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The History Of English Poetry

From The Close of the Eleventh To The Commencement of the Eighteenth
Century

Warton, Thomas

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Section X. Reign of Henry the seventh. Hawes. His poems. Painting on the
walls of chambers. Visions. Hawes's Pastyme of Pleasure. The fable
analysed. Walter. Medwall. Wade.

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S E C T. X.

THE only writer deserving the name of a poet in the reign of Henry the seventh, is Stephen Hawes. He was patronised by that monarch, who possessed some tincture of literature, and is said by Bacon to have confuted a Lollard in a public disputation at Canterbury ^a.

Hawes flourished about the close of the fifteenth century; and was a native of Suffolk ^b. After an academical education at Oxford, he travelled much in France; and became a complete master of the French and Italian poetry. His polite accomplishments quickly procured him an establishment in the household of the king; who struck with the liveliness of his conversation, and because he could repeat by memory most of the old English poets, especially Lydgate, made him groom of the privy chamber ^c. His facility in the French tongue was a qualification, which might strongly recommend him to the favour of Henry the seventh; who was fond of studying the best French books then in vogue ^d.

Hawes has left many poems, which are now but imperfectly known, and scarcely remembered. These are, the TEMPLE OF GLASSE. The CONVERSION OF SWERERS ^e, in octave stanzas, with Latin lemmata, printed by de Worde in 1509 ^f. A JOYFULL MEDITATION OF ALL ENGLOND, OR

^a LIFE of HENRY vii. p. 628. edit. ut supr. One Hodgkins, a fellow of King's college in Cambridge, and vicar of Ringwood in Hants, was eminently skilled in the mathematics; and on that account, Henry the seventh frequently condescended to visit him at his house at Ringwood. Hatcher, MS. *Catal. Præpos. et Soc. Coll. Regal. Cant.*

^b Wood, Ath. Oxon. i. 5.

^c Bale says, that he was called by the king "ab interiori camera ad privatum cubiculum." Cent. viii.

^d Bacon, ut supr. p. 637.

^e "The CONVERSION OF SWERERS, made and compyled by Stephen Hawes, groome of the chamber of our sovereigne lord kynge Henry vii."

^f It contains only one sheet in quarto.

THE CORONACYON TO OUR MOST NATURAL SOVEREIGN LORD KING HENRY THE EIGHTH IN VERSE. By the same, and without date; but probably it was printed soon after the ceremony which it celebrates. These coronation-carols were customary. There is one by Lydgate^a. THE CONSOLATION OF LOVERS. THE EXEMPLAR OF VIRTUE. THE DELIGHT OF THE SOUL. OF THE PRINCE'S MARRIAGE. THE ALPHABET OF BIRDS. Some of the five latter pieces, none of which I have seen, and which perhaps were never printed, are said by Wood to be written in Latin, and seem to be in prose.

The best of Hawes's poems, hitherto enumerated, is the TEMPLE OF GLASS^b. On a comparison, it will be found to

^a A BALLAD presented to Henry the sixth the day of his coronation. Princ. "Most noble prince of crysten princes all." MSS. Ashmol. 59. ii.

^b By mistake, as it seems, I have hitherto quoted Hawes's TEMPLE OF GLASS, under the name of Lydgate. See *supr.* vol. i. p. 410. 417. It was first printed by Wynken de Worde, in 1500. "Here by-genneth the TEMPLE OF GLASS. By Stephen Hawes, grome of the chamber to king Henry vii." [Ames, Hist. Print. pag. 86.] 8vo. in twenty-seven leaves. Afterwards by Berthelette, without date, or name of the author, with this colophon. "Thus endeth the temple of glasse. Em-printed at London, in Fletestrete, in the house of Thomas Berthelette, near to the cundite, at the sygne of the Lucrece. Cum privilegio." I will give the beginning, with the title.

This boke called the Temple of glasse, is in many places amended, and late diligently imprinted.

Through constreynt and greuous heuyness,
For great thought and for highe penyue-
ness,

To bedde I went nowe this other night,
Whan that Lucina with her pale lyght,

Was ioyned last with Phebus in Aquary,
Amydde Decembre, whan of January
There be kalendes of the newe yere;
And derke Dyana, horned and nothyng
clere,

Hydde her beames under a mystry cloude,
Within my bedde for colde gan me
shroude;

All desolate for constraynt of my wo,
The long night walowyng to and fro,
Tyll at last, or I gan take kepe, &c.

This edition, unmentioned by Ames, is in Bibl. Bodl. Oxon. C. 39. Art. Seld. 4to. In the same library are two manuscript copies of this poem. MSS. Fairfax, xvi. membran. without a name. And MSS. Bodl. 638. In the first leaf of the Fairfax manuscript is this entry. "I bought this at Gloucester, 8 Sept. 1650, intending to exchange it for a better boke. *Fairfax.*" And at the end, in the same hand. "Here lacketh seven leaves that are in Joseph Holland's boke." This manuscript, however, contains as much as Berthelett's edition. Lewis mentions the *Temple of Glas* by John Lydgate, in Caxton's second edition of CHAUCER. [LIFE CH. p. 104. See also Middleton's DIS-SERT. p. 263.] But no such poem ap-

be a copy of the HOUSE OF FAME of CHAUCER, in which that poet sees in a vision a temple of glass, on the walls of which were engraved stories from Virgil's *Encid* and Ovid's *Epistles*. It also strongly resembles that part of Chaucer's ASSEMBLY OF FOULES, in which there is the fiction of a temple of brass, built on pillars of jasper, whose walls are painted with the stories of unfortunate lovers¹. And in his ASSEMBLY OF LADIES, in a chamber made of beryl and crystal, belonging to the sumptuous castle of *Pleasant Regard*, the walls are decorated with historical sculptures of the same kind². The situation of Hawes's TEMPLE on a craggy rock of ice, is evidently taken from that of Chaucer's HOUSE OF FAME. In Chaucer's DREAM, the poet is transported into an island, where *wall and yate was all of glasse*³. These structures of glass have their origin in the chemistry of the dark ages. This is Hawes's exordium.

Me dyd oppresse a sodayne, dedely slepe:
 Within the whichè, methought that I was
 Ravysht in spyrite into a TEMPLE OF GLAS,
 I ne wyft howe ful ferre in wylderneffe,
 That founded was, all by lyckelyneffe,
 Nat upon stele, but on a craggy roche
 Lyke yf yfroze: and as I dyd approche,
 Againe the sonne that shone, methought, so clere
 As any cristall; and ever, nere and nere,

pears in that edition in saint John's college library at Oxford.

The strongest argument which induces me to give this poem to Hawes, and not to Lydgate, is, that it was printed in Hawes's life-time, with his name, by Wynkyn de Worde. Bale also mentions, among Hawes's poems, *Templum Crystallinum* in one book. There is, however, a no less strong argument for giving it to Lydgate, and that is from Hawes himself; who, reciting Lydgate's Works, in the PASTIME OF PLEASURE, says thus, [ch. xiv. edit. 1555. Signat. G. iiii. ut infr.]

— And the tyme to passe
 Of love he made the bryght temple of glasse.

And I must add, that this piece is expressly recited in the large catalogue of Lydgate's works, belonging to W. Thinne, in Speght's edition of Chaucer, printed 1602. fol. 376. Yet on the whole, I think this point still doubtful: and I leave it to be determined by the reader, before whom the evidence on both sides is laid at large.

¹ V. 290.

² V. 451.

³ V. 72.

As I gan nyghe this grifely dredefull place,
 I wext astroyed, the lyght so in my face
 Began to smyte, so perfyng ever in one,
 On every partè where that I dyde gon,
 That I ne mightè nothing as I wolde
 Aboutè me confydre, and beholde,
 The wondre esters^m, for brightnesse of the sonne:
 Tyll at the lastè, certayne skeyes donneⁿ
 With wynde^o ychafed, han their course ywent,
 Before the stremes of Titan and iblent^p,
 So that I myght within and without,
 Where so I wolde, behelden me about,
 For to report the facyon and manere
 Of all this placè, that was circuler,
 In cumpace-wyfe rounde by yntale ywrought:
 And whan I had longe goòn, and well fought,
 I founde a wicket, and entred yn as faste
 Into the temple, and myne eyen caste
 On every side, &c^q.

The walls of this wonderful temple were richly pictured with the following historical portraitures; from Virgil, Ovid, king Arthur's romance, and Chaucer.

I fawe depeynted upon a wall^r,
 From est to west ful many a fayre ymage,
 Of fondry lovers, lyke as they were of age
 I fet in ordre after they were true;
 With lyfely colours, wonders freshe of hewe,
 And as methought I saw som syt and som stande,
 And some knelyng, with bylles^s in theyr hande,

^m The wonderful chambers of this temple.

ⁿ *Dun.* Dark.

^o *i. e.* Collected.

^p *Blinded*, darkened the sun.

^q This text is given from Berthelett's edition, collated with MSS. Fairfax. xvi.

^r From Pr. Cop. and MSS. Fairfax. xvi. as before.

^s Bills of complaint.

And

An some with complaynt woful and pitious,
 With dolefull chere, to put to Venus,
 So as she fate fletyng in the see,
 Upon theyr wo for to have pite.

