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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, 1781**

Section XL. Most of the classic poets translated before the end of the  
sixteenth century. Phaier's Eneid. Completed by Twyne. Their other works.  
Phaier's Ballad of Gad's-hill. Stanihurst's Eneid in ...

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## S E C T. XL.

**B**UT, as scholars began to direct their attention to our vernacular poetry, many more of the antient poets now appeared in English verse. Before the year 1600, Homer, Mæneus, Virgil, Horace, Ovid, and Martial, were translated. Indeed most of these versions were published before the year 1580. For the sake of presenting a connected display of these early translators, I am obliged to trespass, in a slight degree, on that chronological order which it has been my prescribed and constant method to observe. In the mean time we must remember, that their versions, while they contributed to familiarise the ideas of the antient poets to English readers, improved our language and versification; and that in a general view, they ought to be considered as valuable and important accessions to the stock of our poetical literature. These were the classics of Shakespeare.

I shall begin with those that were translated first in the reign of Elisabeth. But I must premise, that this inquiry will necessarily draw with it many other notices much to our purpose, and which could not otherwise have been so conveniently disposed and displayed.

Thomas Phaier, already mentioned as the writer of the story of OWEN GLENDOUR in the *MIRROUR OF MAGISTRATES*, a native of Pembrokeshire, educated at Oxford, a student of Lincoln's Inn, and an advocate to the council for the Marches of Wales, but afterwards doctorated in medicine at Oxford, translated the seven first books of the *Eneid* of Virgil, on his retirement to his patrimonial seat in the forest of Kil-

garran in Pembroke-shire, in the years 1555, 1556, 1557. They were printed at London in 1558, for Ihon Kyngston, and dedicated to queen Mary<sup>a</sup>. He afterwards finished the eighth book on the tenth of September, within forty days, in 1558. The ninth, in thirty days, in 1560. Dying at Kilgarran the same year, he lived only to begin the tenth<sup>b</sup>. All that was thus done by Phaier, one William Wightman published in 1562, with a dedication to sir Nicholas Bacon, "The nyne first books of the " *Eneidos* of Virgil conuerted into English verse by Thomas " Phaer doctour of physick, &c<sup>c</sup>." The imperfect work was at length completed, with Maphaeus's supplemental or thirtcenth book, in 1583, by Thomas Twyne, a native of Canterbury, a physician of Lewes in Suffex, educated in both uniuersities, an admirer of the mysterious philosophy of John Dee, and patronised by lord Buckhurst the poet<sup>d</sup>. The ninth, tenth, eleventh,

<sup>a</sup> In quarto. Bl. Lett. At the end of the seventh book is this colophon, "Per Thomam Phaer in foresta Kilgerran finitum iij. Decembris. Anno 1557. Opus xij dierum." And at the end of every book is a similar colophon, to the same purpose. The first book was finished in eleven days, in 1555. The second in twenty days, in the same year. The third in twenty days, in the same year. The fourth in fifteen days, in 1556. The fifth in twenty-four days, on May the third, in 1557, "post periculum eius Karmerdini," i. e. at Caermarthen. The sixth in twenty days, in 1557.

Phaier has left many large works in his several professions of law and medicine. He is pathetically lamented by sir Thomas Chaloner as a most skilful physician, *Encom.* p. 356. Lond. 1579. 4to. He has a recommendatory English poem prefixed to Philip Betham's *MILITARY PRECEPTS*, translated from the Latin of James earl of Purlilias, dedicated to lord Studley, Lond. 1544. 4to. For E. Whitchurch.

There is an entry to Purfoot in 1566, for printing "ferten verses of Cypydo by " Mr. Fayre [Phaier]." *REGISTR. STATION.* A. fol. 154. a.

<sup>b</sup> Ex coloph. ut supr.

<sup>c</sup> In quarto. Bl. Lett. For Rowland Hall.

<sup>d</sup> See supr. p. 287. His father was John Twyne of Bolington in Hampshire, an eminent antiquary, author of the *Commentary DE REBUS ALBIONICIS*, &c. Lond. 1590. It is addressed to, and published by, with an epistle, his said son THOMAS. Laurence, a fellow of All Souls and a civilian, and John Twyne, both THOMAS's brothers, have copies of verses prefixed to several cotemporary books, about the reign of queen Elisabeth. THOMAS wrote and translated many tracts, which it would be superfluous and tedious to enumerate here. To his *BREVIARIE OF BRITAINNE*, a translation from the Latin of Humphrey Lhuud, in 1573, are prefixed recommendatory verses, by Browne prebendary, and Grant the learned schoolmaster, of Westminster, Ludowyke Lloyd a poet in the *PARADISE OF DAINTIE DEVISES*, and his two brothers, aforesaid, Laurence and John.

Our translator, THOMAS TWYNE, died in 1613, aged 70, and was buried in the chancel of saint Anne's church at Lewes, where his epitaph of fourteen verses still, I believe,

and twelfth books, were finished at London in 1573<sup>a</sup>. The whole was printed at London in 1584, with a dedication, dated that year from Lewes, to Robert Sackville<sup>b</sup>, the eldest son of lord Buckhurst, who lived in the dissolved monastery of the Cluniacs at Lewes<sup>c</sup>. So well received was this work, that it was followed by three new editions in 1596<sup>d</sup>, 1607, and 1620<sup>e</sup>. Soon after the last-mentioned period, it became obsolete and was forgotten<sup>f</sup>.

Phaier undertook this translation for the *defence*, to use his own phrase, of the English language, which had been by too many deemed incapable of elegance and propriety, and for the "honest recreation of you the nobilitie, gentlemen, and ladies, who studie in Latine." He adds, "By mee first this gate is set open. If now the young writers will uouchsafe to enter, they may finde in this language both large and abvdant camps [fields] of uarietie, wherein they may gather innumerable fortes of most beautifull flowers, figures, and phrases, not only to supply the imperfection of mee, but also to garnish all kinds of their own verses with a more cleane and compendious order of meeter than heretofore hath bene accustomed<sup>1</sup>." Phaier has omitted, misrepresented, and paraphrased many passages; but his performance in every respect is evidently superior to Twyne's continuation. The measure is the fourteen-footed

I believe, remains on a brass plate affixed to the eastern wall.

Large antiquarian and historical manuscript collections, by the father JOHN TWYNE, are now in Corpus Christi library at Oxford. In his COLLECTANEA VARIA, (ibid. vol. iii. fol. 2.) he says he had written the Lives of T. Robethon, T. Lupset, Rad. Barnes, T. Eliot, R. Sampson, T. Wriothesse, Gul. Paget, G. Day, Joh. Christopherfon, N. Wooton. He is in Leland's ENCOMIA, p. 83.

<sup>a</sup> Coloph. ut supr.

<sup>b</sup> In quarto. Bl. Lett. For Abraham Veale.

<sup>c</sup> Now ruined. But to this day called, *Lord's Place*.

<sup>d</sup> For Thomas Creed.

<sup>e</sup> All in quarto. Bl. Lett. In the edition of 1607, printed at London by Thomas Creede, it is said to "be newly set forth for the delight of such as are studious in poetrie."

<sup>f</sup> In 1562, are entered with Nicholas England "the fyrste and ix parte of Virgill." REGISTR. STATION. A. fol. 85. a. I suppose Phaier's first nine books of the *Eneid*. And, in 1561-2, with W. Copland, the "booke of Virgill in 4to." Ibid. fol. 73. b. See REGISTR. C. fol. 8. a. sub ann. 1595.

<sup>1</sup> See "Maister Phaer's Conclusion to his interpretation of the *Aeneidos* of Virgil, by him conuerted into English verse."

Alexandrine.

Alexandrine of Sternhold and Hopkins. I will give a short specimen from the siege of Troy, in the second book. Venus addresses her son Eneas.

Thou to thy parents heft take heede, dread not, my minde obey:  
In yonder place, where stones from stones, and bildings huge to  
fway,

Thou seest, and mixt with dust and smoke thicke stremes of  
reekings rise,

Himselfe the god Neptune that side doth furne in wonders<sup>m</sup>  
wise;

With forke threetinde the wall vproots, foundations allto shakes,  
And quite from vnder soile the towne, with groundworks all  
vprakes.

On yonder side with Furies most, dame Iuno fiercely stands,  
The gates she keeps, and from the ships the Greeks, her friendly  
bands,

In armour girt she calles.

Lo! there againe where Pallas sits, on fortes and castle-towres,  
With Gorgons eyes, in lightning cloudes inclosed grim she  
lowres.

The father-god himselfe to Greeks their mights and courage  
steres,

Himselfe against the Troyan blood both gods and armour reres.  
Betake thee to thy flight, my sonne, thy labours ende procure,  
I will thee neuer faile, but thee to resting place assure.

She said, and through the darke night-shade herselfe she drew  
from sight:

Appare the grisly faces then, Troyes en'mies vgly dight.

The popular ear, from its familiarity, was tuned to this measure. It was now used in most works of length and gravity, but seems to have been consecrated to translation. Whatever absolute and original dignity it may boast, at present it is almost

<sup>m</sup> Wonderous.

ridiculous,

ridiculous, from an unavoidable association of ideas, and because it necessarily recalls the tone of the versification of the puritans. I suspect it might have acquired a degree of importance and reverence, from the imaginary merit of its being the established poetic vehicle of scripture, and its adoption into the celebration of divine service.

I take this opportunity of observing, that I have seen an old ballad called GADS-HILL by *Faire*, that is probably our translator Phaier. In the Registers of the Stationers, among seven *Ballettes* licenced to William Bedell and Richard Lante, one is entitled "The Robbery at Gads hill," under the year 1558<sup>a</sup>. I know not how far it might contribute to illustrate Shakespeare's HENRY THE FOURTH. The title is promising.

After the associated labours of Phaier and Twyne, it is hard to say what could induce Robert Stanyhurst, a native of Dublin, to translate the four first books of the Eneid into English hexameters, which he printed at London, in 1583, and dedicated to his brother Peter Plunket, the learned baron of Dufanay in Ireland<sup>b</sup>. Stanyhurst at this time was living at Leyden, having left England for some time on account of the change of religion. In the choice of his measure, he is more unfortunate than his predecessors, and in other respects succeeded worse. It may be remarked, that Meres, in his WITS TREASURIE, printed in 1598, among the learned translators, mentions only "Phaier, for Virgil's Aeneads<sup>c</sup>." And William Webbe, in his Dis-

<sup>a</sup> REGISTR. A. fol. 32. b. See Clavell's RECANTATION, a poem in quarto, Lond. 1634. Clavell was a robber, and here recites his own adventures on the high-way. His first depredations are on Gad's-hill. See fol. 1.

<sup>b</sup> In octavo. Licenced to Binneman, Jan. 24. 1582. "By a copie printed at Leiden." REGISTR. STATION. B. fol. 192. b. At the end of the Virgil are the four first of David's psalms Englished in Latin measures, p. 82. Then follow "Certayne Poetical Conceits (in Latyn and Eng-

lish) Lond. 1583." Afterwards are printed Epitaphs written by our author, both in Latin and English. The first, in Latin, is on James earl of Ormond, who died at Ely-house, Octob. 18. 1546. There is another on his father, James Stanyhurst, Recorder of Dublin, who died, aged 51, Dec. 27, 1573. With translations from More's Epigrams. Stanyhurst has a copy of recommendatory verses prefixed to Vertegan's RESTITUTION OF DECAYED INTELLIGENCE, Antwerp, 1605. 4to.

