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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 XII. General view of the character of Chaucer. Boccacio's Teseide.  
A Greek poem on that subject. Tournaments at Constantinople. Common  
practice of the Greek exiles to translate the popular ...

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## S E C T. XII.

**T**HE most illustrious ornament of the reign of Edward the third, and of his successor Richard the second, was Jeffrey Chaucer; a poet with whom the history of our poetry is by many supposed to have commenced; and who has been pronounced, by a critic of unquestionable taste and discernment, to be the first English versifier who wrote poetically\*. He was born in the year 1328, and educated at Oxford, where he made a rapid progress in the scholastic sciences as they were then taught: but the liveliness of his parts, and the native gaiety of his disposition, soon recommended him to the patronage of a magnificent monarch, and rendered him a very popular and acceptable character in the brilliant court which I have above described. In the mean time, he added to his accomplishments by frequent tours into France and Italy, which he sometimes visited under the advantages of a public character. Hitherto our poets had been persons of a private and circumscribed education, and the art of versifying, like every other kind of composition, had been confined to recluse scholars. But Chaucer was a man of the world: and from this circumstance we are to account, in great measure, for the many new embellishments which he conferred on our language and our poetry. The descriptions of splendid processions and gallant carousals, with which his works abound, are a proof that he was conversant with the practices and diversions of polite life. Familiarity with a variety of things and objects, opportunities of acquiring the fashionable and courtly modes

\* Johnson's DICTION. Pref. p. 1.

of

of speech, connections with the great at home, and a personal acquaintance with the vernacular poets of foreign countries, opened his mind and furnished him with new lights<sup>b</sup>. In Italy he was introduced to Petrarch, at the wedding of Violante, daughter of Galeazzo duke of Milan, with the duke of Clarence: and it is not improbable that Boccaccio was of the party<sup>c</sup>. Although Chaucer had undoubtedly studied the works of these celebrated writers, and particularly of Dante, before this fortunate interview; yet it seems likely, that these excursions gave him a new relish for their compositions, and enlarged his knowledge of the Italian fables. His travels likewise enabled him to cultivate the Italian and Provencal languages with the greatest success; and induced him to polish the asperity, and enrich the sterility of his native versification, with softer cadences, and a more copious and variegated phraseology. In this attempt, which was authorised by the recent and popular examples of Petrarch in Italy and Alain Chartier in France<sup>d</sup>, he was countenanced and assisted by his friend John Gower, the early guide and encourager of his studies<sup>e</sup>. The revival of learning in most countries appears to have first owed its rise to translation. At rude periods the modes of original thinking are unknown, and the arts of original composition have

<sup>b</sup> The earl of Salisbury, beheaded by Henry the fourth, could not but patronise Chaucer. I do not mean for political reasons. The earl was a writer of verses, and very fond of poetry. On this account, his acquaintance was much cultivated by the famous Christina of Pisa; whose works, both in prose and verse, compose so considerable a part of the old French literature. She used to call him, "Gracieux chevalier, aimant dicitiez, et lui-meme gracieux dicteur." See M. Boivin, Mem. Lit. tom. ii. p. 767. seq. 4<sup>o</sup>. I have seen none of this earl's *Ditties*. Otherwise he would have been here considered in form, as an English poet.

<sup>c</sup> Froissart was also present. *VIE DE PETRARQUE*. iii. 772. Amst. 1766. 4<sup>o</sup>. I believe Paulus Jovius is the first who mentions this anecdote. Vit. Galeaf. ii. p. 152.

<sup>d</sup> Leland Script. Brit. 421.

<sup>e</sup> Gower, *Confess. Amant*. l. v. fol. 190. b. Barthel. 1554.

And grete wel Chaucer, when ye mete,  
As my disciple and my poete:  
For in the flowers of his youth,  
In sundrie wise as he well couth,  
Of dites and of songes glade  
The which he for my sake made, etc.

not

not yet been studied. The writers therefore of such periods are chiefly and very usefully employed in importing the ideas of other languages into their own. They do not venture to think for themselves, nor aim at the merit of inventors, but they are laying the foundations of literature: and while they are naturalising the knowledge of more learned ages and countries by translation, they are imperceptibly improving the national language. This has been remarkably the case, not only in England, but in France and Italy. In the year 1387, John Trevisa canon of Westbury in Wiltshire, and a great traveller, not only finished a translation of the Old and New Testaments, at the command of his munificent patron Thomas lord Berkley<sup>f</sup>, but also translated Higden's POLYCHRONICON, and other Latin pieces<sup>g</sup>. But these translations would have been alone insufficient to have produced or sustained any considerable revolution in our language: the great work was reserved for Gower and Chaucer. Wickliffe had also translated the bible<sup>h</sup>: and in other respects his attempts to bring about a reformation in religion at this time proved beneficial to English literature. The orthodox divines of this period generally wrote in Latin: but Wickliffe, that his arguments might be familiarised to common readers and the bulk of the people, was obliged to compose in English his numerous theological treatises against the papal corruptions. Edward the third, while he perhaps intended only to banish a badge of conquest, greatly contributed to esta-

<sup>f</sup> See H. Wharton, Append. Cav. p. 49.

<sup>g</sup> Such as Bartholomew Hantville *De Proprietatibus Rerum*, lib. xix. Printed by Wynkyn de Worde, 1494. fol. And Vegetius *De Arte Militari*. MSS. Digh. 233. Bibl. Bodl. In the same manuscript is Egidius Romanus *De Regimine Principum*, a translation probably by Trevisa. He also translated some pieces of Richard Fitzralph, archbishop of Armagh. See *supr.* p. 291. He wrote a tract, prefixed to his version of the POLYCHRONICON, on the utility of

translations. *De Utilitate Translationum, Dialogus inter Clericum et Patronum*. See more of his translations in MSS. Harl. 1900. I do not find his ENGLISH BIBLE in any of our libraries, nor do I believe that any copy of it now remains. Caxton mentions it in the preface to his edition of the English POLYCHRONICON.

<sup>h</sup> It is observable, that he made his translation from the vulgate Latin version of Jerom. It was finished 1383. See MS. Cod. Bibl. Coll. Eman. Cant. 102.

blish.

blish the national dialect, by abolishing the use of the Norman tongue in the public acts and judicial proceedings, as we have before observed, and by substituting the natural language of the country. But Chaucer manifestly first taught his countrymen to write English; and formed a style by naturalising words from the Provencal, at that time the most polished dialect of any in Europe, and the best adapted to the purposes of poetical expression.

It is certain that Chaucer abounds in classical allusions: but his poetry is not formed on the antient models. He appears to have been an universal reader, and his learning is sometimes mistaken for genius: but his chief sources were the French and Italian poets. From these originals two of his capital poems, the KNIGHT'S TALE<sup>1</sup>, and the ROMAUNT OF THE ROSE, are imitations or translations. The first of these is taken from Boccacio.

Boccacio was the disciple of Petrarch: and although principally known and deservedly celebrated as a writer or inventor of tales, he was by his cotemporaries usually placed in the third rank after Dante and Petrarch. But Boccacio having seen the Platonic sonnets of his master Petrarch, in a fit of despair committed all his poetry to the flames<sup>2</sup>, except a single poem, of which his own good taste had long taught him to entertain a more favourable opinion. This piece, thus happily rescued from destruction, is at present so scarce and so little known, even in Italy, as to have left

<sup>1</sup> Chaucer alludes to some book from whence this tale was taken, more than once, viz. v. 1. "Whilom, as *olde stories* tellin us." v. 1465. "As *olde bookes* to us faine, that all *this storie* telleth more plain." v. 2814. "Of *foullis* fynd I nought in this *registre*." That is, this History, or narrative. See also v. 2297. In the *Legende of good women*, where Chaucer's works are mentioned, is this pas-

sage, which I do not well understand. v. 420.

