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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 XLI. Kendal's Martial. Marlowe's versions of Coluthus and Museus.  
General character of his Tragedies. Testimonies oh his cotemporaries.  
Specimens and estimate of his poetry. His death. First ...

[urn:nbn:de:hbz:466:1-51323](https://nbn-resolving.org/urn:nbn:de:hbz:466:1-51323)

## S E C T. XLI.

**T**HE EPIGRAMS of Martial were translated in part by Timothy Kendall, born at North Aston in Oxfordshire, successively educated at Eton and at Oxford, and afterwards a student of the law at Staple's-inn. This performance, which cannot properly or strictly be called a translation of Martial, has the following title, "FLOWRES OF EPIGRAMMES out of sundrie the most singular authors selected, etc. By Timothie Kendall late of the vniuersitie of Oxford, now student of Staple Inn. London, 1577<sup>a</sup>." It is dedicated to Robert earl of Leicester. The epigrams translated are from Martial, Pictorius, Borbonius, Politian, Bruno, Textor, Ausonius, the Greek anthology, Beza, sir Thomas More, Henry Stephens, Haddon<sup>b</sup>, Parkhurst<sup>c</sup>, and others. But by much the greater part is from Martial<sup>d</sup>. It is charitable to hope, that our translator Timothy Kendall wasted no more of his time at Staples-inn in culling these fugitive blossoms. Yet he has annexed to these versions his TRIFLES or juvenile epigrams, which are dated the same year<sup>e</sup>.

<sup>a</sup> In duodecimo. They are entered at Stationers Hall, Feb. 25, 1576. REGISTR. B. fol. 138. a. To John Sheppard.

<sup>b</sup> Walter Haddon's POEMATIA, containing a great number of metrical Latin epigrams, were collected, and published with his LIFE, and verses at his death, by Giles Fletcher and others, in 1576. See T. Baker's Letters to bishop Tanner, MS. Bibl. Bodl. And by Hatcher, 1567. 4to.

<sup>c</sup> John Parkhurst, bishop of Norwich, a great reformer, published, LUDICRA SEU EPIGRAMMATA JUVENILIA, Lond, 1572.

4to. Also, EPIGRAMMATA SERIA. Lond. 1560. 8vo. He died in 1574. See Wilson's Collection of EPITAPHIA on Charles and Henry Brandon, Lond. 1552.

<sup>d</sup> Kendal is mentioned among the English EPIGRAMMATISTS by Meres, ubi supr. fol. 274.

<sup>e</sup> The first line is,

"Borbon in France bears bell awaie."

That is, Nicholas Borbonius, whose NUGÆ, or Latin Epigrams, then celebrated, have great

Meres, in his WITS TREASURY, mentions doctor Johnson, as the translator of Homer's BATRACHOMUOMACHY, and Watson of Sophocles's ANTIGONE, but with such ambiguity, that it is difficult to determine from his words whether these versions are in Latin or English<sup>f</sup>. That no reader may be misled, I observe here, that Christopher Johnson, a celebrated headmaster of Winchester school, afterwards a physician, translated Homer's FROGS AND MICE into Latin hexameters, which appeared in quarto, at London, in 1580<sup>g</sup>. Thomas Watson author of a HUNDRED SONNETS, or *the passionate century of Love*, published a Latin ANTIGONE in 1581<sup>h</sup>. The latter publication, however, shews at this time an attention to the Greek tragedies.

Christopher Marlowe, or Marloe, educated in elegant letters at Cambridge, Shakespeare's cotemporary on the stage, often applauded both by queen Elizabeth and king James the first, as a judicious player, esteemed for his poetry by Jonson and Drayton, and one of the most distinguished tragic poets of his age, translated Coluthus's RAPE OF HELEN into English rhyme, in the year 1587. I have never seen it; and I owe this information to the manuscript papers of a diligent collector of these fugacious anecdotes<sup>i</sup>. But there is entered to Jones, in 1595, "A booke entitled RAPTUS HELENÆ, Helens Rape, by the Athenian duke Theseus<sup>k</sup>." Coluthus's poem was probably brought into vogue, and suggested to Marlowe's notice, by being paraphrased in Latin verse the preceding year by Thomas Watson, the writer

great elegance. But Joachim du Bellai made this epigram on the Title.

Paule, tuum inscribis NUGARUM nomine librum,

In toto libro nil melius titulo.

Our countryman Owen, who had no notion of Borbonius's elegant simplicity, was still more witty.

Quas tu dixisti NUGAS, non esse putasti,

Non dico NUGAS esse, sed esse puto.

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

<sup>g</sup> Entered to T. Purfoote, Jan. 4, 1579. With "certen orations of Hocrates." REGISTR. STATION. B. fol. 165. a.

<sup>h</sup> In quarto. Licenced to R. Jones. Jul. 31, 1581. Ibid. fol. 182. b.

<sup>i</sup> MSS. Coxeter.

<sup>k</sup> April 12. REGISTR. STATION. B. fol. 131. b.

of sonnets just mentioned<sup>1</sup>. Before the year 1598, appeared Marlowe's translation of the *LOVES OF HERO AND LEANDER*, the elegant profusion of an unknown sophist of Alexandria, but commonly ascribed to the antient Musaeus. It was left unfinished by Marlowe's death; but what was called a second part, which is nothing more than a continuation from the Italian, appeared by one Henry Petowe, in 1598<sup>m</sup>. Another edition was published, with the first book of Lucan, translated also by Marlowe, and in blank verse, in 1600<sup>n</sup>. At length George Chapman, the translator of Homer, completed, but with a striking inequality, Marlowe's unfinished version, and printed it at London in quarto, 1606<sup>o</sup>. Tanner takes this piece to be one

<sup>1</sup> Printed at Lond. 1586. 4to.

<sup>m</sup> For Purfoot, 4to. See Petowe's Preface, which has a high panegyric on Marlowe. He says he begun where Marlowe left off. In 1593, Sept. 28, there is an entry to John Wolfe of "A book entitled 'Hero and Leander, beinge an amorous poem devised by Christopher Marlowe.'" REGISTR. STATION. B. fol. 300. b. The translation, as the entire work of Marlowe, is mentioned twice in Nashe's *LENTEN STUFF*, printed in 1599. It occurs again in the registers of the Stationers, in 1597, 1598, and 1600. REGISTR. C. fol. 31. a. 34. a. I learn from Mr. Malone, that Marlowe finished only the two first Sestiads, and about one hundred lines of the third. Chapman did the remainder. Petowe published the *Whipping of Ramswaites*, for Burbie, in 1603.

There is an old ballad on *Jephtha judge of Israel*, by William Petowe. In the year 1567, there is an entry to Alexander Lacy, of "A ballett intituled the 'Songe of Jephthas dowghter at his death.'" REGISTR. STATION. A. fol. 162. a. Perhaps this is the old song of which Hamlet in joke throws out some scraps to Polonius, and which has been recovered by Mr. Steevens. *HAMLET*, Act ii. Sc. 7. [See also *Jessu judge of Israel*, in REGISTR. D. fol. 93. Dec. 14, 1624.] This is one of the pieces which Hamlet calls *pious chan-*

*sons*, and which taking their rise from the reformation, abounded in the reign of Elizabeth. Hence, by the way, we see the propriety of reading *pious chansons*, and not *pois chansons*, or ballads sung on bridges, with Pope. Rowe arbitrarily substituted *Rubric*, not that the titles of old ballads were ever printed in red. *Rubric* came at length simply to signify *title*, because, in the old manuscripts, it was the custom to write the titles or heads of chapters in red ink. In the Statutes of Winchester and New college, every statute is therefore called a *RUBRICA*.