And fyrst of all I sawe there of Cartage
 Dido the quene, so goodly of visage,
 That gan complayne her auenture and caas,
 Howe she disceyued was of Aeneas,
 For all his hestes and his othes sworne,
 And sayd helas that she was borne,
 Whan she sawe that dede she must be.

And next her I sawe the complaynt of Medec,
 Howe that she was falsed of Jason.
 And nygh by Venus sawe I fyt Addon,
 And all the maner howe the bore hym sloughe,
 For whom she wepte and had pite inoughe.

There sawe I also howe Penelope,
 For she so long ne myght her lorde se,
 Was of colour both pale and grene.

And alder next was the freshe quene ;
 I mean Alcest, the noble true wife,
 And for Admete howe she lost her lyfe ;
 And for her trouthe, if I shall nat lye,
 Howe she was turned into a dayfye.

There was also Grifildis innocence,
 And all hir mekenesse and hir pacience.

There was eke Yfaude, and many other mo,
 And all the tourment and all the cruell wo
 That she had for Tristram all her lyue ;
 And howe that Tysbe her hert dyd ryue
 With thylke swerde of fyr Pyramus.

And all maner, howe that Theseus
 The minotaure slewe, amynd the hous
 That was forwrynked by craft of Dedalus,
 Whan that he was in prifon shynt in Crete, &c.

And

And uppermore men depeinten might see,
 Howe with her ring goodlie Canace
 Of every foule the leden^a and the song
 Could understand, as she hem walkt among :
 And how her brother so often holpen was
 In his mischefe by the stede of brafs^b.

We must acknowledge, that all the picturesque invention which appears in this composition, entirely belongs to Chaucer. Yet there was some merit in daring to depart from the dull taste of the times, and in chusing Chaucer for a model, after his sublime fancies had been so long forgotten, and had given place for almost a century, to legends, homilies, and chronicles in verse. In the mean time, there is reason to believe, that Chaucer himself copied these imageries from the romance of GUIGEMAR, one of the metrical TALES, or LAIS, of Bretagne^c, translated from the Armorican original into French, by Marie, a French poetess, about the thirteenth century : in which the walls of a chamber are painted with Venus, and the *Art of love* from Ovid^d. Although, perhaps, Chaucer might not look further than the temples in Boccaccio's THESEID for these ornaments. At the same time it is to be remembered, that the imagination of these old poets must have been assisted in this respect, from the mode which antiently prevailed, of entirely covering the walls of the more magnificent apartments, in castles and palaces, with stories from scripture, history, the classics, and romance. I have already given instances of this practice, and I will

^a Language.

^b See Chaucer's SQUIER'S TALE.

^c Fol. 141. MSS. Harl. 978. See *supr.* DISSERTAT. I.

^d A passage in Ovid's REMEDIUM AMORIS concerning Achilles's spear, is supposed to be alluded to by a troubadour,

Bernard Ventadour, who lived about the year 1150. HIST. TROUBAD. p. 27. This Monf. Millot calls, "Un trait d'erudition singulier dans un troubadour." It is not, however, impossible, that he might get this fiction from some of the early romances about Troy.

here

here add more". In the year 1277, Otho, duke of Milan, having restored the peace of that city by a signal victory, built a noble castle, in which he ordered every particular circumstance of that victory to be painted. Paulus Jovius relates, that these paintings remained, in the great vaulted chamber of the castle, fresh and unimpaired, so late as the year 1547. "Extantque adhuc in *maximo testudinatoque con-*
clavi, incorruptæ præliorum cum veris ducum vultibus ima-
gines, Latinis elegis singula rerum elogia indicantibus."
 That the castles and palaces of England were thus ornamented at a very early period, and in the most splendid style, appears from the following notices. Langton, bishop of Litchfield, commanded the coronation, marriages, wars, and funeral, of his patron king Edward the first, to be painted in the great hall of his episcopal palace, which he had newly built". This must have been about the year 1312. The following anecdote relating to the old royal palace at Westminster, never yet was published. In the year 1322, one Symeon, a friar minor, and a doctor in theology, wrote an ITINERARY, in which is this curious passage. He is speaking of Westminster Abbey. "Eidem monasterio quasi
 "immediate jungitur illud famosissimum palatium re-
 "gium Anglorum, in quo illa VULGATA CAMERA, in cujus
 "parietibus sunt omnes HISTORIÆ BELLIÆ TOTIUS BIBLIÆ
 "ineffabiliter depictæ, atque in Gallico completissime et per-
 "fectissime constanter conscriptæ, in non modica intuen-
 "tium admiratione, et maxima regali magnificentia". —

* See *supr.* vol. i. p. 303. To the passages adduced from Chaucer these may be added, CHAUCER'S DREME, v. 1320.

— In a chamber *paint*
 Full of *stories old and divers.*

Again, *ibid.* v. 2167.

For there n' as no lady ne creature,
 Save on the wals *old portraiture*
 Of horsmen, hawkis, and houndes, &c.
 Compare Dante's PURGATORIO, c. x.
 pag. 105. *seq.* edit. Ald.

x Vit. Vicecomit. Mediolan. Отно. p. 56. edit. Paris, 1549. 4to.

y Erdswicke's Staffordshire, p. 101.

z "Itinerarium Symeonis et fratris Hagonis Illuminatoris ex Hibernia in terram sanctam, A. D. MCCXXXII." MSS. C. C. C. Cantabr. G. 6. Princip. "Culmine honoris spreto." It comprehends a journey through England, and describes many curiosities now lost. See *supr.* vol. i. p. 114.

"Near

“Near this monastery stands the most famous royal palace of England; in which is that celebrated chamber, on whose walls all the warlike histories of the whole Bible are painted with inexpressible skill, and explained by a regular and complete series of texts, beautifully written in French over each battle, to the no small admiration of the beholder, and the increase of royal magnificence.” This ornament of a royal palace, while it conveys a curious history of the arts, admirably exemplifies the chivalry and the devotion of the times, united. That part of the Old Testament, indeed, which records the Jewish wars, was almost regarded as a book of chivalry: and their chief heroes, Joshua and David, the latter of whom killed a giant, are often recited among the champions of romance. In France, the battles of the kings of Israel with the Philistines and Assyrians, were wrought into a grand volume, under the title of “*Plusieurs Batailles des roys d’Israel en contre les Philistines et Assyriens*.”

^a This palace was consumed by fire in 1299, but immediately rebuilt, I suppose, by Edward the first. Stowe’s LONDON, p. 379. 387. edit. 1599. So that these paintings must have been done between the years 1299, and 1322. It was again destroyed by fire in 1512, and never afterwards re-edified. Stowe, *ibid.* p. 389. About the year 1500, the walls of the Virgin Mary’s chapel, built by prior Silkested, in the cathedral of Winchester, were elegantly painted with the miracles, and other stories, of the New Testament, in small figures; many delicate traces of which now remain.

Falcandus, the old historian of Sicily, who wrote about the year 1200, says, that the chapel in the royal palace at Palermo, had its walls decorated “*de lapillis quadris, partim aureis, partim diversicoloribus veteris ac novi Testamenti depictam historiam continentibus.*” Sicil. Histor. p. 10. edit. Paris. 1550. 4to. But this was mosaic work, which, chiefly by means

of the Crusades, was communicated to all parts of Europe from the Byzantine Greeks; and with which all the churches, and other public edifices at Constantinople, were adorned. EPIST. DE COMPARAT. Vet. et Nov. Romæ. p. 122. Man. Chrysolor. See *supr.* vol. i. p. 354. Leo Ostiensis says, that one of the abbots of Cassino in Italy, in the eleventh century, sent messengers to Constantinople, to bring over artificers in MOSAIC, to ornament the church of the monastery, after Rome or Italy had lost that art for five hundred years. He calls Rome *magistra Latinitas*. Chron. Cassin. lib. iii. c. 27. Compare Muratori, ANTICH. ITALIAN. Tom. i. Diss. xxiv. p. 279. Nap. 1752. 4to.

^b MSS. Reg. [Brit. Mus.] 19 D. 7. fol. Among the Harleian manuscripts, there is an Arabic book, containing the Psalms of David, with an additional psalm, on the slaughter of the giant Goliath. MSS. Harl. 5476. See above.

With regard to the form of Hawes's poem, I am of opinion, that VISIONS, which are so common in the poetry of the middle ages, partly took their rise from Tully's SOMNIUM SCIPIONIS. Had this composition descended to posterity among Tully's six books de REPUBLICA, to the last of which it originally belonged, perhaps it would have been overlooked and neglected^c. But being preserved, and illustrated with a prolix commentary, by Macrobius, it quickly attracted the attention of readers, who were fond of the marvellous, and with whom Macrobius was a more admired classic than Tully. It was printed, subjoined to Tully's OFFICES, in the infancy of the typographic art^d. It was translated into Greek by Maximus Planudes^e; and is frequently quoted by Chaucer^f. Particularly in the ASSEMBLY OF FOWLES, he supposes himself to fall asleep after reading the SOMNIUM SCIPIONIS, and that Scipio shewed him the beautiful vision which is the subject of that poem^g. Nor is it improbable, that, not only the form, but the first

^c But they were extant about the year 1000, for they are cited by Gerbert. Epist. 83. And by Peter of Poitou, who died in 1197. See Barth. Advers. xxxii. 5. 58. Leland says, that Tully de REPUBLICA was consumed by fire, among other books, in the library of William Selling, a learned abbot of saint Austin's at Canterbury, who died in 1494. SCRIPT. CELLINGUS. ^d Venet. 1472. fol. Apud. Vindel. Spiram.