And al the love of Palamon and Arcite  
Of Thebis, *though the storia is knowne lise.*

<sup>2</sup> Goujet, *Bibl. Fr.* Tom. vii. p. 328. But we must except, that besides the poem mentioned below, Boccacio's *AMAZONIDA*, & *FORZE D'ERCOLE*, are both now extant: and were printed at Ferrara in, or about, the year 1475. fol.

its author but a slender proportion of that eminent degree of poetical reputation, which he might have justly claimed from so extraordinary a performance. It is an heroic poem, in twelve books, entitled *LE TESEIDE*, and written in the octave stanza, called by the Italians *ottava rima*, which Boccaccio adopted from the old French chansons, and here first introduced among his countrymen<sup>1</sup>. It was printed at Ferrara, but with some deviations from the original, and even misrepresentations of the story, in the year 1475<sup>m</sup>. Afterwards, I think, in 1488. And for the third and last time at Venice, in the year 1528<sup>n</sup>. But the corruptions have been suffered to remain through every edition.

Whether Boccaccio was the inventor of the story of this poem is a curious enquiry. It is certain that Theseus was an early hero of romance<sup>o</sup>. He was taken from that grand repository of the Grecian heroes, the History of Troy, written by Guido de Colonna<sup>p</sup>. In the royal library at Paris, there is a manuscript entitled, *THE ROMAN DE THESEUS ET DE GADIFER*<sup>q</sup>. Probably this is the printed French romance, under the title, "Histoire du Chevalier THESEUS de Coulogne, par sa prouesse empereur de Rome, et aussi de son fils Gadifer empereur du Greece, et de trois enfans du dit Gadifer, traduite de vieille rime Picarde en prose Francoise. Paris, 1534<sup>r</sup>." Gadifer, with whom Theseus is joined in this antient tale, written probably by a troubadour of Picardy, is a champion in the oldest French romances<sup>s</sup>. He is

<sup>1</sup> See Crescimben. *Istor. Volgar. Poef.* vol. i. l. i. p. 65. Ven. 1731. 4<sup>to</sup>.

<sup>m</sup> Poema della TESEIDE del Boccaccio chiofato, e dichiarato da Andrea de Baffi in Ferrara, 1475. fol.

<sup>n</sup> 4<sup>to</sup>.  
<sup>o</sup> In Lydgate's *TEMPLE OF GLAS*, never printed, among the lovers painted on the wall is Theseus killing the Minotaure. I suppose from Ovid. *Bibl. Bodl.*

*MSS. Fairfax, 16.* Or from Chaucer, *Legende Ariadne*.

<sup>p</sup> See p. 126. *supr.* And foregoing note.

<sup>q</sup> *MSS. Bibl. [Reg. Paris.] Tom. ii. 974. E.*

<sup>r</sup> Fol. tom. ii. Again, *ibid.* 4<sup>to</sup>. *Bl. Lett.* See Lenglet, *Bibl. Rom.* p. 191.

<sup>s</sup> The chevaliers of the courts of Charles the fifth and sixth adopted names from the old romances, such as Lancelot, Gadifer, Carados, &c. *Mem. anc. Cheval.* i. p. 340.

Y y mentioned

mentioned frequently in the French romance of Alexander<sup>1</sup>. In the romance of PERCEFORREST, he is called king of Scotland, and said to be crowned by Alexander the Great<sup>2</sup>. But whether or no this prose HISTOIRE DU CHEVALIER THESEUS is the story of Theseus in question, or whether this is the same Theseus, I cannot ascertain. There is likewise in the same royal library a manuscript, called by Montfaucon, HISTORIA THESEI IN LINGUA VULGARI, in ten books<sup>3</sup>. The Abbe Goujet observes, that there is in some libraries of France an old French translation of Boccaccio's THESEID, from which Anna de Graville formed the French poem of PALAMON and ARCITE, at the command of queen Claude, wife of Francis the first, about the year 1487<sup>4</sup>. Either the translation used by Anna de Graville, or her poem, is perhaps the second of the manuscripts mentioned by Montfaucon. Boccaccio's THESEID has also been translated into Italian prose, by Nicolas Granuci, and printed at Lucca in 1579<sup>5</sup>. Boccaccio himself mentions the story of Palamon and Arcite. This may seem to imply that the story existed before his time: unless he artfully intended to recommend his own poem on the subject by such an allusion. It is where he introduces two lovers singing a portion of this tale. "Dioneo e Fiametta gran pezza canterona insieme d'ARCITE e di PALAMONE<sup>6</sup>." By Dioneo, Boccaccio represents himself; and by Fiametta, his mistress, Mary of Arragon, a natural daughter of Robert king of Naples.

<sup>1</sup> See p. 141. *supr.*

<sup>2</sup> See *Historie du Perceforrest roy de la Gr. Bretagne, et Gadiffer roy d'Ecosse, &c.* 6 tom. Paris, 1531. fol.

<sup>3</sup> *Bibl. MSS. ut supr. p. 773.*

<sup>4</sup> *Ut supr. p. 329.*

<sup>5</sup> <sup>4</sup> There is a French prose translation with it. The THESEID has also been translated into French prose by D. C. C. 1597. 12<sup>mo</sup>. Paris. "La THESEIDE de Jean Boccace, contenant les chastes

"amours de deux chevaliers Thebans, Arcite et Polemon, &c." Jane de la Fontaine also translated into French verse this poem. She died 1536. Her translation was never printed. It is applauded by Joannes Secundus, *Eleg. xv.*

<sup>6</sup> *Giorn. vii. Nov. 10. pag. 348. edit. Vineg. 1548. 4<sup>to</sup>.* Chaucer himself alludes to this story, *Bl. Kn. v. 369.* Perhaps on the same principle.

I confess

I confess I am of opinion, that Boccacio's THESEID is an original composition. But there is a Greco-barbarous poem extant on this subject, which, if it could be proved to be antecedent in point of time to the Italian poem, would degrade Boccacio to a mere translator on this occasion. It is a matter that deserves to be examined at large, and to be traced with accuracy.

This Greek poem is as little known and as scarce as Boccacio's THESEID. It is entitled, *Θησεος και γαμβ της Εμηλιας*. It was printed in quarto at Venice in the year 1529. *Stampata in Vinegia per Giovanantonio et fratelli da Sabbio a requisitione de M. Damiano de Santa Maria de Spici M.D.XXIX. del Mese de Decembrio*<sup>a</sup>. It is not mentioned by Crusius or Fabricius; but is often cited by Du Cange in his Greek glossary, under the title, DE NUPTIIS THESEI ET ÆMILIÆ. The heads of the chapters are adorned with rude wooden cuts of the story. I once suspected that Boccacio, having received this poem from some of his learned friends among the Grecian exiles, who being driven from Constantinople took refuge in Italy about the fourteenth century, translated it into Italian. Under this supposition, I was indeed surpris'd to find the ideas of chivalry, and the ceremonies of a tournament minutely described, in a poem which appeared to have been written at Constantinople. But this difficulty was soon removed, when I recollected that the Franks, Venetians, and Germans had been in possession of that city for more than one hundred years; and that Baldwin earl of Flanders was elected emperor of Constantinople in the year 1204, and was succeeded by four Latin or Frankish emperors, down to the year 1261<sup>b</sup>. Add

<sup>a</sup>A manuscript of it is in the Royal library at Paris, Cod. 2569, Du Cange, Ind. Auct. Gloss. Gr. Barb. ii. p. 65. col. 1.

