam potionibus quam cibariis ventre distento, virga ali-
“ quantulum longa in capite aculeum præferente pueros nobiles
“ ad mensam ministrantes, eique propter multimodam qua fun-
“ gebatur potestatem in omnibus ad nutum obsequentes, pun-
“ gere vicissim consueverit: ut eo indicio, quasi signo quodam
“ secretiore, quem fortius, inter alios, atque frequentius sic
“ quasi ludicro pungebat, &c. &c.” De VIT. GALFRID.
Archiepiscop. Ebor. Apud Whart. ANGL. SACR. vol. ii. p. 406.

But Wharton endeavours to prove, that the character of this great prelate and statesman in many particulars had been misrepresented through prejudice and envy. *Ibid.* vol. i. p. 632.

It seems the French minstrels, with whom the Song of ROLAND originated, were famous about this period. Muratori
cites

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cites an old history of Bologna, under the year 1288, by which it appears, that they swarmed in the streets of Italy. "Ut CANTATORES FRANCIGENARUM in plateis comunis ad cantandum morari non possent." On which words he observes, "Colle quali parole sembra verosimile, che sieno diseg-nati i cantatore del favole romanze, che specialmente della Franzia erano portate in Italia." DISSERT. ANTICHT. Ital. tom. ii. c. xxix. p. 16. In Napoli, 1752. He adds, that the minstrels were so numerous in France, as to become a pest to the community; and that an edict was issued about the year 1200, to suppress them in that kingdom. Muratori, in further proof of this point, quotes the above passage from Hoveden; which, as I had done, he misapplies to our king Richard the first. But, in either sense, it equally suits his argument. In the year 1334, at a feast on Easter Sunday, celebrated at Rimini, on occasion of some noble Italians receiving the honour of knight-hood, more than one thousand five hundred HISTRIONES are said to have attended. "Triumphus quidem maximus fuit ibidem, &c. — Fuit etiam multitudo HISTRIONUM circa mille quingentos et ultra." ANNAL. CÆSENAT. tom. xiv. RER. ITALIC. SCRIPTOR. col. 1141. But their countries are not specified. In the year 1227, at a feast in the palace of the archbishop of Genoa, a sumptuous banquet and vestments without number were given to the minstrels, or *Joculatores*, then present, who came from Lombardy, Provence, Tuscany, and other countries. Caffari ANNAL. GENUENS. lib. vi. p. 449. D. Apud Tom. vi. ut supr. In the year 774, when Charlemagne entered Italy and found his passage impeded, he was met by a minstrel of Lombardy, whose song promised him success and victory. "Contigit JOCULATOREM ex Longobardorum gente ad Carolum venire, et CANTIUNCULAM A SE COMPOSITAM, rotando in conspectu suorum, cantare." Tom. ii. P. 2. ut supr. CHRON. MONAST. NOVAL. lib. iii. cap. x. p. 717. D.

To recur to the origin of this Note. Rymer, in his SHORT VIEW OF TRAGEDY, on the notion that Hoveden is here speaking

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speaking of king Richard, has founded a theory, which is consequently false, and is otherwise but imaginary. See p. 66. 67. 69. 74. He supposes, that Richard, in consequence of his connection with Raimond count of Tholouse, encouraged the heresy of the Albigenses; and that therefore the historian Hoveden, as an ecclesiastic, was interested in abusing Richard, and in insinuating, that his reputation for poetry rested only on the venal praises of the French minstrels. The words quoted are, indeed, written by a churchman, although not by Hoveden. But whatever invidious turn they bear, they belong, as we have seen, to quite another person; to a bishop who justly deserved such an indirect stroke of satire, for his criminal enormities, not for any vain pretensions to the character of a Provençal songster.

Pag. 114. l. 15. For "second," READ "third."

Pag. 15. l. 4. To "Robert Borron" ADD this Note, "In Bennet college library at Cambridge, there is an English poem on the SANGREAL, and its appendages, containing forty thousand verses. MSS. LXXX. chart. The manuscript is imperfect both at the beginning and at the end. The title at the head of the first page is ACTA ARTHURI REGIS, written probably by Joceline, chaplain and secretary to archbishop Parker. The narrative, which appears to be on one continued subject, is divided into books, or sections, of unequal length. It is a translation made from Robert Borron's French romance called LANCELOT, abovementioned, which includes the adventure of the SANGREAL, by Henry Lonelich Skynner, a name which I never remember to have seen among those of the English poets. The diction is of the age of king Henry the sixth. Borel, in his *TRESOR de Recherches et Antiquitez Gauloises et Francoises*, says, "Il y'a un Roman ancien intitule LE CONQUESTE DE SANGREAL, &c." Edit. 1655. 4°. V. GRAAL. It is difficult to determine with any precision which is Robert Borron's French Romance now under consideration, as so many have been written on the subject. [See vol. i. p. 134.] The diligence

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gence and accuracy of Mr. Nasmith have furnished me with the following transcript from Lonelich Skynner's translation in Bennet college library.

Thanne passeth forth this storye with al
That is cleped of som men SEYNT GRAAL
Also the SANK RYAL iclepid it is
Of mochel peple with owten mys

* * * * *

Now of al this storie have I mad an ende
That is schwede of Celidoygne and now forthere to wend
And of anothis brawnche most we be gynne
Of the storye that we clepen prophet Merlynne
Wiche that Maister ROBERT of BORROWN
Owt of Latyn it transletted hol and soun
Onlich into the langage of Frawnce
This storie he drowgh be adventure and chaunce
And doth Merlynne insten with SANK RYAL
For the ton storie the tothis medlyth withal
After the satting of the forseid ROBERT
That somtym it transletted in Middilerd
And I as an unkonng man trewely
Into Englisch have drawen this storye
And though that to zow not plesyng it be
Zit that ful excused ze wolde haven me
Of my neclegence and unkonngenge
On me to taken swich a thinge
Into owre modris tonge for to endite
The swettere to sowne to more and lyte
And more cler to zoure undirstondyng
Thanne owthis Frensh other Latyn to my supposing
And therefore atte the ende of this storye
A pater noster ze wolden for me preye
For me that HERRY LONELICH hyhte
And greteth owre lady ful of myhte

Hartelich

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Hartelich with an ave that ze hir bede
This proceffe the bettere I myhte procede
And bringen this book to a good ende
Now thereto Jesu Crist grace me fende
And than an ende there offen myhte be
Now good Lord graunt me for charite

* * * * *

Thanne Merlyn to Blasye cam anon
And there to hym he seide thus son
Blasye thou schalt suffren gret peyne
This storye to an ende to bringen certeyne
And zit schall I suffren mochel more
How so Merlyn quod Blasye there
I schall be sowht quod Merlyne tho
Owt from the west with messengeris mo
And they that scholen comen to seken me
They have maad fewrawnce I telle the
Me forto slen for any thing
This fewrawnce hav they mad to her kyng
But whanne they me sen and with me speke
No power they schol hav on me to ben a wreke
For with hem hens moste I gon
And thou into othir partyes schalt wel son
To hem that hav the holy vessel
Which that is icleped the SEYNT GRAAL
And wete thou wel and ek forsothe
That thou and ek this storye bothe
Ful wel beherd now schall it be
And also beloved in many contre
And has that will knowen in sertaygne
What kynges that weren in grete Bretaygne
Sithan that Cristendom thedyn was browht
They scholen hem fynde has so that it sawht
In the storye of BRWTTES book
There scholen ze it fynde and ze weten look

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c

Which

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Which that MARTYN DE BEWRE translated here
From Latyn into Romaunce in his manere
But leve me now of BRWTTES book
And aftyr this storye now lete us look.

After this latter extract, which is to be found nearly in the middle of the manuscript, the scene and personages of the poem are changed; and king Enalach, king Mordrens, Sir Nesciens, Joseph of Arimathea, and the other heroes of the former part, give place to king Arthur, king Brangors, king Loth, and the monarchs and champions of the British line. In a paragraph, very similar to the second of these extracts, the following note is written in the hand of the text, *Henry Lonelich Skynner, that translated this boke out of Frenshe into Englyshe, at the instaunce of Harry Barton.*

The QUEST OF THE SANGREAL, as it is called, in which devotion and necromancy are equally concerned, makes a considerable part of king Arthur's romantic history, and was one grand object of the knights of the Round Table. He who achieved this hazardous adventure was to be placed there in the *siege perillous, or seat of danger*. "When Merlyn had ordained the rounde table, he said, by them that be fellowes of the rounde table the truthe of the SANGREAL shall be well knowne, &c.—They which heard Merlyn say soe, said thus to Merlyn, sithence there shall be such a knight, thou shouldest ordayne by thy craft a siege that no man should fitte therein, but he onlie which shall passe all other knights. —Then Merlyn made the siege perillous, &c." Caxton's MORT D'ARTHUR, B. xiv. cap. ii. Sir Lancelot, *who is come but of the eighth degree from our lord Jesus Christ*, is represented as the chief adventurer in this honourable expedition. Ibid. B. iii. c. 35. At a celebration of the feast of Pentecost at Camelot by king Arthur, the Sangreal suddenly enters the hall, "but there was no man might see it nor who bare it," and the knights, as by some invifible power, are instantly supplied with
a feast

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a feast of the choicest dishes. Ibid. c. 35. Originally LE BRUT, LANCELOT, TRISTAN, and the SAINT GREAL were separate histories; but they were so connected and confounded before the year 1200, that the same title became applicable to all. The book of the SANGREAL, a separate work, is referred to in MORTE ARTHUR. "Now after that the quest of the
 " SANGCREALL was fulfilled, and that all the knyghtes that
 " were leste alive were come agayne to the Rounde Table, as
 " the BOOKE OF THE SANGCREALL makethe mencion, than
 " was there grete joye in the courte. And especiallie king
 " Arthur and quene Guenever made grete joye of the remnaunt
 " that were come home. And passyng glad was the kinge and
 " quene of syr Launcelot and syr Bors, for they had been
 " passyng longe awaye in the quest of the SANGCREALL.
 " Then, as the Frenshe booke sayeth, syr Lancelot, &c." B. xviii. cap. i. And again, in the same romance. "Whan
 " syr Bors had tolde him [Arthur] of the adventures of the
 " SANGCREALL, such as had befallen hym and his felawes,—
 " all this was made in grete bookes, and put in almeryes at
 " Salisbury." B. xvii. cap. xxiii'. The former part of this passage is almost literally translated from one in the French romance of TRISTAN, Bibl. Reg. MSS. 20 D. ii. fol. antep.
 " Quant Boort ot conte l'aventure del Saint Graal teles com eles
 " esloient avenues, eles furent mises en escrit, gardees en la-
 " mere de Salibieres, dont Mestre GALTIER MAP l'estrest a fait
 " son livre du Saint Graal por l'amor du roy Herri son sengor, qui
 " fist lestoire tralater del Latin en romanz." Whether Salisbury, or Salibieres is, in the two passages, the right reading, I cannot ascertain. [But see Not. p. 117. vol. ii.] But in the royal library at Paris there is "Le Roman de TRISTAN ET ISEULT, traduit de Latin en François, par Lucas chevalier du Gast pres de Sarisberi, Anglois, avec figures." Montfauc. CATAL.

* The romance says, that king Arthur "these goode knyghtes." [See supr. vol. made grete clerkes com before him that i. p. 336.]
 "they should cronicle the adventures of" † See supr. vol. ii, p. 235.

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MSS. Cod. Reg. Paris. Cod. 6776. fol. max. And again Cod. 6956. fol. max. "Liveres de TRISTAN mis en François par " Lucas chevalier sieur de chateau du Gat." [See supr. vol. i. p. 115. Notes.] *Almeryes* in the English, and *l'Amere*, properly *aumoire* in the French, mean, I believe, *Presses*, *Chests*, or *Archives*. *Ambry*, in this sense, is not an uncommon old English word. From the second part of the first French quotation which I have distinguished by Italics, it appears, that Walter Mapes, a learned archdeacon in England, under the reign of king Henry the second, wrote a French SANGREAL, which he translated from Latin, by the command of that monarch. Under the idea, that Walter Mapes was a writer on this subject, and in the fabulous way, some critics may be induced to think, that the WALTER, archdeacon of Oxford, from whom Geoffrey of Monmouth professes to have received the materials of his history, was this Walter Mapes, and not Walter Calenius, who was also an eminent scholar, and an archdeacon of Oxford. [See vol. i. p. 65.] Geoffrey says in his Dedication to Robert earl of Gloucester, " Finding nothing said in Bede or Gildas of " king Arthur and his successors, although their actions highly " deserved to be recorded in writing, and are orally celebrated " by the British bards, I was much surpris'd at so strange an " omission. At length Walter, archdeacon of Oxford, a man " of great eloquence, and learned in foreign histories, offered " me an ancient book in the British or Armorican tongue; " which, in one unbroken story, and an elegant diction, re- " lated the deeds of the British kings from Brutus to Cadwal- " lader. At his request, although unused to rhetorical flou- " rishes, and contented with the simplicity of my own plain " language, I undertook the translation of that book into " Latin." B. i. ch. i. See also B. xii. ch. xx. Some writers suppose, that Geoffrey pretended to have received his materials

* There is printed, " Le Roman du " noble et vaillant Chevalier Tristan, fils " du noble roy Meliadus de Leonnoys,

" par Luce, chevalier, seigneur du chaf- " teau de Gast. Rouen, 1489. fol."

from

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from archdeacon Walter, by way of authenticating his romantic history. These notices seem to disprove that suspicion. In the year 1488, a French romance was published, in two magnificent folio volumes, entitled, HISTOIRE de ROY ARTUS et des CHEVALIERS de la TABLE RONDE. The first volume was printed at Rouen, the second at Paris. It contains in four detached parts, the Birth and Achievements of king Arthur, the Life of Sir Lancelot, the Adventure of the Sangreal, and the Death of Arthur, and his Knights. In the body of the work, this romance more than once is said to be written by Walter Map or Mapes, and by the command of his master king Henry. For instance, tom. ii. at the end of PARTIE DU SAINT GRAAL, Signat. d d i. "Cy fine Maistre GUALTIER
 " MAP son traittie du Saint Graal." Again, tom. ii. LA DERNIERE PARTIE, ch. i. Signat. d d ii. "Apres ce que
 " Maistre GUALTIER MAP eut tractie des aventures du Saint
 " Graal, assez souffisamment, sicomme il luy sembloit, il fut ad
 " adviz au ROY HENRY SON SEIGNEUR, que ce quil avoit
 " fait ne debuit souffrire sil ne racontoys la fin de ceulx dont il
 " fait mention.—Et commence Maistre Gualtier en telle manier
 " ceste derniere partie." This *derniere partie* treats of the death of king Arthur and his knights. At the end of the second tome there is this colophon. "Cy fine le dernier volume de
 " La Table Ronde, faisant mencion des fais et proesses de mon-
 " seigneur Launcelot du Lac et dautres plusieurs nobles et vail-
 " lans hommes ses compaignons. Compile et extraict precise-
 " ment et au juste des vrayes histoires faisantes de ce mencion
 " par tresnotable et tresexpert historien Maistre GUALTIER
 " MAP, et imprime a Paris par Jehan du Pre. Et lan du
 " grace, mil. cccc. iiiixx. et viii. le xvi jour du Septembre."
 The passage quoted above from the royal manuscript in the British Museum, where king Arthur orders the adventures of the Sangreal to be chronicled, is thus represented in this romance. "Et quant Boort eut compte depuis le commencement
 " jusques a la fin les aventures du Saint Graal telles comme ils
 " les

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“ les avoit veues, &c. Si fist le roy Artus rediger et mettre
 “ par escript aus dictz clers tout ci que Boort avoit compte,
 “ &c.” Ibid. tom. ii. La Partie du SAINT GRAAL, ch. ult. ”
 At the end of the royal manuscript at Paris, [Cod. 6783.] en-
 titled LANCELOT DU LAC *mis en François par Robert de Borron*
par le commandement de Henri roi d'Angleterre, it is said, that
 Messire Robert de Borron translated into French, not only
 LANCELOT, but also the story of the SAINT GRAAL *li tout du*
Latin du GAUTIER MAPPE. But the French antiquaries in
 this sort of literature are of opinion, that the word *Latin*, here
 signifies *Italian*; and that by this LATIN of Gualtier Mapes,
 were are to understand *English* versions of those romances made
 from the *Italian* language. The French History of the SAN-
 GREAL, printed at Paris in folio by Gallyot du Prè in 1516, is
 said, in the title, to be translated from Latin into French
 rhymes, and from thence into French prose by Robert Borron.
 This romance was reprinted in 1523.

