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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, 1774**

Section V. Specimens of other popular metrical romances which appeared about the end of the thirteenth century. Sir Guy. The Squier of Low Degree. Sir Degore. King Robert of Sicily. The King of Tars. ...

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## S E C T. V.

THE romance of SIR GUY, which is enumerated by Chaucer among the "Romances of pris," affords the following fiction, not uncommon indeed in pieces of this sort, concerning the redemption of a knight from a long captivity, whose prison was inaccessible, unknown, and enchanted\*. His name is Amis of the Mountaine.

Here besyde an Elfish knyghte<sup>b</sup>  
 Has taken my lorde in fyghte,  
 And hath him ledde with him away  
 In the Fayry<sup>c</sup>, Syr, permafay.  
 Was Amis, quoth Heraude, your husband?  
 A doughtyer knyghte was none in londe.  
 Then tolde Heraude to Raynborne,  
 How he loved his father Guyon:  
 Then sayd Rayburne, for thy sake,  
 To morrow I shall the way take,  
 And nevermore come agayne,  
 Tyll I bring Amys of the Mountayne.

\* The Romance of Sir Guy is a considerable volume in quarto. My edition is without date, "Imprinted at London in Lothburye by Wylyam Copland." with rude wooden cuts. It runs to Sign. S. ii. It seems to be older than the *Squyr of lowe degree*, in which it is quoted. Sign. a. iii.

Or els so bolde in chivalrie  
 As was syr Gawayne or syr GIE.

The two best manuscripts of this romance are at Cambridge, MSS. Bibl. Publ. Mor. 690. 33. And MSS. Coll. Caii, A. 8.

<sup>b</sup> In Chaucer's Tale of the *Chanon Ye-*

*man*, chemistry is termed an ELFISH art, that is, taught or conducted by Spirits. This is an Arabian idea. Chan. Yem. T. p. 122. v. 772. Urry's edit.

Whan we be ther as we shall exercise  
 Our ELVISHE craft. -----

Again, *ibid.* v. 863.

Though he sit at his boke both daie and  
 night,  
 In lerning of this ELVISH nicè lore.

<sup>c</sup> "Into the land of Fairy, into the  
 "region of Spirits."

Z

Raynborne



Raynborne rose on the morrow erly,  
 And armed hym full richely.—  
 Raynborne rode tyll it was noone,  
 Tyll he came to a rocke of stone;  
 Ther he founde a strong gate,  
 He blifed hym, and rode in thereat,  
 He rode half a myle the waie,  
 He saw no light that came of daie,  
 Then cam he to a watir brode,  
 Never man ovir fuche a one rode.  
 Within he sawe a place greene  
 Suche one had he never erst seene.  
 Within that place there was a pallaice,  
 Clofed with walles of heathenesse<sup>a</sup>:  
 The walles thereof were of cristall,  
 And the sommers of corall.  
 Raynborne had grete dout to passe,  
 The watir so depe and brode was:  
 And at the laste his steede leepe  
 Into the brode watir deepe.  
 Thyrti fadom he fanke adowne,  
 Then cleped<sup>e</sup> he to god Raynborne.  
 God hym help, his steede was goode,  
 And bure hym ovir that hydious floode.  
 To the pallaice he yode<sup>f</sup> anone,  
 And lyghted downe of his steede full soone.

<sup>a</sup> "Walls built by the Pagans or Saracens. Walls built by magic." Chaucer, in a verse taken from *Syr Beveys*, [Sign. a. ii.] says that his knight had travelled, As well in Christendom as in HETHNESSE. Prol. p. 2. v. 49. And in *Syr Eglamour of Artoys*, Sign. E. ii.  
 Eglamour sayd to hym yeys,  
 I am come out of HETHNESSE.

*Syr Beveys of Hamptoun*. Sign. b. iii.

They found shippes more and lesse  
 Of panimes and of *hetbenesse*.

Also, Sign. C. i.

The first dede withouten lesse  
 That Beveys dyd in *hetbenesse*.

<sup>e</sup> Called.  
<sup>f</sup> Went.

Through



Through many a chamber yede Raynborne,  
 A knyghte he found in dongeon.  
 Raynborne grete hym as a knyght courtoise,  
 Who oweth, he said, this fayre Pallaice?  
 That knyght answered hym, yt is noght,  
 He oweth it that me hither broght.  
 Thou art, quod Raynburne, in feeble plight,  
 Tell me thy name, he sayd, fyr knight:  
 That knyghte sayd to hym agayne,  
 My name is Amys of the Mountayne.  
 The lord is an Elvish man  
 That me into thys pryson wan.  
 Arte thou Amys, than sayde Raynborne,  
 Of the Mountaynes the bold barrone?  
 In grete perill I have gone,  
 To feke thee in this rocke of stone.  
 But blissed be God now have I thee  
 Thou shalt go home with me.  
 Let be, sayd Amys of the Mountayne,  
 Great wonder I have of thee certayne;  
 How that thou hythur wan:  
 For syth this world fyrst began  
 No man hyther come ne myghte,  
 Without leave of the Elvish knyghte.  
 Me with thee thou mayest not lede, &c.\*

Afterwards, the knight of the mountain directs Raynburne to find a wonderful sword which hung in the hall of the palace. With this weapon Raynburne attacks and conquers the Elvish knight; who buys his life, on condition of conducting his conqueror over the perillous ford, or lake, above described, and of delivering all the captives confined in his secret and impregnable dungeon.

\* Sign. K k. iii. seq.



Guyon's expedition into the Souldan's camp, an idea furnished by the crusades, is drawn with great strength and simplicity.

Guy asked his armes anone,  
 Hofen of yron Guy did upon :  
 In hys hawberke Guy hym clad,  
 He drad no stroke whyle he it had.  
 Upon hys head hys helme he cast,  
 And hasted hym to ryde full fast.  
 A syrcle<sup>h</sup> of gold thereon stode,  
 The emperarour had none so goode ;  
 Aboute the syrcle for the nones  
 Were sett many precyous stones.  
 Above he had a coate armour wyde ;  
 Hys sword he toke by hys syde :  
 And lept upon his stede anone,  
 Styrophe with foote touched he none.  
 Guy rode forth without bofte,  
 Alone to the Soudan's hoste :  
 Guy saw all that countrie  
 Full of tentes and pavylyons bee :  
 On the pavylyon of the Soudone  
 Stode a carbuncle-stone :  
 Guy wist therebie it was the Soudones  
 And drew hym thyther for the nones,  
 Alt the meete<sup>i</sup> he founde the Soudone,  
 And hys barrons everychone,  
 And tenne kynges aboute hym,  
 All they were stout and grymme :  
 Guy rode forth, and spake no worde,  
 Tyll he cam to the Soudan's borde<sup>k</sup> ;

<sup>h</sup> Circle.                   <sup>i</sup> At dinner.

<sup>k</sup> Table. Chaucer, Squ.T. 105.

And up he rideth to the hie borde.

Chaucer says that his knight had often

" *began the bord* abovin all nations." Prol. 52. The term of chivalry, *to begin the bord*, is to be placed in the uppermost seat of the hall. Antis, Ord. Gart. i. App. p. xv. "The earl of Surry *began the borde*" in



He ne rought <sup>1</sup> with whom he mette,  
 But on thys wyse the Soudan he grette.  
 " God's curse have thou and thyne  
 " And tho that leve <sup>m</sup> on Apoline."  
 Than sayd the Soudan, " What art thou  
 " That thus prowldie speakest now ?  
 " Yet found I never man certayne  
 " That suche wordes durst me fayne."  
 Guy sayd, " So God me save from hell,  
 " My ryght nam I shall the tell,  
 " Guy of Warwicke my name is."  
 Than sayd the Sowdan ywis,  
 " Arte thou the bolde knyght Guyon,  
 " That art here in my pavylyon ?  
 " Thou fluest my cosyn Coldran  
 " Of all Sarafyns the boldest man, &c".

<sup>1</sup> in preface: the earl of Arundel washed  
 " with him, and satt both at the first messe.  
 " . . . Began the borde at the chamber's  
 " end." i. e. sat at the head of that table  
 which was at the end of the chamber. This  
 was at Windsor, A. D. 1519. In *Syr Egla-*  
*mour of Artoys*, we have to begin the *desce*,  
 which is the same thing.

Lordes in halle wer sette  
 And waytes blewe to the mete.—  
 The two knyghtes the *desce* began.

Sign D iii. See Chaucer, *Squ. T.* 99.  
 And *Kn. T.* 2002. In a celebration of  
 the feast of Christmas at Greenwich, in the  
 year 1488, we have, " The duc of Bede-  
 " ford beganne the table on the right side of  
 " the hall, and next untoo hym was the  
 " lorde Dawbeneye, &c." That is, *He*  
*sate at the head of the table.* Leland. *Coll.*  
*iii.* 237. edit. 1770. To begin the *bourd*  
 is to begin the *tournament.* Lydgate, *Chron.*  
*Troy, B. ii.* ch. 14.

The grete justes, *bordes*, or *tourney*.

I will here take occasion to correct Hearne's  
 explanation of the word *Bourder* in Brunne's  
*Chron.* p. 204.

A knygt a *bourdour* king Richard hade  
 A douty man in floure his name was  
 Markade.

*BOURDOUR*, says Hearne, is *boarder*, pen-  
 sioner. But the true meaning is, a *Wag*, an  
 arch fellow, for he is here introduced put-  
 ting a joke on the king of France. *BOURDE*  
 is *jest*, *trick*, from the French. See above,  
 p. 70. Chauc. *Gam.* 1974. and *Non. Urr.*  
 2294. Knyghton, mentions a favourite  
 in the court of England who could procure  
 any grant from the king *burdando*. *Du*  
*Cange Not. Joinv.* p. 116. Who adds,  
 " De là vient le mot de *Bourdeurs* qui ef-  
 " toient ces farceurs ou plaisantins qui di-  
 " vertissoient les princes par le recit des  
 " fables et des histoires des Romains.—  
 " Aucuns estiment que ce mot vient des be-  
 " bourds qui estoit une espece des Tour-  
 " nois." See also *Diff. Joinv.* p. 174.

<sup>1</sup> Cared, valued. Chaucer, *Rom. R.*  
 1873.

I ne rought of deth ne of life.

<sup>m</sup> Those who believe.  
<sup>n</sup> Sign. Q. iii.

I will



I will add Guy's combat with the Danish giant Colbrond, as it is touched with great spirit, and may serve to illustrate some preceding hints concerning this part of our hero's history.