^e Lambecius mentions a Greek manuscript of Julian, a cardinal of S. Angelo, Ὁ ομιλος τοῦ Σκιπιαδου. 5. p. 153. The DISPUTATIO of Favonius Elogius, a Carthaginian rhetorician, and a disciple of saint Austin, on the SOMNIUM SCIPIONIS, was printed by G. Schottus, Antw. 1613. 4to.

^f ROM. ROSE. lib. i. v. 7. [&c.]
An author that hight MACROBE,
That halte not dremis false ne lese;

But undoth us the AVISION
That whilom met KING CIPION.

NONNES PR. TALE, v. 1238. Urr.

MACROBIUS that writith th' AVISION
In Affricke, of the worthy SCIPION.

DREME CH. v. 284. He mentions this as the most wonderful of dreams. HOUSE F. v. 407. lib. i. He describes a prospect more extensive and various than that which Scipio saw in his dream.

That sawe in dreme, at point devise,
Heven, and erth, hell, and paradise.
And in other places.

^g He makes Scipio say to him, v. 110.

—Thou hast the so wel borne
In looking of mine olde book al to torne,
Of which MACROBIE raught not a lite, &c.

idea

idea of Dante's *INFERNO*, was suggested by this favourite apologue; which, in Chaucer's words, treats

————— ——— Of heaven, and hell,
And yearth, and souls, that therein dwell^a.

Not to insist on Dante's subject, he uses the shade of Virgil for a mystagogue; as Tully supposes Scipio to have shewn the other world to his ancestor Africanus.

But Hawes's capital performance is a poem entitled, "THE PASSETYME OF PLEASURE, or the HISTORIE OF GRAUNDE AMOURE and LA BAL PUCEL: contayning the knowledge of the seven sciences, and the course of man's lyfe in this worlde. Invented by Stephen Hawes, groome of kyng Henry the seventh hys chambre¹." It is dedicated to the king, and was finished at the beginning of the year 1506.

If the poems of Rowlic are not genuine, the *PASTIME OF PLEASURE* is almost the only effort of imagination and invention which had yet appeared in our poetry since Chaucer. This poem contains no common touches of romantic and allegoric fiction. The personifications are often happily sustained, and indicate the writer's familiarity with the Provençal school. The model of his versification and phraseology is that improved harmony of numbers, and facility of diction, with which his predecessor Lydgate adorned our octave stanza. But Hawes has added new graces to Lydgate's manner. Antony Wood, with the zeal of a true antiquary, laments, that "such is the fate of poetry, that this book, which in the time of Henry the seventh and eighth was

^a Ibid. v. 32.

¹ By Wynkyn de Worde, in 1517. 4to. with wooden cuts. A second edition followed in 1554. By John Wayland, in 4to. A third, in 4to. by John Waley, in 1555. See a poem called a *Dialogue between a*

Lover and a Jay, by one Thomas Feylde, printed by Wynkyn de Worde, in 4to. Princ. Proi. "Thoughe laureate poetes in old antiquite." This obscure rhymers is here only mentioned, as he has an allusion to his cotemporary Hawes.

“ taken into the hands of all ingenious men, is now “ thought but worthy of a ballad-monger’s stall!” The truth is, such is the good fortune of poetry, and such the improvement of taste, that much better books are become fashionable. It must indeed be acknowledged, that this poem has been unjustly neglected: and on that account, an apology will be less necessary for giving the reader a circumstantial analysis of its substance and design.

GRAUNDE AMOURE, the hero of the poem, and who speaks in his own person*, is represented walking in a delicious meadow. Here he discovers a path which conducts him to a glorious image, both whose hands are stretched out and pointing to two highways; one of which is the path of CONTEMPLATION, the other of ACTIVE LIFE, leading to the Tower of Beauty. He chuses the last-mentioned path, yet is often tempted to turn aside into a variety of bye-paths, which seemed more pleasant: but proceeding directly forward, he sees afar off another image, on whose breast is written, “ This is the road to the Tower of DOCTRINE, he “ that would arrive there must avoid sloth, &c.” The even-

* There is something dramatic in this circumstance. Raimond Vidal de Befaudin, a troubadour of Provence, who flourished about the year 1200, has given the following dramatic form to one of his *contes* or tales. One day, says the troubadour, Alphonfus, king of Castille, whose court was famous for good cheer, magnificence, loyalty, valour, the practice of arms and the management of horses, held a solemn assembly of minstrels and knights. When the hall was quite full, came his queen Eleanor, covered with a veil, and disguised in a close robe bordered with silver, adorned with the blason of a golden lion; who making obeysance, seated herself at some distance from the king. At this instant, a minstrel advancing to the king, addressed him thus. “ O king, emperor “ of valour, I come to supplicate you to “ give me audience.” The king, under

pain of disgrace, ordered that no person should interrupt the minstrel in what he should say. The minstrel had travelled from his own country to recite an adventure which had happened to a baron of Arragon, not unknown to king Alphonfus: and he now proceeds to tell no unaffecting story concerning a jealous husband. At the close, the minstrel humbly requests the king and queen, to banish all jealous husbands from their dominions. The king replied, “ MINSTREL, your tale is pleasant and gentle, “ and you shall be rewarded. But to shew “ you still further how much you have “ entertained me, I command that hence- “ forth your tale shall be called LE JALOUX “ CHATIE.” Our troubadour’s tale is greatly enlivened by these accompaniments, and by being thrown into the mouth of a minstrel.

ing

ing being far advanced, he sits down at the feet of the image, and falls into a profound sleep; when, towards the morning, he is suddenly awakened by the loud blast of a horn. He looks forward through a valley, and perceives a beautiful lady on a palfrey, swift as the wind, riding towards him, encircled with tongues of fire¹. Her name was FAME, and with her ran two milk-white greyhounds, on whose golden collars were inscribed in diamond letters *Grace and Gouvernaunce*^m. Her palfrey is Pegafus; and the burning tongues denote her office of consigning the names of

¹ In Shakespeare, RUMOUR is painted full of tongues. This was from the PAGEANTS.

^m See *supr.* vol. i. p. 363. Greyhounds were antiently almost as great favourites as hawks. Our forefathers reduced hunting to a science; and have left large treatises on this species of diversion, which was so connected with their state of life and manners. The most curious one I know, is, or was lately, among the manuscripts of Mr. Farmer, of Tusmore in Oxfordshire. It is entitled, "LE ART DE VENERIE, le quel maistre Guillame Twici venour le roy d'Angleterre fist en son temps per aprandre autres." This master William Twici was grand huntsman to Edward the second. In the Cotton library, this book occurs in English under the names of William Twety and John Giffard, most probably a translation from the French copy, with the title of *a book of Venerie dialogue wise*. Princ. "TWETY now will we begynnen." MSS. Cotton. VESPAS. B. xii. The less antient tract on this subject, called the *Maistre of the Game*, written for the instruction of prince Henry, afterwards Henry the fifth, is much more common. MSS. Digb. 182. Bibl. Bodl. I believe the *maistre venour* has been long abolished in England: but the *royal falconer* still remains. The latter was an officer of high dignity in the Grecian court of Constantinople, at an early period, under the style of *νεπολιταρχος*. Pachym. lib. i. c. 8. x. 15. Codin. cap. ii. Phrenzes says, that the emperor Andronicus Palæologus the younger kept more

than one thousand and four hundred hawks, with almost as many men to take care of them. lib. i. c. 10.

About the year 750, Winifrid, or Boniface, a native of England, and archbishop of Mons, acquaints Ethelbald, a king of Kent, that he has sent him, one hawk, two falcons, and two shields. And Hedilbert, a king of the Mercians, requests the same archbishop Winifrid, to send him two falcons which have been trained to kill cranes. See EPISTOL. Winifrid. [Bonifac.] Mogunt. 1605. 1629. And in Bibl. Patr. tom. vi. and tom. xiii. p. 70. *Falconry*, or a right to sport with falcons, is mentioned so early as the year 986. Chart. Ottonis iii. Imperator. ann. 986. apud Ughell. de Episcop. Januens. A charter of Kenulf, king of the Mercians, granted to the abbey of Abingdon, and dated 821, prohibits all persons carrying hawks or falcons, to trespass on the lands of the monks. Dugd. Monast. i. p. 100. Julius Firmicus, who wrote about the year 355, is the first Latin author who mentions hawking, or has even used the word. FALCO. Mathes. lib. v. c. 7. vii. c. 4. Hawking is often mentioned in the capitularies of the eighth and ninth centuries. The *grand fauconnier* of France was an officer of great eminence. His salary was four thousand florins; he was attended by a retinue of fifty gentlemen and fifty assistant falconers, and allowed to keep three hundred hawks. He licensed every vender of falcons in France; and received a tribute for every bird that was sold in that kingdom,

illustrious perfonages to pofterity; among which ſhe mentions a lady of matchleſs accompliſhments, named LA BELL PUCCELL, who lives within a tower feated in a delightful iſland; but which no perſon can enter, without ſurmou-ting many dangers. She then informs our hero, that before he engages in this enterpriſe, he muſt go to the Tower of DOCTRINE, in which he will ſee the Seven Sciencesⁿ; and that there, in the turret, or chamber, of Muſic, he will have the firſt fight of La Bell Pucell. FAME departs, but leaves with him her two greyhounds. Graunde Amoure now arrives at the Tower, or rather caſtle, of DOCTRINE,

kingdom, even within the verge of the court. The king of France never rode out, on any occaſion, without this officer. [See ſupr. vol. i. p. 166.]

