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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, 1778

Section XIV. Scotch poets continued. Sir David Lyndesay. His chief performances the Dreme, and Monarchie. His talents for description and imagery. His other poems examined. An anonymous Scotch poem, ...

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S E C T. XIV.

WITH Dunbar and Douglass I join Sir David Lyndesay, although perhaps in strictness he should not be placed so early as the close of the fifteenth century. He appears to have been employed in several offices about the person of James the fifth, from the infancy of that monarch, by whom he was much beloved; and at length, on account of his singular skill in heraldry, a science then in high estimation and among the most polite accomplishments, he was knighted and appointed Lion king of arms of the kingdom of Scotland. Notwithstanding these situations, he was an excellent scholar^a.

Lyndesay's principal performances are *The DREME*, and *The MONARCHIE*. In the address to James the fifth, prefixed to the *DREME*, he thus, with much tenderness and elegance, speaks of the attention he paid to his majesty when a child.

When thou wes young, I bare thee in myne arme
Full tenderlie, till thow begouth to gang^o;
And in thy bed oft lappit thee full warme
With lute in hand, syne^p sweitlie to thee sang.

He adds, that he often entertained the young prince with various dances and gesticulations, and by dressing himself in feigned characters, as in an interlude^q. A new proof that theatrical diversions were now common in Scotland.

^a See the *WARRIS OF THE FAMOUS AND WORTHIE KNIGHT SCHIR DAVID LYNDESAY* of the Mount, &c. Newly correctit and vindicate from the former erroris, &c. Pr. by Johne Scott, A. D. 1568. 4to. They have been often printed.

I believe the last edition is at Edinburgh, 1709. 12mo.

^o Began to walk.

^p Then.

^q So also his *COMPLAYNT to the Kingis Grace*. SIGNAT. E. iii.

Sumtyme in danfing feirelie I flang,
And sumtyme playand fairfis^r on the flure:

* * * * *

And sumtyme lyke ane feind^r transfigure,
And sumtyme lyke the griefflie gaift of Gy^r,
In divers formis oftymes disfigure,
And sumtyme diflagift full plesandlie^r.

In the PROLOGUE to the DREME, our author discovers strong talents for high description and rich imagery. In a

— As ane chapman bures his pak,
I bure thy grace upon my bak;
And sometimes stridlingis on my nek,
Danfand with many bend and bek. —
And ay quhen thou come from the scule,
Than I behuift to play the fule. —
I wol thou luffit me better than
Nor now some wyfe dois hir gude man.

^r Playing farces, frolics.
^r In the shape of a fiend.

^r The griefflie ghost of Guy earl of Warwick.

^r Disguised, masked, to make sport. SIG-NAT. D. i. He adds, what illustrates the text, above.

So fen thy birth I have continuallie
Ben occupyit, and ay to thy plesour,
And sumtyme Sewar, Coppar, and Carvour.

That is, sewer, and cupper or butler. He then calls himself the king's *secret The-saurar*, and *chief Cubicular*. Afterwards he enumerates some of his own works.

I have at lenth the storeis done discryve
Of Hector, Arthur, and gentill Julius,
Of Alexander, and worthy Pompeius.

Of Jason and Medea, all at lenth,
Of Hercules the actis honorable,
And of Sampson the supernaturall strength,
And of leil luffaris [lovers] stories amiable;
And oftymes have I feinzeit mony fable,
Of Troilus the sorrow and the joy,
And sieges all of Tirc, Thebes, and Troy.

The prophecys of Rymour, Beid, and Mar-ling,
And of many other plesand histories,
Of the reid Etin, and the gyir catling.

That is, the prophecies of Thomas Rymour, venerable Bede, and Merlin. [See *supr.* vol. i. p. 74. 75. seq. And MSS. Ashm. 337. 6.] Thomas the RIMOUR, or Thomas Leirmouth of Erceuldoun, seems to have wrote a poem on Sir Trifram. Rob. BRUNNE says this story would exceed all others,

If men yt sayd as made THOMAS.

That is, "If men recited it according to the original composition of Thomas Erceuldoun, or the RIMOUR." See Langtoft's *CHRON.* Append. Pref. p. 100. vol. i. edit. Hearne. Oxon. 1725. 8vo. He flourished about 1280. I do not understand, The reid Etin, and the gyir catling: but gyir is a maske or masquerade. Many of Lyndesay's Interludes are among Lord Hyndford's manuscripts of Scotch poetry, and are exceedingly obscene. One of Lyndesay's MORALITIES, called, ANE SATYRE OF THE THREE ESTAITES in commendation of vertew and vntuption of wyse, was printed at Edinburgh, 1602. This piece, which is intirely in rhyme, and consists of a variety of measures, must have taken up four hours in the representation.

morning

morning of the month of January, the poet quits the copse and the bank, now destitute of verdure and flowers, and walks towards the sea-beach. The dawn of day is expressed by a beautiful and brilliant metaphor.

By this, fair Titan with his lemis licht
Oer all the land had spred his banner bricht.

In his walk, musing on the desolations of the winter, and the distance of spring, he meets Flora disguised in a fable robe^w.

I met dame Flora in dule weid diffgyfit^x,
Quhilk into May was dulce and delectabill,
With stalwart^y storms hir sweitnes war supprist,
Her hevinlie hewis war turnid into fabill,
Quhilk umquihle^z war to luffaris amiabill.
Fled from the frost the tender flouris I saw
Under dame NATURIS mantill lurking law^a.

The birds are then represented, flocking round NATURE, complaining of the severity of the season, and calling for the genial warmth of summer. The expostulation of the lark with Aurora, the sun, and the months, is conceived and conducted in the true spirit of poetry.

“ Allace, AUREORE, the syllie lark gan cry,
“ Quhare has thou left thy balmy liquour sweit,
“ That us rejoyfit, mounting in the skye?
“ Thy sylver dropps are turnit into sleit!
“ O fair Phebus, where is thy holsom heit?

* * * * *

^w SIGNAT. D. ii.
^x Disguised in a dark garment.
^y Violent.

^z Once, one white.
^a Low.

" Quhair art thou, MAY, with JUNE thy sifter schene,
 " Weill bordourit with dasyis of delyte?
 " And gentill JULIE, with thy mantill grene
 " Enamilit with rosis reid and quhyte?

The poet ascends the cliffs on the sea-shore, and entering a cavern, *high in the crags*, sits down to register in rhyme some *mery mater of antiquitie*. He compares the fluctuation of the sea with the instability of human affairs; and at length, being comfortably shrouded from the falling sleet by the closeness of his cavern, is lulled asleep by the whistling of the winds among the rocks, and the beating of the tide. He then has the following vision.

He sees a lady of great beauty, and benignity of aspect; who says, she comes to sooth his melancholy by shewing him some new spectacles. Her name is REMEMBRANCE. Instantaneously she carries him into the center of the earth. Hell is here laid open^b; which is filled with popes, cardinals, abbots, archbishops in their pontifical attire, and ecclesiastics of every degree. In explaining the causes of their punishments, a long satire on the clergy ensues. With these are joined *bishop* Caiphaz, *bishop* Annas, the traitor Judas, Mahomet, Chorah, Dathan, and Abiram. Among the tyrants, or unjust kings, are Nero, Pharaoh, and Herod. Pontius Pilate is hung up by the heels. He sees also many duchesses and countesses, who suffer for pride and adultery. She then gives the poet a view of purgatory^c.

^b It was a part of the old mundane system, that hell was placed in the centre of the earth. So a fragment, cited by Hearne, GLOSSARY Rob. Glouc. ii. 583.

Ryght so is hell-pitt, as clerkes telles,
 Amyde the erthe and no where elles.

So also an old French tract, LIMAIGE DU MONDE, or *Image of the world*, "Saches
 " que en la terre est enfer, car enfer ne

" pourrait estre en si noble lieu comme est
 " Pair, &c." ch. viii.

^c See above, p. 197. seq. I have there mentioned a Vision of Hell, under the title of OWAYNE MILES. One Gilbertus Ludensis, a monk sent by king Stephen into Ireland, where he founded a monastery, with an Irish knight called OEN, wrote *De OENI Visione in Purgatorio*. See Wenderover, apud Mat. Paris, sub ann. 1153. Reg.

A litle above that dolorous dungeon,
 We enterit in ane countre full of cair;
 Quhare that we saw mony one legioun
 Gretand and grouland with mony ruthfull rair^d.
 Quhat place is this, quod I, of blis so bair?
 Scho answerit and said, Purgatorie,
 Quhilk purgis faulis or they cum to glorie^e.

After some theological reasonings on the absurdity of this intermediate state, and having viewed the dungeon of unbaptized babes, and the limbus of the souls of men who died before Christ, which is placed in a vault above the region of torment, they reascend through the bowels of the earth. In passing, they survey the secret riches of the earth, mines of gold, silver, and precious stones. They mount, through the ocean, which is supposed to environ the earth: then travel through the air, and next through the fire. Having passed the three elements, they bend towards heaven, but first visit the seven planets^f. They enter the sphere of the moon, who is elegantly styled,

Reg. Stephan. According to Ware, Gilbertus flourished in the year 1152. *SCRIPTOR. HIBERN.* p. 111. Among the manuscripts of Magdalene college in Oxford, are the *VISIONES* of Tundal, or Tungal, a knight of Ireland. "Cum anima mea corpus exueret." MSS. Coll. Magd. 53. It is printed in Tinmouth's *SANCTOLOGICUM*. And in the *SPECULUM HISTORICALE* of Vincentius Bellovacensis, lib. xxvii. cap. 88. He is called Fundalus in a manuscript of this piece, Bibl. Bodl. NE. B. 3. 16. He lived in the year 1149. Ware, ut *supr.* p. 55. I believe this piece is in the Cotton library, under the name of TUNDALE, MS. CALIG. A. 12. f. 17. See what is said in Froissart, of the visions of a cave in Ireland, called saint Patrick's Purgatory. tom. ii. c. 200. Berners's Transl.

