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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 XLII. Translation of Italian novels. Of Boccace. Paynter's Palace of  
Pleasure. Other versions of the same sort. Early metrical versions of  
Boccace's Theodore and Honoria, and Cymon and ...

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## S E C T. XLII.

**B**UT the ardour of translation was not now circumscribed within the bounds of the classics, whether poets, historians, orators, or critics, of Greece and Rome.

I have before observed, that with our frequent tours through Italy, and our affectation of Italian manners, about the middle of the sixteenth century, the Italian poets became fashionable, and that this circumstance, for a time at least, gave a new turn to our poetry. The Italian poets, however, were but in few hands; and a practice of a more popular and general nature, yet still resulting from our communications with Italy, now began to prevail, which produced still greater revolutions. This was the translation of Italian books, chiefly on fictitious and narrative subjects, into English.

The learned Ascham thought this novelty in our literature too important to be passed over without observation, in his reflections on the course of an ingenuous education. It will be much to our purpose to transcribe what he has said on this subject: although I think his arguments are more like the reasonings of a rigid puritan, than of a man of liberal views and true penetration; and that he endeavours to account for the origin, and to state the consequences, of these translations, more in the spirit of an early calvinistic preacher, than as a sensible critic or a polite scholar.

“ These be the inchantments of Circe, brought out of Italie  
 “ to marre mens manners in England: much, by example of  
 “ ill life, but more by precepts of fonde bookes, of late translated oute of Italian into English, solde in every shop in  
 “ London, commended by honest titles, the sooner to corrupt  
 “ honest

“ honest manners, dedicated ouer boldly to vertuous and honor-  
 “ able personages, the easelyer to beguile simple and honest  
 “ wittes. It is pittie, that those which haue authoritie and  
 “ charge to allow and disallow works to be printed, be no more  
 “ circumspect herein than they are. Ten Sermons at Paules  
 “ Crosse doe not so much good for moouing men to true doc-  
 “ trine, as one of these bookes does harme with inticing men  
 “ to ill living. Yea I say farther, these bookes tend not so  
 “ much to corrupt honest liuing, as they doe to subuert true re-  
 “ ligion. More papists be made by your merry bookes of Italy,  
 “ than by your earnest bookes of Louain<sup>a</sup>.—When the busie  
 “ and open papists could not, by their contentious bookes, turne  
 “ men in Englande faste inough from troth and right iudge-  
 “ mente in doctrine, then the suttle and secret papists at home  
 “ procured bawdie bookes to be translated out of the Italian  
 “ toong, whereby ouermany yong willes and witts, allured to  
 “ wantonnes, doe now boldly contemne all seuerer bookes that  
 “ found to honestie and godlines. In our forefathers time,  
 “ when papistrick, as a standing poole, couered and ouerflowed  
 “ all England, few bookes were red in our toong, sauyng cer-  
 “ tayne Bookes of Chivalrie, as they sayd for pastime and plea-  
 “ sure, which, as some say, were made in monasteries by idle  
 “ monkes or wanton chanons: as one for example, MORTE  
 “ ARTHUR, the whole pleasure of which booke standeth in  
 “ two specyall poyntes, in open mans slaughter and bolde baw-  
 “ drie: in which booke those be counted the noblest knights that  
 “ doe kill most men without any quarrell, and commit fowlest  
 “ aduoulteries by suttlest shifts: as, syr Launcelote with the  
 “ wife of king Arthure his maister: syr Tristram with the wife  
 “ of king Marke his vncl: syr Lamerocke with the wife of  
 “ king Lote that was his own aunte. This is good stufte for  
 “ wise men to laughe at, or honest men to take pleasure at.  
 “ Yet I knowe when God’s Bible was banished the court, and

<sup>a</sup> Serious books in divinity, written by the papists. The study of controversial the-  
 ology flourished at the university of Louvain.

“ MORTE

“ MORTE ARTHUR receaued into the princes chamber. What  
 “ toyes the dayly reading of such a booke may worke in the  
 “ will of a yong ientleman, or a yong maide, that liueth  
 “ welthely and idley, wise men can iudge, and honest men doe  
 “ pittie. And yet ten MORTE ARTHURES doe not the tenth  
 “ part so much harme, as one of these bookes made in Italie,  
 “ and translated in England. They open, not fond and common  
 “ ways to vice, but such suttile, cunning, new and diuerse  
 “ shifts, to carry yong willes to vanitie and yong wittes to mis-  
 “ chiefe, to teache old bawdes new schoole pointes, as the sim-  
 “ ple head of an Englishman is not hable to inuent, nor neuer  
 “ was heard of in England before, yea when papistris ouer-  
 “ flowed all. Suffer these bookes to be read, and they shall  
 “ soon displace all bookes of godly learning. For they, carry-  
 “ ing the will to vanitie, and marring good manners, shall easily  
 “ corrupt the minde with ill opinions, and false judgement in  
 “ doctrine: first to thinke ill of all true religion, and at last,  
 “ to thinke nothing of God himselfe, one speciall poynt that is  
 “ to be learned in Italie and Italian bookes. And that which  
 “ is most to be lamented, and therefore more nedefull to be  
 “ looked to, there be more of these vngracious bookes set out  
 “ in print within these fewe moneths, than haue been seene in  
 “ England many score yeares before. And because our English-  
 “ men made Italians cannot hurt but certaine persons, and in  
 “ certaine places, therefore these Italian bookes are made Eng-  
 “ lish, to bringe mischief enough openly and boldly to all  
 “ states<sup>b</sup>, great and meane, yong and old, euery where. — Our  
 “ English men Italianated haue more in reuerence the TRI-  
 “ UMPHES of Petrarche<sup>c</sup>, than the GENESIS of Moyfes. They  
 “ make more accompt of Tullies Offices, than saint Paules

<sup>b</sup> Conditions of life.

<sup>c</sup> In such universal vogue were the TRI-  
 UMPHS of Petrarch, or his TRIONFI D'

AMOUR, that they were made into a public  
 pageant at the entrance, I think, of Charles  
 the fifth into Madrid.

“ Epistles :

“ Epistles: of a Tale in Boccace, than the Story of the Bible, &c.”

Ascham talks here exactly in the style of Prynne's *HISTRIOMASTIX*. It must indeed be confessed, that by these books many pernicious obscenities were circulated, and perhaps the doctrine of intrigue more accurately taught and exemplified than before. But every advantage is attended with its inconveniencies and abuses. That to procure translations of Italian tales was a plot of the papists, either for the purpose of facilitating the propagation of their opinions, of polluting the minds of our youth, or of diffusing a spirit of scepticism, I am by no means convinced. But I have nothing to do with the moral effects of these versions. I mean only to shew their influence on our literature, more particularly on our poetry, although I reserve the discussion of this point for a future section. At present, my design is to give the reader a full and uniform view of the chief of these translations from the Italian, which appeared in England before the year 1600.

I will begin with Boccace. The reader recollects Boccace's *THESEID* and *TROILUS*, many of his Tales, and large passages from Petrarch and Dante, translated by Chaucer. But the golden mine of Italian fiction opened by Chaucer, was soon closed and forgotten. I must however premise, that the Italian language now began to grow so fashionable, that it was explained in lexicons and grammars; written in English, and with a view to the illustration of the three principal Italian poets. So early as 1550, were published, “ Principal rules of the Italian grammar, with a dictionarie for the better vnderstanding of Boccace, Petrarche, and Dante, gathered into this tonge by William Thomas.” It is dedicated to sir Thomas Chaloner, an accomplished scholar.

\* Ascham's *SCHOOLEMASTER*, edit. 1589. fol. 25. a. seqq. This book was begun soon after the year 1563. PREFACE, p. 1.

† In quarto, for T. Berthelett. Again, 4to, 1561. For T. Powell. Again, 4to.

‡ 1567. For H. Wykes. It was written at Padua in 1548. Thomas, a bachelor in civil law at Oxford, and a clergyman, is said to have been rewarded by Edward the sixth with several preferments. See Strype's *GRINDAL*, p. 5.

The

The third edition of this book is dated in 1567. Scipio Lentulo's Italian grammar was translated into English in 1578, by Henry Grantham<sup>f</sup>. Soon afterwards appeared, in 1583, "CAMPO DI FIOR, or The Flourie Field of four Languages of M. Claudius Defainliens, for the furtherance of the learners of the Latine, French, and English, but chieflie of the Italian tongue<sup>g</sup>." In 1591, Thomas Woodcock printed, "Florio's second frutes to be gathered of twelve trees of divers but delightfull tastes to the tongues of Italian and Englishmen., To which is annexed a gardine of recreation yielding 6000 Italian proverbs<sup>h</sup>." Florio is Shakespeare's Holophernes in *Love's Labour Lost*<sup>i</sup>. And not to extend this catalogue, which I fear is not hitherto complete, any further, *The ITALIAN SCHOOLE-MASTER* was published in 1591<sup>k</sup>. But to proceed.