<sup>b</sup>About which period it is probable that the anonymous Greek poem, called the *Loves of Lybister and Rhodama*, was written. This appears by the German name

Frederic, which often occurs in it, and is grecised, with many other German words. In a manuscript of this poem which Crusius saw, were many paintings and illuminations; where, in the representation of a battle, he observed no guns, but javelins, and bows and arrows. He adds, "et musica testudines." It is written in the  
Y y z. iambic

to this, that the word, *τεργεμένλον*, a TOURNAMENT, occurs in the Byzantine historians<sup>c</sup>. From the same communication likewise, I mean the Greek exiles, I fancied Boccacio might have procured the stories of several of his tales in the DECA-MERON: as, for instance, that of CYMON and IPHIGENIA, where the names are entirely Grecian, and the scene laid in Rhodes, Cyprus, Crete, and other parts of Greece belonging

iambic measure mentioned below. It is a series of wandering adventures with little art or invention. Lybister, the son of a Latin king, and a Christian, sets forward accompanied with an hundred attendants in search of Rhodamna, whom he had lost by the stratagems of a certain old woman skilled in magic. He meets Clitophon son of a king of Armenia. They undergo various dangers in different countries. Lybister relates his dream concerning a partridge and an eagle; and how from that dream he fell in love with Rhodamna daughter of Chyfes a pagan king, and communicated his passion by sending an arrow, to which his name was affixed, into a tower, or castle, called Argyrocastré. &c. See Crusii Turco-Græcia, p. 974. But we find a certain species of erotic romances, some in verse and some in prose, existing in the Greek empire, the remains and the dregs of Heliodorus, Achilles Tatius, Xenophon the Ephesian, Charito, Eustathius or Eumathius, and others, about or rather before the year 1200. Such are the Loves of Rhodante and Doficles of Theodorus Prodromus, who wrote about the year 1130. This piece was imitated by Nicetas Eugenianus in the Loves of Charicell and Drosilla. See Labb. Bibl. Nov. Manuscript. p. 220. Whether or no The Loves of Callimachus and Chrysochoris, The Erotic history of Hemperius, The history of the Loves of Florius and Platystora, with some others, all by anonymous authors, and in Greco-barbarous iambics, were written at Constantinople; or whether they were the compositions of the learned Greeks after their dispersion, of whom more will be said hereafter, I am not able to determine.

See Neffell. i. p. 342. 343. Meurf. Gloss. Gr. Barb. V. Βάσις. And Lambec. v. p. 262. 264.

<sup>c</sup> As also Τέρτα, *Hastiludium*. Fr. *Tournoi*. And Τουρνίζω, *hastiludio contendere*. John Cantacuzenus relates, that when Anne of Savoy, daughter of Amadeus, the fourth earl of the Allobroges, was married to the emperor Andronicus, junior, the Frankish and Savoyard nobles, who accompanied the princess, held tilts and tournaments before the court at Constantinople; which, he adds, the Greeks learned of the Franks. This was in the year 1326. Hist. Byzant. l. i. cap. 42. But Nicetas says, that when the emperor Manuel made some stay at Antioch, the Greeks held a solemn tournament against the Franks. This was about the year 1160. Hist. Byzant. l. iii. cap. 3. Cinnamus observes, that the same emperor Manuel altered the shape of the shields and lances of the Greeks to those of the Franks. Hist. Byzant. lib. iii. Nicephorus Gregoras, who wrote about the year 1340, affirms, that the Greeks learned this practice from the Franks. Hist. Byzant. l. x. p. 339. edit. fol. Genev. 1615. The word Καβαλλάρειοι, Knights, *Chevaliers*, occurs often in the Byzantine historians, even as early as Anna Commena, who wrote about 1140. Alexiad. lib. xiii. p. 411. And we have in J. Cantacuzenus, “ τῶν Καβαλλάρειων “ παρὶντι τιμῶν,” He conferred the honour of Knighthood. This indeed is said of the Franks. Hist. ut supr. l. iii. cap. 25. And in the Greek poem now under consideration one of the titles is, “ Πῶς ἴπικται ἰ Θουδῆς “ τὸς δύο Θηβαίους Καβαλλάρειος.” How Thebesus dubbed the two Theban Knights. lib. vii. Signatur. v. n. 11. fol. verf.

to

to the imperial territory<sup>d</sup>. But, to say no more of this, I have at present no sort of doubt of what I before asserted, that Boccacio is the writer and inventor of this piece. Our Greek poem is in fact a literal translation from the Italian *THESEID*. It consists of twelve books, and is written in Boccacio's octave stanza, the two last lines of every stanza rhyming together. The verses are of the iambic kind, and something like the *VERSUS POLITICI*, which were common among the Greek scholars a little before and long after Constantinople was taken by the Turks, in the year 1443. It will readily be allowed, that the circumstance of the stanzas and rhymes is very singular in a poem composed in the Greek language, and is alone sufficient to prove this piece to be a translation from Boccacio. I must not forget to observe, that the Greek is extremely barbarous, and of the lowest period of that language.

It was a common practice of the learned and indigent Greeks, who frequented Italy and the neighbouring states about the fifteenth and sixteenth centuries, to translate the popular pieces of Italian poetry, and the romances or tales most in vogue, into these Greco-barbarous iambics<sup>e</sup>. *PASTOR FIDO* was thus translated. The romance of *ALEXANDER THE GREAT* was also translated in the same manner by Demetrius Zenus, who flourished in 1530, under the title of *Αλεξάνδρου ὁ Μακέδων*, and printed at Venice in the year 1529<sup>f</sup>. In the very year, and at the same place, when and where our Greek poem on Theseus, or Palamon and Arcite, was printed. *APOLLONIUS OF TYRE*, another famous romance of the middle ages, was translated in the same manner, and

<sup>d</sup> Giorn. v. Nov. 1.

<sup>e</sup> That is *versus politici* abovementioned, a sort of loose iambic. See Langii *PHILOGOLOGIA GRÆCO-BARBARA*. Tzetes's

*Chiliads* are written in this versification. See Du Cange, *Gl. Gr.* ii. col. 1196.

<sup>f</sup> Crus. ut supr. p. 373. 399. See supr. p. 129.

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entitled *Διηγῆσις ἑρασιώατη Ἀπολλωνία τῆ ἐν Τυρώ ἑρημάδα*.<sup>a</sup> The story of king Arthur they also reduced into the same language. The learned Martinus Crufius, who introduced the Greco-barbarous language and literature into the German universities, relates, that his friends who studied at Padua sent him in the year 1564, together with Homer's Iliad, *Διδάχαι REGIS ARTHURI, ALEXANDER* above-mentioned, and other fictitious histories or story-books of a

<sup>a</sup> That is, Rhythmically, Poetically.  
Gr. Barb.

<sup>b</sup> Du Cange mentions, "Μηαγλώτλιμα  
"ἀπο Λαίονος ἐς Παμαίονος διηγῆσις ποδολο-  
"παθῆς Ἀπολλωνίης τῆ Τύρου." Ind. Auc̄.  
Gloff. Gr. Barb. ii. p. 36. col. b. Compare Fabricius, Bibl. Gr. vi. 821. I believe it was first printed at Venice, 1563. viz. "Historia Apollonii Tyanæ, [Tyrensis] Ven. 1563. Liber Eroticus, Gr. "barb. lingua exaratus ad modum ryth-  
"morum nostrorum, rarissimus audit, &c." Vogt. Catal. libr. rarior. p. 345. edit. 1753. I think it was reprinted at Venice, 1696. apud Nicol. Glycem. 8vo. In the works of Velferus, there is *Narratio Eorum que Apollonio regi acciderunt, &c.* He says it was first written by some Greek author. Velferi Op. p. 607. edit. 1682. fol. The Latin is in Bibl. Bodl. MSS. Laud. 39.—Bodl. F. 7. 7. And F. 11. 45. In the preface, Velferus, who died 1614, says, that he believes the original in Greek still remains at Constantinople, in the library of Manuel Eugenius. Montfaucon mentions a noble copy of this romance, written in the thirteenth century, in the royal library at Paris. Bibl. MSS. p. 753. Compare MSS. Lañgb. Bibl. Bodl. vi. p. 15. *Gesta Apollonii, &c.* There is a manuscript in Saxon of the romance of APOLLONIUS OF TYRE. Wanley's Catal. apud Hickes, ii. 146. See Martin. Crufii Turco-Græc. p. 209. edit. 1594. Gower recites many stories of this romance in his CONFESSIO AMANTIS. He calls Apollonius "a yonge, a freshe, "a lustie knight." See Lib. viii. fol. 175. b.—185. a. But he refers to Godfrey of Viterbo's PANTHEON, or universal Chro-

nicle, called also *Memoria Saculorum*, partly in prose, partly verse, from the Creation of the world, to the year 1186. The author died in 1190.

