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The History Of English Poetry

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

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Vol. II.

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before 1500. I think there are two old editions among More's books at Cambridge. Particularly one printed in quarto at Paris, in 1493.

Pag. 466. Notes, col. 2. l. 1. Instead of "All this while," READ "Speght supposes that." To the end ADD, "See *Le dit de la fleur de lis et de la Marguerite*, by Guillaume Machaut, ACAD. INSCRIPT. XX. p. 381. x. 669. infr. citat. On the whole, it may be doubted whether, either Froissart, or Chaucer, means Margaret, countess of Pembroke. For compare APPEND. PREF. CANTERB. TALES, vol. i. p. xxxiv. I add, that in the year 1547, the poetical pieces of Margaret de Valois, queen of Navarre, were collected and published under the title of *MARGUERITE de la Marguerites des Princesses, tres illustre Royne de Navarre*, by John de la Haye, her valet de chambre. It was common in France, to give the title of *MARGUERITES* to studied panegyrics, and flowery compositions of every kind, both in prose and verse.

V O L. II.

PAGE 5. ADD to Not. ^k. "The nations bordering upon the Jews, attributed the miraculous events of that people, to those external means and material instruments, such as symbols, ceremonies, and other visible signs or circumstances, which by God's special appointment, under their mysterious dispensation, they were directed to use. Among the observations which the oriental Gentiles made on the history of the Jews, they found that the Divine will was to be known by certain appearances in precious stones. The Magi of the east, believing that the preter-natural

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natural

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natural discoveries obtained by means of the Urim and Thummim, a contexture of gems in the breast-plate of the Mosaic priests, were owing to some virtue inherent in those stones, adopted the knowledge of the occult properties of gems as a branch of their magical system. Hence it became the peculiar profession of one class of their Sages, to investigate and interpret the various shades and coruscations, and to explain, to a moral purpose, the different colours, the dews, clouds, and imageries, which gems, differently exposed to the sun, moon, stars, fire, or air, at particular seasons, and inspected by persons particularly qualified, were seen to exhibit. This notion being once established, a thousand extravagancies arose, of healing diseases, of procuring victory, and of seeing future events, by means of precious stones and other lucid substances. See Plin. NAT. HIST. xxxvii. 9. 10. These superstitions were soon ingrafted into the Arabian philosophy, from which they were propagated all over Europe, and continued to operate even so late as the visionary experiments of Dee and Kelly^a. It is not in the mean time at all improbable, that the Druidical doctrines concerning the virtues of stones were derived from these lessons of the Magi: and they are still to be traced among the traditions of the vulgar, in those parts of Britain and Ireland, where Druidism retained its latest establishments. See Martin's WEST. ISLES, p. 167. 225. And Aubrey's MISCELL. p. 128. Lond. 8^{vo}.

Pag. 31. ADD, "In lord Gower's library, there is a thin oblong manuscript on vellum, containing some of Gower's poems in Latin, French, and English. By an entry in the first leaf, in the hand-writing, and under the signature, of Thomas lord Fairfax, Cromwell's general, an antiquarian, and a lover and collector of curious manuscripts^b, it appears, that this book

^a When king Richard the first, in 1191, took the isle of Cyprus, he is said to have found the castles filled with rich furniture of gold and silver, "*necnon lapidibus pretiosis, et plurimam virtutem habentibus.*" G. Vines. ITER. HIERSOL.

cap. xli. p. 328. Hist. Anglic. SCRIPT. vol. ii. Oxon. 1687.

^b He gave twenty-nine ancient manuscripts to the Bodleian library, one of which is a beautiful manuscript of Gower's *Confessio Amantis*. When the Record-