Before the year 1570, William Paynter, clerk of the Office of Arms within the Tower of London, and who seems to have been master of the school of Sevenoaks in Kent, printed a very considerable part of Boccace's novels. His first collection is entitled, "The PALACE OF PLEASURE, the first volume, containing sixty novels out of Boccacio, London, 1566." It is dedicated to lord Warwick<sup>l</sup>. A second volume soon appeared, "The PALLACE OF PLEASURE the second volume containing thirty-four novels, London, 1567<sup>m</sup>." This is dedicated to sir George Howard; and dated from his house near the Tower, as is the former volume. It would be superfluous to point out here the uses which Shakespeare made of these volumes, after the full investigation which his antient allusions and his plots have so lately received. One William Painter, undoubtedly the same, translated William Fulk's *ANTIPROGNOSTICON*, a treatise writ-

<sup>f</sup> For T. Vautrollier. 8vo.

<sup>g</sup> For Vautrollier. 12mo.

<sup>h</sup> But his *First Frute*, or, Dialogues in Italian and English, with instruction for the Italian, appeared in 1578. His Italian dictionary, in 1595.

<sup>i</sup> See Act iv. Sc. ii.

<sup>k</sup> For Thomas Purfoot. 12mo.

<sup>l</sup> A second edition was printed for H. Binneman, Lond. 1575. 4to.

<sup>m</sup> A second edition was printed by Thomas Marth, in octavo. Both volumes appeared in 1575. 4to.

ten to expose the astrologers of those times<sup>a</sup>. He also prefixed a Latin tetraëtic to Fulk's original, printed in 1570<sup>o</sup>.

With Painter's PALACE OF PLEASURE, we must not confound "A petite Pallace of Pettie his plefure," although properly claiming a place here, a book of stories from Italian and other writers, translated and collected by William Pettie, a student of Christ-church in Oxford about the year 1576<sup>b</sup>. It is said to contain, "manie prettie histories by him set forth in "comely colors and most delightfully discoursed." The first edition I have seen was printed in 1598, the year before our author's death, by James Roberts. The first tale is SINORIX AND CAMMA, two lovers of Sienna in Italy, the last ALEXIUS<sup>c</sup>. Among Antony Wood's books in the Ashmolean Museum, is a second edition dated 1608<sup>d</sup>. But Wood, who purchased and carefully preserved this performance, solely because it was written by his great-uncle, is of opinion, that "it is now so far "from being excellent or fine, that it is more fit to be read by a "school-boy, or rusticall amoretto, than by a gentleman of mode "and language<sup>e</sup>." Most of the stories are classical, perhaps supplied by the English Ovid, yet with a variety of innovations, and a mixture of modern manners.

<sup>a</sup> Lond. 1570. 12mo. At the end is an English tract against the astrologers, very probably written by Painter. Edward Dering, a fellow of Christ's college Cambridge, in a copy of recommendatory verses prefixed to the second edition of Googe's Palingenius, attacks PAINTER, Lucas, and others, the abettors of Fulk's ANTIFROGNOSTICON, and the censurers of astrology. In the antient registers of the Stationers company, an Almanac is usually joined with a PROGNOSTICATION. See REGISTR. A. fol. 59. b. 61. a.

<sup>b</sup> In 1563, is a receipt for a licence to William Joiner for printing "The Citye "of Cyvelite, translated into Engleshe by "William Paynter." REGISTR. A. ut sup. fol. 86. b. In 1565, there is a receipt for licence to W. James to print "Serten hif- "toryes collected oute of dyvers ryghte

"good and profitable authors by William "Paynter." Ibid. fol. 134. b. The second part of the "*Palace of Pleasure*," is entered with Nicholas Englonde, in 1565. Ibid. fol. 156. a.

<sup>c</sup> Entered that year, Aug. 5, to Watkins. REGISTR. STATION. B. fol. 134. a.

<sup>d</sup> There is an Epistle to the Reader by R. W. In 1569, there is an entry with Richard James for printing "A ballet in- "titled Sinorix Cannæ and Sinnatus." REGISTR. STATION. A. fol. 191. b. In Pettie's tale, Camma is wife to Sinnatus.

<sup>e</sup> There was a third in 1613. By G. Eld. Lond. 4to. Bl. Lett.

<sup>f</sup> ATH. OXON. i. 240. Pattie in conjunction with Bartholomew Young, translated the *Civile Conversation* of Stephen Guazzo, 1586. 4to.

Painter

Painter at the end of his second volume, has left us this curious notice. " Bicause sodaynly, contrary to expectation, this Volume is risen to greater heape of leaues, I doe omit for this present time SUNDRY NOUELS of mery devise, referuing the same to be joynd with the rest of an other part, wherein shall succede the remnant of Bandello, specially futch, sutable, as the learned French man François de Belleforrest hath selected, and the choyfest done in the Italian. Some also out of Erizzo, Ser Giouanni Florentino, Parabosco, Cynthia, Straparole, Sanfouino, and the best liked out of the Queene of Nauarre, and other Authors. Take these in good part, with those that haue and shall come forth." But there is the greatest reason to believe, that no third volume ever appeared. And it is probable, that Painter by the interest of his booksellers, in compliance with the prevailing mode of publication, and for the accommodation of universal readers, was afterwards persuaded to print his *sundry novels* in the perishable form of separate pamphlets, which cannot now be recovered.

Boccace's FIAMETTA was translated by an Italian, who seems to have borne some office about the court, in 1587, with this title, " AMOROUS FIAMETTA, wherein is sette downe a catalogue of all and singlar passions of loue and ieaalousie incident to an enamored yong gentlewoman, with a notable caueat for all women to eschew deceitfull and wicked loue, by an apparent exámple of a Neapolitan lady, her approued and long miseries, and wyth many sound dehortations from the same. Fyrst written in Italian by master John Boccace, the learned Florentine, and poet lavreat. And now done into English by B. Giouanno del M. Temp'." The same year was also printed, " Thirteene most pleasaunt and delectable questions entituled A DISPORT of diuers noble personages

\* In quarto, for Thomas Gubbins.

3 N 2

" from

“ from Boccace. Imprinted at London by A. W. for Thomas Woodcock, 1587.”

Several tales of Boccace's DECAMERON were now translated into English rhymes. The celebrated story of the friendship of TITUS AND GESIPPUS was rendered by Edward Lewicke, a name not known in the catalogue of English poets, in 1562. The title is forgotten with the translator. “ The most wonderful full and pleasaunt history of Titus and Gisippus, whereby is fully declared the figure of perfect frendshyp drawn into English metre by Edwarde Lewicke. Anno 1562. For Thomas Hacket.”

It is not suspected, that those affecting stories, the CYMON AND IPHIGENIA, and the THEODORE AND HONORIA, of Boccace, so beautifully paraphrased by Dryden, appeared in English verse, early in the reign of queen Elisabeth.

THEODORE AND HONORIA was translated, in 1569, by doctor Christopher Tye, the musician, already mentioned as a voluminous versifier of scripture in the reign of Edward the sixth. The names of the lovers are disguised, in the following title. “ A notable historye of Nastagio and Trauerfari, no lesse pitiefull than pleasaunt, translated out of Italian into English verse by C. T. Imprinted at London in Poules churchyarde, by Thomas Purefoote dwelling at the signe of the Lucrece. Anno. 1569.” Tye has unluckily applied to this tale, the same stanza which he used in translating the ACTS OF THE APOSTLES. The knight of hell pursuing the lady, is thus described.

He sawe approche with swiftie foote  
The place where he did staye,

<sup>u</sup> In quarto. There is entered with Richard Smyth, in 1566, “ A booke intituled the xij questions composed in the Italian by John Boccace.” REGISTR. STATION. A. fol. 153. a.

<sup>w</sup> See supr. vol. ii. p. 342. And EM. ADD.

<sup>x</sup> In 12mo. Ad calc. “ FINIS quod Edward Lewick.” There is entered, in

1570, with H. Binneman, “ The petifull history of ij lovyng Italians.” REGISTR. STATION. A. fol. 204. b.

<sup>y</sup> In 12mo. Bl. Lett. In that year Purefoot has licence to print “ the History of Nastagio.” The same book. REGISTR. STATION. A. fol. 183. b. [See supr. p. 194.]

A dame,

A dame, with scattred heares vntruffide,  
Bereft of her araye.——

Besides all this, two mastiffes great  
Both fierce and full he sawe,  
That fiercely pinchde her by the flanke  
With greedie rauening rawe.