<sup>c</sup> Fol. 289. p. 2.

COURSE OF ENGLISH POETS printed in 1586<sup>3</sup>, entirely omits our author, and places Phaier at the Head of all the English translators<sup>r</sup>. Thomas Nashe, in his APOLOGY OF PIERCE PENNILESS, printed in 1593, observes, that "Stanyhurst the  
" otherwise learned, trod a foul, lumbring, boisterous, wal-  
" lowing measure in his translation of Virgil.—He had neuer  
" been praised by Gabriel Harvey<sup>s</sup> for his labour, if therein he  
" had not been so famously absurd<sup>t</sup>." Harvey, Spenser's friend, was one of the chief patrons, if not the inventor, of the English hexameter, here used by Stanyhurst. I will give a specimen in the first four lines of the second book.

With tentiue listning each wight was fetled in harkning ;  
Then fater Æneas chronicled from loftie bed hautie :  
You bid me, O princefle, to scarifie a festered old sore,  
How that the Troians were prest by the Grecian armie<sup>u</sup>.

With all this foolish pedantry, Stanyhurst was certainly a scholar. But in this translation he calls Chorus, one of the Trojan chiefs, a *bedtamite*, he says that old Priam girded on his sword *Morglay*, the name of a sword in the Gothic romances, that Dido would have been glad to have been brought to bed even of a cockney, a *Dandiprat boptumb*, and that Jupiter, in kissing his daughter, *bust his pretty prating parrot*. He was admitted at University college, in 1563, where he wrote a system

<sup>s</sup> For John Charlewood. But there is a former edition for Walley, 1585, 4to. I know not to which translation of Virgil, Pottenham in THE ARTE OF ENGLISH POESIE refers, where he says, "And as  
" one who translating certaine bookes of  
" Virgil's ÆNEIDOS into English meetre,  
" said, that Æneas was fayne to *trudge out*  
" of *Troy*, which terme became better to  
" be spoken of a beggar, or of a rouge or  
" a lackey, &c." Lib. iii. ch. xxiii. p.  
229.

<sup>r</sup> Fol. 9.

<sup>u</sup> Gabriell Harvey, in his FOURE LET-

TERS AND CERTAINE SONNETS, says, "I  
" cordially recommend to the deare louers  
" of the Muses, and namely to the pro-  
" fessed sonnes of the same, Edmond  
" Spencer, Richard Stanihurst, Abraham  
" Fraunce, Thomas Watfon, Samuell Da-  
" niel, Thomas Nashe, and the rest, whom  
" I affectionately thancke for their studious  
" endeouours commendably employed in  
" enriching and polishing their natie  
" tongue, &c." LETT. iii. p. 29. Lond.  
1592. 4to.

<sup>t</sup> Signat. B.

<sup>u</sup> Fol. 21.

of logic in his eighteenth year <sup>w</sup>. Having taken one degree, he became successively a student at Furnival's and Lincoln's Inn. He has left many theological, philosophical, and historical books. In one of his EPITAPHS called COMMUNE DEFUNCTORUM, he mentions Julietta, Shakespeare's Juliet, among the celebrated heroines <sup>z</sup>. The title, and some of the lines, deserve to be cited, as they shew the poetical squabbles about the English hexameter. An Epitaph against rhyme, entituled COMMUNE DEFUNCTORUM such as our vnlearned Rithmours accustomedly make vpon the death of euerie Tom Tyler, as if it were a last for euerie one his foote, in which the quantities of syllables are not to be heeded."——

A Sara for goodnesse, a great Bellona for budgenesse,  
For myldnesse Anna, for chastitye godlye Susanna.  
Hester in a good shift, a Iudith stoute at a dead list:  
Also IULIETTA, with Dido rich Cleopatra:  
With fundrie namelesse, and women many more blamelesse, &c<sup>y</sup>.

His Latin DESCRIPTIO HIBERNIÆ, translated into English, appears in the first volume of Hollinshed's Chronicles, printed in 1583. He is styled by Camden, "Eruditissimus ille nobilis Richardus Stanihurstus <sup>z</sup>." He is said to have been careffed for his literature and politeness by many foreign princes <sup>a</sup>. He died at Brussels in 1618 <sup>b</sup>.

<sup>w</sup> "Harmonia sive Catena Dialectica in Porphyrianas constitutiones," a commentary on Porphyry's ISAGOGE. Lond. 1570. fol. Campion, then of S. John's college, afterwards the Jesuit, to whom it was communicated in manuscript, says of the author, "Mirifice letatus sum, esse adolescentem in academia nostra, tali familia, eruditione, probitate, cujus extrema pueritia cum multis laudabili maturitate videris certare possit." EPISTOL. edit. Ingoldstat. 1602. fol. 50. Four or five of Campion's EPISTLES are addressed to Stanihurst.

<sup>z</sup> Meres mentions Stanihurst and Gabriel Harvey, as "Jambical poets." Ubi supr. fol. 282. p. 2. Stanihurst translated Vol. III.

some epigrams of sir Thomas More. They are at the end of his Virgil.

<sup>y</sup> At the end of his Virgil. SIGNAT. H iij. He mentions the friends Damon and Pythias in the same piece.

<sup>a</sup> In HIBERNIA. COM. WEST MEATH.

<sup>a</sup> In the title of his HEBDOMADA MARIANA he styles himself "Serenissimorum principum SACELLAN s." That is, Albert archduke of Austria and his princefs Isabell. Antw. 1609. 8vo.

<sup>b</sup> Coxeter says a miscellany was printed in the latter end of Elisabeth's reign "by R. S. that is; R. Stanihurst." I presume he may probably mean, a collection called "The PHOENIX NEST, Built vp with most rare and refined workes of  
3 E " noble

Abraham Fleming, brother to Samuel<sup>c</sup>, published a version of the *BUCOLICS* of Virgil, in 1575, with notes, and a dedication to Peter Osborne esquire. This is the title, "The *BUCOLICS* of P. Virgilius Maro, with alphabeticall Annotations, &c. Drawne into plaine and familiar Englishe verse by Abr. Fleming student, &c. London by John Charlewood, &c. 1575." His plan was to give a plain and literal translation, verse for verse. These are the five first lines of the tenth Eclogue.

O Arethusa, graunt this labour be my last indeede!  
 A few songes vnto Gallo, but let them Lycoris reede:  
 Needes must I singe to Gallo mine, what man would songes  
 deny?  
 So when thou ronnest vnder Sicane seas, where froth doth  
 fry,  
 Let not that bytter Doris of the salte streame mingle make.

Fourteen years afterwards, in 1589, the same author published a new version both of the *BUCOLICS* and *GEORGICS* of

"noble men, woorthy knights, gallant gentlemen, Masters of Art, and braue schollars. Full of varietie, excellent inuention, and singlar delight, &c. Set forth by R. S. of the Inner Temple gentleman. Imprinted at London by John Jackson, 1593." 4to. But I take this R. S. to be Richard Stapylton, who has a copy of verses prefixed to Greene's *MAMILLIA*, printed in 1593. Bl. Lett. By the way, in this miscellany there is a piece by "W. S. Gent." p. 77. Perhaps by William Shakespeare. But I rather think by William Smyth, whose "*CLORIS*, or the Complaynt of the Passion of the despised Sheppard," was licenced to E. Bolifaunt, Oct. 5, 1596. *REGISTR. STATION. C.* fol. 14. a. The initials W. S. are subscribed to "Corin's dreame of his

"faire *CHLORIS*," in *ENGLANDS HELICON*. (Signat. H. edit. 1614.) And prefixed to the tragedy of *LOCRINE*, edit. 1595. Also "A booke called *AMOURS* by J. (or G.) D. with certen other Sonnets by W. S." is entered to Eleazar Edgar, Jan. 3, 1599. *REGISTR. C.* fol. 55. a. The initials W. S. are subscribed to a copy of verses prefixed to N. Breton's *WIL OF WIT*, &c. 1606. 4to.

<sup>c</sup> They were both born in London. Thinne apud Hollinsh. vol. ii. 1590. Samuel wrote an elegant Latin Life of queen Mary, never printed. He has a Latin commendatory poem prefixed to Edward Grant's *SPICILEGIUM* of the Greek tongue, a Dialogue, dedicated to Lord Burleigh, and printed at London in 1575. 8vo.

Virgil,

Virgil, with notes, which he dedicated to John Whitgift archbishop of Canterbury<sup>d</sup>. This is commonly said and supposed to be in blank verse, but it is in the regular Alexandrine without rhyme. It is entitled, "The BUKOLIKES of P. Virgilius Maro, &c. otherwise called his pastoralls or Shepherds Meetings. Together with his GEORGICS, or Ruralls, &c. All newly translated into English verse by A. F. At London by T. O. for T. Woodcocke, &c. 1589." I exhibit the five first verses of the fourth Eclogue.

O Muses of Sicilia ile, let's greater matters singe!  
 Shrubs, groves, and bushes lowe, delight and please not every  
     man:  
 If we do singe of woodes, the woods be worthy of a con-  
     sul.  
 Nowe is the last age come, whereof Sybilla's verse fore-  
     told;  
 And now the Virgin come againe, and Saturnes kingdom  
     come.

The fourth Georgic thus begins.

O my Mecenas, now will I dispatch forthwith to shew  
 The heauenly gifts, or benefits, of airie honie sweet.  
 Look on this picce of worke likewise, as thou hast on the  
     rest.

Abraham Fleming supervised, corrected, and enlarged the second edition of Hollinshed's chronicle in 1585<sup>e</sup>. He translated Aelian's VARIOUS HISTORY into English in 1576, which he dedicated to Goodman dean of Westminster, "Ælian's Re-

<sup>d</sup> The Bucolics and Georgics, I think these, are entered, 1600. REGISTR. STAT. See also under 1595, *ibid*.

<sup>e</sup> His brother Samuel assisted in compiling the INDEX, a very laborious work, and made other improvements.

“ gifre of Hystories by Abraham Fleming <sup>f</sup>.” He published also *Certaine select epistles of Cicero into English*, in 1576 <sup>e</sup>. And, in the same year, he imparted to our countrymen a fuller idea of the elegance of the antient epistle, by his “ PANOPLIE OF “ EPISTLES from Tully, Isocrates, Pliny, and others, printed “ at London 1576 <sup>h</sup>.” He translated Synesius’s Greek PANE-  
GYRIC ON BALDNESS, which had been brought into vogue by Erasmus’s MORIÆ ENCOMIUM <sup>i</sup>. Among some other pieces, he Englished many celebrated books written in Latin about the fifteenth century and at the restoration of learning, which was a frequent practice, after it became fashionable to compose in English, and our writers had begun to find the force and use of their own tongue <sup>k</sup>. Sir William Cordall, the queen’s solicitor-general, was his chief patron <sup>l</sup>.

William Webbe, who is styled a graduate, translated the GEORGICS into English verse, as he himself informs us in the DISCOURSE OF ENGLISH POETRIE, lately quoted, and printed in 1586 <sup>m</sup>. And in the same discourse, which was written in

<sup>f</sup> In quarto.      <sup>g</sup> Lond. in quarto.

<sup>h</sup> Quarto. For Ralph Newbery.

<sup>i</sup> Lond. 1579. 12mo. At the end, is his FABLE OF HERMES.