Caxton's MORTE ARTHUR, finished in the year 1469, pro-
 fesses to treat of various separate histories. But the matter of the
 whole is so much of the same sort, and the heroes and adven-
 tures of one story are so mutually and perpetually blended with
 those of another, that no real unity or distinction is preserved.
 It consists of twenty-one books. The first seven books treat of
 king Arthur. The eighth, ninth, and tenth, of sir Trystram.
 The eleventh and twelfth of sir Lancelot *. The thirteenth of
 the SAINGRAL, which is also called sir Lancelot's Book. The
 fourteenth of sir Percival. The fifteenth, again, of sir Lance-
 lot. The sixteenth of sir Gawaine. The seventeenth of sir
 Galahad. [But all the four last mentioned books are also called
 the *historye of the holy Saucgreall*.] The eighteenth and nine-

* Just before it is said, “ Le roy Artus
 “ fist venir les CLERCS qui les aventures
 “ aux chevalliers mettoient en escript.”
 As in MORT D'ARTHUR.

* But at the end, this twelfth book is

called the *second booke of SYR TRYS-*
TRAM. And it is added, “ But here is
 “ no reherfall of the thyrd booke [of SIR
 “ TRISTRAM.”]

teenth

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teenth of miscellaneous adventures. The two last of king Arthur and all the knights. Lwhyd mentions a Welsh *SANGREALL*, which, he says, contains various fables of king Arthur and his knights, &c. *ARCHÆOLOG. BRIT. Tit. vii. p. 265. col. 2.* *MORTE ARTHUR* is often literally translated from various and very ancient detached histories of the heroes of the round table, which I have examined; and on the whole, it nearly resembles Walter Map's romance abovementioned, printed at Rouen and Paris, both in matter and disposition.

I take this opportunity of observing, that a very valuable velum fragment of *LE BRUT*, of which the writing is uncommonly beautiful and of high antiquity, containing part of the story of Merlin and king Vortigern, covers a manuscript of Chaucer's *ASTROLABE*, lately presented, together with several oriental manuscripts, to the Bodleian library, by Thomas Hedges, esquire, of Alderton in Wiltshire: a gentleman possessed of many curious manuscripts, and Greek and Roman coins, and most liberal in his communications.

Pag. 119. ADD to Not. 1. " Among Crynes's books in the Bodleian library is a copy of king Richard's romance, printed by W. de Worde in 1509. CR. 734. 8^{vo}. This edition was in the Harleian library.

Pag. 120. Notes. l. 13. col. 2. After " sixth," ADD " By the way, it appears from this quotation, that there was an old romance called *WADE*. Wade's *Bote* is mentioned in Chaucer's *MARCHAUNTS TALE*, v. 940. p. 68. Urr.

And eke these olde wivis, god it wote,
They connin so much crafte in *Wadis bote*.

Again, *TROIL. CRESS.* iii. 615.

He songe, she plaide, he tolde a tale of *Wade*.

Where, says the glossarist, " A romantick story, famous at that
" time, of one *WADE*, who performed many strange exploits,
" and

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“ and met with many wonderful adventures in his Boat *Guige-
lot.*” Speght says, that Wade’s history was *long* and *fabulous*.

Pag. 126. ADD to Not. ^c. l. 9. “ See Preface to Hearne’s
Rob. of Gloucester, p. lx. And Strype’s ANNALS, ii. p. 313.
edit. 1725. Where Stowe is mentioned as an industrious col-
lector of antient chronicles. In the year 1568, among the
proofs of Stowe’s attachment to popery, it was reported to the
privy council by archbishop Grindal, that “ he had a great sort
“ of foolish fabulous books of *old print*, as of fir DEGORY, fir
“ TRYAMOUR, &c. A great parcell also of old-written Eng-
“ lish chronicles, both in parchment and paper.” See Strype’s
GRINDALL. B. i. ch. xiii. pag. 125. And APPEND. Num.
xvii.”

Pag. 127. Not. ^a. l. 2. After “ Latin,” ADD “ romance.”
In Lincoln’s-inn library there is a poem entitled BELLUM
TROJANUM, Num. 150. Pr.

Sichen god hade this worlde wrought.

Pag. 128. l. 7. DELE the first “ of.”

Pag. 129. l. 3. READ “ Olynthian.”

Pag. 131. l. 21. Not. col. 1. After “ fables,” ADD “ See
Wolfii Bibl. Hebr. i. 468. ii. 931. iii. 350. iv. 934.”

Pag. 143. Not. ^p. ADD “ Among the Bennet manuscripts
there is ROMANZ DE GUI DE WARWYK. Num. L. It begins,

Puis cel tems ke deus fu nez.

This book belonged to Saint Augustin’s abbey at Canterbury.
With regard to the preceding romance of BEVIS, the Italians
had *Buovo d’Antona*, undoubtedly from the French, before
1348. And Luhyd recites in Welsh, *Ystori Boun o Hamtun*.
ARCHÆOL. p. 264.

Pag. 147. Not. ^a. l. 2. DELE “ Treatise on Monarchy.”
Afterwards READ “ that piece.”

Pag. 154. to l. 14. ADD this Note, “ It is “ One and twenti
“ inches

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“ inches aboute.” So doctor Farmer’s manuscript, purchased from Mr. Martin’s library. See *supr.* p. 121. Not. *. This is in English.

Pag. 156. ADD to Not. †. “ Or perhaps, *By the lyfte*, is, through the air. See *Lye* in Junius, V. LIFT.

Pag. 157. l. 15. READ “ *Comnena*.”

Pag. 158. Not. †. l. 17. READ “ *area*.”

Pag. 161. ADD to Not. †. “ In the wardrobe-roll of prince Edward, afterwards king Edward the second, under the year 1272, the masters of the horse render their accounts for horses purchased, specifying the colours and prices with the greatest accuracy. One of them is called, “ *Unus equus FAVELLUS cum stella in fronte, &c.*” Hearne’s *JOANN. DE TROKELowe*. Præf. p. xxvi. Here *favellus* is interpreted by Hearne to be *honeycomb*. I suppose he understands a dappled or roan horse. But *FAVELLUS*, evidently an adjective, is barbarous Latin for *FALVUS*, or *fulvus*, a dun or light yellow, a word often used to express the colour of horses and hawks. See Carpentier, *SUPPL. Du Fresne LAT. GLOSS. V. FAVELLUS*. tom. ii. p. 370. It is hence that king Richard’s horse is called *FAVEL*. From which word *PHANUEL*, in Robert de Brunne, is a corruption.

Pag. 165. Not. *. l. 3. READ “ *paytrell*.”

Pag. 170. to “ *corall*” in l. 16. ADD this Note, “ I do not perfectly understand the materials of this fairy palace.

The walls thereof were of cristall
And the somers of *corall*.

But Chaucer mentions *corall* in his temple of Diana. *KNIGHTES TALE*, v. 1912.

And northward, in a touret on the wall,
Of alabastre white, and red corall,
An oratorie riche for to see.

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Carpentier

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Carpentier cites a passage from the romance *De Troyes*, in which a chamber of alabaster is mentioned. SUPPL. LAT, Gloss. Du Cange, tom. i. p. 136.

En celle chambre n'oit noienz,
De chaux, d'arcine, de cimenz,
Enduit, ni moillerons, ni emplastre,
Tot entiere fut *alambastre*.

Pag. 175. ADD to Not. °. "The etymologists have been puzzled to find the derivation of an oriel-window. A learned correspondent suggests, that ORIEL is Hebrew for *Lux mea*, or *Dominus illuminatio mea*.

Pag. 180. to Not. °. ADD, "Cloath of Rennes seems to have been the finest sort of linen. In the old manuscript MYSTERY, or religious comedy, of MARY MAGDALENE, written in 1512, a GALANT, one of the retainers to the groupe of the Seven Deadly Sins, is introduced with the following speech.

Hof, Hof, Hof, a frysch new galaunt!
Ware of thryft, ley that a doune:
What mene ye, fyrrys, that I were a marchaunt,
Because that I am new com to toun?
With praty . . . wold I fayne round,
I have a *shert* of *reyns* with sleves peneant,
A lase of fylke for my lady Constant—
I woll, or even, be shaven for to seme yong, &c.

So also in Skelton's MAGNIFICENCE, a Morality written much about the same time. f. xx. b.

Your skynne, that was wrapped in *shertes of raynes*,
Nowe must be storm-ybeten.

Pag. 186. Not. °. READ "Ne wist."

Pag. 190. Not. col. 1. lin. 7. After "Robert," ADD "The French

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French prose romance of ROBERT LE DIABLE, printed in 1496, is extant in the little collection, of two volumes, called BIBLIOTHEQUE BLEUE. It has been translated into other languages: among the rest into English. The English version was printed by Wynkyn de Worde. The title of one of the chapters is, *How god sent an aungell to the hermyte to shewe him the penaunce that he shoulde gyve to Robert for his synnes.*—"Yf that Robert wyll be thryven of his synnes, he must kepe and counterfeite the wayes of a sole and be as he were dombe, &c." It ends thus,

Thus endeth the lyfe of Robert the devyll
That was the servaunte of our lorde
And of his condycyons that was full evyll
Emprinted in London by Wynkyn de Worde.

The volume has this colophon. "Here endeth the lyfe of the moost ferefullest and unmercifullest and myschevous Robert the devyll which was afterwards called the servaunt of our Lorde Jhesu Cryste. Emprinted in Fletestrete in [at] the sygne of the sonne by Wynkyn de Worde." There is an old English MORALITY on this tale, under the very corrupt title of ROBERT CICYLL, which was represented at the High-Cross in Chester, in 1529. There is a manuscript copy of the poem, on vellum, in Trinity college library at Oxford, MSS. Num. LVII. fol.

Pag. 197. to l. 15. ADD this Note, "I know not if by *sire Jovyn* he means Jupiter, or the Roman emperour called Jovinian, against whom saint Jerom wrote, and whose history is in the GESTA ROMANORUM, c. 59. He is mentioned by Chaucer as an example of pride, luxury, and lust. SOMP. T. v. 7511. Verdier (in V.) recites a *Moralite* on Jovinian, with nineteen characters, printed at Lyons, from an antient copy in 1581, 8°. With the title *L'Orgueil et presumption de l'Empereur JOVINIAN*. But *Jovyn* being mentioned here with *Platoun* and *Apolin*, seems to mean *Jove* or *Jupiter*; and the appellation, *SIRE*, perhaps implies *father*, or *chief*, of the heathen gods.

siada *

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Pag. 200. to the Note ADD, "Margaret countess of Richmond was a justice of peace."

Pag. 208. to Not. c. ADD "I make no apology for adding here an account of the furniture of a CLOSET at the old royal palace of Greenwich, in the reign of Henry the eighth; as it throws light on our general subject, by giving a lively picture of the fashions, arts, amusements, and modes of life, which then prevailed. From the same manuscript in the British Museum. "A clocke. A glasse of steele. Four battell axes of wood. Two quivers with arrowes. A painted table, [i. e. a picture.] A payre of ballance [balances], with waights. "A case of tynne with a plot. In the window [a large bow-window], a rounde mapp, A standinge glasse of steele in ship.—A branche of flowres wrought upon wyre. Two payre of playing tables of bone. A payre of chesmen in a case of black lether. Two birds of Araby. A gonne [gun] upon a stocke wheeled. Five paxes [crucifixes] of glasse and woode. A tablet of our ladie and saint Anne. A standinge glasse with imagery made of bone. Three payre of hawkes gloves, with two lined with velvett. Three combe-cases of bone furnished. A night-cappe of blacke velvett embrowdered. Sampson made in alabaster. A peece of unicorne's horne. Littel boxes in a case of woode. Four littel coffres for jewels. A horne of ivorie, A standinge diall in a case of copper. A horne-glasse. Eight cases of trenchers. Forty four dogs collars, of sondrye makynge. Seven *hyans* of filke. "A purse of crymson fatten for a embrowdered with golde. A round painted table with th' ymage of a kinge. A foldinge table of images. One payre of bedes [beads] of jasper garnysed with lether. One hundred and thirty eight hawkes hoodes. A globe of paper. A mappe made lyke a scryne. Two green boxes with wrought corall in them. "Two boxes covered with blacke velvett. A reede tipt at both ends with golde, and bolts for a turoyne bowe". A

? Perhaps Tyrone in Ireland.

" chaire

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“ chaire of joynd worke. An elle of synnamounde [cinna-
 “ mon] sticke tipt with sylver. Three ridinge rodde for ladies,
 “ and a yard [rod] of blake tipt with horne. Six walkyng
 “ staves, one covered with filke and golde. A blake fatten-bag
 “ with chesmen. A table with a cloth [a picture] of faint
 “ George embrowdered. A case of fyne carved work. A
 “ box with a bird of Araby. Two long cases of blacke lether
 “ with pedegrees. A case of Irish arrows. A table, with
 “ wordes, of Jhesus. A target. Twenty-nine bowes.” MSS.
 Harl. 1419. fol. 58. In the GALLERY at Greenwich, men-
 tion is made of a “ Mapped of England.” Ibid. fol. 58. And
 in Westminster-palace “ a Mapped of Hantshire.” fol. 133. A
 proof that the topography of England was now studied. Among
 various HEADS of Furniture, or stores, at the castle of Windsor,
 such as HORNS, GYRDELLES, HAWKES HOODS, WEAPONS,
 BUCKLERS, DOGS COLLARS, and AIGLETTES, WALKING-
 STAVES are specified. Under this last HEAD we have, “ A
 “ Cane garnished with sylver and gilte, with astronomie upon
 “ it. A Cane garnished with golde having a perfume in the
 “ toppe, undre that a diall, with a paire of twitchers, and a
 “ paire of compasses of golde and a foote reule of golde, a
 “ knife and the file, th’ aste [the handle of the knife] of golde
 “ with a whetstone tipped with golde, &c.” fol. 407.

Ibid. Notes, col. 1. To l. 25. ADD “ It is in this romance
 of Syr BEVYS, that the knight passés over a bridge, the arches
 of which are hung round with small bells. Signat. E iv. This
 is an oriental idea. In the ALCORAN it is said, that one of the
 felicities in Mahomet’s paradise, will be to listen to the ravish-
 ing music of an infinite number of bells, hanging on the trees,
 which will be put in motion by the wind proceeding from the
 throne of God. Sale’s KORAN, Prelim. Disc. p. 100. In the
 enchanted horn, as we shall see hereafter, in *le Lai du Corn*, the
 rim of the horn is hung round with a hundred bells of a most
 musical sound.

Pag. 219. REFER Not. °. to *ilome* in the text.

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Pag. 220. to l. 18. ADD this Note. In the Lincoln's-inn manuscript it is,

Divers is this myddel erde.

Hospit. Linc. MSS. N. 150.

Pag. 221. Not. ^f. READ "*Aurifrigium*."

Ibid. Not. col. i. l. 2, For "*Ethiope*," READ "*Europe*."
So MS. Hospit. Linc.

Pag. 232. Not. ^s. l. antep. READ "*Hubert*." [See Leland. SCRIPT. BRIT. p. 228. And a Note in the editor's first Index, under GULIELMUS DE CANNO.]

Pag. 248. l. 8. READ "*canonical*."

Pag. 255. Not. ^s. READ "*238*."

Pag. 265. To l. 11. ADD this Note, "Much about the same period, Lawrence Minot, not mentioned by Tanner, wrote a collection of poems on the principal events of the reign of king Edward the third, preserved in the British Museum. MSS. Cotton. GALB. E. ix.

Pag. 276. Not. ^s. READ "*360*."

Pag. 277. ADD to Not. ^s. "*Or, Cousin*."

Pag. 278. ADD to Not. ^f. "*See below, p. 300*."

Pag. 279. l. 18. To the word "*Wy*" ADD this Note. "*Wy* is probably Weyhill in Hampshire, where a famous fair still subsists.

Pag. 289. Not. ^d. READ "*Austins*."

Pag. 292. For "*John*," READ "*Thomas*."

Pag. 298. Not. READ "*p. 40*."

Ibid. DELE Not. ^s. And SUBSTITUTE "*Robartes men, or Roberdsfen, were a set of lawless vagabonds, notorious for their outrages when PIERCE PLOWMAN was written, that is, about the year 1350. The statute of Edward the third [an. reg. 5. c. xiv.] specifies "divers manslaughters, felonies, and " robberies, done by people that be called Roberdesfen, Waf- " tours, and drawlatches." And the statute of Richard the second [an. reg. 7. c. v.] ordains, that the statute of king Edward*

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Edward concerning *Roberdsmen* and *Drawlacches* shall be rigorously observed. Sir Edward Coke [INSTIT. iii. 197.] supposes them to have been originally the followers of Robert Hood in the reign of Richard the first. See Blackstone's COMM. B. iv. ch. 17. Bishop Latimer says, that in a town where he intended to preach, he could not collect a congregation, because it was *Robinhoodes daye*. "I thought my rochet
" would have been regarded, though I were not: but it would
" not serve, it was faine to give place to *Robinhoodes men*." SERMONS, fol. 74. b. This expression is not without an allusion to the *bad sense* of *Roberdsmen*.