<sup>n</sup> But this version of Lucan is entered, as above, Sept. 28, 1593, to John Wolfe, *Ibid.* fol. 300. b. Nor does it always appear at the end of *MUSÆUS* in 1600. There is an edition that year by P. Short,

<sup>o</sup> There is another edition in 1616, and 1629. 4to. The edition of 1616, with Chapman's name, and dedicated to Inigo Jones, not two inches long and scarcely one broad, is the most diminutive product of English typography. But it appears a different work from the edition of 1606. The 'Ballad of Hero and Leander' is entered to J. White, Jul. 2, 1614. REGISTR. STATION. C. fol. 252. a. Burton, an excellent Grecian, having occasion to quote *MUSÆUS*, cites Marlowe's version, *MELANCHOLY*, pag. 372. seq. fol. edit. 1624.

III 35V of

of Marlowe's plays. It probably suggested to Shakespeare the allusion to Hero and Leander, in the *MIDSUMMER NIGHT'S DREAM*, under the player's blunder of Limander and Helen, where the interlude of *Thisbe* is presented<sup>p</sup>. It has many nervous and polished verses. His tragedies manifest traces of a just dramatic conception, but they abound with tedious and uninteresting scenes, or with such extravagancies as proceeded from a want of judgment, and those barbarous ideas of the times, over which it was the peculiar gift of Shakespeare's genius alone to triumph and to predominate<sup>q</sup>. His *TRAGEDY OF DIDO QUEEN OF CARTHAGE* was completed and published by his friend Thomas Nashe, in 1594<sup>r</sup>.

Although Jonson mentions Marlowe's *MIGHTY MUSE*, yet the highest testimony Marlowe has received, is from his cotemporary Drayton; who from his own feelings was well qualified to decide on the merits of a poet. It is in Drayton's *Elegy, To my dearly loved friend Henry Reynolds of Poets and Poesie*.

<sup>p</sup> Act v. Sc. ult.

<sup>q</sup> Nashe in his *Elegy* prefixed to Marlowe's *DIDO*, mentions five of his plays. Mr. Malone is of opinion, from a similarity of style, that the *Tragedy of LOCRINE*, published in 1595, attributed to Shakespeare, was written by Marlowe. *SUPPL. SHAKESP.* ii. 190. He conjectures also Marlowe to be the author of the old *KING JOHN*. *Ibid.* i. 163. And of *TITUS ANDRONICUS*, and of the lines spoken by the players in the interlude in *HAMLET*. *Ibid.* i. 371.

<sup>r</sup> In quarto. At London, by the widow Orwin, for Thomas Woodcocke. Played by the children of the chapel. It begins,

"Come gentle Ganimed!"

It has been frequently confounded with John Rightwife's play on the same subject performed at saint Paul's school before Cardinal Wolsey, and afterwards before

queen Elisabeth at Cambridge, in 1564. I have before mentioned the Latin tragedy of *Dido and Eneas*, performed at Oxford, in 1583, before the prince Alasco. [See *supr.* ii. 383.] See what Hamlet says to the first Player on this favorite story. In 1564, was entered a "ballet of a lover blamyng his fortune by Dido and Eneas for thayre vntruthe." *REGISTR. STATION.* A fol. 116. a. In the *TEMPEST*, Gonzalo mentions the "widow Dido." Act iii. Sc. i. On old ballads we read the *Tune of queen Dido*. Perhaps from some ballad on the subject, Shakespeare took his idea of Dido standing with a willow in her hand on the sea-shore, and beckoning Eneas back to Carthage. *MERCH. VEN. ACT. v. Sc. i.* Shakespeare has also strangely falsified Dido's story, in the S. P. of *K. HENRY THE SIXTH.* Act iii. Sc. ii. I have before mentioned the interlude of *Dido and Eneas* at Chester.

Next Marlowe, bathed in the Thespian springes,  
 Had in him those braue translunary<sup>\*</sup> thinges,  
 That the first poets had : his raptvres were  
 All air, and fire, which made his verses clear :  
 For that fine madnes still he did retaine  
 Which rightly should possesse a poet's braine<sup>†</sup>.

In the RETURN FROM PARNASSUS, a sort of critical play, acted at Cambridge in 1606, Marlowe's *buskined* MUSE is celebrated<sup>‡</sup>. His cotemporary Decker, Jonson's antagonist, having allotted to Chaucer and *graue* Spenser, the highest seat in the Elisian *grove of Bayes*, has thus arranged Marlowe. "In another  
 " companie sat learned Atchlow and, (tho he had ben a player  
 " molded out of their pennes, yet because he had been their  
 " loue and register to the Muse) inimitable Bentley: these were  
 " likewise carowing out of the holy well, &c. Whilst Mar-  
 " lowe, Greene, and Peele, had gott under the shadow of a large  
 " vyne, laughing to see Nashe, that was but newly come to  
 " their colledge, still haunted with the same satyricall spirit that  
 " followed him here vpon earth<sup>§</sup>."

Marlowe's wit and spritelines of conversation had often the unhappy effect of tempting him to sport with sacred subjects; more perhaps from the preposterous ambition of courting the casual applause of profligate and unprincipled companions, than

<sup>\*</sup> Langbaine, who cites these lines without seeming to know their author, by a pleasant mistake has printed this word *sublunary*. DRAM. POETS, p. 342.

<sup>†</sup> Lond. edit. 1753. iv. p. 1256. That Marlowe was a favorite with Jonson, appears from the Preface to one Bosworth's poems; who says, that Jonson used to call the *mighty lines* of Marlowe's *MUSŒUS* fitter for admiration than parallel. Thomas Heywood, who published Marlowe's *Jew of MALTA*, in 1633, wrote the Prologue, spoken at the Cockpit, in which Marlowe is highly commended both as a player and a poet. It was in this play that Allen, the

founder of Dulwich college, acted the *JEW* with so much applause.

<sup>‡</sup> Hawkins's *OLD PL.* iii. p. 215. Lond. 1607. 4to. But it is entered in 1605, Oct. 16, to J. Wright, where it is said to have been acted at saint John's. REGISTR. STATION. C. fol. 130. b. See other cotemporary testimonies of this author, in *OLD PLAYS.* (in 12 Vol.) Lond. 1780. 12mo. Vol. ii. 308.

<sup>§</sup> *A KNIGHT'S CONJURING*, Signat. L. 1607. 4to. To this company Henry Chettle is admitted, [see *supr.* p. 291.] and is saluted in bumpers of *Helicon* on his arrival.

from

from any systematic disbelief of religion. His scepticism, whatever it might be, was construed by the prejudiced and peevish puritans into absolute atheism: and they took pains to represent the unfortunate catastrophe of his untimely death, as an immediate judgment from heaven upon his execrable impiety<sup>a</sup>. He was in love, and had for his rival, to use the significant words of Wood, "A bawdy servingman, one rather fitter to be a pimp, than an ingenious *amoretto*, as Marlowe conceived himself to be." The consequence was, that an affray ensued; in which the antagonist having by superior agility gained an opportunity of strongly grasping Marlow's wrist, plunged his dagger with his own hand into his own bosom. Of this wound he died rather before the year 1593<sup>a</sup>. One of Marlowe's tragedies is, *The tragical history of the life and death of doctor John Faustus*. A proof of the credulous ignorance which still prevailed, and a specimen of the subjects which then were thought not improper for tragedy. A tale which at the close of the sixteenth century had the possession of the public theatres of our metropolis, now only frightens children at a puppet-show in a country-town. But that the learned John Faustus continued to maintain the character of a conjuror in the sixteenth century even by authority, appears from a "Ballad of the life and death of doctor Faustus the great congerer," which in 1588 was licenced to be printed by the learned Aylmer bishop of London<sup>b</sup>.