An ingenious French writer inſinuates, that the paſſion for hunting, which at this day ſubſiſts as a favourite and fashionable ſpecies of diverſion in the moſt civilised countries of Europe, is a ſtrong indication of our gothic origin, and is one of the ſavage habits, yet unreformed, of our northern anceſtors. Perhaps there is too much refinement in this remark. The pleaſures of the chace ſeem to have been implanted by nature; and, under due regulation, if purſued as a matter of mere relaxation and not of employment, are by no means incompatible with the modes of poliſhed life.

ⁿ The author of the TREASOR, a troubadour, gives the following account of his own ſyſtem of erudition, which may not be inapplicable here. He means to ſhew himſelf a profound and univerſal ſcholar; and profeſſes to underſtand the ſeven liberal arts, grammar, the Latin language, logic, the Decreta's of Gratian, muſic according to Boethius and Guy Aretin, arithmetic, geography, aſtronomy, the eccleſiaſtic computation, medicine, pharmacy, ſurgery, necromancy, geomancy, magic, divination, and mythology, *better than Ovi and Thales le Menteur*: the hiſtories of Thebes, Troy, Rome, Romulus, Ceſar, Pompey, Auguſtus, Nero, Veſpaſian, Titus, who took Jeruſalem, the *Twelve Ce-*

ſars down to Conſantine; the hiſtory of Greece, and that of Alexander, who dying diſtributed his acquisitions among his *twelve peers*; the hiſtory of France, containing the tranſactions of Clovis, converted by ſaint Remi; Charles Martel, who *eſtabliſhed rents*; king Pepin, Charlemagne and Roland, and the *good king Louis*. To theſe he adds, the HISTORY of ENGLAND, which comprehends the arrival of Brutus in England, and his conqueſt of the giant Corineus, the propheſies of Merlin, the redoubted death of Arthur, the adventures of Gawaine, and the amours of Triftram and Bel Hould. Amidſt this profeſſion of fabulous hiſtory, which our author ſeems to think real, the hiſtory of the Bible is introduced; which he traces from the patriarchs down to the day of judgment. At the cloſe of the whole, he gives us ſome more of his fashionable accompliſhments; and ſays, that he is ſkilled in the plain chant, in ſinging to the lute, in making canzonetts, pastorals, amorous and pleaſant poeſies, and in dancing: that he is beloved by eccleſiaſtics, knights, ladies, citizens, miniſtrels, ſquires, &c. The author of this TREASURE, or cyclopede of ſcience, mentioned above, is Pierre de Corſebian, who lived about the year 1200. Creſcimbeni ſays, that this TREASURE furniſhed materials of a ſimilar compilation in Italian verſe to Bennet, Dante's maſter; and of another in French proſe. But ſee Jul. Niger, Script. Flor. p. 112.

framed

framed of fine copper, and situated on a craggy rock: it shone so bright, that he could distinctly discern the form of the building; till at length, the sky being covered with clouds, he more visibly perceives its walls decorated with figures of beasts in gold, and its lofty turrets crowned with golden images°. He is admitted by COUNTESS the portress, who leads him into a court, where he drinks water of a most transcendent fragrance, from a magnificent fountain, whence flow four rivers, clearer than Nilus, Ganges, Tigris, or Euphrates°. He next enters the hall framed of jasper, its windows chrystal, and its roof overspread with a golden vine, whose grapes are represented by rubies¹: the floor is paved with beryl, and the walls hung with rich tapestry, on which our hero's future expedition to the Tower of La Bell Pucell was gloriously wrought'. The

° He says, that the *little turrets* had, for weathercocks or fans, images of gold, which, moving with the wind, played a tune. So Chaucer, CH. DREAME, v. 75.

For everie yate [tower] of fine gold
A thousand fanis, aie turning,
Entunid had, and briddes singing
Divers, and on eche fane a paire,
With opin mouth againe the aire:
And of a fute were all the toures:—
And many a *small turret* bie.

Again, in the castle of PLEASANT REGARD, the fans on the high towers are mentioned as a circumstance of pleasure and beauty. ASSEMBL. LAD. v. 160.

The towris hie full pleasant shall ye finde,
With *phanis freshe*, turning *with everie*
winde.

And our author again, ch. xxxviii.

Aloft the towres the golden fanes goode
Dyde with the wynde make full sweete
armony

Them for to heare it was great melody.

Our author here paints from the life. An excessive agglomeration of turrets, with their fans, is one of the characteristic marks of the florid mode of architecture,

which was now almost at its height. See views of the palaces of Nonestuch and Richmond.

¹ The Crusades made the eastern rivers more famous among the Europeans than any of their own. Arnaud Daniel, a troubadour of the thirteenth century, declares, he had rather please his mistress than possess all the dominions which are washed by Hebrus, Meander, and Tigris. Hist. Troub. ii. p. 485. The compliment would have been equally exaggerated, if he had alluded to some of the rivers of his own country.

² From sir John Maundeville's TRAVELS. "In the hall, is a vine made of gold, that goeth all aboute the hall: and it hath many branches of grapes, some are white, &c. All the red are of rubies, &c." ch. lxxvii. Paulus Silentarius, in his description of the church of S. Sophia at Constantinople, mentions such an ornament. ii. 235.

Κλημασι χρυσοκομισι περιδρουσιν αμπελσιν
ιερνι, &c.

*Pa'mitibus auricomis circumcurrens vitis
serpit.*

³ In the eleventh book of Boccacio's THESEID, after Arcite is dead, Palamon builds a superb temple in honour of him, in

marshall of this castle is REASON, the sewer OBSERVANCE, the cook TEMPERANCE, the high-steward LIBERALITY, &c. He then explains to DOCTRINE his name and intended adventure; and she entertains him at a solemn feast. He visits her seven daughters, who reside in the castle. First he is conducted to GRAMMAR, who delivers a learned harangue on the utility of her science: next to LOGIC, who dismisses him with a grave exhortation: then to RHETORIC, who crowned with laurel, and seated in a stately chamber, strewed with flowers, and adorned with the clear mirrours of speculation, explains her five parts in a laboured oration. Graunde Amoure resolves to pursue their lessons with vigour; and animates himself, in this difficult task, with the examples of Gower, Chaucer, and Lydgate, who are panegy-

in which his whole history is painted. The description of this painting is a recapitulatory abridgement of the preceding part of the poem. Hawes's tapestry is less judiciously placed in the beginning of the piece, because it precludes expectation by forestalling all the future incidents.

He recites some of the pieces of the two latter. Chaucer, he says, wrote the *BOOK OF FAME* on his own invention. The *TRAGEDIES* of the *nine ladies*, a translation. The *CANTERBURY TALES*, upon his imagination, some of which are virtuous, others glad and merry. The *pytous dolour* of *TROYLUS AND CRESSIDA*, and many other books.

Among Lydgate's works, he recites the *LIFE OF OUR LADY*. *SAINT EDMUND'S LIFE*. *THE FALL OF PRINCES*. *THE THREE REASONS*. *THE CHORLE AND THE BIRD*. *THE TROYBOOK*. *VIRTUE AND VICE*, [MSS. Harl. 2251.63. fol. 95.] *THE TEMPLE OF GLASS*. *THE BOOK OF GODS AND GODDESSES*. This last, I suppose, is *THE BANQUET OF GODS AND GODDESSES*.

The poem of the *CHORLE AND THE BIRD* our author calls a *pamphlet*. Lydgate himself says, that he translated this tale from a *pamphlet in Frenche*, &c. It was first printed by Caxton in his *CHAUCER*. Afterwards by Wynkyn de Worde, before

1500, in quarto. And, I think, by Copland. Ashmole has printed it under the title of *HERMES'S BIRD*, and supposes it to have been written originally by Raymond Lully; or at least made English by Cremer, abbot of Westminster, Lully's scholar. *THEATR. CHEM.* p. 213. 467. 465. Lydgate, in the last stanza, again speaks of this piece as a "*translacion ovte of the Frenche*." But the fable on which it is founded, is told by Petrus Alphonsus, a writer of the twelfth century, in his tract *de Clericali Disciplino*, never printed. See *supr.* p. 137.