^d Roar.

^e SIGNAT. D. iii.

^f The planetary system was thus divided.

i. The Primum Mobile, or first motion.
 ii. The cristalline heaven, in which were placed the fixed stars. iii. The twelve signs of the zodiac. iv. The spheres or circles of the planets in this order: viz. Saturn, Jupiter, Mars, Sol, Venus, Mercury, and lastly the moon, which they placed in the centre of universal nature. Again, they supposed the earth to be surrounded by three elementary spheres, fire, air, and water. Milton, in his *Elegy on the DEATH OF A FAIR INFANT*, makes a very poetical use of the notion of a *primum mobile*, where he supposes that the soul of the child hovers

— Above that high FIRST MOVING
 SPHERE,
 Or in th' Elysian fields, &c.

St. vi. v. 39. See *PARAD. L.* iii. 483.

Qq 2

Quene

Quene of the sea, and beautie of the night.

The sun is then described, with great force.

Than past we to the spheir of Phebus bricht,
That lusty lamp and lanterne of the hevin;
And glader of the sterris with his licht;
And principal of all the planets sevin,
And sate in myddis of thame all full evin:
As roy^e royall rolling in his sphair
Full plesandlie into his goldin chair.—

For to discryve his diademe royall,
Bordourit about with stonis schyning bricht,
His goldin car, or throne imperiall,
The four stedis that drawith it full richt, &c.^h

They now arrive at that part of heaven which is called the *CHRYSSTALLINE*ⁱ, and are admitted to the *Empyrean*, or heaven of heavens. Here they view the throne of God, surrounded by the nine orders of angels, singing with ineffable harmony^k. Next the throne is the Virgin Mary, the queen of

^e To be pronounced disyllabically.

^h SIGNAT. E. i.

ⁱ Most of this philosophy is immediately borrowed from the first chapters of the Nurembergh Chronicle, a celebrated book when Lyndesay wrote, printed in the year 1493. It is there said, that of the waters above the firmament which were frozen like crystal, God made the crystalline heaven, &c. fol. iv. This idea is taken from GENESIS, i. 4. See also saint Paul, EPIST. COR. ii. xii. 2. The same system is in Tasso, where the archangel Michael descends from heaven, GYER. LIB. C. ix. st. 60. seq. And in Milton, PARAD. L. iii. 481.

They pass the planets seven, and pass the fixed,
And that crystallin sphere, &c.

^k Because the scriptures have mentioned several degrees of angels, Dionysius the Areopagite, and others, have divided them into nine orders; and those they have reduced into three hierarchies. This was a tempting subject for the refining genius of the school-divines: and accordingly we find in Thomas Aquinas a disquisition, *De ordinatione Angelorum secundum Hierarchias et Ordines. QUÆST. cviii.* The system, which perhaps makes a better figure in poetry than in philosophy, has been adopted by many poets who did not outlive the influence of the old scholastic sophistry. See Dante, PARAD. C. xxviii. Tasso mentions, among *La grande oste del ciel,*

TRE VOLTE SQUADRE, et ogni squadra
instrutta
In TRE ORDINI gira, &c.

queens, "well cumpanyit with ladyis of delyte." An exterior circle is formed by patriarchs, prophets, evangelists, apostles, conquerors in the three battles of the world, of the flesh, and of the devil, martyrs, confessors, and *doctours in divinitie*, under the command of faint Peter, who is represented as their lieutenant-general¹.

Milton, who feigns the same visionary route with very different ideas, has these admirable verses, written in his nineteenth year, yet marked with that characteristical great manner, which distinguishes the poetry of his maturer age. He is addressing his native language.

Yet I had rather, if I were to chuse,
Thy service in some graver subject use;
Such as may make thee search thy coffers round,
Before thou clothe my fancy in fit found:

GIER. LIB. xviii. 96. And Spenser speaks of the angels singing in their TRINALL TRIPLICITIES. FAIR. QU. i. xii. 39. And again, in his Hymne of HEAVENLY LOVE. See also Sannazarius, DE PART. VIRGIN. iii. 241. Milton perhaps is the last poet who has used this popular theory. PARAD. L. v. 748.

Regions they pass'd, and mighty regencies
Of Seraphim, and Potentates, and Thrones,
In their TRIPLE DEGREES. —

And it gives great dignity to his arrangement of the celestial army. See *ibid.* *supr.* 585.

— Th' empyreal host
Of angels, by imperial summons call'd,
Innumerable before th' Almighty's throne,
Forthwith from all the ends of heaven appear'd,
Under their HIERARCHIES in ORDERS
bright. —
Ten thousand thousand ensigns high advanced,
Standards and gonfalons, twixt van and rear

Stream in the air, and for distinction serve
Of HIEARCHIES, of ORDERS, and DEGREES.

Such splendid and sublime imagery has Milton's genius raised on the problems of Thomas Aquinas! See also *ibid.* v. 600. Hence a passage in his Hymn on THE MORNING OF CHRIST'S NATIVITY is to be illustrated. St. xiii. v. 131.

And with your ninefold harmony
Make up full concert to the angelike symphony.

That is, the symphony of the nine orders of angels was to be answered by the ninefold music of the spheres. One Thomas Haywood, a most voluminous dramatic poet in the reign of James the first, wrote a long poem with large notes on this subject, called THE HIERARCHIE OF ANGELS, printed in folio, at London, 1635. See also Jonson's ELEGIE ON MY MUSE, in the UNDERWOOD. p. 260. edit. fol. Lond. 1640.

¹ *Ibid.*

Such

Such, where the deep-transported mind may soar
 Above the wheeling poles; and at Heaven's door
 Look in, and see each blisfull deitie
 How he before the thunderous throne doth lie,
 Listening to what unshorn Apollo sings
 To th' touch of golden wires, while Hebe brings
 Immortal nectar to her kingly fire.
 Then passing through the sphears of watchfull fire,
 And mistie regions of wide air next under,
 And hills of snow, and lofts of piled thunder,
 May tell at length how green-eyed Neptune raves,
 In heaven's defiance mustering all his waves^m.

REMEMBRANCE and the poet, leaving heaven, now contemplate the earth, which is divided into three parts. To have mentioned America, recently discovered, would have been heresy in the science of cosmography; as that quarter of the globe did not occur in Pliny and Ptolemyⁿ. The most famous cities are here enumerated. The poet next desires a view of Paradise; that glorious *garth*, or garden, of every flower. It is represented as elevated in the middle region of the air, in a climate of perpetual serenity^o. From a *fair* fountain, springing in the midst of this ambrosial garden, descend four rivers, which water all the east. It is inclosed with walls of fire, and guarded by an angel.

^m At a VACATION EXERCISE, &c. Newton's MILT. ii. p. 11.

ⁿ For the benefit of those who are making researches in ancient cosmography, I observe that the map of England, mentioned by Harrison and Hearne, and belonging to Merton college library, appears to have existed at least so early as the year 1512. For in that year, it was lent to the dean of

Wells, William Cofyn, with a caution of forty shillings. Registr. Vet. Coll. Mert. fol. 218. b. See its restitution, *ibid.* fol. 219. b.

^o "Paradisus tantæ est altitudinis, quod est inaccessibilis secundum Bedam; et tam altus, quod etheream regionem pertingat, &c." CHRON. NUR. ut *supr.* f. viii. b.

The cuntre clofit is about full richt,
 With wallis hie of hote and birnyng fyre,
 And fraitly kepit by an angell bricht^o.

From Paradise a very rapid transition is made to Scotland. Here the poet takes occasion to lament, that in a country so fertile, and filled with inhabitants so ingenious and active, universal poverty, and every national disorder, should abound. It is very probable, that the poem was written solely with a view of introducing this complaint. After an enquiry into the causes of these infelicities, which are referred to political mismanagement, and the defective administration of justice, the COMMONWEALTH OF SCOTLAND appears, whose figure is thus delineated.

We saw a busteous berne^o cum oer the bent^o,
 But^o hors on fute, als fast as he nicht go;
 Quhose rayment was all raggit, rewin^o, and rent,
 With visage leyne, as he had fastit Lent:
 And fordwart fast his wayis he did advance,
 With ane richt melancholious countenance:

With scrip on hip, and pyikstaff in his hand,
 As he had bene purposit to pas fra hame.
 Quod I, gude man, I wald fane understand,
 Geve that ye pleisit^o, to wit^w quhat wer your name?
 Quod he, my sone, of that I think greit schame.
 Bot sen thow wald of my name have ane feill,
 Forwith they call me^x *Johne the Comoun weill*^o.

^o SIGNAT. E. iii.
^o Boisterous fellow.
^o Coarse grafs.
^o Without.
^o Riven.
^o If you please.

^w Know.
^x JOHN, for what reason I know not, is
 a name of ridicule and contempt in most
 modern languages.
^y SIGNAT. F. i.

The

The reply of SYR COMMONWEALTH to our poet's question, is a long and general satire on the corrupt state of Scotland. The spiritual prelates, he says, have sent away Devotion to the mendicant friars: and are more fond of describing the dishes at a feast, than of explaining the nature of their own establishment.

Sensual Pleasure has banished Chastity.

Liberality, Loyalty, and Knightly Valour, are fled,

And Cowardice with lords is laureate.

From this sketch of Scotland, here given by Lyndesay, under the reign of James the fifth, who acted as a viceroy to France, a Scotch historian might collect many striking features of the state of his country during that interesting period, drawn from the life.

The poet then supposes, that REMEMBRANCE conducts him back to the cave on the sea-shore, in which he fell asleep. He is awakened by a ship firing a broadside^z. He returns home, and entering his oratory, commits his vision to verse. To this is added an exhortation of ten stanzas to king James the fifth: in which he gives his majesty advice, and censures his numerous instances of misconduct, with incredible boldness and asperity. Most of the addresses to James the fifth, by the Scotch poets, are satires instead of panegyrics.

^z They spared not the powder nor the stones.