<sup>a</sup> See Beard's THEATRE OF GOD'S JUDGMENTS, lib. i. ch. xxiii. And "Account of the blasphemous and damnable opinions of Christ. Marley and 3 others who came to a sudden and fearfull end of this life." MSS. HARL. 6853. 80. fol. 320.

<sup>f</sup> ATH. OXON. i. 338. See Meres, WITS TR. fol. 287.

<sup>z</sup> Marston seems to allude to this catastrophe, CERTAINE SATYRES. Lond. for Edmond Matts, 1598, 12mo. SAT. ii.

Tis loose-leg'd Lais, that same common drab,  
For whom good Tubro tooke the mortall stab.

By the way, Marlowe in his EDWARD THE SECOND, seems to have ridiculed the puritans under the character of the scholar Spencer, who "says a long grace at a tables end, wears a little band, buttons like pins heads, and

— "is curate-like in his attire,  
" Though inwardly licentious enough, &c."

<sup>a</sup> Entered, I think for the first time, to T. Bushell, Jan. 7, 1600. REGISTR. STATION. C. fol. 67. b. Or rather 1610, Sept. 13, to J. Wright. Ibid. fol. 199. b.

<sup>b</sup> REGISTR. STATION. B. fol. 241. b.

As

As Marlowe, being now considered as a translator, and otherwise being generally ranked only as a dramatic poet, will not occur again, I take this opportunity of remarking here, that the delicate sonnet called the *PASSIONATE SHEPHERD TO HIS LOVE*, falsely attributed to Shakespeare, and which occurs in the third act of *THE MERRY WIVES OF WINDSOR*, followed by the nymph's Reply, was written by Marlowe<sup>c</sup>. Isaac Walton in his *COMPLEAT ANGLER*, a book perhaps composed about the year 1640, although not published till 1653, has inserted this sonnet, with the reply, under the character of "that smooth song which was made by Kit Marlowe, now at least fifty years ago: and—an Answer to it which was made by sir Walter Raleigh in his younger days: old fashioned poetry, but choicely good." In *ENGLAND'S HELICON*, a miscellany of the year 1600, it is printed with Christopher Marlowe's name, and followed by the Reply, subscribed *IGNOTO*, Raleigh's constant signature<sup>d</sup>. A page or two afterwards, it is imitated by Raleigh. That Marlowe was admirably qualified for what Mr. Mason, with a happy and judicious propriety, calls *PURE POETRY*, will appear from the following passage of his forgotten tragedy of *EDWARD THE SECOND*, written in the year 1590, and first printed in 1598. The highest entertainments, then in fashion, are contrived for the gratification of the infatuated Edward, by his profligate minion Piers Gaveston.

I must haue wanton poets, pleasant wits,  
Musicians, that with touching of a string  
May drawe the plyant king which way I please.  
Musick and poetry are his delight;  
Therefore I'll haue Italian masques by night,  
Sweet speeches, comedies, and pleasing shewes.  
And in the day, when he shall walke abroad,

<sup>c</sup> See Steevens's *SHAKESP.* vol. i. p. 297. edit. 1778.

<sup>d</sup> *Signat. P. 4.* edit. 1614.

Like



Like fylvan Nymphs my pages shall be clad,  
 My men like Satyrs, grazing on the lawnes,  
 Shall with their goat-feet dance the antick hay.  
 Sometimes a Louely Boy, in Dian's shape<sup>e</sup>,  
 With haire that gildes the water as it glides,  
 Crownets of pearle about his naked armes,  
 And in his sportfull handes an oliue-tree,

\* \* \* \* \*

Shall bathe him in a spring: and there hard by,  
 One, lyke Acteon, peeping through the groue,  
 Shall by the angry goddeſs be transform'd.—  
 Such thinges as theſe beſt pleaſe his maieſtie.

It muſt be allowed that theſe lines are in Marlowe's beſt manner. His chief fault in deſcription is an indulgence of the florid ſtyle, and an accumulation of conceits, yet reſulting from a warm and brilliant fancy. As in the following deſcription of a river.

I walke along a ſtreame, for pureneſſe rare,  
 Brighter than ſunſhine: for it did acquaint  
 The dulleſt ſight with all the glorious pray,  
 That in the pebble-paved chanell lay.

No molten chryſtall, but a richer mine;  
 Euen natvre's rareſt alchemie ran there,  
 Diamonds reſolu'd, and ſubſtance more diuine;  
 Through whoſe bright-gliding current might appeare  
 A thouſand naked Nymphes, whoſe yuorie ſhine  
 Enameling the bankes, made them more deare<sup>f</sup>  
 Than euer was that glorious pallace-gate,  
 Where the day-ſhining Sunne in triumph ſate<sup>g</sup>.

<sup>e</sup> That is, acting the part of Diana.

<sup>f</sup> Pretious.

<sup>g</sup> The deſcription of the palace of the

ſun was a favorite paſſage in Golding's Ovid.

Vpon

Vpon this brim, the eglantine, and rose,  
 The tamariske, oliue, and the almond-tree,  
 (As kind companions) in one vnion growes,  
 Folding their twining armes: as ofte we see  
 Turtle-taught louers either other close,  
 Lending to dullnesse feeling sympathie:  
 And as a costly vallance <sup>b</sup> oer a bed,  
 So did their garland-tops the brooke oerspred.

Their leaues that differed both in shape and showe,  
 (Though all were greene, yet difference such in greene  
 Like to the checkered bend of Iris' bowe)  
 Prided, the running maine as it had beene, &c<sup>i</sup>.

Philips, Milton's nephew, in a work which I think discovers many touches of Milton's hand, calls Marlowe, "A second Shakespeare, not only because he rose like him from an actor to be a maker of plays, though inferiour both in fame and merit, but also, because in his begun poem of Hero and Leander, he seems to have a resemblance of that CLEAR UNSOPHISTICATED wit, which is natural to that incomparable poet <sup>k</sup>." Criticisms of this kind were not common, after the national taste had been just corrupted by the false and capricious refinements of the court of Charles the second.

Ten books of Homer's ILLIAD were translated from a metrical French version into English by A. H. or Arthur Hall esquire, of Grantham, and a member of parliament<sup>l</sup>, and printed at London by Ralph Newberie, in 1581<sup>m</sup>. This translation has no other merit than that of being the first appearance of a part of the Iliad in an English dress. I do not find that he used any

<sup>b</sup> Canopy. Shakespeare means a rich bed-canopy in SEC. P. HENR. IV. ACT III. SC. I.

Under the canopies of costly state.

<sup>l</sup> See ENGLAND'S PARNASSUS, Lond. 1600. 12mo. fol. 465.

<sup>k</sup> THEATR. POETAR. MOD. P. p. 24.

edit. 1680.

<sup>1</sup> See a process against Hall, in 1580, for writing a pamphlet printed by Binneman, related by Ames, p. 325.

<sup>m</sup> In quarto. Bl. Lett. Novemb. 25, 1580, H. Binneman is licenced to print "tenne bookes of the Iliades of Homer." REGISTR. STATION, B. fol. 175. a.

known

known French version. He sometimes consulted the Latin interpretation, where his French copy failed. It is done in the Alexandrine of Sternhold. In the Dedication to sir Thomas Cecil, he compliments the distinguished translators of his age, Phaier, Golding, Jasper Heywood, and Googe; together with the worthy workes of lord Buckhurst, "and the pretie pythic " Conceits of M. George Gascoyne." He adds, that he began this work about 1563, under the advice and encouragement of, "Mr. Robert Askame", a familiar acquaintance of Homer."