—A Cronike in daies gone  
The which is cleped Panteone, &c.

fol. 175. a. The play called PERICLES PRINCE OF TYRE, attributed to Shakespeare, is taken from this story of Apollonius as told by Gower, who speaks the Prologue. It existed in Latin before the year 900. See Barth. Adversar. lviii. cap. i. Chaucer calls him "of Tyre Apolloneus." PROL. MAN. L. TALE. v. 81. p. 50. Urr. edit. And quotes from this romance,

How that the curfid king Antiochus  
Brafte his daughter of hir maidinhede,  
That is so horrible a tale to rede,  
When he her drewe upon the pavement.

In the royal library there is "Histoire "d'Apollin roy de Thir." Brit. Mus. MSS. Reg. 20 C. ii. 2. With regard to the French editions of this romance, the oldest I have seen is, "Plaisante et agre-  
"able Histoire d' Apollonius prince de  
"Thyr en Affrique et roy d' Antioch,  
"traduite par Gilles Corozet, Paris, 1530.  
"8vo." And there is an old black-letter edition, printed in quarto at Geneva, entitled, "La Chronique d' Appollin roy de  
"Thir." At 1-18th the story appeared in a modern dress by M. le Brun, under the title of "Avantures d' Apollonius de Thyr," printed in twelves at Paris and Rotterdam, in 1710. And again at Paris the following year.

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similar cast<sup>k</sup>. The French history or romance of BERTRAND DU GUESCELIN, printed at Abbeville in 1487<sup>l</sup>, and that of BELISAIRE, or Belisarius, they rendered in the same language and metre, with the titles Διήγησις ἐξαίρετος Βελθάνδρου Ἰσθμίου<sup>m</sup>, and Ἱστορικὴ ἐξήγησις περὶ Βελλιζαρία, &c.<sup>n</sup>. Boccaccio himself, in the DECAMERON<sup>o</sup>, mentions the story of Troilus and Cressida in Greek verse: which I suppose had been translated by some of the fugitive Greeks with whom he was connected, from a romance on that subject; many antient copies of which now remain in the libraries of France<sup>p</sup>. The story of FLORIUS AND PLATZFLORA, a romance which Ludovicus Vives with great gravity condemns under the name of *Florian and Blanca-Flor*, as one of the pernicious and unclassical popular histories current in

<sup>k</sup> So I translate "alios id genus minores libellos." Crus. ibid. p. 489. Crusius was born in 1526, and died 1607.

<sup>l</sup> At the end of *Le Triumphe des NEUF PREUX*, &c. fol. That is, *THE NINE WORTHIES*.

<sup>m</sup> See du Cange, *Gl. Gr. Barb.* ii. Ind. Auctor. p. 36. col. b. This history contains Beltrand's, or Bertrand's amours with Χρυσαίσα, *Chrysaissa*, the king of Antioch's daughter.

<sup>n</sup> See Lambec. *Bibl. Casar.* Lib. v. p. 264. It is remarkable, that the story of *Date obolum Belisario* is not in Procopius, but in this romance. Probably Vandyck got this story from a modernised edition of it, called *BELLISAIRE ou le Conquerant*, Paris. 1643. 8vo. Which, however, is said in the title-page to be taken from Procopius. It was written by the sieur de Grenailles.

<sup>o</sup> They sometimes applied their Greek iambs to the works of the antient Greek poets. Demetrius Zenus, above-mentioned, translated Homer's Βατραχιομαχία: and Nicolaus Lucanus, the Iliad. The first was printed at Venice, and afterwards reprinted by Crusius, Turco-Graec. p. 373. The latter was also printed at Venice, 1526.

apud Steph. Sabium. This Demetrius Zenus is said to be the author of the Γαλωμαμαχία, or BATTLE OF THE CATS AND MICE. See Crus. ubi supr. 396. And Fabric. *Bibl. Gr.* i. 264. 223. On account of the Greco-barbarous books which began to grow common, chiefly in Italy, about the year 1520, Stephen a Sabio, or Sabius, above-mentioned, the printer of many of them, published a Greco-barbarous lexicon at Venice, 1527, entitled, "CORONA PRETIOSA, Εισαγωγή εἰς τὴν ἱστογραφίαν Στέφανου Χρυσίμου, ἑγών Στέφανου τιμῶν, ὅτι μάστιν ἀναγινώσκου, γραφῆναι, καὶ λαλεῖν τῶν ἰθαλιῶν καὶ ἀλλοτρίων γλώσσῶν τῶν Γραικῶν, ἔτι δὲ καὶ τῶν γραμμῶν καὶ τῶν ἰθαλιῶν γλώσσῶν τῶν Λατίνων." It is a mixture of modern and antient Greek words, Latin and Italian. It was reprinted at Venice by Petrus Burana, 1546.

<sup>p</sup> See Lengler's *Bibl. Rom.* p. 253. "Le Roman de Troilus." And Montfaucon, *Bibl. MSS.* p. 792. 793. &c. &c. There is, "L'Amore di Troleo et Griselda que si tratta in buone parte la Guerra di Troja, d'Angelo Leonico, Ven. 1553." in octave rhyme. 8vo. More will be said of this hereafter, p. 384.

Z z 2

Flanders

Flanders about the year 1523<sup>a</sup>, of which there are old editions in French, Spanish<sup>b</sup>, and perhaps Italian, is likewise extant very early in Greek iambics, most probably as a translation into that language<sup>c</sup>. I could give many others; but I hasten to lay before my readers some specimens both of the Italian and the Greek PALAMON AND ARCITE<sup>d</sup>. Only premising, that both have about a thousand verses in each of the twelve books, and that the two first books are introductory: the first containing the war of Theseus with the Amazons, and the second that of Thebes, in which Palamon and Arcite are taken prisoners. Boccaccio thus describes the Temple of Mars.

N e icampi Tracii sotto icieli hyberni  
 D a tempesta continua agitati  
 D oue schieré di nimbi sempiterni  
 D auenti or qua e or la trasmutati  
 I n uarii loghi ne iguazosi uerni  
 E de aqua globi per fredo agropati  
 G itati sono eneue tutta uia  
 C he in giazio amano aman se induria

<sup>a</sup> Lud. Viv. de Christiana Femina. lib. i. cap. cui tit. *Qui non legendi Scriptores, &c.* He lived at Bruges. He mentions other romances common in Flanders, LEONELA AND CANAMOR, CURIAS AND FLORELA, and PYRAMUS AND THISBE.

<sup>b</sup> FLORES Y BLANCAFLOR. *En Alcalá*, 1512. 4to.—*Histoire Amoureuse de FLORES et de BLANCHEFLEUR*, traduite de l'Espagnol par Jacques Vincent. Paris, 1554. 8vo.—*FLORIMONT ET PASSEROZE*, traduite de l'Espagnol en prose Française, Lyon, 15... 8vo. There is a French edition at Lyons, 1571. It was perhaps originally Spanish.

<sup>c</sup> See *supr.* p. 348. In the Notes. Where,

for want of further information, I left this point doubtful.

<sup>d</sup> For the use of the Greek THESEID I am obliged to the politeness of Mr. Stanley, who condescends to patronise and assist the studies he so well understands. I believe there is but one more copy in England, belonging to Mr. Ramsay the painter. Yet I have been told that Dr. George, provost of King's, had a copy. The first edition of the Italian book, no less valuable a curiosity, is in the excellent library of the very learned and communicative Dr. Askew. This is the only copy in England. See BIBL. SMITH. Ad-dend. fol. xl. Venet. 1755. 4to.