<sup>k</sup> See *supr.* p. 260. Among his original pieces are, “ A memorial of the charitable almes deedes of William Lambe, “ gentleman of the chapel under Henry “ 8th, and citizen of London, Lond. “ 1580. 8vo.—The Battel between the “ Virtues and Vices, Lond. 1582. 8vo. “ — The Diamant of Devotion in six “ parts, Lond. 1586. 12mo.—The Cun- “ dyt of Comfort, for Denham, 1579.”

He prefixed a recommendatory Latin poem in iambics to the VOYAGE of Dennis Settle, a retainer of the earl of Cumberland, and the companion of Martin Frobisher, Lond. 1577. 12mo. Another, in English, to Kendal’s FLOWRES OF EPIGRAMMES, Lond. 1577. 12mo. Another to John Baret’s ALVEARE, or quadruple Lexicon of

English, Latin, Greek, and French. Dedicated to Lord Burleigh, Lond. 1580. fol. edit. 2. [See Mus. Ashmol. Oxon. 835.] Another to W. Whetstone’s ROCK OF REGARD. I take this opportunity of observing, that the works of one John Fleming an antient English poet, are in Dublin-college library, of which I have no farther notice, than that they are numbered, 304. See REGISTR. STATION. B. fol. 160. a. 171. a. 168. a.

<sup>l</sup> His PANOPLIE is dedicated to Cordall. See LIFE OF SIR THOMAS POPE, p. 226. edit. 2.

<sup>m</sup> For the sake of juxtaposition, I observe here, that Virgil’s Bucolics and fourth Georgic were translated by one Mr. Brimfly, and licenced to Man, Sept. 3, 1619. REGISTR. STATION. C. fol. 305. a. And the “ second parte of Virgil’s Æneids in “ English, translated by sir Thomas Wroth “ knight,” Apr. 4, 1620. Ibid. fol. 313. b.

defence

defence of the new fashion of English hexameters, he has given us his own version of two of Virgil's *BUCOLICS*, written in that unnatural and impracticable mode of versification<sup>a</sup>. I must not forget here, that the same Webbe ranks Abraham Fleming as a translator, after Barnabie Googe the translator of Palingenius's *ZODIAC*, not without a compliment to the poetry and the learning of his brother Samuel, whose excellent *Inventions*, he adds, had not yet been made public.

Abraham Fraunce, in 1591, translated Virgil's *ALEXIS* into English hexameters, verse for verse, which he calls *The lamentation of Corydon for the love of Alexis*<sup>b</sup>. It must be owned, that the selection of this particular Eclogue from all the ten for an English version, is somewhat extraordinary. But in the reign of queen Elisabeth, I could point out whole sets of sonnets written with this sort of attachment, for which perhaps it will be but an inadequate apology, that they are free from direct impurity of expression and open immodesty of sentiment. Such at least is our observance of external propriety, and so strong the principles of a general decorum, that a writer of the present age who was to print love-verses in this style, would be severely reproached, and universally proscribed. I will instance only in the *AFFECTIONATE SHEPHERD* of Richard Barnefielde, printed in 1595. Here, through the course of twenty sonnets, not inelegant, and which were exceedingly popular, the poet bewails his unsuccessful love for a beautiful youth, by the name of Ganimede, in a strain of the most tender passion, yet with professions of the chafest affection<sup>c</sup>. Many descriptions and incidents

<sup>a</sup> In 1594, Richard Jones published "PAN HIS PIPE, conteyninge Three Pastorall Eglogs in Englyshe hexamiter with other delightfull verses." Licenced Jan. 3. REGISTR. STATION. B. fol. 316. b.

<sup>b</sup> At the end of *the countesse of Pembroke's Jey-church*, in the same measure, Lond. 8vo. He wrote also in the same verse, *The lamentation of Amyntas for the death of Phillis*. Lond. 1587. 4to. He translated into English hexameters the beginning of

Heliodorus's *ETHIOPICS*. Lond. 1591. 8vo.

<sup>c</sup> At London, for H. Lownes, 1596. 16mo. Another edition appeared the same year, with his *CYNTHIA* and *Legend of CASSANDRA*. For the same, 1596. 16mo. In the preface of this second edition he apologises for his Sonnets, "I will vns shadow my conceit: being nothing else but an imitation of Virgill in the second Eclogue of *ALEXIS*." But I find, "CYN-

"*THIA*."

which have a like complexion, may be found in the futile novels of Lodge and Lilly.

Fraunce is also the writer of a book, with the affected and unmeaning title of the "ARCADIAN RHETORIKE, or the preceptes of Rhetoricke made plaine by examples, Greeke, Latyne, Englishhe, Italyan, Frenche, and Spanishe." It was printed in 1588, and is valuable for its English examples<sup>2</sup>.

In consequence of the versions of Virgil's Bucolics, a piece appeared in 1584, called "A Comoedie of Titerus and Galathea." I suppose this to be Lilly's play called GALLATHEA, played before the queen at Greenwich on New Year's day by the choristers of saint Pauls.

It will perhaps be sufficient barely to mention Spenser's CULEX, which is a vague and arbitrary paraphrase, of a poem not properly belonging to Virgil. From the testimony of many early Latin writers it may be justly concluded, that Virgil wrote an elegant poem with this title. Nor is it improbable that in the CULEX at present attributed to Virgil, some very few of the original phrases, and even verses, may remain, under the accumulated incrustation of critics, imitators, interpolators, and paraphrasts, which corrupts what it conceals. But the texture, the character, and substance, of the genuine poem is almost entirely lost. The CEIRIS, or the fable of Nifus and Scylla, which follows, although never mentioned by any writer of antiquity, has much fairer pretensions to genuineness. At least the CEIRIS, allowing for uncommon depravations of time and transcription, appears in its present state to be a poem of the Augustan age, and is perhaps the identical piece dedicated to the Messala whose patronage it solicits. It has that rotundity of versification, which seems to have been studied after the Roman poetry emerged from barba-

<sup>2</sup> THIA with certeyne SONNETTES and the "Legend of CASSANDRA," entered to H. Lownes, Jan. 18, 1594, REGISTR. STATION. B. fol. 317. a.

<sup>3</sup> Entered to T. Gubbyn and T. New-

man, Jun. 11, 1588. REGISTR. STATION. B. fol. 229. b.

<sup>4</sup> Entered April 1, to Cawood. Ibid. fol. 203. b. Lilly's GALATEA, however, appears to be entered as a new copy to T. Man, Oct. 1, 1591. Ibid. fol. 280. b.

rism.

rism. It has a general simplicity, and often a native strength, of colouring; nor is it tintured, except by the casual innovation of grammarians, with those sophistications both of sentiment and expression, which afterwards of course took place among the Roman poets, and which would have betrayed a recent forgery. It seems to be the work of a young poet: but its digressions and descriptions which are often too prolix, are not only the marks of a young poet, but of early poetry. It is interspersed with many lines, now in the Eclogues, Georgics, and *Æneid*. Here is an argument which seems to assign it to Virgil. A cotemporary poet would not have ventured to steal from poems so well known. It was natural, at least allowable, for Virgil to steal from a performance of his youth, on which he did not set any great value, and which he did not scruple to rob of a few ornaments, deserving a better place. This consideration excludes Cornelius Gallus, to whom Fontanini, with much acute criticism, has ascribed the *CÆIRIS*. Nor, for the reason given, would Virgil have stolen from Gallus. The writer has at least the art of Virgil, in either suppressing, or throwing into shade, the trite and uninteresting incidents of the common fabulous history of Scylla, which were incapable of decoration, or had been preoccupied by other poets. The dialogue between the young princess Scylla, who is deeply in love, and her nurse, has much of the pathos of Virgil. There are some traces which discover an imitation of Lucretius: but on the whole, the structure of the verses, and the predominant cast and manner of the composition, exactly resemble the *ARGONAUTICA* of Catullus, or the *EPITHALAMIUM* of PELEUS AND THETIS. I will instance in the following passage, in which every thing is distinctly and circumstantially touched, and in an affected pomp of numbers. He is alluding to the stole of Minerva, interwoven with the battle of the giants, and exhibited at Athens in the magnificent Panathenaic festival. The classical reader will perceive one or two interpolations: and lament, that this rich piece of embroidery

ms.

dery has suffered a little from being unskilfully darned by another and a more modern artificer.

Sed magno intexens, si fas est dicere, peplo,  
 Qualis Erechtheis olim portatur Athenis,  
 Debita cum castæ solvuntur vota Minervæ,  
 Tardaque confecto redeunt quinquennia lustro,  
 Cum levis alterno Zephyrus concrebuit Euro,  
 Et prono gravidum provexit pondere cursum.  
 Felix ille dies, felix et dicitur annus:  
 Felices qui talem annum videre, diemque!  
 Ergo Palladiæ texuntur in ordine pugna:  
 Magna Gigantæis ornantur pepla tropæis,  
 Horrida sanguineo pinguntur prælia cocco.  
 Additur aurata dejectus cuspide Typho,  
 Qui prius Ossæis consternens æthera saxis,  
 Emathio celsum duplicabat vertice Olympum.  
 Tale deæ velum solemniter in tempore portant\*.

The same stately march of hexameters is observable in Tibullus's tedious panegyric on Messala: a poem, which, if it should not be believed to be of Tibullus's hand, may at least, from this reasoning be adjudged to his age. We are sure that Catullus could not have been the author of the *CEIRIS*, as Messala, to whom it is inscribed, was born but a very few years before the death of Catullus. One of the chief circumstances of the story is a purple lock of hair, which grew on the head of Nisus king of Megara, and on the preservation of which the safety of that city, now besieged by Minos, king of Crete, entirely depended. Scylla, Nisus's daughter, falls in love with Minos, whom she sees from the walls of Megara: she finds means to cut off this sacred ringlet, the city is taken, and she is married to Minos. I am of opinion that Tibullus, in the following passage, alludes to the *CEIRIS*, then newly published,

\* Ver. 21. seq.

and

and which he points out by this leading and fundamental fiction of Nifus's purple lock.

Pieridas, pueri, doctos et amate poetas;  
Aurea nec superent munera Pieridas!  
CARMINE PURPUREA est Nifi coma: carmina ni sint,  
Ex humero Pelopis non nituisset ebur<sup>1</sup>.

Tibullus here, in recommending the study of the poets to the Roman youth, illustrates the power of poetry; and, for this purpose, with much address he selects a familiar instance from a piece recently written, perhaps by one of his friends.

Spenser seems to have shewn a particular regard to these two little poems, supposed to be the work of Virgil's younger years. Of the CULEX he has left a paraphrase, under the title of VIRGIL'S GNAT, dedicated to lord Leicester, who died in 1588. It was printed without a title page at the end of the "TEARES OF THE MUSES, by Ed. Sp. London, imprinted for William Ponsonbie dwelling in Paules church-yard at the sign of the bishops head, 1591<sup>2</sup>." From the CEIRIS he has copied a long passage, which forms the first part of the legend of Britomart in the third book of the FAIRY QUEEN.

Although the story of MEDEA existed in Guido de Columna, and perhaps other modern writers in Latin, yet we seem to have had a version of Valerius Flaccus in 1565. For in that year, I know not if in verse or prose, was entered to Purfoote, "The story of Jason, how he gotte the golden flece, and howe he did begyle Media [Medea], oute of Laten into Englishe by Nycholas Whyte<sup>3</sup>." Of the translator Whyte, I know nothing more.