Then came Colbronde forthe anone,  
 On foote, for horse could bare hym none.  
 For when he was in armure dight  
 Fower horse ne bare hym might.  
 A man had ynough to done  
 To bere hym hys wepon.  
 Then Guy rode to Colbronde,  
 On hys stede ful wele rennende °:  
 Colbronde smote Guy in the felde  
 In the middest of Syr Guyes shelde;  
 Through Guyes hawberk that stroke went  
 And for no maner thyng it withstent <sup>p</sup>.  
 In two yt share <sup>a</sup> Guyes stedes body  
 And fell to ground hastily.  
 Guy upstert as an eger lyoune,  
 And drue hys gode sworde browne:  
 To Colbronde he let it flye,  
 But he might not reche so hye.  
 On hys shoulder the stroke fell downe  
 Through all hys armure share Guyon <sup>r</sup>.  
 Into the bodie a wounde untyde  
 That the red blude gan oute glyde.  
 Colbronde was wroth of that rap,  
 He thought to give Guy a knap.  
 He smote Guy on the helme bryght  
 That out sprang the fyre lyght.  
 Guy smote Colbronde agayne,  
 Through shielde and armure certayne.

° Running.

<sup>p</sup> " Nothing could stop it."

<sup>a</sup> Divided.

<sup>r</sup> " Guy cut through all the giant's ar-  
 mour."

He



He made his swerde for to glyde  
 Into his bodie a wound ryht wyde.  
 So smart came Guyes bronde  
 That it brafte in hys hond.

The romance of the SQUIRE OF LOW DEGREE, who loved the king's daughter of Hungary, is alluded to by Chaucer in the *Rime of Sir Topas* \*. The princess is thus represented in her closet, adorned with painted glass, listening to the squire's complaint †.

That lady herde hys mournyng alle,  
 Ryght undir the chambre walle:  
 In her oryall † there she was,  
 Clofyd well with royall glas,  
 Fulfyllyd yt was with ymagery,  
 Every windowe by and by  
 On eche syde had ther a gynne,  
 Sperde \* with manie a dyvers pynne.  
 Anone that ladie fayre and fre  
 Undyd a pynne of yvere,  
 And wyd the wyndowes she open fet,  
 The funne shonne yn at hir closet.  
 In that arbre fayre and gaye  
 She saw where that sqyure lay, &c.

\* It contains thirty-eight pages in quarto.  
 † Imprinted at London by me Wyllyam  
 † Copland." I have never seen it in ma-  
 nuscript.

† See Observations on the Fairy Queen,  
 i. §. iv. p. 139.  
 † Sign. a. iii.

† An Oriel seems to have been a recess in  
 a chamber, or hall, formed by the projec-  
 tion of a spacious bow-window from top to  
 bottom. Rot. Pip. an. 18. Hen. iii. [A.  
 D. 1234.] "Et in quadam capella pulchra  
 † et decenti facienda ad caput Orioli camere

" regis in castro Herefordie, de longitudine  
 " xx. pedum." This Oriel was at the end  
 of the king's chamber, from which the new  
 chapel was to begin. Again, in the castle  
 of Kenilworth. Rot. Pip. an. 19. Hen. iii.  
 [A. D. 1235.] "Et in uno magno Oriollo  
 " pulchro et competenti, ante ostium magne  
 " camere regis in castro de Kenilworth fa-  
 " ciendo, vii. xvi. s. iv. d. per Brev. regis."  
 \* Clofed, shut. In P. Plowman, of a  
 blind man. "unsparryd his einc." i. e.  
 opened his eyes.

I am



I am persuaded to transcribe the following passage, because it delineates in lively colours the fashionable diversions and usages of antient times. The king of Hungary endeavours to comfort his daughter with these promises, after she had fallen into a deep and incurable melancholy from the supposed loss of her paramour.

To morow ye shall yn huntyng fare;  
And yede, my doughter, yn a chare,  
Yt shal be coverd wyth velvette reede  
And clothes of fyne golde al about your heede,  
With damaske whyte and asure blewe  
Well dyaperd ⁊ with lyllyes newe :

⁊ Embroidered, Diversified. Chaucer of a bow, Rom. R. v. 934.

And it was painted wel and thwitten  
And ore all *diapred*, and written, &c.

Thwitten is, *twisted, wreathed*. The following instance from Chaucer is more to our purpose. Knight's Tale, v. 2160.

Upon a stede bay, trappid in stele,  
Coverid with cloth of gold *diaprid* wele.

This term, which is partly heraldic, occurs in the Provisor's rolls of the Greatwardrobe, containing deliveries for furnishing rich habiliments, at tilts and tournaments, and other ceremonies. "Et ad faciendum tria harnesia pro Rege, quorum duo de velveto albo operato cum garteriis de blu et *diaprez* per totam campedinem cum wodehoufes." Ex Comp. J. Coke clerici, Provisor. Magn. Garderob. ab ann. xxi. Edw. iii. de 23 membranis. ad ann. xxiii. memb. x. I believe it properly signifies embroidering on a rich ground, as tissue, cloth of gold, &c. This is confirmed by Peacham. "DIAPERING is a term in drawing.—It chiefly serveth to counterfeit cloth of gold, silver, damask, brancht velvet, camblet, &c." Compl. Gent. p. 345. Anderson, in his History of Commerce, conjectures, that *Diaper*, a species of printed linen, took its name from the city of Ypres in

Flanders, where it was first made, being originally called *d'ipre*. But that city, and others in Flanders, were no less famous for rich manufactures of stuff; and the word in question has better pretensions to such a derivation. Thus *rich cloth embroidered with raised work* we called *d'ipre*, and from thence *diaper*; and to do this, or any work like it, was called to *diaper*, from whence the participle. *Satin of Bruges*, another city of Flanders, often occurs in inventories of monastic vestments, in the reign of Henry the eighth: and the cities of Arras and Tours are celebrated for their tapestry in Spenser. All these cities and others in their neighbourhood, became famous for this sort of workmanship before 1200. The *Armator* of Edward the third, who finishes all the costly apparatus for the shews above-mentioned, consisting, among other things, of variety of the most sumptuous and ornamented embroideries on velvet, sattin, tissue, &c. is John of Cologne. Unless it be Colonia in Italy. Rotul. predict. memb. viii. memb. xiii. "Quæ omnia ordinata fuerunt per garderobarium competentem, de precepto ipsius Regis: et facta et parata par manus Johis de Colonia, Armatoris ipsius domini nostri Regis." Johannes de Strawesburgh [Strasbourg] is mentioned as *broadator regis*, i. e. of Richard the second, in Anstis, Ord. Gart. i. 55: See also, ii. 42. I will add



Your pomelles shalbe ended with golde,  
 Your chaynes enameled many a folde.  
 Your mantell of ryche degre  
 Purple palle and armyne fre.  
 Jennets of Spayne that ben so wyght  
 Trapped to the ground with velvet bryght.  
 Ye shall have harpe, fautory, and songe,  
 And other myrthes you amonge,  
 Ye shal have rumney, and malespine,  
 Both ypocraffe and vernage wyne;  
 Mountrese and wyne of Greke,  
 Both algrade and despice eke;  
 Antioche and bastarde,  
 Pymment<sup>2</sup> also, and garnarde;

add a passage from Chaucer's *Wife of Bath*, v. 450.

Of cloth-making she had such a haunt,  
 She passid them of *Ipre* and of *Gaunt*.

"Cloth of Gaunt," i. e. Ghent, is mentioned in the *Romaunt of the Rose*, v. 574. Bruges was the chief mart for Italian commodities, about the thirteenth century. In the year 1318, five Venetian galleasses, laden with Indian goods, arrived at this city in order to dispose of their cargoes at the fair. L. Guic. *Descr. di Paesi bassi*, p. 174. Silk manufactures were introduced from the east into Italy, before 1130. *Gianon. Hist. Napl.* xi. 7. The crusades much improved the commerce of the Italian states with the east in this article, and produced new artificers of their own. But to recur to the subject of this note. *Diaper* occurs among the rich silks and stuffs in the French *Roman de la Rose*, where it seems to signify *Damask*. v. 21867.

Samites, *dyaprés*, camelots.

I find it likewise in the *Roman d'Alexandre*, written about 1200. MSS. Bodl. fol. i. b. col. 2.

*Dyapres* d'Antioch, samis de Romanie.

Here is also a proof that the Asiatic stuffs were at that time famous: and probably *Romanie* is Romania. The word often occurs in old accounts of rich ecclesiastical vestments. Du Cange derives this word from the Italian *diapro*, a jasper, a precious stone which shifts its colours. V. DIASPERUS. In Dugdale's *Monasticon* we have *diaperatus*, diapered. "Sandalia cum caligis de rubeo fameto DIASPERATO breuiter data cum imaginibus regum." tom. iii. 314. And 321.

<sup>2</sup> Sometimes written *pimeate*. In the romance of *Syr Beuys*, a knight just going to repose, takes the usual draught of *pimeate*: which mixed with spices is what the French romances call *vin du coucher*, and for which an officer, called *ESPICIER*, was appointed in the old royal household of France. *Signat.* m. iii.

The knight and she to chamber went:—  
 With *pimeate*, and with spicery,  
 When they had dronken the wyne.

See *Carpentier*, *Suppl. Gloss. Lat. Du Cange*, tom. iii. p. 842. So Chaucer, *Leg. Dido*, v. 185.

The spicis parted, and the wine agon,  
 Unto his chamber he is lad anon.

A a Froissart



Wine of Greke, and muscadell,  
 Both clare, piment, and rochell,  
 The reed your stomake to defye  
 And pottes of osey sett you bye.  
 You shall have venyson ybake<sup>a</sup>;  
 The best wyldc fowle that may be take:  
 A lefe of harehound<sup>b</sup> with you to streke,  
 And hart, and hynde, and other lyke,  
 Ye shalbe fet at fuch a tryft  
 That hart and hynde shall come to you fyft.  
 Your defease to dryve ye fro,  
 To here the bugles there yblowe.

Froissart says, among the delights of his youth, that he was happy to taste,

—Au couchier, pour mieulx dormir,  
 Especes, clairet, et rocelle.

Mem. Lit. x. 665. Not. 4to. Lidgate of Tidens and Polimite in the palace of Adraf-tus at Thebes. Stor. Theb. p. 634. ed. Chauc. 1687.

—Gan anon repaire  
 To her lodging in a ful stately toure;  
 Assigned to hem by the herbeieur.  
 And aftir spicis plenty and the wine  
 In cuppis grete wrought of gold ful fyne,  
 Without tarrying to bedde straighthes they  
 gone, &c.

Chaucer has it again, Squ. T. v. 311. p. 62. Urr. And Mill. T. v. 270. p. 26.

He sent her *piment*, methé, and spicid ale.