A proof that stones were now used instead of leaden bullets. At first they shot darts, or *carreaux*, i. e. quarrels, from great guns. Afterwards stones, which they called *gun-stones*. In the *BRUT OF ENGLAND*, it is said, that when Henry the fifth, before Harflete, received a taunting message from the Dauphine of France, and a ton of

tennis-balls by way of contempt, "he anoone lette make tenes balles for the *Dolfin* [Henry's ship] in all the haste that they myght, and they were great *CONNESTONES* for the *Dolfin* to playe with alle." But this game at tennis was too rough for the besieged, when Henry "playede at the tenes with his harde *CONNESTONES*, &c." See Strutt's *CUSTOMS AND MANNERS OF THE ENGLISH*, vol. ii. p. 32. Lond. 1775.

I have

I have not at present either leisure or inclination, to enter into a minute enquiry, how far our author is indebted in his DREME to Tully's DREAM OF SCIPIO, and the HELL, PURGATORY, and HEAVEN, of Dante^a.

Lyndesay's poem, called the MONARCHIE, is an account of the most famous monarchies that have flourished in the world: but, like all the Gothic prose-histories, or chronicles, on the same favorite subject, it begins with the creation of the world, and ends with the day of judgment^b. There is much learning in this poem. It is a dialogue between EXPERIENCE and a courtier. This mode of conducting a narrative by means of an imaginary mystagogue, is adopted from Boethius. A descriptive prologue, consisting of octave stanzas, opens the poem, in which the poet enters a delightful park^c. The sun clad in his embroidered mantle, brighter than gold or precious stones, extinguishes the *horned queen of night*, who hides her visage in a *misty veil*. Immediately Flora began to expand,

— — — — — hir tapistry

Wrocht by dame NATURE queynt and curiouse,
Depaynt with many hundreth hevinlie hewis.

^a In the Medicean library at Florence, and the Ambrosian at Milan, there is a long manuscript Italian poem, in three books, divided into one hundred chapters, written by Matteo Palmeri, a learned Florentine, about the year 1450. It is in imitation of Dante, in the *serza rima*, and entitled CITTA DI VITA, or *The City of Life*. The subject is, the peregrination of the soul, freed from the shackles of the body, through various ideal places and situations, till at length it arrives in the city of heaven. This poem was publicly burnt at Cortona, because the author adopted Origen's heresy concerning a third class of angels, who for their sins were destined to animate human bodies. See

Trithem. c. 797. Julius Niger, SCRIPTOR. FLORENT. p. 404.

^b In a manuscript at Lambeth [332.] this poem is said to have been begun Jun. 11, 1556. This is a great mistake. It was printed Hafn. 1552. 4to.

^c SIGNAT. i. B. A park is a favorite scene of action in our old poets. See Chaucer's COMPL. BL. KN. v. 39.

Toward a park enclosed with a wall, &c.

And in other places. Parks were antiently the constant appendage of almost every considerable manerial house. The old patent-rolls are full of licences for imparcations, which do not now exist.

Meanwhile, Eolus and Neptune restrain their fury, that no rude sounds might mar the melody of the birds which echoed among the rocks⁴.

In the park our poet, under the character of a courtier, meets EXPERIENCE, reposing under the shade of a holly. This pourtrait is touched with uncommon elegance and expression.

Into that park I saw appeir
 One agit man, quhilk drew me neir;
 Quhose berd was weil thre quarters lang,
 His hair doun oer his schulders hang,
 The qhylke as ony snawe was whyte,
 Quhome to beholde I thocht delyte.
 His habit angellyke of hew,
 Of colour lyke the sapheir blew:
 Under an holyne he reposit.—
 To sit doun he requestit me
 Under the schaddow of that tre,
 To saif me from the sonnis heit,
 Amanges the flouris soft and sweit¹.

⁴ Instead of Parnassus he chuses mount Calvary, and his Helicon is the stream which flowed from our Saviour's side on the cross, when he was wounded by Longinus, that is LONGIAS. This is a fictitious personage in Nicodemus's Gospel. I have mentioned him before. Being blind, he was restored to sight by wiping his eyes with his hands which were bloody. See more of him in Chaucer's LAMENTAT. MARY MAGD. v. 176. In the Gothic pictures of the Crucifixion, he is represented on horseback, piercing our Saviour's side: and in Xavier's Perfic History of Christ, he is called a horseman. This notion arose from his using a spear, or lance: and that weapon, λωγχις, undoubtedly gave rise to his ideal name of Longias, or Longinus.

He is afterwards supposed to have been a bishop of Cefarea, and to have suffered martyrdom. See Tillemont. MEMOR. HIST. ECCLESIAST. tom. i. pp. 31. 251. And Fabric. APOCR. NOV. TESTAM. tom. i. p. 261. In the old Greek tragedy of CHRIST SUFFERING, the CONVERTED CENTURION is expressly mentioned, but not by this name. Almost all that relates to this person, who could not escape the fictions of the monks, has been collected by J. Ch. Wolfius, CUR. PHILOL. ET CRIT. IN S. EVANGEL. tom. i. p. 414. ii. 984. edit. Basil. 1741. 4to. See also Hoffman. LEXIC. UNIVERSAL. CONTINUAT. in Voc. tom. i. p. 1036. col. 2. Basil. 1683. fol.

¹ SIGNAT. B. i.

In the midst of an edifying conversation concerning the fall of man and the origin of human misery, our author, before he proceeds to his main subject, thinks it necessary to deliver a formal apology for writing in the vulgar tongue. He declares that his intention is to instruct and to be understood, and that he writes to the people^s. Moses, he says, did not give the Judaic law on mount Sinai in Greek or Latin. Aristotle and Plato did not communicate their philosophy in Dutch or Italian. Virgil and Cicero did not write in Chaldee or Hebrew. Saint Jerom, it is true, translated the bible into Latin, his own natural language; but had saint Jerom been born in Argyleshire, he would have translated it into Erse. King David wrote the psalter in Hebrew, because he was a Jew. Hence he very sensibly takes occasion to recommend the propriety and necessity of publishing the scriptures and the missal, and of composing all books intended for common use, in the respective vernacular language of every country. This objection being answered, which shews the ideas of the times, our author thus describes the creation of the world and of Adam.

Quhen god had made the hevinnis bricht,
 The sone, and mone, for to gyf licht,
 The starry hevin, and cristalline;
 And, by his sapience divine,
 The planeits, in their circles round
 Quhirlyng about with merie sound:—
 He clad the erth with herbs and treis;
 All kynd of fischtis in the seis,
 All kynd of best he did prepar,
 With foulis fleting in the air.—

^s Quharefore to colyearis, carteris, and to cukis,
 To *Jok* and *Thome*, my ryme shall be derestit.
 SIGNAT. C. I.

When hevin, and erth, and thare contents,
 Were endit, with thare ornaments,
 Than, last of all, the lord began
 Of most vile erth to make the man:
 Not of the lillie or the rose,
 Nor cyper-tre, as I suppose,
 Nether of gold, nor precious stonis,
 Of earth he made flesche, blude, and bonis;
 To that intent he made him thus,
 That man shuld nocht be glorious,
 And in himself no thinge shulde se
 But matter of humilite^b.

Some of these nervous, terse, and polished lines, need only to be reduced to modern and English orthography, to please a reader accustomed solely to relish the tone of our present versification.

To these may be added the destruction of Jerusalem and Solomon's temple.

Prince Titus with his chivalrie
 With sound of trumpe triumphantlie,
 He enterit in that greit citie, &c.
 There was nocht ells but tak and slay,
 For thence might no man win his way^f.
 The stramis of blude ran thurch the streit,
 Of deid folk tramplit under feit;
 Auld wydowis in the preis were smorit^g,
 Young virgins schamefullie deflorit.
 The tempill greit of Solamone,
 With mony a curious carvit stonē,
 With perfyt pinnakles on hicht,
 Quhilks wer richt bewtifull and wight^h,

^b SIGNAT. C. iiii.

^f Escape.

^g Smothered.

^h White.

Quharein riche jowells did abound,
 Thay ruscheit^m rudely to the ground;
 And fet, in tyll their furious ireⁿ,
 Sanctum Sanctorum into fire^o.

The appearance of Christ coming to judgement is poetically painted, and in a style of correctness and harmony, of which few specimens were now seen.

As fire flaucht hastily glansing^p,
 Discend shall the most hevinly king;
 As Phebus in the orient
 Lichinis^q in haist to occident,
 So plesandlie he shall appeir
 Among the hevinlie cloudis cleir.—
 The angellis of the ordours nyne
 Invirou shall his throne divyne.—
 In his presence thare salbe borne
 The signis^r of cros, and croun of thorne,
 Pillar, nailis, seurgis, and speir,
 With everilk thing that did hym deir^s,
 The tyme of his grym passiou:
 And, for our consolatioun,
 Appeir fall, in his hands and feit,
 And in his syde the print compleit
 Of his fyve woundis precious
 Schyning lyke rubies radious.

When Christ is seated at the tribunal of judging the world,
 he adds,

^m f. Rased.

ⁿ In their rage.

^o SIGNAT. L. iii.

^p A meteor quickly glancing along.

^q Lightens.

^r Representations.

^s Dismay. Torment.

Thare

Thare fall ane angell blawe a blast
 Quhilk fall make all the warld agast¹.

Among the monarchies, our author describes the papal see: whose innovations, impostures, and errors, he attacks with much good sense, solid argument, and satirical humour; and whose imperceptible increase, from simple and humble beginnings to an enormity of spiritual tyranny, he traces through a gradation of various corruptions and abuses, with great penetration, and knowledge of history².

Among antient peculiar customs now lost, he mentions a superstitious idol annually carried about the streets of Edinburgh.

Of Edingburgh the great idolatrie,
 And manifest abominatioun!
 On thare feist day, all creature may see,
 Thay beir ane ald stok-image³ throw the toun,
 With talbrone⁴, trumpet, shalme, and clarioun,
 Quhilk has bene usit mony one yeir bigone,
 With priestis, and freris, into processiou,
 Siclyke⁵ as Bal was borne through Babilon⁶.