And eke a Knight, of colour swarthe,  
He sawe behinde her backe,  
Came pricking after, flinging forthe  
Vpon a courfer blacke :

With gattlye thretning countenance,  
With armyng sworde in hande ;  
His looke wold make one feare, his eyes  
Were like a fiery brande, &c<sup>a</sup>.

About the same time appeared the tale of CYMON AND IPHIGENIA, "A pleasaunt and delightfull History of Galefus, Cymon, and Iphigenia, describing the ficklenesse of fortune in love. Translated out of Italian into Englishe verse by T. C. gentle-man. Printed by Nicholas Wyer in saint Martin's parish beside Charing Crosse<sup>a</sup>." It is in stanzas. I know not with what poet of that time the initials T. C. can correspond, except with Thomas Churchyard, or Thomas Campion. The latter is among the poets in ENGLAND'S PARNASSUS printed in 1600, is named by Camden with Spenser, Sidney, and Drayton; and, among other pieces, published "Songs, bewailing the untimely death of Prince Henry, set forth to bee sung to the lute or viol by John Coprario, in 1613<sup>b</sup>." But he seems rather too

<sup>a</sup> SIGNAT. A v.

<sup>b</sup> In 12mo. Bl. Lett.

<sup>c</sup> See also Meres, ubi supr. fol. 280. Under his name at length are "Observations on the Art of English Poetrie, Lond. by R. Field, 1602." 12mo. Dedicated to lord Buckhurst, whom he calls "the noblest judge of poeie, &c." This piece

is to prove that English is capable of all the Roman measures. He gives a specimen of *Lincentiate Iambikes* in English, our present blank verse, p. 12. More of this hereafter. T. C. in our singing-psalms, is affixed to psalm 136. See above, p. 170. I believe he is the author of a Masque presented on Saint Stephen's Night, 1604.

late

late to have been our translator. Nicholas Wyer the printer of this piece, not mentioned by Ames, perhaps the brother of Robert, was in vogue before or about the year 1570.

It is not at all improbable, that these old translations now entirely forgotten and obsolete, suggested these stories to Dryden's notice. To Dryden they were not more antient, than pieces are to us, written soon after the restoration of Charles the second: and they were then of sufficient antiquity not to be too commonly known, and of such mediocrity, as not to preclude a new translation. I think we may trace Dryden in some of the rhymes and expressions.

It must not be forgot, that Sachetti published tales before Boccace. But the publication of Boccace's *DECAMERON* gave a stability to this mode of composition, which had existed in a rude state before the revival of letters in Italy. Boccace collected the common tales of his country, and procured others of Grecian origin from his friends and preceptors the Constantinopolitan exiles, which he decorated with new circumstances, and delivered in the purest style. Some few perhaps are of his own invention. He was soon imitated, yet often unsuccessfully, by many of his countrymen, Poggio, Bandello, the anonymous author of *LE CIENTO NOVELLE ANTIKE*, Cinthio, Firenzuola, Malespini, and others. Even Machiavel, who united the liveliest wit with the profoundest reflection, and who composed two comedies while he was compiling a political history of his country, condescended to adorn this fashionable species of writing with his *NOVELLA DI BELFEGOR*, or the tale of Belphegor.

\* In 1569, Thomas Colwell has licence to print "A ballet of two saythfull frynds beyng bothe in love with one lady." REGISTR. STATION. A. fol. 193. a. This seems to be *PALAMON AND ARCITE*. I know not whether I should mention here, Robert Wilmot's tragedy of *TANCRED AND GISMUND*, acted before queen Elifabeth at the Inner-temple, in 1568, and

printed in 1592, as the story, originally from Boccace, is in Paynter's Collection, and in an old English poem. [See *supr.* vol. ii. 238.] There is also an old French poem called *GUICHARD ET SIGISMONDE*, translated from Boccace into Latin by Leo Aretine, and thence into French *verie* by Jean Fleury. Paris. Bl. Lett. 4to. See *DECAMERON*, Giorn. iv. Nov. i.

In Burton's MELANCHOLY, there is a curious account of the diversions in which our ancestors passed their winter-evenings. They were not totally inelegant or irrational. One of them was to read Boccace's novels aloud. "The ordinary recreations which we haue in winter, are cardes, tables and dice, shouel-board, chesse-play, the philosopher's game, small trunkes, balliardes, musicke, maskes, singing, dancing, vle-games<sup>d</sup>, catches, purposes, questions: merry tales, of errant-knights, kings, queenes, louers, lords, ladies, giants, dwarfes, thieves, fayries, BOCCACE'S NOUELLES, and the rest<sup>e</sup>."

The late ingenious and industrious editors of Shakespeare have revived an antient metrical paraphrase, by Arthur Brooke, of Bandello's history of Romeo and Juliet. "THE TRAGICALL HYSTORY OF ROMEUS AND JULIET: Contayning in it a rare example of true Constancie, with the subtyll Counsels and practises of an old fryer and ther ill event. Imprinted at London in Fleete-streete within Temple Barre at the signe of the hand and starre by Richard Tottill the xix day of November. Ann. Dom. 1562<sup>f</sup>." It is evident from a coincidence of absurdities and an identity of phraseology, that this was Shakespeare's original, and not the meagre outline which appears in Painter. Among the copies delivered by Tottel the printer to the stationers of London, in 1582, is a *booke* called ROMEO AND JULETTA<sup>g</sup>. But I believe there were two different translations in verse. It must be remembered here, that the original writer of this story was Luigi da Porto, a gentleman of Verona, who died in 1529. His narrative appeared at Venice in 1535, under the title of LA GIULIETTA, and was soon afterwards adopted by Bandello. Shakespeare, misled by the English

<sup>d</sup> Christms games. See what is said above of ULR, vol. ii. p. 315.

<sup>e</sup> P. ii. §. 2. pag. 230. edit. fol. 1624.

<sup>f</sup> Under which year is entered in the register of the Stationers, "Recevyd of Mr. Tottle for his license for pryntinge of the Tragicall history of the ROMEUS

AND JULIETT with Sonnettes." REGISTR. A. fol. 36. a. It is again entered in these Registers to be printed, viz. Feb. 18, 1582, for Tottel. And Aug. 5, 1596, as a *newe ballet*, for Edward White. REGISTR. C. fol. 12. b.

<sup>g</sup> REGISTR. B. fol. 193. a. See last Note.

poem,

poem, missed the opportunity of introducing a most affecting scene by the natural and obvious conclusion of the story. In Luigi's novel, Juliet awakes from her trance in the tomb before the death of Romeo. From Turberville's poems printed in 1567, we learn, that Arthur Brooke was drowned in his passage to New-haven, and that he was the author of this translation, which was the distinguished proof of his excellent poetical abilities.

Apollo lent him lute for solace sake,  
To sound his verse by touch of stately string;  
And of the neuer fading baye did make  
A laurell crowne, about his browes to clinge,  
In prooffe that he for myter did excell,  
As may be iudge by *Iulyet and her Mate*;  
For ther he shewde his cunning passing well  
When he the tale to English did translate.—

Aye mee, that time, thou crooked dolphin, where  
Wast thou, Aryon's help and onely stay,  
That safely him from sea to shore didst beare,  
When Brooke was drownd why was thou then away? &c.<sup>b</sup>

The enthusiasts to Shakespeare must wish to see more of Arthur Brooke's poetry, and will be gratified with the dullest anecdotes of an author to whom perhaps we owe the existence of a tragedy at which we have all wept. I can discover nothing more of Arthur Brooke, than that he translated from French into English, *The Agreement of sundrie places of Scripture seeming to iarre*, which was printed at London in 1563. At the end is a copy of verses written by the editor Thomas Brooke the younger, I suppose his brother; by which it appears, that the author Arthur Brooke was shipwrecked before the year 1563<sup>i</sup>. Juliet soon furnished a female name to a new novel. For in 1577,

<sup>b</sup> Fol. 143. b. 144. a. *Epitaph on the Death of Maister Arthur Brooke*. edit. 2. 12mo. 1570.

<sup>i</sup> In octavo. PRINC. "Some men here-  
tofore haue attempted."

Hugh

Hugh Jackson printed "The renowned Historie of Cleomenes  
"and Juliet<sup>k</sup>." Unless this be Brooke's story disguised and  
altered.