Some orders of monks are enjoined to abstain from drinking *pimentum*, or *piment*. Yet it was a common refecton in the monasteries. It is a drink made of wine, honey, and spices. "Thei ne could not medell the geste of Bacchus to the clere honie; that is to say, they could not make ne *piment* ne clarre." Chaucer's Boeth. p. 371. a. Urr. *Clarre* is clarified wine. In French *Clarey*. Perhaps the same as *piment*, or *hypocras*. See Mem. Lit.

viii. p. 674. 4to. Compare Chauc. Sh. T. v. 2579. Urr. Du Cange, Gloss. Lat. V. *PIOMENTUM*. SPECIES. And Suppl. Carp. And Mem. sur l'anc. Chevalier. i. p. 19. 48. I must add, that *συνπικρασις*, or *συνπικρασις*, signified an *Apothecary* among the middle and lower Greeks. See Du Cange, Gl. Gr. in Voc. i. 1167. And ii. Append. Etymolog. Vocab. Ling. Gall. p. 301. col. 1. In the register of the bishop of Nivernois, under the year 1287, it is covenanted, that whenever the bishop shall celebrate mass in S. Mary's abbey, the abbets shall present him with a peacock, and a cup of *piment*. Carpentier, ubi supr. vol. iii. p. 277.

<sup>a</sup> Chaucer says of the Frankelein, Prolog. p. 4. Urr. v. 345.

Withoutin *bake mete* never was his house.

And in this poem, Signat. B. iii.

With birds in *bread ybake*,  
 The tele the duck and drake.

<sup>b</sup> In a manuscript of Froissart full of paintings and illuminations, there is a representation of the grand entrance of queen Isabel of England into Paris, in the year 1324. She is attended by a greyhound who has a flag, powdered with *fleurs de lys*, bound to his neck. Montf. Monum. Fr. ii. p. 234.

Homward



Homward thus shall ye ryde,  
On haukyng by the ryvers fyde,  
With gosshauke and with gentil fawcon  
With buglehorn and merlyon.  
When you come home your menie amonge,  
Ye shall have revell, daunces, and songe:  
Lytle chyldren, great and smale,  
Shall syng as doth the nyghtyngale,  
Than shal ye go to your evenfong,  
With tenours and trebles among,  
Threscore of copes of damask bryght  
Full of perles they shalbe pyghte.—  
Your sensours shalbe of golde  
Endent with asure manie a folde:  
Your quere nor organ songe shal want  
With countre note and dyscaunt.  
The other halfe on orgayns playing,  
With yong chyldren ful fayn syngyng.  
Than shal ye go to your suppere  
And sytte in tentis in grene arbere,  
With clothe of arras pyght to the grounde,  
With saphyres set of dyamounde.—  
A hundred knyghtes truly tolde  
Shall plaie with bowles in alayes colde.  
Your diseafe to dryve awaie,  
To se the fisshes yn poles plaie.  
To a drawe brydge then shal ye,  
Thone halfe of stone, thother of tre,  
A barge shal meet you full ryht,  
With xxiiii ores ful bryght,  
With trompettes and with claryowne,  
The freshe watir to rowe up and downe.  
Than shal you, doughter, aike the wyne  
Wyth spises that be gode and fyne:

A a 2

Gentyll



Gentyll pottes, with genger grene,  
 Wyth dates and deynties you betweene.  
 Fortie torches brenynge bright  
 At your brydges to bring you lyght.  
 Into youre chambre they shall you brynge  
 Wyth muche myrthe and more lykyng.  
 Your blankettes shal be of fustyane,  
 Your shetes shal be of cloths of rayne<sup>c</sup> :  
 Your head-shete shal be of pery pyght<sup>d</sup>,  
 Wyth dyamondes set and rubys bryght.  
 Whan you are layd in bed so softe,  
 A cage of golde shal hange aloft,  
 Wythe longe peper fayre burning,  
 And cloves that be swete smellyng,  
 Frankinsense and olibanum,  
 That whan ye slepe the taste may come  
 And yf ye no rest can take  
 All nyght mynstrels for you shall wake<sup>e</sup>.

SYR DEGORE is a romance perhaps belonging to the same period<sup>f</sup>. After his education under a hermit, Sir Degore's first adventure is against a dragon. This horrible monster is marked with the hand of a master<sup>g</sup>.

<sup>c</sup> Cloath, or linen, of Rennes, a city in Britany. Chaucer, Dr. v. 255.

And many a pilowe, and every bere  
 Of clothe of raynes to slepe on softe,  
 Him thare not nede to turnin ofte.

*Tela de Reynes* is mentioned among habits delivered to knights of the garter, 2 Rich. ii. Anstis, Ord. Gart. i. 55.

<sup>d</sup> "Inlaid with jewels." Chaucer, Kn. T. v. 2938. p. 22. Urr.

And then with cloth of gold and with *perie*.  
 And in numberless other places.

<sup>e</sup> Sign. D. ii. seq. At the close of the romance it is said, that the king, in the midst of a great feast which lasted forty days, created the squire king in his room; in the presence of his TWELVE LORDS. See what I have observed concerning the number TWELVE, Introd. Diss. i.

<sup>f</sup> It contains thirty-two pages in quarto. Coloph. "Thus endeth the Tretyse of "Syr Degore, imprinted by Willyam "Copland." There is another copy dated 1560. There is a manuscript of it among bishop More's at Cambridge, Bibl. Publ. 690. 36. SYR DEGARE. <sup>g</sup> Sign. B. ii.

Degore



Degore went furth his waye,  
Through a forest half a daye :  
He herd no man, nor sawe none,  
Tyll yt past the hygh none,  
Then herde he grete strokes falle,  
That yt made grete noyse with alle,  
Full sone he thought that to se,  
To wete what the strokes myght be :  
There was an erle, both stout and gaye,  
He was com ther that same daye,  
For to hunt for a dere or a do,  
But hys houndes were gone hym fro.  
Then was ther a dragon grete and grymme,  
Full of fyre and also venymme,  
Wyth a wyde throte and tulkes grete,  
Uppon that knygte fast gan he bete.  
And as a lyon then was hys feete,  
Hys tayle was long, and full unmeete :  
Betwene hys head and hys tayle  
Was xxii fote withouten fayle ;  
Hys body was lyke a wyne tonne,  
He shone ful bryght agaynst the sunne :  
Hys eyen were bright as any glasse,  
His scales were hard as any brasse ;  
And therto he was necked lyke a horse,  
He bare hys hed up wyth grete force :  
The breth of hys mouth that did out blow  
As yt had been a fyre on lowe.  
He was to loke on, as I you telle,  
As yt had bene a fiende of helle.  
Many a man he had shent,  
And many a horse he had rente.

As the minstrell profession became a science, and the audience grew more civilised, refinements began to be studied,



studied, and the romantic poet sought to gain new attention, and to recommend his story, by giving it the advantage of a plan. Most of the old metrical romances are, from their nature, supposed to be incoherent rhapsodies. Yet many of them have a regular integrity, in which every part contributes to produce an intended end. Through various obstacles and difficulties one point is kept in view, till the final and general catastrophe is brought about by a pleasing and unexpected surprize. As a specimen of the rest, and as it lies in a narrow compass, I will develope the plan of the fable now before us, which preserves at least a coincidence of events, and an uniformity of design.

A king's daughter of England, extremely beautiful, is solicited in marriage by numerous potentates of various kingdoms. The king her father vows, that of all these suitors, that champion alone shall win his daughter who can unhorse him at a tournament. This they all attempt, but in vain. The king every year assisted at an anniversary mass for the soul of his deceased queen, who was interred in an abbey at some distance from his castle. In the journey thither, the princess strays from her damsels in a solitary forest: she is discovered by a knight in rich armour, who by many solicitations prevails over her chastity, and, at parting, gives her a sword without a point, which he charges her to keep safe; together with a pair of gloves, which will fit no hands but her own<sup>s</sup>. At length she finds the road to her father's castle, where, after some time, to avoid discovery, she is secretly delivered of a boy. Soon after the delivery, the princess having carefully placed the child in a cradle, with twenty pounds in gold, ten pounds in silver, the gloves given her by the strange knight, and a letter, consigns him to one

<sup>s</sup> Gloves were antiently a costly article of dress, and richly decorated. They were sometimes adorned with precious stones. Rot. Pip. an. 53. Henr. iii. [A. D. 1267.]  
 " Et de i. pectine auri cum lapidibus pre-

" tiosis ponderant. xliiii s. et liii s. ob. Et  
 " de ii. paribus chirothecarum cum LAPIDIBUS."  
 " DIEBUS." This golden comb, set with jewels, realises the wonders of romance.



of her maidens, who carries him by night, and leaves him in a wood, near a hermitage, which she discerned by the light of the moon. The hermit in the morning discovers the child; reads the letter, by which it appears that the gloves will fit no lady but the boy's mother, educates him till he is twenty years of age, and at parting gives him the gloves found with him in the cradle, telling him that they will fit no lady but his own mother. The youth, who is called Degore, sets forward to seek adventures, and saves an earl from a terrible dragon, which he kills. The earl invites him to his palace, dubs him a knight, gives him a horse and armour, and offers him half his territory. Sir Degore refuses to accept this offer, unless the gloves, which he had received from his foster-father the hermit, will fit any lady of his court. All the ladies of the earl's court are called before him, and among the rest the earl's daughter, but upon trial the gloves will fit none of them. He therefore takes leave of the earl, proceeds on his adventures, and meets with a large train of knights; he is informed that they were going to tourney with the king of England, who had promised his daughter to that knight who could conquer him in single combat. They tell him of the many barons and earls whom the king had foiled in several trials. Sir Degore, however, enters the lists, overthrows the king, and obtains the princess. As the knight is a perfect stranger, she submits to her father's commands with much reluctance. He marries her; but in the midst of the solemnities which preceded the consummation, recollects the gloves which the hermit had given him, and proposes to make an experiment with them on the hands of his bride. The princess, on seeing the gloves, changed colour, claimed them for her own, and drew them on with the greatest ease. She declares to Sir Degore that she was his mother, and gives him an account of his birth: she told him that the knight his father gave her a pointless sword, which was to be delivered to no person but the son  
that



that should be born of their stolen embraces. Sir Degore draws the sword, and contemplates its breadth and length with wonder: is suddenly seized with a desire of finding out his father. He sets forward on this search, and on his way enters a castle, where he is entertained at supper by fifteen beautiful damsels. The lady of the castle invites him to her bed, but in vain; and he is lulled asleep by the sound of a harp. Various artifices are used to divert him from his pursuit, and the lady even engages him to encounter a giant in her cause<sup>b</sup>. But Sir Degore rejects all her temptations, and pursues his journey. In a forest he meets a knight richly accoutred, who demands the reason why Sir Degore presumed to enter his forest without permission. A combat ensues. In the midst of the contest, the combatants being both unhorsed, the strange knight observing the sword of his adversary not only to be remarkably long and broad, but without a point, begs a truce for a moment. He fits the sword to a point which he had always kept, and which had formerly broken off in an encounter with a giant; and by this circumstance discovers Sir Degore to be his son. They both return into England, and Sir Degore's father is married to the princess his mother.