He also speaks of the people flocking to be cured of various infirmities, to the *auld rude*, or cross, of Kerrail⁷.

¹ SIGNAT. P. iii.

² SIGNAT. M. iii.

³ An old image made of a stock of wood.

⁴ Tabor.

⁵ So as.

⁶ SIGNAT. H. iii.

⁷ SIGNAT. H. i. For allusions of this kind the following stanza may be cited, which I do not entirely understand. SIGNAT. H. iii.

This was the practick of sum pilgrimage,
 Quhen fillokis into Fyfe began to fen
 With Jok and Thome than tuke thai thair
 voyage

In Angus to the field chapel of Dron:
 Than Kittock thare alf cadye as ane Con,
 Without regard other to syn or schame,
 Gave Lowrie leif at lafer to loup on,
 Far better had bene till have biddin at
 hame.

I will here take occasion to explain two lines, SIGNAT. L. iii.

Nor yit the fair madin of France
 Danter of Inglish ordinance.

That is Joan of Arc, who so often *daunted*
 or defeated the English army: To this
 heroine, and to Penthesilea, he compares
 Semiramis.

Our

Our poet's principal vouchers and authorities in the *MONARCHIE*, are Livy, Valerius Maximus, Josephus, Diodorus Siculus, Avicen the Arabic physician, Orosius, saint Jerom, Polydore Virgil, Cario's chronicle, the *FASCICULUS TEMPORUM*, and the *CHRONICA CHRONICARUM*. The *FASCICULUS TEMPORUM* is a Latin chronicle, written at the close of the fifteenth century by Wernerus Rolewinck, a Westphalian, and a Carthusian monk of Cologne; a most venerable volume, closed with this colophon. "FASCICULUS TEMPORUM, a Carthusiense compilatum in formam cronicis figuratum usque in annum 1478, a me Nicolao Gatz de Seltz-tat impressum^b." The *CHRONICA CHRONICARUM* or *CHRONICON MUNDI*, written by Hartmannus Schedelius, a physician at Nuremburgh, and from which our author evidently took his philosophy in his *DREME*, was printed at Nuremburgh in 1493^c. This was a most popular compilation, and is at present a great curiosity to those who are fond of history in the Gothic style, consisting of wonders conveyed in the black letter and wooden cuts. Cario's chronicle is a much more rational and elegant work: it was originally composed, about the beginning of the sixteenth century, by Ludovicus Cario, an eminent mathematician, and improved or written anew by Melancthon. Of Orosius, a wretched but admired christian historian, who compiled in Latin a series of universal annals from the creation to the fifth century, he cites a translation.

The translation of Orosius
In his chronicle wryttis thus^d.

I know of no English translation of Orosius, unless the Anglo-saxon version by king Alfred, and which would per-

^b See it also among *SCRIPTOR. GERMAN.* per J. Pistorium, tom. i. p. 580.

^c Again, *ibid.* by Joh. Schensperger. 1497. fol.

^d *SIGNAT. F. ii.*

haps

haps have been much more difficult to Lyndesay than the Latin original, may be called such: yet Orosius was early translated into French^e and Italian^f. For the story of Alexander the Great, our author seems to refer to Adam Davie's poem on that subject, written in the reign of Edward the second^g: a work, which I never remember to have seen cited before, and of which, although deserving to be printed, only two public manuscripts now remain, the one in the library of Lincoln's inn, and the other in the Bodleian library at Oxford.

Alexander the conqueror,
Geve thou at lenth wald reid his ring^h,
And of his cruell conqessing,
In INGLIS TUNGE IN HIS GREAT BUKE,
At lenth his LYFE thare thow may lukeⁱ.

He acquaints us, yet not from his own knowledge, but on the testimony of other writers, that Homer and Hesiod were the inventors in Greece, of poetry, medicine, music, and astronomy^k.

EXPERIENCE departs from the poet, and the dialogue is ended, at the approach of the evening; which is described with these circumstances.

Behald, quhow Phebus downwart dois discend,
Toward his palice in the occident!—

^e By Philip Le Noir, Paris. 1526. fol.

^f By Benaccivoli, Ven. 1528. 4to.

^g See supr. vol. i. p. 220.

^h If thou at length would read his reign.

ⁱ SIGNAT. K. iii. He also cites Lucan for Alexander, SIGNAT. L. i. For an account of the riches of pope John, he quotes Palmerius. SIGNAT. N. i. This must have been Mattheus Palmerius abovementioned, author of the CITTA DI VITA,

who wrote a general chronicle from the fifth century to his own times, entitled DE TEMPORIBUS, and, I believe, first printed at Milan, 1475. fol. Afterwards reprinted with improvements and continuations. Particularly at Venice, 1483. 4to. And by Grynaeus at the end of Eusebius, fol. 1570.

^k SIGNAT. K. iii.

The

The dew now donkis¹ the rosis redolent:
 The mariguldís, that all day wer rejoyfit
 Of Phebus heit, now craftily ar clofit^m.—
 The cornecraick in the croft, I heir hir cry;
 The bat, the howlattⁿ, feebill of thare eis,
 For thare pastyme, now in the evinning flies.
 The nightingail with myrthfull melody
 Her naturall notis, peirfit through the sky^o.

Many other passages in Lyndesay's poems deserve attention. Magdalene of France, married to James the fifth of Scotland^r, did not live to see the magnificent preparations made for her public entry into Edinburgh. In a poem, called the DEITH OF QUEENE MAGDALENE, our author, by a most striking and lively prosopopeia, an expostulation with DEATH, describes the whole order of the proceffion. I will give a few of the stanzas.

THEIEF, saw thou not the greit preparativís
 Of Edinburgh, the nobill famous toun?
 Thow sawe the peple labouring for thare livis,
 To make tryumph with trumpe and clarioun!—
 * * * * *

Thow sawe makand^q rycht costly scaffolding,
 Depayntyt weill with golde and asure fyne,
 Reddie preparit for the upsetting,
 With fountanis flowing water cleir and wyne:
 Difagyfit^r folkis, lyke creaturis divyne,

¹ Moistens.

^m Are closed.

ⁿ Owlet. Owl.

^o SIGNAT. R.

^r Not inelegantly, he compares James making frequent and dangerous voyages

into France to address the princess, to Leander swimming through the Hellespont to Hero.

^q Making.

^r Men, *adversis* disguised.

On ilk scaffold to play ane fundrie storie^a:
Bot all in greitting^b turnit thow that glorie.

Thow saw mony ane lustie fresche galland
Weill ordourit for resaiving of thair quene,
Ilk craftisman with bent bowe in his hand,
Ful galzeartlie in schort clothing of grene, &c.—
* * * * *

Syne next in ordour passing throw the toun,
Thou suld have herd the din of instrumentis,
Of tabrone, trumpet, schalme, and clarioun,
With reird^c reboundand throw the elementis;
The heraulds with thare awfull vestimentis,
With maseris^d upon ather of thare handis,
To rewle the prois, with burneiff silver wandis.

Thow shuld have hard^e the ornate oratouris,
Makand hir hienes salutatioun,
Boith of the clergy toun and counsalouris,
With mony notable narratioun.
Thow suld have sene her coronation,
In the fair abbay of the holie rude,
In presence of ane myrthfull multitude.

Sic banketting, sic awfull tournamentis
On hors and fute, that tyme quhilk suld have bene,
Sic chapell royall with sic instrumentis,
And craftie musick, &c.^f— —

Exclusive of this artificial and very poetical mode of introducing a description of these splendid spectacles, instead

^a Plays and pageants acted on moveable scaffolds.

^b To grief.

^c Sound.

^d Maces.

^e Heard.

^f SIGNAT. K. iii.

of saying plainly that the queen's death prevented the superb ceremonies which would have attended her coronation, these stanzas have another merit, that of transmitting the ideas of the times in the exhibition of a royal entertainment*.

Our author's COMPLAINTE contains a curious picture, like that in his DREME, of the miserable policy by which Scotland was governed under James the fifth. But he diversifies and enlivens the subject, by supposing the public felicity which would take place, if all corrupt ministers and evil counsellors were removed from the throne. This is described by striking and picturesque personifications.

Justice holds her swerd on hie,
 With her ballance of equitie.—
 Dame Prudence has the by the heid,
 And Temperance dois thy brydill leid.
 I see dame Force mak assistance,
 Beirand thy targe of assurance:
 And lusty lady Chastitie
 Has bannischit Sensualitie.
 Dame Riches takes on the sic cure,
 I pray God that she long indure!
 That Poverte dar nocht be sene
 Into thy hous, for baith her ene:
 But fra thy grace fled mony mylis
 Amangis the hunteris in the ylis*.

* The curious reader may compare "The ordynance of the entre of quene Isabell into the towne of Paris," in Froissart. Berners's Transl. tom. ii. c. clvii. f. 172. b.

* SIGNAT. G. i.

† I here take occasion to explain the two following lines.

Als Jhone Makray, the kingis fule,
 Gat dowbyll garmoutis agane the zule.

That is, "The king's fool got two suits of apparel, or garments doubly thick, to wear at Christmas." SIGNAT. G. i.

Zule is Christmas. So James the first, in his declaration at an assembly of the Scotch Kirk at Edinburgh, in 1590, "The church of Geneva keep *Pasche* and "YULE," that is, *Easter* and *CHRISTMAS*. Calderwood's HIST. CH. SCOT. p. 256. Our author, in THE COMPLAINTE OF THE PAPYNGO, says that his bird sung well enough to be a minstrel at Christmas. SIGNAT. A. iii.

Scho nicht have bene ane menstrall at the zule.

I know not whether it be worth observing, that playing at cards is mentioned in this poem, among the diversions, or games, of the court.

Thar was no play but CARTIS and dice^c.

And it is mentioned as an accomplishment in the character of a bishop.

Bot geve thay can play at the CAIRTIS^d.

