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The History Of English Poetry

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

Warton, Thomas

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Section IV. Examination and specimens of the metrical romance of Richard the First. Greek fire. Military machines used in the crusades. Musical instruments of the Saracen armies. Ignorance of ...

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S E C T. IV.

VARIOUS matters suggested by the Prologue of RICHARD CUEUR DE LYON, cited in the last section, have betrayed us into a long digression, and interrupted the regularity of our annals. But I could not neglect so fair an opportunity of preparing the reader for those metrical tales, which having acquired a new cast of fiction from the crusades and a magnificence of manners from the encrease of chivalry, now began to be greatly multiplied, and as it were professedly to form a separate species of poetry. I now therefore resume the series, and proceed to give some specimens of the English metrical romances which appeared before or about the reign of Edward the second: and although most of these pieces continued to be sung by the minstrels in the halls of our magnificent ancestors for some centuries afterwards, yet as their first appearance may most probably be dated at this period, they properly coincide in this place with the tenour of our history. In the mean time, it is natural to suppose, that by frequent repetition and successive changes of language during many generations, their original simplicity must have been in some degree corrupted. Yet some of the specimens are extracted from manuscripts written in the reign of Edward the third. Others indeed from printed copies, where the editors took great liberties in accommodating the language to the times. However in such as may be supposed to have suffered most from depravations of this sort, the substance of the ancient style still remains, and at least the structure of the story. On the whole, we mean to give the reader an idea of those popular heroic tales in verse, professedly written for the harp, which began to be multiplied among us about the beginning of the fourteenth century.

century. We will begin with the romance of RICHARD CŒUR DE LYON, already mentioned.

The poem opens with the marriage of Richard's father, Henry the second, with the daughter of Carbarryne, a king of Antioch. But this is only a lady of romance. Henry married Eleanor the divorced queen of Louis of France. The minstrels could not conceive any thing less than an eastern princess to be the mother of this magnanimous hero.

----- His barons him redde ^a
That they graunted hem a wyfe to wedde,
Hastily he sent his sonde
Into many a divers londe,
The fayrest woman that was on lyve
They sholde bringe him to wyve.

The messengers or embassadors, in their voyage, meet a ship adorned like Cleopatra's galley.

Suche ne sawe they never none,
For it was so gay begone
Every nayle with gold ygrave
Of pure gold was his sklave ^b,
Her mast was of yvory,
Of famyte her sayle wytly,
Her ropes al of whyte sylke,
As whyte as ever was ony mylke.
The noble shyp was wythout
With clothes of gold spred about,
And her loft ^c and her wyndlase ^d
Al of gold depaynted was:
In the shyppe there were dyght
Knyghtes and lordes of myght,

^a Advised. ^b Rudder. *Clavus*. ^c Deck. ^d Windlass.

And

And a lady therein was
 Bryght as sonne thorowe the glas.
 Her men abrode gon stonde
 And becked them with her honde,
 And prayed them for to dwell
 And theyr adventures to tell.----
 " To dyverse londes do we wende
 " For kynge Harry hath us fende
 " For to feche hym a quene,
 " The fayrest that myght on erthe bene."
 Up arose a kynge of chayre
 With that word, and spake fayre,
 The chayre was of carbunkell stone,
 Suche sawe they never none,
 And other dukes hym besyde,
 Noble men of moche pryde,
 And welcomed the messengers every chone,
 Into the shippe they gan gone.----
 Clothes of fylke wer sprad on borde,
 The kyng then anon badde,
 As it is in ryme radde,
 That his daughter wer forthe fet
 And in a chayre by hym fet,
 Trompettes bigan to blowe,
 She was fet in a throwe^r
 With xx knyghtes her aboute
 And double so many of ladyes stoute.----
 Whan thei had done their mete
 Of adventures they bygyn to speke.
 The kyng them told in his reason,
 How it cam hym in a vyfyon,
 In his lond that he came fro
 In to Engeland for to go

^r i. e. The French original.

^r Immediately.

And

And hys daughter that was hym dere
 For to wende with hym in fere ^g,
 And in this manner we bi dyght
 Unto your londe to wende ryght.
 Then answerede a messengere,
 His name was cleped Barnagere,
 " Ferther we will seeke nought
 " To my lorde she shal be brought."

They soon arrive in England, and the lady is lodged in the tower of London, one of the royal castles.