The romance of KYNG ROBERT OF SICILY begins and proceeds thus<sup>i</sup>.

*Here is of kyng Robert of Sicyle,  
Hou pride dude him beguile.  
Princes proude that beth in pres,  
I wol ou tell thing not lees.*

<sup>b</sup> All the romances have such an obstacle as this. They have all an enchantress, who detains the knight from his quest by objects of pleasure; and who is nothing more than the Calypso of Homer, the Dido of Virgil, and the Armida of Tasso.

<sup>i</sup> MS. Vernon, ut supr. Bibl. Bodl. f. 299. It is also in Caius College Camb. MSS. Class. E. 147. 4. And Bibl. Publ. Cambr. MSS. More, 690. 35. And Brit. Mus. MSS. Harl. 525. 2. f. 35. Cod. membran. Never printed.



In Cifyle was a noble kyng,  
 Faire and strong and sumdele zyg<sup>\*</sup>;  
 He hadde a broder in greete Roome,  
 Pope of al cristendome;  
 Another he hadde in Alemayne,  
 An emperour that Sarazins wrougte payne.  
 The kyng was hete<sup>†</sup> kyng Robert,  
 Never mon ne wuste him ferte,  
 He was kyng of great honour  
 Ffor that he was conquerour:  
 In al the worlde nas his peer,  
 Kyng ne prince, far ne neer:  
 And, for he was of chivalrie flour,  
 His broder was made emperour:  
 His oder broder, godes vikere,  
 Pope of Rome, as I feide ere;  
 The pope was hote pope Urban,  
 He was goode to god and man:  
 The emperour was hote Valemounde,  
 A stronger warreoure nas non founde,  
 After his brother of Cifyle,  
 Of whom that I schal telle awhyle.  
 The kyng ythoughte he hadde no peer  
 In al the world, far no neer,  
 And in his yougt he hadde pryde  
 Ffor he was nounpere in uche fyde.  
 At midfomer a feynt Jones niht,  
 The king to churche com ful riht,  
 Ffor to heren his even-song;  
 Him thouhte he dwelled ther ful long,  
 He thouhte more in worldes honour  
 Than in Crist our saveour:

\* Young.

† Named.

B b

In



In Magnificat<sup>m</sup> he herde a vers,  
 He made a clerke het him rehers,  
 In language of his own tonge,  
 In Latyn he nufte<sup>n</sup> what heo songe;  
 The vers was this I tell ye,  
 "Deposuit potentes de sede  
 "Et exaltavit humiles,"  
 This was the vers withouten les  
 The clerke feide anone righte,  
 "Sire fuche is godes mihte,  
 "That he make heyge lowe,  
 "And lowe heyge, in luytell throwe;  
 "God may do, withoute lyge<sup>o</sup>;  
 "His wil in twenking of an eige<sup>p</sup>;  
 The kyng feide, with hert unftabl  
 "All yor song is fals and fable:  
 "What man hath such power  
 "Me to bringe lowe in daunger?  
 "I am floure of chivalrye,  
 "Myn enemys I may distruye:  
 "No man lyveth in no londe  
 "That may me withstonde.  
 "Then is this a song of noht."  
 This erreur he hadde in thought,  
 And in his thought a sleep him tok,  
 In his pulput<sup>r</sup>, as feith the boke.  
 Whan that evenfong was al don,  
 A kyng i lyk hem out gon  
 And all men with hem wende,  
 Kyng Roberd lefte oute of mynde<sup>s</sup>.

<sup>m</sup> The hymn so called.  
<sup>n</sup> He *wist*. Knew not.  
<sup>o</sup> Lie. <sup>p</sup> Eye.  
<sup>r</sup> Stall, or seat.

<sup>s</sup> "A king like him went out of the  
 "chapel, and all the company with him;  
 "while the real king Robert was forgot-  
 "ten and left behind."



The newe kyng was, as I yow telle,  
 Godes aungell his pruide to felle.  
 The aungell in hall joye made,  
 And all men of hym weore glade.  
 The kyng wakede that laye in churche,  
 His men he thouhte wo to werche;  
 Ffor he was left ther alon,  
 And dark niht hym fel upon.  
 He gan crie after his men,  
 Ther nas non that spak agen.  
 But the sextune atten ende  
 Of the churche him gan wende<sup>u</sup>,  
 And saide, "what dost thou nouth here,  
 "Thou fals thef, thou losenger?  
 "Thou art her with felenye  
 "Holy chirche to robby, &c."  
 The kyng bigon to renne out faste;  
 As a mon that was wood,  
 At his paleys gate he stood,  
 And hail the porter gadelyng<sup>w</sup>,  
 And bad him com in higing<sup>x</sup>:  
 The porter seide, "Who clepeth<sup>y</sup> fo?"  
 He anwerde, "Anone tho,  
 "Thou schalt witen ar I go;  
 "Thi kyng I am thou schalt knowe:  
 "In prisoun thou schall ligge lowe,  
 "And ben an hanged and to drawe  
 "As a traytour bi the lawe,  
 "You schal wel witen I am kyng, &c."

When admitted, he is brought into the hall; where the  
 angel, who had assumed his place, makes him *the fool of the*  
*ball*, and clothes him in a fool's coat. He is then sent out

<sup>u</sup> Supposed.    <sup>w</sup> Went to him.    <sup>x</sup> Renegado, traitor.    <sup>y</sup> At the call.    <sup>y</sup> Calls.



to lie with the dogs; in which situation he envies the condition of those dogs, which in great multitudes were permitted to remain in the royal hall. At length the emperor Valermunde sends letters to his brother king Robert, inviting him to visit, with himself, their brother the pope at Rome. The angel, who personates king Robert, welcomes the messengers, and cloathes them in the richest apparel, such as could not be made in the world.

The aungell welcomed the messagers,  
 And gaf them clothes riche of pers<sup>a</sup>,  
 Ffurred al with ermyne,  
 In crystendone is non so fyne;  
 And all was chouched midde perre<sup>b</sup>,  
 Better was non in cristantè:  
 Such clothe, and hit werre to dihte,  
 Al cristendom hit make ne mihte,  
 Of that wondrede al that londe,  
 How that clothe was wrougt with honde,  
 Where such cloth was to selle,  
 He ho hit made couthe no mon telle.  
 The messengers went with the kynge<sup>b</sup>  
 To grete Rome, withoute lettynge;  
 The Fool Robert also went,  
 Clothed in lodly<sup>c</sup> garnement,  
 With ffoxes tayles mony a boutte<sup>d</sup>,  
 Men mihte him knowen in the route,  
 The aungel was clothed al in whyt  
 Was never feyge<sup>e</sup> such samyt<sup>f</sup>:  
 And al was crouched on perles riche,  
 Never mon feighe non hem liche.

<sup>a</sup> Price.  
<sup>b</sup> Precious stones.  
<sup>c</sup> That is, the Angel.

<sup>c</sup> Lothly, loathsome.  
<sup>d</sup> In many knots.  
<sup>e</sup> Seen.  
<sup>f</sup> Cloth of gold.



Al whit attyr was, and steede,  
 The steede was fair ther he yede<sup>e</sup>,  
 So feir a steede as he on rod  
 Was never mon that ever bi strod.  
 The aungel cam to Roome sone  
 Real<sup>b</sup> as fel a kyng to done.  
 So rech a kyng com never in Roome  
 All men wondre whether he come.  
 His men weore realliche<sup>i</sup> dight  
 Heore<sup>k</sup> riches can feothe no wiht,  
 Of clothis, gurdles, and other thing,  
 Evriche sqyzer<sup>l</sup> thoughte a kyng;  
 And al ride of riche array,  
 Bote<sup>m</sup> kyng Robert, as i ow fay,  
 Al men on him gan pyke,  
 For he rod al other unlyke.  
 An ape rod of his clothing  
 In tokne that he was underling.  
 The pope and the emperour also,  
 And other lordes mony mo,  
 Welcommede the aungel as for kyng  
 And made joye of his comyng;  
 Theose three bredrene made cumfort,  
 The aungel was broder mad bi fort,  
 Wel was the pope and emperour  
 That hadden a broder of such honour.

Afterwards they return in the same pomp to Sicily, where the angel, after so long and ignominious a penance, restores king Robert to his royalty.

Sicily was conquered by the French in the eleventh century<sup>n</sup>, and this tale might have been originally got or

<sup>e</sup> Went.

<sup>b</sup> Royal.

<sup>i</sup> Royally.

<sup>k</sup> Their.

<sup>l</sup> Squire.

<sup>m</sup> But.

<sup>n</sup> There is an old French Romance, Ro-

BERT LE DIABLE, often quoted by Carpentier in his Supplement to Du Cange. And a French *Morality*, without date, or name



written during their possession of that island, which continued through many monarchies°. But Sicily, from its situation, became a familiar country to all the western continent at the time of the crusades, and consequently soon found its way into romance, as did many others of the mediterranean islands and coasts, for the same reason. Another of them, Cilicia, has accordingly given title to an antient tale called, the KING OF TARS; from which I shall give some extracts, touched with a rude but expressive pencil.

“ Her bigenneth of the KYNG OF TARS, and of the Soudan  
“ of Dammias<sup>o</sup>, how the Soudan of Dammias was cristened  
“ thoru godis gras<sup>o</sup>.”

Herkeneth now, bothe old and zying,  
Ffor Marie love, that swete thyng :  
Howe a werre bi gan  
Bi tweene a god cristene kyng,  
And an hethene heih lordyng,  
Of Damas the Soudan.  
The kyng of Tars hadde a wyf,  
The feireste that mihte bere lyf,  
That eny mon telle can :  
A dougter thei hadde ham bi tweene,  
That heore<sup>o</sup> rihte heire scholde ben ;  
Whit fo<sup>o</sup> father of swan :

name of the author, in manuscript, *Comment il fut enjoint a ROBERT le diable, fils du duc de Normandie, pour ses mesfaites, de faire le fol sanz parler, et depuis N. S. ut merci du lui.* Beauchamps, Rech. Theat. Fr. p. 109. This is probably the same Robert.