But a complete and regular version of Homer was reserved for George Chapman. He began with printing the Shield of Achilles, in 1596<sup>a</sup>. This was followed by seven books of the *ILIAD* the same year<sup>b</sup>. Fifteen books were printed in 1600<sup>c</sup>. At length appeared without date, an entire translation of the *ILIAD* under the following title, "The *ILIADS* OF HOMER Prince of Poets. " Neuer before in any language truly translated. With a comment upon some of his chief places: Done according to the Greeke by George Chapman. At London, printed for " Nathaniell Butter". It is dedicated in English heroics to Prince Henry. This circumstance proves that the book was printed at least after the year 1603, in which James the first acceded to the throne<sup>d</sup>. Then follows an anagram on the name of his *gracious Mecenas* prince Henry, and a sonnet to the *sole empresse of beautie* queen Anne. In a metrical address to the reader he remarks, but with little truth, that the English language, abounding in consonant monosyllables, is eminently adapted

<sup>a</sup> He means the learned Roger Ascham. It begins,

" I thee beseech, O goddess milde, the hatefull hate to plaine."

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

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

<sup>d</sup> In a thin folio.

<sup>e</sup> He says in his *COMMENTARY* on the first book, that he had wholly translated again his first and second books: but that he did not even correct the seventh, eighth,

ninth, and tenth. And that he believed his version of the twelve last to be the best. Butter's edit. at infr. fol. 14. Meres, who wrote in 1598, mentions "Chapman's in-choate Homer." fol. 285. p. 2. Ubi supr.

<sup>f</sup> It is an engraved title-page by William Hole, with figures of Achilles and Hector, &c. In folio.

<sup>g</sup> I suppose, by an entry in the register of the Stationers, in 1611, April 8. REGISTER: C. fol. 207. a.

to rhythmical poetry. The doctrine that an allegorical sense was hid under the narratives of epic poetry had not yet ceased; and he here promises a poem on the mysteries he had newly discovered in Homer. In the Preface, he declares that the last twelve books were translated in fifteen weeks: yet with the advice of his learned and valued friends, *Master Robert Hews*, and *Master Harriots*. It is certain that the whole performance betrays the negligence of haste. He pays his acknowledgements to his "most ancient, learned, and right noble friend, Master Richard Stapilton", the first most desertfull mouer in the frame of our "Homer." He endeavours to obviate a popular objection, perhaps not totally groundless, that he consulted the prose Latin version more than the Greek original. He says, sensibly enough, "it is the part of euery knowing and iudicious interpreter, not to follow the number and order of words, but the materiall things themselues, and sentences to weigh diligently; and to clothe and adorne them with words, and such a stile and forme of oration, as are most apt for the language into which they are conuerted." The danger lies, in too lavish an application of this sort of cloathing, that it may not disguise what it should only adorn. I do not say that this is Chapman's fault: but he has by no means represented the dignity or the simplicity Homer. He is sometimes paraphrastic and redundant, but more frequently retrenches or impoverishes what he could not feel and exprefs. In the mean time, he labours with the inconvenience of an aukward, inharmonious, and unheroic measure, imposed by custom, but disgustful to modern ears. Yet he is not always without strength or spirit. He has enriched our language with many compound epithets, so much in the manner

\* This Robert Hues, or Husius, was a scholar, a good geographer and mathematician, and published a tract in Latin on the Globes, Lond. 1593. 8vo. With other pieces in that way. There was also a Robert Hughes who wrote a Dictionary of the English and Persic. See Wood, ATH.

Oxon. i. 571. HIST. ANTIQVIT. UNIV. Oxon. Lib. ii. p. 288. b.

\* Already mentioned as the publisher of a poetical miscellany in 1593. Supr. p. 401. "The spirituall poems or hymnes of R. S." are entered to J. Balfie, Oct. 17, 1595. REGISTR. STATION. C. fol. 3. b.

of Homer, such as the *silver-footed* Thetis, the *silver-throned* Juno, the *triple-feathered* helme, the *high-walled* Thebes, the *faire-haired* boy, the *silver-flowing* floods, the *bugely-peopled* towns, the Grecians *navy-bound*, the *strong-winged* lance, and many more which might be collected. Dryden reports, that Waller never could read Chapman's Homer without a degree of transport. Pope is of opinion, that Chapman covers his defects "by a daring fiery spirit that animates his translation, which is something like what one might imagine Homer himself to have writ before he arrived to years of discretion." But his fire is too frequently darkened, by that sort of fustian which now disfigured the diction of our tragedy.

He thus translates the comparison of Diomed to the autumnal star, at the beginning of the fifth book. The lines are in his best manner.

From his bright helme and shield did burne, a most unwearied  
fire,  
Like rich Autumnus' golden lampe, whose brightnesse men  
admire  
Past all the other host of starres, when with his chearefull face  
Fresh-washt in loftie ocean waues, he doth the skie enchafe<sup>\*</sup>.

The sublime imagery of Neptune's procession to assist the Grecians, is thus rendered.

The woods, and all the great hills neare, trembled beneath the  
weight  
Of his immortall mouing feet: three steps he only tooke,  
Before he farr-off Æge reach'd: but, with the fourth, it shooke  
With his dread entrie. In the depth of those seas, did he hold  
His bright and glorious pallace, built of neuer-rusting gold:  
And there arriu'd, he put in coach his brazen-footed steeds  
All golden-maned, and paced with wings<sup>†</sup>, and all in golden  
weeds

\* Fol. 63.

† Having wings on their feet.

Himselfe he clothed. The golden scourge, most elegantly done<sup>a</sup>,  
He tooke, and mounted to his seate, and then the god begun  
To driue his chariot through the waues. From whirlpools euery  
way

The whales exulted under him, and knewe their king : the fea  
For ioy did open, and his horse<sup>a</sup> so swift and lightly flew,  
The vnder axeltree of brasse no drop of water drew<sup>b</sup>.

My copy once belonged to Pope; in which he has noted many of Chapman's absolute interpolations, extending sometimes to the length of a paragraph of twelve lines. A diligent observer will easily discern, that Pope was no careless reader of his rude predecessor. Pope complains that Chapman took advantage of an unmeasurable length of line. But in reality Pope's lines are longer than Chapman's. If Chapman affected the reputation of rendering line for line, the specious expedient of chusing a protracted measure which concatenated two lines together, undoubtedly favoured his usual propensity to periphrasis.

Chapman's commentary is only incidental, contains but a small degree of critical excursion, and is for the most part a pedantic compilation from Spondanus. He has the boldness severely to censure Scaliger's impertinence. It is remarkable that he has taken no illustrations from Eustathius, except through the citations of other commentators. But of Eustathius there was no Latin interpretation.

This volume is closed with sixteen Sonnets by the author, addressed to the chief nobility<sup>c</sup>. It was now a common practice, by these unpoetical and empty panegyrics, to attempt to conciliate the attention, and secure the protection, of the great,

<sup>a</sup> Wrought. Finished.

<sup>a</sup> For Horses.

<sup>b</sup> Fol. 169, seq.

<sup>c</sup> To the Duke of Lenox, the lord Chancellor, Lord Salisbury lord treasurer, earl of Suffolk, earl of Northampton, earl of Arundel, earl of Pembroke, earl of Montgomery, lord Lisle, countess of Montgomery, lady Wroth, countess of Bedford,

earl of Southampton, earl of Suffex, lord Walden, and sir Thomas Howard. Lady Mary Wroth, here mentioned, wife of sir Robert Wroth, was much courted by the wits of this age. She wrote a romance called URANIA, in imitation of sir Philip Sydney's ARCADIA. See Jonson's EPIGR. 103. 105.

without

without which it was supposed to be impossible for any poem to struggle into celebrity. Habits of submission, and the notions of subordination, now prevailed in a high degree; and men looked up to peers, on whose smiles or frowns they believed all sublunary good and evil to depend, with a reverential awe. Henry Lock subjoined to his metrical paraphrase of Ecclesiastes, and his *Sundry Christian Passions containd in two hundred Sonnets*, both printed together for Field, in 1597, a set of secular sonnets to the nobility, among which are lord Buckhurst and Anne the amiable countess of Warwick<sup>d</sup>. And not to multiply more instances, Spenser in compliance with a disgraceful custom, or rather in obedience to the established tyranny of patronage, prefixed to the FAIRY QUEENE fifteen of these adulatory pieces, which in every respect are to be numbered among the meanest of his compositions<sup>e</sup>.