Bishop Tanner, I think, in his correspondence with the learned  
and accurate Thomas Baker of Cambridge, mentions a prose  
English version of the NOVELLE of Bandello, who endeavoured  
to avoid the obscenities of Boccace and the improbabilities of  
Cinthio, in 1580, by W. W. Had I seen this performance,  
for which I have searched Tanner's library in vain, I would  
have informed the inquisitive reader, how far it accommodated  
Shakespeare in the conduct of the Tragedy of ROMEO AND  
JULIET. As to the translator, I make no doubt that the initials  
W. W. imply William Warner the author of ALBION'S EN-  
GLAND<sup>l</sup>, who was esteemed by his cotemporaries as one of the re-  
finers of our language, and is said in Meres's WIT'S TREA-  
SURY, to be one of those by whom "the English tongue is  
"mightily enriched, and gorgeously invested in rare ornaments  
"and resplendent habiliments<sup>m</sup>." Warner was also a translator  
of Plautus; and wrote a novel, or rather a suite of stories,  
much in the style of the adventures of Heliodorus's Ethiopic  
romance, dedicated to lord Hunsdon, entitled, "SYRINX, or a  
"seauenfold Historie, handled with varietie of pleasant and pro-  
"fitable, both commicall and tragicall, argument. Newly pe-  
"rused and amended by the first author W. WARNER. At  
"London, printed by Thomas Purfoote, &c. 1597<sup>n</sup>." Warner

<sup>k</sup> Oct. 14. REGISTR. STATION. B. fol.  
142. b.

<sup>l</sup> But W. W. may mean William Webbe,  
author of the DISCOURSE OF ENGLISH  
POETRIE, 1586. I remember an old book  
with these initials; and which is entered  
to Richard Jones, in 1586, "A history  
"entituled a strange and petifull nouell,  
"dyscoursynge of a noble lorde and his  
"lady, with their tragicall ende of them  
"and thayre ij children executed by a  
"blacke morryon." REGISTR. STATION.  
A. fol. 187. b. There is a fine old pa-  
thetic ballad, rather too bloody, on this  
VOL. III.

story, I think in Wood's collection of bal-  
lads in the Ashmolean Museum.

<sup>m</sup> Fol. 280. edit. 1598.

<sup>n</sup> In quarto. Bl. Lett. This is the se-  
cond edition. The first being full of faults.  
TO THE READER, he says, "One in pen-  
"ning pregnanter, and a schollar better  
"than my selfe, on whose graue the grasse  
"now groweth green, whom otherwise  
"though otherwise to me guiltie, I name  
"not, hath borrowed out of euerie CALA-  
"MUS [of the Syriax,] of the storie here-  
"in handled, argument and inuention to  
"seuerall bookes by him published. An-  
"other

in his ALBION'S ENGLAND, commonly supposed to be first printed in 1592<sup>o</sup>; says, "Written haue I already in Prose, allowed of some, and now offer I Verse, attending indifferent censvres."

In 1598 was published, as it seems, "A fyne Tuscan hyf-torye called ARNALT AND LUCINDA." It is annexed to "The ITALIAN SCHOOLEMAISTER, conteyninge rules for pronouncynge the Italyan tongue<sup>s</sup>."

Among George Gascoigne's WEEDES printed in 1576, is the Tale of Ferdinando Jeronimi, or "The pleafant fable of Ferdinando Ieronimi and Leonora de Valasco, translated out of the Italian riding tales of Bartello." Much poetry is interwoven into the narrative. Nor, on the mention of Gascoigne, will it be foreign to the present purpose to add here, that in the year 1566, he translated one of Ariosto's comedies called SUPPOSITI, which was acted the same year at Gray's-inn. The title is, "SVPPOSES. A comedie written in the Italian tongue by Ariosto, Englished by George Gascoigne of Graies inne esquire, and there presented, 1566<sup>s</sup>." This comedy was first written in prose by Ariosto, and afterwards reduced into rhyme. Gascoigne's translation is in prose. The dialogue is supported with much spirit and ease, and has often the air of a modern conversation. As Gascoigne was the first who exhibited on our stage a story from Euripides, so in this play he is the first that produced an English comedy in prose. By the way, the quaint name of Petruccio, and the incident of the master and servant changing habits and characters, and persuading the Scenese to personate the father, by frightening him with the hazard of his travelling from Sienna to Ferrara against the commands of government,

<sup>o</sup> other of late, hauing (sayning the same "a Translation) set fourth an historie of a Duke of Lancaster neuer before author- ed, hath vouchsafed to incerte therein "whole pages verbatim as they are herein "extant, &c." The first edition is entered to Purfoot, Sept. 22, 1584. REGISTR. STATION. B. fol. 201. a.

<sup>o</sup> Lond. by T. Orwin. 4to. Bl. Lett. But it is entered to Thomas Tadman, Nov. 7, 1586. REGISTR. B. fol. 212. b. As printed.

<sup>p</sup> Entered to the two Purfootes, Aug. 19, REGISTR. STATION. C. fol. 40. b.

<sup>s</sup> See Gascoigne's HEARBES, fol. 1.

was transferred into the TAMING OF THE SHREW. I doubt not however, that there was an Italian novel on the subject. From this play also the ridiculous name and character of Doctor Dodipoll seems to have got into our old drama. But to return.

In Shakespeare's MUCH ADO ABOUT NOTHING, Beatrice suspects she shall be told she had "her good wit out of the "HUNDRED MERRY TALES'." A translation of LES CENT NOUVELLES NOUVELLES, printed at Paris before the year 1500, and said to have been written by some of the royal family of France, but a compilation from the Italians, was licenced to be printed by John Waly, in 1557, under the title of "A Hundreth mery tayles," together with *The freere and the boye, stans puer ad mensam, and youtbe, charite, and humylite*. It was frequently reprinted, is mentioned as popular in Fletcher's NICE VALOUR; and in the LONDON CHAUNTICLERES, so late as 1659, is cried for sale by a ballad-vender, with the SEVEN WISE MEN OF GOTHAM, and Scogan's JESTS.

In 1587, George Turberville the poet, already mentioned as the translator of Ovid's EPISTLES, published a set of tragical tales in prose, selected from various Italian novelists. He was a skilful master of the modern languages, and went into Russia in the quality of secretary to Thomas Randolph esquire, envoy to the emperor of Russia\*. This collection, which is dedicated to his brother Nicholas, is entitled, "TRAGICAL TALES, transla-

\* See fol. 4, &c. See also Nashe's Preface to G. Harvey's *Hunt is up*: printed in 1596. "The wisdom of doctor Dodepole" "plaied by the children of Paules," is entered to R. Olyffe, Oct. 7, 1600. REGISTR. STATION. C. fol. 65. b.

† Act. ii. Sc. i.

‡ REGISTR. STATION. A. fol. 22. a. See also B. sub ann. 1581. fol. 186. a.

§ Of these, see *supr.* p. 72. There is an entry to R. Jones, Jan. 5, 1595, "A COMEDIE entitled A KNACK TO KNOWE "A KNAVE, newly sett fourth, as it hath "sundry tymes ben plaied by Ned Allen

and his companie, with Kemp's MERY- "MENTES OF THE MEN OF GOTHEHAM." REGISTR. STATION. B. fol. 304. a.

¶ Under a licence to T. Colwell, in 1565, "The geystes of Skoggon gathered together in this volume." REGISTR. STATION. A. fol. 134. a.

\* It may be doubted whether the treatise on Hunting reprinted with his Falconrie, in 1611, and called a translation, with verses by Gascoigne, is to be ascribed to him. One or both came out first in 1575. The Dedication and Epilogue to the Falconrie, are signed by Turberville.

“ted by Turberville in time of his troubles, out of sundrie  
“Italians, with the argument and lenvoy to each tale.”

Among Mr. Oldys's books, was the “Life of Sir Meliado a  
“Brittish knight,” translated from the Italian, in 1572. By  
the way, we are not here to suppose that BRITISH means Eng-  
lish. A BRITISH knight means a knight of Bretagne or Bri-  
tanny, in France. This is a common mistake, arising from an  
equivocation which has converted many a French knight into an  
Englishman. The learned Nicholas Antonio, in his SPANISH  
LIBRARY, affords a remarkable example of this confusion, and  
a proof of its frequency, where he is speaking of the Spanish  
translation of the romance of TIRANTE THE WHITE, in 1480.  
“Ad fabularum artificem stylum convertimus, Joannem Mar-  
“torell Valentia regni civem, cujus est liber hujus commatis,  
“TIRANT LE BLANCH inscriptus, atque anno 1480, ut aiunt,  
“Valentia in folio editus. MORE HIC ALIORUM TALIAM  
“OTIOSORUM CONSUETO, fingit se hunc librum ex ANGLICA  
“in Lusitanam, deinde Lusitana in Valentiam linguam, anno,  
“1460, transtulisse, &c.” That is, “I now turn to a writer  
“of fabulous adventures, John Martorell of the kingdom of  
“Valencia, who wrote a book of this cast, entitled TIRANTE  
“THE WHITE, printed in folio at Valencia in 1480. This  
“writer, according to a practice common to such idle histo-  
“rians, pretends he translated this book from English into Por-  
“tugueze, and from thence into the Valencian language.” The  
hero is a gentleman of Bretagne, and the book was first written  
in the language of that country. I take this opportunity of  
observing, that these mistakes of England for Britanny, tend to  
confirm my hypothesis, that Bretagne, or Armorica, was an-  
ciently a copious source of romance: an hypothesis, which I  
have the happiness to find was the opinion of the most learned

<sup>1</sup> Lond. for Abel Jeffes, 1587. 12mo.  
<sup>2</sup> Meliadus del Espinoy, and Meliadus  
le noir Oeil, are the thirty-seventh and  
thirty-eighth knights of the ROUND TA-  
BLE, in R. Robinson's ANCIENT ORDER,

&c. Lond. 1583. 4to. Bl. Lett. Chiefly a  
French translation.