The messengers the kyng have tolde
 Of that lady fayre and bolde
 There she lay in the toure
 The lady that was whyt as floure ;
 Kyng Harry gan hym dyght
 With erles, barons, and many a knyght,
 Ayenst that ladye for to wende,
 For he was courteys and hende :
 The damosell to londe was ladde
 Clothes of golde bifore her spradde,
 The messengers on eche a fyde,
 And mynystrells of moche pryde.
 Kyng Harry liked her feynge
 That fayre lady, and her fader the kyng.---
 To Westmynstir they went in fere
 Lordes, ladies, that ther were,
 Trompettes bigan for to blowe
 To mete ^h thei went in a throwe, &c ⁱ.

The first of our hero's achievements in chivalry is at a splendid tournament held at Salisbury. Clarendon near Salisbury was one of the king's palaces ^k.

^g Company.

ⁱ Sign. A. ii.—A. iii.

^h To dinner.

^k In the pipe-rolls of this king's reign, I find the following articles relating to this ancient

Kynge Rychard gan hym dysguyfe
 In a full stronge queyntye¹ :
 He cam out of a valaye
 For to se of theyr playe,
 As a knyght avanturous
 His atyre was orgulous^m ;
 Al together cole blacke
 Was his horse without lacke,
 Upon his crest a raven stooode
 That yanedⁿ as he were wode.---
 He bare a shafte that was grete and stronge
 It was fourtene fote longe,
 And it was gret and stoute,
 One or two inches aboute:
 The fyrst knyght that he ther mette
 Full egerly he hym grette,
 With a dint amynd the shelde
 His hors he bare downe in the feld, &c^o. A

ancient palace, which has been already mentioned incidentally. Rot. Pip. 1. Ric. 1.
 " WILTES. Et in cariagio vini Regis a
 " Clarendon usque Woodestoke, 34. 4d.
 " per Br. Reg. Et pro ducendis 200 m.
 " [marcis] a Saresburia usque Britow, 71.
 " 4d. per Br. Reg. Et pro ducendis 2500
 " libris a Saresburia usque Glocestriam,
 " 26 s. 10 d. per Br. Reg. Et pro tonellis
 " et clavis ad eosdem denarios. Et in ca-
 " riagio de 4000 marcis a Sarum usque
 " Suthanton, et pro tonellis et aliis neces-
 " sariis, 8 s. et 1 d. per Br. Reg." And
 " again in the reign of Henry the third. Rot.
 " Pip. 30. Hen. iii. " WILTESCIRE. Et
 " in una marcellia ad opus regis et regi-
 " nae apud Clarendon cum duobus inter-
 " cluforiis, et duabus cameris privatis,
 " hostio veteris aulae amovendo in porticu,
 " et de eadem aula camera facienda cum
 " camino et fenestris, et camera privata,
 " et quadam magna coquina quadrata, et

" aliis operationibus, contentis in Brevi,
 " inceptis per eundem Nicolaum et non
 " perfectis, 526. l. 16 s. 5 d. ob. per Br.
 " Reg." Again, Rot. Pip. 39. Hen. iii.
 " SUDHAMPT. Comp. Nova foresta. Et in
 " triginta miliaribus scindularum [shingles]
 " faciend. in eadem foresta et cariad. ead-
 " dem usque Clarendon ad domum regis
 " ibidem cooperiendam, 6 l. et 1 marc. per
 " Br. Reg. Et in 30 mill. scindularum
 " faciend. in eadem, et cariad. usque
 " Clarendon, 11 l. 10 s." And again, in
 " the same reign the canons of Ivy church
 " receive pensions for celebrating in the royal
 " chapel there. Rot. Pip. 7. Hen. iii.
 " WILTES. Et canonicis de monasterio
 " ederoso, ministrantibus in Capella de
 " Clarendon: 35 l. 7 d. ob." Stukeley
 " is mistaken in saying this palace was built
 " by king John.

¹ See Du Cange, Gl. Lat. COINTISE.
^m Proud, pompous. ⁿ Yawned. ^o Ib.

A battle-

A battle-ax which Richard carried with him from England into the holy land is thus described.