Of Ovid's METAMORPHOSIS, the four first books were translated by Arthur Golding in 1565<sup>4</sup>. "The fyrst fower bookes of the Metamorphosis owte of Latin into English meter by

<sup>1</sup> ELEG. Lib. i. iv. 61.

<sup>2</sup> In quarto. White Lett. Containing twenty-four leaves.

<sup>3</sup> REGISTR. STATION. A. fol. 134. a.

<sup>4</sup> Lond. Bl. Lett. 4to.

“ Arthur Golding, gentleman, &c. Imprinted at London by William Seres 1565<sup>7</sup>.” But soon afterwards he printed the whole, or, “ The xv. Bookes of P. Ouidius Naso entytuled METAMORPHOSIS, translated out of Latin into English meetre, by Arthur Golding Gentleman. A worke uery pleasant and delectable. Lond. 1575.” William Seres was the printer, as before<sup>7</sup>. This work became a favorite, and was reprinted in 1587, 1603, and 1612<sup>8</sup>. The dedication, an epistle in verse, is to Robert earl of Leicester, and dated at Berwick, April 20, 1567. In the metrical Preface to the Reader, which immediately follows, he apologises for having named so many fictitious and heathen gods. This apology seems to be intended for the weaker puritans<sup>b</sup>. His style is poetical and spirited, and his versification clear: his manner ornamental and diffuse, yet with a sufficient observance of the original. On the whole, I think him a better poet and a better translator than Phaier. This will appear from a few of the first lines of the second book, which his readers took for a description of an enchanted castle.

The princely pallace of the Sun, stood gorgeous to behold,  
On stately pillars builded high, of yellow burnisht gold;  
Beset with sparkling carbuncles, that like to fire did shine,  
The rooffe was framed curiously, of yuorie pure and fine.  
The two-doore-leues of siluer clere, a radiant light did cast:  
But yet the cunning workemanship of thinges therein far past  
The stuffe whereof the doores were made: for there a perfect plat  
Had Vulcane drawne of all the world, both of the sourses that

<sup>7</sup> It is entered “ A booke entituled Ouidii Metamorphoses.” REGISTRA. STATION. A. fol. 117. b.

<sup>a</sup> Bl. Lett. 4to. It is supposed that there were earlier editions, viz. 1567, and 1576. The last is mentioned in Coxeter's papers, who saw it in Dr. Rawlinson's collection.

<sup>8</sup> All in Bl. Lett. 4to. That of 1603,

by W. W. Of 1612, by Thomas Purfoot.

<sup>b</sup> Afterwards he says, of his author,

And now I have him made so well acquainted with our toong,  
As that he may in English verse as in his owne be soong,  
Wherein although for plesant stile, I cannot make account, &c.

Embrace

Embrace the earth with winding waves, and of the stedfast  
ground,

And of the heauen itself also, that both encloseth round.  
And first and foremost of the sea, the gods thereof did stand,  
Loude-sounding Tryton, with his shrill and writthen trumpe in  
hand,

Unstable Proteus, changing aye his figure and his hue,  
From shape to shape a thousand fighs, as list him to renew.—  
In purple robe, and royall throne of emerauds freshe and greene,  
Did Phœbus sit, and on each hand stood wayting well besene,  
Dayes, Months, Yeeres, Ages, Seasons, Times, and eke the  
equall Houres ;

There stood the SPRINGTIME, with a crowne of fresh and fra-  
grant floures :

There wayted SUMMER naked starke, all saue a wheaten hat :  
And AUTUMNE smerde with treading grapes late at the pressing-  
vat :

And lastly, quaking for the colde, stood WINTER all forlorne,  
With rugged head as white as doue, and garments al to torne ;  
Forladen<sup>c</sup> with the isycles, that dangled vp and downe,  
Upon his gray and hoarie beard, and snowie frozen crowne.  
The Sunne thus sitting in the midst, did cast his piercing eye, &c.

But I cannot resist the pleasure of transcribing a few more  
lines, from the transformation of Athamas and Ino, in the fourth  
book. Tisiphone addresses Juno<sup>d</sup>.

The hatefull hag Tisiphone, with hoarie ruffled heare<sup>e</sup>,  
Remouing from her face the snakes, that loosely dangled there,  
Said thus, &c.

He proceeds,

The furious fiend Tisiphone, doth cloth her out of hand,  
In garment streaming gory blood, and taketh in her hand

<sup>c</sup> Overladen.

<sup>d</sup> Fol. 50. a. edit. 1603.

<sup>e</sup> Hair.

A burning cresset<sup>c</sup> stept in blood, and girdeth her about  
 With wreathed snakes, and so goes forth, and at her going out,  
 Feare, terror, grieve, and pensuennesse, for company she tooke,  
 And also madnesse with his flaight and gassly-staring looke.  
 Within the house of Athamas no sooner foote she set,  
 But that the postes began to quake, and doores looke blacke as iet.  
 The sunne withdrewe him: Athamas and eke his wife were cast  
 With ougly fightes in such a feare, that out of doores agast  
 They would have fled. There stood the fiend, and stopt their  
 passage out;

And splaying<sup>f</sup> foorth her filthy armes beknit with snakes about,  
 Did tosse and waue her hatefull head. The swarme of scaled  
 snakes

Did make an yrksome noyce to heare, as she her tressies shakes.  
 About her shoulders some did craule, some trayling downe her  
 brest,

Did hisse, and spit out poison greene, and spirt with tongues  
 infest.

Then from amid her haire two snakes, with venymd hand she  
 drew,

Of which she one at Athamas, and one at Ino threw.  
 The snakes did craule about their brests, inspiring in their heart  
 Most grieuous motions of the minde: the body had no smart  
 Of any wound: it was the minde that felt the cruell stinges.

A poyson made in syrup-wise, she also with her brings,  
 The filthy sorme of Cerberus, the casting of the snake  
 Echidna, bred among the fennes, about the Stygian lake.  
 Desire of gadding forth abroad, Forgetfullnes of minde,  
 Delight in mischiefe, Woodnesse<sup>g</sup>, Tears, and Purpose whole  
 inclinde

To cruell murther: all the which, she did together grinde.  
 And mingling them with new-shed blood, she boyled them in  
 brasse,

And stird them with a hemlock stalke. Now while that Athamas

<sup>c</sup> A torch. The word is used by Milton.

<sup>f</sup> Displaying.

<sup>g</sup> Madnes.

And

And Ino flood, and quakt for feare, this poyson ranke and fell  
 She turned into both their breasts, and made their hearts to swell.  
 Then whisking often round about her head, her balefull brand,  
 She made it soone, by gathering winde, to kindle in her hand.  
 Thus, as it were in tryumph-wise, accomplishing her hest,  
 To duskie Pluto's emptie realme, she gets her home to rest,  
 And putteth off the snarled snakes that girded-in her breast.

We have here almost as horrid a mixture as the ingredients in Macbeth's cauldron. In these lines there is much enthusiasm, and the character of original composition. The abruptnesses of the text are judiciously retained, and perhaps improved. The translator seems to have felt Ovid's imagery, and this perhaps is an imagery in which Ovid excels.

Golding's version of the METAMORPHOSIS kept its ground, till Sandys's English Ovid appeared in 1632. I know not who was the author of what is called a *ballet*, perhaps a translation from the Metamorphosis, licenced to John Charlewood, in 1569. "The vnfortunate ende of Iphis sonne vnto Teucer kynge of Troye<sup>b</sup>." Nor must I omit The tragicall and lamentable Historie of two faythfull mates Ceyx kynge of Thrachine, and Alcione his wife, drawn into English meeter by William Hubbard, 1569<sup>c</sup>. In stanzas.

Golding was of a gentleman's family, a native of London, and lived with secretary Cecil at his house in the Strand<sup>k</sup>. Among his patrons, as we may collect from his dedications, were also sir Walter Mildmay, William lord Cobham, Henry earl of Huntington, lord Leicefter, sir Christopher Hatton, lord Oxford, and Robert earl of Essex. He was connected with sir Philip

<sup>b</sup> REGISTR. STATION. A. fol. 186. a. See Malone's SUPPL. SHAKESP. i. 60. seq.

<sup>c</sup> Impr. at London, by W. Howe for R. Johnes. Bl. Lett. 12mo. In eight leaves.

<sup>k</sup> His dedication to the four first books of Ovid is from Cecil-house, 1564. See his Dedication to his English version of Peter Aretine's WAR OF ITALY WITH THE

GOths, Lond. 1563. 12mo. To this he has prefixed a long preface on the causes of the irruption of the Goths into Italy. He appears to have also lived in the parish of All Saints *ad murum*, London-wall, in 1577. EPIST. prefixed to his SENECA. His POSTILS of Chytraus are dedicated from Pauls Belchamp to sir W. Mildmay, March 10, 1570.

Sydney:

Sydney: for he finished an English translation of Philip Mornay's treatise in French on the Truth of Christianity, which had been begun by Sydney, and was published in 1587<sup>1</sup>. He enlarged our knowledge of the treasures of antiquity by publishing English translations, of Justin's History in 1564<sup>m</sup>, of Cesar's Commentaries in 1565<sup>n</sup>, of Seneca's BENEFITS in 1577<sup>o</sup>, and of the GEOGRAPHY of Pomponius Mela, and the POLYHISTORY of Solinus, in 1587, and 1590<sup>p</sup>. He has left versions of many modern Latin writers, which then had their use, and suited the condition and opinions of the times; and which are now forgotten, by the introduction of better books, and the general change of the system of knowledge. I think his only original work is an account of an Earthquake in 1580. Of his original poetry I recollect nothing more, than an encomiastic copy of verses prefixed to Baret's ALVEARE published in 1580. It may be regretted, that he gave so much of his time to translation. In GEORGE GASCOIGNE'S PRINCELY PLEASURES OF KENILWORTH-CASTLE, an entertainment in the year 1575, he seems to have been a writer of some of the verses, "The devise of the Ladie of the Lake also was master Hunnes—The verses, as I think, were penned, some by master Hunnes, some by master Ferrers, and some by master Goldingham<sup>q</sup>." The want of exactness through haste or carelessness, in writing or pronouncing names, even by cotemporaries, is a common fault, especially in our old writers; and I suspect Golding is intended in the last name<sup>r</sup>. He is ranked among the celebrated translators by Webbe and Meres.

<sup>1</sup> In quarto. It was afterwards corrected and printed by Thomas Wilcox, 1604.

<sup>m</sup> Lond. 4to. Again 1578. There is the PSALTER in English, printed with Henry Middleton, by Arthur Golding. Lond. 1571. 4to.

<sup>n</sup> The Dedication to Cecil is dated from Pauls Belchamp, 12 Octob. Lond. 12mo. Again, 1590. There was a translation by Tiptoft earl of Worcester, printed by Rastall. No date. I suppose about 1530.

<sup>o</sup> Lond. 4to. To sir Christopher Hatton.

<sup>p</sup> Lond. 4to.

<sup>q</sup> Signat. Bij.

<sup>r</sup> But I must observe, that one Henry Goldingham is mentioned as a gesticulator, and one who was to perform Arion on a dolphin's back, in some spectacle before queen Elisabeth. MERRY PASSAGES AND JEASTS, MSS. HARL. 6395. One B. Goldingham is an actor and a poet, in 1579, in the pageant before queen Elisabeth at Norwich. HOLLINSH. CHRON. iii. f. 1298. col. 1.