In the year 1614, Chapman printed his version of the ODYSSEY, which he dedicated to king James's favorite, Carr earl of Somerset. This was soon followed by the BATRACHOMIOMACHY, and the HYMNS, and EPIGRAMS. But I find long before Chapman's time, "A Ballett betweene the myce and the "frogges," licenced to Thomas East the printer, in 1568<sup>f</sup>. And there is a ballad, "A moste strange weddinge of the frogge "and the mouse," in 1580<sup>g</sup>.

He is also supposed to have translated Hesiod. But this notion seems to have arisen from these lines of Drayton, which

<sup>d</sup> In quarto.

<sup>e</sup> This practice is touched by a satirist of those times, in PASQUILL'S MAD CAPPE, Lond. Printed by J. V. 1600. 4to. fol. 2. Speaking of every great man.

He shall have ballads written in his praise,  
Bookes dedicate vnto his patronage;

Wittes working for his pleasure many  
waies:

Petegrues fought to mend his parentage.

<sup>f</sup> REGISTR. STATION. A. fol. 177. b. Mr. Steevens informs us, of an anony-

mous interlude, called *THERSYTES his humours and conceits*, in 1598. See Shakep. vol. ix. p. 166. See *ibid.* p. 331. And the versions of Homer perhaps produced a ballad, in 1586, "The Lamentation of "Hecuba and the Ladies of Troye." Aug. 1, to E. White. REGISTR. STATION. B. fol. 209. a. Again to W. Matthews, Feb. 22, 1593, "The Lamentation of Troye "for the death of Hector." *Ibid.* fol. 305. a.

<sup>g</sup> Licenced to E. White, Nov. 21, 1580: REGISTR. STATION. B. fol. 174. b.

also

also contain a general and a very honourable commendation of Chapman's skill as a translator <sup>h</sup>.

Others againe there liued in my days,  
That haue of us deserued no less prayse  
For their TRANSLATIONS, than the daintiest wit  
That on Parnassus thinks he high't doth sit,  
And for a chair may mongst the Muses call  
As the most curious Maker of them all:  
As reuerend Chapman, who hath brought to vs  
Musæus, Homer, and Hesiodvs,  
Out of the Greeke: and by his skill hath rear'd  
Them to that height, and to our tongue endear'd,  
That were those poets at this day aliue  
To see their books thus with vs to suruiue,  
They'd think, hauing neglected them so long,  
They had been written in the English tongue <sup>i</sup>.

I believe Chapman only translated about fourteen lines from the beginning of the second book of Hesiod's WORKS AND DAYS, "as well as I could in haste," which are inserted in his commentary on the thirteenth Iliad for an occasional illustration <sup>k</sup>. Here is a proof on what slight grounds assertions of this sort are often founded, and, for want of examination, transmitted to posterity <sup>l</sup>.

As an original writer, Chapman belongs to the class of dramatic poets, and will not therefore be considered again at the period in which he is placed by the biographers <sup>m</sup>. His transla-

<sup>h</sup> See also Bolton's opinion of Chapman, *supr.* p. 276.

<sup>i</sup> Elegy to Reynolds, *ut supr.*

<sup>k</sup> Fol. 185. seq.

<sup>l</sup> Since this was written, I have discovered that "Hesiod's Georgics translated by George Chapman," were licenced to Miles Patrich, May 14, 1618. But I doubt if the book was printed. REGISTR. STATION. C. fol. 290. b.

<sup>m</sup> But this is said not without some degree of restriction. For Chapman wrote "OVID'S BANQUET OF SATUR, A CORONET for his mistress Philosophy and his amorous Zodiac. Lond. 1595. 4to." To which is added, "THE AMOROUS CONFESSION of Phillis and Flora," a translation by Chapman from a Latin poem, written, as he says, by a Frier in the year 1400. There is also his PERSEUS AND ANDROMEDA,



tions, therefore, which were begun before the year 1600, require that we should here acquaint the reader with some particulars of his life. He wrote eighteen plays, which, although now forgotten, must have contributed in no inconsiderable degree to enrich and advance the English stage. He was born in 1557, perhaps in Kent. He passed about two years at Trinity college in Oxford, with a contempt of philosophy, but in a close attention to the Greek and Roman classics<sup>n</sup>. Leaving the university about 1576, he seems to have been led to London in the character of a poet; where he soon commenced a friendship with Spenser, Shakespeare, Marlowe, and Daniel, and attracted the notice of secretary Walsingham. He probably acquired some appointment in the court of king James the first; where untimely death, and unexpected disgrace, quickly deprived him of his liberal patrons Prince Henry and Carr. Jonson was commonly too proud, either to assist, or to be assisted; yet he engaged with Chapman and Marston in writing the Comedy of EASTWARD HOE, which was performed by the children of the revels in 1605<sup>o</sup>. But this association gave Jonson an opportunity of throwing out many satirical parodies on Shakespeare with more security. All the three authors, however, were in danger of being pilloried for some reflections on the Scotch nation, which were too seriously understood by James the first. When the societies of Lincoln's-inn and the Middle-temple, in 1613, had resolved to exhibit a splendid masque at Whitehall in honour of the nuptials of the Palgrave and the princess Elizabeth,

ANDROMEDA, dedicated in a prolix metrical Epistle to Carr earl of Somerset and Frances his countess. Lond. 1614. 4to. Chapman wrote a vindication of this piece, both in prose and verse, called, *A free and effenceless Justification of a late published and misinterpreted poem entitled ANDROMEDA LIBERATA*. Lond. 1614. 4to.

Among Chapman's pieces recited by Wood, the following does not appear. "A booke called Petrarkes seauen penitentiall psalmes in verse, paraphrastically translated, with other poems philosophi-

call, and a hymne to Christ upon the crosse, written by Geo. Chapman." To Matthew Selman, Jan. 13, 1611. REGISTR. STATION. C. fol. 215. a.

<sup>n</sup> From the information of Mr. Wise, late Radcliffe's librarian, and keeper of the Archives, at Oxford.

<sup>o</sup> The first of Chapman's plays, I mean with his name, which appears in the Stationers Registers, is the Tragedy of CHARLES DUKE OF BYRON. Entered to T. Thorp, Jun. 5, 1608. REGISTR. C. fol. 168. b.

Chapman.

Chapman was employed for the poetry, and Inigo Jones for the machinery. It is not clear, whether Dryden's resolution to burn annually one copy of Chapman's best tragedy *Bussy d'Amboise*, to the memory of Jonson, was a censure or a compliment<sup>p</sup>. He says, however, that this play pleased only in the representation, like a star which glitters only while it shoots. The manes of Jonson perhaps required some reconciliatory rites: for Jonson being delivered from Shakespeare, began unexpectedly to be disturbed at the rising reputation of a new theatric rival. Wood says, that Chapman was "a person of most reverend aspect, religious and temperate, QUALITIES RARELY MEETING IN A POET<sup>q</sup>!" The truth is, he does not seem to have mingled in the dissipations and indiscretions, which then marked his profession. He died at the age of seventy-seven, in 1634, and was buried on the south side of saint Giles's church in the Fields. His friend Inigo Jones planned and erected a monument to his memory, in the style of the new architecture, which was unluckily destroyed with the old church<sup>r</sup>. There was an intimate friendship between our author, and this celebrated restorer of Grecian palaces. Chapman's *MUSÆUS*, not that begun by Marlowe, but published in 1616, has a dedication to Jones: in which he is addressed as the most skilful and ingenious architect that England had yet seen.