° A passage in Fauchett, speaking of rhyme, may perhaps deserve attention here.  
“ Pour le regard de Siciliens, je me tiens  
“ presque assure, que Guillaume Ferrar-  
“ brach frere de Robert Guifchard et autres  
“ seigneurs de Calabre et Pouille enfans de  
“ Tancred Francois-Normand, l'ont portee

“ aux pais de leur conquete, estant une  
“ costume des gens de deça chanter, avant  
“ que combattre, les beaux faits de leurs  
“ ancestres, composez en vers.” Rec. p.  
70. Boccacio's Tancred, in his beautiful  
Tale of TANCRED AND SIGISMUNDA,  
was one of these Franco-Norman kings of  
Sicily. Compare Nouv. Abreg. Chronol.  
Hist. Fr. pag. 102. edit. 1752.

<sup>o</sup> Damascus.

<sup>o</sup> MS. Vernon. Bibl. Bodl. f. 304. It  
is also in Bibl. Adv. Edingb. W. 4. 1.  
Num. iv. In five leaves and a half. Never  
printed. Their. ° As.

Chaast



Chaast heo <sup>1</sup> was, and feir of chere,  
 With rode <sup>2</sup> red so blofme on brere,  
     Eigen <sup>3</sup> stepe and gray,  
 Lowe schuldres, and whyt swere <sup>4</sup>;  
 Her to feo <sup>5</sup> was gret preyere  
     Of princes pert in play.  
 The worde <sup>6</sup> of hire spronge ful wyde  
 Ffeor and ner, bi vch a fyde:  
     The Soudan herde fay;  
 Him thoughte his herte wolde broke on five  
 Bote he mihte have hire to wive,  
     That was so feire a may,  
 The Soudan ther he fatte in halle;  
 He sent his messagers faste with alle,  
     To hire fader the kyng.  
 And seyde, hou so hit ever bi falle,  
 That mayde he wolde clothe in palle  
     And spousen hire with his ryng.  
 " And alles <sup>7</sup> I swere withouten fayle  
 " I chull <sup>8</sup> hire winnen in pleye battayle  
     " With mony an heih lordyng, &c."

The Soldan, on application to the king of Tarsus for his daughter, is refused; and the messengers return without success. The Soldan's anger is painted with great characteristical spirit.

The Soudan fate at his des,  
 I served of his furste mes;  
     Thei comen into the halle  
 To fore the prince proud in pres,  
 Heore tale thei tolde withouten les  
     And on heore knees gan falle:

<sup>1</sup> She. <sup>2</sup> Ruddy. <sup>3</sup> Eyes. <sup>4</sup> Neck. <sup>5</sup> See. <sup>6</sup> The report of her. <sup>7</sup> Also. <sup>8</sup> Shall.  
 And



And feide, "Sire the king of Tars  
 "Of wikked wordes nis not scars,  
 "Hethene hounde ° he doth the <sup>f</sup> calle;  
 "And or his dogtur he give the tille <sup>g</sup>  
 Thyn herte blode he woll spille  
 "And thi barrons alle."  
 Whan the Soudan this i herde,  
 As a wod man he ferde,  
 His robe he rent adoune;  
 He tar the har <sup>h</sup> of hed and berde,  
 And feide he wold her wene with swerde,  
 Beo his lord feynt Mahoune.  
 The table adoune rihte he smote,  
 In to the the floore foote hot <sup>i</sup>,  
 He lokede as a wylde lyoun;  
 Alle that he hitte he smotte down riht  
 Both fergeaunt and kniht,  
 Erle and eke baroun.  
 So he ferde forsothe a plihte,  
 Al a day, al a nihte,  
 That no man mihte him chaste <sup>k</sup>:  
 A morwen when hit was day lihte,  
 He sent his messagers ful rihte,  
 After his barouns in haste:  
 "Lordynges, he feith, what to rede <sup>l</sup>,  
 "Me is done a grete mysdede,  
 "Of Taars the cristen kyng;  
 "I bad him both land and lede  
 "To have his doughter in worthli wede,  
 "And spoufen hire with my ryng.

° A phraze often applied to the Saracens.  
 So in *Syr Beveys*, Signat. C. ii. b.

To speke with an *hethene hounde*.

<sup>f</sup> Thee.

<sup>g</sup> "Before his daughter is given to thee."

<sup>h</sup> "Tore the hair."

<sup>i</sup> Struck. Stamped.

<sup>k</sup> Check.

<sup>l</sup> "What counsel shall we take?"

"And



" And he seide, withouten fayle  
 " First he wolde me sle in batayle,  
 " And mony a grete lordyng.  
 " At fertes <sup>m</sup> he schal be forswore,  
 " Or to wrothele <sup>n</sup> that he was bore,  
 " Bote he hit therto <sup>o</sup> bryng.  
 " Therefore lordynges, I have after ow fent  
 " Ffor to come to my parliment,  
 " To wite of zow counfayle."  
 And all onswerde with gode entent  
 Thei wolde be at his commaundement  
 Withouten any fayle.  
 And when thei were alle at his heste,  
 The Soudan made a well grete feste,  
 For love of his battayle;  
 The Soudan gedrede a hoſte unryde <sup>p</sup>,  
 With Sarazyns of muchel pryde,  
 The kyng of Taars to assayle.  
 Whan the kyng hit herde that tyde  
 He fent about on vche fyde,  
 All that he mihte off seende;  
 Grat werre tho bi gan to wrake  
 Ffor the marriage ne most be take  
 Of that same mayden heende <sup>q</sup>.  
 Battayle thei sette uppon a day,  
 With inne the thridde day of May,  
 Ne longer nolde thei leende <sup>r</sup>.  
 The Soudan com with grete power,  
 With helme briht, and feir banere,  
 Uppon that kyng to wende.

<sup>m</sup> " But certainly."

<sup>n</sup> Loss of health or safety. Malediction.  
So R. of Brunne, Chron. Apud. Hearne's  
Rob. Glouc. p. 737. 738.

Morgan did after conseile,

And wrought him selfe to *wrotherbeile*.

Again,

To zow al was a wikke conseile,  
That ze selle se full *wrotherbeile*.

<sup>o</sup> " To that issue."

<sup>p</sup> Unright. Wicked.

<sup>q</sup> Hend. Handsome.

<sup>r</sup> Tarry.



The Soudan ladde an huge oft,  
 And com with mucche pruyde and coff,  
 With the kyng of Taars to fihte.  
 With him mony a Sarazyn feer \*,  
 All the feolds feor and neer,  
 Of helmes leomede ' lihte.  
 The kyng of Taars com also  
 The Soudan battayle for to do  
 With mony a cristene knihte ;  
 Either oft gon othur assayle  
 Ther bi gon a strong batayle  
 That grislyche was of fihte.  
 Threo hethene agen twey cristene men,  
 And felde hem down in the fen,  
 With wepnes stif and goode :  
 The steorne Sarazyns in that fihte,  
 Slowe vr cristen men down rihte,  
 Thei fouhte as heo wore woode.  
 The Souldan's oste in that stounde  
 Ffeolde the cristene to the grounde,  
 Mony a freoly foode ;  
 The Sarazyns, with outen fayle,  
 The cristens culd " in that battayle,  
 Nas non that hem withstoode.  
 Whan the kyng of Taars saw the siht  
 Wood he was for wrathe " a pliht ;  
 In honde he hent a spere,  
 And to the Soudan he rode ful riht,  
 With a dunt \* of much miht,  
 Adoun he gon him bere :  
 The Souldan neigh he hadde iflawe,  
 But thritti thousant of hethen lawe  
 Commen him for to were ;

\* Companion. † Shone. " Killed. " Wrappe. Orig. \* Dint. Wound, stroke.

And



And brougten him agen upon his stede,  
 And holpe him wel in that nede,  
 That no mon miht him dere <sup>z</sup>.  
 When he was brouht uppon his stede,  
 He sprong as sparkle doth of glede <sup>z</sup>,  
 Ffor wrathe and for envye;  
 All that he hotte he made them blede,  
 He ferde as he wolde a wede <sup>z</sup>,  
 Mahoun help, he gan crye.  
 Mony an helm ther was unweved,  
 And mony a bacinet <sup>b</sup> to cleved,  
 And saddles mony emptye;  
 Men miht se uppon the felde  
 Moni a kniht ded under schelde,  
 Of the cristen cumpagnie.  
 Whon the kyng of Taars saug hem so ryde,  
 No longer then he nold abyde,  
 Bote fleyh <sup>c</sup> to his owne cite:  
 The Sarazyns, that ilke tyde,  
 Sloug a doun bi vche fyde  
 Vr cristene folk so fre.  
 The Sarazyns that tyme, fauns fayle,  
 Slowe vre cristene in battayle,  
 That reuthe it was to se;  
 And on the morwe for heore <sup>d</sup> fake  
 Truwes thei gunne for to gidere take <sup>e</sup>,  
 A moneth and dayes thre.  
 As the kyng of Taars fatte in his halle,  
 He made ful gret deol <sup>f</sup> withalle,  
 Ffor the folk that he hedde ilore <sup>g</sup>:

<sup>y</sup> Hurt.      <sup>z</sup> Coal. Fire-brand.      <sup>c</sup> " They began to make a truce toge-  
<sup>a</sup> " As if he was mad."      <sup>b</sup> Helmet.      " ther."  
<sup>e</sup> Flew.      <sup>d</sup> Their.      <sup>f</sup> Dole. Grief.      <sup>g</sup> Lost.



His douhter com in riche palle,  
 On kneos he <sup>h</sup> gan biforen hym falle,  
 And seide with sything fore :  
 “ Ffather, he seide, let me bi his wyf  
 “ That ther be no more stryf, &c.”

To prevent future bloodshed, the princess voluntarily declares she is willing to be married to the Soldan, although a Pagan : and notwithstanding the king her father peremptorily refuses his consent, and resolves to continue the war, with much difficulty she finds means to fly to the Soldan's court, in order to produce a speedy and lasting reconciliation by marrying him.

To the Souldan heo <sup>i</sup> is i fare,  
 He com with mony an heig lordyng,  
 Ffor to welcom that swete thyng,  
 Theor he com in hire chare <sup>k</sup> :  
 He cust <sup>l</sup> hire with mony a fithe  
 His joye couthe no man hithe <sup>m</sup>,  
 A wei was al hire care.  
 Into chambre heo was led,  
 With riche clothes heo was cled,  
 Hethene as thaug heo were <sup>n</sup>.  
 The Souldan ther he fatte in halle,  
 He commaunded his knihtes alle  
 That mayden ffor to fette,  
 On cloth of riche purpil palle,  
 And on here hed a comli calle,  
 Bi the Souldan she was fette.  
 Unfemli was hit ffor to fe  
 Heo that was so bright of ble  
 To habbe <sup>o</sup> so foule a mette <sup>p</sup>, &c.