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was presented by the poet Gower, about the year 1400, to Henry the fourth; and that it was given by lord Fairfax to his *friend and kinsman* sir Thomas Gower knight and baronet, in the year 1656. By another entry, lord Fairfax acknowledges to have received it, in the same year, as a present, from *that learned gentleman* Charles Gedde esquire, of saint Andrews in Scotland: and at the end, are five or six Latin anagrams on Gedde, written and signed by lord Fairfax, with this title, "In NOMEN venerandi et annoſi Amici fui Caroli Geddei." By king Henry the fourth it seems to have been placed in the royal library: it appears at least to have been in the hands of king Henry the seventh, while earl of Richmond, from the name *Rychemond*, inserted in another of the blank leaves at the beginning, and explained by this note, "Liber Henrici septimi tunc Comitum Richmond, propria manu scripsit." This manuscript is neatly written, with miniated and illuminated initials: and contains the following pieces. I. A Panegyric in stanzas, with a Latin prologue or rubric in seven hexameters, on king Henry the fourth. This poem, commonly called *Carmen de pacis Commendatione in laudem Henrici quarti*, is printed in Chaucer's WORKS, edit. Urr. p. 540.—II. A short Latin poem in elegiacs on the same subject, beginning, "*deus et dominus qui tempora solus.*" [MSS. COTTON. OTHO. D. i. 4.] This is followed by ten other very short pieces, both in French and English, of the same tendency.—III. CIN-KANTE BALADES, or Fifty Sonnets in French. Part of the first is illegible. They are closed with the following epilogue and colophon.

cord-tower in S. Mary's abbey at York was accidentally blown up in the grand rebellion, he offered rewards to the soldiers who could bring him fragments of the scattered parchments. Luckily, however, the numerous original evidences lodged in this repository had been just before transcribed by Roger Dodsworth; and the transcripts, which formed the

ground-work of Dugdale's MONASTICON, consisting of forty-nine large folio volumes, were bequeathed by Fairfax to the same library. Fairfax also, when Oxford was garrisoned by the parliamentary forces, exerted his utmost diligence in preserving the Bodleian library from pillage; so that it suffered much less, than when that city was in the possession of the royalists.

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O gentile

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O gentile Engleterre a toi iescrits,
 Pour remembrer ta ioie qest nouvelle,
 Qe te survient du noble Roy Henris,
 Par qui dieus ad redreste ta querele,
 A dieu purceo prient et cil et celle,
 Qil de sa grace, au fort Roi corone,
 Doignit peas, honour, ioie et prosperite.

Expliciunt carmina Jobis Gower que Gallice composita BALADES dicuntur. — IV. Two short Latin poems in elegiacs. The First beginning, "*Ecce patet tensus ceci Cupidinis arcus.*" The Second, "*O Natura viri potuit quam tollere nemo.*"—V. A French poem, imperfect at the beginning, *On the Dignity or Excellence of Marriage*, in one book. The subject is illustrated by examples. As no part of this poem was ever printed, I transcribe one of the stories.

Qualiter Jason uxorem suam Medeam relinquens, Creusam Creontis regis filiam sibi carnaliter copulavit. Verum ipse cum duobus filiis suis postea infortunatus perit.

Li prus Jason queu lisle de Colchos
 Le toison dor, pour laide de Medee
 Conquist dont il donour portoit grant loos
 Par tout le monde encourt la renomee
 La joejne dame oue soi ad amenee
 De son pays en Grece et lespoufa
 Ffreinte espoufaile dieus le vengera.

Quant Medea meulx qui de etre en repos
 Ove son mari et qelle avoit porte
 Deux fils de luy lors changea le purpos
 El quelle Jason permer fuist oblige
 Il ad del tout Medeam refuse
 Si prist la file au roi Creon Creusa
 Ffrenite espoufaile dieux le vengera.

Medea

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Medea got le coer de dolour cloos
En son corous et ceo fuist grant pite
Sas joefnes fils queux et jadis en clos
Veniz ses costees enfi com forseue
Devant ses oels Jason ele ad tue
Ceo que fuist fait pecche le fortuna
Ffrenite espoufaile dieux le vengera.

Towards the end of the piece, the poet introduces an apology for any inaccuracies, which, as an Englishman, he may have committed in the French idiom.

Al universite de tout le monde
JOHAN GOWER ceste Balade evoic ;
Et si ieo nai de Francois faconde,
Pardonetz moi que ieo de ceo forivoie.
Jeo suis Englois : si quier par tiele voie
Estre excuse mais quoique mills endie
L'amour parfait en dieu se justifie.