Our author, in his recital of Chaucer's pieces, calls the *LEGENDE OF GOOD WOMEN* *tragidyes*. Antiently a serious narrative in verse was called a *tragedy*. And it is observable, that he mentions *nine ladies* belonging to this legend. Only *nine* appear at present. *Nineteen* was the number intended, as we may collect from Lydgate's *FALL PR.* Prol. and *ibid.* l. i. c. 6. Compare *MAN OF L. T.* Prol. v. 60. *Urr.* Where eight more ladies than are in the present *legende* are mentioned. This piece is called the *legendis of ix good women*, MSS. Fairf. xvi. Chaucer himself says, "I sawe cominge of ladyes *Nineteen* in royall ha-bit." v. 383. *Urr.* Compare *Parf. T. Urr.* p. 214. col. 1.

rised

rified with great propriety. He is afterwards admitted to ARITHMETIC, who wears a GOLDEN *wede*¹: and, last of all, is led to the Tower of MUSIC², which was composed of crystal, in eager expectation of obtaining a view of La Bell Pucell, according to FAME's prediction. MUSIC was playing on an organ, before a solemn assembly; in the midst of which, at length he discovers La Bell Pucell, is instantly captivated with her beauty, and almost as soon tells her his name, and discloses his passion³. She is more beautiful than Helen, Proserpine, Cressida, queen Hyppolita, Medea, Dido, Polyxena, Alcmena, Menalippa, or even *fair Rosamund*. The solemnity being finished, MUSIC and La Bell Pucell go forth into a stately temple, whither they are followed by our hero. Here MUSIC seats herself amidst a concert of all kinds of instruments⁴. She explains the principles of harmony. A

¹ The walls of her chamber are painted in gold with the three fundamental rules of arithmetic.

² In the *TREASOR* of Pierre de Corbian, cited at large above, Music, according to Boethius and Guy Aretin, is one of the seven liberal sciences. At Oxford, the graduates in music, which still remains there as an academical science, are at this day required to shew their proficiency in Boethius DE MUSICA. In a pageant, at the coronation of king Edward the sixth, MUSIC personified appears among the seven sciences. Leland. Coll. APPEND. iii. 317. edit. 1770.

³ In the description of her person, which is very elegant, and consists of three stanzas, there is this circumstance, "She gartered "wel her hose." ch. xxx. Chaucer has this circumstance in describing the *Wife of Bath*. Prol. v. 458.

Hire hosen weren of fine scarlet rede
Ful *straitte* yteyed.—

⁴ That is, tabours, trumpets, pipes, sackbuts, organs, recorders, harps, lutes, *croutts*, *tymbans*, [i. *symphans*] dulcimers, *claricimbales*, rebeckes, *clarybordres*. ch. xvi. At the marriage of James of Scot-

land with the princess Margaret, in the year 1503, "the king began before hyr to play "of the *clarybordres* and after of the *lute*. "And uppon the said *clarybordre* ſir Edward Stanley played a ballade and sange "therewith." Again, the king and queen being together, "after she played upon the " *clarybordre* and after of the *lute*, he be- "inge uppon his knee allwaies bare- "headed." Leland. Coll. APPEND. iii. p. 284. 285. edit. 1770. In Lydgate's poem, entitled *RESON AND SENSUALITE*, compiled by John Lydgate, various instruments and sorts of music are recited. MSS. Fairfax. xvi. Bibl. Bodl. [Pr. "To "all folkys virtuous."] "Here roberlyth "the auctor the MYNSTRALCYs that were "in the gardyn."

Of al maner mynstralcye
That any man kan specifye:
Ffor there were rotys of Almayne,
And eke of Arragon and Spayne:
Songes, stampes, and eke daunces,
Divers plente of pleſaunces;
And many unkouth notys newe
Of swiche folke as lovid trewe;
And instrumentys that dyd excelle,
Many moo than I kan telle:

Harpye,

dance is plaid^r, and Graunde Amoure dances with La Bell Pucell. He retires, deeply in love. He is met by COUNSELL, who consoles and conducts him to his repose in a stately chamber of the castle. In the morning, COUNSELL and our hero both together visit La Bell Pucell. At the gate of the garden of the castle they are informed by the portress CURTESY, that the lady was sitting alone in an arbour, weaving a garland of various flowers. The garden is described as very delicious, and they find the lady in the arbour near a stately fountain, *among the floures of aromatyke fume*. After a long dialogue, in which for some time she seems to reject his suit, at last she resigns her heart; but withal acquaints her lover, that he has many monsters to encounter, and many dangers to conquer, before he can obtain her. He replies, that he is well acquainted with these difficulties; and declares, that, after having received instructions from ASTRONOMY, he will go to the Tower of CHIVALRY, in order to be more completely qualified to succeed in this hazardous enterprize. They take leave with tears; and the lady is received into a ship, which is to carry her into the island where her Tower stood. COUNSELL consoles Amoure^r, and leaves him to attend other desponding

Harpys, fyttales, and eke rotys,
Well according with her notys,
Lutys, ribbles, and geternes,
More for estatys than tavernes;
Orguys, cytolis, monacordys. —
There were trumpes, and trumpettes,
Lowde shallys, and doucettes.

Here *geterne*, is a *guitar*, which, with *cytolis*, has its origin in *citbara*. *Fyttales* is *fiddles*. *Shallys*, I believe, should be *shalmies*, or *shawms*. *Orguys* is *organs*. See *supr.* vol. i. p. 429. and 61. By *estatys* he means *states*, or solemn assemblies.

^r Music commands her *mynstrelles* to play the dance, which was called *Mamours the swete*. So at the royal marriage just mentioned, "The *mynstrelles* begonne to play "a basse dance, &c. After this done,

"they plaid a rownde, the which was
"daunced by the lorde Grey ledyng the
"said queene.—After the dinner incon-
"tynent the *mynstrelles* of the chamber
"[chamber] began to play and then
"daunced the queene, &c." Leland, AP-
PEND. ubi *supr.* p. 284. seq.

^r COUNSELL mentions the examples of Troilus and Cressida, and of Ponthus and Sidonia. Of the latter faithful pair, there is an old French romance, "Le Roman "du noble roy Ponthus fils du roy de Gal-
"lice et de la belle Sidoine fille du roy de
"Bretagne." Without date, in bl. letter. 4to. It is in the royal library at Paris, MS. fol. See Lengl. Bibl. Rom. ii. 250. And among the king's manuscripts in the British museum there is, "Le Livre du roy Pon-
"thus."

lovers. Our hero bids adieu in pathetic terms to the Tower of MUSIC, where he first saw Pucell. Next he proceeds to the Tower of GEOMETRY, which is wonderfully built and adorned. From thence he seeks ASTRONOMY, who resides in a gorgeous pavilion pitched in a fragrant and flowery meadow: she delivers a prolix lecture on the several operations of the mind, and parts of the body^a. He then, accompanied with his greyhounds, enters an extensive plain overspread with flowers; and looking forward, sees a flaming star over a tower. Going forward, he perceives that this tower stands on a rough precipice of steel, decorated with beasts of various figures. As he advances towards it, he comes to a mighty fortress, at the gate of which were hanging a shield and helmet, with a marvellous horn. He blows the horn with a blast that shook the tower, when a knight appears; who, asking his business, is answered, that his name is Graunde Amoure, and that he was just arrived from the tower of DOCTRINE. He is welcomed by the knight, and admitted. This is the castle of CHIVALRY. The next morning he is conducted by the porter STEDFASTNESS into the base court, where stood a tower of prodigious height, made of jasper: on its summit were four images of armed knights on horses of steel, which, on moving a secret spring, could represent a turney. Near this tower was an antient temple of Mars: within it was his statue, or picture, of gold, with the figure of FORTUNE on her wheel; and the walls were painted with the siege of Troy^b. He

"thus." 15 E. vi. 6. I think there are some elegant miniatures in this manuscript. Our author calls him "the famous knyght yclypped Ponthus, whych loved Sy-donye." ch. xvi. KING PONTUS is among the copies of James Roberts, a printer in the reign of queen Elisabeth, Ames, p. 342. I believe it was first printed by Wynkyn de Worde, "The hystory of Ponthus and Galyce, and of lytel Bry-

"tayne." With wooden cuts. 1511. 4to.

^a In a wooden cut Ptolomy the astronomer is here introduced, with a quadrant; and Plato, the *conyng and famous clerke*, is cited.

^b This was a common subject of tapestry, as I have before observed: but as it was the most favourite martial subject of the dark ages, is here introduced with peculiar propriety. Chaucer, from the general popularity

supplicates Mars, that he may be enabled to subdue the monsters which obstruct his passage to the Tower of Pucell. Mars promises him assistance; but advises him first to invoke Venus in her temple. FORTUNE reproves Mars for presuming to promise assistance; and declares, that all human glory is in the power of herself alone. Amoure is then led by Minerva to king Melyzus^d, the inventor of tilts and tournaments, who dubs him a knight. He leaves the castle of CHIVALRY, and on the road meets a person, habited like a Fool, named Godfrey Gobilive^e, who enters into a long discourse on the falsehood of women^f. They both go together

popularity of the story, has made it a subject for painted glafs. DREME CHAUC. v. 322. p. 406. Urr. col. 1.

— — and with glas
Were all the windowes wel yglafed
Ful clere, and nat an hole ycrased,
That to beholde it was grete joy;
For wholly all the story of Troy
Was in the glaisfinge ywrought thus,
Of Hector, and king Priamus,
Achilles, &c.

In our author's description of the palace of Pucell, "there was enameled with figures "curious the siege of Troy." cap. xxxviii. Sign. A. iii. edit. 1555. The arras was the siege of Thebes. *ibid.* In the temple of Mars was also "the sege of Thebes de- paynted fayre and clere" on the walls. cap. xxvii. Sign. Q. iii. [See *supr.* p. 216.]