<sup>h</sup> She. <sup>i</sup> She. <sup>k</sup> Chariot. <sup>l</sup> Kist. <sup>n</sup> “ As if she had been a heathen. One  
<sup>m</sup> Know. “ of that country.” <sup>o</sup> Have. <sup>p</sup> Mate.

This



They are then married, and the wedding is solemnised with a grand tournament, which they both view from a high tower. She is afterwards delivered of a son, which is so deformed as to be almost a monster. But at length she persuades the Soldan to turn christian; and the young prince is baptised, after which ceremony he suddenly becomes a child of most extraordinary beauty. The Soldan next proceeds to destroy his Saracen idols.

He hente a stof with herte grete,  
 And al his goddis he gan to bete,  
 And drough hem al adoun;  
 And leyde on til that he con swete,  
 With sterne strokes and with grete,  
 On Jovyn and Plotoun,  
 On Afrout and fire Jovyn  
 On Termagaunt and Apollin,  
 He brak them scul and croun;  
 On Termagaunt, that was heore brother,  
 He left no lym hol witte other,  
 Ne on his lorde feynt Mahoun, &c.

The Soldan then releases thirty thousand christians, whom he had long detained prisoners. As an apostate from the pagan religion, he is powerfully attacked by several neighbouring Saracen nations: but he solicits the assistance of his father in law the king of Tars; and they both joining their armies, in a pitched battle, defeat five Saracen kings, Kenedoch, Lesyas king of Taborie, Merkel, Cleomadas, and Membrok. There is a warmth of description in some passages of this poem, not unlike the manner of Chaucer. The reader must have already observed, that the stanza resembles that of Chaucer's RIME OF SIR TOPAS.<sup>9</sup>

<sup>9</sup> The romance of SIR LIBEAUX OF LYBIUS DISCONIUS, quoted by Chaucer, is in this stanza. MSS. Cott. CAL. A. 2. f. 40.



IPOMEDON is mentioned among the romances in the Prologue of RICHARD CUER DE LYON; which, in an ancient copy of the British museum, is called SYR IPOMYDON: a name borrowed from the Theban war, and transferred here to a tale of the feudal times'. This piece is evidently derived from a French original. Our hero Ippomedon is son of Ermones king of Apulia, and his mistress is the fair heiress of Calabria. About the year 1230, William Ferrabras', and his brethren, sons of Tancred the Norman, and well known in the romantic history of the Paladins, acquired the signories of Apulia and Calabria. But our English romance seems to be immediately translated from the French; for Ermones is called king of *Poyle*, or Apulia, which in French is *Pouille*. I have transcribed some of the most interesting passages'.

Ippomedon, although the son of a king, is introduced waiting in his father's hall, at a grand festival. This servitude was so far from being dishonourable, that it was always required as a preparatory step to knighthood".

Everie yere the kyng weld  
 At Whytsuntyde a fest held  
 Of dukis, erlis, and barouns,  
 Mani ther com frome diverse tounes,  
 Ladyes, maydens, gentill and fre,  
 Come thedyr frome ferre countre:  
 And grette lordis of ferre lond,  
 Thedyr were prayd by fore the hond".  
 Whan all were com to gidyr than  
 Ther was joy of mani a man;

' MSS. Harl. 2252. 44. f. 54. And in the library of Lincoln cathedral, (K k. 3. 10.) is an ancient imperfect printed copy, wanting the first sheet.

" *Bras de fer*. Iron arms.

' MSS. f. 55.

" See p. supr.

" Before-hand.



Ffull ryche I wene were there pryfe,  
 Ffor better might no man devyfe.  
 Ippomedon that day servyde in halle,  
 All spake of hym both grete and smalle,  
 Ladyes and mayden by heldè hym on,  
 So goodly a youth they had sene non :  
 Hys feyre chere in halle theym finerte  
 That mony a lady fon smote throw the herte.  
 And in theyr hartys they made mone  
 That there lordis ne were siche one.  
 After mete they went to pley,  
 All the peple, as I you say ;  
 Some to chambre, and some to boure,  
 And some to the hye toure\* ;  
 And some on the halle stode  
 And spake what hem thoht gode :  
 Men that were of that cite<sup>y</sup>  
 Enquired of men of other cuntrè, &c.

Here a conversation commences concerning the heirefs of Calabria: and the young prince Ippomedon immediately forms a resolution to visit and to win her. He sets out in disguise.

Now they furth go on their way,  
 Ippomedon to hys men gan say,  
 That thei be none of them alle,  
 So hardi by his name hym calle,  
 Whenso thei wend farre or neare,  
 Or over the straunge ryvere ;

\* In the feudal castles, where many persons of both sexes were assembled, and who did not know how to spend the time, it is natural to suppose that different parties

were formed, and different schemes of amusement invented. One of these, was to mount to the top of one of the highest towers in the castle. <sup>y</sup> The Apulians.



Ne no man telle what I am  
 Where I schall go, ne where I came.  
 All they graunted his commaundement,  
 And furthe thei went with one consent.  
 Ippomedon and Thelomew  
 Robys had on and mantills newe,  
 Of the richest that might be,  
 Ther nas ne fuche in that cuntreè:  
 Ffor many was the riche stone  
 That the mantills were uppon.  
 So long there waie they have nome  
 That to Calabre they are come:  
 Thei come to the castell yate  
 The porter was redy there at,  
 The porter to them thei gan calle  
 And prayd him go into the halle  
 And say thy lady \* gent and fre,  
 That commen are men of farre contrèe,  
 And yf yt please hir we will her pray,  
 That we might ete with hyr to day.  
 The porter seyde full cortessly  
 "Your errand to do I am redy."  
 The ladie to her mete was sette,  
 The porter cam and fayr her grette,  
 "Madame, he seyde, god yow save,  
 "At your gate gestis you have,  
 "Straunge men us for to fe  
 "Thei aske mete for charytè."  
 The ladie commaundeth sone anone  
 That the gates wer undone,

\* Took.

\* She was lady, by inheritance, of the signory. The female feudataries exercised all the duties and honours of their feudal jurisdiction in person. In Spenser, where we read of the *Lady of the Castle*, we are

to understand such a character. See a story of a *Comtesse*, who entertains a knight in her castle with much gallantry. Mem. sur l'anc. Chev. ii. 69. It is well known that anciently in England ladies were sheriffs of counties.

“ And



" And brynge them alle bifore me  
 " Ffor welle at ese shall thei be."  
 Thei took heyr pagis hors and alle,  
 These two men went into the halle,  
 Ippomedon on knees hym sette,  
 And the ladye feyre he grette:  
 " I am a man of straunge countrè  
 " And pryve yow of your will to be  
 " That I myght dwelle with you to gere  
 " Of your nourture for to lere<sup>b</sup>,  
 " I am com from farre lond;  
 " Ffor speche I here bi fore the hand  
 " That your nourture and your servyse,  
 " Ys holden of so grete empyrse,  
 " I pray you that I may dwell here  
 " Some of your servyse to bere."  
 The ladye by held Ippomedon,  
 He femed wel a gentilmon,  
 She knew non fuche in her lande,  
 So goodli a man and wel farrand<sup>c</sup>;  
 She sawe also bi his norture  
 He was a man of grete valure:  
 She cast ful sone in hire thought  
 That for no servyse cum he noght;  
 But hit was worship her untoo  
 In feir servyse hym to do.  
 She sayd, " Syr, welcome ye be,  
 " And al that comyn be with the;  
 " Sithe ye have had so grete travayle,  
 " Of a servyse ye shall not fayle:  
 " In this cuntre ye may dwell here  
 " And al your will for to here,

<sup>b</sup> Learn.<sup>c</sup> Handsome.



" Of the cuppe ye shall serue me  
 " And all your men with you shal be,  
 " Ye may dwell here at your wille,  
 " Bote<sup>d</sup> your beryng be full ylle."  
 " Madame, he said, grantmercy,"  
 He thanked the ladye corteyfly.  
 She commandith him to the mete,  
 But or he fette in ony fete,  
 He saluted theym greete and smalle,  
 As a gentillmon shuld in halle;  
 All thei said sone anon,  
 Thei saw nevir so godli a mon,  
 Ne so light, ne so glad,  
 Ne non that so ryche atire had:  
 There was none that fat nor yede<sup>e</sup>,  
 But thei had merueille of his dede<sup>f</sup>,  
 And feyd, he was no lytell fyre  
 That myht showe soche atyre.  
 Whan thei had ete, and grace sayd,  
 And the tabyll away was layd;  
 Upp then aroos Ippomedon,  
 Ant to the bottery he went anon,  
 Ant hys mantyl hym a bouthe;  
 On hym lokyd all the route,  
 Ant everie mon feyd to other there,  
 " Will ye se the proude squeer  
 " Shall serue<sup>g</sup> my ladye of the wyne,  
 " In hys mantyll that is so fyne?"  
 That they hym scornyd wist he nocht  
 On othyr thyng he had his thocht.  
 He toke the cuppe of the botelere,  
 And drewe a lace of fylke ful clere,

<sup>d</sup> Unless.<sup>e</sup> Walked.<sup>f</sup> Behaviour.<sup>g</sup> " Who is to serue."



Adowne than felle hys mantylle by,  
 He preyed hym for hys curtesy,  
 That lytell gyfte <sup>b</sup> that he wold nome  
 Tell afte fum better come.  
 Up it toke the bottelere,  
 By fore the lady he gan it bere  
 Ant preyd the ladye hartely  
 To thanke hym of his curtesie,  
 Al that was tho in the halle  
 Grete honoure they spake hym alle.  
 And sayde he was no lytyll man  
 That fuch gyftis giffie kan.  
 There he dwelled moni a day,  
 And servyd the ladye wel to pay,  
 He bare hym on so fayre manere  
 To knightis, ladyes, and squyere,  
 All loved hym that com hym by,  
 Ffor he bare hym so cortessly.  
 The ladye had a cofyn that hight Jafon,  
 Full well he loved Ippomedon;  
 When that he yed in or oute,  
 Jafon went with hym aboute.  
 The lady lay, but she slept noght,  
 For of the squyerre she had grete thoght;  
 How he was feyre and shapè wele,  
 Body and armes, and everie dele:  
 Ther was non in al hir londe  
 So wel he femyd dougti of honde.  
 But she howde wele for no case,  
 Whence he came nor what he was,  
 Ne of no man could enquere  
 Other than of that squyere.

<sup>b</sup> i. e. His mantle.