It is finished with a few Latin hexameters, viz. "Quis sit vel
" qualis facer order connubialis." This poem occurs at the
end of two valuable folio manuscripts, illuminated and on vel-
lum, of the CONFESSIO AMANTIS, in the Bodleian
library, viz. MSS. FAIRFAX, iii. And NE. F. 8. 9. Also in
the manuscript at All Souls college Oxford, MSS. xxvi. de-
scribed and cited above. And in MSS. HARL. 3869. In all
these, and, I believe, in many others, it is properly connected
with the CONFESSIO AMANTIS by the following rubric.
" Puisqu' il ad dit CIDEVANT EN ENGLOIS, par voie dessample,
" la sotie de cellui qui par amours aimie par especial, dirra ore
" apres en FRANCOIS a tout le mond en general une traitie
" selonc les auctors, pour effemplar les amants mariez, &c."
It begins,

Le creature du tout creature,

But

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But the CINQUANTE BALADES, or fifty French Sonnets abovementioned, are the curious and valuable part of lord Gower's manuscript. They are not mentioned by those who have written the life of this poet, or have catalogued his works. Nor do they appear in any other manuscript of Gower which I have examined. But if they should be discovered in any other, I will venture to pronounce, that a more authentic, unembarrassed, and practicable copy than this before us, will not be produced: although it is for the most part unpointed, and obscured with abbreviations, and with those misspellings which flowed from a scribe unacquainted with the French language.

To say no more, however, of the value which these little pieces may derive from being so scarce and so little known, they have much real and intrinsic merit. They are tender, pathetic, and poetical; and place our old poet Gower in a more advantageous point of view than that in which he has hitherto been usually seen. I know not if any even among the French poets themselves, of this period, have left a set of more finished sonnets: for they were probably written when Gower was a young man, about the year 1350. Nor had yet any English poet treated the passion of love with equal delicacy of sentiment, and elegance of composition. I will transcribe four of these balades as correctly and intelligibly as I am able: although I must confess, there are some lines which I do not exactly comprehend.

BALADE XXXVI.

Pour comparer ce jolif temps de Maij,
 Jeo dirrai semblable a Paradis ;
 Car lors chantoit et merle et papegai,
 Les champs sont vert, les herbes sont floris ;
 Lors est Nature dame du paijs :
 Dont Venus poingt l'amant a tiel affai,
Rencontre amour nest qui poet dire Nai.

Quant

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Quant tout ceo voi, et que ieo penserai,
Coment Nature ad tout le mond suspris,
Dont pour le temps se fait minote et gai,
Et ieo des autres suis souleni horspris,
Com al qui sanz amie est vrais amis,
Nest pas mervaille lors si ieo mesmai,
Rencontre amour nest qui poet dire Nai.

En lieu de rose, urtie cuillerai,
Dont mes chapeals ferrai par tiel devis,
Que tout ioie et confort ieo lerrai,
Si celle soule eu qui iai mon coer mis,
Selonc le ponit que iai sovent requis,
Ne deigne aleggier les griefs mais que iai,
Rencontre amour nest qui poet dire Nai.

Pour pite querre et pourchacer intris,
Va ten balade ou ieo tenvoierai,
Qore en certain ieo lai tresbien apris
Rencontre amour nest qui poet dire Nai.

BALADE xxxiv.

Saint Valentin, l'Amour, et la Nature,
Des tous oiseals ad en gouvernement,
Dont chascun deaux, semblable a sa mesure,
Un compaignie honeste a son talent,
Eslist, tout dun accord et dun assent,
Pour celle soule laist a covenir;
Toutes les autres car nature aprent
Ou li coers est le corps falt obeir.
Ma douce Dame, ensi ieo vous assure,
Que ieo vous ai eslieu semblablement,
Sur toutes autres estes a dessure
De mon amour si tresentierement,
Que riens y falt pourquoi ioiusement,

De

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De coer et corps ieo vous voldrai servir,
Car de refon cest une experiment,

Ou li coers est le corps falt obeir.

Pour remembrer iadis celle aventure

De Alceone et ceix enseinent,
Com dieus muoit en oïsel lour figure,
Ma volente ferroit tout tielement
Qe sans envie et danger de la gent,
Nous porroions ensemble pour loisir
Voler tout francs en votre esbatement

Ou li coers est le corps falt obeir.

Ma belle oïfel, vers qui mon pensement

Seu vole ades sanz null contretenir
Preu cest escript car ieo sai voirement

Ou li coers est le corps falt obeir.

BALADE XLIII.

Plustricherous qe Jason a Medec,
A Deianire ou q' Ercules estoit,
Plus q' Eneas q' avoit Dido lassée,
Plus qe Theseus q' Adriagne^e amoit,
Ou Demophon qut Phillis oubliot,
Te trieus, helas, qamer iadis soloie,
Dont chanterai desore en mon endroit

Cest ma dolour qe fuist amicois ma joie.