Pag. 299. To l. 4. ADD this Note. "In the LIBER PÆNITENTIALIS there is this injunction, "Si monachus per EBRIETATEM vomitum fecerit, triginta dies pœniteat." MSS. JAM. V. 237. Bibl. Bodl.

Pag. 300. ADD to Not. P. "Most of the printed copies read *praid*. Hearne, in a quotation of this passage, reads *yrad*. GUL. NEWBRIG. p. 770. He quotes an edition of 1553. "Your name shall be richly written in the windows of the church of the monastery, which men will READ there for ever." This seems to be the true reading.

Ibid. Not. m. Before "Painted," INSERT "Must be." *Mote* is often used in Chaucer for must.

Pag. 301. l. antep. READ "ycorven."

Pag. 302. DEL. Not. P. And SUBSTITUTE, "By *Merkes of merchautes* we are to understand their symbols, cyphers, or badges, drawn or painted in the windows. Of this passage I have received the following curious explication from Mr. Cole, rector of Blechley in Bucks, a learned antiquary in the heraldic art. "Mixed with the arms of their founders and benefactors stand also the MARKS of tradesmen and merchants, who had no Arms, but used their Marks in a Shield like Arms. Instances of this sort are very common. In many places in Great Saint Mary's church in Cambridge such a SHIELD of MARK occurs: the same that is to be seen in the windows of the
" great

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“ great shop opposite the Conduit on the Market-hill, and the
 “ corner house of the Petty Curry. No doubt, in the reign of
 “ Henry the seventh, the owner of these houses was a bene-
 “ factor to the building, or glazing Saint Mary’s church. I
 “ have seen like instances in Bristol cathedral; and the churches
 “ at Lynn are full of them.”—In an antient system of heral-
 dry in the British Museum, I find the following illustration,
 under a shield of this sort. “ Theys be none armys, bvt a
 “ MARKE as MARCHAUNTS vse, for every mane may take
 “ hyme a Marke, but not armys, without an herawde or pur-
 “ cyvaunte.” MSS. Harl. 2259. 9. fol. 110.

Ibid. Not. *. ADD “ But perhaps we should read HURNES,
 interpreted, in the short Glossary to the CREDE, CAVES, that
 is, in the present application, *niches*, *arches*. See GLOSS. Rob.
 Glouc. p. 660. col. i. HURN, is *angle*, *corner*. From the
 Saxon þýrn, *Angulus*. Chaucer FRANKEL. T. Urr. p. 110.
 v. 2677.

Seeking in every halke [nook], and every *berne*.

And again, CHAN. YEM. Prol. p. 121. v. 679.

Lurking in *bernis* and in *lanis* blind.

Read the line, thus pointed.

Housed in HURNES hard set abouten.

The sense is therefore. “ The tombs were within lofty-pin-
 “ naced tabernacles, and enclosed in a multiplicity of thick-
 “ set arches.” HARD is *close* or *thick*. This conveys no bad
 idea of a Gothic sepulchral shrine.

Ibid. DELE Not. *.

Ibid. l. antep. For “ often,” READ “ of ten.”

Pag. 303. l. antep. READ “ quentelyche.”

Pag. 309. Not. *. l. i. READ “ 140.”

Pag. 317. ADD to Not. *. “ The Holy Virgin appears to a
 priest

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priest who often sung to her, and calls him her *joculator*. MSS. JAMES. xxvi. p. 32.

Pag. 321. l. 23. READ "1594."

Pag. 339. Not. '. ADD "Perhaps by *Cenes*, Froissart means SHENE, the royal palace at Richmond.

Pag. 343. l. 10. READ "Gloucestershire."

Ibid. Not. '. l. 1. READ "Glanville." And ADD at the end "See Lewis's WICCLIFFE, p. 66. 329. And Lewis's HISTORY of the TRANSLATIONS of the BIBLE, p. 66.

Pag. 346. l. 17. After "Lucca in," INSERT, "1570. The title of Granucci's prose THESEIDE is this, THESEIDE di Boccaccio de ottava Rima nuovamente ridotta in prosa per Nicolao Granucci di Lucca. In Lucca appresso Vinzenzza Busdraghi. MDLXX. In the DEDICAZIONE to this work, which was printed more than two hundred years ago, and within one hundred years after the Ferrara edition of the THESEIDE appeared, Granucci mentions Boccaccio's work as a TRANSLATION from the barbarous Greek poem cited below. DEDICAZ. fol. 5. "Volendo far "cosa, que non sio stata fatta da loro, pero mutato parere mi "dicoli a ridurre in prosa questo Innamoramento, Opera di M. "Giovanni Boccaccio, quale egli trasporto DAL GRECO in "ottava rima per compiacere alla sua Fiametta, &c." Lib. SLONIAN. 1614. Brit. Mus.

Pag. 349. l. 5. After "Theseid," INSERT "The writer has translated the prefatory epistle addressed by Boccaccio to the Fiametta.

Ibid. l. 10. READ "1453."

Pag. 350. ADD to the last Note. "In the edition of the GESTA ROMANORUM, printed at Rouen in 1521, and containing one hundred and eighty-one chapters, the history of Apollonius of Tyre occurs, ch. 153. This is the first of the additional chapters.

Pag. 352. To Not. '. ADD "The translation of FLORES and BLANCAFLORE in Greek iambs might also be made in compliment to Boccaccio. Their adventures make the principal

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c

subject

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subject of his *PHILOCOPO*: but the story existed long before, as Boccacio himself informs us, L. i. p. 6. edit. 1723. Flores and Blancafore are mentioned as illustrious lovers by *Matfres Eymengau de Bezers*, a poet of Languedoc, in his *BREVIARI D'AMOR*, dated in the year 1288. MSS. REG. 19 C. i. fol. 199. This tale was probably enlarged in passing through the hands of Boccacio. See *CANTERB. T.* iv. p. 169.

Ibid. ADD to Not. 1. "I am informed, that Dr. George's books, amongst which was the Greek *Theſeid*, were purchased by Lord Spencer.

Ibid. Not. 1. 3. READ "Tzetzes."

Pag. 357. l. 7. ADD this Note. "Boccacio's situations and incidents, respecting the lovers, are often inartificial and unaf-fecting. In the Italian poet, Emilia walking in the garden and singing, is seen and heard first by Arcite, who immediately calls Palamon. They are both equally, and at the same point of time, captivated with her beauty; yet without any expressions of jealousy, or appearance of rivalry. But in Chaucer's management of the commencement of this amour, Palamon by seeing Emilia first, acquires an advantage over Arcite, which ultimately renders the catastrophe more agreeable to poetical justice. It is an unnatural and unanimated picture which Boccacio presents, of the two young princes violently enamoured of the same object, and still remaining in a state of amity. In Chaucer, the quarrel between the two friends, the foundation of all the future beautiful distress of the piece, commences at this moment, and causes a conversation full of mutual rage and resentment. This rapid transition from a friendship cemented by every tie, to the most implacable hostility, is on this occasion not only highly natural, but produces a sudden and unexpected change of circumstances, which enlivens the detail, and is always interesting. Even afterwards, when Arcite is released from the prison by Perithous, he embraces Palamon at parting. And in the fifth book of the *THESEIDE*, when Palamon goes armed to the grove in search of Arcite, whom he finds sleeping,

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sleeping, they meet on terms of much civility and friendship, and in all the mechanical formality of the manners of romance. In Chaucer, this dialogue has a very different cast. Palamon at seeing Arcite, feels a *colde swerde* glide throughout his heart: he starts from his ambuscade, and instantly salutes Arcite with the appellation of *falſe traitour*. And although Boccacio has merit in discriminating the characters of the two princes, by giving Palamon the impetuosity of Achilles, and Arcite the mildness of Hector; yet Arcite by Boccacio is here injudiciously represented as too moderate and pacific. In Chaucer he returns the salute with the same degree of indignation, draws his sword, and defies Palamon to single combat. So languid is Boccacio's plan of this amour, that Palamon does not begin to be jealous of Arcite, till he is informed in the prison, that Arcite lived as a favorite servant with Theseus in disguise, yet known to Emilia. When the lovers see Emilia from the window of their tower, she is supposed by Boccacio to observe them, and not to be displeased at their signs of admiration. This circumstance is justly omitted by Chaucer, as quite unnecessary; and not tending either to promote the present business, or to operate in any distant consequences. On the whole, Chaucer has eminently shewn his good sense and judgement in rejecting the superfluities, and improving the general arrangement, of the story. He frequently corrects or softens Boccacio's false manners: and it is with singular address he has often abridged the Italian poet's ostentatious and pedantic parade of antient history and mythology.

Pag. 357. l. 21. READ "sharpe."

Pag. 359. l. 14. For "boris," READ "beris."

Pag. 360. Not. . l. 11. For "wende," READ "wonde."

Pag. 362. l. ult. DELE "court."

Pag. 363. ADD to end of Note, col. 2. "But to be more particular as to these imitations.

Ver. 900. p. 8. Urr. edit.

A company of ladys twey and twey, &c.

e 2

Thus

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Thus Theseus, at his return in triumph from conquering Scythia, is accosted by the dames of Thebes, Stat. THEB. xii. 519.

Jamque domos patrias, Scythicæ post aspera gentis
Prælia, laurigero subeuntem Thesea curru
Lætifici plausus, &c. &c.
Paulum et ab infestis mœstæ Pelopeides aris
Promovere gradum, seriemque et dona triumphi
Mirantur, victique animo rediere mariti.
Atque ubi tardavit currus, et ab axe superbo
Explorat causas victor, poscitque benigna
Aure preces; orsa ante alias Capanea conjux,
Belliger Ægide, &c.

Chaucer here copies Statius, (v. 861,—966.) KN. T. from v. 519. to v. 600. THEB. See also *ibid.* 465. seq.

V. 930. p. 9.

Here in the Temple of the goddess Clemence, &c.

Statius mentions the temple of Clemency as the asylum where these ladies were assembled, THEB. xii. 481.

Urbe fuit media, nulli concessa potentum
Ara deum, mitis posuit Clementia sedem, &c.

V. 2947.

Ne what jewellis men into the fire cast, &c.

Literally from Statius, THEB. vi. 206.

Ditantur flammæ, non unquam opulentior illa
Ante cinis; crepitant gemmæ, &c.

But the whole of Arcite's funeral is minutely copied from Statius. More than a hundred parallel lines on this subject might be produced from each poet. In Statius the account of the

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the trees felled for the pyre, with the consternation of the Nymphs, takes up more than twenty-four lines. v. 84.—116. In Chaucer about thirteen, v. 2922.—2937. In Boccacio, six stanzas. B. xi. Of the three poets, Statius is most reprehensible, the first author of this ill-placed and unnecessary description, and who did not live in a Gothic age. The statues of Mars and Venus I imagined had been copied from Fulgentius, Boccacio's favorite mythographer. But Fulgentius says nothing of Mars: and of Venus, that she only stood in the sea on a couch, attended by the Graces. It is from Statius that Theseus became a hero of romance.

Pag. 366. l. antep. "READ " laughith." And ADD this Note. " For *Orient*, perhaps *Orisfont*, or the *horison*, is the true reading. So the edition of Chaucer in 1561. So also the barbarous-Greek poem on this story, *Ὁ Οὐρανὸς ἴδιος γέλα*. Dryden seems to have read, or to have made out of this misspelling of *Horison*, *ORIENT*.

Pag. 370. l. 8. READ " buske."

Pag. 372. l. antep. For " at," READ " al."

Pag. 374. l. 20. READ " forto."

Pag. 375. l. 6. READ " This."

Pag. 376. ADD to Not. in col. 1. " *AMILED* is from the French *EMAIL*, or *ENAMEL*. This art flourished most at Limoges in France. So early as the year 1197, we have " *Duas tabulas æneas superauratas de labore Limogicæ*." Chart. ann. 1197. apud Ughelin. tom. vii. *ITAL. SACR.* p. 1274. It is called *Opus Lemnoviticum*, in Dugdale's *MON.* iii. 310. 313. 331. And in Wilkins's *CONCIL.* i. 666. where two cabinets for the host are ordered, one of silver or of ivory, and the other de *opere Lemovicino*. *SYNOD. WIGORN.* A. D. 1240. And in many other places. I find it called *Limaise*, in a metrical romance, the name of which I have forgot, where a tomb is described,

And yt was, the Romans sayes,
All with golde and *limaise*.

Carpentier

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Carpentier [V. LIMOGIA.] observes, that it was antiently a common ornament of sumptuous tombs. He cites a Testament of the year 1327, "*Je lais huit cent livres pour faire deux tombes hautes et levées de l'ŒUVRE de LIMOGES.*" The original tomb of Walter de Merton, bishop of Rochester, erected in his cathedral about the year 1276, was made at Limoges. This appears from the accompts of his executors, viz. "Et computant xli. v s. vi d. liberat. Magistro Johanni Linnom- censi, pro tumba dicti Episcopi Roffensis, scil. pro Construc- tione et carriagio de Lymoges ad Roffam. Et xl s. viii d. cuidam Executori apud Lymoges ad ordinandum et provi- dendum Constructionem dictæ Tumbæ. Et x s. viii d. cui- dam garcioni eunti apud Lymoges quærenti dictam tumbam constructam, et ducenti eam cum dicto Mag. Johanne usque Roffam. Et xxii l. in materialibus circa dictam tumbam defricandam. Et vii marcas, in ferramento ejusdem, et car- riagio a Londin. usque ad Roff. et aliis parandis ad dictam tumbam. Et xi s. cuidam vitriario pro vitris fenestrarum emptarum juxta tumbam dicti Episcopi apud Roffam." Ant. Wood's MS. MERTON PAPERS, Bibl. Bodl. Cod. BALLARD. 46.

Pag. 378. l. 9. READ "preis."

Pag. 383. l. 4. READ "Petrarch having desired his friend Guy de Gonzague to send him some new piece, he sent him, &c."

Pag. 385. l. 2. To the word Boccacio, ADD this Note. Boccacio's FILOSTRATO was printed in quarto at Milan, in 1488. The title is, "Il FYLOSTRATO, che tracta de lo innamoramento de TROILO a GRYSEIDA: et de molte altre infinite battaglie. Impresso nella inclita cita de Milano par magistro Uldericho Scinzenzeler nell'anno M.CCCCLXXXVIII. a di xxvii di mese Settembre." It is in the octave stanza. The editor of the CANTERBURY TALES informs me, that Boccacio himself, in his DECAMERON, has made the same honourable mention of this poem as of the THESEIDA: although without acknowledging either for his own. In the Introduction to the Sixth Day, he says, that "Dioneo insieme con
" Lauretta

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“Lauretta de TROILE ET DI CRISEIDA cominciarono cantare.” Just as, afterwards, in the conclusion of the Seventh Day he says, that the same “Dioneo et Fiametta gran pezzi cantarono insieme d’ARCITA ET DI PALAMONE.” See CANTERB. T. vol. iv. p. 85. iii. p. 311. Chaucer appears to have been as much indebted to Boccacio in his TROILUS AND CRESSEIDE, as in his KNIGHTES TALE. At the same time we must observe, that there are several long passages, and even episodes, in TROILUS, of which no traces appear in the FILOSTRATO. Chaucer speaks of himself as a translator *out of Latin*, B. ii. 14. And he calls his author LOLLIVS, B. i. 394.—421. and B. v. 1652. The latter of these two passages is in the PHILOSTRATO: but the former, containing Petrarch’s sonnet, is not. And when Chaucer says, he *translates from Latin*, we must remember, that the *Italian* language was called *Latino volgare*. Shall we suppose, that Chaucer followed a more complete copy of the FILOSTRATO than that we have at present, or one enlarged by some officious interpolator? The Parisian manuscript might perhaps clear these difficulties. In Bennet library at Cambridge, there is a manuscript of Chaucer’s TROILUS, elegantly written, with a frontispiece beautifully illuminated, LXI.

Ibid. l. 16. READ “fike, and este to.”

Pag. 387. l. 5. READ “alofte.”

Ibid. l. 15. READ “lo which a dede!”

Pag. 388. l. 14. READ “Bradwardine.” So also, p. 421.

l. 2. *infr.*

Pag. 389. Not. *. l. 3. READ “B. iii.”