Kyng Rycharde I understonde
 Or he went out of Engelonde
 Let him make an axe ^p for the nones
 To brake therewith the Sarafyns ^a bones.
 The heed was wroght right wele
 Therein was twenti bounde ^r of stele:
 And when he com into Cyprys londe
 The axe toke he in his honde
 All that he hytte he all to frapped
 The gryffons ^s away faste rapped.
 And the pryson when he came to
 With his axe he fmote ryght tho
 Dores, barres, and iron chaynes, &c.

This formidable axe is again mentioned at the siege of Acon, or Acre, the antient Ptolemais.

Kyng Rycharde after anone ryght
 Towarde Acrys gan hym dyght,
 And as he fayled towarde Surrye ^u,
 He was warned of a spye,
 How the folke of the hethen law,
 A gret chayne thei had i drawe

^p Richard's battle-ax is also mentioned by Brunne, and on this occasion, Chron. p. 159.

^q The crusades imported the phrase *Jeu Sarrazonois*, for any sharp engagement, into the old French romances.—Thus in the ROMAN OF ALEXANDER, MSS. Bibl. Bodl. ut supr. P. i.

Tholomer le regrette et le plaint en Grijois,
 Et dist que s'il eussent o culz telz vingt et
 trois,
 Il nous eussent fet un JEU SARRAZIONOIS.

^r F. *pounds*.

^s The Byzantine Greeks are often called Griffones by the historians of the middle ages. See Du Cange Gloss. Ville-Hard. p. 363. See also Rob. Brun. Chron. p. 151. 157. 159. 160. 165. 171. 173. Wanley supposes that the *Griffin* in heraldry was intended to signify a Greek, or Saracen, whom they thus represented under the figure of an imaginary eastern monster, which never existed but as an armorial badge.

^t Sign. G. i.

^u Syria.

Over the haven of Acres fers
 Was fastened to two pyllers
 That no shyppe sholde in wynne^w.----
 Therefore seven yers and more
 All crysten kynges laye thore
 And with hongre suffre payne
 For lettynge of that same chayne,
 Whan kyng Rycharde herde that tydinge
 For joye his herte bigan to sprynge,
 A swyfte strong galey he toke.
Trenchemere^x, so faith the boke.—
 The galey yede as swift
 As ony fowle by the lyfte^y,
 And kyng Rycharde that was so goode,
 With his axe afore the shippe stooode
 And whan he came to the chayne,
 With his axe he smote it a twayne^z,
 That all the barons verament
 Sayd it was a noble dent,
 And for joye of that dede
 The cuppes faste aboute yede^z,
 With good wyne, piment and clare,
 And sailed towards Acrys citye.
 Kyng Rycharde out of his galye
 Let caste wilde fire into the skye.
 His trompettes yede in his galye
 Men might here it to the skye,
 Trompettes, horne, and shalmys^b,
 The sea burnt al of fyre grekys^c.

^w So Fabyan of Rosamond's bower, "that
 " no creature, man or woman, myght
 " wyne to her." i. e. *goyn*, by contrac-
 tion, *Win. Chron.* vol. i. p. 320. col. i.
 edit. 1533.

^x Rob. Brun. Chron. p. 170.
 The kyng's owne galeie he cald it
Trenchemere.

^y A bird on wing.

^z In two. Thus R. de Brunne says,
 " he fondred the Sarazyns otuyne." p.
 574. He forced the Saracens into *two*
parties.

^a Went.

^b Shawms.

^c Sign. G. iii.

This *fyre grekys*, or Grecian fire, seems to be a composition belonging to the Arabian chemistry. It is frequently mentioned by the Byzantine historians, and was very much used in the wars of the middle ages, both by sea and land. It was a sort of wild-fire, said to be inextinguishable by water, and chiefly used for burning ships, against which it was thrown in pots or phials by the hand. In land engagements it seems to have been discharged by machines constructed on purpose. The oriental Greeks pretended that this artificial fire was invented by Callinicus, an architect of Heliopolis, under Constantine; and that Constantine prohibited them from communicating the manner of making it to any foreign people. It was however in common use among the nations confederated with the Byzantines: and Anna Commena has given an account of its ingredients^d, which were bitumen, sulphur, and naphtha. It is called *feu gregois* in the French chronicles and romances. Our minstrell, I believe, is singular in saying that Richard scattered this fire on Saladin's ships: many monkish historians of the holy war, in describing the siege of Acon, relate that it was employed on that occasion, and many others, by the Saracens against the Christians^e. Procopius, in his history of the Goths, calls it MEDEA'S OIL, as if it had been a preparation used in the forceries of that enchantress^f.