^c Through the sumptuous hall of the castle, which is painted with the *Siege of Thebes*, and where many knights are playing at chess.

^d A fabulous king of Thrace, who, I think, is mentioned in Caxton's *RECUYAL OF THE HISTORIES OF TROY*, now just printed; that is, in the year 1471. Our author appeals to this romance, which he calls the *Recule of Troye*, as an authentic voucher for the truth of the labours of Hercules. ch. i. By the way, Boccaccio's *GENEALOGY OF THE GODS* is quoted in this romance of Troy, B. ii. ch. xix.

^e His father is *Davy Drunken nole*,
Who never dranke but in a fayre blacke
boule.

Here he seems to allude to Lydgate's poem, called *Of Jack Wat that could pull the lining out of a black boll.* MS. Ashmol. Oxon. 59. ii. MSS. Harl. 2251. 12, fol. 14. One *Jack Hare* is the same sort of ludicrous character, who is thus described in Lydgate's *Tale of froward Maymonde.* MSS. Laud. D. 31. Bibl. Bodl.

A froward knave pleynty to descryve,
And a floggard shortely to declare,
A precious knave that castith hym never to
thryve,
His mouth weel weet, his slevis riht thred-
bare;
A turnebroche, [turn-spit] a boy for hogge
of ware,
With louring face noddying and slumbering,
Of new crytened, and called Jakke Hare,
Whiche of a boll can slukke out the lynnyng.
These two pieces of Lydgate appear to be the same.

^f He relates, how Aristotle, for all his *clergy*, was so infatuated with love, that he suffered the lady, who only laughed at his passion, to bridle and ride him about his chamber. This story is in Gower, *CONF. AMANT.* lib. viii. fol. clxxxix. b. edit. ut *supr.* [See *supr.* p. 25.]

I saw there Aristote also
Whom that the queene of Grece also
Hath bridleed, &c.

Then

into the temple of Venus, who was now holding a solemn assembly, or court, for the redress of lovers. Here he meets with SAPIENCE, who draws up a supplication for him, which he presents to Venus. Venus, after having exhorted him to be constant, writes a letter to Pucell, which she sends by Cupid. After offering a turtle, he departs with Godfrey Gobilive, who is overtaken by a lady on a palfrey, with a knotted whip in her hand, which she frequently exercises on Godfrey^b. Amoure asks her name, which, she answers, is CORRECTION; that she lived in the Tower of CHASTITY, and that he who assumed the name of Godfrey Gobilive was FALSE REPORT, who had just escaped from her prison, and disguised himself in a fool's coat. She invites Amoure to her Tower, where they are admitted by Dame MEASURE; and led into a hall with a golden roof, in the midst of which was a carbuncle of a prodigious size, which illuminated the room^c. They are next introduced to

Then follows a long and ridiculous story about Virgil, not the poet, but a necromancer framed in the dark ages, who is deceived by the tricks of a lady at the court of Rome; on whom, however, her paramour takes ample revenge by means of his skill in music, ch. xxix. I have mentioned this Virgil, *supr.* vol. i. p. 407. See also, *supr.* p. 25. Where I have falsely supposed him to be the poet. This fiction is also alluded to by Gower, and added to that of Aristotle's, among his examples of the power of love over the wisest men. *ubi supr.*

And eke Virgile of acquaintance
I sigh [saw] where he the maiden praid
Which was the daughter, as men said,
Of themperour whilom of Rome.

There is an old book, printed in 1510, entitled, "VIRGILIUS. This boke treateth of the lyfe of Virgilius, and of his deth, and many marvayles that he did in his lyfetye by witchcraft and nigramanfy, thorough the help of the devylls of hell." Coloph. "Thus endeth the lyfe of Virgilius with many dyvers confaytes that he dyd. *Emprynted in the*

"*cystie of Anderwarpe by me John Doof-
" borebe, dwelllyng at the Camer Porte.*"
With cuts, octavo. It was in Mr. West's library. *Virgil's Life* is mentioned by Laneham among other romantic pieces, *Kilmarv. Castle*, p. 34. edit. 1575. 12°. This fictitious personage, however, seems to be formed on the genuine Virgil, because, from the subject of his eighth Eclogue, he was supposed to be an adept in the mysteries of magic and incantation.

^c In another place he is called FOLLY, and said to ride on a mare. When chivalry was at its height in France, it was a disgrace to any person, not below the degree of a gentleman, to ride a mare.

^b From Chaucer, *ROM. ROSE*, v. 1120. *Urr.* p. 223. a. RICHESSE is crowned with the costliest gems.

But all before full subtilty
A fine carboncle fel sawe I,
The stone so cleare was and bright,
That al so sone as it was night,
Men mightin sene to go for nede.
A mile or two in length and brede.
Such light ysprange out of that stone.

But

a fair chamber; where they are welcomed by many famous women of antiquity, Helen, *queen* Proserpine, the *lady Medusa*, Penthesilea, &c. The next morning, CORRECTION shews our hero a marvellous dungeon, of which SHAMFASTNESSE is the keeper; and here FALSE REPORT is severely punished. He now continues his expedition, and near a fountain observes a shield and a horn hanging. On the shield was a lion rampant of gold in a silver field, with an inscription, importing, that this was the way to La Bell Pucell's habitation, and that whoever blows the horn will be assaulted by a most formidable giant. He sounds the horn: when instantly the giant appeared, twelve feet high, armed in brass, with three heads, on each of which was a streamer, with the inscriptions *Falsehood, Imagination, Perjury*. After an obstinate combat, he cuts off the giant's three heads with his sword *Claraprudence*. He next meets three fair ladies, VANITY, GOOD-OPERATION, FIDELITY. They conduct him to their castle with music; where, being admitted by the portress OBSERVANCE, he is healed of his wounds by them. He proceeds and meets PERSEVERANCE, who acquaints him, that Pucell continued still to love: that, after she had read Venus's letter, STRANGENESS and DISDAIN came to her, to dissuade her from loving him; but that soon after, PEACE and MERCY¹ arrived, who soon undid all that DISDAIN and STRANGENESS had said, advising her to send PERSEVERANCE

But this is not uncommon in romance, and is an Arabian idea. See *supr.* vol. i. p. 378. In the *History of the SEVEN CHAMPIONS*, a book compiled in the reign of James the first by one Richard Johnson, and containing some of the most capital fictions of the old Arabian romance, in the adventure of the ENCHANTED FOUNTAIN, the knights entering a dark hall, "tooke off their gauntlets from their left hands whereon they wore marvellous great and fine diamonds, that gave so much light, that they might plainly see all things that were in

"the hall, the which was very great and wide, and upon the walls were painted the figures of many furious fiends, &c." *Sec. P. ch. ix.* And in Maundeville's TRAVELLS, "The emperour hath in his chamber a pillar of gold, in which is a ruby and carbuncle a foot long, which lighteth all his chamber by night, &c." *ch. lxxii.*

¹ MERCY is no uncommon divinity in the love-system of the troubadours. See M. Millot's *HIST. LITT. DES TROUBAD.* tom. i. p. 181. Par. 1774.

to

to him with a shield. This shield PERSEVERANCE now presents, and invites him to repose that night with her cousin COMFORT, who lived in a moated manor-place under the side of a neighbouring wood^k. Here he is ushered into a

^k There is a description of a magnificent manor-place, curious for its antiquity, in an old poem, written before the year 1300, entitled a *Disputation bytwene a Crysten man and a Jewe*, perhaps translated from the French, MS. Vernon. fol. 301. ut supr. [See Carpentier's Suppl. du Cange, Lat. Gloss. V. RADIMERE.]

Forth heo (a) wenten on the ffield
To an hul (b) thei bi held,
The corthe clevet (c) as a scheld (d),
On the grownde grene :
Some fonde thei on (e) fih,
Thei went theron (f) radly ;
The cristen mon hedde (g) farly
Whar hit mihte mene.

Aftir that siz lay a strete,
Clere i pavet with (h) gete,
Thei fond a Maner that was mete
With murthes ful schene ;
Wel corven and wroht
With halles heize uppon (i) loft,
To a place weore thei brouht
As paradys the (k) clene.

Ther was foulen (l) fong,
Much murthes among,
Hofe lenge wolde longe
Fful luitell hym thought :
On vche a fyde of the halle,
Pourpell, pelure, and (m) palle ;
Wyndowes in the walle
Was wonderli (n) i wrouht :

There was (o) dofers on the (p) dees,
Hofe the cheefe wolde (q) ches
That never richere was,
In no sale (r) fount :
Both the mot and the mold
Schone al on red golde
The cristene mon hadde ferli of that (s) folde,
That hider was brouzt.

Ther was erbes * growen grene,
Spices springynge bi twene,
Such hadde I not fene,
Ffor sothe as I say :
The thurstell (t) fonge full schille,
He newed notes at his wille ;
Ffaire flowers to fille,
Ffine in that fflay :

And al the rounde table good,
Hou Arthur in corthe (u) zod,
Sum fate and sum fiod,
O the grounde grey :
Hit was a wonder sht
As thei wer quik men (v) diht
To feo hou they (x) play.