<sup>3</sup> BIBL. HISPAN. L. x. c. ix, p. 193.  
num. 490.

and

and ingenious M. La Croze, as I am but just now informed from an entertaining little work, *Histoire de la vie et des ouvrages de Monsieur La Croze*, printed by M. Jordan at Amsterdam, in 1741<sup>b</sup>. La Croze's words, which he dictated to a friend, are these. "Tous les ROMANS DE CHEVALERIE doivent leur origin á la BRETAGNE, et au pays de Galles [Wales] dont notre Bretagne est sortie. Le Roman d'AMADIS DE GAULE commence par un Garinter roi de la PETITE BRETAGNE, de la *Poquenna Bretonne*, et ce roi fut ayeul maternel d'Amadis. Je ne dis rien ici de LANCELOT DU LAC, et de plusieurs autres qui sont tous BRETONS. Je n'en excepte point le Roman de PERCEFOREST, dont j'ai vu un tres-beau manuscrit en velin dans la bibliotheque du roi de France. — Il y a un fort belle Preface sur l'origine de notre BRETAGNE ARMORIQUE. — Si ma fanté le comportoit, je m'étendrois davantage et je pourrois fournir un Supplement assez amusant au Traité du docte M. Huet sur L'ORIGINE DES ROMANS<sup>c</sup>."

I know not from what Italian fabler the little romance called the BANISHMENT OF CUPID, was taken. It is said to have been translated out of Italian into English by Thomas Hedly, in 1587<sup>d</sup>. I conceive also "The fearfull fantyses of the Florentyne Cowper," to be a translation from the Italian<sup>e</sup>.

Nor do I know with what propriety the romance of AURELIO AND ISABELLA, the scene of which is laid in Scotland, may be mentioned here. But it was printed in 1586, in one volume, in Italian, French, and English<sup>f</sup>. And again, in Italian, Spanish,

<sup>b</sup> Chez François Changuion, 12mo.

<sup>c</sup> Pag. 219. seq. See Crescimben. HIST. POES. VULGAR. L. v. ch. 2, 3, 4. "The Historye of twoe Brittainie louers," that is of Britanny, is entered to Charlewood, Jan. 4. 1580. REGISTR. STATION. B. fol. 176. b. Again, "Philocastander and Ela" mira the fayre ladye of Brytayne," to Purfoot, Aug. 19. 1598. REGISTR. C. fol. 40. b. Our king Arthur was sometimes called Arthur of Little Brittainie,

and there is a romance with that title, reprinted in 1609.

<sup>d</sup> Lond. For Thomas Marshe, 12mo. It is among Sampson Awdeley's copies, as a former grant, 1581. REGISTR. STATION. B. fol. 186. a.

<sup>e</sup> Licenced in 1567. REGISTR. STATION. A. fol. 164. b. There is an edition in 1599. Bl. Lett. 8vo. Purfoot.

<sup>f</sup> Licenced to E. White, Aug. 8. 1586. REGISTR. STATION. B. fol. 209. b. I have

French, and English, in 1588<sup>5</sup>. I was informed by the late Mr. Collins of Chichester, that Shakespeare's *TEMPEST*, for which no origin is yet assigned, was formed on this favorite romance. But although this information has not proved true on examination, an useful conclusion may be drawn from it, that Shakespeare's story is somewhere to be found in an Italian novel, at least that the story preceded Shakespeare. Mr. Collins had searched this subject with no less fidelity, than judgment and industry: but his memory failing in his last calamitous indisposition, he probably gave me the name of one novel for another. I remember he added a circumstance, which may lead to a discovery, that the principal character of the romance, answering to Shakespeare's Prospero, was a chemical necromancer, who had bound a spirit like Ariel to obey his call and perform his services. It was a common pretence of the dealers in the occult sciences to have a demon at command. At least Aurelio, or Orelio, was probably one of the names of this romance, the production and multiplication of gold being the grand object of alchemy. Taken at large, the magical part of the *TEMPEST* is founded in that sort of philosophy which was practised by John Dee and his associates, and has been called the Rosicrucian. The name Ariel came from the Talmudistic mysteries with which the learned Jews had infected this science.

To this head must also be referred, the Collections which appeared before 1600, of tales drawn indiscriminately from French and Spanish, as well as Italian authors, all perhaps originally of Italian growth, and recommended by the general love of fable and fiction which now prevailed. I will mention a few.

In point of selection and size, perhaps the most capital miscellany of this kind is Fenton's book of tragical novels. The title is, "Certaine TRAGICALL DISCOURSES written oute of

have "L'HISTOIRE D'AURELIO ET ISABELLA en Italien et Françoise," printed at Lyons by G. Rouille, in 1555. 16mo. Annexed is *LA DEIPHIRE*, by the author

of the romance, as I apprehend, Leon-Baptista Alberti, in Italian and French.

<sup>5</sup> Licenced to Aggas, Nov. 20, 1588. REGISTR. B. fol. 237. a.

" French

“ French and Latin, by Geffraie Fenton, no lesse profitable  
 “ than pleasaunt, and of like necessitie to al degrees that take  
 “ pleasure in antiquities or forraine reportes. *Mon leur viendra.*  
 “ Imprinted at London in Flete-strete nere to sainct Dunstons  
 “ Church by Thomas Marthe. Anno Domini, 1567<sup>1</sup>.” This  
 edition never was seen by Ames, nor was the book known to  
 Tanner. The dedication is dated from his chamber at Paris, in  
 1567<sup>1</sup>, to the Lady Mary Sydney, and contains many sensible  
 reflections on this of reading. He says, “ Neyther do I thynke  
 “ that oure Englishe recordes are hable to yelde at this daye a  
 “ ROMANT more delicat and chaste, treatynge of the veraye  
 “ theame and effectes of loue, than this HISTORIES, of no  
 “ lesse credit than sufficient authoritie, by reason the mooste of  
 “ theym were within the compasse of memorye, &c<sup>2</sup>.” Among  
 the recommendatory poems prefixed<sup>1</sup>, there is one by George  
 Turberville, who lavishes much praise on Fenton’s *curious fyle*,  
 which could *frame this passing-pleasant booke*. He adds,

The learned stories erste, and sugred tales that laye  
 Remoude from simple common sence, this writer doth displaye:  
 Nowe men of meanest skill, what BANDEL wrought may vew,  
 And tell the tale in Englishe well, that erst they neuer knewe:  
 Discourse of fundrye strange, and tragicall affaires,  
 Of louynge ladyes haples haps, theyr deathes, and deadly cares, &c.

Most of the stories are on Italian subjects, and many from  
 Bandello, who was soon translated into French. The last tale,

<sup>1</sup> In 4to. Bl. Lett. Cont. 612 pages. See licence from the archbishop of Canterbury, 1566. REGISTR. STATION. A. fol. 156. a. See *ibid.* fol. 162. b. Ames mentions another edition by Marthe, 1579. 4to.

<sup>2</sup> Jun. 22.

<sup>3</sup> He commends his illustrious patroness, for “ your wortheie participation with the  
 “ excellent gifts of temperance and won-  
 “ derfull modestie in the ii. mooste famous  
 “ erles of Leicester and Warwike your

“ bretherne, and most vertuous and re-  
 “ nowned ladye the countesse of Hunting-  
 “ ton your sylter, &c.”

<sup>4</sup> Sir John Conway, M. H. who writes in Latin, and Peter Beverley. The latter wrote in verse “ The tragedall and plea-  
 “ saunte history of Ariodanto and Jeneu-  
 “ ra daughter vnto the kyng of Scots,” licenced to H. Weelkes, 1565. REGISTR. STATION. A. fol. 140. b. There is an edition dedicated from Staples inn, for R. Watkins, 1600. 12mo.

the

the Penance of Don Diego on the Pyrenean mountains for the love of Genivera la blonde, containing some metrical inscriptions, is in Don Quixote, and was verified in the octave stanza apparently from Fenton's publication, by R. L. in 1596, at the end of a set of sonnets called *DIELLA* <sup>m</sup>.