Thus, in the year 1503, James the fourth of Scotland, at an interview with the princess Margaret in the castle of Newbattle, finds her playing at cards. "The kynge came prively to the said castell, and entred within the chammer [chamber] with a small cumpany, whare he founde the quene *playing at the CARDES*."

Thus Robert of Brunne, in his chronicle, speaking of King Arthur keeping Christmas at York.

On ȝole day mad he feſt
With many barons of his geste.

See Hearne's *ROB. GLOUC.* vol. ii. p. 678. And Leland's *ITIN.* vol. ii. p. 116. In the north of England, Christmas to this day is called *ule*, *yule*, or *youle*. Blount says, "in the northern parts they have an old custom, after sermon or service on Christmas-day; the people will, even in the churches, cry *ule*, *ule*, as a token of rejoicing, and the common sort run about the streets singing,

" ULE, ULE, ULE,
" Three puddings in a pule,
" Crack nuts, and cry ULE."

DICTION. VOC. ULE. In Saxon the word is *gehul*, *gehul*, or *geol*. In the Welch rubric every saint's day is the *Wyl*, or *Gwyl*, of that saint: either from a British word signifying *watching*, or from the Latin *Vigilia*, Vigil, taken in a more extended sense. In Wales *wyliau* or *gwyliau* had-

lig, signifies the *Christmas* holidays, where *wyla* or *gwyliau* is the plural of *wyl* or *gwyl*.

I also take this opportunity of observing, that the court of the Roman pontiff was exhilarated by a fool. The pope's fool was in England in 1230, and received forty shillings of king Henry the third, *de dono regis*. MSS. James, xxviii. p. 190.

^c SIGNAT. F. iii.

^d SIGNAT. G. i.

^e Leland. *COLL. APPEND.* iii. p. 284. ut *supr.* In our author's *TRAGEDIE* of *CARDINAL BETOUN*, a soliloquy spoken by the cardinal, he is made to declare, that he played with the king for three thousand crowns of gold in one night, at *cartis* and dice. SIGNAT. I. ii. They are also mentioned in an old anonymous Scotch poem, *OF COVERTICE*. *ANC. SC. P.* ut *supr.* p. 168. ft. iii.

Halking, hunting, and swift horse rynnning,
Are changit all in wrangus wyning;
Thar is no play bot *cartis* and dyce.

Where, by the way, horse-racing is considered among the liberal sports, such as hawking,

Prophecies of apparent impossibilities were common in Scotland: such as the removal of one place to another. Under this popular prophetic formulary, may be ranked the prediction in Shakespeare's *MACBETH*, where the *APPARITION* says, that Birnam-wood shall go to Dufinane. In the same strain, peculiar to his country, says our author,

Quhen the Bas and the isle of May
Beis fet upon the mount Sinay,
Quhen the Lowmound besyde Falkland
Beis listit to Northumberland.

But he happily avails himself of the form, to introduce a stroke of satire.

Quhen Kirkman zairnis' no dignite,
Nor wiffis no soveranite*.

The minority of James the fifth was dissipated in pleasures, and his education most industriously neglected. He

hawking, and hunting; and not as a species of gaming. See also, *IBID.* p. 146. ft. v.

Cards are mentioned in a statute of Henry the seventh, xi. Hen. vii. cap. ii. That is, in 1496. Du Cange cites two Greek writers, who mention card-playing as one of the games of modern Greece, at least before the year 1498. *Gloss. Gr. tom. ii. V. XAPTIA.* p. 1734. It seems highly probable, that the Arabians, so famous for their ingenuity, more especially in whatever related to numbers and calculation, were the inventors of cards, which they communicated to the Constantinopolitan Greeks. Carpentier says, that cards, or *folia lusoria*, are prohibited in the *STATUTA CRIMIN. Saonæ.* cap. xxx. p. 61. But the age of these statutes has not occurred to me. *SUPPLEM. LAT. GLOSS. Du Cange, V. CARTÆ.* tom. i. p. 842.

Benedictus Abbas has preserved a very curious edict, which shews the state of

gaming in the christian army, commanded by Richard the first king of England, and Phillip of France, during the crusade in the year 1190. No person in the army is permitted to play at any sort of game for money, except Knights and Clergymen; who in one whole day and night shall not, each, lose more than twenty shillings: on pain of forfeiting one hundred shillings, to the archbishops of the army. The two kings may play for what they please: but their attendants, not for more than twenty shillings. Otherwise, they are to be whipped naked through the army for three days, &c. *VIT. RIC. i. p. 610.* edit. Hearn. tom. ii. King Richard is described playing at chess in this expedition. *MSS. Harl. 4690.*

And kyng Rychard stode and playe
Att the chesse in hys galleye.

* Earn. Gain.

† *Ibid.* *SIGNAT. H. i.*

was flattered, not instructed, by his preceptors. His unguarded youth was artfully exposed to the most alluring temptations^b. It was in this reign, that the nobility of Scotland began to frequent the court; which soon became the theatre of all those idle amusements which were calculated to solicit the attention of a young king. All these abuses are painted in this poem with an honest unreserved indignation. It must not in the mean time be forgotten, that James possessed eminent abilities, and a love of literature: nor is it beside our present purpose to observe, that he was the author of the celebrated ballad called CHRIST'S KIRK ON THE GREEN^c.

The COMPLAIN'T OF THE PAPINGO is a piece of the like tendency. In the Prologue, there is a curious and critical catalogue of the Scotch poets who flourished about the fourteenth, fifteenth, and sixteenth centuries. As the names and works of many of them seem to be totally forgotten, and as it may contribute to throw some new lights on the neglected history of the Scotch poetry, I shall not scruple to give the passage at large, with a few illustrations. Our author declares, that the poets of his own age dare not aspire to the praise of the three English poets, Chaucer, Gower, and Lydgate. He then, under the same idea, makes a transition to the most distinguished poets, who formerly flourished in Scotland.

^b Even his governors and preceptors threw these temptations in his way: a circumstance touched with some humour by our author. *Ibid.* SIGNAT. G.

There was few of that garnisoun
That lernit hym ane gude lessoun.—
Quod one, The devill stik me with ane
knyfe,
Bot, Schir, I knaw ane maid in Fyfe,
Ane of the lustiest wantoun lassie!
Hald thy tunge brother, quod ane uther,
I knaw ane fairer be systene suther.

Schir, whan ye pleis to Linlithquow pas,
Thare fall ye se ane luttie las.
Now *tritill tratill* grow low,
Quod the third man, thow dois bot mow;
Quhen his grace cummis to faire Stirling
Thare sal he se ane dayis darling.
Schir quod the fourth, tak my counsell,
And go all to the hie bordell,
Thare may we loup at libertie
Withoutin any gravite, &c.

Compare Buchanan, *HIST.* lib. xiv. ad fin.
^c Printed at Oxford, by Edm. Gibson,
1691. 4to. with Notes. He died in 1452.

Or

Or quho can now the workis contrefait^k
Of KENNEDIE^l, with termis aureait?
Or of DUNBAR, quha language had at large,
As may be sene intyll his GOLDIN TARGE^m?

QUINTYNⁿ, MERSE^o, ROWL^p, HENDERSON^q, HAY^r, and
HOLLAND^s,

Thocht thay be deid, thair libellis bene livand^t,
Quhilk to reheirs makis redaris to rejoise.
Allace for one quhilk lamp was of this land,
Of eloquence the flowand balmy strand^t,
And in our Inglis rhetorick the rose,
As of rubeis the carbuncle bene chose,

^k Imitate.

^l I suppose Walter Kennedie, who wrote a poem in Scottish metre, whether printed I know not, on the Passion of Christ. MSS. Coll. Gresham, 286. Some of Kennedie's poems are in MSS. Hyndford. The *Flying* between Dunbar and Kennedie is in the EVERGREEN. See Dunbar, ut supr. p. 77. And *ibid.* p. 274. And Kennedie's *PRAIS OF AGE*, *ibid.* p. 189. He exceeds his cotemporary Dunbar in smoothness of versification.

^m The poem examined above, p. 264.

ⁿ He flourished about the year 1320. He was driven from Scotland under the devastations of Edward the first, and took refuge at Paris. He wrote a poem, called the *Complaint of the Miseries of his Country*, printed at Paris, 1511. Dempst. xv. 1034.

^o Merse is celebrated by Dunbar, *LAMENT FOR THE DEATH OF THE MARRIERS, OR PORTS*. See *ANC. SCOTTISH POEMS*, ut supr. p. 77.

That did in love so lyfly wryte,
So schort, so quick, of sentens hie.

See, in that Collection, his *PERRELL IN PARAMOURS*. p. 156.

^p Dunbar mentions Rowll of Aberdeen, and Rowll of Corstorphine, "twa bettir
" fallowis did no man sie." *Ibid.* p. 77.

In Lord Hyndford's Manuscript [p. 104. 2.] a poem is mentioned, called ROWLL'S CURSING. *ibid.* p. 272. There is an allusion in this piece to pope Alexander the sixth, who presided from 1492 to 1503.

^q Perhaps Robert Henrison. See Dunbar, *ubi supr.* p. 77. And *ibid.* p. 98. *seq.* In MSS. Harl. are, "The moral
" fabillis of Esope compylit be Maister
" Robert Henrysount scholmaister of Dum-
" ferling, 1571." 3865. 1. He was most probably a teacher of the youth in the Benedictine convent at Dunfermline. See many of his poems, which are of a grave moral turn, in the elegant Scottish Miscellany just cited.

^r I know not if he means Archibald Hay, who wrote a panegyric on Cardinal Beaton, printed at Paris, 1540. 4to. He also translated the *HESCUA* of Euripides from Greek into Latin. MSS. HATTON. But I have seen none of his Scotch poetry.

^s See Dunbar, ut supr. p. 77. His poem, called the *HOWLATT*, is in the Manuscripts of Lord Hyndford, and Lord Auchinleck. In this are described, the
" Kyndis of instrumentis, the sportaris,
" [juglers] the Irish bard, and the fule."
It was written before the year 1455.