The quantity of huge battering rams and other military engines, now unknown, which Richard is said to have transported into the holy land, was prodigious. The names of some of them are given in another part of this romance^g.

^d See Du Cange, Not. ad Joinvil. p. 71. And Gl. Lat. V. IGNIS GRÆCUS.

^e See more particularly Chron. Rob. Brun. p. 170. And Benedict. Abb. p. 652. And Joinv. Hist. L. p. 39. 46. 52. 53. 62. 70.

^f iv. 11.

^g Twenty grete gynnes for the nones
Kynge Richard sent for to cast stones, &c.

Among these were the *Mategriffon* and the *Robynet*. Sign. N. iii. The former of these is thus described. Sign. E. iiii.

I have a castell I understonde
Is made of tembre of Englonde
With fyxe stages full of tourelles
Well flourysshed with cornelles, &c.

See Du Cange Not. Joinv. p. 68. MATE-GRYFFON

It is an historical fact, that Richard was killed by the French from the shot of an arcubalist, a machine which he often worked skillfully with his own hands: and Guillaume le Briton, a Frenchman, in his Latin poem called *Philippeis*, introduces Atropos making a decree, that Richard should die by no other means than by a wound from this destructive instrument; the use of which, after it had been interdicted by the pope in the year 1139, he revived, and is supposed to have shewn the French in the crusades ^f.

Gynnes ^b he had of wonder wyfe,
 Mangennes ^l of grete quyentyse ^k,
 Arblast bowe made with gynne
 The holy land therewith to wynne;
 Over all other utterly
 He had a myle ^l of grete maystry,
 In the myddes of a shyppes to stonde
 Suche ne sawe they never in no londe,

GRYFFON is the *Terror or plague of the Greeks*. Du Cange, in his Gallo-Byzantine history, mentions a castle of this name in Peloponnesus. Benediçt says, that Richard erected a strong castle, which he called *Mate-griffon*, on the brow of a steep mountain without the walls of the city of Messina in Sicily. Benediçt. Abb. p. 621. ed. Hearn. sub ann. 1190. Robert de Brunne mentions this engine from our romance. Chron. p. 157.

The romancer it sais Richarde did make a
 pele,
 On kasselle wise allwais wrought of tre ful
 wele.—
 In schip he ded it lede, &c. -----
 His pele from that dai forward he cald it
Mate-griffon.

Pele is a house. Archbishop Turpin mentions Charlemagne's *wooden castles* at the siege of a city in France. cap. ix.

^f See Carpentier's Suppl. Du Cange,

Lat. Gl. tom. i. p. 434. And Du Cange ad Ann. Alex. p. 357.

^h Engines.

ⁱ See supr. p. 157. It is observable, that MANGANUM, *Mangnell*, was not known among the Roman military machines, but existed first in Byzantine Greek *Mapparor*, a circumstance which seems to point out its inventors, at least to shew that it belonged to the oriental art of war. It occurs often in the Byzantine Tactics, although at the same time it was perhaps derived from the Latin *Machina*: yet the Romans do not appear to have used in their wars so formidable and complicated an engine, as this is described to have been in the writers of the dark ages. It was the capital machine of the wars of those ages. Du Cange in his CONSTANTINOPOLIS CHRISTIANA mentions a vast edifice at Constantinople in which the machines of war were kept. p. 155.

^k See supr. p. 154.

^l Mill.

Four

Foure sayles were therto all newe
 Yelow and grene rede and blewe,
 With canvas i layde all aboute
 Full costly within and withoute,
 And all within ful of fyre
 Of torches made of wexe clere,
 Overth wart and endlonge,
 With spryngelles ^m of fyre they dyde honde,
 Grounde they neyther corne ne good,
 But robbed as thei were wood;
 Out of their eyen cam rede blode ⁿ :
 Before the trough one ther stode
 That all in blode was begone
 Such another was never none
 And hornes he had upon his hede
 The Sarafyns of hym had grete drede ^o.