E una

E una selua sterile de robusti  
 C erri doue eran folti e alti molto  
 N odosi aspri rigidi e uetusti  
 C be de ombra eterna ricopreno il uolto  
 D el tristo suolo enfra li antichi fusti  
 D i ben mille furor sempre rauolto  
 V i si sentia grandissimo romore  
 N e uera bestia anchora ne pastore

I n questa nide la cha delo idio  
 A rmipotente questa edificata  
 T utta de azzajo splendido e pulio  
 D alquale era del sol riuerberata  
 L aluce che aboreua il logho rio  
 T utta differro era la stretta entrata  
 E le porte eran de eterno admante  
 F errato dogni parte tutte quante

E le le colone di ferro cusfei  
 V ide che lo edificio sosteneano  
 L i impeti de menti parue alci  
 V eder che fieri dela porta usiano  
 E il ciecho pechàre e ogne omci  
 S imilmente quiui si uedeano  
 V idiue le ire rosse come focho  
 E la paura palida in quel locho

E con gli occulti ferri itradimenti  
 V ide ele insidie con uista apparenza  
 L i discordia fedea esanguinenti  
 F erri auea in mano eogni differenza  
 E tutti iloghi pareano strepenti  
 D aspre minaze edi crudel intenza  
 E n mezo illocho la uertu tristissima  
 S edea di degne laude pouerissima

V idevi

V ideui ancora lo alegro furore  
 E oltre acio con uolto sanguinoso  
 L a morte armata uide elo stupore  
 E ogni altare qui uera copioso  
 D i fangue sol ne le bataglie fore  
 D i corpi human cacciato eluminoso  
 E ra ciaschun di focho tolto a terre  
 A rse ediffate per le triste guerre

E t era il tempio tutto historiato "  
 D i focil mano e disopra edintorno  
 E cio che pria ui uide designato  
 E ran le prede de nocte edi giorno  
 T olto ale terre equalunque sforzato  
 F u era qui in habito musorno  
 V ideanuiffi le gente incatenate  
 P orti di ferro e forteze spezate

V edeui ancor le naue bellatrici  
 I n uoti carri eli uolti guastati  
 E i miseri pianti & infelici  
 E t ogni forza con li aspecti e lati  
 O gni ferita ancor si uedea lici  
 E fangue con le terre mescolati  
 E ogni logo con aspecto fiero  
 S i uedea Marte turbido e altiero, &c. \*

\* Thus, *ἱστορηματα* means paintings, properly history-paintings, and *ἱστορεῖν*, is to paint, in barbarous Greek. There are various examples in the Byzantine writers. In middle Latinity *Historiographus* signifies literally a Painter. Perhaps our HISTORIOGRAPHER ROYAL was originally the king's Illuminator. *ἱστορογράφος μουσαῖος* occurs in an Inscription published by Du Cange, *Dissertat. Joinv.* xxvii. p. 319. Where *μουσαῖος* implies an artist who painted in mosaic work called *μουσαῖον*, or *μουσιον*, *Musivum*. In the Greek poem before us *ἱστορίας* is used for a Painter, lib. ii.

*Ἐκ τῆν παρῶσαν τῆν ζῶν ἀποποιεῖν ὁ ἱστορίας.*

In the middle Latin writers we have *depingere HISTORIALITER*, *To paint with histories or figures*, viz. "Forinfecus dealbavit illud [delubrum,] intrinsecus autem depinxit *historialiter*." Dudo de Act. Norman. l. iii. p. 153. Dante uses the Italian word before us in the same sense. *Dante, Purgat. Cant. x.*

Quivi era HISTORIATA l'alta gloria  
 Del Roman Prince.—

*ἱστορία* frequently occurs, simply for picture or representation in colours. Nilus Monach. lib. iv. Epist. 61. *Καὶ ἱστορίας ἀνθῶν καὶ ἰερῶν καὶ βλάστημάτων.* "PICTURES of birds, serpents, and plants." And in a thousand other instances. \* L. vii.

The Temple of Venus has these imageries.

P oi presso afe uidde passar bellezza  
S enza ornamento alchun se riguardando  
E gir con lei uidde piaceuolleza  
E luna laltra fecho comendano  
P oi con lor uidde istarsi gioueneza  
D estra e adorna molto festegiando  
E daltra parte uidde el fole ardire  
L usinge e ruffiania in fieme gire

I n mezo el locho in fu alte colone  
D i rame uidde un tempio al qual dintorno  
D anzando giouenette uidde e done  
Q ual da se belle: e qual de habito adorno  
D ifcinte e schalze in giube e in gone  
E in cio sol dispendeano il giorno  
P oi sopra el tempio uidde uolitare  
P affere molte e columbi rugiare

E alentrata del tempio uicina  
V idde che si sedeu a piana mente  
M adona pace: e in mano una cortina  
N anzi la porta tenea lieue mente  
A presso lei in uista assai tapina  
P acientia sedea discreta mente  
P allida ne lo aspecto: e dogni parte  
E intorno alei uidde promesse e carte

P oi dentro al tempio entrata di sospiri  
V i fenti un tumulto che giraua  
F ochofo tutto di caldi desiri  
Q uesto gualtri tutti aluminaua  
D i noue fiamme nate di martiri  
D i qua ciaschun di lagrime grondaua  
M offe da una dona cruda e ria  
C he uidde li chiamata gilofia, &c.

Some of these stanzas are thus expressed in the Greco-barbarous translation \*.

Εἰς τῆτον εἶδε τὸ θεοῦ, τὸν οἶκον τὸν μέγαν,  
ἀπάρματα πολλὰ σκληρὰ, κτισμένος ἦτον ὄλος.  
Ὁ λάμπρος γὰρ ἦτοναί, ἔλαμπεν ὡς τὸν ἥλιον,  
ὅταν ὁ ἥλιος ἔκρουε, ἀσραπῆεν ὡς τὸν φέγγος.  
Ὁ τόπος ὄλος ἔλαμπεν, ἐκτὴν λαμπρότητάτου,  
τὸ ἔμπατου ὀλοσίδηρον, καὶ τὰ ζενώματάτου.  
Ἀπὸ διαμάντη πόρτεστου, ἦσαν καὶ τὰ καρφία,  
σφειρομέναις δυνατὰ, ἀπάπασαν μερία.

Κολόναις ἦσαν σιδηρῆς, πολλὰ χοντρῆς μεγάλαις,  
ἀπάνωτους ἐβάσεναν, ὅλον τὸν οἶκον κείνον.  
Ἐκεῖδε τὴν βουρκότητα, τὸν λογισμόν ἐκείνων,  
ὀποκτὴν πόρταν βγένασι, ἄγροι καὶ θυμομένοι.  
Καὶ τὴν τυφλὴν τὴν ἀμαρτίαν καὶ τὸ οὐαὶ καὶ ὄχου  
ἐκεῖσε ἐφαινόνησαν, ὅμοιον σὰν καὶ τ' ἄλλα.  
Καὶ ταῖς ὀργαῖς ἐσκευθηνεν, κόκιναις ὡς φωτῖα,  
τὸν φόβον εἶδε λόχλομον, ἐκεῖσε σμίαν μερία.

Μετὰ κοῖφὰ τὰ σίδηρὰ, εἶδε δημηγερσίαις,  
καὶ ταῖς φαλσίαις πουγίνονται, καὶ μόιαζον δικαιοσούνης.  
Ἐκεῖτον ἀσυνηβασία, μεταῖς διαφωνίαις,  
ἐξάσαις τὸ χέρητης, σίδηρα ματομένα.  
Ὅλος ὁ τόπος ἔδειχνε, ἄγριος καὶ χολιασμένος,  
ἀγρίους γὰρ φοβερισμούς, κιωτότατην μαλέαν.  
Μέσα ζὸν τόπον τούτονε, ἡ χάρηα τυχεμένη,  
ἐκάθετον ὁ πόρτεπε, νὰ ἔναι παινεμένη \*.