Fenton was a translator of other books from the modern languages. He translated into English the twenty books of Guicciardin's History of Italy, which he dedicated to queen Elizabeth from his apartment near the Tower, the seventh day of January, 1578 <sup>n</sup>. The predominating love of narrative, more especially when the exploits of a favorite nation were the subject, rendered this book very popular; and it came recommended to the public by a title page which promised almost the entertainment of a romance, "The Historie of Guiccardin, containing the warres of Italie, and other partes, continued for many yeares under sundry kings and princes, together with the variations of the same, Diuided into twenty bookes, &c. Reduced into English by Geoffrey Fenton. *Mon heur viendra* <sup>o</sup>." It is probably to this book that Gabriel Harvey, Spenser's Hobbinol, alludes, where he says, "Even Guiccardin's siluer Historie, and Ariosto's golden Cantos, growe out of request, and the coun- tets of Pembroke's Arcadia is not greene enough for queasie stomaches but they must haue Greene's Arcadia, &c <sup>p</sup>." Among his versions are also, the *GOLDEN EPISTLES* of Antonio de Guevara, the secretary of Charles the fifth, and now a favorite author, addressed to Anne countess of Oxford, from his chamber at the Dominican or black friars, the fourth of February, 1575 <sup>q</sup>. I apprehend him to be the same fir Jeffrey Fenton, who

<sup>m</sup> "DIELLA. Certaine Sonnets adioyn- ing to the amorous poeme of Dom Diego and Gineura. By R. L. Gentleman. *Ben balla á chi fortuna suua*. At London, Printed for Henry Olney, &c. 1596." 16mo. The sonnets are twenty-eight in number.

<sup>n</sup> I observe here, that there is a receipt from T. Marthe for printing the "Storye

of Italie," Jun. 24, 1560. REGISTR. STA- TION. A. fol. 62. b.

<sup>o</sup> For Norton, with his rebus, Lond, 1579. Fol. There were other editions, in 1599. 1618. Fol.

<sup>p</sup> *Four Letters*, &c. Lond. 1592. 4to. LETT. 3. p. 29.

<sup>q</sup> Lond. 1577. 4to. His *FAMILIAR EPISTLES* were translated by Edward Hel- lowes

is called "a privie counsellor in Ireland to the queen," in the *BLAZON OF JEALOUSIE* written in 1615<sup>1</sup>, by R. T. the translator of Ariosto's *Satires*, in 1608<sup>2</sup>. He died in 1608<sup>3</sup>.

With Fenton's *DISCOURSES* may be mentioned also, "Foure "straunge lamentable tragicall histories translated out of Frenche "into Englishe by Robert Smythe," and published, as I apprehend, in 1577<sup>4</sup>.

A work of a similar nature appeared in 1571, by Thoms Fortescue. It is divided into four books, and called "The *FOREST* "or collection of Historyes no lesse profitable, than pleasant and "necessary, doone out of Frenche into English by Thomas "Fortescue<sup>5</sup>." It is dedicated to John Fortescue esquire, keeper of the wardrobe. The genius of these tales may be discerned from their history. The book is said to have been written in Spanish by Petro de Messia, then translated into Italian, thence into French by Claude Cruget a citizen of Paris, and lastly from French into English by Fortescue. But many of the stories seem to have originally migrated from Italy into Spain<sup>6</sup>.

<sup>1</sup> *lowes groome of the Leashe*, 1574. 4to. Fenton also translated into English, a Latin *DISPUTATION* held at the Sorbonne, Lond. 1571. 4to. And, an Epistle about obedience to the pastors of the Flemish church at Antwerp, from Antonio de Carro, Lond. 1570. 8vo. His *Discourses* on the civil wars in France under Charles the ninth, in 1569, are entered with Harrison and Bishop. *REGISTR. STATION. A. fol. 191. a.* There was an Edward Fenton, who translated from various authors "Certaine fetretes and wonders of nature, &c." Dedicated to lord Lumley, 1569. 4to. For H. Binneman. See Fuller, *WORTH. ii.* 318. *MSS. Ashmol. 816.*

<sup>2</sup> Lond. 1615. 4to. See fol. 60. 63.

<sup>3</sup> For R. Jackson.

<sup>4</sup> Ware, 137. There is an old Art of English Poetry by one Fenton.

<sup>5</sup> Licenced to Hugh Jackson, Jul. 30. *REGISTR. STATION. B. fol. 142. a.* I have never seen a work by Tarleton the player, licenced to J. Charlewood, Feb. 5, Vol. III.

1577. "Tarleton's *TRAGICALL TREATISES* conteynninge sundrie discourses and "pretie conceiptes both in prose and "verse." *Ibid.* 145. a.

<sup>6</sup> Lond. 4to. Bl. Lett. A second edition was printed in 1576. For John Day, 4to. It is licenced with W. Jones in 1570, and with the authority of the bishop of London. *REGISTR. STATION. A. fol. 205. b.* Again with Danter, Nov. 8, 1596. *REGISTR. C. fol. 15. a.* Similar to this is the "*PARAGON* of pleasaunt Historyes, "or the this Nutt was new cracked, "tayingne a discourse of a noble kynge "and his three sonnes," with Ponsonby, Jan. 20, 1595. *Ibid.* fol. 7. a.

<sup>\*</sup> Among many others that might be mentioned I think is the romance or novel entitled, "*A MARGARITE OF AMERICA.* "By T. Lodge. Printed for John Bulbie, " &c. 1596." 4to. Bl. Lett. This piece has never yet been recited among Lodge's works. In the Dedication to Lady Russell, and Preface to the *gentlemen readers*, he says, 3 P

The learned doctor Farmer has restored to the public notice a compilation of this class, unmentioned by any typographic analyst, and entitled, "The ORATOR, handling a hundred several Discourses in form of Declamations: some of the Arguments being drawne from Titus Liuius, and other ancient writers, the rest of the author's own Invention. Part of which are of matters happened in our age. Written in French by Alexander Silvayn, and Englished by L. P. [or

says, that being at sea four years before with M. Cavendish, he found this history in the Spanish tongue in the library of the Jesuits: f. Sanctum; and that he translated it in the ship, in passing through the Straits of Magellan. Many sonnets and metrical inscriptions are intermixed. One of the sonnets is said to be in imitation of Dolce the Italian. *SIGNAT. C.* Again, *SIGNAT. K 3.* About the walls of the chamber of prince Protomachus, "in curious imagerie were the Seven Sages of Greece, set forth with their severall vertues eloquently discovered in Arabicke verses." The arch of the bed is of ebonie sett with precious stones, and depicted with the stages of man's life from infancy to old-age. *SIGNAT. B 3.* The chamber of Margarite, in the same castle, is much more sumptuous. Over the portico were carved in the whitest marble, Diana blushing at the sudden intrusion of Acteon, and her naked Nymphes, who with one hand covering their owne secret pleasures, with blushes, with the other cast a beautifull vaile over their mistresse daintie nakedness. The two pillars of the doore were beautified with the two Cupides of Anacreon, which well-shaped Modestie often seemed to whip, lest they should growe over-wanton." Within, "All the chaste Ladies of the world inchaused out of silver, looking through faire mirrors of chrisolites, carbuncles, sapphires, and greene emeraults, fixed their eyes on the picture of Eternitie, &c." In the tapestry, was the story of Orpheus, &c. *SIGN.*

*B 3.* A sonnet of "that excellent poet of Italie Lodouico Pascale," is introduced, *SIGNAT. L.* Another, "in imitation of Martelli, having the right nature of an Italian melancholie," *SIGNAT. L.* He mentions "the sweet conceites of Philip du Portes, whose poetical writings being already for the most part Englished, and ordinarily in euerie man's hands," are not here translated. *SIGNAT. L 2.*

I think I have also seen in Italian "The strange and wonderfull adventures of Simonides a gentilman Spaniarde. Conteyning verie pleasaunte discourse. Gathered as well for the recreation of our noble yong gentlemen as our honourable courtly ladies. By Barnabe Riche gentilman. London, for Robert Walley, 1581." *Bl. Lett. 4to.* Much poetry is intermixed. A recommendatory poem in the octave stanza is prefixed by Lodge, who says he corrected the work, and has now laid his muse aside. There is another in the same stanza by R. W. But it would be endless to pursue publications of this sort. I only add, that Barnabe Riche abovementioned wrote in prose *THE HONESTIE OF THIS AGE, &c.* Lond. 1615. 4to. A curious picture of the times. Also "the *PATHWAY TO MILITARY PRACTICE*, with a calendar for the ymbattallinge of men, newly written by Barnabe Riche," entered to R. Walley, 22 March, 1586. *REGISTR. STATION. B. fol. 216. b.* Riche in the title-page to his *IRISH HUBBUB* (Lond. 1617. 4to.) calls that book his twenty-sixth. I have seen most of them.