^m Espringalles, Fr. engines. See Du Cange, Gl. Lat. SPINGARDA, QUADRELLUS. And Not. Joinv. p. 78. Perhaps he means pellets of tow dipped in the Grecian fire, which sometimes were thrown from a sort of mortar. Joinville says, that the Greek fire thrown from a mortar looked like a huge dragon flying through the air, and that at midnight the flashes of it illuminated the christian camp, as if it had been broad day. When Louis's army was encamped on the banks of the Thanis in Ægypt, says the same curious historian, about the year 1249, they erected two *chais chatels*, or covered galleries, to shelter their workmen, and at the end of them two *besnois*, or vast moveable wooden towers, full of cross-bow men who kept a continual discharge on the opposite shore. Besides eighteen other new-invented engines for throwing stones and bolts. But in one night, the deluge of Greek fire ejected from the Saracen camp utterly destroyed these enormous machines. This was a common disaster; but Joinville says, that his pious monarch sometimes averted the danger, by prostrating himself on the ground,

and invoking our Saviour with the appellation of *Beau Sire*. p. 37. 39.

ⁿ This device is thus related by Robert of Brunne, chron. p. 175. 176.

Richard als suite did raise his engyns
 The Inglis wer than blythe, Normans and
 Petevyns:

In bargeis and galeis he set mylnes to go,
 The failles, as men fais, som were blak
 and blo,

Som were rede and grene, the wynde about
 them blewe.—

The stones were of Rynes, the noyse dread-
 full and grete

It affraied the Sarazins, as leven the fyre
 out schete.

The noyse was unrde, &c.

Rynes is the river Rhine, whose shores or bottom supplied the stones shot from their military engines. The Normans, a barbarous people, appear to have used machines of immense and very artificial construction at the siege of Paris in 885. See the last note. And Vit. Saladin. per Schultens, p. 135. 141. 167, &c.

^o Sign. ut sup.

The

The last circumstance recalls a fiend-like appearance drawn by Shakespeare; in which, exclusive of the application, he has converted ideas of deformity into the true sublime, and rendered an image terrible, which in other hands would have probably been ridiculous.

----- Methought his eyes

Were two full moons, he had a thousand noses,
Horns wheel'd and wav'd like the enridged sea.
It was some fiend?-----

At the touch of this powerful magician, to speak in Milton's language, "The grisly terror grows tenfold more dreadful
"and deform."

The moving castles described by our minstrell, which seem to be so many fabrics of romance, but are founded in real history, afforded suitable materials for poets who deal in the marvellous. Accordingly they could not escape the fabling genius of Tasso, who has made them instruments of enchantment, and accommodated them, with great propriety, to the operations of infernal spirits.

At the siege of Babylon, the foldan Saladin sends king Richard a horse. The messenger says,

"Thou sayst thy God is full of myght:
"Wilt thou graunte with spere and shelde,
"To detryve the ryght in the felde,
"With helme, hauberke, and brondes bryght,
"On stronge stedes gode and lyght,
"Whether ben of more power,
"Thy God almight or Jupyter?
"And he sent me to saye this
"Yf thou wylt have an hors of his,

¶ King Lear, iv. vi.

“ In

" In all the londes that thou hast gone
 " Suche ne thou sawest never none :
 " Favell of Sypres, ne Lyard of Prys¹,
 " Ben not at ned as he ys;
 " And yf thou wylte, this same daye,
 " He shall be brought the to assaye."
 Rycharde answered, " thou sayest well
 " Suche an horse, by faynt Myghell,
 " I wolde have to ryde upon.----
 " Bydde hym fende that hors to me,
 " And I shall assaye what they be,
 " Yf he be trusti, withoute fayle,
 " I kepe none other to me in batayle."
 The messengers tho home wente,
 And told the sowdan in presente,
 That Rycharde in the felde wolde come hym unto:
 The ryche sowdan bade to com hym unto
 A noble clerke that coulde wel conjoure,
 That was a mayster nygromansfoure²:
 He commaunded, as I you telle,
 Thorough the fende's myght of helle,
 Two strong fendes of the ayre
 In lykenes of two stedes fayre

¹ Horses belonging to Richard, " Favel
 " of Cyprus and Lyard of Paris." Robert
 de Brunne mentions one of these
 horses, which he calls PHANUEL. Chron.
 p. 175.

Sithen at Japhet was slayn PHANUEL his
 stede,
 The Romans telles gret pas ther of his
 douhty dede.

This is our romance, viz. Sign. Q. iii.

To hym gadered every chone
 And slewe FAVELL under hym,
 Tho was Richard wroth and grym.