As a poetical novel of Greece, it will not be improper to mention here, the *CLITOPHON AND LEUCIPPE* of Achilles Tattius, under the title of "The most delectable and pleasant Historye of Clitophon and Leucippe from the Greek of Achilles Stattius, &c. by W. B. Lond. 1577<sup>s</sup>." The president Montesquieu, whose refined taste was equal to his political wisdom, is of opinion, that a certain notion of tranquillity in the fields of Greece, gave rise to the description of soft and

<sup>p</sup> Preface to *SPANISH FRYER*.

<sup>q</sup> *ATH. OXON.* i. 592.

<sup>r</sup> Wood has preserved part of the epitaph, "Georgius Chapmannus, poeta Ho-

mericus, philosophus verus (et christianus poeta) plusquam celebris, &c."

Ubi supr.

<sup>s</sup> In quarto. T. Creede.

amorous

amorous sentiments in the Greek romance of the middle age. But that gallantry sprung from the tales of Gothic chivalry. " Une certaine idée de tranquillité dans les campagnes de la Greece, fit decrire les sentimens de l'amour. On peut voir les Romans de Grecs du moyen age. L'idée des Paladins, protecteurs de la vertu et de la beauté des femmes, conduisit à celle de la galanterie." I have mentioned a version of Heliodorus.

As Barnaby Googe's ZODIAC of Palingenius was a favorite performance, and is constantly classed and compared with the poetical translations of this period, by the cotemporary critics, I make no apology for giving it a place at the close of this review. It was printed so early as the year 1565, with the following title. " The ZODIAKE OF LIFE, written by the godly and learned poet Marcellus Palingenius Stellatus, wherein are conteyned twelue bookes disclosing the haynous crymes and wicked vices of our corrupt nature: And plainly declaring the pleasaunt and perfit pathway vnto eternall life, besides a number of digressions both pleasaunt and profitable. Newly translated into Englishe verse by Barnabee Googe. *Probitas laudatur et alget.* Imprinted at London by Henry

<sup>1</sup> Esprit des Loix, Liv. xxvii. ch. 22.

<sup>2</sup> I know not if translations of Plautus and Terence are to be mentioned here with propriety. I observe however in the notes, that Plautus's *MENÆCHMI*, copied by Shakespeare, appeared in English by W. W. or William Warner, author of *Albion's England*. Lond. 1595. Tanner says that he translated but not printed all Plautus. MSS. Tann. Oxon. Rastall printed *TERENS IN ENGLISH*, that is, the *ANDRIA*. There is also, " *ANDRIA* the first Comedy of Terence," by Maurice Kyffin, Lond. 1588. 4to. By the way, this Kyffin, a Welshman, published a poem called " *The Blessedness of Brytaine, or a celebration of the queenes holy day.*" Lond. 1588. 4to. For John Wolfe. The *EUNU-*

*CHUS* was entered at Stationers Hall, to W. Leche, in 1597. And the *ANDRIA* and *EUNUCHUS*, in 1600. *REGISTR. C.* fol. 20. a. Richard Bernard published Terence in English, Cambr. 1598. 4to. A fourth edition was printed at London, " *Opera ac industria R. B. in Axholmiensi insula Lincolnesherii Epwortheatis.*" By John Legatt, 1614. 4to.

Three or four versions of Cato, and one of Æsop's Fables, are entered in the register of the Stationers, between 1557 and 1571. *REGISTR. A.*

<sup>3</sup> A receipt for Ralph Newbery's licence is entered for printing " *A booke called 'Palingenius,'*" I suppose the original, 1560. *REGISTR. STATION. A.* fol. 48. a.

“ Denham for Rafe Newberye dwelling in Fleet-streate. Anno  
 “ 1565. Aprilis 18<sup>o</sup>.” Bishop Tanner, deceived by Wood’s  
 papers, supposes that this first edition, which he had evidently  
 never seen, and which is indeed uncommonly rare, contained  
 only the first seven books. In the epistle dedicatory to secretary  
 sir William Cecill, he mentions his “ simple traauyles lately de-  
 “ dicated vnto your honor.” These are his set of miscellaneous  
 poems printed in 1563, or, “ Eglogs, Epytaphes, and Sonnetes,  
 “ newly written by Barnabe Googe, 15 Marche, for Rauve  
 “ [Raufe] Newbury dwelling in Flete-strete a little about the  
 “ Conduit in the late shop of Thomas Berthelet<sup>r</sup>.” He apo-  
 logises for attempting this work, three books of which, as he  
 had understood too late, were “ both eloquently and excellently  
 “ Englished by Maister Smith, clark vnto the most honorable  
 “ of the queenes maiesties counsell. Whose doings as in other  
 “ matters I haue with admiration behelde, &c.” Googe was

\* In 12mo. Bl. Lett. Not paged. The last signature is Yy iiii. The colophon, “ Imprinted at London by Henry Denham, &c.” On the second leaf after the title, is an armorial coat with six compartments, and at the top the initials B. G. Then follow Latin commendatory verses, by Gilbert Duke, Christopher Carlile doctor in divinity, James Itzwert, George Chatterton fellow of Christ college in Cambridge, and David Bell, with some anonymous. Doctor Christopher Carlile was of Cambridge, and a learned orientalist, about 1550. He published many tracts in divinity. He was a writer of Greek and Latin verses. He has some in both languages on the death of Bucer in 1551. See Bucer’s ENGLISH WORKS, Basl. fol. 1577. f. 903. And in the Collection on the death of the two Brandons, 1551. 4to. ut *supr*. Others, before his Reply to Richard Smyth, a papistic divine, Lond. 1582. 4to. He prefixed four Latin copies to Drant’s ECCLESIASTES abovementioned, Lond. 1572. 4to. Two, to one of doctor John Jones’s books on BATHS, Lond. 1572. 4to. A Sapphic ode to Sadler’s version of

Vegetius, Lond. 1572. 4to. A Latin copy to Chaloner’s DE REP. ANGLORUM, Lond. 1579. 4to. A Latin hexastic to Batman’s DOOM, Lond. 1581. 4to. Two of his Latin poems IN PAPAM, are (MS. Balc.) in MSS. Cotton. Tit. D. xi. f. 77. He translated the Psalms into English prose, with learned notes. Finished Jun. 24, 1573. Among MSS. MORE, 206. Colomelius has published a fragment of a Latin Epistle from him to Castalio, dat. kal. Maii, 1562. CL. VIROR. EPIST. SINGUL. Lond. 1694. 12mo.

† In 12mo. Bl. Lett. See REGISTR. STATION. A. fol. 88. b.