The

The learned Ascham wishes that some of these translators had used blank verse instead of rhyme. But by blank verse, he seems to mean the English hexameter or some other Latin measure. He says, "Indeed, Chaucer, Thomas Norton of Bristow, my Lord of Surry, M. Wiat, Thomas Phaier, and other gentlemen, in translating Ovide, Palingenius, and Seneca, haue gone as farre to their great praise as the cobby they followed could cary them. But if such good wittes, and forward diligence, had been directed to followe the best examples, and not haue beene caryed by tyme and custome to content themselves with that barbarous and rude Ryming, amongst other woorthye prayfes which they haue iustly deserued, this had not been the least, to be counted among men of learning and skill, more like vnto the Grecians than the Gothians in handling of theyr verse." The sentiments of another cotemporary critic on this subject were somewhat different. "In queene Maries time florished aboue any other doctour Phaier, one that was learned, and excellently well translated into English verse heroically, certaine bookes of Virgil's *Æneidos*. Since him followed maister Arthur Golding, who with no lesse commendation turned into English meetre the *Metamorphosis* of Ouide, and that other doctour who made the supplement to those bookes of Virgil's *Æneidos*, which maister Phaier left vndoone." Again, he commends "Phaier and Golding, for a learned and well connected verse, specially in translation cleare, and verry faithfully answering their authours intent."

I learn from Coxeter's notes, that the *FASTI* were translated into English verse before the year 1570. If so, the many little pieces now current on the subject of *LUCRETIA*, although her legend is in Chaucer, might immediately originate from this source. In 1568, occurs, a *Ballett* called "the greivous complaynt of Lucrece." And afterwards, in the year 1569, is

\* Fol. 52. a. 53. b. edit. 1589. 4to.  
 † Pattenham's *ARTE OF ENGLISH POESIE*, Lond. 1589. 4to. Lib. i. ch. 30. fol. 49. 51.

\* REGISTR. STATION. A. fol. 174. a.  
 To John Alde. The story might however have been taken from Livy: as was "The Tragedy of Appius and Virginia," in verse.

licenced to James Robertes, "A ballet of the death of Lucrecia." There is also a ballad of the legend of Lucrece, printed in 1576. These publications might give rise to Shakespeare's RAPE OF LUCRECE, which appeared in 1594. At this period of our poetry, we find the same subject occupying the attention of the public for many years, and successively presented in new and various forms by different poets. Lucretia was the grand example of conjugal fidelity throughout the Gothic ages\*.

The fable of Salmacis and Hermaphroditus, in the fourth book of the METAMORPHOSIS, was translated by Thomas Peend, or De la Peend, in 1565<sup>v</sup>. I have seen it only among Antony Wood's books in the Ashmolean Museum. An Epistle is prefixed, addressed to Nicolas Saint Leger esquire, from the writer's *studie* in Chancery-lane opposite Serjeant's-inn. At the end of which, is an explanation of certain poetical words occurring in the poem. In the preface he tells us, that he had translated great part of the METAMORPHOSIS; but that he abandoned his design, on hearing that another, undoubtedly Golding, was engaged in the same undertaking. Peend has a recommendatory

verse. This, reprinted in 1575, is entered to R. Jones, in 1567. Ibid. fol. 163. a. And there is the Teranye of judge Apius, a ballad, in 1569. Ibid. fol. 184. b.

<sup>v</sup> REGISTR. A. fol. 192. b.

\* It is remarkable, that the sign of Berthelette the king's printer in Fleet-street, who flourished about 1540, was the Lucretia, or as he writes it, LUCRETIA ROMANA.

There is another Lucretia belonging to our old poetic story. Lancham, in his Narrative of the queen's visit at Kenilworth-castle in 1575, mentions among the favorite story-books "Lucres and Eurialus." p. 34. This is, "A booke of ij lovers Euryalus and Lucretia [Lucretia] pleasaunte and dilectable," entered to T. Norton, in 1569. REGISTR. STATION. A. fol. 189. a. Again, under the title of "A booke entituled the excellent historye of Euryalus and Lucretia," to T. Creede,

Ofr. 19, 1596. REGISTR. C. fol. 14. b. This story was first written in Latin prose, and partly from a real event, about the year 1440, by Æneas Sylvius, then imperial poet and secretary, afterwards pope Pius the second. It may be seen in EPISTOLARUM LACONICARUM ET SELECTARUM FARRAGINES DUÆ, collected by Gilbertus Cognatus, and printed at Basil, 1554. 12mo. (See FARRAG. ii. p. 386.) In the course of the narrative, Lucretia is compared by her lover to Polyxena, Venus, and AEMILIA. The last is the Emilia of Boccace's Thecid, or Palamon and Arcite, p. 481.

<sup>v</sup> It is licenced to Colwell that year, with the title of the "pleasaunte fable of Ovide intituled Salmacis and Hermaphroditus." REGISTR. STATION. A. fol. 135. a.

poem

poem prefixed to Studley's version of Seneca's AGAMEMNON, in 1566. In 1562, was licenced "the boke of Perymus and "Thesbye," copied perhaps in the MIDSUMMER NIGHTS DREAM. I suppose a translation from Ovid's fable of Pyramus and Thisbe\*.

The fable of Narcissus had been translated, and printed separately in 1560, by a nameless author, "The fable of Ovid "treeting of Narcissus translated out of Latin into English "mytre, with a moral thereunto, very plesante to rede, Lond. "1560." The translator's name was luckily suppressed. But at the close of the work are his initials, "Finis. T. H." Annexed to the fable is a moralisation of twice the length

\* In quarto. Lond. for T. Hackett. Bl. Lett.

\* REGISTR. STATION. A. fol. 92. a. To William Griffiths. I know not whether the following were regular versions of Ovid, or poems formed from his works now circulating in English. Such as, "the Ballet of Pygmalion," to R. Jones, in 1568. Ibid. fol. 176. a. Afterwards reprinted and a favorite story. There is the "Ballet of Pygmalion," in 1568. Ibid. fol. 176. a.—"A ballet intituled the Golden Apple," to W. Pickering, in 1568. Ibid. fol. 175. a.—"A ballet intituled "Hercules and his Ende," to W. Griffiths, in 1563. Ibid. fol. 102. b. There is also, which yet may be referred to another source, "A ballet intituled the History of Troilus, whose truth had well "been tryed," to Purfoote, in 1565. Ibid. fol. 134. b. This occurs again in 1581, and 1608. The same may be said of the "History of the tow [two] mooste noble "prynces of the worlde Astionax and Polixene [Astyanax] of Troy," to T. Hackett, in 1565. Ibid. fol. 139. a. Again, in 1567, "the ballet of Acrisius" that is, Acrisius the father of Danae. Ibid. fol. 177. b. Also, "A ballet of the mesurable state of king Medas," or Midas, in 1569. Ibid. fol. 185. b. These are a few and early instances out of many. Of the METAMORPHOSIS OF PYGMALIONS IMAGE, by Marston, printed 1598, and alluded to

by Shakespeare, [MEAS. MEAS. iii. 2.] more will be said hereafter.

There is likewise, which may be referred hither, a "booke intituled Procris and Cephalus divided into four parts," licenced Oct. 22, 1598, to J. Wolfe, perhaps a play, and probably ridiculed in the MIDSUMMER NIGHT'S DREAM, under the title *Shefalus and Procrus*. REGISTR. STATION. B. fol. 302. a.

There is also, at least originating from the English Ovid, a pastoral play, presented by the queen's choir-boys, Peele's ARRAIGNMENT OF PARIS, in 1584. And I have seen a little novel on that subject, with the same compliment to the queen, by Dickenson, in 1593. By the way, some passages are transferred from that novel into another written by Dickenson, "ARISBAS, Euphues amidst his slumbers, "or Cupid's Journey to hell, &c. By J. "D. Lond. For T. Creede, 1594. 4to." One of them, where Pomona falls in love with a beautiful boy named Hyalus, is as follows. Signat. E 3. "She, desirous to "winne him with ouer-cloying kindnesse, "fed him with apples, gaue him plumes, "presented him peares. Having made "this entrance into her future solace, she "would vse oft his company, kisse him, "coll him, check him, chucked him, walke "with him, weepe for him, in the fields, "neere the fountaines, sit with him, sue to "him, omitting no kindes of dalliance to

in the octave stanza. Almost every narrative was antiently supposed or made to be allegorical, and to contain a moral meaning. I have enlarged on this subject in the DISSERTATION ON THE GESTA ROMANORUM. In the reign of Elizabeth, a popular ballad had no sooner been circulated, than it was converted into a practical instruction, and followed by its MORALISATION. The old registers of the Stationers afford numerous instances of this custom, which was encouraged by the encrease of puritanism<sup>b</sup>. Hence in Randolph's MUSE'S

"to woe him, &c." I have selected this passage, because I think it was recollected by Shakespeare in the MIDSUMMER NIGHT'S DREAM, where he describes the caresses bestowed by the queen of the fairies on her loved boy, ACT V. Sc. i.

Come sit thee down upon this flowery bed  
While I thy amiable checks do coy,  
And sick musk roses in thy sleek smooth  
head.—

I have a ventrous fairy that shall seek  
The squirrel's hoard, &c.

See also, ACT II, Sc. i. In the ARRANGEMENT OF PARIS just mentioned, we have the same subject and language.

Plays with Amyntas lusty boye, and coyes  
him in the dales.

To return. There is, to omit later instances, "A proper ballet dialogue-wise  
"between Troylus and Creffida," Jun. 23, in 1581. REGISTR. STATION. B. fol. 180. b. "Endimion and Phebe," a booke, to John Busbye, April 12, 1595. Ibid. fol. 131. b. A ballad, "a mirror meete for  
"wanton and insolent dames by example  
"of Medusa kinge of Phorcjus his daugh-  
"ter." Feb. 13, 1577. Ibid. fol. 145. b.  
"The History of Glaucus and Scylla," to R. Jones, Sept. 22, 1589. Ibid. fol. 248. b. Narcissus and Phaeton were turned into plays before 1610. See Heywood's APOLOG. ACTORS. Lilly's SAPPHO and PHAO, ENDIMION, and MIDAS, are almost too well known to be enumerated here. The two last, with his GALATHEA, were licensed to T. Man, Oct. 1, 1590. [But see

supr. p. 406.] Of PENELOPES WERBE, unless Greene's, I can say nothing, licensed to E. Aggas, Jun. 26, 1587. Ibid. fol. 219. b. Among Harrington's EPIGRAMS, is one entitled, "Quid's Confession translated into English for General Norreyes, 1593." EPIGR. 85. lib. iii. Of this I know no more. The subject of this note might be much further illustrated.