This was at the siege of Jaffe, as it is here
 called. Favell of Cyprus is again men-
 tioned, Sign. O. ii.

FAVELL of Cyprus is forth fet
 And in the sadell he hym sett.

Robert of Brunne says that Saladin's bro-
 ther sent king Richard a horse. Chron. p.
 194.

He sent to king Richard a stede for curteisie
 On of the best reward that was in paemic.

² Necromancer.

Y

Both

Both lyke in hewe and here,
 As men sayd that ther were:
 No man fawe never none fyche
 That was one was a mare iliche,
 That other a colte, a noble stede,
 Where that he wer in ony mede,
 (Were the knyght [†] never so bolde,)
 Whan the mare nye [†] wolde,
 (That hym sholde holde ayenst his wyll,)
 But soone he wolde go her tyll [°],
 And kneel downe and fouke [°] his dame,
 Therewhyle the fowdan with shame
 Sholde kynge Rychard quelle,
 All this an aungell gan him telle,
 That to hym came aboute mydnyght,
 "Awake, he sayd, goddis knyght:
 "My lorde ^{*} doth the to onderstonde
 "That the shal com on hors to londe,
 "Fayre it is, of body ipyght,
 "To betray the if the fowdan myght;
 "On hym to ryde have thou no drede
 "For he the helpe shal at nede."

The angel then gives king Richard several directions about managing this infernal horse, and a general engagement ensuing, between the Christian and Saracen armies,⁷

He lepte on hors whan it was lyght;
 Or he in his fadel did lepe

[†] His Rider. [†] Neigh. [°] Go to her.
[°] Suck. ^{*} God.
⁷ In which the Saracen line extended
 twelve miles in length, and

The grounde myght unne the be fene
 For bryght armure and speres kene.

Again,

Lyke as snowe lyeth on the mountaynes
 So were fulfilled hylles and playnes
 With hauberkes bryght and harneys clere
 Of trompettes, and tabourere.

Of many thynges he toke kepe.---
 His men brought hem that he bad,
 A square tree of fourty fete,
 Before his sadell anone he it fete
 Faste that they should it brase, &c.
 Hymself was richely begone,
 From the creste ryght to the tone^a,
 He was covered wonderfly wele
 All with splentes of good stele,
 And ther above an hauberke.
 A shafte he had of trusty werke,
 Upon his shoulders a shelde of stele,
 With the lybardes^b painted wele;
 And helme he had of ryche entayle,
 Trusty and trewe was his ventayle:
 Upon his creste a dove whyte
 Sygnyfycaune of the holy sprite,
 Upon a crofs the dove stode
 Of gold iwrought ryche and gode,
 God^b hymself Mary and Johon
 As he was done the rode upon^c,
 In sygnyfycaunce for whom he faught,
 The spere hed forgat he nauht,
 Upon his shaft he wolde it have
 Goddis name theron was grave,
 Now herken what othe he sware,
 Or thay to the battayle went there:
 " Yf it were so, that Rycharde myght
 " Slee the fowdan in felde with fyght,
 " At our wylle everychone
 " He and his shold gone

^a From head to foot.

^b Leopards.

^c Our Saviour.

^c "As he died upon the crofs." So in

an old fragment cited by Hearne, Gloss.
 Rob. Br. p. 634.

Pyned under Ponce Pilat,
 Don on the rod after that.

" In to the cyte of Babylone ;
 " And the kynge of Mafydoyne
 " He sholde have under his honde ;
 " And yf the fowdan of that londe
 " Myght flee Rycharde in the felde
 " With swerde or spere under shelde,
 " That Crysten men sholde go
 " Out of that londe for ever mo,
 " And the Sarasyns theyr wyll in wolde."
 Quod kynge Rycharde, " Therto I holde,
 " Therto my glove, as I am knyght."
 They be armyd and redy dyght :
 Kynge Rycharde to his fadell dyde lepe,
 Certes, who that wolde take kepe
 To se that fyght it were fayre ;
 Ther stedes ranne with grete ayre ^d,
 Al so hard as thei myght dyre ^e,
 After theyr fete sprange out fyre :
 Tabours and trompettes gan blowe :
 Ther men myght se in a throwe
 How kynge Rycharde that noble man
 Encountred with the fowdan,
 The chefe was tolde of Damas ^f,
 His truste upon his mare was,
 And tharfor, as the boke us telles ^g,
 Hys crouper henge full of belles ^h,

^d Ire.^e Dare.