Ibid. *ibid.* l. 2. col. 2. For “Thomas a Beckett,” READ “Thomas Becket.” So also, p. 14. l. 13. p. 85. l. 15. p. 397. l. 4. p. 445. l. 12. [For this, see H. Wharton’s Letter at the end of Strype’s CRANMER, p. 526.]

Ibid. *ibid.* l. 5. col. 2. READ “B. ii. v. 526.”

Pag. 390. Not. *. l. 3. READ “owne.”

Pag. 392. l. 21. READ “parlirs.”

Ibid.

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Ibid. Not. ². READ "iii."

Ibid. l. 25. READ "William Thomas." And ADD this Note. "Chaucer's Life in Urry's edition. William Thomas digested this Life from collections by Dart. His brother, Dr. Timothy Thomas, wrote or compiled the Glossary and Preface to that edition. See Dart's WESTMINST. ABBEY, i. 86. Timothy Thomas was of Christ Church Oxford, and died in 1751.

Pag. 401. l. 18. For "Seraphic," READ "Angelic."

Pag. 403. l. 9. READ "mede."

Pag. 407. Not. ¹. ADD "The same fiction is in Caxton's TROYE BOKE. "Upon the pinnacle or top of the towre he "made an ymage of copper and gave hym in his hande a "looking-glasse, having such vertue, that if it happened that "any shippes came to harme the citie suddenly, their army "and their coming should appear in the said looking-glasse." B. ii. ch. xxii.

Pag. 408. Not. ¹. l. 1. col. 2. READ "Gallic."

Pag. 413. To Not. ¹. l. 2. ADD, "Mahomet believed this foolish story, at least thought it fit for a popular book, and has therefore inserted it in the Alcoran. See Grey on HUDIBRAS, part i. cant. i. v. 547.

Pag. 415. ADD to l. 15. this Note. "The bridle of the enchanted horse is carried into the tower, which was the treasury of Cambuscan's castle, to be kept among the *jewels*. Thus when king Richard the first, in a crusade, took Cyprus, among the treasures in the castles are recited pretious stones, and golden cups, together with "*Sellis aureis frenis et calcaribus.*" Galfr. Vineauf. ITER. HIERSOL. cap. xli. p. 328. VET. SCRIPT. ANGL. tom. ii.

Pag. 416. ADD to Not. ¹. "It may be doubted whether Boccacio invented the story of Grisilde. For, as the late inquisitive and judicious editor of THE CANTERBURY TALES observes, it appears by a Letter of Petrarch to Boccacio, [OPP. Petrarch. p. 540—7. edit. Basil. 1581.] sent with his Latin translation,

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translation, in 1373, that Petrarch had *heard the story with pleasure*, many years before he saw the Decameron. vol. iv. p. 157.

Pag. 417. To l. 9. ADD, "And in Bennet college library with this title. "HISTORIA five FABULA de nobili Marchione WALTERIO domino terræ Saluciarum, quomodo duxit in uxorem GRISILDEM pauperulam, et ejus constantiam et patientiam mirabiliter et acriter comprobavit: quam de vulgari sermone Saluciarum in Latinum transtulit D. Franciscus Petrarcha." CLXXVII. 10. fol. 76. Again, *ibid.* CCLXXV. 14. fol. 163. Again, *ibid.* CCCCLVIII. 3. with the date 1476, I suppose, from the scribe. And in *Bibl. Bodl. MSS. LAUD. G. 80.*

Ibid. Not. v. l. 2. After "Bonnesons," INSERT, "This is the whole title. "Le MYSTERE de Griseldis, Marquis de Saluces, mis en rime françoise et par personnaiges." Without date, in quarto, and in the Gothic type. In the colophon, *Cy finist la vie de Griseldis, &c.*

Pag. 419. l. 2. After "growth," INSERT, "The story of the cock and the fox is evidently borrowed from a collection of Esopean and other fables, written by Marie a French poetess, whose LAIS are preserved in MSS. HARL. *ut infr.* see f. 139. Beside the absolute resemblance, it appears still more probable that Chaucer copied from Marie, because no such fable is to be found either in the Greek Esope, or in any of the Latin Esopean compilations of the dark ages. See MSS. HARL. 978. f. 76. All the manuscripts of Marie's fables in the British Museum prove, that she translated her work "de l'Anglois en Roman." Probably her English original was Alfred's Anglo-Saxon version of Esope modernised, and still bearing his name. She professes to follow the version of a king; who, in the best of the Harleian copies, is called LI REIS ALURED. MSS. HARL. 978. *supr.* *citat.* She appears, from passages in her LAIS, to have understood English. See Chaucer's CANTERB. TALES, vol. iv. p. 179. I will give her Epilogue to the Fables from MSS. JAMES. viii. p. 23. *Bibl. Bodl.*

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Al finement de cest escrit
 Qu' en romanz ai treite e dit
 Me numerai pour remembrance
 Marie ai nun fui de France
 Pur cel estre que clerc plusur
 Prendreient sur eus mun labour
 Ne voit que nul sur li fa die
 Eil fait que fol que fei ublie
 Pur amour le cunte Wllame
 Le plus vaillant de nul realme
 Meinlemir de ceste livre feire
 E des Engleis en romanz treire
 Esop apelum cest livre
 Quil translata e fist escrire
 Del Gru en Latin le turna
 Le Reiz Alurez que mut lama
 Le translata puis en Engleis
 E jeo lai rimee en Franceis
 Si cum jeo poi plus proprement
 Ore pri a dieu omnipotent, &c.

Pag. 420. l. 18. READ "beke."

Pag. 421. To Not. ^o. ADD, "The ludicrous adventure of the Pear Tree, in JANUARY AND MAY, is taken from a collection of Fables in Latin elegiacs, written by one Adolphus in the year 1315. Leyser. HIST. POET. MED. ÆVL. p. 2008. The same fable is among the *Fables of Alphonse*, in Caxton's Esop.

Pag. 425. l. 15. For "in," READ "is."

Pag. 427. l. 9. READ "perlid."

Pag. 428. Not. ^o. l. 2. READ "be went." [So the edit. in 1561.]

Ibid. To Not. ^o. ADD, "*Calcei fenestras* occur in antient Injunctions to the clergy. In Eton-college statutes, given in 1446, the fellows are forbidden to wear, *sotularia rostrata*, as also

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also *caligæ*, white, red, or green. CAP. xix. In a chantry, or chapel, founded at Winchester in the year 1318, within the cemetery of the Nuns of the Blessed Virgin by Roger Inkpenne, the members, that is, a warden, chaplain and clerk, are ordered to go "in meris caligis, et sotularibus non rostratis, nisi forsit-
"tan *botis* uti voluerunt." And it is added, "Vestes deferant
"non *fibulatas*, sed desuper claufas, vel *brevitate* non notandas."
REGISTR. Priorat. S. Swithini Winton. MS. supr. citat. Quatern. 6. Compare Wilkins's CONCIL. iii. 670. ii. 4.

Pag. 429. l. 3. READ "Oxenforde."

Ibid. l. 6. READ "song sometime a loud."

Pag. 430. Not. 9. l. . . After "DISSERRAT. i." ADD,
"It is not my intention to enter into the controversy concerning the cultivation of vines, for making wine, in England. I shall only bring to light the following remarkable passage on that subject from an old English writer on gardening and farming. "We might have a reasonable good wine growyng in
"many places of this realme: as undoubtedly wee had immediately after the Conquest; tyll partly by sloothfulnesse, not
"liking any thing long that is painefull, partly by civill discord long continuynge, it was left, and so with tyme lost, as
"appeareth by a number of places in this realme that keepe
"still the name of Vineyardes: and uppon many cliffes and
"hilles, are yet to be seene the rootes and olde remaynes of
"Vines. There is besides Nottingham, an auncient house
"called Chilwell, in which house remayneth yet, as an aun-
"cient monument, in a Great Wyndowe of Glasse, the whole
"Order of planting, pruyning, [pruning,] stamping and pres-
"sing of vines. Beside, there [at that place] is yet also grow-
"ing an old vine, that yields a grape sufficient to make a right
"good wine, as was lately proved.—There hath, moreover,
"good experience of late yecars been made, by two noble and
"honorable barons of this realme, the lorde Cobham and the
"lorde Wylliams of Tame, who had both growyng about
"their houses, as good wines as are in many parts of Fraunce,

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“ &c.” Barnabie Googe’s *FOURE BOOKES OF HUSBANDRY*, &c. Lond. 1578. 4^{to}. TO THE READER.

Pag. 431. To Not. ^k. ADD, “ But both Boccacio and Chaucer probably borrowed from an old CONTE, or FABLIAU, by an anonymous French rhymor, *De Gombert et des deux Clercs*. See FABLIAUX et CONTES, Paris, 1756. tom. ii. p. 115.—124. The SHIPMAN’S TALE, as I have hinted, originally came from some such French FABLEOUR, through the medium of Boccacio.

Ibid. To Not. ^b. ADD, “ It is entitled BURNELLUS, *five Speculum stultorum*, and was written about the year 1190. See Leyser. POET. MED. ÆVI. p. 752. It is a common manuscript. *Burnell* is a nick-name for Balaam’s ass in the Chester WHITSUN PLAYS. MSS. HARL. 2013.

Pag. 432. Not. ^l. l. 4. After “ Cambridge,” INSERT, “ There is, however, Abington, with a mill-stream, seven miles from Cambridge.

Ibid. Not. ⁿ. l. 9. READ “ 881.”

Ibid. l. 14. READ “ Salarii.”

Pag. 436. To Not. ^o. ADD “ The Prioreffe’s exact behaviour at table, is copied from ROM. ROSE, 14178.—14199.

Et bien se garde, &c.

To speak French is mentioned above, among her accomplishments. There is a letter in old French from queen Philppa, and her daughter Isabell, to the Priour of Saint Swithin’s at Winchester, to admitt one Agnes Patshull into an eleemofynary susterhood belonging to his convent. The Priour is requested to grant her, “ Une Lyvere en votre Maison dieu de Wyncestere “ et estre un des soers,” for her life. Written at *Windefor*, Apr. 25. The year must have been about 1350. REGISTR. Priorat. MS. supr. citat. Quartern. xix. fol. 4. I do not so much cite this instance to prove that the Priour must be supposed to understand French, as to shew that it was now the court language, and
even

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even on a matter of business. There was at least a great propriety, that the queen and princess should write in this language, although to an ecclesiastic of dignity. In the same Register, there is a letter in old French from the queen Dowager Isabell to the Priour and Convent of Winchester; to shew, that it was at her request, that king Edward the third her son had granted a church in Winchester diocese, to the monastery of Leedes in Yorkshire, for their better support, "a trouver fis chaignoignes
"chantans tous les jours en la chapele du Chastel de Ledes,
"pour l'ame madame Alianore reyne d'Angleterre, &c." A. D. 1341. Quatern vi.

The Prioress's *greatest* oath is by Saint Eloy. I will here throw together some of the most remarkable oaths in the Canterbury Tales. The HOST, swears by *my father's soule*. Urr. p. 7. 783. Sir THOPAS, by *ak and breade*. p. 146. 3377. ARSITE, by *my pan*, i. e. *head*. p. 10. 1167. THESEUS, by *mightie Mars the red*. p. 14. 1749. Again, *as he was a trew knight*. p. 9. 961. The CARPENTER'S wife, by *saint Thomas of Kent*. p. 26. 183. The SMITH, by *Christes foote*. p. 29. 674. The CAMBRIDGE SCHOLAR, by *my father's kinn*. p. 31. 930. Again, by *my croune*, ib. 933. Again, for *godes benes*, or *benison*. p. 32. 965. Again, by *seint Cuthberde*, ib. 1019. Sir JOHAN of BOUNDIS, by *seint Martyne*. p. 37. 107. GAMELYN, by *goddis boke*. p. 38. 181. GAMELYN'S brother, by *saint Richere*. ibid. 273. Again, by *Cristis ore*. ib. 279. A FRANKELEYN, by *saint Jame that in Galis is*, i. e. *saint James of Galicia*. p. 40. 549. 1514. A PORTER, by *Goddis berde*. ib. 581. GAMELYN, by *my bals*, or *neck*. p. 42. 773. The MAISTIR OUTLAW, by *the gode rode*. p. 45. 1265. The HOSTE, by *the precious corpus Madrian*, p. 160. 4. Again, by *saint Paulis bell*. p. 168. 893. The MAN of LAWE, *De-pardeux*. p. 49. 39. The MARCHAUNT, by *saint Thomas of Inde*. p. 66. 745. The SOMPNOUR, by *goddis armis two*. p. 82. 833. The HOSTE, by *cockis bonis*. p. 106. 2235. Again, by *naylis* and by *blode*, i. e. of Christ. p. 130. 1802. Again, by
saint

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saint Damian. p. 131. 1824. Again, by *saint Runion.* ib. 1834.
 Again, by *Corpus domini.* ib. 1838. The RIOTTOUR, by *God-
 dis digne bones.* p. 135. 2211. The HOSTE, to the Monke, by
your father kin. p. 160. 43. The MONKE, by his *portbofe,* or
 breviary. p. 139. 2639. Again, by *God and saint Martin.* ib.
 2656. The HOSTE, by *armis, blode and bonis.* p. 24. 17.
 Pag. 438. l. 14. READ "man."
 Pag. 440. l. 8. READ "unyd."
 Pag. 441. l. 10. READ "Peripatetic."
 Ibid. Not. ^v. l. 2. READ "L. ii."
 Pag. 442. l. ult. READ "Pits."
 Pag. 443. Not. col. I. l. 6. After "249," ADD, "See
 Freind's HIST. OF PHYSICK, ii. 257."
 Ibid. Not. ^v. l. 3. READ "quæstum."
 Ibid. l. 5. For "foreign writers," READ "English students
 abroad." ADD to the end of the Note, "See more of Gil-
 bertus Anglicus, ibid. p. 356."
 Pag. 445. l. 16. READ "Watte." And ADD as a Note,
 "So edit. 1561. See Johnson's Dictionary, in MAGPIE."
 Pag. 446. l. 5. For "to," READ "the."
 Pag. 447. Notes, col. 2. l. 2. READ "298."
 Pag. 449. To Not. ^d. ADD, "The gulf and castle of Sa-
 talia are mentioned by Benedictus Abbas, in the crusade under
 the year 1191. "Et cum rex Franciæ recessisset ab Antiochet,
 "statim intravit gulfum SATHALIÆ.—SATHALIZÆ Castellum
 "est optimum, unde gulfus ille nomen accepit; et super gul-
 "fum illum sunt duo Castella et Villæ, et utrumque dicitur
 "SATALIA. Sed unum illorum est desertum, et dicitur Vetus
 "SATALIA quod piratæ destruxerunt, et alterum Nova SA-
 "TALIA dicitur, quod Manuel imperator Constantinopolis
 "firmavit." VIT. ET GEST. HENR. et RIO. ii. p. 680.
 Afterwards he mentions *Mare Græcum,* p. 683. That is, the
 Mediterranean from Sicily to Cyprus. I am inclined, in the
 second verse following, to read "Greke sea." *Leyis* is the
 town of Layas in Armenia.

Pag.

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Pag. 450. l. 16. For "in," READ "is."

Ibid. l. ult. READ "Sheff."

Ibid. Not. ¹. l. 3. READ "chivauchie."

Pag. 452. l. 10. DELE "in."

Ibid. Not. ¹. READ "447."

Pag. 453. Note, col. 2. l. 14. READ "full."

Pag. 454. Not. ¹. l. 9. READ "Tapifer." And in the next line, "Chanon's."

Pag. 458. l. 19. ADD this Note to "Provence." "The ingenious editor of the *CANTERBURY TALES* treats the notion, that Chaucer imitated the Provencial poets, as totally void of foundation. He says, "I have not observed in any of his writings a single phrase or word, which has the least appearance of having been fetched from the South of the Loire. With respect to the manner and matter of his compositions, till some clear instance of imitation be produced, I shall be slow to believe, that in either he ever copied the poets of Provence; with whose works, I apprehend, he had very little, if any acquaintance." Vol. i. APPEND. PREF. p. xxxvi. I have advanced the contrary doctrine, at least by implication: and I here beg leave to explain myself on a subject materially affecting the system of criticism that has been formed on Chaucer's works. I have never affirmed, that Chaucer imitated the Provencial bards; although it is by no means improbable, that he might have known their tales. But as the peculiar nature of the Provencial poetry entered deeply into the substance, cast, and character, of some of those French and Italian models, which he is allowed to have followed, he certainly may be said to have copied, although not immediately, the *matter* and *manner* of these writers. I have called his *HOUSE OF FAME* originally a Provencial composition. I did not mean that it was written by a Provencial troubadour: but that Chaucer's original was compounded of the capricious mode of fabling, and that extravagant style of fiction, which constitute the essence of the Provencial poetry. As to the

FLOURE

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FLOURE AND THE LEAFE, which Dryden pronounces to have been composed *after their manner*, it is framed on the old allegorising spirit of the Provencial writers, refined and disfigured by the fopperies of the French poets in the fourteenth century. The ideas of these fablers had been so strongly imbibed, that they continued to operate long after Petrarch had introduced a more rational method of composition.