Together with some of his expressions, I do not always understand this writer's context and transitions, which have great abruptness. In what he says of king Arthur, I suppose he means, that king Arthur's round table, and his knights turneyng, were painted on the walls of the hall.

(a) They. (b) Hill. (c) Cleaved. (d) Shield. (e) Road. Way. Cavern ascent.
(f) Readily. Easily. (g) Was very attentive. Heeded. (h) Paved with grit, i. e. sand, or gravel.
(i) With halls built high. (k) Bright, or pleasant, as Paradise. (l) Fowls, birds. (m) The guests ate on each side of the hall, clothed in purple, furs, or ermine, and rich robes. (n) Wonderfully wrought. (o) *Doffers* a basket carried on the back. Lat. *Deffarium*. Chaucer's H. F. lii. 850. "Or clie hatchis or *Doffers*." We must here understand Provisions. (p) *Dees* is here the table. (q) Whoever would chuse the best. (r) Hall. Lat. *Sala*. (s) House. (t) Thrush.
(u) *Yod*, went. Walked on earth. (v) As if they were living men. (x) To see their sports, tournaments, &c.

* An Herbarry, for furnishing domestic medicines, always made a part of our antient gardens. In Hawes's poem, now before us, in the delicious garden of the castle of Music, "Amiddes the garden there was an herber sayre and quadrante." chi. xviii. In the Glossary to Chaucer, *Erbers* is absurdly interpreted *Arbours*. Non. Pa. T. v. 1081. "Or *erwe* iwe growing in our *eraris*." Chaucer is here enumerating various medical herbs, usually planted in *erberis*, or herbaries.

chamber

chamber precious, perfumed with the richest odours. Next morning, guided by PERSEVERANCE and COMFORT, he goes forward, and sees a castle, nobly fortified, and walled with jet. Before it was a giant with seven heads, and upon the trees about him were hanging many shields of knights, whom he had conquered. On his seven heads were seven helmets crowned with seven streamers, on which were inscribed *Dissimulation, Delay, Discomfort, Variance, Envy, Detraction, Doubtfulness*. After a bloody battle, he kills the giant, and is saluted by the five ladies STEDFASTNESS, AMOROUS PURVEYANCE, JOY AFTER SORROW, PLEASAUNCE, GOOD REPORT, AMITIE, CONTINUANCE, all riding from the castle on white palfries. These ladies inform Amoure, that they had been exiled from La Bell Pucell by DISDAINE, and besieged in this castle, for one whole year, by the giant whom he had just slain. They attend him on his journey, and travel through a dreary wilderness, full of wild beasts: at length they discern, at a vast distance, a glorious region, where stood a stately palace beyond a tempestuous ocean. "That, says PERSEVERANCE, "is the palace of Pucelle." They then discover, in the island before them, an horrible fiend, roaring like thunder, and breathing flame, which my author strongly paints,

The fyre was greet, it made the ylande lyght.

PERSEVERANCE tells our hero, that this monster was framed by the two witches STRANGENESS and DISDAINE, to punish La Bell Pucell for having banished them from her presence. His body was composed of the seven metals, and within it a demon was inclosed. They now enter a neighbouring temple of Pallas; who shews Amoure, in a trance, the secret formation of this monster, and gives him a box of wonderful ointment. They walk on the sea-shore, and espy two ladies rowing towards them; who land, and having told Amoure that they are sent by PATIENCE to enquire his name,

name, receive him and his company into the ship PERFECTNESS. They arrive in the island; and Amoure discovers the monster near a rock, whom he now examines more distinctly. The face of the monster resembled a virgin's, and was of gold; his neck of silver; his breast of steel; his fore-legs, armed with strong talons, of laton; his back of copper; his tail of lead, &c. Amoure, in imitation of Jason, anoints his sword and armour with the unguent of Pallas; which, at the first onset, preserves him from the voluminous torrent of fire and smoke issuing from the monster's mouth. At length he is killed; and from his body flew out a *foule ethiope*, or black spirit, accompanied with such a smoke that all the island was darkened, and loud thunder-claps ensued. When this spirit was entirely vanished, the air grew serene; and our hero now plainly beheld the magnificent castle of La Pucell, walled with silver, and *many a story upon the wall enameled royally*¹. He rejoins his company; and entering the gate of the castle, is solemnly received by PEACE, MERCY, JUSTICE, REASON, GRACE, and MEMORY. He is then led by the portress COUNTENAUNCE into the base court; where, into a conduit of gold, dragons spouted water of the richest odour. The gravel of the court is like gold, and the hall and chambers are most superbly decorated. Amoure and La Pucell sit down and converse together. Venus intervenes, attended by Cupid cloathed in a blue mantle embroidered with golden hearts pierced with arrows, which he throws

¹ See *supr.* p. 217. and *vol. i.* p. 114. 303. I know not from what romantic history of the crusades, Richard Johnson took the description of the stately house of the *courteous Jew* at Damascus, built for entertaining christian pilgrims, in which "the walls were painted with as many stories as there were years since the creation of the world." *SEC. P.* ch. iv. The word *enameled*, in the text, is probably used in the same sense as in Stowe, *SURVEY LOND.* p. 359. edit.

1599. "The great bell-tower, [of the priory of S. John in Clerkenwell,] a most curious piece of workmanship, graven, gilt, and *inameled*, to the great beautifying of the citie, and passinge all other that I have seene, &c." So again our author, *Hawes*, ch. ii.

———— The toure doth stande
Made all of golde, *enameled* aboute
With noble storyes. ———

Vol. II.

H h

about

about the lovers, declaring that they should soon be joined in marriage. A sudden transition is here made from the pagan to the christian theology. The next morning they are married, according to the catholic ritual, by *LEX ECCLESIAE*; and in the wooden print prefixed to this chapter, the lovers are represented as joining hands at the western portal of a great church, a part of the ceremonial of antient marriages". A solemn feast is then held in honour of the nuptials".

Here the poem should have ended. But the poet has thought it necessary to extend his allegory to the death and burial of his hero. Graund Amoure having lived in consummate happiness with his amiable bride for many years, saw one morning an old man enter his chamber, carrying a staff, with which he strikes Amoure's breast, saying, *Obey, &c.* His name is *OLD AGE*. Not long after came *POLICY* or *Cunning*, and *AVARICE*. Amoure now begins to abandon his triumphal shows and splendid carousals, and to be intent on amassing riches. At last arrived *DEATH*, who peremptorily denounces, that he must prepare to quit his wealth and the world. After this fatal admonition, came *CONTRITION* and *CONSCIENCE*, and he dies. His body is interred by *MERCY* and *CHARITY*; and while his epitaph is written by *REMEMBRANCE*, *FAME* appears; promising that she will enroll his name with those of *Hector*, *Joshua*,

^m For this custom, see *supr.* vol. i. p. 437. And the romance of *APPOLYNE*, ch. xxxiii.

ⁿ Which is described thus, ch. xxix.

Why should I tary by long continuance.
Of the feast, &c.

In the same manner Chaucer passes over the particularities of *Cambuscan's* feast, *SQU. T. v. 83. Urr.* And of *Theseus's* feast, *KN. T. v. 2199.* See also *MAN OF L. T. v. 704.* And *Spenser's FAIRY QV. v. iii. 3.* [See *supr.* vol. i. p. 333.] And *Matthew Paris*, in describing the magnificent marriage and coronation of queen *Eleanor* in 1236, uses exactly the

same formulary, and on a similar subject, "Quid in ecclesia seriem enarrem deo, ut decuit, reverenter ministrantium? Quid in mensa dapium et diversorum libaminum describam fertilitatem redundantem? Venationis [venison] abundantiam? Piscium varietatem? Joculatorum voluptatem? Ministrantium venustatem? etc." *HIST. ANGL. sub. HEN. iii. p. 406. edit. Tig. ut supr.* Compare another feast described in the same chronicle, much after the same manner; and which, the writer adds, was more splendid than any feast celebrated in the time of *Ahasuerus*, king *Arthur*, or *Charlemagne*, *ibid. p. 871.*

Judas

Judas Maccabeus, king David^o, Alexander the Great, Julius Cesar, Arthur^p, Charlemagne^a, and Godfrey of Bulloign^r.

^o The chief reason for ranking king David among the knights of romance was, as I have already hinted, because he killed the giant Goliath: an achievement here mentioned by Hawes. See *supr.* p. 217. and vol. i. p. 418.

^p Of Arthur and his knights he says, that their exploits are recorded "in royall bookes and jestes hystoryall." ch. xliiii. Sir Thomas Maillorie had now just published his *MORTE ARTHUR*, a narrative digested from various French romances on Arthur's story. Caxton's printed copy of this favourite volume must have been known to our poet Hawes, which appeared in 1485. fol. By the way, in panegyrising Chaucer, Hawes mentions it, as a circumstance of distinction, that his works were printed. ch. xliiii.

— Whose name

IN PRINTED BOOKS DOth REMAYNE IN FAME.

This was natural at the beginning of the typographic art. Many of Chaucer's poems were now recently printed by Caxton.