\* It is doubtful whether he means sir Thomas Smith, the secretary. Nor does it appear, whether this translation was in verse or prose. Sir Thomas Smith, however, has left some English poetry. While a prisoner in the Tower in 1549, he translated eleven of David’s Psalms into English metre, and composed three English metrical prayers, with three English copies of verses besides. These are now in the British Museum, MSS. REG. 17 A. xvii. I ought to have mentioned this before.

first

first a retainer to Cecill, and afterwards in 1563, a gentleman-pensioner to the queen\*. In his address to the *vertuous and frendley reader*, he thus, but with the zeal of a puritan, defends divine poetry. "The diuine and notable Prophecies of Esay, the Lamentation of Jeremie, the Songs and Ballades of Solomon, the Psalter of Dauid, and the Booke of Hiob<sup>b</sup>, were written by the first auctours in perfect and pleasaunt hexameter verses. So that the deuine and canonicall volumes were garnished and set forth with sweete according tunes and heauenly soundes of pleasaunt metre. Yet wyll not the gracelesse company of our pernicious hypocrites allow, that the Psalmes of Dauid should be translated into Englishe metre. Marry, saye they, bycause they were only receiued to be *chaunted* in the church, and not to be song in euery coblers shop. O monstrous and malicious infidels!—do you abhorre to heare [God's] glory and prayse sounding in the mouth of a poore christian artificer? &c." He adds, that since Chaucer, "there hath flourished in England so fine and filed phrases, and so good and pleasaunt poets, as may counteruayle the doings of Virgill, Ouid, Horace, Iuuenal, Martial, &c." There was a second edition in 1588, in which the former prefatory matters of every kind are omitted<sup>c</sup>. This edition is dedicated to lord Buckhurst<sup>d</sup>.

From the title of this work, *ZODIACUS VITÆ*, written in Latin hexameters by Marcello Palingeni, an Italian, about the year 1531, the reader at least expects some astronomical allusions. But it has not the most distant connection with the stars: except that the poet is once transported to the moon, not to measure her diameter, but for a moral purpose; and that he once takes occasion, in his general survey of the world, and in reference to his title, to introduce a philosophic explanation of the zodiacal system<sup>e</sup>. The author meaning to divide his poem into twelve books, chose to distinguish each with a name of the celestial

\* Strype's PARKER, p. 144.

<sup>b</sup> Job.

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

<sup>d</sup> At the end is a short copy of verses by Abraham Fleming. See *supr.* p. 404.

<sup>e</sup> B. xi. AQUARIUS.

signs: just as Herodotus, but with less affectation and inconsistency, marked the nine books or divisions of his history with the names of the nine Muses. Yet so strange and pedantic a title is not totally without a conceit, as the author was born at Stellada, or Stellata, a province of Ferrara, and from whence he calls himself Marcellus Palingenius Stellatus<sup>f</sup>.

This poem is a general satire on life, yet without peevishness or malevolence; and with more of the solemnity of the censor, than the petulance of the satirist. Much of the morality is couched under allegorical personages and adventures. The Latinity is tolerably pure, but there is a mediocrity in the versification. Palingenius's transitions often discover more quickness of imagination, and fertility of reflection, than solidity of judgment. Having started a topic, he pursues it through all its possible affinities, and deviates into the most distant and unnecessary digressions. Yet there is a facility in his manner, which is not always unpleasing: nor is the general conduct of the work void of art and method. He moralises with a boldness and a liberality of sentiment, which were then unusual; and his maxims and strictures are sometimes tinged with a spirit of libertinism, which, without exposing the opinions, must have offended the gravity, of the more orthodox ecclesiastics. He fancies that a confident philosopher, who rashly presumes to scrutinise the remote mysteries of nature, is shewn in heaven like an ape, for the public diversion of the gods. A thought evidently borrowed by Pope<sup>g</sup>. Although he submits his performance to the sentence of the church, he treats the authority of the popes, and the voluptuous lives of the monks, with the severest acrimony. It was the last circumstance that chiefly contributed to give this poem almost the rank of a classic in the reformed countries, and probably produced an early English translation. After his death, he was pronounced an heretic; and his body was taken up, and committed to the flames. A measure

<sup>f</sup> It should have been STELLATENSIS.

<sup>g</sup> See ESSAY ON POPE, p. 94.

which

which only contributed to spread his book, and disseminate his doctrines.

Googe seems chiefly to have excelled in rendering the descriptive and flowery passages of this moral ZODIAC. He thus describes the Spring.

The earth againe doth florish greene,  
 The trees repaire their springe;  
 With pleasaunt notes the nightingale  
 Beginneth new to sing.  
 With flowers fresh their heads bedeckt,  
 The Fairies dance in fiede:  
 And wanton songes in mossye dennes  
 The Drids and Satirs yelde.  
 The wynged Cupide fast doth cast  
 His dartes of gold yframed, &c<sup>h</sup>.

There is some poetic imagination in SAGITTARIUS, or the ninth book, where a divine mystagogue opens to the poet's eyes an unknown region of infernal kings and inhabitants. But this is an imitation of Dante. As a specimen of the translation, and of the author's fancy, I will transcribe some of this imagery.

Now open wyde your springs, and playne  
 Your caues abrode displaye,  
 You sifers of Parnassus hyll  
 Beset about with baye!  
 And vnto me, for neede it is,  
 A hundred tongues in verse  
 Sende out, that I these ayrie kings  
 And people may rehearse.—  
 Here fyrst, whereas in chariot red  
 Aurora fayre doth ryse,  
 And bright from out the ocean seas  
 Appeares to mortal eyes,

\* B. ii. TAURUS. Signat, Bij.

And

And chafeth hence the hellish night  
 With blushing beauty fayre,  
 A mighty King I might discern,  
 Placde hie in lofty chayre :  
 Hys haire with fyry garland deckt  
 Puft vp in fiendish wife ;  
 Wyth browes full broade, and threatning loke,  
 And fyry-flaming eyes.  
 Two monftrous hornes and large he had,  
 And noftrils wide in fight ;  
 Al black himfelf, (for bodies black  
 To euery euyll fpright,  
 And ugly fhape, hath nature dealt,)  
 Yet white his teeth did showe ;  
 And white his grenning tufkes ftoode,  
 Large winges on him did growe,  
 Framde like the wings of flindermice ;  
 His fete of largeft fize,  
 In fashion as the wilde-duck beares,  
 Or goofe that creaking cries :  
 His tayle fuch one as lions haue :  
 All naked fate he there,  
 But bodies couered round about  
 Wyth lothfome fhagged haire,  
 A number great about him ftoode, &c<sup>1</sup>.

After viewing the wonders of heaven, his guide Timalphes,  
 the fon of Jupiter and Arete, fhews him the moon, whose gates  
 are half of gold and half of filver. They enter a city of  
 the moon.

The loftie walles of diamonde ftrong  
 Were rayfed high and framde ;  
 The bulwarks built of carbuncle  
 That all as fyer yflamde.—

<sup>1</sup> B. ix. Signat. H-H iij.

And



And wondred at the number great  
 That through the city fo,  
 Al clad in whyte, by thousands thick,  
 Amyd the streates did go.  
 Their heads beset with garlands fayre :  
 In hand the lillies white  
 They ioyfull beare<sup>k</sup>.——

Then follows a mixture of classical and christian history and mythology. This poem has many symptoms of the wildness and wanderings of Italian fiction.

It must be confessed, that there is a perspicuity and a freedom in Googe's versification. But this metre of Sternhold and Hopkins impoverished three parts of the poetry of queen Elisabeth's reign. A hermit is thus described, who afterwards proves to be fir EPICURE, in a part of the poem which has been copied by fir David Lyndesey.

His hoary beard with siluer heares  
 His middle fully rought<sup>l</sup> ;  
 His skin was white, and ioyfull face :  
 Of diuers colours wrought,  
 A flowry garland gay he ware  
 About his femely heare, &c<sup>m</sup>.

The seventh book, in which the poet looks down upon the world, with its various occupations, follies, and vices, is opened with these nervous and elegant stanzas.

My Muse aloft ! raise vp thyself,  
 And vse a better flite :  
 Mount vp on hie, and think it scorn  
 Of base affayres to write.

<sup>k</sup> Ibid. Signat. G G iij.

<sup>l</sup> Reached.

<sup>m</sup> Lib. iij. E j.