Pag. 462. Not. ^o. BEGIN this Note with "Compare" in the preceding Note.

Pag. 463. Not. col. i. To the end of l. 8. ADD, "The ground-work of DOLOPATHOS is a Greek story-book called SYNTIPAS, often cited by Du Cange, whose copy appears to have been translated from the Syriac. See GLOSS. MED. et INFIM. Græcitat.—IND. Auctor. p. 33. Among the Harleian manuscripts is another, which is said to be translated from the Perfic. MSS. HARL. 5560. Fabricius says, that Syntipas was printed at Venice, *lingua vulgari*. BIBL. GR. x. 515. On the whole, the plan of SYNTIPAS appears to be exactly the same with that of LES SEPT SAGES, the Italian ERASTO, and our own little story book the SEVEN WISE MASTERS: except that, instead of Dioclesian of Rome, the king is called CYRUS of PERSIA; and, instead of one Tale, each of the Philosophers tells two. The circumstance of Persia is an argument, that SYNTIPAS was originally an oriental composition. See what is collected on this curious subject, which is intimately concerned with the history of the invention of the middle ages, by the learned editor of the CATERBURY TALES, vol. iv. p. 329. There is a translation, as I am informed by the same writer, of this Romance in octosyllable verse, probably not later than the age of Chaucer. MSS. COTTON. GALB. E. ix. It is entitled "The Proces of the seven Sages," and agrees entirely with LES SEPT SAGES DE ROME in French prose. MSS. HARL. 3860. See also MSS. C. C. Coll. Oxon. 252. in membran. 4^o. The Latin book, called HISTORIA SEPTEM SAPIENTUM ROMÆ, is not a very scarce manuscript: it was printed
before

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before 1500. I think there are two old editions among More's books at Cambridge. Particularly one printed in quarto at Paris, in 1493.

Pag. 466. Notes, col. 2. l. 1. Instead of "All this while," READ "Speght supposes that." To the end ADD, "See *Le dit de la fleur de lis et de la Marguerite*, by Guillaume Machaut, ACAD. INSCRIPT. XX. p. 381. x. 669. infr. citat. On the whole, it may be doubted whether, either Froissart, or Chaucer, means Margaret, countess of Pembroke. For compare APPEND. PREF. CANTERB. TALES, vol. i. p. xxxiv. I add, that in the year 1547, the poetical pieces of Margaret de Valois, queen of Navarre, were collected and published under the title of MARGUERITE de la Marguerites des Princesses, tres illustre Royne de Navarre, by John de la Haye, her valet de chambre. It was common in France, to give the title of MARGUERITES to studied panegyrics, and flowery compositions of every kind, both in prose and verse.

V O L. II.

PAGE 5. ADD to Not. *. "The nations bordering upon the Jews, attributed the miraculous events of that people, to those external means and material instruments, such as symbols, ceremonies, and other visible signs or circumstances, which by God's special appointment, under their mysterious dispensation, they were directed to use. Among the observations which the oriental Gentiles made on the history of the Jews, they found that the Divine will was to be known by certain appearances in precious stones. The Magi of the east, believing that the preter-

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natural

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natural discoveries obtained by means of the Urim and Thummim, a contexture of gems in the breast-plate of the Mosaic priests, were owing to some virtue inherent in those stones, adopted the knowledge of the occult properties of gems as a branch of their magical system. Hence it became the peculiar profession of one class of their Sages, to investigate and interpret the various shades and coruscations, and to explain, to a moral purpose, the different colours, the dews, clouds, and imageries, which gems, differently exposed to the sun, moon, stars, fire, or air, at particular seasons, and inspected by persons particularly qualified, were seen to exhibit. This notion being once established, a thousand extravagancies arose, of healing diseases, of procuring victory, and of seeing future events, by means of precious stones and other lucid substances. See Plin. NAT. HIST. xxxvii. 9. 10. These superstitions were soon ingrafted into the Arabian philosophy, from which they were propagated all over Europe, and continued to operate even so late as the visionary experiments of Dee and Kelly^a. It is not in the mean time at all improbable, that the Druidical doctrines concerning the virtues of stones were derived from these lessons of the Magi: and they are still to be traced among the traditions of the vulgar, in those parts of Britain and Ireland, where Druidism retained its latest establishments. See Martin's WEST. ISLES, p. 167. 225. And Aubrey's MISCELL. p. 128. Lond. 8^{vo}.

Pag. 31. ADD, "In lord Gower's library, there is a thin oblong manuscript on vellum, containing some of Gower's poems in Latin, French, and English. By an entry in the first leaf, in the hand-writing, and under the signature, of Thomas lord Fairfax, Cromwell's general, an antiquarian, and a lover and collector of curious manuscripts^b, it appears, that this book

^a When king Richard the first, in 1191, took the isle of Cyprus, he is said to have found the castles filled with rich furniture of gold and silver, "*necnon lapidibus pretiosis, et plurimam virtutem habentibus.*" G. Vines. ITER. HIERSOL.

cap. xli. p. 328. Hist. Anglic. SCRIPT. vol. ii. Oxon. 1687.

^b He gave twenty-nine ancient manuscripts to the Bodleian library, one of which is a beautiful manuscript of Gower's *Confessio Amantis*. When the Record-

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was presented by the poet Gower, about the year 1400, to Henry the fourth; and that it was given by lord Fairfax to his *friend and kinsman* sir Thomas Gower knight and baronet, in the year 1656. By another entry, lord Fairfax acknowledges to have received it, in the same year, as a present, from *that learned gentleman* Charles Gedde esquire, of saint Andrews in Scotland: and at the end, are five or six Latin anagrams on Gedde, written and signed by lord Fairfax, with this title, "In NOMEN venerandi et annoſi Amici ſui Caroli Geddei." By king Henry the fourth it ſeems to have been placed in the royal library: it appears at leaſt to have been in the hands of king Henry the ſeventh, while earl of Richmond, from the name *Rychemond*, inſerted in another of the blank leaves at the beginning, and explained by this note, "Liber Henrici ſeptimi tunc Comitſ Richmond, propria manu ſcripſit." This manuſcript is neatly written, with miniated and illuminated initials: and contains the following pieces. I. A Panegyric in ſtanžas, with a Latin prologue or rubric in ſeven hexameters, on king Henry the fourth. This poem, commonly called *Carmen de pacis Commendatione in laudem Henrici quarti*, is printed in Chaucer's WORKS, edit. Urr. p. 540.—II. A ſhort Latin poem in elegiacs on the ſame ſubject, beginning, "*Reſ cæli deus et dominus qui tempora ſolus.*" [MSS. COTTON. OTHO. D. i. 4.] This is followed by ten other very ſhort pieces, both in French and Engliſh, of the ſame tendency.—III. CINKANTE BALADES, or Fifty Sonnets in French. Part of the firſt is illegible. They are cloſed with the following epilogue and colophon.

cord-tower in S. Mary's abbey at York was accidentally blown up in the grand rebellion, he offered rewards to the ſoldiers who could bring him fragments of the ſcattered parchments. Luckily, however, the numerous original evidences lodged in this repository had been juſt before tranſcribed by Roger Dodſworth; and the tranſcripts, which formed the

ground-work of Dugdale's MONASTICON, conſiſting of forty-nine large folio volumes, were bequeathed by Fairfax to the ſame library. Fairfax alſo, when Oxford was gariſoned by the parliamentary forces, exerted his utmoſt diligence in preſerving the Bodleian library from pillage; ſo that it ſuffered much leſs, than when that city was in the poſſeſſion of the royaliſts.

g 2

O gentile

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O gentile Engleterre a toi iescrits,
 Pour remembrer ta ioie qest nouvelle,
 Qe te survient du noble Roy Henris,
 Par qui dieus ad redreste ta querele,
 A dieu purceo prient et cil et celle,
 Qil de sa grace, au fort Roi corone,
 Doignit peas, honour, ioie et prosperite.

Expliciunt carmina Jobis Gower que Gallice composita BALADES dicuntur. — IV. Two short Latin poems in elegiacs. The First beginning, "*Ecce patet tensus ceci Cupidinis arcus.*" The Second, "*O Natura viri potuit quam tollere nemo.*"—V. A French poem, imperfect at the beginning, *On the Dignity or Excellence of Marriage*, in one book. The subject is illustrated by examples. As no part of this poem was ever printed, I transcribe one of the stories.

Qualiter Jason uxorem suam Medeam relinquens, Creusam Creontis regis filiam sibi carnaliter copulavit. Verum ipse cum duobus filiis suis postea infortunatus perit.

Li prus Jason queu lisle de Colchos
 Le toison dor, pour laide de Medee
 Conquist dont il donour portoit grant loos
 Par tout le monde encourt la renomee
 La joejne dame oue soi ad amenee
 De son pays en Grece et lespoufa
 Ffreinte espoufaile dieus le vengera.

Quant Medea meulx qui de etre en repos
 Ove son mari et qelle avoit porte
 Deux fils de luy lors changea le purpos
 El quelle Jason permer fuist oblige
 Il ad del tout Medeam refuse
 Si prist la file au roi Creon Creusa
 Ffrenite espoufaile dieux le vengera.

Medea

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Medea got le coer de douleur cloos
En son corous et ceo fuist grant pite
Sas joeines fils queux et jadis en clos
Veniz ses costees enfi com forseue
Devant ses oels Jason ele ad tue
Ceo que fuist fait pecche le fortuna
Ffrenite espoufaile dieux le vengera.

Towards the end of the piece, the poet introduces an apology for any inaccuracies, which, as an Englishman, he may have committed in the French idiom.

Al universite de tout le monde
JOHAN GOWER ceste Balade evoie ;
Et si ieo nai de Francois faconde,
Pardonetz moi que ieo de ceo forvoie.
Jeo suis Englois : si quier par tiele voie
Estre excuse mais quoique mills endie
L'amour parfait en dieu se justifie.

It is finished with a few Latin hexameters, viz. "Quis sit vel
" qualis facer order connubialis." This poem occurs at the
end of two valuable folio manuscripts, illuminated and on vel-
lum, of the CONFESSIO AMANTIS, in the Bodleian
library, viz. MSS. FAIRFAX, iii. And NE. F. 8. 9. Also in
the manuscript at All Souls college Oxford, MSS. xxvi. de-
scribed and cited above. And in MSS. HARL. 3869. In all
these, and, I believe, in many others, it is properly connected
with the CONFESSIO AMANTIS by the following rubric.
" Puisqu' il ad dit CIDEVANT EN ENGLOIS, par voie dessample,
" la sotie de cellui qui par amours aimie par especial, dirra ore
" apres en FRANCOIS a tout le mond en general une traitie
" selonc les auctors, pour essemplar les amants mariez, &c."
It begins,

Le creature du tout creature,

But

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But the CINQUANTE BALADES, or fifty French Sonnets abovementioned, are the curious and valuable part of lord Gower's manuscript. They are not mentioned by those who have written the life of this poet, or have catalogued his works. Nor do they appear in any other manuscript of Gower which I have examined. But if they should be discovered in any other, I will venture to pronounce, that a more authentic, unembarrassed, and practicable copy than this before us, will not be produced: although it is for the most part unpointed, and obscured with abbreviations, and with those misspellings which flowed from a scribe unacquainted with the French language.

To say no more, however, of the value which these little pieces may derive from being so scarce and so little known, they have much real and intrinsic merit. They are tender, pathetic, and poetical; and place our old poet Gower in a more advantageous point of view than that in which he has hitherto been usually seen. I know not if any even among the French poets themselves, of this period, have left a set of more finished sonnets: for they were probably written when Gower was a young man, about the year 1350. Nor had yet any English poet treated the passion of love with equal delicacy of sentiment, and elegance of composition. I will transcribe four of these balades as correctly and intelligibly as I am able: although I must confess, there are some lines which I do not exactly comprehend.

BALADE XXXVI.

Pour comparer ce jolif temps de Maij,
Jeo dirrai semblable a Paradis ;
Car lors chantoit et merle et papegai,
Les champs sont vert, les herbes sont floris ;
Lors est Nature dame du paijs :
Dont Venus poingt l'amant a tiel affai,
Rencontre amour nest qui poet dire Nai.

Quant

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Quant tout ceo voi, et que ieo penserai,
Coment Nature ad tout le mond suspris,
Dont pour le temps se fait minote et gai,
Et ieo des autres suis souleni horspris,
Com al qui sanz amie est vrais amis,
Nest pas mervaille lors si ieo mesmai,
Rencontre amour nest qui poet dire Nai.

En lieu de rose, urtie cuillerai,
Dont mes chapeals ferrai par tiel devis,
Que tout ioie et confort ieo lerrai,
Si celle soule eu qui iai mon coer mis,
Selonc le ponit que iai sovent requis,
Ne deigne aleggier les griefs mais que iai,
Rencontre amour nest qui poet dire Nai.

Pour pite querre et pourchacer intris,
Va ten balade ou ieo tenvoierai,
Qore en certain ieo lai tresbien apris
Rencontre amour nest qui poet dire Nai.

BALADE xxxiv.

Saint Valentin, l'Amour, et la Nature,
Des touts oiseals ad en gouvernement,
Dont chascun deaux, semblable a sa mesure,
Un compaignie honeste a son talent,
Eslist, tout dun accord et dun assent,
Pour celle soule laist a covenir;
Toutes les autres car nature aprent
Ou li coers est le corps falt obeir.
Ma douce Dame, ensi ieo vous assure,
Que ieo vous ai eslieu semblablement,
Sur toutes autres estes a dessure
De mon amour si tresentierement,
Que riens y falt pourquoi ioiusement,

De

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De coer et corps ieo vous voldrai servir,
Car de refon cest une experiment,

Ou li coers est le corps falt obeir.

Pour remembrer iadis celle aventure

De Alceone et ceix enseinent,
Com dieus muoit en oïsel lour figure,
Ma volente ferroit tout tielement
Qe sans envie et danger de la gent,
Nous porroions ensemble pour loisir
Voler tout francs en votre esbatement

Ou li coers est le corps falt obeir.

Ma belle oïfel, vers qui mon pensement

Seu vole ades sanz null contretenir
Preu cest escript car ieo sai voirement

Ou li coers est le corps falt obeir.

BALADE XLIII.

Plustricherous qe Jason a Medec,
A Deianire ou q' Ercules estoit,
Plus q' Eneas q' avoit Dido lassée,
Plus qe Theseus q' Adriagne^e amoit,
Ou Demophon qut Phillis oubliot,
Te trieus, helas, qamer iadis soloie,
Dont chanterai desore en mon endroit

Cest ma dolour qe fuist amicois ma joie.

Unques Ector qama Pantafillee^a,

En tiele haste a Troie ne farmoit,
Qe tu tout mid nes deniz le lit couche
Amis as toutes quelques venir doit,
Ne poet chaloir mais quene femme y soit,
Si es comun plus qe la halte voie,
Helas, qe la fortune me deçoit,

Cest ma dolour qe fuist amicois ma joie.

^e Ariadne,

^a Penthesilea.

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De Lancelot^a si fuiffetz remembre,
 Et de Tristans, com il se countenoit,
 Generides^o, Fflorentⁱ, par Tonope^r,
 Chascun des ceaux sa loialte gardoit ;
 Mais tu, helas, qest ieo qe te forsvoit
 De moi qa toi iamaïs mill iour falsoie,
 Tu es a large et ieo sui en destroit,

Cest ma dolour qe fuist amicois ma joie.

Des toutz les mals tu qes le plus maloit,
 Ceste compleignte a ton oraille envoie
 Sante me laist, et langour me recoit,

Cest ma dolour qe fuist amicois ma joie.

BALADE XX.

Si com la nies, quant le fort vent tempeste,
 Pur halte mier se torna ci et la,
 Ma dame, enfi mon coer manit en tempeste,
 Quant le danger de vo parrole orra,
 Le nies qe votre bouche soufflera,
 Me fait figler sur le peril de vie,

Qest en danger falt quil mera supplie.