" Lazarus

“ Lazarus Pilot.] London, printed by Adam Islip, 1596<sup>v</sup>.” The subject of the ninety-fifth DECLAMATION is, *Of a few who would for his debt haue a pound of the flesh of a Christian*<sup>z</sup>. We have here the incident of the BOND, in Shakespeare’s MERCHANT OF VENICE, which yet may be traced to a much higher source<sup>a</sup>. This Alexander Sylvain compiled in French *Epitomes de cent Histoires Tragiques partie extraiçtes des Actes des Romains et autres*, a work licenced to Islip to be translated into English in 1596<sup>b</sup>. Perhaps the following passage in Burton’s MELANCHOLY, may throw light on these DECLAMATIONS. “ In the “ Low Countries, before these warres, they had many solemne “ feastes, playes, challenges, artillery [archery] gardens, col- “ ledges of rimers, rhetoricians, poets, and to this day, such “ places are curiously maintained in Amsterdam. In Italy, they “ have solemne Declamations of certaine select yonge gentlemen “ in Florence, like these reciters in old Rome, &c<sup>c</sup>.”

In 1582, a suite of tales was published by George Whetstone, a sonnet-writer of some rank, and one of the most *passionate among us to bewaile the perplexities of love*<sup>d</sup>, under the title of HEPTAMERON, and containing some novels from Cinthio<sup>e</sup>. Shakespeare, in MEASURE FOR MEASURE, has fallen into great improprieties by founding his plot on a history in the HEPTA-

<sup>v</sup> I know not exactly what connection this piece may have with an entry, under the year 1590, to Aggas and Wolfe, “ Cer- “ ten tragicall cases conteyninge Lv Hyf- “ tories with their seuerall declamations “ both accusative and defensive, written “ in ffrenshe by Alexander Vandenbrygt “ alias Silvan, translated into Englishe by “ R. A.” REGISTR. STATION. B. fol. 263. b. Perhaps R. A. is Robert Allot, the publisher of ENGLAND’S PARNASSUS in 1600. See *supr.* p. 280. And add, that he has some Latin hexameters prefixed to Christopher Middleton’s LEGEND OF DUKE HUMPHREY, Lond. 1600. 4to.

<sup>z</sup> See fol. 401.

<sup>a</sup> See *supr.* DISS. GEST. ROMAN. lxxxiii.

<sup>b</sup> Jul. 15. REGISTR. C. fol. 12. a.

<sup>c</sup> P. ii. §. 2. p. 229. edit. 1624.

<sup>d</sup> Meres, *ubi supr.* fol. 284. W. Webbe, a cotemporary, calls him “ A man singu- “ larly well skilled in this faculty of poc- “ try.”

<sup>e</sup> This title adopted from the queen of Navarre was popular. There is entered to Jones, Jan. 11, 1581, “ AN HEPTAME- “ RON of civill discourses vnto the Christ- “ mas exercises of sundry well courted “ gentlemen and gentlewomen.” REGISTR. STATION. B. fol. 185. b. I suppose a book of tales. There is also, August 8, 1586, to B. White, “ MORANDO, the “ TRITAMERON OF LOVE.” *Ibid.* fol. 209. b.

MERON, imperfectly copied or translated from Cinthio's original<sup>f</sup>. Many faults in the conduct of incidents for which Shakespeare's judgement is arraigned, often flowed from the casual book of the day, whose mistakes he implicitly followed without looking for a better model, and from a too hasty acquiescence in the present accommodation. But without a book of this sort, Shakespeare would often have been at a loss for a subject. Yet at the same time, we look with wonder at the structures which he forms, and even without labour or deliberation, of the basest materials<sup>g</sup>.

Ames recites a large collection of novels in two volumes, dedicated to sir George Howard master of the armory, and printed for Nicholas England in 1567<sup>h</sup>. I have never seen them, but presume they are translations from Boccace, Cinthio, and Banello<sup>i</sup>. In 1589, was printed the CHAOS OF HISTORIES<sup>k</sup>. And in 1563, "A booke called Certaine noble storyes containyng ynge rare and worthy matter<sup>l</sup>." These pieces are perhaps to be catalogued in the same class.

<sup>f</sup> See Whetstone's RIGHT EXCELLENT AND FAMOUS HISTORIE OF PROMOS AND CASSANDRA, Divided into Comical DISCOURSES, printed in 1578. Entered to R. Jones, 31 Jul. 1578. REGISTR. STATION. B. fol. 150. b.

<sup>g</sup> In the Prologue to a comedy called CUPID'S WHIRLIGIG, *As it hath bene sundrie times acted by the Children of his Maiesties Reuels*, written by E. S. and printed in quarto by T. Creede in 1616, perhaps before, an oblique stroke seems intended at some of Shakespeare's plots.

Our author's pen loues not to swimme in blood,  
He dips no inke from oute blacke Acheron:  
Nor crosses seas to get a forraine plot.—  
Nor doth he touch the falls of mighty kings,  
No ancient hytorie, no shepherd's love,  
No Rateliman's life, &c.

He blames some other dramatic writers for their plots of heathen gods. So another, but who surely had forgot Shakespeare, in

PASQUILL'S MADCAPPE'S MESSAGE, p. 11. Lond. 1600. Printed by V. S. 4to.

Go, bid the poets studdie better matter,  
Than Mars and Venus in a tragedie.

<sup>h</sup> Pag. 328.

<sup>i</sup> Cont. 856 leaves. 8vo.

<sup>k</sup> REGISTR. STATION. B. fol. 246. a. Jul. 28, to Abell Jeffes.

<sup>l</sup> To Berys. REGISTR. A. fol. 89. b.

I have here thrown together many pieces of the same sort, before 1585, from the registers of the Stationers. Mar. 10, 1594, to T. Creede, "MOTHER REDD-CAPPE" "her last will and testament, conteynnyng sundrye conceipted and pleasant tales furnished with muche varyetie to move delight." REGISTR. B. fol. 130. a.—Nov. 3, 1576, to H. Bynneman, "MERRY TALES, wittye questions, and quicke answers." Ibid. fol. 135. b.—April 2, 1577, to R. Jones, "A FLORISHE UPON FANCIE, as gallant a glofe of suche a triflinge a texte as euer was written, compiled by N. B. gent. To which are annexed

In the year 1590, fir James Harrington, who will occur again in his place as an original writer, exhibited an English version of Ariosto's ORLANDO FURIOSO<sup>m</sup>: which, although executed without spirit or accuracy, unanimated and incorrect, enriched our poetry by a communication of new stores of fiction and imagination, both of the romantic and comic species, of Gothic machinery and familiar manners.

Fairfax is commonly supposed to be the first translator of Tasso. But in 1593, was licenced "A booke called Godfrey of Bolloign an heroycall poem of S. Torquato Tasso, Englished "by R. E. esquire". In consequence of this version, appeared the next year "An enterlude entituled Godfrey of Bol-

"annexed manie pretie pamphlets for  
"pleasaunte heades to passe away idell time  
"withall compiled by the same author." Ibid. fol. 138. b. And by the same author, perhaps Nicholas Breton, Jun. 1, 1577, to Watkins, afterwards T. Dawson, "The woorkes of a yong witte truste up, "with a FARDELL of pretie fantasies profitable to yong poets, compiled by N. B. gent." Ibid. fol. 139. b.—Jun. 5, 1577, to R. Jones, "A HANDEFULL OF HIDDEN SECRETS, conteyninge therein certayne "Sonnettes and other pleasaunte devises, "pickt out of the closet of sundrie worthie writers, and collected by R. Williams." [N. B. This is otherwise entitled, THE GALLERY OF GALLANT INVENTIONS.] Ibid. fol. 140. a.—Jun. 23, 1584, to T. Hacket, two books, "A DIAL for daintie darlings," and "the BANQUET of daintie conceits." Ibid. fol. 200. b.—"The parlour of pleasaunte "delyghtes," to Yaret James, Jan. 13, 1580. Ibid. fol. 177. b.—"A ballad of "the traitorous and vnbrideled crueltie of "one Lucio a knyght executed ouer Eriphile daughter to Hortensia Castilion of "Genoway in Italy," to H. Carre, Sept. 3, 1580. Ibid. fol. 171. b.—"The decepti- "cepts in loue discoursed in a Comedie "of ij Italyan gentlemen and translated "into Englishhe," to S. Waterfon, Nov.

10, 1584. Ibid. fol. 202. a. Most of these pieces I have seen: and although perhaps they do not all exactly coincide with the class of books pointed out in the text, they illustrate the general subject of this section.