^t Living.

^u Stream.

And

And as Phebus dois Cynthia precell;
So GAWIN DOWGLAS, bifchop of Dunkell,

Had, quhen he was into this land on lyve,
Above vulgar poetis prorogatyve,
Both in practick and speculatioun.
I say no more: gude redaris may discryve
His worthy workis, in noumer mo than fyve.
And speciallie the trew translatioun
Of Virgill, quhilk bene consolatioun
To cunnyng men to knawe his greit ingyne,
As weill in science naturall as devyne.

And in the court bene present in their dayis,
That ballatis brevis^w lustally and layis,
Quhilkis to our princis daylie thay do present.
Who can say more than schir JAMES INGLIS sayis
In ballatis, farfis, and in plesand playis^x?
Bot CULTROSE has his pen maid impotent,
Kid in cunnyng^y and practick richt prudent.
And STEWART quhilk desireth one statlie style
Full ornate workis daylis dois compyle.

STEWART of Lorne will carp richt curioullie^z,
GALBRAITH, KYNLOICH^a, quhen thay tham lyst applie
Into that art, ar craftie of ingyne.

^w Write.

^x I know nothing of Sir James Inglis, or of his ballads, farces, and pleasant plays. But one John English was master of a company of players, as we have before seen, at the marriage of James the fourth. Here is a proof, however, that theatrical representations were now in high repute in the court of Scotland.

^y Yet in knowing.

^z See some of his satirical poetry, *ANC. SC. P.* p. 151.

^a These two poets are converted into

one, under the name of GABRIEL KINLYCK, in an edition of some of Lyndesay's works first turned and made perfect English, printed at London by Thomas Purfoote, A. D. 1581. p. 105. This edition often omits whole stanzas; and has the most arbitrary and licentious misrepresentations of the text, always for the worse. The editor, or translator, did not understand the Scottish language; and is, besides, a wretched writer of English. But the attempt sufficiently exposes itself.

Bot

Bot now of late is start up haistelic,
 One cunnyng clarke, quhilk wrytith craftelic:
 One plant of poets callit BALLENDYNE^b;
 Quhose ornate workis my wit can nocht defyne:
 Get he into the court auctorite,
 He will precell Quintyn and Kennedie^c.

The Scotch, from that philosophical and speculative cast which characterises their national genius, were more zealous and early friends to a reformation of religion than their neighbours in England. The pomp and elegance of the catholic worship made no impression on a people, whose devotion sought only for solid edification; and who had no notion that the interposition of the senses could with any propriety be admitted to cooperate in an exercise of such a nature, which appealed to reason alone, and seemed to exclude all aids of the imagination. It was natural that such a people, in their system of spiritual refinement, should warmly prefer the severe and rigid plan of Calvin: and it is from this principle, that we find most of their writers, at the restoration of learning, taking all occasions of censuring

^b I presume this is John Balantyn, or Ballenden, archdeacon of Murray, canon of Rosse, and clerk of the register in the minority of James the fifth and his successor. He was a doctor of the Sorbonne at Paris. G. Con, *De duplici statu religionis apud Scotos*, lib. ii. p. 167. At the command of James the fifth, he translated the seventeen books of Hector Boethius's HISTORY OF SCOTLAND. Edinb. by T. Davidson, 1536. fol. The preface is in verse, "Thow marcyal buke pas to the nobyll prince." Prefixed is the COSMOGRAPHY of Boethius's History, which Mackenzie calls, *A Description of Albany*, ii. 596. Before it is a Prologue, a vision in verse, in which VIRTUE and PLEASURE address the king, after the manner of a dialogue. He wrote an addition of one hundred years to Boethius's history: but

this does not appear in the Edinburgh edition: also *Epistles to James the fifth*, and *On the Life of Pythagoras*. Many of his poems are extant. The author of the article BALLENDEN, in the BIOGRAPHIA BRITANNICA, written more than thirty ago, says, that "in the large collection of Scottish poems, made by Mr. Carmichael, there were some of our author's on various subjects; and Mr. Laurence Dundas had several, whether in manuscript or printed, I cannot say." vol. i. p. 461. His style has many gallicisms. He seems to have been a young man, when this compliment was paid him by Lyndesay. He died at Rome, 1550. Dempst. ii. 197. Bale, xiv. 65. Mackenz. ii. 595. seq.

^c SIGNAT. K.

the absurdities of popery with an unusual degree of abhorrence and asperity.

In the course of the poem before us, an allegory on the corruptions of the church is introduced, not destitute of invention, humour, and elegance: but founded on one of the weak theories of Wickliffe, who not considering religion as reduced to a civil establishment, and because Christ and his apostles were poor, imagined that secular possessions were inconsistent with the simplicity of the gospel.

In the primitive and pure ages of christianity, the poet supposes, that the Church married Poverty, whose children were Chastity and Devotion. The emperor Constantine soon afterwards divorced this sober and decent couple; and without obtaining or asking a dispensation, married the Church with great solemnity to Property. Pope Silvester ratified the marriage: and Devotion retired to a hermitage. They had two daughters, Riches and Sensuality; who were very beautiful, and soon attracted such great and universal regard, that they acquired the chief ascendancy in all spiritual affairs. Such was the influence of Sensuality in particular, that Chastity, the daughter of the Church by Poverty, was exiled: she tried, but in vain, to gain protection in Italy and France. Her success was equally bad in England. She strove to take refuge in the court of Scotland: but they drove her from the court to the clergy. The bishops were alarmed at her appearance, and protested they would harbour no rebel to the See of Rome. They sent her to the nuns, who received her in form, with processions and other honours. But news being immediately dispatched to Sensuality and Riches, of her friendly reception among the nuns, she was again compelled to turn fugitive. She next fled to the mendicant friars, who declared they could not take charge of ladies. At last she was found secreted in the nunnery of the Burrowmoor near Edinburgh, where she had met her mother Poverty and her sister Devotion. Sensuality attempts to besiege this

this religious house, but without effect. The pious sisters were armed at all points, and kept an irresistible piece of artillery, called *Domine custodi nos*.

Within quhose schot, thare dar no enemies
 Approche their places for dread of dyntis dour^d;
 Boith nicht and day thay work lyke befie beis^e,
 For thar defence reddie to stand in stour:
 And keip sic watchis on their utter tour,
 That dame Sensuall with seige dar not assaile,
 Nor cum within the schot of thare artaile^f.

I know not whether this chaste sifterhood had the delicacy to observe strictly the injunctions prescribed to a society of nuns in England; who, to preserve a cool habit, were ordered to be regularly blooded three times every year, but not by a secular person, and the priests who performed the operation were never suffered to be strangers^g.

I must not dismiss this poem, without pointing out a beautiful valediction to the royal palace of Snowdon; which is not only highly sentimental and expressive of poetical feelings, but strongly impresses on the mind an image of the romantic magnificence of antient times, so remote from the state of modern manners.

A dew fair Snawdoun, with thy touris hie,
 Thy chapell royall, park, and tabill rounde^h!
 May, June, and July, wald I dwell in the,
 War I one man, to heir the birdis found
 Quhilk doth againe thy royal roche reboundⁱ!

^d Hard dints.

^e Busy bees.

^f Artillery. SIGNAT. C. ii.

^g MSS. JAMES. xxvi. p. 32. Bibl. Bodl. Oxon.

^h Round table. Tournaments.

ⁱ SIGNAT. B. iii.

Our author's poem, *To the Kingis grace in contemptioun of fyde taillis*, that is, a censure on the affectation of long trains worn by the ladies, has more humour than decency^k. He allows a tail to the queen, but thinks it an affront to the royal dignity and prerogative that,

Every lady of the land
Should have hir taill so fyde trailland^l.—
Quhare ever thay go it may be sene
How kirk and calsay they suepe clene^m.—
Kittok that clekkit was yestreneⁿ,
The morne wyll counterfute the quene.
Ane mureland^o Mag that milkid the zowis
Claggit^p with clay above the howis,
In barn, nor byir, scho woll nocht byde
Without her kyrtil taill besyde.—
They waist more claith [cloth] within few yeiris
Than wald claith fyftie score of freris^q.

In a statute of James the second of Scotland^r, about the year 1460, it was ordered, that no woman should come to church or to market with her face *muffled*, that is muzzled, or covered. Notwithstanding this seasonable interposition of the legislature, the ladies of Scotland continued *muzzled* during three reigns^s. The enormous excrecence of female

^k Compare a manuscript poem of Occleve, *Of Pride and wast clothing of Lerdie men which is axens ber astate*. MSS. LAUD. K. 78. f. 67. b. Bibl. Bodl. His chief complaint is against pendent sleeves, sweeping the ground, which with their fur amount to more than twenty pounds.

^l SIGNAT. L. ii.

^m Causey. Street. Path.

ⁿ Kitty that was born yesterday.

^o Moor-land.

^p Clogged.

^q SIGNAT. L. iii. He commends the ladies of Italy for their decency in this article.

^r Act. 70.

^s As appears from a passage in the poem before us.

Bot in the kirk and market placis
I think thay suld nocht hide thair facis.—

He therefore advises the king to issue a proclamation,

Both throw the land, and Borrowstonis,
To schaw thare face, and cut thare gownis.

He adds, that this is quite contrary to the mode of the French ladies.