Rois Ulyxes, sicom nos dist la Geste,
 Vers son paiis de Troie qui figla,
 Not tiel paour du peril et moleste,

^a Sir Lancelot's intrigue with Genevra, king Arthur's queen, and sir Tristram with Bel Isoulde, incidents in Arthur's romance, are made the subject of one of the stories of the French poem just cited, viz.

Commes font la cronique et l'histoire
 De Lancelot et Tristrans ensemment, &c.

^o This name, of which I know nothing, must be corruptly written.

^r Chaucer's WIFE OF BATHES TALE is founded on the story of Florent, a knight of Rome, who delivers the king of Sicily's daughter from the enchantments of her stepmother. His story is also in

our author's CONFESSIO AMANTIS. Lib. iii. fol. 48. a col. 1. seq. Lib. viii. fol. 175. a col. 2. seq. And in the GESTA ROMANORUM. [See supr. p. 31.] Percy [NUM. 2.] recites a Romance called LE BONE FLORENCE DE ROME, which begins,

As ferre as men ride or gon.

I know not if this be Shakespear's Florentius, or Florentio, TAM. SHR. i. 5.

Be she as foul as was FLORENTIUS' love.

ⁱ That is Partenope, or Parthenopeus, one of Statius's heroes, on whom there is an old French romance. [See supr. vol. i. p. 123.]

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Quant

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Quant les Sereines en la mier passa,
Et la danger de Circes eschapa,
Qe le paour nest plus de ma partie,
Qest en danger falt quil mera supplie.

Danger qui tolt damour tout la feste,
Unques un mot de confort ne fona,
Ainz plus cruel qe nest la fiere beste
Au point quant danger me respondera.
La chiere porte et quant le nai dirra,
Plusquë la mort mestoie celle oie
Qest en danger falt quil mera supplie.

Vers vous, ma bone dame, horspris cella,
Qe danger manit en votre compainie,
Cest balade en mon message irra
Qest en danger falt quil mera supplie.

For the use, and indeed the knowledge, of this manuscript, I am obliged to the unsolicited kindness of Lord Trentham; a favour which his lordship was pleased to confer with the most polite condescension.

Pag. 31. Notes, col. 2. l. 5. ADD, "A Greco-barbarous translation of the romance of APOLLONIUS OF TYRE was made by one Gabriel Contianus^b, a Grecian, about the year 1500, as appears by a manuscript in the imperial library at Viennaⁱ; and printed at Venice in 1503. [See vol. i. p. 350.] Salviati, in his *Avvertimenti*, mentions an Italian romance on this subject, which he supposes to have been written about the year 1330. Lib. ii. c. 12. Velfer first published this romance in Latin at

^b Γαβριήλ Κοσιάνου. Perhaps Κοσιανίου.
ⁱ Lambecc. CATAL. BIBL. CÆSAR.
Nesselii SUPPL. tom. i. p. 341. MSS.
Græc. cexliv. (Vind. et Norimb. 1690.
fol.) Pr. "Μελέτων τῆ Ἰσοῦ χριστοῦ." Fin.
"Ποιήματα ἐν ἀποχριστιανῶς Γαβριήλ Κοσιάνου, &c."
This is in prose. But under this class of
the imperial library, Nesselius recites many
manuscript poems in the Greco-barbarous

metre of the fifteenth century or there-
abouts, viz. *The Loves of Hemperius*;
Description of the city of Venice; *The Ro-
mance of Florius and Platzflora*; *The Blind-
ness and Beggary of Belisarius*; *The Trojan
War*; *Of Hell*; *Of an Earthquake in the
Isle of Crete*, &c. These were all written
at the restoration of Learning in Italy.
[See vol. i. p. 348. 350.]

Ausburgh,

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Aufburgh, in 1595. 4°. The story is here much more elegantly told, than in the *GESTA ROMANORUM*. In Godfrey of Viterbo's *PANTHEON*, it is in Leonine verse. There has been even a German translation of this favorite tale, viz. "Historia " *APPOLLONII TYRIÆ et Sidoniæ regis ex Latino sermone in " Germanicum translata. August. Vindel. apud Gintherum " Zainer, 1471. fol.*" At the end is a German colophon, importing much the same.

Pag. 41. Not. ^p. DELE "author of the Lives of the Dramatic Poets." [The author of the *ACCOUNT OF THE ENGLISH DRAMATIC POETS*, was Gerard the son of doctor Langbaine, provost of Queen's college, Oxford. This book was first published under the title of *MOMUS TRIUMPHANS*, Lond. 1687. 4°. Five hundred copies were quickly sold; but the remainder of the impression appeared the next year with a new title, *A new Catalogue of English Plays, containing comedies, &c.* Lond. 1688. 4°. The author at length digested his work anew with great accessions and improvements, which he entitled as above, *AN ACCOUNT OF THE ENGLISH DRAMATICK POETS, &c.* Oxon. 1691. 8°. This book, a good ground-work for a new publication on the same subject and plan, and which has merit as being the first attempt of the kind, was reprinted by Curl, with flimsy additions, under the conduct of Giles Jacob, a hero of the *Dunciad*, Lond. 1719. 8°. Our author, after a classical education, was first placed with a bookseller in London; but at sixteen years of age, in 1672, he became a gentleman commoner of University college in Oxford. His literature chiefly consisted in a knowledge of the novels and plays of various languages; and he was a constant and critical attendant of the play-houses for many years. Retiring to Oxford in the year 1690, he died the next year; having amassed a collection of more than a thousand printed plays, masques, and interludes.]

Pag. 54. Notes, col. 2. l. 19. ADD, "The most antient complete French copy of *LA DANSE MACABRE* was printed in folio at Lyons, in 1499, together with some other short spi-

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ritual pieces, under the title *La Grand DANSE MACABRE des hommes et des femmes historiée, avec de beaux dits en Latin et buintains en François, &c.* To this work Erasmus alludes in the third book of his *RATIO CONCIONANDI*, where he says, "Quin et vulgares rhetoristæ censuerunt hoc decus, qui interdum versibus certo numero comprehensis, pro claufula, accinunt brevem et argutam sententiam, velut in Rhythmis quos Gallus quispiam edidit in *CHOREAM MORTIS.*" tom. v. Opp. pag. 1007. Naude calls this allegory, "Chorea ab eximio Macabro edita." *MASCUR.* p. 224. I believe the first Latin edition, that of Pierre Desfrey which I have mentioned, was printed at Troyes in 1490, not 1460. The French have an old poem, partly on the same idea, *LA DANSE DES AVEUGLES*, under the conduct of Love, Fortune, and Death, written by Pierre Michault, about the year 1466. See *MEM. ACAD. INSCRIPT. et BEL. LET.* ii. 742. And Goujet, *BIBL. FR.* ix. 358. In De Bure's *BIBLIOGRAPHIE INSTRUCTIVE*, an older but less perfect edition of *Le Danse Macabre* is recited, printed at Paris in 1486, for Guyot Marchant. fol. In this edition the French rhymes are said to be by Michel Marot. tom. i. p. 512. num. 3109. *BELL. LETTR.* He has catalogued all the antient editions of this piece in French, which are many. Pierre Desfrey abovementioned wrote a French romance called *LA GENEALOGIE*, on Godfrey of Bouloign. Paris, 1511. fol.

Pag. 103. To Not. ". ADD, "These *BRITISH LAIS*, of which I have given specimens at the beginning of the *FIRST DISSERTATION*, and of which sir *LAUNFAL* is one, are discovered to have been translated into French from the language of Armorican Bretagne, about the thirteenth century, by Marie a French poetess, who made the translation of *ESOP* abovementioned. See *CANT. T.* vol. iv. p. 165. edit. 1775. But Marie's was not the only Collection of *BRITISH LAIS*, in French: as appears, not only from the *EARL of THOLOUSE*, but by the
romance

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romance of EMARE, a translation from the French, which has this similar passage, St. ult.

Thys ys on of *Brytayne layes*
That was used of old dayes.

MSS. Cotton. CALIG. A ii. fol. 69. (see f. 70.) The SONG of SIR GOWTHER is said by the writer to be taken from one of the *Layes of Brytayne*: and in another place he calls his story the *first Laye of Britanye*. MSS. REG. 17 B. xliii. Chaucer's FRANKLEIN'S TALE was also a *Bretagne Lay*, Urr. p. 107. In the Prologue he says,

The olde gentill Bretons in their dayes
Of divers aventoures madin their *Layes*,
Rymeyed first in their owne Breton tonge,
Whiche *layis* with ther instruments thei songe.

Here he translates from Marie, although this story is not in her manuscript, viz. fol. 181.

Li auntien Bretun curteis.

But in his DREME, he seems to have copied her LAY of ELIDUS. [See Diff. i.] To the *British Lais* I would also refer LA LAI DU CORN, which begins,

De un aventure ci avint
A la court del bon rei Artus.

MSS. DIGB. 86. Bibl. Bodl. membran. 4^{to}. It probably existed before the year 1300. The story, which much resembles the old French metrical romance, called LE COURT MANTEL, is slightly touched in MORTE ARTHUR. ii. 33. A magical horn, richly garnished, the work of a fairy, is brought by a beautiful boy riding on a fleet courser, to a sumptuous feast held at Carleon by king Arthur, in order to try the fidelity of the knights
and

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and ladies, who are in number sixty thousand. Those who are false, in drinking from this horn, spill their wine. The only successful knight, or he who accomplishes the adventure, is *Garaduc* or *Cradok*. I will here give the description of the horn.

— Un dauncel*,
Mout avenaunt et bel,
Seur un cheval corant,
En palleis vint eraunt:
En sa main tont un cor
A quatre bendel de or,
Ci com etoit diveure
Entaillez de ad trifure¹,
Peres ici ont affises,
Qu en le or furent mifes,
Berreles et fardoines,
Et riches calcedoines;

* More properly written *daunzel*, or *danzel*. As in the old French romance of *GARIN*.

Et li *danzel* que Bues ot norris.

And in other places. So our king Richard the first, in a fragment of one of his Provençal sonnets.

E lou *donzel* de Thuscana.

"For *Boys* Tuscany is the country." In Spanish, *Lo Donzell*. See Andr. Bosch, *Des Titols de honor de Cathalunya*. L. iii. c. 3. §. 16. In some of these instances, the word is restrained to the sense of *Squire*. It is from the Latin *DOMICELLUS*. Froissart calls Richard the second, when prince of Wales, "Le jeune *Damoisel* Richart." tom. i. c. 325.

¹ Or rather *trifore*. Undoubtedly from the Latin *triforium*, a rich ornamented edge or border. The Latin often occurs under Dugdale's *Inventory* of saint Paul's, in the *MONASTICON*, viz. "Morsus [a buckle] W. de Ely argenteus,

"cresta ejus argentea, cum TRIFORIO
"exterius aureo et lapillis inistis, &c." tom. iii. *ECCL. CATH.* p. 309. TRIFORIATUS repeatedly occurs in the same page, as thus. "Morsus Petri de Blois TRIFORIATUS de auro."—"Medio circulo [of a buckle] aurato, TRIFORIATO, inserto grossis lapidibus, &c."—"Cum multis lapidibus et perlis inistis in limbis, et quadraturis TRIPHORATUS aureis," &c. &c. *ibid.* p. 309. et seq. It is sometimes written TRIFORIA. As, "Pannus cujus campus purpureus, cum xiv listis in longitudine ad modum TRIFORIE contextis." *ibid.* p. 326. col. 2. TRIFURE, in the text, may be literally interpreted *jewel-work*. As in *CHRON. S. DION.* tom. iii. *Collect. Histor. Franc.* p. 183. "Il estoient de fin or esmere et aourné de tres riches pierres precieuses d'ure [œuvre] TRIPHORE." Which Aimon calls, "gemmisque ornata *Opere in-clyforio*," that is, *work consisting of jewels set in*. *De GEST. FRANC.* Lib. ii. cap. ix. p. 44. G. edit. Paris. 1603. fol.

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Il fu fust de ollifaunt,
 Ounques ne ni si graunt,
 Ne si fort, ne si bel,
 Desus ont un anel,
 Neèle de ad argent,
 Eschelettes il ont cent
 Perfectees de or fin,
 En le tens Constantin,
 Les fist une Fee,
 Qu preuz ert, et senee,
 E le corn destina
 Si cum vous orres ja:
 Qu four le corn ferroit
 Un petit de souen doit,
 Ses eschelettes cent
 Sounent tant doucement,
 Qu harpe ne viele
 Ne deduit de pucelle,
 Ne Sereigne du mer
 Nest tele desconter.

These lines may be thus interpreted. "A boy, very graceful
 " and beautiful, mounted on a swift horse, came into the pa-
 " lace of king Arthur. He bore in his hand a horn, having
 " four bandages of gold; it was made of ivory, engraved with
 " *trifoire*: many pretious stones were set in the gold, beryls,
 " sardonyses, and rich chalcedonies: it was of elephant [ivory]:
 " nothing was ever so grand, so strong, or so beautiful: at
 " bottom was a ring [or rim] wrought of silver; where were
 " hanging an hundred little bells, framed of fine gold, in the
 " days of Constantine, by a Fairy, brave and wise, for the
 " purpose which ye have just heard me relate. If any one
 " gently struck the horn with his finger, the hundred bells
 " sounded so sweetly, that neither harp nor viol, nor the sports
 " of a virgin, nor the syrens of the sea, could ever give such
 " music." The author of this *Lai* is one Robert Bizez, as
 appears

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appears by the last lines ; in which the horn is said still to be seen at Cirencester. From this tale came Ariosto's ENCHANTED CUP, ORL FURIOS. xlii. 92. And Fontaine's LA COUPE ENCHANTEE. From the COURT MANTEL, a fiction of the same tendency, and which was common among the Welsh bards, Spenser borrowed the wonderful virtues and effects of his FLORIMEL'S GIRDLE, iv. 5. 3. Both stories are connected in an antient Ballad published by Percy. vol. iii. p. 1.

In the Digby manuscript, which contains *La Lai du Corn*, are many other curious chansons, romantic, allegorical, and legendary, both in old French and old English. I will here exhibit the rubrics, or titles, of the most remarkable pieces, and of such as seem most likely to throw light on the subjects or allusions of our antient English poetry. *Le Romaunz Peres Aunfour* [Alfonse] *coment il aprist et chastia son fils belement.* [See NOTES to CANTERB. T. p. 328. vol. iv.] *De un demi ami.*—*De un bon ami enter.*—*De un sage homme et de i fol.*—*De un gopil et de un mul.*—*De un roi et de un cleric.*—*De un homme et de une serpente et de un gopil.*—*De un roi et de un versifour.*—*De ii clerics escoliers.*—*De un prodome et de sa male femme.*—*Del engin de femme del nelons.*—*Del espee autre engin de femme.*—*De un roy et de un fableour.*—*De une veille et de une lisette.*—*De la gile de la per e el pin.*—*De un profdemme bone cointise.* [Pr. "Un Espagnol ceo vy counter."]—*De ii menestreus.* [i. e. Minstrels.]—*De une roy et de Platoun.*—*De un vilein de i lou et de un gopil.*—*De un roy fol large.*—*De maimound mal esquier.*—*De Socrates et de roi Alisaundre.*—*De roi Alisaundre et de i philosophe.*—*De un philosofel et del alme.*—*Ci commence le romaunz de Enfer, Le Sounge Rauf de Hodenge de la voie denfer.* [Ad calc. "Rauf de Hodeng, saunz menfouge,—Qu cest romaunz fist de sun songe." See Verdier, BIBL. FR. ii. 394. v. 394. Paris, 1773.]—*De un vallet qui soutint dames et dammaisales.*—*De Romme et de Gerusalem.*—*La lais du corn.*—*Le fabel del gelous.*—*Ci comence la bertournee.*—*La vie de un vaillet amerous.*—*De iiiii files . . .* [Pr. "Un rois estoit de "graunt pouer."]—*How Jheu Crist berewede belle, &c.* [See vol.

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vol. ii. p. 207.]—*Le xv signes* [signes] *de domesday*. [Pr. “Fifteene toknen ich tellen may.” Compare vol. i. p. 219.]—*Ci comence la vie seint Euface ci ont nom Placidus*.

[Pr. “Alle þat loveþ godes lore
“Olde and yonge lasse and more.”