D d 2

She



She hire bi thought of a quayntyse,  
 If she miht know in any wise,  
 To wete whereof he were come;  
 This was hyr thocht al their some  
 She thocht to wode hyr men to tame<sup>1</sup>  
 That she myght knowe hym by his game.  
 On the morow whan yt was day  
 To her men she gan to say,  
 " To morrowe whan it is day light,  
 " Lok ye be al redy dight,  
 " With your houndis more and leffe,  
 " In fforrest to take my greffe,  
 " And thare I will myself be  
 " Your game to by holde and fe."  
 Ippomedon had houndis three  
 That he broght from his cuntree;  
 Whan thei were to the wode gone,  
 This ladye and her men ichone,  
 And with hem her houndis ladde,  
 All that any houndis hadde.  
 Syr Tholomew for gate he noght,  
 Hys maistres houndes thedyr he broght,  
 That many a day he had ronne ere,  
 Fful wel he thocht to note hem there.  
 When thei came to the launde on hight,  
 The quenes pavylyon thar was pight,  
 That she might see al the best,  
 All the game of the forrest,  
 And to the lady broght mani a best<sup>k</sup>,  
 Herte and hynd, buck and doo,  
 And othir bestis many mo.  
 The houndis that wer of gret prife,  
 Plucked down dere all atryse,

<sup>1</sup> f. Tempt.<sup>k</sup> Beast.



Ippomedon he with his hounds throo  
 Drew down both buck and doo,  
 More he took with houndes thre  
 Than al that othir cumpagnie,  
 Thare squyres undyd hyr dere  
 Eche man after his manere :  
 Ippomedon a dere gede unto,  
 That ful konningly gon he hit undo,  
 So feyre that venyson he gan to dight,  
 That both hym by held squyere and knight :  
 The ladye looked oute of her pavylyon,  
 And sawe hym dight the venyson.  
 There she had grete dainte  
 And so had all that dyd hym fee :  
 She sawe all that he down droughe  
 Of huntynge she wift he coude ynoghe  
 And thought in her hert then  
 That he was com of gentillmen :  
 She bade Jafon hire men to calle  
 Home then passyd grete and smalle :  
 Home thei com fon anon,  
 This ladye to hir met gan gon,  
 And of venery <sup>1</sup> had her fille  
 Ffor they had take game at wille.

He is afterwards knighted with great solemnity.

The heraudes gaff the childe <sup>m</sup> the gee,  
 And <sup>m</sup> pounde he had to fee,  
 Mynstrelles had giftes of gold  
 And fourty dayes thys fest was holde<sup>n</sup>.

The metrical romance entitled, LA MORT ARTHURE, preserved in the same repository, is supposed by the learned and

<sup>1</sup> Venison.      <sup>m</sup> Ippomedon.      <sup>n</sup> MS. f. 61. b.



accurate Wanley, to be a translation from the French: who adds, that it is not perhaps older than the times of Henry the seventh°. But as it abounds with many Saxon words, and seems to be quoted in *SYR BEVYS*, I have given it a place here°. Notwithstanding the title, and the exordium which promises the history of Arthur and the Sangreal, the exploits of Sir Lancelot du Lake king of Benwike, his intrigues with Arthur's queen Geneura, and his refusal of the beautiful daughter of the earl of Ascalot, form the greatest part of the poem. At the close, the repentance of Lancelot and Geneura, who both assume the habit of religion, is introduced. The writer mentions the Tower of London. The following is a description of a tournament performed by some of the knights of the Round Table°.

Tho to the castelle gon they fare,  
 To the ladye fayre and bryhte :  
 Blithe was the ladye thare,  
 That thei wold dwell with her that nyght.  
 Hastely was there soper yare'  
 Of mete and drinke richely dight ;  
 On the morowe gan thei dine and fare  
 Both Lancelot and that othir knight.  
 Whan they come in to the felde  
 Myche ther was of game and play,  
 Awhile they lovid' and bi held  
 How Arthur's knightis rode that day,  
 ' Galehodi's party bigun to ° held  
 On fote his knightis ar led away.  
 Launcellott stiffe was undyr schelde,  
 Thenkis to help yf that he may.

° MSS. Harl. 2252. 49. f. 86. Pr.

" Lordinges that are lesse and deare."  
 Never printed.

° Signat. K. ii. b.

° MS. f. 89. b.

' Ready. See GLOSSARY to the Oxford edition of Shakespeare, 1771. In *Voc.*

° Hovered. ° Sir Galaad's.

° Perhaps *yeld*, i. e. *yield*.

Befyde



Befyde him come than fyr Gawayne,  
 Brewe \* as eny wilde bore ;  
 Lancelot springis hem agayne x,  
 In rede armys that he bore :  
 A dynte he gaff with mekill mayne,  
 Syr Ewayne was unhorfid thare,  
 That al men went y he had ben slayne  
 So was he woundyd wondyr iare z.  
 Syr Beorte thoughte no thinge good,  
 When Syr Ewaine unhorfyd was ;  
 Fforth he springis, as he were wode,  
 To Launcelott withouten lese :  
 Launcelott hitt hym on the hode,  
 The next way to grounde he chese :  
 Was non so stiffe agayne hym stode  
 Fful thin he made the thikkeft prees y.  
 Syr Lyonell be gonne to tene b,  
 And hastely he made hym bowne c,  
 To Launcelott, with herte kene,  
 He rode with helme and sword browne ;  
 Launcelott hytt hym as I wene,  
 Through the helme in to the crowne :  
 That eny aftir it was sene  
 Bothe horse and man ther yod adoune.  
 The knightis gadrede to gedre than  
 And gan with crafte, &c.

I could give many more ample specimens of the romantic poems of these nameless minstrels, who probably flourished before or about the reign of Edward the second<sup>d</sup>. But it

\* Fierce.    x Against.    y Weened.  
 z Sore.    b Crowd.    c Be Troubled.

<sup>d</sup> Ready.

<sup>d</sup> *Osavian* is one of the romances mentioned in the Prologue to *Cure de Lyon*, above cited. See also p. 119. In the Cotton manuscripts there is the metrical romance of

*Osavian* *imperator*, but it has nothing of the history of the Roman emperors. Pr. "Jhesu pat was with spere ystonge." *Calig. A. 12. f. 20.* It is a very singular stanza. In Bishop More's manuscripts at Cambridge, there is a poem with the same title, but a very different beginning, viz. "Lytyll



is neither my inclination nor intention to write a catalogue, or compile a miscellany. It is not to be expected that this work should be a general repository of our antient poetry. I cannot however help observing, that English literature and

“Lytyll and mykyll olde and younge.”  
Bibl. Publ. 690. 30. The emperor *Otho-  
wien*, perhaps the same, is mentioned in  
Chaucer's *Dreme*, v. 368. Among Hat-  
ton's manuscripts in Bibl. Bodl. we have a  
French poem, *Romançe de Otheniẽm Em-  
pereur de Rome*. Hyper. Bodl. 4046. 21.  
In the same line of the aforesaid Pro-  
logue, we have the romance of *Ury*. This  
is probably the father of the celebrated Sir  
Ewaine or Yvain, mentioned in the *Court  
Mantell*. Mem. Anc. Cheval. ii. p. 62.

Li rois pris par la destre main  
L' amiz monfeignor Yvain  
Qui au ROI URIEN fu filz,  
Et bons chevaljers et hardiz,  
Qui tant ama chiens et oisiaux.

Specimens of the English *Syr Bevis* may  
be seen in Percy's Ball. iii. 216, 217, 297.  
edit. 1767. And *Observations on the Fairy  
Queen*, §. ii. p. 50. It is extant in the  
black letter. It is in manuscript at Cam-  
bridge, Bibl. Publ. 690. 30. And Coll.  
Cant. A. 9. 5. And MSS. Bibl. Adv.  
Edingb. W. 4. 1. Num. xxii.

*Sidrache* was translated into English verse  
by one Hugh Campden; and printed,  
probably not long after it was translated, at  
London, by Thomas Godfrey, at the cost  
of Dan Robert Saltwood, monk of saint  
Austlin's in Canterbury, 1510. This piece  
therefore belongs to a lower period. I have  
seen only one manuscript copy of it. Laud,  
G. 57. fol. membran.

Chaucer mentions, in *Sir Topax*, among  
others, the romantic poems of *Sir Blanda-  
mour*, *Sir Libeaux*, and *Sir Ippotis*. Of  
the former I find nothing more than the  
name occurring in *Sir Libeaux*. To avoid  
prolix repetitions from other works in the  
hands of all, I refer the reader to Percy's  
*Essay on antient metrical Romances*, who has  
analysed the plan of *Sir Libeaux*, or *Sir  
Lilius Discanus*, at large, p. 17. See  
also p. 24. *ibid.*

As to *Sir Ippotis*, an antient poem with  
that title occurs in manuscript, MSS. Cotton,  
Calig. A. 2. f. 77. and MS. Vernon, f. 296.  
But as Chaucer is speaking of romances  
of chivalry, which he means to ridicule,  
and this is a religious legend, it may be  
doubted whether this is the piece alluded to  
by Chaucer. However I will here exhibit  
a specimen of it from the exordium. MS.  
Vernon, f. 296.

*Her bi ginnith a tretys*

*That men clepeth YPOTIS.*

Alle that wollet of wisdom lere,  
Lufteneth now, and ze may here;  
Of a tale of holi writ  
Seynt John the evangelist witneseth it.  
How hit bifelle in grete Rome,  
The cheef citee of cristendome,  
A childe was sent of mihtes most,  
Thorow vertue of the holi gost:  
The emperour of Rome than  
His name was hoten sire Adrian;  
And when the child of grete honour  
Was come bifore the emperour,  
Upon his knees he him sette  
The emperour full faire he grette:  
The emperour with milde chere  
Askede him whethence he come were, &c.

We shall have occasion, in the progress of  
our poetry, to bring other specimens of  
these compositions. See *Obs. on Spenser's  
Fairy Queen*, ii. 42, 43.

I must not forget here, that Sir Gawaine,  
one of Arthur's champions, is celebrated in  
a separate romance. Among Tanner's ma-  
nuscripts, we have the *Weddyng of Sir Ga-  
wain*, Num. 455. Bibl. Bodl. It begins,  
“Be ye blythe and listeneth to the lyf of  
a lorde riche.” Dr. Percy has printed the  
*Marriage of Sir Gawayne*, which he be-  
lieves to have furnished Chaucer with his  
*Wife of Bath*. Ball. i. 11. It begins,  
“King Arthur lives in merry Carlisle.”  
I think I have somewhere seen a romance in  
verse entitled, *The Turke and Gawaine.*

English



English poetry suffer, while so many pieces of this kind still remain concealed and forgotten in our manuscript libraries. They contain in common with the prose-romances, to most of which indeed they gave rise, amusing images of antient customs and institutions, not elsewhere to be found, or at least not otherwise so strikingly delineated: and they preserve pure and unmixed, those fables of chivalry which formed the taste and awakened the imagination of our elder English classics. The antiquaries of former times overlooked or rejected these valuable remains, which they despised as false and frivolous; and employed their industry in reviving obscure fragments of uninformative morality or uninteresting history. But in the present age we are beginning to make ample amends: in which the curiosity of the antiquarian is connected with taste and genius, and his researches tend to display the progress of human manners, and to illustrate the history of society.