Hails ane France lady quhen ye pleis,
Scho wyll discover mouth and neis.

tails

tails was prohibited in the same statute, "That na woman wear tails unfit in length." The legitimate length of these tails is not, however, determined in this statute; a circumstance which we may collect from a mandate issued by a papal legate in Germany, in the fourteenth century. "It is decreed, that the apparel of women, which ought to be consistent with modesty, but now, through their foolishness, is degenerated into wantonness and extravagance, more particularly the immoderate length of their petticoats, with which they sweep the ground, be restrained to a moderate fashion, agreeably to the decency of the sex, under pain of the sentence of excommunication." The orthodoxy of petticoats is not precisely ascertained in this salutary edict: but as it excommunicates those female tails, which, in our author's phrase, *keep the kirk and causey clean*, and allows such a moderate standard to the petticoat, as is compatible with female delicacy, it may be concluded, that the ladies who covered their feet were looked upon as very laudable conformists: an inch or two less would have been avowed immodesty; an inch or two more an affectation bordering upon heresy. What good effects followed from this ecclesiastical censure, I do not find: it is, however, evident, that the Scottish act of parliament against *long tails* was as little observed, as that against *muzzling*. Probably the force of the poet's satire effected a more speedy reformation of such abuses, than the menaces of the church, or the laws of the land. But these capricious vanities were not confined to Scotland alone. In England, as we are informed by several antiquaries, the women of quality first wore trains in the reign of Richard the second: a novelty which induced a well

"Velamina etiam mulierum, quæ ad
"verecundiam designandam eis sunt concessa, sed nunc, per insipientiam earum, in lasciviam et luxuriam excreverunt, et immoderata longitudo superpellicorum, quibus pulverem trahunt, ad moderatum

usum, sicut decet verecundiam sexus, per excommunicationis sententiam cohibentur." Ludewig, RELIQ. DIPLOM, tom. ii. p. 441.

^u See Notes to ANC. SC. POEMS, ut supr. p. 256.

meaning

meaning divine, of those times, to write a tract *Contra caudas dominarum*, against the Tails of the Ladies^w. Whether or no this remonstrance operated so far, as to occasion the contrary extreme, and even to have been the distant cause of producing the short petticoats of the present age, I cannot say. As an apology, however, for the English ladies, in adopting this fashion, we should in justice remember, as was the case of the Scotch, that it was countenanced by Anne, Richard's queen: a lady not less enterprising than successful in her attacks on established forms; and whose authority and example were so powerful, as to abolish, even in defiance of France, the safe, commodious, and natural mode of riding on horseback, hitherto practiced by the women of England, and to introduce side-saddles^x.

An anonymous Scotch poem has lately been communicated to me, belonging to this period: of which, as it was never printed, and as it contains capital touches of satirical humour, not inferior to those of Dunbar and Lyndesay, I am tempted to transcribe a few stanzas^y. It appears to have been written soon after the death of James the fifth^z. The poet mentions the death of James the fourth, who was killed in the battle of Flodden-field, fought in the year 1513^a. It is entitled DUNCANE LAIDER, OR MARGREGOR'S TESTAMENT^b. The Scotch poets were fond of conveying invective, under the form of an assumed character writing a will^c. In the poem before us, the writer exposes the ruinous

^w See *Collectanea Historica*, ex *Diction. MS. Thomæ Gascoign.* Apud *Hearne's W. HEMINGFORD*, p. 512.

^x Chaucer represents his *WIFE OF BATH* as riding with a pair of spurs. *PROL.* v. 475. p. 5. *Urr.*

And on her feete a paire of sparris sharpe.

^y For the use of this manuscript I am obliged to the ingenious Mr. Pennant; whose valuable publications are familiar to every reader of taste and science.

^z V. 162.

^a V. 78.

^b "Copied, says my manuscript, at Taymouth, in September 1769. From a "Manuscript in the library there, ending "August 20th, 1490." The latter date certainly cannot refer to the time when this poem was written.

^c See *The Testament of Mr. Andro Kennedy.* *ANC. SC. POEMS*, ut *supr.* p. 35.

policy,

policy, and the general corruption of public manners, prevailing in Scotland, under the personage of the STRONG MAN^a, that is, tyranny or oppression. Yet there are some circumstances which seem to point out a particular feudal lord, famous for his exactions and insolence, and who at length was outlawed. Our testator introduces himself to the reader's acquaintance, by describing his own character and way of life, in the following expressive allegories.

My maister household was heich^o Oppressioun,
Reif^f my steward, that cairit of na wrang^s;
Murthure, Slauchtir^h, aye of ane professioun,
My cubicularisⁱ has bene thir yearis lang:
Recept, that oft tuik in mony ane fang^k,
Was porter to the yettis^l, to oppin wyde;
And Covatice was chamberlane at all tyde^m.

Conspiracie, Invy, and Falshe Report,
Were my prime counsalouris, leveⁿ and deare;
Then Robberie, the peepill to extort,
And common Thift^o take on tham sa the steir^r,
That Treuth in my presence durst not appeir,
For Falsheid had him ay at mortal feid^q,
And Thift brocht Lautie finallie to deid^s.

Oppressioun clikit Gude Reule^t be the hair,
And suddainlie in ane preesoun^u him flang;
And Crueltie cast Pitie our the stair^v,

^a Viz. LAIDER.

^c Named. *Hight*.

^f Robbery.

^h Took many a booty.

ⁱ Murder, Slaughter.

^l The pages of my bed-chamber. Call-
ed, in Scotland, *Chamber-lads*.

^k That scrupled to do no wrong.

^l Gates. *Yates, Yattis*.

^m All times.

ⁿ Beloved.

^o Theft.

^r Steer. Steerage. The management.

^q Enmity. Hatred.

^s Brought Loyalty to death,

^t Caught Good Rule. Read *clikit*, cleck-
ed. *CLEIK* is crooked iron, *Uncus*.

^u Threw him into prison.

^v Over the stairs.

Quhill

Quhill Innocence was murthurit in that thrang^v.
 Than Falsheid said, he maid my house richt strang,
 And furnist weill with meikill wrangus geir^x,
 And bad me neither god nor man to feir^y.

At length, in consequence of repeated enormities and violations of justice, Duncane supposes himself to be imprisoned, and about to suffer the extreme sentence of the law. He therefore very providently makes his last will, which contains the following witty bequests.

To my CURAT Negligence I resigne,
 Thairwith his parochinaris^z to teche;
 Ane ather gift I leif him als condigne^z,
 Slouth and Ignorance sendill^b for to preche:
 The faullis he committis for to bleiche^c
 In purgatorie, quhill^d thaie be wafchin clene,
 Pure religion thairbie to sustene.

To the VICAR I leif Diligence and Care
 To tak the upmost claith and the kirk kow^e;
 Mair nor^f to put the corps in sepulture:
 Have pouir wad fix gryis and ane sow^g,
 He will have ane to fill his bellie fowe^h:

^v Murthered in the croud.

^x Furnished it well with much ill-gotten wealth.

^y V. 15. seq.

^z Parishioners.

^z As good.

^b Seldom.

^c To be bleached. Whitened, or purified.

^d Till they be washed clean.

^e Part of the pall, taken as a fee at funerals. The *Kirk-kow*, or cow, is an ecclesiastical perquisite which I do not understand.

^f More than.

^g If the poor have six pigs and one sow.

^h His belly full. BELLY was not yet proscribed as a coarse indelicate word. It often occurs in our Translation of the Bible: and is used, somewhat singularly, in a chapter-act of Westminster-abbey, so late as the year 1628. The prebendaries vindicate themselves from the imputation of having reported, that their dean, bishop Williams, repaired the abbey, "out of the diet, and BELLIES of the prebendaries, and revenues of our said church, and not out of his own revenues, &c." Widmore's WESTMINST. ABBEY, p. 213. Append. NUM. xii. Lond. 1751. Here,

His thocht is mair upon the pasche fynis,
Nor the faullis in purgatorie that pynis¹.

Oppressioun the PERSONE I leif untill²,
Pour mens corne to hald upon the rig³,
Quhill he get the teynd alhail at his will⁴:
Suppois the barins thair bread suld go thig⁵,
His purpois is na kirkis for to big⁶;
Sa fair an barne-tyme⁷ god has him sendin,
This seven years the queir will ly unmendin⁸.

I leif unto the DEAN Dignite, bot fail⁹,
With Greit Attendance quilk he fall not miss,
Fra adulteraris [to] tack the buttock-maill¹⁰;
Gif ane man to ane madin gif ane kifs¹¹,
Get he not geir, thai fall not come to blifs¹²:
His winnyng¹³ is maist throw fornicatioun,
Spending it slur with siclike¹⁴ occupatioun.

as we now think, a periphrasis, at least another term, was obvious. How shocking, or rather ridiculous, would this expression appear in a modern instrument, signed by a body of clergy!

¹ He thinks more of his Easter-offerings, than of the souls in purgatory. Pasche is *paschal*. PAIS, Easter.

² I leave Oppression to the PARSON, the proprietor of the great, or rectorial, tythes.

³ To keep the corn of the poor in the rig, or rick.

⁴ Until he get the tythe all at his will.

⁵ Suppose the children should beg their bread. *Barins*, or Bearnis.

⁶ To build no churches.

⁷ So fair a harvest.

⁸ The choir, or chancel, which, as the rector, he is obliged to keep in repair. The more tythe he receives, the less willing he is to return a due proportion of it to the church.

⁹ Without doubt.

¹⁰ A fine for adultery. MAILLIS is duties, rents. MAILLE-MEN, MAILLERIS, persons who pay rent. Mail is Saxon for tribute or tax. Whence Maalman, Saxon, for one paying tribute. See Spelman and Dufresne, in VV.

¹¹ If a man give a maid one kifs. Chaucer says of his SOMPNOUR, or Apparitor, *PROL. Urr. p. 6. v. 651.*

He would suffer for a quart of wine
A good fellow to have his concubine.

See the FREERES TALE, where these abuses are exposed with much humour. *Urr. edit. p. 87.*

¹² If he does not get his fine, they will not be saved. GEIR is properly goods, chattels.

¹³ His profits, in the spiritual court.

¹⁴ Surely in the same manner.

I leif unto the PRIoure, for his part,
 Gluttony, him and his monkis to feid,
 With far better will to drink ane quart ^r,
 Nor an the bible ane chaptoure ^z to reid;
 Yit ar thai wyis and subtile into deid ^a,
 Fenzeis thame pour ^b, and has gret sufficence,
 And takith wolph away with gret patience.