See MS. VERNON, fol. 170. ut supr.]—*Le diz de seint Bernard*. [Pr. “þe blessinge of hevne kinge.”]—*Vbi font ci ante nos fuerount*. [In English.]—*Chaunçon de nostre dame*. [Pr. “Stond wel moder ounder rode.”]—*Here beginneth the sawe of seint Bede preeft*. [Pr. “Holi gost þi migtee.”]—*Coment le saunter notre dame fu primes cuntrone*. [Pr. “Luedi swete and milde.”]—*Les . . . peines de enfen*. [Pr. “Oiez Seynours une de-
“mande.”]—*Le regret de Maximian*. [Pr. “Herkeneþ to mi
“ron.” MSS. HARL. 2253. f. 82. See vol. i. p. 32.]—*Ci comence le cuntent par entre le mavis et la ruffinole*. [Pr. “Somer
“is cumen wiþ love to tonne.” See vol. i. p. 30.]—*Of the fox and of the wolf*. [Pr. “A vox gon out of þe wode go.”]—*Hending the bende*. [MSS. HARL. 2253. 89. fol. 125.]—*Les proverbes del vilain*.—*Les miracles de seint NICHOLAS*.—*Ragemon le bon*.—*Chancun del secle*. [In English.]—*Ci commence le fable et la courtise de dame siri . . .* [Pr. “As I com bi an waic.”]—*Le noms de un leure Engleis*. [i. e. The names of the Hare in English.]—*Ci comence la vie nostre dame*.—*Ci comence le doctrinal de enseignemens de curteise*.—*Ci comence les Aves noustre dame*.—*De ii chevalers torts ke plenderent aroune*.—*Bonne prieur a nostre seigneur Jhu Crist*.—*Ci comence lescrit de ii dames*.—*Hic incipit carmen inter corpus et animam*. [A Dialogue in English verse between a body laid on a bier and its Soul. Pr. “Hon on . . .
“stude I stod an lutell escrit to here.”]—*Ci commence la manere que le amour est pur assaier*. [Pr. “Love is soft, love is swete,
“love is goed sware.”]—*Chaunçon de noustre seigneur*. This manuscript seems to have been written about year 1304. Ralph Houdain, whose poem called VISION D'ENFER it contains, wrote about the year 1230.

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The word, LAI, I believe, was applied to any subject, and signified only the versification. Thus we have in the Bodleian library *La LUMERE AS LAIS*, par *Mestre Pierre de Feccbam*.

Vrai deu omnipotent
Kestes fin et commencement.

MSS. BODL 399. It is a system of theology in this species of metre.

Pag. 121. To Not. 3. ADD, "In Jean Petit's edition in 1535, and perhaps in that of 1485, of Premierfaict's translation of the DECAMERON, it is said to be translated from Latin into French. But *Latin* here means *Italian*. Hence a mistake arose, that Boccaccio wrote his DECAMERON in Latin. The Italian, as I have before observed, was antiently called *Il volgare Latino*. Thus the French romance of MELIADUS DE LEONNOIS is said to be *translatè du LATIN*, by Rusticien de Pifa, edit. Par. 1532. fol. Thus also GYRON LE COURTOIS is called a version from the Latin. [Supr. vol. ii. p. 117.] M. de la Monnoye observes, "Que quand on trouve que certains VIEUX ROMANS ont été traduits de LATIN en François, par Lucas de Salesberies, Robert de Borron, Rusticien de Pifa, ou autres, cela signifie que ç' a été d'ITALIEN en François." REM. au BIBL. FR. du La Croix du Maine, &c. tom. ii. p. 33. edit. 1772. [See supr. ADDIT. ad p. 15. i.] Premierfaict's French DECAMERON, which he calls CAMERON, is a most wretched caricature of the original.

Pag. 148. Not. col. 2. l. 4. For "1115," READ "1015."

Pag. 153. To Not. 3. ADD, "I have received some notices from the old registers of saint Ewin's church at Bristol, antiently called the MINSTER, which import, that the church pavement was *washed* against the coming of king Edward. But this does not at all prove or imply that the king *sat at the grete mynsterr windowe* to see the gallant Lancastrian, Baldwin, pass to the scaffold; a circumstance, and a very improbable one, mentioned in Rowlic's pretended poem on this subject. The notice
at

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at most will prove only, that the king assisted at mass in this church, when he came to Bristol. Nor is it improbable, that the other churches of Bristol were cleaned, or adorned, at the coming of a royal guest. Wenter, above quoted, is evidently wrong in the date 1463, which ought to be 1461, or 1462.

Pag. 156. Notes, col. 2. To l. 9. ADD "I have observed, but for what reason I know not, that saint Ewin's church at Bristol was called the *minster*. I, however, suspect, that the poet here means *Bristol cathedral*. He calls, with his accustomed misapplication of old words, *Worcester cathedral* the *minster of our ladie*, infr. p. 160. But I do not think this was a common appellation for that church. In Lydgate's LIFE OF SAINT ALBAN, *Minster* is used in its first simple acceptation. MSS. Coll. Trin. Oxon. Num. xxxviii. fol. 19.

————— Seynt Albone
Of that *mynstre* leyde the first stone.

That is, of saint Alban's monastery.

Pag. 164. To the end of the Section, ADD, "What is here said of Rowlie, was not only written, but printed, almost two years before the correct and complete edition of his Poems appeared. Had I been apprised of that publication, I should have been much more sparing in my specimens of these forgeries, which had been communicated to me in manuscript, and which I imagined I was imparting to my readers as curiosities. I had as yet seen only a few extracts of these poems; nor were those transcripts which I received, always exact. Circumstances which I mention here, to shew the inconveniencies under which I laboured, both with regard to my citations and my criticisms. These scanty materials, however, contained sufficient evidence to convince me, that the pieces were not genuine.

The entire and accurate collection of Rowlie's now laid before the public, has been so little instrumental in inducing me to change my opinion, that it has served to exemplify and confirm every argument which I have produced in support of my

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suspensions of an imposition. It has likewise afforded some new proofs.

Those who have been conversant in the works even of the best of our old English poets, well know, that one of their leading characteristics is inequality. In these writers, splendid descriptions, ornamental comparisons, poetical images, and striking thoughts, occur but rarely: for many pages together, they are tedious, prosaic, and uninteresting. On the contrary, the poems before us are every where supported: they are throughout, poetical and animated. They have no imbecillities of style or sentiment. Our old English bards abound in unnatural conceptions, strange imaginations, and even the most ridiculous absurdities. But Rowlie's poems present us with no incongruous combinations, no mixture of manners, institutions, customs, and characters. They appear to have been composed after ideas of discrimination had taken place; and when even common writers had begun to conceive, on most subjects, with precision and propriety. There are indeed, in the *BATTLE OF HASTINGS*, some great anachronisms; and practices are mentioned which did not exist till afterwards. But these are such inconsistencies, as proceeded from fraud as well as ignorance: they are such as no old poet could have possibly fallen into, and which only betray an unskilful imitation of antient manners. The verses of Lydgate and his immediate successors are often rugged and unmusical: but Rowlie's poetry sustains one uniform tone of harmony; and, if we brush away the asperities of the antiquated spelling, conveys its cultivated imagery in a polished and agreeable strain of versification. Chatterton seems to have thought, that the distinction of old from modern poetry consisted only in the use of old words. In counterfeiting the coins of a rude age, he did not forget the usual application of an artificial rust: but this disguise was not sufficient to conceal the elegance of the workmanship.

The *BATTLE OF HASTINGS*, just mentioned, might be proved to be a palpable forgery for many other reasons. It is
said

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said to be translated from the Saxon of Turgot. But Turgot died in 1015, and the battle of Hastings was fought in 1066. We will, however, allow, that Turgot lived in the reign of the Conqueror. But, on that supposition, is it not extraordinary, that a cotemporary writer should mention no circumstances of this action which we did not know before, and which are not to be found in Malmsbury, Ordericus Vitalis, and other antient chroniclers? Especially as Turgot's description of this battle was professedly a detached and separate performance, and at least, on that account, would be minute and circumstantial. An original and a cotemporary writer, describing this battle, would not only have told us something new, but would otherwise have been full of particularities. The poet before us dwells on incidents common to all battles, and such as were easily to be had from Pope's HOMER. We may add, that this piece not only detects itself, but demonstrates the spuriousness of all the rest. Chatterton himself allowed the first part of it to be a forgery of his own. The second part, from what has been said, could not be genuine. And he who could write the second part was able to write every line in the whole collection. But while I am speaking of this poem, I cannot help exposing the futility of an argument which has been brought as a decisive evidence of its originality. It is urged, that the names of the chiefs who accompanied the Conqueror, correspond with the Roll of Battle-Abbey. As if a modern forger could not have seen this venerable record. But, unfortunately, it is printed in Hollinhead's Chronicle.

It is said that Chatterton, on account of his youth and education, could not write these poems. This may be true; but it is no proof that they are not forged. Who was their author, on the hypothesis that Rowley was not, is a new and another question. I am, however, of opinion that it was Chatterton. For if we attend only to some of the pieces now extant in a periodical magazine, which he published under his own signature, and which are confessedly of his composition, to his
letters

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letters now remaining in manuscript, and to the testimony of those that were acquainted with his conversation, he will appear to have been a singular instance of a prematurity of abilities; to have acquired a store of general information far exceeding his years, and to have possessed that comprehension of mind, and activity of understanding, which predominated over his situations in life, and his opportunities of instruction. Some of his publications in the magazines discover also his propensity to forgery, and more particularly in the walk of antient manners, which seem greatly to have struck his imagination. These, among others, are *ETHELGAR*, a *Saxon poem* in prose; *KENRICK*, translated from the *Saxon*; *CERDICH*, translated from the *Saxon*; *GODRED CROVAN*, a *Poem*, composed by *Dothnel Syrric king of the isle of Man*; *The HIRLAS*, composed by *Blythyn, prince of North Wales*; *GOTHMUND*, translated from the *Saxon*; *ANECDOTE OF CHAUCER*, and of the *ANTIQUITY OF CHRISTMAS GAMES*. The latter piece, in which he quotes a register of *Keinsham NUNNERY*, which was a priory of Black canons, and advances many imaginary facts, strongly shews his track of reading, and his fondness for antiquarian imagery. In this monthly collection he inserted ideal drawings of six achievements of Saxon heraldry, of an inedited coin of queen *Sexburgeo*, wife of king *Kinewalch*, and of a Saxon amulet; with explanations equally fantastical and arbitrary. From *Rowlie's* pretended parchments he produced several heraldic delineations. He also exhibited a draught by *Rowlie* of *Bristol castle* in its perfect state. I very much doubt if this fortress was not almost totally ruinous in the reign of *Edward the fourth*. This draught, however, was that of an edifice evidently fictitious. It was exceedingly ingenious; but it was the representation of a building which never existed, in a capricious and affected style of Gothic architecture, reducible to no period or system.

To the whole that is here suggested on this subject, let us add *Chatterton's* inducements and qualifications for forging these poems, arising from his character, and way of living. He
was

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was an adventurer, a professed hireling in the trade of literature, full of projects and inventions, artful, enterprising, unprincipled, indigent, and compelled to subsist by expedients.

Pag. 165. To Not. ^v. ADD, "In the British Museum, there is a poem entitled, "A CRISTEMASSE GAME made by maister BENET howe God Almyghty seyde to his apostelys and echeon of "them were baptiste and none knew of othir." The piece consists of twelve stanzas, an apostle being assigned to each stanza. Probably maister Benet is Benedict Burgh. MSS. HARL. 7333. This is saint Paul's stanza.

Doctour of gentiles, a perfite Paule,
By grace convertid from thy grete erreure,
And cruelte, changed to Paule from Saule,
Of fayth and trouth most perfyte prechoure,
Slayne at Rome undir thilke emperoure
Curfyd Nero, Paule syt down in thy place
To the ordayned by purveaunce of grace.

Pag. 169. To Not. ^v. ADD, "In Bennet college library, there is a copy of the French CATO by Helis of Wincheſter, MSS. cccv. 24. fol. 317. It is entitled and begins thus. *Les Distiches Morales de CATON mises en vers par Helis de Guynceſtre.*

Ki vout ſaver la faitement
Ki Catun a ſun fiz a prent,
Si en Latin nel ſet entendre,
Jci le pot en rumainz^m aprendre,
Cum Helis de Guynceſtre
Ki deu met a ſe deſtre
La tranſlate ſi fatemente.

Cod. membran. 4^o. The transcript is of the fourteenth century. Compare Verdier, BIBL. FRANC. tom. iii. p. 288. edit.

^m In romance, In French.

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1772. In the Latin Chronicle of of Anonymus Salernitanus, written about the year 900, the writer mentions a description in Latin verse of the palace of the city of Salerno, but laments that it was rendered illegible through length of time: "Nam si unam paginam fuisset nacti, comparare illos [versus] profecto potuisset Maroni in voluminibus, CATONIQUE, si profecto aliis Sophistis." cap. xxviii. col. 195. B. tom. ii. P. ii. SCRIPTOR. RER. ITAL. Mediolan. 1726.

Pag. 173. To Not. ^r. Add, "But the same lines occur in the Prologue to Hampole's *Speculum Vitæ*, or MIRROR OF LIFE, as it has been called, written about the year 1350. [See MSS. BODL. 48. p. 47. a. Bibl. Bodl. And ibid. MSS. LANGB. 5. p. 64.] From which, that those who have leisure and opportunity may make a farther comparison of the two Prologues, I will transcribe a few more dull lines.

Latyn als, I trowe, canne nane
 Bot thate that it of scole hane tane,
 Som canne *frankes* and *latyn*
 That hanes vsed covrte and dwelled theryn,
 And som canne o *latyn* a party
 That canne *frankes* bot febely,
 And som vnderstandes in *inglys*
 That canne nother *latyn* ne *frankys*,
 Bot lered and lewed alde and younge
 All vnderstandes *inglysche* tounge:
 Thare fore I halde it maste fyker thon
 To schew that langage that ilk a man konne,
 And for all lewed men namely
 Thet can no maner of clergy,
 To kenne thanne what ware maste nede,
 Ffor clerkes canne bathe se and rede, &c.

This poem, consisting of many thousand verses, begins with the spiritual advantages of the Lord's Prayer, of its seven petitions, their effects, &c. &c. And ends with the seven Beatitudes,

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tudes, and their rewards. [See supr. vol. i. p. 265. Not. °.]
These are the two concluding lines.

To whylk blyffe he vs bryng
That on the crosse for vs all wolde hyng.

This is supposed to be a translation from a Latin tract, afterwards printed at Cologne, 1536. fol. But it may be doubted, whether Hampole was the translator. It is, however, most probably of the fourteenth century.

Pag. 189. To l. 22. ADD this Note, "The passion for verifying every thing was carried to such a heighth in the middle ages, that before the year 1300, Justinian's Institutes, and the code of French jurisprudence, were translated into French rhymes. There is a very antient edition of this work, without date, place, or typographer, said to be corrected, *par plusieurs docteurs* and *souverains legistes*, in which are these lines,

J'ay, par paresse, demourè
Trop longuement á commencer
Pour Institutes romancer.

See Menage, OBS. sur LE LANG. FR. P. prem. ch. 3. Verdier and La Croix, iii. 428. iv. 160. 554. 560. BIBL. FR. edit. 1773.

Pag. 191. To Not. °. ADD, "Another proof which ascertains this reading of the controverted passage in HAMLET, occurs in the romance of MORTE ARTHUR. When sir Lancelot was dying, "whan he was *bowseled* and *eneled*, and had *all that* "a crysten man ought to have, he praid the bishop, that his "felowes might beare his bodie unto Joyous Garde, &c." B. xxi. cap. xii.

Pag. 199. To Not. °. ADD, "These highly painted infernal punishments, and joys of Paradise, are not the invention of the author of the KALENDRIER. They are taken, both from M. Paris
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Paris, and from Henry of Saltry's Description of faint Patrick's PURGATORY, written in 1140, and printed by Messingham in his FLORILEGIUM INSULÆ SANCTORUM, &c." Paris, 1624. fol. cap. vi. &c. p. 101. See Bibl. Bodl. MSS. BODL. 550. [See vol. ii. p. 298.] Messingham has connected the two accounts of M. Paris and H. de Saltry, with some interpolations of his own. This adventure appears in various manuscripts. No subject could have better suited the devotion and the credulity of the dark ages.

Pag. 200. Notes, col. 2. l. 31. ADD, "To the reign of king Henry the sixth we may also refer a poem written by one Richard Sellyng, whose name is not in any of our biographers. MSS. HARL. f. 38. a. It is entitled and begins thus, *Evidens to be ware and gode counsayle made now late by that honovrable squier Richard Sellyng.*

Loo this is but a symple tragedie,
Ne thing lyche un to hem of Lumbardye,
Which that Storax wrote unto Pompeie,
Sellyng maketh this in his manere,
And to John Shirley now sent it is
Ffor to amende where it is amisse.