<sup>b</sup> As, "Maukin was a Coventry mayde," moralised in 1563. REGISTR. A. fol. 102. a. With a thousand others. I have seen other moralisations of Ovid's stories by the puritans. One by W. K. or William Kethe, a Scotch divine, no unready rhymor, mentioned above, p. 305. In our singing-psalms, the psalms 70, 104, 122, 125, 134, are signatored with W. K. or William Kethe. These initials have been hitherto undecyphered. At the end of Knox's APPELLATION to the Scotch bishops, printed at Geneva in 1558, is psalm 93, turned into metre by W. Kethe. 12mo. He wrote, about the same time, *A ballad on the fall of the cubore of Babylon*, called "Tye the mare Tom-boy." See supr. p. 170. n. And Strype, ANN. REF. vol. ii. B. i. ch. 11. pag. 102. edit. 1725. Another is by J. K. or John Keyper, mentioned above as another coadjutor of Sternhold and Hopkins, (see supr. p. 186.) and who occurs in "The ARBOR OF AMITIE, wherein is  
"comprised plesant poems and pretie  
"poesies, set fourth by Thomas Howell  
"gentleman, anno 1568." Imprinted at London, J. H. Denham, 12mo. Bl. Lett. Dedicated to ladie Anne Talbot. Among the recommendatory copies is one signed,  
"John

LOOKING-GLASS, where two puritans are made spectators of a play, a player, to reconcile them in some degree to a theatre, promises to *moralise* the plot: and one of them answers,

— That MORALIZING  
I do approve: it may be for instruction<sup>c</sup>.

Ovid's IBIS was translated, and illustrated with annotations, by Thomas Underdowne, born, and I suppose educated, at Oxford. It was printed at London in 1569<sup>d</sup>, with a dedication to Thomas Sackville, lord Buckhurst, the author of GORDONUC, and entitled, "Ouid his inuective against Ibis Translated into  
" meeter, whereunto is added by the translator a short draught  
" of all the stories and tales containd therein uery pleasant to  
" read. Imprinted at London by T. East and H. Middleton,  
" Anno Domini 1569." The notes are large and historical. There was a second edition by Binneman in 1577<sup>e</sup>. This is the first stanza.

Whole fiftie yeares be gone and past  
Since I alyue haue been  
Yet of my Muse ere now there hath  
No armed verse be seene.

The same author opened a new field of romance, and which seems partly to have suggested sir Philip Sydney's ARCADIA, in translating into English prose the ten books of Heliodorus's Ethiopic history, in 1577<sup>f</sup>. This work, the beginning of

" John Keeper, student." See also " J. K. to his friend H." fol. 27. a. And " H. to K." *ibid.* Again, fol. 33. b. 34. a. and 38, 39, &c.

<sup>c</sup> Act i. Sc. ii. edit. Oxf. 1638. 4to. Again, Mrs. Flowerdew says, " Pray, sir, continue the MORALIZING." ACT iii. Sc. i.

<sup>d</sup> See REGISTR. STATION. A. fol. 177. b.

<sup>e</sup> Both are in octavo. Salmacis and Hermaphroditus was translated by F. Beau-

mont, 1602. He also translated part of Ovid's REMEDY OF LOVE. As did sir T. Overbury the whole soon afterwards, Lond. 1620. 8vo. But I believe there is a former edition, no date. 8vo.

<sup>f</sup> Bl Lett. Lond. 4to. A second edition appeared in 1587. But in 1568-9, there is an entry to Francis Coldocke to print " a booke entit. the end of the x<sup>th</sup> booke" of Heliodorus's Ethiopics. REGISTR. STATION. A. fol. 178. b.

which was afterwards verified by Abraham Fraunce in 1591, is dedicated to Edward earl of Oxford. The knights and dames of chivalry, fir Tristram and Bel Ifoulde, now began to give place to new lovers and intrigues: and our author published the *Excellent historie of Theseus and Ariadne*, most probably suggested by Ovid, which was printed at London in 1566<sup>a</sup>.

The ELEGIES of Ovid, which convey the obscenities of the brothel in elegant language, but are seldom tinged with the sentiments of a serious and melancholy love, were translated by Christopher Marlowe belowmentioned, and printed at Middleburgh without date. This book was ordered to be burnt at Stationers hall, in 1599, by command of the archbishop of Canterbury and the bishop of London<sup>b</sup>.

Ovid's REMEDY OF LOVE had an anonymous translator in 1599<sup>c</sup>. But this version was printed the next year under the title of "Ovidius Naso his REMEDIE OF LOVE, translated and entitled to the youth of England, by F. L. London 1600<sup>d</sup>."

The HEROICAL EPISTLES of Ovid, with Sabinus's Answers, were *set out and translated* by Thomas Turberville, a celebrated writer of poems in the reign of queen Elisabeth, and of whom more will be said in his proper place<sup>e</sup>. This version was printed in 1567, and followed by two editions<sup>f</sup>. It is dedicated to Thomas Howard viscount Byndon<sup>g</sup>. Six of the Epistles are

<sup>a</sup> In octavo. Bl. Lett.

<sup>b</sup> REGISTR. STATION. C. fol. 316. a. b. There were two impressions.

<sup>c</sup> Dec. 25. REGISTR. STATION. C. fol. 55. a. To Brown and Jagger. Under the same year occur, *Ovydes Epistles in Englyshe*, and *Ovydes Metamorphoses in Englyshe*. Ibid. fol. 57. a. There seems to have been some difficulty in procuring a licence for the "Comedie of Sappho," Apr. 6, 1583. REGISTR. B. fol. 198. b.

<sup>d</sup> In quarto.

<sup>e</sup> "The Heroicall Epistles of the learned poet Publius Naso in English verse, set out and translated by George Turberville gentleman, with Aulus Sabi-

"nus answere to certain of the same." Lond. for Henry Denham, 1567. 12mo.

<sup>f</sup> In 1569 and 1600. All at Lond. Bl. Lett.

<sup>g</sup> I find entered to Henry Denham, in 1565-6, a booke called "the fyrste epeistle of Ovide." REGISTR. STATION. A. fol. 148. b. Again the same year, to the same, "An epeistle of Ovide beyng the iiiij<sup>th</sup> epeistle." Ibid. fol. 149. a. In the same year, to the same, the rest of Ovid's Epistles. Ibid. fol. 152. a. There is "A booke entit. Oenone to Paris, wherein is deciphered the extremitie of Love, &c." To R. Jones, May 17, 1594. REGISTR. B. fol. 307. b.

rendered

rendered in blank verse. The rest in four-lined stanzas. The printer is John Charlewood, who appears to have been printer to the family of Howard, and probably was retained as a domestic for that liberal purpose in Arundel-house, the seat of elegance and literature till Cromwell's usurpation°. Turberville was a polite scholar, and some of the passages are not unhappily turned. From Penelope to Ulysses.

To thee that lingrest all too long  
 Thy wife, Vlysses, sends :  
 'Gain write not, but by quicke returne  
 For absence make amendes.—  
 O that the farging seas had drencht  
 That hatefull letcher tho',  
 When he to Lacedæmon came  
 Inbarkt, and wrought our woe!

I add here, that Mantuan, who had acquired the rank of a classic, was also versified by Turberville in 1594<sup>p</sup>.

Coxeter says, that he had seen one of Ovid's Epistles translated by Robert earl of Essex. This I have never seen; and, if it could be recovered, I trust it would only be valued as a curiosity. A few of his sonnets are in the Ashmolean Museum, which have no marks of poetic genius. He is a vigorous and elegant writer of prose. But if Essex was no poet, few noblemen of his age were more courted by poets. From Spenser to the lowest rhymers he was the subject of numerous sonnets, or popular ballads. I will not except Sydney. I could produce evidence to prove, that he scarce ever went out of England, or even left London, on the most frivolous enterprise, without a pastoral in his praise, or a panegyric in metre, which were sold and sung in

° In the *Defensative against the poyson of supposed prophecies*, written by Henry Howard, afterwards earl of Northampton and lord privy-seal, and printed (4to.) in 1583, the printer, John Charlewood, styles himself printer to Philip earl of Arundel. And in many others of his books, he calls himself printer to lord Arundel. Otherwise,

he lived in Barbican, at the sign of the Half-eagle and Key.

<sup>p</sup> The four first Eclogues of Mantuan, I suppose in English, were entered to Binneman in 1566. *REGISTR. STATION.* A. fol. 151. b. And "the rest of the egloggs of Mantuan," to the same, in 1566. *Ibid.* fol. 154. b.

the

the streets. Having interested himself in the fashionable poetry of the times, he was placed high in the ideal Arcadia now just established: and among other instances which might be brought, on his return from Portugal in 1589, he was complimented with a poem, called "An Egloge gratulatorie entituled to the "right honorable and renowned shepherd of Albions Arcadie "Robert earl of Essex and for his returne lately into England". This is a light in which lord Essex is seldom viewed. I know not if the queen's fatal partiality, or his own inherent attractions, his love of literature, his heroism, integrity, and generosity, qualities which abundantly overbalance his presumption, his vanity, and impetuosity, had the greater share in dictating these praises. If adulation were any where justifiable, it must be when paid to the man who endeavoured to save Spenser from starving in the streets of Dublin, and who buried him in Westminster-abbey with becoming solemnity. Spenser was persecuted by Burleigh, because he was patronised by Essex.

Thomas Churchyard, who will occur again, rendered the three first of the TRISTIA, which he dedicated to sir Christopher Hatton, and printed at London in 1580'.

Among Coxeter's papers is mentioned the *ballet* of Helen's epistle to Paris, from Ovid, in 1570, by B. G. I suspect this B. G. to be the author of a poem called "A booke intituled a new tragicall historye of too lovers," as it is entered in the register of the Stationers, where it is licenced to Alexander Lacy, under the year 1563'. Ames recites this piece as written by Ber. Gar.

<sup>1</sup> Licenced to R. Jones, Aug. 1, 1589. REGISTR. STATION. B. fol. 246. b.

<sup>2</sup> In quarto. An entry appears in 1577, and 1591. REGISTR. STATION.

<sup>3</sup> REGISTR. A. fol. 102. It was reprinted, in 1568, for Griffiths, *ibid.* fol. 174.

b. Again, the same year, for R. Jones,

"The ballet intituled the story of ij fayth-

"full lovers." *Ibid.* fol. 177. b. Again,

for R. Tottell, in 1564, "A tragicall his-

"torye that happened betweene ij Eng-

"lish lovers." *Ibid.* fol. 118. a. I know

not if this be "The famoosest and notable "history of two faythfull lovers named "Alfayns and Archelaus in myter," for Colwell, in 1565. *Ibid.* fol. 133. a. There is also "A proper historye of ij Duches "lovers," for Purfoote, in 1567. *Ibid.* fol. 163. a. Also, "The moste famous "history of ij Spaneshe lovers," to R. Jones, in 1569. *Ibid.* fol. 192. b. A poem, called *The tragicall history of DIDACO AND VIOLENTA*, was printed in 1576.

perhaps

perhaps Bernard Gardiner<sup>1</sup>. Unless Gar, which I do not think, be the full name. The title of BALLET was often applied to poems of considerable length. Thus in the register of the Stationers, Sackville's LEGEND OF BUCKINGHAM, a part of the MIRROUR OF MAGISTRATES, is recited, under the year 1557, among a great number of ballads, some of which seem to be properly so styled, and entitled, "The murninge of Edward duke of Buckynham." Unless we suppose this to be a popular epitome of Sackville's poem, then just published<sup>2</sup>. A romance, or History, versified, so as to form a book or pamphlet, was sometimes called a ballad. As "A ballett entituled an history of Alexander Campaspe and Apelles, and of the faythfull fryndeshippe betweene theym, printed for Colwell, in 1565"<sup>3</sup>. This was from the grand romance of Alexander<sup>4</sup>. Sometimes a Ballad is a work in prose. I cannot say whether, "A ballet intituled the incorraggen all kynde of men to the reedyfyng and buyldynge Poules steeple againe," printed in 1564<sup>5</sup>, was a pathetic ditty, or a pious homily, or both. A play or interlude was sometimes called a ballet, as, "A Ballet intituled AN ENTERLUDE, The cruel detter by Wayer," printed for Colwell, in 1565<sup>6</sup>. Religious subjects were frequently called by this vague and indiscriminating name. In 1561, was published "A new ballet of iiij commandements"<sup>7</sup>. That is, four of the Ten Commandments in metre. Again, among many others of the same kind, as puritanism gained ground, "A

<sup>1</sup> HIST. PRINT. 532. 551.