\* From which it was thought proper to give on larger specimen, as the language

is intelligible only to a very few curious scholars.

\* L. vii. Sign. μ g.

In passing through Chaucer's hands, this poem has received many new beauties. Not only those capital fictions and descriptions, the temples of Mars, Venus, and Diana, with their allegorical paintings, and the figures of Lycurgus and Emetrius with their retinue, are so much heightened by the bold and spirited manner of the British bard, as to strike us with an air of originality. In the mean time it is to be remarked, that as Chaucer in some places has thrown in strokes of his own, so in others he has contracted the uninteresting and tedious prolixity of narrative, which he found in the Italian poet. And that he might avoid a servile imitation, and indulge himself as he pleased in an arbitrary departure from the original, it appears that he neglected the embarrassment of Boccacio's stanza, and preferred the English heroic couplet, of which this poem affords the first conspicuous example extant in our language.

The situation and structure of the temple of Mars are thus described.

———A forrest

In which there wonneth nether man ne best :

With knotty knarry barrein treys old,

Of stubbys shape, and hideous to behold,

In which ther was a rombyll and a swough \*

As though a storm shulde burstein every bough.

And downward from a hill, under a bent <sup>b</sup>,

There stode the temple of Mars armipotent,

Wrought all of burnyd <sup>c</sup> stele: of which th' entré

Was long, and streight, and gasty for to fe:

And therout came such a rage and avyse <sup>d</sup>.

That it made al the gatys for to ryse <sup>e</sup>.

<sup>a</sup> Sound.    <sup>b</sup> Precipice.    <sup>c</sup> Burnished.    <sup>d</sup> Noise.    <sup>e</sup> "It strained  
the doors: Almost forced them from their hinges."

A a a

The

The northern light in at the dori's shone,  
 For window on the wall ne was ther none,  
 Throgh which men mightin any light discern.  
 The dore was al of adamant eterne,  
 Yclenchid overthwart and endelong,  
 With iron tough, for to makin it strong.  
 Every pillar the tempyl to sustene  
 Was tonnè grete <sup>f</sup> of yren bright and shene.

The gloomy sanctuary of this tremendous fane, was adorned  
 with these characteristical imageries.

There saw I first the dark Ymaging  
 Of Felony, and all the compassing :  
 The cruell Irè, redde as any glede <sup>g</sup>;  
 The Pikpurse also, and eke the pale Drede <sup>h</sup>;  
 The Smyter with the knife undir the cloke <sup>i</sup>;  
 The shepin brenning with the blakè smoke <sup>k</sup>;  
 The Treason of the murdering in the bedde <sup>l</sup>;  
 The opin Warre with woundis all bebledde;  
 Conteke <sup>m</sup> with bloodie knyves <sup>n</sup>, and sharpe Menace,  
 All full of chirking <sup>o</sup> was that fory place!

<sup>f</sup> A great tun. A tun-weight.

<sup>g</sup> Coal.

<sup>h</sup> Fear.

<sup>i</sup> Dryden has converted this image into clerical hypocrisy, under which he takes an opportunity of gratifying his spleen against the clergy. Knight's Tale, B. ii. p. 56. edit. 1713.

Next flood Hypocrisy with *boly leer*,  
 Soft-smiling and demurely looking down,  
 But hid the dagger underneath the *gown*.

<sup>k</sup> Perhaps, for *shepyn* we should read *shepyn*, or *sheping*, i. e. a town, a place of trade. This line is therefore to represent, A City on fire. In Wickliffe's bible we have, "It is lyk to children fitynge in "CHEFYNGE." Matt. xi. 16.

<sup>l</sup> Dryden has lowered this image,

Th' affasinating wife. — —

<sup>m</sup> Strife.

<sup>n</sup> This image is likewise entirely misrepresented by Dryden, and turned to a satire on the church.

Contest with sharpen'd knives in *cloysters*  
 drawn,  
 And all with blood bespread the *boly lawn*.

<sup>o</sup> Any disagreeable noise, or hollow murmur. Properly, the jarring of a door upon the hinges. See also Chaucer's Boeth. p. 364. b. Urr. edit. "When the felde "*chirkinge* agrifethe of the colde, by the "fellnesse of the wind Aquilon." The original is, "Vento Campus inhorruit."

The

The flear of himselfe yet sawe I there,  
 His hertè blode hath bathid all his here,  
 The naile ydryvyn in the shode<sup>p</sup> anyght<sup>q</sup>,  
 With the cold deth the mouth gapyng upryght<sup>r</sup>.  
 Amiddis of the temple fate Mischaunce,  
 With discomfourt, and fory countenance.  
 Yet sawe I Wodenefs<sup>s</sup> laughing in his rage.  
 Armid complaint of Theft, and fers Corage;  
 The carrein in the bush with throte ycorve<sup>t</sup>,  
 A thousand sleyne and not of qualme ystorve<sup>u</sup>.  
 The tyrant with the prey by force yrest,  
 The town destroyid ther was nothing left.  
 Yet saw I brent the ships upon steris,  
 The hunter straunglid with the wild boris.  
 The sow fretting<sup>v</sup> the chyld right in the cradel,  
 The coke scaldid for all his longè ladel.  
 Nought was forgott the infortune of Mart;  
 The cartir<sup>x</sup> overriddin by his cart<sup>y</sup>,  
 Under the whele he lay full low adowne.  
 There were also of Marts divisioune,  
 The Barbour, and the Bu<sup>z</sup>her, and the Smith  
 That forgith sharpe swardis on the stith<sup>a</sup>.  
 And all above, depeintid in a towr,  
 Saw I Conquest sitting in grete honour,  
 With the sharpe swardè right ovir his hed,  
 Hanging but by a subtill-twined thred<sup>a</sup>.

<sup>p</sup> Head.<sup>q</sup> In the night.<sup>r</sup> Madnes.

<sup>s</sup> This couplet refers to the suicide in the preceding one: who is supposed to kill himself by driving a nail into his head in the night, and to be found dead and cold in his bed, with his "mouth gapyng up-ryght." This is properly the meaning of his "hair being bathed in blood."  
*Shode*, in the text, is literally a *bush of hair*. Dryden has finely paraphrased this passage.

<sup>t</sup> Throat cut.<sup>u</sup> "Slain, not destroyed by sickness or dying a natural death."<sup>v</sup> Devouring.<sup>x</sup> Charioteer.<sup>y</sup> Chariot.<sup>z</sup> Anvil.<sup>a</sup> v. 1998. p. 16. Urr.

This groupe is the effort of a strong imagination, unacquainted with selection and arrangement of images. It is rudely thrown on the canvas without order or art. In the Italian poets, who describe every thing, and who cannot, even in the most serious representations, easily suppress their natural predilection for burlesque and familiar imagery, nothing is more common than this mixture of sublime and comic ideas<sup>b</sup>. The form of Mars follows, touched with the impetuous dashes of a savage and spirited pencil.

The statue<sup>c</sup> of Mars upon a cart<sup>d</sup> stode,  
 Armid, and lokid grym as he were wode<sup>e</sup>.  
 A wolfe ther stod before him at his fete  
 With eyin red, and of a man he ete.  
 With sotill pensil paintid was the storie,  
 In<sup>f</sup> redouting Mars and of his glorie<sup>g</sup>.

But the ground-work of this whole description is in the Thebaid of Statius. I will make no apology for transcribing the passage at large, that the reader may judge of the resemblance. Mercury visits the temple of Mars, situated in the frozen and tempestuous regions of Thrace<sup>h</sup>.