<sup>m</sup> At least in that year, Feb. 26, was entered to Richard Field, under the hands of the archbishop of Canterbury and the bishop of London, "A booke entituled "John Harrington's Orlando Furioso, &c." REGISTR. STATION. B. fol. 271. b. But there is entered to Cuthbert Burbye, to be printed by Danter, May 28, 1594, "The "Historie of Orlando Furioso." Ibid. fol. 306. b. See also fol. 303. a. And Ariosto's story of Rogero and Rhodomont, translated from the French of Philip de Portes, by G. M. [Gervis Markham] is entered to N. Linge, Sept. 15, 1598. Ibid. C. fol. 41. b.

<sup>n</sup> To Christopher Hunt, Jan. 25. REGISTR. STATION. B. fol. 304. b. The same version of Tasso is again entered Nov. 22, 1599. REGISTR. C. fol. 54. a. Among Rawlinson's manuscripts are two fair copies in large folio of a translation of Tasso in octave stanzas, by fir G. T. An inserted note says this is George Turberville, the poet of queen Elisabeth's reign, and that he was knighted by the queen while ambassador.

"loigne

“loigne with the Conquest of Jerufalem.” Hall in his Satires published in 1597, enumerates among the favorite stories of his time, such as, Saint George, Brutus, king Arthur, and Charlemagne,

What were his knights did SALEM'S SIEGE maintayne,

To which he immediately adds Ariosto's Orlando<sup>r</sup>.

By means of the same vehicle, translation from Italian books, a precise and systematical knowledge of the antient heathen theology seems to have been more effectually circulated among the people in the reign of queen Elisabeth. Among others, in 1599 was published, “THE FOUNTAINE OF ANTIEN T FIC- TION, wherein is depicted the images and statues of the gods of the antients with their proper and particular expo- sitions. Done into Englishe by Richard Linche gentleman.” *Tempe è figliuola di verità.* London, imprinted by Valentine Sims, 1599<sup>r</sup>. This book, or one of the same sort, is cen- sured in a puritanical pamphlet, written the same year, by one H. G. a *painfull minister of God's word in Kent*, as the *Spawne of Italian Gallimawfry*, as tending to corrupt the pure and *unidola- trous* worship of the one God, and as one of the *deadly snares* of popish deception<sup>r</sup>. In the history of the puritans, their appre- hensions that the reformed faith was yet in danger from paga- nism, are not sufficiently noted. And it should be remembered, that a PANTHEON had before appeared; rather indeed with a view of exposing the heathen superstitions, and of shewing their conformity to the papistic, than of illustrating the religious fable of antiquity. But the scope and design of the writer will ap-

<sup>r</sup> To John Danter, Jun. 19. Ibid. fol. 309. b.

<sup>r</sup> B. vi. Sat. i.

<sup>r</sup> In quarto. From some other book of the kind, says John Marston in his SA- TYRES, Lond. for E. Matts, 1593. 12mo. SAT. ii.

Reach me some poets Index that will shew IMAGINES DEORUM. Booke of Epithites,

Natalis Comes, thou, I know, recites, And mak'it anatomic of poesie.

With this might have been bound up “A treasorie and storehouse of similis,” for T. Creede, 1600.

<sup>r</sup> In 1599 was published by G. Potter, “A commendacion of true poetry and a discommendacion of all bawdy, pybald, and paganizde [paganised] poets, &c.” See REGISTR. STATION. C. fol. 55. b.

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pear from his title, which from its archness alone deserves to be inserted. "The GOLDEN BOOKE OF THE LEADEN GODDES, wherein is described the wayne imaginations of the heathen pagans, and counterfeit christians. With a description of their severall tables, what each of their pictures signified." The writer, however, doctor Stephen Batman, had been domestic chaplain to archbishop Parker, and is better known by his general chronicle of prodigies called *Batman's DOOM*<sup>1</sup>. He was also the last translator of the Gothic Pliny, *BARTHOLOMEUS DE PROPRIETATIBUS RERUM*, and collected more than a thousand manuscripts for archbishop Parker's library.

This enquiry might be much farther enlarged and extended. But let it be sufficient to observe here in general, that the best stories of the early and original Italian novelists, either by immediate translation, or through the mediation of Spanish, French, or Latin versions, by paraphrase, abridgement, imitation, and often under the disguise of licentious innovations of names, incidents, and characters, appeared in an English dress, before the close of the reign of Elisabeth, and for the most part, even before the publication of the first volume of Belleforrest's grand repository of tragical narratives, a compilation from the Italian writers, in 1583. But the *CENT HISTOIRES TRAGIQUES* of Belleforrest himself, appear to have been translated soon afterwards<sup>2</sup>. In the meantime, it must be remembered, that many translations of Tales from the modern languages were licenced to be printed, but afterwards suppressed by the interest of the puritans. It appears from the register of the Stationers, that among others, in the year 1619, "The *DECAMERON* of Mr. John Boccace Florentine," was revoked by a sudden inhibition of Abbot, archbishop of Canterbury<sup>3</sup>. But not only the clamours of the Calvinists, but caprice and ignorance, perhaps partiality, seem to have had some share in this business of

<sup>1</sup> In quarto, for Thomas Marthe, 1577. It contains only 72 pages. Licenced Aug. 26, 1577. REGISTR. STATION. B. fol. 142. b.

<sup>2</sup> Lond. 1581. 4to.

<sup>3</sup> See, under 1596, REGISTR. STATION.

C. <sup>4</sup> REGISTR. C. fol. 311. a.

licencing

licencing books. The rigid arbiters of the press who condemned Boccace in the gross, could not with propriety spare all the licentious cantos of Ariosto. That writer's libertine friar, metamorphosis of Richardetto, Alcina and Rogero, Anselmo, and host's tale of Astolfo, are shocking to common decency. When the four or five first books of AMADIS DE GAUL in French were delivered to Wolfe to be translated into English and to be printed, in the year 1592, the signature of bishop Aylmer was affixed to every book of the original<sup>a</sup>. The romance of PALMERIN OF ENGLAND was licenced to be printed in 1580, on condition, that if any thing reprehensible was found in the book after publication, all the copies should be committed to the flames<sup>y</sup>. Notwithstanding, it is remarkable, that in 1587, a new edition of Boccace's DECAMERON in Italian<sup>z</sup> by Wolfe, should have been permitted by archbishop Whitgift<sup>x</sup>: and the English AMOROUS FIAMETTA of Boccace, abovementioned, in the same year by the bishop of London<sup>b</sup>.

But in the year 1599, the Hall of the Stationers underwent as great a purgation as was carried on in Don Quixote's library. Marston's Pygmalion, Marlowe's Ovid, the Satires of Hall and Marston, the Epigrams of Davies and others, and the CALTHA POETARUM, were ordered for immediate conflagration, by the prelates Whitgift and Bancroft<sup>c</sup>. By the same authority, all the books of Nash and Gabriel Harvey were anathematized; and, like thieves and outlaws, were ordered *to be taken wheresoever they may be found*. It was decreed, that no Satires or Epigrams should be printed for the future. No plays were to be printed without the inspection and permission of the archbishop of Canterbury

<sup>x</sup> REGISTR. STATION. B. fol. 286. a. Hence Dekker's familiarity of allusion, in THE VNTRESSING OF THE HUMOROUS POET, "Farewell my sweete Amadis de Gaulc!" Lond. 1602. 4to. Signat. D 2.

<sup>y</sup> To John Charlewood, Feb. 13. Ibid. fol. 177. b.

<sup>z</sup> Two or three other Italian books, a proof of the popularity of the language,

were allowed to be printed in 1588. Ibid. fol. 233. b. fol. 234. b.

<sup>a</sup> Sept. 13. Together with the Historie of China, both in Italian and English.

<sup>b</sup> Ibid. Sept. 18.

<sup>c</sup> There are also recited, "The Shadewe of Truthe in Epigrams and Satires. "Snarling Satyres. The booke againste "women. The xv ioyes of marriage."

and

and the bishop of London, nor any *Englishe Historyes*, I suppose novels and romances, without the sanction of the Privy-council. Any pieces of this nature, unlicensed, or now at large and wandering abroad, were to be diligently sought, recalled, and delivered over to the ecclesiastical arm at London-house<sup>d</sup>.

If any apology should be thought necessary for so prolix and intricate an examination of these compositions, I shelter this section under the authority of a polite and judicious Roman writer, "Sit apud te honos ANTIQVITATI, sit ingentibus factis, " sit FABVLIS quoque<sup>e</sup>."

<sup>d</sup> REGISTR. STATION. C. fol. 316. a. b.

<sup>e</sup> Plin. EPIST. viii. 24.