I leif the ABBOT Pride and Arrogance,
 With trappit mules in the court to ryde ^c,
 Not in the clofter to make residence;
 It is na honoure thair for him to byde ^d,
 But ever for ane bischoprik provyde ^e:
 For weill ye wat ane pour benefice,
 Of ten thousand markis ^f may not him suffice.

To the BISCHOP his Free will I allege ^g,
 Becaus thair [is] na man him [dares] to blame;
 Fra secular men he will him replege ^h,

^r An English gallon.

^z To read one chapter.

^a Unto death.

^b Feign themselves poor.

^c To ride on a mule with rich trappings.

Cavendish says, that when cardinal Wolsey went embassador to France, he rode through London with more than twenty sumpter-mules. He adds, that Wolsey "rode very sumptuouslie like a cardinal, on a mule; with his spare-mule, and his spare-horse, covered with crimfon velvett, and gilt stirrops, &c." MEM. OF CARD. WOLSEY. edit. Lond. 1708. 8vo. p. 57. When he meets the king of France near Amiens, he mounts another mule, more superbly caparisoned. Ibid. p. 69. See also p. 192. [See a manuscript of this Life, MSS. LAUD. i. 66. MSS. ARCH. B. 44. Bibl. Bodl.] The same writer, one of the cardinal's domestics, says that he constantly rode to Westminster-hall, "on a mule

"trapped in crimfon velvett with a saddle of the same." Ibid. p. 29. 30. In the Computus of Maxtoke priory, in Warwickshire, for the year 1446, this article of expensiture occurs, "Pro pabulo duarum mularum cum harnesii domini Prioris hoc anno." Again in the same year, "Pro freno deaurato, cum sella et panno blodii coloris, mularum Prioris." MS. penes me supr. citat. Wicliffe describes a WORDLY PRIEST, "with fair hors and jolly, and gay saddles and bridles ring-ing by the way, and himself in costly clothes and pelure." Lewis's WICCL. p. 121.

^d Continue.

^e Look out for a bishoprick.

^f Marks.

^g Give, Assign.

^h He will order tryal in his own court. It is therefore unsafe to attack him.

And

And weill ye wat the pape is fur fra hame¹:
To preich the gospell he thinkis schame,
(Supposis sum tym it was his professioun,
Rather nor for to sit upon the fessioun².

I leif my Flatterie, and Fals Dissembling,
Unto the FRERIS, thai sa weill can fleitche³,
With mair profit throwe ane marriage-making
Nor all the lentrane⁴ in the kirk to preiche⁵.
Thai gloifs⁶ the scripture, ever quhen thai teache,
Moer in intent the auditouris to pleifs,
Nor the trew worde of god for to appeifs⁷.

Thir⁸ gifts that dame Nature has me lent
I have disponit⁹ heir, as ye may see:
It nevir was, nor yit is, my intent,
That trew kirkmen get acht belongis to me¹⁰:
But that haulis¹¹ Huredome and Harlottrie,
Gluttony, Invy, Covatice, and Pryde,
My executouris I mak tham at this tyde.

Adew all friends, quhill¹² after that we meit,
I cannot tell yow quhair, nor in quhat place;
But as the lord dispousis for my spreit,

¹ You well know the pope is at a great distance.

² He had rather sit in parliament.

³ Fawn.

⁴ Or, Lentrone. Lent.

⁵ Who get more by making one match, than by preaching a whole Lent. The mendicants gained an establishment in families, and were consulted and gave their advice in all cases. Chaucer's FREERE

Had mad full manie a marriage
Of yong women, &c. PROL. v. 212.

⁶ Expound.

⁷ Explain. The mendicants not only perverted the plainest texts of scripture to cover their own fraudulent purposes, but often amused their hearers with legends and

religious romances. Wicliffe, the grand antagonist of these orders, says that, "Capped [graduated] friers that been cleped [called] masters of divinitie, have their chamber and service as lords and kings, and senden out idiots full of covetise to preche, not the gospel, but chronicles, fables, and lesinges, to plese the peple, and to robbe them." Lewis's LIFE OF WICCL. p. 21. xiii.

⁸ These.

⁹ Disposed. Bequeathed.

¹⁰ A true churchman, a christian on the reformed plan, shall never get any thing belonging to me.

¹¹ Whole.

¹² Till.

Quher is the well of mercie and of grace,
That I may [stand] befoirr his godlie face:
Unto the devill I leif my synnis^w all,
Fra him thai came, to him agane thei fall^x.

Some readers may perhaps be of opinion, that Makgregor was one of those Scottish lairds, who lived professedly by rapine and pillage: a practice greatly facilitated, and even supported, by the feudal system. Of this sort was Edom o' Gordon, whose attack on the castle of Dunfe is recorded by the Scotch minstrels, in a pathetic ballad, which begins thus.

It fell about the Martinmas,
When the wind blew schril and cauld,
Said Edom o' Gordon to his men,
We maun draw to a hauld:

And quhat a hauld fall we draw to,
My mirry men and me?
We wul gae to the house o' the Rhodes,
To see that fair ladie^y.

Other parts of Europe, from the same situations in life, afford instances of the same practice. Froissart has left a long narrative of an eminent robber, one Amergot Marcell, who became at length so formidable and powerful, as to claim a place in the history of France. About the year 1380, he had occupied a strong castle for the space of ten years, in the province of Auvergne, in which he lived with the splendor and dominion of a petty sovereign: having amassed, by pillaging the neighbouring country, one hundred thousand francs. His depredations brought in an annual revenue of twenty thousand florens. Afterwards he

^w Sins.^x V. 309. seq.^y Percy's BALL. i. 100.

is tempted imprudently to sell his castle to one of the generals of the king for a considerable sum. Froissart introduces Marcell, after having sold his fortress, uttering the following lamentation, which strongly paints his system of depredation, the feudal anarchy, and the trade and travelling of those days.

“ What a joy was it when we rode forthe at adventure,
 “ and somtyme found by the way a ryche priour, or mar-
 “ chaunt, or a route of mulettes, of Montpellyer, of Nar-
 “ bone, of Lymons, of Fongans, of Tholous, or of Car-
 “ cassone, laden with clothe of Brusselles, or peltre ware
 “ comynge from the fayres, or laden with spycery from
 “ Bruges, from Damas, or from Alysaunder! What-
 “ soever we met, all was ours, or els raunfomed at our
 “ pleasures. Dayly we gate newe money; and the vyl-
 “ laynes of Auvergne and of Lymosyn dayly provyded, and
 “ brought to our castell, whete mele, breed [bread] ready
 “ baken, otes for our horses and lytter, good wyne, beffes,
 “ and fatte mottions, pullayne, and wylde foule. We were
 “ ever furnyshed, as though we had been kings. Whan we
 “ rode forthe, all the country trembled for feare. All was
 “ oures, goynge or comynge. Howe toke we Carlaste, I
 “ and the Bourge of Companye! and I and Perot of Bernoys
 “ toke Caluset. How dyd we scale with lytell ayde the
 “ stronge castell of Marquell pertayninge to the erle Dol-
 “ phyn! I kept it not past fyve dayes, but I receyved for
 “ it, on a fayre table, fyve thousand frankes; and forgave
 “ one thousand, for the love of the erle Dolphyn’s chyldren.
 “ By my faith, this was a fayre and goodlie life! &c.”

But on the whole I am inclined to think, that our testator Makgregor, although a robber, was a personage of high rank, whose power and authority were such, as to require this indirect and artificial mode of abuse. For the same reason, I believe the name to be fictitious.

² See tom. ii. c. 170. f. 115. a. And tom. i. c. 149. f. 73. See also, ib. c. 440. f. 313. b. Berners’s Transl.

I take

I take this opportunity of observing, that the old Scotch poet Blind Harry belongs to this period; and, at the same time, of correcting the mistake, which, in conformity to the common opinion, and on the evidence of Dempster and Mackenzie, I have committed, in placing him towards the close of the fourteenth century^a. John Major the Scotch historian, who was born about the year 1470, remembered Blind Harry to have been living, and to have published a poem on the achievements of Sir William Wallace, when he was a boy. He adds, that he cannot vouch for the credibility of those tales which the bards were accustomed to sing for hire in the castles of the nobility^b. I will give his own words. “*Integrum librum Gulielmi Wallacei Henricus, a nativitate luminibus captus, meæ infantiaē tempore cudit: et quæ vulgo dicebantur carmine vulgari, in quo peritus erat, conscripsit. Ego autem talibus scriptis solum in parte fidem impertior; quippe qui HISTORIARUM RECITATIONE CORAM PRINCIPIBUS victum et vestitum, quo dignus erat, nactus est.*” And that, in this poem, Blind Harry has intermixed much fable with true history, will appear from some proofs collected by sir David Dalrymple, in his judicious and accurate annals of Scotland, lately published^c.

I cannot return to the English poets without a hint, that a well-executed history of the Scotch poetry from the thirteenth century, would be a valuable accession to the general literary history of Britain. The subject is pregnant with much curious and instructive information, is highly deserving of a minute and regular research, has never yet been uniformly examined in its full extent, and the materials are both accessible and ample. Even the bare lives of the vernacular poets of Scot-

^a See *supr.* vol. i. p. 321. Dempster says he lived in 1361.

^b The poem as now extant has probably been reformed and modernised.

^c *HIST. MAGN. BRITAN.* L. iv. c. xv.

f. 74. a. edit. Ascens. 1521. 4to. Compare *Hollinsh. SCOT.* ii. p. 414. And *Mack. tom. i.* 423. Dempst. lib. viii. p. 349.

^d See p. 245. edit. 1776. 4to.

land have never yet been written with tolerable care; and at present are only known from the meagre outlines of Dempster and Mackenzie. The Scotch appear to have had an early propensity to theatrical representations; and it is probable, that in the prosecution of such a design, among several other interesting and unexpected discoveries, many anecdotes, conducing to illustrate the rise and progress of our ancient drama, might be drawn from obscurity.

SECT.