^f I do not understand this. He seems to mean the Sultan of Damas, or Damafcus. See Du Cange, Joinv. p. 87.

^g The French romance.

^h Antiently no person seems to have been gallantly equipped on horseback, unless the horse's bridle or some other part of the furniture, was stuck full of small bells. Vincent of Beauvais, who wrote about 1264, censures this piece of pride in the knights templars. They have, he says, bridles em-

broidered, or gilded, or adorned with silver, " Atque in pectoralibus CAMPANULAS
 " INFIXAS MAGNUM emittentes SONI-
 " TUM, ad gloriam eorum et decorem." Hist. lib. xxx. cap. 85. Wicliffe, in his TRI-
 " LOGE, inveighs against the priests for their
 " fair hors, and jolly and gay fadeles, and
 " bridles ringing by the way, &c." Lewis's
 WICKLIFFE, p. 121. And hence Chaucer
 may be illustrated, who thus describes the
 state of a monk on horseback. Prol. Cant.
 v. 170.

And

And his peytrell¹ and hys arfowne^{*}
 Thre myle men myght here the fowne.
 His mare nyghed, his belles dyd ryng,
 For grete pryde, withoute lesyng,
 A faucon brode¹ in honde he bare,
 For he thoght he wolde thare
 Have slayne Rycharde with treafowne
 Whan his colte sholde knele downe
 As a colte sholde souk his dame,
 And he was ware of that shame,
 His eres^m with waxe were stopped faste,
 Therefore Rycharde was not agaste,
 He stroke the stede that under hym wente,
 And gave the Sowdan his deth with a dente:
 In his shelde verament
 Was paynted a serpent,
 Wyth the spere that Rycharde helde
 He bare hym thorough under hys shelde,
 Non of hys armure myght hym laste,
 Brydell and peytrell al to braste,
 Hys gyrthes and hys steropes also
 Hys mare to grounde wente tho;
 Maugre her heed, he made her feche
 The grounde, withoute more speche,
 Hys feete towarde the fymment,
 Bihynde hym the spere outwent
 Ther he fell dede on the grene,
 Rycharde smote the fende with sporesⁿ kene,

And when he rode, men might his bridell

here
 GINGLING in a whistling wind as clere,
 And eke as lowde, as doth the chapell bell.

That is, because his horse's bridle or trappings were strung with bells.

¹ The breast-plate, or breast-band of a horse. *Poitral*, Fr. *Pectorale*, Lat. Thus

Chaucer of the Chanon YEMAN's horse.
 Chan. Yon. Prol. v. 575. Urr.

About the PAYNTRELL floode the some
 ful hie.

^{*} The saddle-bow. "*Arcenarium exten-*
 "*cellatum cum argento*," occurs in the
 wardrobe rolls, ab an. 21 ad an. 23 Edw.
 iii. Membr. xi. This word is not in Du
 Cange or his supplement.

¹ F. bird. ^m Ears. ⁿ Spurs.

And

And yn the name of the holi goost
 He dryveth ynto the hethen hooft,
 And as sone as he was come,
 Afonder he brake the sheltron^o,
 And al that ever afore hym stode,
 Hors and man to the grounde yode,
 Twenti fote on either fyde, &c.
 Whan the kyng of Fraunce and hys men wyfte
 That the mastry had the Crysten,
 They waxed bold, and gode herte toke
 Stedes bestrode, and shaftes shoke^p.

Richard arming himself is a curious Gothic picture. It is certainly a genuine picture, and drawn with some spirit; as is the shock of the two necromantic steeds, and other parts of this description. The combat of Richard and the Soldan, on the event of which the christian army got possession of the city of Babylon, is probably the DUEL OF KING RICHARD, painted on the walls of a chamber in the royal palace of Clarendon^q. The soldan is represented as meeting Richard with a hawk on his fist, to shew indifference, or a contempt of his adversary; and that he came rather prepared for the chace, than the combat. Indeed in the feudal times, and long afterwards, no gentleman appeared on horseback, unless going to battle, without a hawk on his fist. In the *Tapestry of the Norman conquest*, Harold is exhibited on horseback, with a hawk on his fist, and his dogs running before him, going on an embassy from king Edward the Confessor to William Duke of Normandy^r.