<sup>b</sup> There are many other instances of this mixture. v. 1179. "We strive as did the houndis for the bone." v. 1264. "We fare as he that dronk is as a moufe, &c." v. 2762. "Farewel physick! Go bere the corse to church." v. 2521. "Some said he lokid grim and he wolde fight, &c."

<sup>c</sup> Form, or figure. Statuary is not implied here. Thus he mentions the statue of Mars on a banner, *supr.* v. 977. I cannot forbear adding in this place these fine verses of Mars arming himself in haste, from our author's *Complaint of Mars and Venus*, v. 99. He throwith on his helme of huge weight; And girt him with his sworde, and in his hond  
 His mighty spere, as he was wont to feight,  
 He shekith so, that it almost to wende.

Here we see the force of description without a profusion of idle epithets. These verses are all *finew*: they have nothing but verbs and substantives.

<sup>d</sup> Chariot.

<sup>e</sup> Mad.

<sup>f</sup> Recording.

<sup>g</sup> v. 2043.

<sup>h</sup> Chaucer points out this very temple in the introductory lines, v. 1981.

Like to the estries of the grisly place  
 That hight the grete temple of Mars in  
 Thrace.

In thilke cold and frosty region,  
 Ther as Mars has his sovran mansion.

Hic

Hic steriles delubra notat Mavortia sylvas,  
 Horrescitque tuens: ubi mille furoribus illi  
 Cingitur, adverso domus immansueta sub Æmo.  
 Ferrea compago laterum, ferro arcta teruntur  
 Limina, ferratis incumbunt tecta columnis.  
 Læditur adversum Phœbi jubar, ipsaque sedem  
 Lux timet, et dirus contristat sydera fulgor.  
 Digna loco statio. Primis subit impetus amens  
 E foribus, cæcumque Nefas, Iræque rubentes,  
 Exanguisque Metus; occultisque ensibus astant  
 Infidiæ, geminumque tenens Discordia ferrum.  
 Innumeris strepit aula minis. Tristissima Virtus  
 Stat medio, lætusque Furor, vultuque cruento  
 Mors armata sedet. Bellorum solus in aris  
 Sanguis, et incensis qui raptus ab urbibus ignis.  
 Terrarum exuviæ circum, et fastigia templi  
 Captæ insignibant gentes, cœlataque ferro  
 Fragmina portarum, bellatricesque carinæ,  
 Et vacui currus, protritaque curribus ora<sup>1</sup>.

Statius was a favourite writer with the poets of the middle ages. His bloated magnificence of description, gigantic images, and pompous diction, suited their taste, and were somewhat of a piece with the romances they so much admired. They neglected the gentler and genuine graces of Virgil, which they could not relish. His pictures were too correctly and chastly drawn to take their fancies: and truth of design, elegance of expression, and the arts of compo-

<sup>1</sup> Stat. Theb. vii. 40. And below we have Chaucer's *Doors of adamant eternal*, viz. v. 68.

— Clausique adamante perenni  
 Dissilueret fores. — — —

Statius also calls Mars, *Armipotens*. v. 78. A sacrifice is copied from Statius, where says Chaucer, v. 2296.

And did her things as men might behold  
 In *Siace of Thebes*. — — —

I think Statius is copied in a simile, v. 1640. The introduction of this poem is also taken from the *Thebaid*, xii. 545-481. 797. Compare Chaucer's lines, v. 870. seq. v. 917. seq. v. 996. seq. The funeral pyre of Arcite is also translated from *Theb.* vi. 195. seq. See Ch. v. 2940. seq. I likewise take this opportunity of observing, that Lucretius and Plato are imitated in this poem. Together with many passages from Ovid and Virgil.

fition,

fiction were not their objects<sup>k</sup>. In the mean time we must observe, that in Chaucer's Temple of Mars many personages are added: and that those which existed before in Statius have been retouched, enlarged, and rendered more distinct and picturesque by Boccacio and Chaucer. Arcite's address to Mars, at entering the temple, has great dignity, and is not copied from Statius.

O strongè god, that in the reigis cold  
Of Thrace honourid art, and God yhold!  
And haft in everie reig, and everie lond,  
Of armis al the bridil in thy hond;  
And them fortunist, as they left devise,  
Accept of me my pitous sacrifice<sup>l</sup>.

The following portrait of Lycurgus, an imaginary king of Thrace, is highly charged, and very great in the gothic style of painting.

Ther mayst 'ou<sup>m</sup> see, commyng with Palamon,  
Lycurgus himself, the grete king of Thrace;  
Blake was his berde, and manly was his face:  
The circles of his eyin in his hede  
They glowdin betwixtè yalowe and rede:  
And like a lyon lokid he about,  
With kempid heris on his browis stout:  
His limis grete, his brawn is herd and strong,  
His shulderes brode, his armis round and long.  
And as the guise ywas in his contrè  
Full high upon a char of gold stode he:  
With four grete white bullis in the traxis.  
Instead of court cote armur, on his harnais

<sup>k</sup> In *Troilus and Cresside* he has translated the arguments of the twelve books of the *Thebaid* of Statius. See B. v. p. 1479. seq. <sup>l</sup> v. 2375. <sup>m</sup> You.

With

With yalowe nailes, and bright as any gold,  
 He hath a beris<sup>n</sup> skinn cole-blak for old.  
 His long here was kemped behind his bak,  
 As any raven's fether't shone for blak.  
 A wrethe of golde armgrete<sup>o</sup>, of hugè weight,  
 Upon his hed, sett ful of stonis bright,  
 Of fine rubies, and clere diamondes.  
 About his char ther wentin white alandes<sup>p</sup>,  
 Twentie and more, as grete as any sterc,  
 To huntin at the lyon or wild bere;  
 And folowid him with mosfil<sup>q</sup> fast ybound,  
 Coleres of gold<sup>r</sup> and torretes<sup>s</sup> filid<sup>t</sup> round.  
 A hundrid lordis had he in his rout,  
 Armid ful wele, with hertis stern and stout<sup>u</sup>.

The figure of Emetrius king of India, who comes to the aid of Arcite, is not inferior in the same style, with a mixture of grace.

<sup>n</sup> A bear's.

<sup>o</sup> As big as your arm.

<sup>p</sup> Greyhounds. A favourite species of dogs in the middle ages. In the ancient pipe-rolls, payments are frequently made in greyhounds. Rot. Pip. an. 4. Reg. Johann. [A. D. 1203.] "Rog. Constabul. Cestrie debet D. Marcos, et X. palfridos et X. laiffas *Leporiariorum* pro habenda terra Vidonis de Loverell de quibus debet reddere per ann. c. M." *Ten leashes of greyhounds.* Rot. Pip. an. 9. Reg. Johann. [A. D. 1208.] "SUTHANT. Johan. Teingre debet c. M. et X. *leporarios magnos, puleros, et bonos, de redemptione sua, &c.*" Rot. Pip. an. 11. Reg. Johan. [A. D. 1210.] "EVE- RVEYSIRE. Rog. de Mallvell redd. comp. de l. palefrido velociter currente, et II. *Laiffis leporiariorum* pro habendis literis deprecatoriis ad Matildam de M." I could give a thousand other instances of the sort.

<sup>q</sup> Muzzle.

<sup>r</sup> In Hawes's PASTIME OF PLEASURE,

[written temp. Hen. vii.] Fame is attended with two greyhounds; on whose golden collars Grace and *Governance*, are inscribed in diamond letters. See next note.

<sup>s</sup> Rings. The fastening of dogs collars. They are often mentioned in the INVENTORY of furniture, in the royal palaces of Henry the eighth, above cited. MSS. Harl. 1419. In the *Castle of Windsor*. Article COLLARS. f. 409. "Two greyhoundes collars of crimfun velvett and cloth of gold, lacking *torrettes*."—"Two other collars with the kings armes, and at the ende portcullis and rose."—"Item, a collar embrowdered with pomegranates and roses with *turrets* of silver and gilt."—"A collar garnished with stole-worke with one shallop shelle of silver and gilte, with *torrettes* and pendautes of silver and guilte."—"A collar of white velvette, embrowdered with perles, the swivels of silver."