With regard to Maillorie's book, much, if not most, of it, I believe, is taken from the great French romance of *LANCELOT*, translated from Latin into French at the command of one of our Henrys, a metrical English version of which is now in Benet library at Cambridge. [See a specimen in Mr. Naasmit's curious catalogue, p. 54.] I have left it doubtful whether it was the third Henry who ordered this romance to be translated into Latin, vol. i. p. 115. But, beside the proofs there suggested, in favour of that hypothesis, it appears, that Henry the third paid great attention to these compositions, from the following curious anecdote just published, which throws new light on that monarch's character.

Arnaud Daniel, a troubadour, highly celebrated by Dante and Petrarch, about the year 1240 made a voyage into England, where, in the court of king Henry the third, he met a minstrel, who challenged him at *difficult rhymes*. The challenge was accepted, a considerable wager was

laid, and the rival bards were shut up in separate chambers of the palace. The king, who appears to have much interested himself in the dispute, allowed them ten days for *composing*, and five more for *learning to sing*, their respective pieces: after which, each was to exhibit his performance in the presence of his majesty. The third day, the English minstrel announced that he was ready. The troubadour declared he had not wrote a line; but that he had tried, and could not as yet put two words together. The following evening he overheard the minstrel practising his *chanson* to himself. The next day he had the good fortune to hear the same again, and learned the air and words. At the day appointed they both appeared before the king. Arnaud desired to sing first. The minstrel, in a fit of the greatest surprise and astonishment, suddenly cried out, *C'est ma chanson, This is MY SONG*. The king said it was impossible. The minstrel still insisted upon it; and Arnaud, being closely pressed, ingenuously told the whole affair. The king was much entertained with this adventure; and ordering the wager to be withdrawn, loaded them with rich presents. But he afterwards obliged Arnaud to give a *chanson* of his own composition. Millot, *ut supr.* tom. ii. p. 491.

In the mean time I would not be understood to deny, that Henry the second encouraged these pieces; for it partly appears, that Gualter Mapes, archdeacon of Oxford, translated, from Latin into French, the popular romance of *SAINTE GRAAL*, at the instance of Henry the second, to whom he was chaplain, about the year 1190. See MSS. Reg. 20D. iii. a manuscript perhaps coeval with the translator; and, if so, the original copy presented to the king. Maister Benoit, or Benedict, a rhymist in French, was also patronised by this monarch: at whose command he compiled a metrical Chronicle of the *DUKES OF NORMANDY*: in which are cited Isidore Hispalensis, Pliny, and saint Austin. MSS. Harl. 1717. 1. on vellum. See fol. 85. 192. 163. 236. This old French poem

H h 2

Aftwards TIME, and ETERNITIE clothed in a white vestment and crowned with a triple diadem of gold, enter the temple, and pronounce an exhortation. Last follows an epilogue, in which the poet apologises for his hardiness in attempting to *feign* and *devise* this fable.

The reader readily perceives, that this poetical apologue is intended to shadow the education of a complete gentleman; or rather, to point out those accomplishments which constitute the character of true gallantry, and most justly deserve the reward of beauty. It is not pretended, that the personifications display that force of colouring, and distinctness of delineation, which animate the ideal portraits of John of Meun. But we must acknowledge, that Hawes has shewn no inconsiderable share of imagination, if not in inventing romantic action, at least in applying and enriching the general incidents of the Gothic fable. In the creation of allegoric imagery he has exceeded Lydgate. That he is greatly superior to many of his immediate predecessors and cotemporaries, in harmonious versification, and clear expression, will appear from the following stanza.

is full of fabulous and romantic matter; and seems to be partly translated from a Latin Chronicle, *DE MORIBUS ET ACTIS PRIMORUM NORMANNIE DUCUM*, written about the year 1000, by Dudo, dean of S. Quintin's, and printed among Du Chesne's *SCRIPTOR. NORMAN.* p. 49. edit. 1619. Maister Benoit ends with our Henry the first. Dudo with the year 996.

^a With his *douseperes*, or twelve peers, among which he mentions Rowland and Oliver.

^b These are the NINE WORTHIES: to whom Shakespeare alludes in *LOVE'S LAB. LOST.* "Here is like to be a good presence of WORTHIES. He presents Hector of Troy: The swain, Pompey the Great: The parish-curate, Alexander: Armado's page, Hercules: The pedant, Judas Macchabeus, &c." ACT. v. SC. i.

Elias Cairels, a troubadour of Perigord, about the year 1240, wishes for the wisdom of Solomon, the courtesy of Roland, the puissance of Alexander, the strength of Samson, the friendly attachment of sir Tristram, the *chevalerie* of sir Gawaine, and the learning of Merlin. Though not immediately connected with the present purpose, I cannot resist the temptation of transcribing the remainder of our troubadour's idea of complete happiness in this world. His ambition can be gratified by nothing less than by possessing, "Une si parfaite loyauté, que nul chevalier et nul jongleur n' aient rien à reprendre en lui; une maistrise jeune, jolie, et decente; mille cavaliers bien en ordre pour le suivre par tout, &c." Millot, *HIST. LITT. des TROUBAD.* tom. i. p. 388. [See *supr.* vol. i. p. 417.

Besides

Befydes this gyaunt, upon every tree
 I did see hanging many a goodly shielde
 Of noble knyghtes, that were of hie degree,
 Whiche he had flayne and murdred in the fielde :
 From farre this gyaunt I ryght well behelde ;
 And towarde hym as I rode on my way,
 On his first heade I sawe a banner gay^s.

To this poem a dedication of eight octave stanzas is prefixed, addressed to king Henry the seventh : in which our author professes to follow the manner of his *maister* Lydgate.

To folowe the trace and all the perfytness
 Of my maister Lydgate, with due exercise,
 Such fayned tales I do fynde^t and devyse :
 For under coloure a truthe may aryse,
 As was the guyse, in old antiquitie,
 Of the poetes olde a tale to furmyse,
 To cloake the truthe. — — —

In the course of the poem he complains, that since Lydgate, *the most dulcet sprynge of famous rhetoryke*, that species of poetry which deals in fiction and allegoric fable, had been entirely lost and neglected. He allows, that some of Lydgate's successors had been skilful versifiers in the *balade royall* or octave stanza, which Lydgate carried to such perfection : but adds this remarkable restriction,

They *fayne* no *fables* pleasaunt and *covert* :—
 Makyng balades of fervent amytye,
 As gesses and tryfles^u. — — —

^s Ch. xxxv.

^t Invent.

^u Ch. xiv. So Barklay, in the *SHIP OF FOYLES*, finished in 1508, fol. 18. a. edit. 1570. He is speaking of the profane

and improper conversation of priests in the choir.

And all of fables and *jestes* of Robin Hood, Or other *trifles*. — — —

These

These lines, in a small compass, display the general state of poetry which now prevailed.

Coeval with Hawes was William Walter, a retainer to sir Henry Marney, chancellor of the duchy of Lancaster: an unknown and obscure writer whom I should not have named, but that he versified, in the octave stanza, Boccacio's story, so beautifully paraphrased by Dryden, of Sigismonda and Guiscard. This poem, I think, was printed by Wynkin de Worde, and afterwards reprinted in the year 1597, under the title of THE STATELY TRAGEDY OF GUISCARD AND SIGISMOND*. It is in two books. He also wrote a dialogue in verse, called the *Spectacle of Lovers*†, and the *History of Titus and Gesippus*, a translation from a Latin romance concerning the siege of Jerusalem.

About the year 1490, Henry Medwall, chaplain to Morton archbishop of Canterbury, composed an interlude, called NATURE, which was afterwards translated into Latin. It is not improbable, that it was played before the archbishop. It was the business of chaplains in great houses to compose interludes for the family. This piece was printed by Rastel, in 1538, and entitled, "NATURE, a goodly interlude of nature, compyled by mayster Henry Medwall, chaplain to the right reverent father in God, Johan Morton, sometime cardynall, and archebyshop of Canterbury."

In the year 1497, Laurence Wade, a Benedictine monk of Canterbury‡, translated, into English rhymes, THE LIFE OF THOMAS A BECKETT, written about the year 1180, in

* Viz. "Certaine worthy manuscript poems of great antiquitie, reserved long in the studie of a Northfolke gentleman, now first published by J. S. Lond. R. D. 1597." 12mo. In this edition, beside the story of SIGISMUNDA, mentioned in the text, there is "The Northern Mother's Blessing, written nine yeares before the death of G. Chaucer. And "The Way to Thrift." This collection

is dedicated to the worthiest Poet MAISTER EDMOND SPENSER.

† Begins the PROLOGUE, "Forasmuche as ydelness is rote of all vices" This and the following piece are also printed in quarto, by Wynkin de Worde.

‡ Professed in the year 1467. CATAL. Mon. Cant. inter MSS. C. C. C. N. 7.

Latin,

Latin^a, by Herbert Bosham^b. The manuscript, which will not bear a citation, is preserved in Benet college in Cambridge^c. The original had been translated into French verse by Peter Langtoft^d. Bosham was Becket's secretary, and present at his martyrdom.

^a VITA ET RES GESTÆ THOMÆ EPISCOPI CANTUARIENSIS, published in the QUADRILOGUS, Paris. 1495. 4to.

^b See *supr.* vol. i. 61.

^c MSS. Coll. C. C. Cant. cccxcvii. 1. Beginn. Prol. "O ye vertuous soverayns."

"spirituall and temporall."

^d Pitt. p. 890. APPEND.

SECT.