<sup>2</sup> I will exhibit the mode of entry more at large. "To John Kyng THESE BOOKES FOLOWYNCE, Called A *Nefegaye*, *The scule howse of women*, and also a *Sacke full of Newes*" Then another paragraph begins, "To Mr. John Wallis, and Mrs. Toye, these BALLETS FOLOWYNCE, that ys to saye, —" Then follow about forty pieces, among which is this of the Duke of Buckingham. REGISTR. A. fol. 22. a. But in these records, BOOK and BALLET are often promiscuously used. <sup>3</sup> REGISTR. STATION. A. fol. 137. b.

<sup>4</sup> There is, printed in 1565, "A ballet intituled Apelles and Pygmalyne, to the tune of the fyrst Apelles." Ibid. fol. 140. b. And, under the year 1565, "A ballet of kyng Pollicente [f. Polyucetes] to the tune of Appelles." Ibid. fol. 133. b. Also, "The Songe of Appelles," in the same year. Ibid. fol. 138. a. By the way, Lilly's Campaspe, first printed in 1591, might originate from these pieces.

<sup>5</sup> Ibid. fol. 116. a.

<sup>6</sup> Ibid. fol. 138. a.

<sup>7</sup> Ibid. fol. 75. b.

"ballet

“ballet intituled the xvij<sup>th</sup> chapter of the iiiij<sup>th</sup> [second] boke of “Kynge<sup>s</sup> b.” And I remember to have seen, of the same period, a Ballet of the first chapter of Genesis. And John Hall, above-mentioned, wrote or compiled in 1564, “The COURTE OF “VERTUE, contaynyng many holy or spretuall songes, sonettes, “psalmes, balletts, and shorte sentences, as well of holy scrip- “tures, as others c.”

It is extraordinary, that Horace's ODES should not have been translated within the period of which we are speaking<sup>d</sup>. In the year 1566, Thomas Drant published, what he called, “A “MEDICINABLE MORALL, that is, the two bookes of Horace “his satyres Englished, according to the prescription of saint “Hierome, &c<sup>e</sup>. London, for Thomas Marshe, 1566<sup>f</sup>.” It is dedicated to “my Lady Bacon and my Lady Cecill fauourers of “learning and vertue.” The following year appeared, “Horace “his Arte of Poetrie, Pistles, and Satyrs Englished, and to the “earle of Ormounte by Thomas Drant address'd<sup>g</sup>. Imprinted “at London in Fletestrete nere to S. Dunstones church, by “Thomas Marshe, 1567<sup>h</sup>.” This version is very paraphrastic,

<sup>b</sup> Ibid. fol. 166. a.

<sup>c</sup> For T. Marshe. Ibid. fol. 118. b. [See *supr.* p. 181.]

<sup>d</sup> I believe they were first translated by fir Thomas Hawkins, knight, in 1625.

<sup>e</sup> That is, *Quod malum est muta, quod bonum est prode*, from his Epistle to Rufinus.

<sup>f</sup> At the end of this translation, are, “The waylings of the prophet Hieremiah done into English verse. Also “Epigrammes. T. Drant, *Antidoti salutaris amator*. Perused and allowed according to the queenes maiesties iniunctions.” Of the Epigrams, four are in English, and seven in Latin. This book is said to be authorized by the bishop of London. REGISTR. STATION. A. fol. 140. b. I know not whether or no the EPIGRAMS were not printed separate; for in 1567, is licensed to T. Marshe, “A boke intituled “Epygrams and Sentences spirituall by “Drante.” Ibid. fol. 165. a. The argument of the JEREMIAH, which he com-

pared with the Hebrew and the Septuagint, begins,

Jerusalem is iustlie plagude,  
And left discololate,  
The queene of townes the prince of realmes  
Deuested from her state.

In 1586, Mar. 11, are entered to J. Wolfe, “LAMENTATION OF JEREMYE in prose “and meeter in English, with Tremelius's Annotations to the prose.” REGISTR. STATION. B. fol. 216. a. See Donne's POEMS, p. 306. seq. edit. 1633. 4to.

<sup>g</sup> With a Greek motto.

<sup>h</sup> In quarto. Bl. Lett. In the front of the Dedication he styles himself “Maister “of Arte, and Student in Diuinitye.” There is a licence in 1566-7, to Henry Weekes for “Orace epistles in Englishhe.” REGISTR. STATION. A. fol. 155. a. And there is an entry of the EPISTLES in 1591. REGISTR. B. I find also entered to Colwell,

and sometimes parodical. In the address to the reader prefixed, our translator says of his Horace, "I haue translated him sum-  
 " tymes at randun. And nowe at this last time welnye worde  
 " for worde, and lyne for lyne. And it is maruaile that I, be-  
 " ing in all myne other speaches so playne and perceauable,  
 " should here desyer or not shun to be harde, so farre forth as I  
 " can kepe the lerninge and sayinges of the author." What  
 follows is too curious not to be transcribed, as it is a picture of  
 the popular learning, and a ridicule of the idle narratives, of  
 the reign of queen Elifabeth. "But I feare me a number do so  
 " thincke of thys booke, as I was aunswered by a prynter not  
 " long agone: Though sayth he, sir, your boke be wyse and  
 " ful of learnyng, yet peradventure it wyl not be saleable: Sig-  
 " nifyng indeede, that slim flames, and gue gawes, be they  
 " neuer so sleight and slender, are sooner rapte vp thenne are  
 " those which be lettered and clarkly makings. And no doubt  
 " the cause that bookes of learnynge seme so hard is, because  
 " such and so greate a scull of amarouse [amorous] pamphlets  
 " haue so preoccupyed the eyes and eares of men, that a multy-  
 " tude beleue ther is none other style or phraze ells worthe gra-  
 " mercy<sup>1</sup>. No bookes so ryfe or so frindly red, as be these

well, "The fyrste twoo satars and peysels  
 " of Orace Engleshed by Lewis Evans  
 " schoolemaister," in 1564. REGISTER. A.  
 fol. 121. a. This piece is not catalogued  
 among Evans's works in Wood, ATH.  
 OXON. i. 178. Nor in Tanner, BIBL. p.  
 270.

<sup>1</sup> We have this passage in a poem called  
 PASQUILL'S MADNESSE, Lond. 1600. 4to.  
 fol. 36.

And tell prose writers, stories are so stale,  
 That pennie ballads make a better sale.

And in Burton's Melancholy, fol. 122.  
 edit. 1624. "If they reade a booke at  
 " any time 'tis an English Cronicle, fir  
 " Huon of Bourdeaux, or Amadis de  
 " Gaule, a playe booke, or some pamphlett  
 " of newes." Hollinshed's and Stowe's  
 Vol. III.

CRONICLES became at length the only  
 fashionable reading. In *The Gulls Hornbook*,  
 it is said, "The top [the leads] of saint  
 " Pauls containes more names than Stowe's  
 " Cronicle." Lond. 1609. 4to. p. 21. Bl.  
 Lett. That the ladies now began to read  
 novels we find from this passage, "Let  
 " them learne plaine workes of all kinde,  
 " so they take heed of too open seaming.  
 " Insteade of songes and musicke, let them  
 " learne cookerie and laundrie. And in-  
 " stead of reading sir Philip Sidney's AR-  
 " CADIA, let them reade the *Groundes of*  
 " *good Huswifery*. I like not a female poc-  
 " tesse at any hand.—There is a pretty way  
 " of breeding young maides in an Ex-  
 " change-shop, or Saint Martines leGrand.  
 " But many of them gett such a foolish  
 " trick with carrying their band-box to  
 " gentlemen

" bokes.—But if the setting out of the wanton tricks of a  
 " payre of louers, as for example let them be cauled fir  
 " Chaunticleare and dame Partilote, to tell howe their firste  
 " combination of loue began, howe their eyes floted, and howe  
 " they anchored, their beames mingled one with the others  
 " bewtye. Then, of their perplexed thowghts, their throwes,  
 " their fancies, their dryrie dristes, now interrupted now vnper-  
 " fyt, their loue days, their sugred words, and their sugred  
 " ioyes. Afterward, howe enuyous fortune, through this chop  
 " or that chauce, turned their blefs to bale, feuerynge two  
 " such bewtiful faces and dewtiful hearts. Last, at partynge,  
 " to ad-to an oration or twane, interchangeably had betwixt  
 " the two wobegone persons, the one thicke powderd with  
 " manly passionat pangs, the other watered with womanish teares.

" gentlemens chambers, &c." TOM OF  
 ALL TRADES, OR *the plaine Path way to*  
*Preferment &c.* By Thomas Powell, Lond.  
 1031. 4to. p. 47, 48.

Female writers of poetry seem to have  
 now been growing common: for, in his  
 ARTE OF ENGLISH POESIE, Puttenham  
 says, " Darke worde, or doubtfull speach,  
 " are not so narrowly to be looked vpon  
 " in a large poeme, nor specially in the  
 " pretie poesies and deuises of Ladies and  
 " Gentlewomen-makers, [poetesses,] whom  
 " we would not haue too precise poets,  
 " least with their shrewd wits, when they  
 " were married, they might become a lit-  
 " tle too fantasticall wiuers." Lib. iii. ch.  
 xxi. p. 209. Decker, in the GULS HORN-  
 BOOK, written in 1609, in the chapter  
*How a gallant should behaue himself in a*  
*play-house*, mentions the necessity of hoard-  
 ing up a quantity of *play scraps*, to be rea-  
 dy for the attacks of the " Arcadian and  
 " *Euphuised* gentlewomen." Ch. vi. p. 27.  
 seq. Edward Hake, in *A Touchstone for*  
*this time present*, speaking of the education  
 of young ladies, says, that the girl is " ey-  
 " ther altogether kept from exercises of  
 " good learning, and knowledge of good  
 " letters, or else she is so noueled in AMO-  
 " Rous bookes, vaine STORIES, and fonde

" trifeling fancies, &c." Lond. by Tho-  
 mas Hacket, 1574. 12mo. SIGNAT. C 4.  
 He adds, after many severe censures on  
 the impiety of dancing, that " the sub-  
 " stance which is consumed in twoo yeares  
 " space vpon the apparail of one meane  
 " gentlemans daughter, or vpon the  
 " daughter or wife of one citizen, woulde  
 " bee sufficient to finde a poore student in  
 " the vniuersitye by the space of foure or  
 " five yeares at the least." Ibid. SIGNAT.  
 D 2. But if girls are bred to learning,  
 he says, " It is for no other ende, but to  
 " make them companions of carpet knights,  
 " and giglots for amorous louers." Ibid.  
 SIGNAT. C 4. Gabriel Harvey, in his  
 elegy DE AULICA, or character of the  
 Maid of Honour, says, among many other  
 requisite accomplishments,

Saliet item, pingatque eadem, DOCTVM-  
 QVÆ POEMA

Pangat, nec Musas nesciat illa meas.