He calls himself an old man. Of this *honovrable squier* I can give no further account. John Shirley, here mentioned, lived about the year 1440. He was a gentleman of good family, and a great traveller. He collected, and transcribed in several volumes, which John Stowe had seen, many pieces of Chaucer, Lydgate, and other English poets. In the Ashmolean Museum, there is, *A boke cleped the Abstraete Brevyare compyled of divers balades, roundels, virilays, tragedyes, envoys, complaints, moralities, storyes, practysed and eke devysed and ymagined, as it sheweth here following, collected by John Shirley.* MSS. 89. ii. In Thoresby's library was a manuscript, once belonging to the college of

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of Selby, *A most piteous cronycle of thorrubil dethe of James Stewarde, late kynge of Scotys, nought long agone prisoner yn Englands yn the tymes of the kynges Henry the fyste and Henry the sixte, translated out of Latine into oure mothers Englishe tong bi your simple subject John Shirley.* Also, *The boke clepyd Les bones meures translated out of French by your humble serviture John Shirley of London, MCCCCXL, comprised in v partes. The firste partie spekieth of remedie that is agaynst the sevyn deadly sins.* 2. *The estate of holy church.* 3. *Of prynces and lordes temporall.* 4. *Of comone people.* 5. *Of dethe and universal dome.* Also, his Translation of the Sanctum Sanctorum, &c. *DUCAT. LEOD.* p. 530. A preserver of Chaucer's and Lydgate's works deserved these notices. The late Mr. Ames, the industrious author of the HISTORY OF PRINTING, had in his possession a folio volume of English Ballads in manuscript, composed or collected by one John Lucas about the year 1450.

Pag. 204. ADD to the Note, "The most splendid spectacle of this sort which occurs in history, at least so early as the fourteenth century, is described by Froissart, who was one of the spectators. It was one of the shews at the magnificent entrance of queen Isabell into Paris, in the year 1389. The story is from the crusade against Saladin. I will give the passage from lord Berners's Translation, printed by Pinson in 1523. "Than
 " after, under the mynster of the Trinyte, in the strete, there
 " was a stage, and therupon a castell. And along on the stage
 " there was ordeyned the PASSE OF KYNG SALHADYN, and
 " all their dedes in Personages: the cristen men on the one
 " parte, and the Sarazins on the other parte. And there was,
 " in Personages, all the lordes of name that of olde tyme hadde
 " ben armed, and had done any feates of armes at the PASSE
 " OF SALHADYNE, and were armed with suche armure as they
 " than used. And thanne, a lyttel above them, there was in
 " Personages the Frenche kynge and the twelve Peeres of
 " Fraunce armed, with the blason of their armes. And whan

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“ the Frenche queenes lytter was come before this stage, she
 “ rested there a season. Thenne the Personages on the stage
 “ of kynge Rychard departed fro his company, and wente to
 “ the Frenche kynge, and demaunded lycence to go and assaile
 “ the Sarazins; and the kynge gave hym [them] leave. Thanne
 “ kynge Rycharde returned to his twelve companyons. Thanne
 “ they all sette them in order, and incontynente wente and
 “ assayed Salhadyne and the Sarazins. Then in sporte there
 “ seemed a great bataile, and it endured a good space. This
 “ pageant was well regarded.” CRON. tom. ii. c. 56. fol.
 clxxii. col. i. By the two kings, he means Philip of France,
 and our king Richard the first, who were jointly engaged in
 this expedition. It is observable, that the superiority is here
 given to the king of France.

Pag. 212. Notes, col. 1. To l. 2. ADD, “ In the Bodleian
 manuscript (BODL. 638.) this poem, with manifest impropriety,
 is entitled the TEMPLE OF BRAS. It there appears in the midst
 of many of Chaucer’s poems. But at the end are two poems
 by Lydgate, THE CHAUNSE OF THE DYSE, and RAGMANY’S
 ROLL. And, I believe, one or two more of Lydgate’s poems
 are intermixed. It is a miscellany of old English poetry, chiefly
 by Chaucer: but none of the pieces are respectively distin-
 guished with the author’s name. This manuscript is partly on
 paper and partly on vellum, and seems to have been written not
 long after the year 1500.

Pag. 241. l. 2. For “ 1494,” READ “ 1470.”

Ibid. l. 11. For “ 1497,” READ “ 1488.” And ADD this
 Note, “ With this title, “ Sebastiani Brandt NAVIS STULTI-
 “ FERA Mortalium, a vernaculo ac vulgari sermone in Latinum
 “ conscripta, per JACOBUM LOCHER cognomine Philomusum
 “ Suevum cum figuris. Per Jacobum Zachoni de Romano,
 “ anno 1488.” 4°. In the colophon, it is said to have been
jampridem traducta from the German original by Locher; and
 that this Latin translation was revised by the inventor Brandt,
 with

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with the addition of many new FOLDS. A second edition of Locher's Latin was printed at Paris, in 1498. 4^{to}. There is a French prose translation by Jehan Drouyn, at Lyons, 1498. fol. In the royal library at Paris, there is a curious copy of Barklay's English SHIP OF FOLYS, by Pinson, on vellum, with the woodcuts: a rarity not, I believe, to be found in England.

Ibid. To Not. ¹. ADD, "In versé. From which the French prose translation was made the next year.

Pag. 247. To the end of Not. ². ADD, "Bishop Alcock's CASTEL OF LABOURE was translated into English from a French poem by Octavien de S. Gelais, a bishop, and an eminent translator of the classics into French at the restoration of learning. Viz. "Le CHASTEAU DE LABOUR en rime françoise, auquel est contenu l'adresse de riches et chemin de pauvrete, par Octavien de S. Gelais, &c. Paris, Gallyot du Pré, 1536. 16^{mo}." Our highest efforts of poetry at this period were translations from the French. This piece of S. Gelais was also translated into English rhymes by one *Done*, or *dominus*, *James*: the same perhaps who made the following version, "Here begynneth the ORCHARDE OF SYON: in the which is contayned the revelation of saynt Catherine of Sene, with ghostly fruytes and presyous plantes for the helthe of mannes soule. Translated by Dane James. Prynted at the cost of master Richard Sutton esquyre, Stewarde of the monastery of Syon, 1519." For Wynkyn de Worde, in folio, with fine Gothic cuts in wood. This *Master* Richard Sutton, steward of the opulent monastery of Sion near London, was one of the founders of Brasenose college in Oxford.

Pag. 258. ADD. to Not. ³. "The presents at this marriage ascertain a doubtful reading in Chaucer, viz. "UN NOUCHE pr. ccc livr. — It. un riche NOUCHE. — UN NOUCHE priz de cynk centz marcz."—In the CLERKE'S TALE, Grisilde has a crown "full of *ouchis* grete and smale." The late editor acquaints us, that the best manuscripts read *nouchis*.—In the same

Note,

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Note, For "a golden cup, READ "a collar of gold," *colere d'or*.

Pag. 288. ADD to Not. *. "In Chaucer's CUCKOWE AND NIGHTINGALE, the latter is said to GREDE, v. 135. p. 544. Urr.

And that for that skil ocy ocy I GREDE.

That is, *I cry*. Ital. *Gridare*. The word is used with more propriety, in Adam Davie's G^EST OF ALEXANDER, written in 1312. fol. 55. col. 2. [See *supr.* i. 220.]

Averil is meory, and longith the day,
Ladies loven folas and play,
Swaynes justis, knyghtis turnay,
Syngith the nygtyngale, GREDETH the Jay.

Pag. 289. ADD this Note, "In the last-mentioned excellent old poem, Autumn is touched with these circumstances. fol. 95. col. 2.

In tyme of herveft merry it is ynouz,
Peres and apples hongeth on bouz,
The hayward bloweth his horne,
In everych felde ripe is corne,
The grapes hongen on the vyne,
Swete is trewe love and fyne;
Kyng Alifaunder a morowe arift,
The sonne dryveth away the mist,
Fforth he went farre into Ynde
Moo mervayles for to fynde.

Pag. 299. To the first Note ADD, "There is a manuscript, Of a knight, called SIR OWEYN, visiting saint Patrick's Purgatory, Bibl. Bodl. MSS. BODL. 550. MSS. Cott. NERO. A. vii. 4. [See *ad p.* 199.] This piece was written by Henry, a Cistercian monk of Saltry in Huntingdonshire. See T. Messingham, FLORILEG. p. 86.

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p. 86. seq. In the Catalogue of the library of Sion monastery, which contained fourteen hundred volumes, in Bennet library, it is falsely attributed to Hugo de Salterea. MSS. C. C. C. C. xli. The French have an antient spiritual romance on this favorite expedition, so fertile of wonders, entitled, "Le VOYAGE du Puys Saint Patrix, auquel lieu on voit les peines du Purgatoire et aussi les joyes de Paradis, Lyon, 1506. 4^{to}."

Pag. 342. Notes, col. 2. l. 13. ADD, "Boccacio borrowed the story of Titus and Gesippus from the GESTA ROMANORUM, or from Alphonsus, FAB. ii. There is another Latin history of these two friends, probably a translation from Boccacio by Fr. M. Bandello, and printed at Milan in 1509. An exceedingly scarce book. "Titi Romani et Hegefippi Atheniensis Historia in Latinum versa per Fr. Mattheum Bandellum Castronovensem. MEDIOLANI, Apud Gotard de Ponte, 1509. 4^{to}."

I take this opportunity of pointing out another source of Boccacio's TALES. Friar Philip's story of the GOOSE, or of the Young Man who had never seen a Woman, in the Prologue to the fourth day of the DECAMERON, is taken from a spiritual romance, called the HISTORY OF BARLAAM AND JOSAPHAT. This fabulous narrative, in which Barlaam is a hermit and Josaphat a king of India, is supposed to have been originally written in Greek by Johannes Damascenus. The Greek is no uncommon manuscript. See MSS. LAUD. C. 72. It was from the old Latin translation, which is mentioned by Vincent of Beavais, that it became a favorite in the dark ages. The Latin, which is also a common manuscript, was printed so early as the year 1470. It has often appeared in French. A modern Latin version was published at Paris in 1577. The legendary historians, who believed every thing, and even Baronius, have placed Barlaam and Josaphat in their catalogues of confessours. Saint Barlaam and saint Josaphat occur in the METRICAL LIVES OF THE SAINTS. MSS. BODL. 72. fol. 288. b. This history

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history seems to have been composed by an oriental Christian : and, in some manuscripts, is said to have been brought by a monk of faint Saba into the holy city from Ethiopia. Among the Baroccian manuscripts there is an OFFICE in Greek for these two supposed saints. Cod. xxi.

Pag. 357. To Not. °. ADD, " These are the only editions I have seen of Cocciae's work. De Bure says, the first edition was in 1517. See his curious catalogue of *Poetes Latins modernes facétieux, vulgairement appelles MACARONIQUES*. BIBL. INSTRUCT. Bel. Lett. tom. i. §. 6. p. 445. seq.

Ibid. DELE Not. °. And INSERT, " I believe one of the most popular of Arena's Macaronic poems, is his *MEIGRA Enterprisa Catiloqui Imperatoris*, printed at Avignon in 1537. It is an ingenious pasquinade on Charles the fifth's expedition into France. The date of the Macaronic Miscellany, in various languages, entitled, *MACHARONEA VARIA*, and printed in the Gothic character, without place, is not known. The authors are anonymous ; and some of the pieces are little comedies intended for representation. There is a Macaronic poem in hexameters, called *POLEMO-MIDDINIA* by Drummond of Hawthornden, printed with Notes, and a preface on this species of poetry, by Gibson at Oxford, 1691. 4^{to}.

Pag. 358. ADD to the last Note, " Friar Tuck is, however, mentioned in Skelton's play of *MAGNIFICENCE*. f. 5. b.

Another bade shave halfe my berde,
And boyes to the pylery gan me plucke,
And wolde have made me FREER TUCKE
To preche oute of the pylery hole.

Pag. 363. After the last sentence, INSERT, " The only copy of Skelton's moral comedy of *MAGNIFICENCE* now remaining, printed by Rastal, without date in a thin folio, has been most obligingly communicated to me by Mr. Garrick ; whose valuable

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valuable collection of old Plays is alone a complete history of our stage. The first leaf and the title are wanting. It contains sixty folio pages in the black letter, and must have taken up a very considerable time in the representation. [See p. 336. *supr.*] The substance of the allegory is briefly this. MAGNIFICENCE becomes a dupe to his servants and favorites, *Fansy*, *Counterfet Countenance*, *Crafty Conveyance*, *Clokyd Colusion*, *Courtly Abuse*, and *Foly*. At length he is seized and robbed by *Adversyte*, by whom he is given up as a prisoner to *Povertie*. He is next delivered to *Despate* and *Mischefe*, who offer him a knife and a halter. He snatches the knife, to end his miseries by stabbing himself; when *Good Hope* and *Redresse* appear, and persuade him to take the *rubarbe of repentance* with some *gostly gummies*, and a few *drammes of devocyon*. He becomes acquainted with *Circumspeccyon*, and *Perseverance*, follows their directions, and seeks for happiness in a state of penitence and contrition. There is some humour here and there in the dialogue, but the allusions are commonly low. The poet hardly ever aims at allegorical painting, but the the figure of POVERTY is thus drawn, fol. xxiii. a.

A, my bonys ake, my lymmys be fore,
 A lasse I haue the cyatyca full euyll in my hyppe,
 A lasse where is youth that was wont for to skyppe!
 I am lowfy, and vnlykyng, and full of scurffe,
 My coloure is tawny-coloured as a turffe:
 I am POVERTIE that all men doth hate,
 I am baytyd with doggys at euery mannys gate:
 I am raggyd and rent, as ye may se,
 Full few but they have envy at me.
 Nowe must I this carcase lyft up,
 He dyned with DELYTE, with POVERTE he must sup.

The stage-direction then is, "Hic accedat at levandum MAGNIFICENCE." It is not impossible, that DESPATE offering the

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the knife and the halter, might give a distant hint to Spenser. The whole piece is strongly marked with Skelton's manner, and contains every species of his capricious versificationⁿ. I have been prolix in describing these two dramas, because they place Skelton in a class in which he never has yet been viewed, that of a Dramatic poet. And although many MORALITIES were now written, yet these are the first that bear the name of their author. There is often much real comedy in these ethic interludes, and their exemplifications of Virtue and Vice in the abstract, convey strokes of character and pictures of life and manners. I take this opportunity of remarking, that a MORALITY-MAKER was a professed occupation at Paris. Pierre Gringoire is called, according to the style of his age, *Composteur, Historien et Fauteur de Mysteres, ou Comedies*, in which he was also a performer. His principal piece, written at the command of Louis the twelfth, in consequence of a quarrel with the pope and the states of Venice, is entitled, *Le JEU du Prince de Sots et Mere Sotte, joue aux Halles de Paris*. It was printed at Paris in 1511. See Monf. l'Abbè Goujet, BIBL. FRANC. tom. xi. p. 212.

Pag. 372. To Not. v. ADD, "The author of this Jewish tragedy seems to have belonged to that class of Hellenistico-Judaic writers of Alexandria, of which was the author of the apocryphal BOOK OF WISDOM: a work originally written in Greek, perhaps in metre, full of allusions to the Greek poets and customs, and containing many lessons of instruction and consolation peculiarly applicable to the distresses and situation of the Jews after their dispersion.

Pag. 375. l. 6. ADD, "The tragedy called JULIUS CESAR, and two comedies, of Jaques Grevin, a learned physician, and

* Counterfet Countenance says, f. vi. a.

But nowe wyll I — — —
In bastarde ryme of doggrell gyse
Tell you where of my name doth ryse.

an

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an elegant poet, of France, were first acted in the college of Beauvais at Paris, in the years 1558 and 1560. BIBL. VERDIER, ut supr. tom. ii. p. 284. La Croix du Maine, i. p. 415. seq.

Pag. 376. To Not. ^k. ADD, "There is also a work attributed to Conradus Celtes, containing six Latin plays in imitation of Terence, under this title, "HROSVITE, illustris virginis et Monialis Germanæ, Opera: nempe, COMOEDIÆ: SEX " IN ÆMULATIONEM TERENTII, Oçto Sacræ Historiæ versibus compositæ, necnon Panegyricus, &c. NORINBERGÆ, " *sub privilegio Sodalitatis Socraticæ*, anno 1501. fol."

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an elegant part of the work, was first added in the collection
presented at Paris, in the year 1782, and is now in the
possession of the British Museum. It is a very rare
copy, and is also a work of great value. It is
bound in leather, and is one of the most
valuable parts of the collection. It is
now in the possession of the British
Museum, and is one of the most
valuable parts of the collection.

END OF MEMORANDA AND ADDITIONS IN THE
FIRST AND SECOND VOLUMES.