As a further illustration of the general subject, and many particulars, of this section and the three last, I will add a new proof of the reverence in which such stories were held, and of the familiarity with which they must have been known, by our ancestors. These fables were not only perpetually repeated at their festivals, but were the constant objects of their eyes. The very walls of their apartments were clothed with romantic history. Tapestry was antiently the fashionable furniture of our houses, and it was chiefly filled with lively representations of this sort. The stories of the tapestry in the royal palaces of Henry the eighth are still preserved\*; which I will here give without reserve, including other subjects as they happen to occur, equally descriptive of the times. In the tapestry of the tower of London, the original

\* "The seconde part of the Inventorye of our late soveraigne lord kyng Henry the eighth, conteynynge his guardrobes, hous-

hold-stuff, &c. &c." MSS. Harl. 1419. fol. The original. Compare p. 114. *supr.* and Walpole's Anecd. Paint. i. p. 10.

E e

and



and most antient seat of our monarchs, there are recited Godfrey of Bulloign, the three kings of Cologn, the emperor Constantine, saint George, king Erkenwald<sup>1</sup>, the history of Hercules, Fame and Honour, the Triumph of Divinity, Esther and Ahafuerus, Jupiter and Juno, saint George, the eight Kings, the ten Kings of France, the Birth of our Lord, Duke Joshua, the riche history of king David, the seven Deadly Sins, the riche history of the Passion, the Stem of Jesse<sup>2</sup>, our Lady and Son, king Solomon, the Woman of Canony, Meleager, and the dance of Maccabre<sup>3</sup>. At Durham-place we find the Citie of Ladies<sup>4</sup>, the tapestrie of Thebes and of Troy, the City of Peace, the Prodigal Son<sup>5</sup>, Esther, and other pieces of scripture. At Windfor castle the siege of Jerusalem, Ahafuerus, Charlemagne, the siege of Troy, and

<sup>1</sup> So in the record. But he was the third bishop of St. Paul's, London, son of king Offa, and a great benefactor to St. Paul's church, in which he had a most superb shrine. He was canonised. Dugdale, among many other curious particulars relating to his shrine, says, that in the year 1339 it was decorated anew, when three goldsmiths, two at the wages of five shillings by the week, and one at eight, worked upon it for a whole year. Hist. St. Paul's, p. 21. See also p. 233.

<sup>2</sup> This was a favourite subject for a large gothic window. This subject also composed a branch of candlesticks thence called a *JESSE*, not unusual in the antient churches. In the year 1097, Hugo de Flori, abbot of S. Aust. Canterb. bought for the choir of his church a great branch-candlestick. "Can-  
" delabrum magnum in choro æneum quod  
" *jesse* vocatur in partibus emit transmari-  
" nis." Thorn, Dec. Script. col. 1796. About the year 1330, Adam de Sodbury, abbot of Glastonbury, gave to his convent "Unum dorale laneum *le JESSE*." Hearn. Joan. Glaston. p. 265. That is, a piece of tapestry embroidered with the *stem of Jesse*, to be hung round the choir, or other parts of the church, on high festivals. He also gave a tapestry of this subject for the ab-

bot's hall. Ibid. And I cannot help adding, what indeed is not immediately connected with the subject of this note, that he gave his monastery, among other costly presents, a great clock, processionibus et spectaculis insignitum, an organ of prodigious size, and eleven bells, six for the tower of the church, and five for the clock tower. He also new vaulted the nave of the church, and adorned the new roof with beautiful paintings. Ibid.

<sup>3</sup> f. 6. In many churches of France there was an antient shew or mimicry, in which all ranks of life were personated by the ecclesiastics, who all danced together, and disappeared one after another. It was called *DANCE MACCABRE*, and seems to have been often performed in St. Innocent's at Paris, where was a famous painting on this subject, which gave rise to Lydgate's poem under the same title. See Carpenter. Suppl. Du Cange, Lat. Gl. ii. p. 1103. More will be said of it when we come to Lydgate.

<sup>4</sup> A famous French allegorical romance.

<sup>5</sup> A picture on this favourite subject is mentioned in Shakespeare. And in Randolph's *Muses Looking-glass*. "In painted  
" cloth the story of the *PRODIGAL*."  
*Doajl. Old Pl. vi. 260.*

*hawking*



*hawking and hunting* <sup>1</sup>. At Nottingham castle Amys and Amelion <sup>m</sup>. At Woodstock manor, the tapestry of Charlemagne <sup>n</sup>. At the More, a palace in Hertfordshire, king Arthur, Hercules, Aftayges and Cyrus. At Richmond, the arras of Sir Bevis, and Virtue and Vice fighting <sup>o</sup>. Many of these subjects are repeated at Westminster, Greenwich, Oatlands, Bedington in Surry, and other royal seats, some of which are now unknown as such <sup>p</sup>. Among the rest we have also Hannibal, Holofernes, Romulus and Remus, Æneas, and Susannah <sup>q</sup>. I have mentioned romances written on many of these subjects, and shall mention others. In the romance of SYR GUY, that hero's combat with the dragon in Northumberland is said to be represented in tapestry in Warwick castle.

In Warwike the truth shall ye see  
In arras wrought ful craftely <sup>r</sup>.

This piece of tapestry appears to have been in Warwick castle before the year 1398. It was then so distinguished and valued a piece of furniture, that a special grant was made of it by king Richard the second in that year, conveying "that suit of arras hangings in Warwick castle, which contained the story of the famous Guy earl of Warwick,"

<sup>1</sup> f. 298. <sup>m</sup> f. 364.  
<sup>n</sup> f. 318. <sup>o</sup> f. 346.  
<sup>p</sup> Some of the tapestry at Hampton-court, described in this inventory, is to be seen still in a fine old room, now remaining in its original state, called the Exchequer.  
<sup>q</sup> Montfaucon, among the tapestry of Charles the Fifth, king of France, in the year 1370, mentions, *Le tapis de la vie du saint Theus*. Here the officer who made the entry calls Theus a saint. *The seven Deadly Sins, Le saint Graal, Le grant tapis de Neuf Preux, Reyne d'Ireland, and Godfrey of Balloign*. Monum. Fr. iii. 64. The *neuf preux* are the Nine Worthies. Among the stores of Henry the eighth, E

taken as above, we have, "two old stayned clothes of the ix worthies for the greate chamber," at Newhall in Essex, f. 362. These were pictures. Again, at the palace of Westminster in the *little study* called the *Neuve Libraye*, which I believe was in Holbein's elegant Gothic gatehouse lately demolished, there is, "Item, xii pictures of men on horsebacke of enamelled stufte of the Nynie Worthies, and others upon square tables." f. 188. MSS. Harl. 1419. ut sup.

<sup>r</sup> Signat. Ca. 1. Some perhaps may think this circumstance an innovation or addition of later minstrells. A practice not uncommon.



together with the castle of Warwick, and other possessions, to Thomas Holland, earl of Kent'. And in the restoration of forfeited property to this lord, after his imprisonment, these hangings are particularly specified in the patent of king Henry the fourth, dated 1399. When Margaret, daughter of king Henry the seventh, was married to James king of Scotland, in the year 1503, Holyrood House at Edinburgh was splendidly decorated on that occasion; and we are told in an antient record, that the "hangings of the queenes grett chamber represented the ystory of Troye "t.unc." Again, "the king's grett chamber had one table, "w. r. was satt, hys chamberlayn, the grett sayer, and "many others, well served; the which chamber was "haunged about with the story of Hercules, together with "other ystorys'." And at the same solemnity, "in the hall "wher the qwene's company wer satt in lyke as in the other, "an wich was haunged of the history of Hercules, &c." A stately chamber in the castle of Hesdin in Artois, was furnished by a duke of Burgundy with the story of Jason and the Golden Fleece, about the year 1468\*. The affecting story of Coucy's Heart, which gave rise to an old metrical English romance entitled, the KNIGHT OF COURTESY, and the LADY OF FAGUEL, was woven in tapestry in Coucy castle in France\*. I have seen an antient suite of arras, containing Ariosto's Orlando and Angelica, where, at every groupe, the story was all along illustrated with short rhymes in romance or old French. Spenser sometimes dresses the superb bowers of his fairy castles with this sort of historical drapery.

\* Dugd. Bar. i. p. 237.

† Leland. Coll. vol. iii. p. 295, 296. Opuscul. edit. 1770.

"Ibid. " See Obs. Fair. Qu. i. p. 177.

\* Howel's Letters, xx, § vi. B. i. This is a true story, about the year 1180. Fauchett relates it at large from an old authentic French chronicle; and then adds, "Ainsi

"finerint les amours du Chastelain du "Couci et de la dame de Faiel." Our Castellan, whose name is Regnard de Couci, was famous for his *chansons* and chivalry, but more so for his unfortunate love, which became proverbial in the old French romances. See Fauch. Rec. p. 124. 128.

In



In Hawes's Poem called the PASTIME OF PLEASURE, written in the reign of Henry the seventh, of which due notice will be taken in its proper place, the hero of the piece sees all his future adventures displayed at large in the sumptuous tapestry of the hall of a castle. I have before mentioned the most valuable and perhaps most antient work of this sort now existing, the entire series of duke William's descent on England, preserved in the church of Bayeux in Normandy, and intended as an ornament of the choir on high festivals. Bartholinus relates, that it was an art much cultivated among the antient Islanders, to weave the histories of their giants and champions in tapestry<sup>y</sup>. The same thing is recorded of the old Persians; and this furniture is still in high request among many oriental nations, particularly in Japan and China<sup>z</sup>. It is well known, that to frame pictures of heroic adventures in needle-work, was a favourite practice of classical antiquity.

<sup>y</sup> Antiquit. Dan. Lib. i. 9. p. 51.

<sup>z</sup> In the royal palace of Jeddo, which overflows with a profusion of the most exquisite and superb eastern embellishments, the tapestry of the emperor's audience-hall

is of the finest silk, wrought by the most skilful artificers of that country, and adorned with pearls, gold, and silver. Mod. Univ. Hist. B. xiii. c. ii. vol. ix. p. 83. (Nor. G.) edit. 1759.

S E C T.