See his GRATULATIONES VALDINENSES,  
 Lond. Binneman, 1578. 4to. Lib. iv. p.  
 21. He adds, that she should haue in her  
 library, Chaucer, lord Surrey, and Gas-  
 coigne, together with some medical books.  
 Ibid. p. 22.

" Then

“ Then to shryne them vp to god Cupid, and make martirres  
 “ of them both, and therwyth an ende of the matter.” After-  
 wards, reverting to the peculiar difficulty of his own attempt,  
 he adds, “ Neyther any man which can iudge, can iudge it one  
 “ and the like labour to translate Horace, and to make and  
 “ translate a loue booke, a shril tragedye, or a smoth and plat-  
 “ leuyled poesye. Thys can I trulye say of myne owne expe-  
 “ ryence, that I can soner translate twelve verses out of the  
 “ Greeke Homer than fixe out Horace.” Horace’s satirical  
 writings, and even his Odes, are undoubtedly more difficult to  
 translate than the narrations of epic poetry, which depend more  
 on things than words: nor is it to be expected, that his satires  
 and epistles should be happily rendered into English at this in-  
 fancy of style and taste, when his delicate turns could not be  
 expressed, his humour and his urbanity justly relished, and his  
 good sense and observations on life understood. Drant seems  
 to have succeeded best in the exquisite Epistle to Tibullus,  
 which I will therefore give entire.

*To Albius Tibullus, a deuifor<sup>k</sup>.*

Tybullus, frend and gentle iudge  
 Of all that I do clatter<sup>l</sup>,  
 What dost thou all this while abroad,  
 How might I learne the matter?  
 Dost thou inuente such worthy workes  
 As Cassius’ poemes passe?  
 Or doste thou closelic creeping lurcke  
 Amid the wholsom grasse?  
 Addicted to philosophie,  
 Contemning not a whitte  
 That’s<sup>m</sup> seemlie for an honest man,  
 And for a man of witte<sup>n</sup>.

<sup>k</sup> An inventor, a poet.

<sup>l</sup> He means to expresse the loose and  
 rough verification of the SERMONES.

<sup>m</sup> That which is.

<sup>n</sup> Knowledge, wisdom. *Sapientia*

Not thou a bodie without breast !  
 The goddes made thee t' excell  
 In shape, the gods haue lent thee goodes,  
 And arte to vse them well.  
 What better thing vnto her childe  
 Can wish the mother kinde ?  
 Than wisdome, and, in fyled frame <sup>p</sup>,  
 To vtter owte his minde :  
 To haue fayre fauoure, fame enoughe,  
 And perfect staye, and health ;  
 Things trim at will, and not to feele  
 The emptie ebb of wealth.  
 Twixt hope to haue, and care to kepe,  
 Twixt feare and wrathe, away  
 Consumes the time: eche daye that cummes,  
 Thinke it the latter daye.  
 The hower that cummes unlooked for  
 Shall cum more welcum aye.  
 Thou shalt Me fynde fat and well fed,  
 As pubble <sup>r</sup> as may be ;  
 And, when thou wilt, a merie mate,  
 To laughe and chat with thee <sup>r</sup>.

Drant undertook this version in the character of a grave divine, and as a teacher of morality. He was educated at saint John's college in Cambridge; where he was graduated in theology, in the year 1569\*. The same year he was appointed prebendary of Chichester and of saint Pauls. The following year he was installed archdeacon of Lewes in the cathedral of Chichester. These preferments he probably procured by the interest of Grindall archbishop of York, of whom he was a domestic chaplain<sup>r</sup>.

<sup>p</sup> Having a comely person. Or, to speak with elegance.

<sup>r</sup> I have never seen this word, which is perhaps provincial. The sense is obvious.

\* Signat. C iijj.

<sup>r</sup> Catal. Grad. Cant, MS.

<sup>r</sup> MS. Tann.

He

He was a tolerable Latin poet. He translated the ECCLESIASTES into Latin hexameters, which he dedicated to sir Thomas Henneage, a common and a liberal patron of these times, and printed at London in 1572<sup>a</sup>. At the beginning and end of this work, are six smaller pieces in Latin verse. Among these are the first sixteen lines of a paraphrase on the book of JOB. He has two miscellanies of Latin poetry extant, the one entitled SYLVA, dedicated to queen Elisabeth, and the other POEMATATA VARIA ET EXTERNA. The last was printed at Paris, from which circumstance we may conclude that he travelled<sup>v</sup>. In the SYLVA, he mentions his new version of David's psalms, I suppose in English verse<sup>x</sup>. In the same collection, he says he had begun to translate the Iliad, but had gone no further than the fourth book<sup>y</sup>. He mentions also his version of the Greek EPIGRAMS of Gregory Nazianzen<sup>z</sup>. But we are at a loss to discover, whether the latter were English or Latin versions. The indefatigably inquisitive bishop Tanner has col-

<sup>a</sup> For Thomas Daye. In quarto. The title is, "In Solomonis regis ECCLESIASTAS-TEM, seu de Vanitate mundi Concionem, paraphrasis poetica. Lond. per Joan. Dayum 1572." There is an entry to Richard Fielde of the "Ecclesiastes in English verse." Nov. 11, 1596. REGISTR. STATION. C. fol. 15. a. And, by Thomas Granger, to W. Jones, Apr. 30, 1620. Ibid. fol. 313. b.

<sup>v</sup> Drant has two Latin poems prefixed to Nevill's KETTERUS, 1575. 4to. Another, to John Seton's LOGIC with Peter Carter's annotations, Lond. 1574. 12mo. And to the other editions. [Seton was of saint John's in Cambridge, chaplain to bishop Gardiner for seven years, and highly esteemed by him. Made D. D. in 1544. Installed prebendary of Winchester, Mar. 19, 1553. Rector of Henton in Hampshire, being then forty-two years old, and B. D. See A. Wood, MS. C. 237. He is extolled by Leland for his distinguished excellence both in the classics and philoso-

phy. He published much Latin poetry. See Strype's ELIZ. p. 242. Carter was also of S. John's in Cambridge.] Another, with one in English, to John Sadler's English version of Vegetius's TACTICS, done at the request of sir Edmund Brudenell, and addressed to the earl of Bedford, Lond. 1572. 4to. He has a Latin epitaph, or elegy, on the death of doctor Cuthbert Scot, designed bishop of Chester, but deposed by queen Elisabeth for popery, who died a fugitive at Louvaine, Lond. 1565. He probably wrote this piece abroad. There is licenced to T. Marsh, in 1565, "An Epigram of the death of Cuthbert Skotte by Roger Sherlock, and replied "agaynste by Thomas Drant." REGISTR. STATION. A. fol. 134. b. A Latin copy of verses, DE SEIPSO, is prefixed to his

HORACE.

<sup>x</sup> Fol. 56.

<sup>y</sup> Fol. 75.

<sup>z</sup> Fol. 50.

lected

lected our translator's Sermons, six in number, which are more to be valued for their type than their doctrine, and at present are of little more use, than to fill the catalogue of the typographical antiquary<sup>a</sup>. Two of them were preached at faint Mary's hospital<sup>b</sup>. Drant's latest publication is dated in 1572.

Historical ballads occur about this period with the initials T. D. These may easily be mistaken for Thomas Drant, but they stand for Thomas Deloney, a famous ballad writer of these times, mentioned by Kemp, one of the original actors in Shakespeare's plays, in his *NINE DAIES WONDER*. Kemp's miraculous morris-dance, performed in nine days from London to Norwich, had been misrepresented in the popular ballads, and he thus remonstrates against some of their authors. "I haue  
" made a priuie searh what priuate jig-monger of your jolly  
" number had been the author of these abhominable ballets  
" written of me. I was told it was the great ballade maker  
" T. D. or Thomas Deloney, chronicler of the memorable Lives  
" of the *SIX YEOMEN OF THE WEST, JACK OF NEWBERY*<sup>c</sup>,  
" *THE GENTLE CRAFT*<sup>d</sup>, and such like honest men, omitted

<sup>a</sup> Codd. Tanner Oxon. Two are dedicated to Thomas Heneage. Three to sir Francis Knollys. Date of the earliest, 1569. Of the latest, 1572. In that preached at court 1569, he tells the ladies, he can give them a better cloathing than any to be found in the queen's wardrobe: and mentions the speedy downfal of their "high plummy heads." Signat. K v. Lond. 1570. 12mo. I find the following note by bishop Tanner. "Thomæ Drantæ Angli Andvordingamii PRÆSUL. Dedicat. to Archbishop Grindal. PR. DED.—" *Illuxit ad extremum dies ille.*"—I presume, that under the word *Andvordingamii* is concealed our author's native place. His father's name was Thomas.

<sup>b</sup> At faint *Maries Spittle*. In the statutes of many of the antient colleges at Oxford and Cambridge, it is ordered, that the candidates in divinity shall preach a sermon, not only at Paul's-cross, but at faint

Mary's Hospital in Bishopsgate-street, "ad Hospitale beatae Mariæ."

<sup>c</sup> Entered to T. Myllington, Mar. 7, 1596. REGISTR. STATION. C. fol. 20. b.

<sup>d</sup> I presume he means, an anonymous comedy called "THE SHOEMAKERS HO-LYDAY or the GENTLE CRAFT. With the humorous life of sir John Eyre shoemaker, and Lord Mayor of London." Acted before the queen on New Year's Day by Lord Nottingham's players. I have an edition, Lond. for J. Wright, 1618. Bl. Lett. 4to. Prefixed are the *first and second THREE MAN'S SONGS*. But there is an old prose history in quarto called the *GENTLE CRAFT*, which I suppose is the subject of Harrington's Epigram, "Of a Booke called the *GENTLE CRAFT*." B. iv. 11. "A Booke called the *GENTLE CRAFT* intreating of Shoemakers," is entered to Ralph Blore, Oct. 19, 1597. REGISTR. STATION. C. fol. 25. a. See also *ibid.* fol. 63. a.

" by

“ by Stowe, Hollinshed, Grafton, Hall, Froyfart, and the rest  
“ of those welldeferuing writers .”

I am informed from some manuscript authorities, that in the year 1571, Drant printed an English translation from Tully, which he called, *The chosen eloquent oration of Marcus Tullius Cicero for the poet Archias, selected from his orations, and now first published in English*<sup>1</sup>. I have never seen this version, but I am of opinion that the translator might have made a more happy choice. For in this favorite piece of superficial declamation, the specious orator, when he is led to a formal defence of the value and dignity of poetry, instead of illustrating his subject by insisting on the higher utilities of poetry, its political nature, and its importance to society, enlarges only on the immortality which the art confers, on the poetic faculty being communicated by divine inspiration, on the public honours paid to Homer and Ennius, on the esteem with which poets were regarded by Alexander and Themistocles, on the wonderful phenomenon of an extemporaneous effusion of a great number of verses, and even recurs to the trite and obvious topics of a school-boy in saying, that poems are a pleasant relief after fatigue of the mind, and that hard rocks and savage beasts have been moved by the power of song. A modern philosopher would have considered such a subject with more penetration, comprehension, and force of reflection. His excuse must be, that he was uttering a popular harangue.

<sup>1</sup> Edit. 1600, 4to. SIGNAT. D 2.

<sup>2</sup> MSS. Coxeter.

S E C T.