^o *Schiltren*. I believe soldiers drawn up in a circle. Rob. de Brunne uses it in describing the battle of Fowkirke, Chron. p. 305.

Thar SCHELTRON sone was shad with Inglis that wer gode.

Shad is separated.

^p Signat. M. ii. ^q See supr. p. 114.

^r The hawk on the fist was a mark of great nobility. We frequently find it, upon antique seals and miniatures, attributed to persons of both sexes. So sacred was this bird esteemed, that it was forbidden in a code of Charlemagne's laws, for any one to give his hawk or his sword as
part

Tabour, a drum, a common accompaniment of war, is mentioned as one of the instruments of martial music in this battle with characteristical propriety. It was imported into the European armies from the Saracens in the holy war. The word is constantly written *tabour*, not *tambour*, in Joinville's HISTORY OF SAINT LOUIS, and all the elder French romances. Joinville describes a superb bark or galley belonging to a Saracen chief, which he says was filled with cymbals, *tabours*, and Saracen horns*. Jean d'Orronville, an old French chronicler of the life of Louis duke of Bourbon, relates, that the king of France, the king of Thrasimere, and the king of Bugie landed in Africa, according to their custom, with cymbals, kettle drums, *tabours*†, and whistles‡. Babylon, here said to be besieged by king Richard, and so frequently mentioned by the romance writers and the chroniclers of the crusades, is Cairo or Bagdat. Cairo and Bagdat, cities of recent foundation, were perpetually confounded with Babylon, which had been destroyed many centuries before, and was situated at a considerable distance from either. Not the least enquiry was made in the dark ages concerning the true situation of places, or the disposition of the country in Palestine, although the theatre of so im-

part of his ransom. "In compositionem
"Wirigildi volumus ut ea dentur quæ in lege
"continentur excepto accipitre et spatha."
Lindebrog. Cod. Leg. Antiq. p. 895. In
the year 1337, the bishop of Ely excom-
municated certain persons for stealing a
hawk, sitting on her perch, in the cloisters
of the abbey of Bermondsey in Southwark.
This piece of sacrilege, indeed, was com-
mitted during service-time in the choir:
and the hawk was the property of the
bishop. Registr. Adami Orleton, Episc.
Winton. fol. 56. b. In Archiv. Winton.
In DOMESDAY-BOOK, a Hawk's Airy,
Aira Accipivis, is sometimes returned a-
mong the most valuable articles of prop-
erty.

* *Histoïr. de S. Loys*, p. 30. The origi-
nal has "Cors Sarazinois." See also p.
52. 56. And Du Cange's Notes, p. 61.

† I cannot find *Glais*, the word that fol-
lows, in the French dictionaries. But per-
haps it answers to our old English *Glee*. See
Du Cange, Gl. Lat. V. CLASSICUM..

‡ Cap. 76. *Nacaires*, is here the word
for kettle-drums. See Du Cange, ubi supr.
p. 59. Who also from an old roll *de la
chambre des COMPTES de Paris* recites,
among the household musicians of a French
nobleman, "Menestrel du *Cor Sarazinois*,"
ib. p. 60. This instrument is not uncom-
mon in the French romances.

portant

portant a war; and to this neglect were owing, in a great measure, the signal defeats and calamitous distresses of the christian adventurers, whose numerous armies, destitute of information, and cut off from every resource, perished amidst unknown mountains, and impracticable wastes. Geography at this time had been but little cultivated. It had been studied only from the antients: as if the face of the earth, and the political state of nations, had not, since the time of those writers, undergone any changes or revolutions.

So formidable a champion was king Richard against the infidels, and so terrible the remembrance of his valour in the holy war, that the Saracens and Turks used to quiet their froward children only by repeating his name. Joinville is the only writer who records this anecdote. He adds another of the same sort. When the Saracens were riding, and their horses started at any unusual object, "ils disoient a leurs chevaux en les picquent de l'esperon, *et* *"cuides tu que ce soit le ROY RICHART?"*" It is extraordinary, that these circumstances should have escaped Malmesbury, Matthew Paris, Benedict, Langtoft, and the rest of our old historians, who have exaggerated the character of this redoubted hero, by relating many particulars more likely to be fabulous, and certainly less expressive of his prowess.

* Hist. de S. Loys, p. 16. 164. Who had it from a French manuscript chronicle

of the holy war. See Du Cange's Notes, p. 45.