More

More great renoune, and glory more,  
 In hautye matter lyes :  
 View thou the gods, and take thy course  
 About the starrye skies :  
 Where spring-tyme lasts for euermore,  
 Where peace doth neuer quayle ;  
 Where Sunne doth shyne continuallye,  
 Where light doth neuer fayle.  
 Clowd-causer southwinde none there is,  
 No boystrous Boreas blowes ;  
 But mylder breathes the western breeze  
 Where sweet ambrosia growes.  
 Take thou this way, and yet sometimes  
 Downe falling fast from hye,  
 Nowe vp, nowe downe, with sundry fort  
 Of gates <sup>a</sup> aloft go flye.  
 And as some hawty place he seekes  
 That couets farre to see,  
 So vp to Joue, past <sup>o</sup> starres to clyme,  
 Is nedefull nowe for thee.  
 There shalt thou, from the towry top  
 Of crystall-colour'd skie,  
 The plot of all the world beholde  
 With viewe of perfit eye <sup>p</sup>.

One cannot but remark, that the conduct and machinery of the old visionary poems is commonly the same. A rural scene, generally a wilderness, is supposed. An imaginary being of consummate wisdom, a hermit, a goddess, or an angel, appears; and having purged the poet's eye with a few drops of some celestial elixir, conducts him to the top of an inaccessible mountain, which commands an unbounded plain filled with all nations. A cavern opens, and displays the torments of the damned: he next is introduced into heaven, by way of the moon, the

<sup>a</sup> Going.<sup>o</sup> Beyond.<sup>p</sup> Signat. N j.

only

only planet which was thought big enough for a poetical visit. Although suddenly deserted by his mystic intelligencer, he finds himself weary and desolate, on the sea-shore, in an impassable forest, or a flowery meadow.

The following is the passage which Pope has copied from Palingenius: and as Pope was a great reader of the old English poets, it is most probable that he took it immediately from our translator, or found it by his direction<sup>3</sup>.

An Ape, quoth she, and iesting-stock  
Is Man, to god in skye,  
As oft as he doth trust his wit  
Too much, presuming hie,  
Dares searche the thinges of nature hid,  
Her secrets for to speake;  
When as in very deed his minde  
Is dull, and all to weake<sup>4</sup>.

These are the lines of the original.

Simia cælicolum risusque jocusque deorum est,  
Tunc Homo, cum temere ingenio confidit, et audet  
Abdita naturæ scrutari, arcanaque rerum;  
Cum revera ejus crassa imbecillaque sit mens<sup>5</sup>.

Googe, supposed to have been a native of Alvingham in Lincolnshire, was a scholar, and was educated both at Christ's college in Cambridge, and New-college in Oxford. He is complimented more than once in Turberville's SONNETS<sup>6</sup>. He pub-

<sup>3</sup> Pope's lines are almost too well-known to be transcribed.

Superiour beings, when of late they saw  
A mortal man unfold all nature's law,

Admir'd such wisdom in an earthy shape,  
And shew'd a Newton as we shew an Ape.

<sup>4</sup> B. vi. Signat. Qijj.

<sup>5</sup> B. vi. v. 186.

<sup>6</sup> See fol. 8. b. 11. a. 124. a. edit. 1571.

lished other translations in English. I have already cited his version of Naogeorgus's hexametrical poem on *ANTICHRIST*, or the *PAPAL DOMINION*, printed at London in 1570, and dedicated to his chief patron sir William Cecill<sup>u</sup>. The dedication is dated from Staples-inn, where he was a student. At the end of the book, is his version of the same author's *SPIRITUAL AGRICULTURE*, dedicated to queen Elifabeth<sup>v</sup>. Thomas Naogeorgus, a German, whose real name is Kirchmaier, was one of the many moral or rather theological Latin poets produced by the reformation<sup>x</sup>. Googe also translated and enlarged Conrade Herebach's treatise on agriculture, gardening, orchards, cattle, and domestic fowls<sup>y</sup>. This version was printed in 1577, and dedicated from Kingston to sir William Fitzwilliams<sup>z</sup>. Among Crynes's curious books in the Bodleian at Oxford<sup>a</sup>, is Googe's translation from the Spanish of Lopez de Mendoza's *PROVERBES*, dedicated to Cecill, which I have never seen elsewhere, printed at London by R. Watkins in 1579<sup>b</sup>. In this book the old Spanish paraphrast mentions Boccace's *THESEID*<sup>c</sup>.

But it was not only to these later and degenerate classics, and to modern tracts, that Googe's industry was confined. He also translated into English what he called Aristotle's *TABLE OF THE TEN CATEGORIES*<sup>d</sup>, that capital example of ingenious but

<sup>u</sup> I suspect there is a former edition for W. Pickering, Lond. 1566. 4to.

<sup>v</sup> In quarto.

<sup>x</sup> Kirchmaier signifies the same in German as his assumed Greek name *NAOGEORGOS*, a labourer in the church. He wrote besides, five books of Satires, and two tragedies in Latin. He died in 1578. See "Thomæ Naogeorgii *REGNUM PAPISTICUM*, cui adjecta sunt quædam alia ejusdem argumenti. Basil. 1553." 8vo. Ibid. 1559. One of his Latin tragedies called *HAMANUS*, is printed among Oporinus's *DRAMATA SACRA*, or plays from the Old Testament, in 1547, many of which are

Latin versions from the vernacular German. See Oporin. *DRAM. S.* vol. ii. p. 107.

<sup>y</sup> In quarto, for Richard Watkins. In the Preface to the first edition, he says, "For my safety in the vniuersitie, I craue the aid and appeal to the defence of the famous Christ-college in Cambridge whereof I was ons an vnprofitable member, and [of] the ancient mother of learned men the New-college in Oxford."

<sup>z</sup> Feb. 1, 1577. There were other editions, 1578, 1594. Lond. 4to.

<sup>a</sup> Cod. CRYNES, 886.

<sup>b</sup> Sm. 8vo.

<sup>c</sup> Fol. 71. a.

<sup>d</sup> MSS. Coxeter.

useles

useless subtlety, of method which cannot be applied to practice, and of that affectation of unnecessary deduction and frivolous investigation, which characterises the philosophy of the Greeks, and which is conspicuous not only in the demonstrations of Euclid, but in the Socratic disputations recorded by Xenophon. The solid simplicity of common sense would have been much less subject to circumlocution, embarrassment, and ambiguity. We do not want to be told by a chain of proofs, that two and two make four. This specific character of the schools of the Greeks, is perhaps to be traced backwards to the loquacity, the love of paradox, and the fondness for argumentative discourse, so peculiar to their nation. Even the good sense of Epictetus was not proof against this captious phrenzy. What patience can endure the solemn quibbles, which mark the stoical conferences of that philosopher preserved by Arrian? It is to this spirit, not solely from a principle of invidious malignity, that Tully alludes, where he calls the Greeks, "Homines contentionis quam veritatis cupidiores." And in another part of the same work he says, that it is a principal and even a national fault of this people, "Quocunque in loco, quoscunque inter homines visum est, de rebus aut DIFFICILLIMIS aut non NECESSARIIS, ARGUTISSIME DISPUTARE." The natural liveliness of the Athenians, heightened by the free politics of a democracy, seems to have tintured their conversation with this sort of declamatory disputation, which they frequently practiced under an earnest pretence of discovering the truth, but in reality to indulge their native disposition to debate, to display their abundance of words, and their address of argument, to amuse, surprise, and perplex. Some of Plato's dialogues, professing a profundity of speculation, have much of this talkative humour.

\* De ORATORE, Lib. i. §. xi.

† Ibid. Lib. ii. §. iv.

Beside these versions of the Greek and Roman poets, and of the antient writers in prose, incidentally mentioned in this review, it will be sufficient to observe here in general, that almost all the Greek and Roman classics appeared in English before the year 1600. The effect and influence of these translations on our poetry, will be considered in a future section.

S E C T.