<sup>t</sup> Filed. Highly polished.

<sup>u</sup> v. 2129.

With

With Arcitè, in storys as men find,  
 The grete Emetrius, the king of Ind,  
 Upon a stedè bay, trappid in stele,  
 Coverid with clothe of gold diaprid<sup>w</sup> wel,  
 Cam riding like the god of armis Mars :  
 His cote armure was of the clothes of Tars<sup>x</sup>,  
 Couchid with perles white and round and grete;  
 His sadill was of brent<sup>y</sup> gold new ybete,  
 A mantlet upon his shuldères hanging,  
 Bretfull<sup>z</sup> of rubies redde as fire sparkling.  
 His crispè here like ringes<sup>a</sup> was yronne,  
 And yt was yalowe, glittering as the sonne.  
 His nose was high, his eyin bright citryn<sup>b</sup>,  
 Ruddy his lippes, his colour was sangyn.  
 And a fewe frekles in his face yspreint<sup>c</sup>,  
 Betwixt yalowe and somedele blak ymeint<sup>d</sup>.  
 And as a lyon he his eyis kest<sup>e</sup>.  
 Of five and twenty yere his age I ghest.  
 His berde was well beginning for to spring,  
 His throte was as a trompet thondring.  
 Upon his hede he wered, of laurer grene  
 A garlond freshe, and lustie for to sene.  
 Upon his honde he bore for his delite  
 An egle tame, as ony lilie white<sup>f</sup>.

<sup>w</sup> See this word explained above, p. 176.

<sup>x</sup> Not of Tarsus in Cilicia. It is rather an abbreviation for *Tartarin*, or *Tartarium*. See Chaucer's *Floure and Leafte*, v. 212. On every trumpe hanging a brode bannere Of fine *Tartarium* full richely bete.

That it was a costly stuff appears from hence. "Et ad faciendum unum Jupoun de *Tartaryn* blu powderat. cum garteriis blu paratis cum boucles et pendants de argento deaurato." Comp. J. Coke *Provisoris Magn. Garderob. temp. Edw. iii. ut supr.* It often occurs in the wardrobe-

accounts for furnishing tournaments. Du Cange says, that this was a fine cloth manufactured in Tartary. Gloss. *Tartarium*. But Skinner in V. derives it from Tortona in the Milanese. He cites Stat. 4. Hen. viii. c. vi.

<sup>y</sup> Burnt. Burnished.

<sup>z</sup> Quite full.

<sup>a</sup> Rings.

<sup>b</sup> Lemon-colour. Lat. *Citrinus*.

<sup>c</sup> Sprinkled.

<sup>d</sup> "A mixture of black and yellow."

<sup>e</sup> Cast. Darted.

<sup>f</sup> See supr. p. 166.

An hundrid lordis had he with them there,  
 All armid, saaf their heddis, in their gere <sup>z</sup>.  
 About this king ther ran on every part  
 Full many a tamè lyon, and libart <sup>b</sup>.

The banner of Mars displayed by Theseus, is sublimely conceived.

The red statue of Mars, with spere and targe,  
 So shineth in his white banner large  
 That al the feldis glittrin up and down <sup>l</sup>.

This poem has many stokes of pathetic description, of which these specimens may be selected.

Upon that other side when Palamon  
 Wist that his cofin Arcite was ygon,  
 Such sorowe makith he, that the grete tour  
 Refoundid of his yelling and clamour :  
 The fetteris upon his shinnis grete  
 Werin of his bitter salt teris wete <sup>k</sup>.

Arcite is thus described, after his return to Thebes, where he despairs of seeing Emilia again.

His slepe, his mete, his drink, is hym byrest ;  
 That lene he waxith, and drie as a sheft :  
 His eyin hollow, grislie to behold  
 His hew fallowe, and pale as ashin <sup>l</sup> cold :  
 Solitary he was, evir alone,  
 And wayling all the night making his mone.  
 And if he herdè song or instrument,  
 Than would he wepin, he might not be stent <sup>m</sup>.  
 So febyll were his spirits and so low,  
 And chaungid so that no man might him know <sup>n</sup>.

<sup>z</sup> Armour.    <sup>b</sup> Libbard. v. 2157.    <sup>l</sup> v. 977.    <sup>k</sup> v. 1277.    <sup>l</sup> Affes.  
<sup>m</sup> Stayed.    <sup>n</sup> V. 1363.

Palamon is thus introduced in the proceſſion of his rival Arcite's funeral.

Tho gan this wofull Theban Palamon  
With ſlotery ° berde, and ruggy afhey heres,  
In clothis blak bedropped all with teres,  
And, paſſyng ovir weping Emily,  
Was rufullift of all the company °.

To which may be added the ſurpriſe of Palamon, concealed in the foreſt, at hearing the diſguiſed Arcite, whom he ſuppoſes to be the ſquire of Theſeus, diſcover himſelf at the mention of the name of Emilia.

----- Through his herte  
He felt a cold ſwerde ſuddenly to glide :  
For ire he quoke, no longer wold he bide,  
And whan that he had heard Arcitis tale,  
As he were wode, wyth face al dede and pale,  
He ſterte him up out of the buſhis thick, &c. °

A deſcription of the morning muſt not be omitted; which vies, both in ſentiment and expreſſion, with the moſt finiſhed modern poetical landſcape, and finely diſplays our author's talent at delineating the beauties of nature.

The mery lark, meſſengere of the day,  
Salewith ' in her ſong the morowe gray;  
And frie Phebus ryſith up ſo bright,  
That all the orient laugith at the ſight':  
And with his ſtremis dryeth in the greves °  
The ſilvir dropis hanging in the leves °.

• Squallid.  
° V. 2884.  
° V. 1576.  
° Saluteth.

° In the Greek, Β.βλ. iii. Signat. e iiii.  
° Ο δρυαδος ἄλω γιλᾶ, &c. See Dante,  
Purgat. c. 1. p. 234.  
° Groves. Buſhes.

" 1493.

Nor must the figure of the blooming Emilia, the most beautiful object of this vernal picture, pass unnoticed.

----- Emilie, that fairer was to sene  
Than is the lillie upon the stalk grene;  
And fresher than the May with flouris newe,  
For with the rosy colour strofe hir hewe \*.

In other parts of his works he has painted morning scenes *con amore*: and his imagination seems to have been peculiarly struck with the charms of a rural prospect at sun-rising.

We are surpris'd to find, in a poet of such antiquity, numbers so nervous and flowing: a circumstance which greatly contributed to render Dryden's paraphrase of this poem the most animated and harmonious piece of versification in the English language. I cannot leave the KNIGHT'S TALE without remarking, that the inventor of this poem, appears to have possessed considerable talents for the artificial construction of a story. It exhibits unexpected and striking turns of fortune; and abounds in those incidents which are calculated to strike the fancy by opening resources to sublime description, or interest the heart by pathetic situations. On this account, even without considering the poetical and exterior ornaments of the piece, we are hardly disgusted with the mixture of manners, the confusion of times, and the like violations of propriety, which this poem, in common with all others of its age, presents in almost every page. The action is supposed to have happened soon after the marriage of Theseus with Hippolita, and the death of Creon in the siege of Thebes: but we are soon transported into more recent periods. Sunday, the celebration of matins, judicial astrology, heraldry, tilts and tournaments, knights of England, and targets of Prussia<sup>2</sup>, occur in the city of Athens under the reign of Theseus.

\* V. 1037.

<sup>2</sup> The knights of the Teutonic order were settled in Prussia, before 1300. See also

Ch. Prol. v. 53. Where tournaments in Prussia are mentioned. Arcite quotes a fable from *Æsop*, v. 1179.