Unques Ector qama Pantasilee^a,

En tiele haste a Troie ne farmoit,
Qe tu tout mid nes deniz le lit couche
Amis as toutes quelques venir doit,
Ne poet chaloir mais qune femme y soit,
Si es comun plus qe la halte voie,
Helas, qe la fortune me deçoit,

Cest ma dolour qe fuist amicois ma joie.

^e Ariadne,

^a Penthesilea.

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De Lancelot^a si fuiffetz remembre,
 Et de Tristans, com il se countenoit,
 Generides^o, Fflorentⁱ, par Tonope^r,
 Chascun des ceaux sa loialte gardoit ;
 Mais tu, helas, qest ieo qe te forsvoit
 De moi qa toi iamaïs mill iour falsoie,
 Tu es a large et ieo sui en destroit,

Cest ma dolour qe fuist amicois ma joie.

Des toutz les mals tu qes le plus maloit,
 Ceste compleignte a ton oraille envoie
 Sante me laist, et langour me recoit,

Cest ma dolour qe fuist amicois ma joie.

BALADE XX.

Si com la nies, quant le fort vent tempeste,
 Pur halte mier se torna ci et la,
 Ma dame, enfi mon coer manit en tempeste,
 Quant le danger de vo parrole orra,
 Le nies qe votre bouche soufflera,
 Me fait figler sur le peril de vie,

Qest en danger falt quil mera supplie.

Rois Ulyxes, sicom nos dist la Geste,
 Vers son paais de Troie qui figla,
 Not tiel paour du peril et moleste,

^a Sir Lancelot's intrigue with Genevra, king Arthur's queen, and sir Tristram with Bel Isoulde, incidents in Arthur's romance, are made the subject of one of the stories of the French poem just cited, viz.

Commes font la cronique et l'histoire
 De Lancelot et Tristrans ensemment, &c.

^o This name, of which I know nothing, must be corruptly written.

^r Chaucer's WIFE OF BATHES TALE is founded on the story of Florent, a knight of Rome, who delivers the king of Sicily's daughter from the enchantments of her stepmother. His story is also in

our author's CONFESSIO AMANTIS. Lib. iii. fol. 48. a col. 1. seq. Lib. viii. fol. 175. a col. 2. seq. And in the GESTA ROMANORUM. [See supr. p. 31.] Percy [NUM. 2.] recites a Romance called LE BONE FLORENCE DE ROME, which begins,

As ferre as men ride or gon.

I know not if this be Shakespear's Florentius, or Florentio, TAM. SHR. i. 5.

Be she as foul as was FLORENTIUS' love.

^e That is Partenope, or Parthenopeus, one of Statius's heroes, on whom there is an old French romance. [See supr. vol. i. p. 123.]

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Quant les Sereines en la mier passa,
Et la danger de Circes eschapa,
Qe le paour nest plus de ma partie,
Qest en danger falt quil mera supplie.

Danger qui tolt damour tout la feste,
Unques un mot de confort ne fona,
Ainz plus cruel qe nest la fiere beste
Au point quant danger me respondera.
La chiere porte et quant le nai dirra,
Plusquë la mort mestoie celle oie
Qest en danger falt quil mera supplie.

Vers vous, ma bone dame, horspris cella,
Qe danger manit en votre compainie,
Cest balade en mon message irra
Qest en danger falt quil mera supplie.

For the use, and indeed the knowledge, of this manuscript, I am obliged to the unsolicited kindness of Lord Trentham; a favour which his lordship was pleased to confer with the most polite condescension.

Pag. 31. Notes, col. 2. l. 5. ADD, "A Greco-barbarous translation of the romance of APOLLONIUS OF TYRE was made by one Gabriel Contianus^b, a Grecian, about the year 1500, as appears by a manuscript in the imperial library at Viennaⁱ; and printed at Venice in 1503. [See vol. i. p. 350.] Salviati, in his *Avvertimenti*, mentions an Italian romance on this subject, which he supposes to have been written about the year 1330. Lib. ii. c. 12. Velfer first published this romance in Latin at

^b Γαβριήλ Κοσιάνου. Perhaps Κοσιανίου.
ⁱ Lambecc. CATAL. BIBL. CÆSAR.
Nesselii SUPPL. tom. i. p. 341. MSS.
Græc. cexliv. (Vind. et Norimb. 1690.
fol.) Pr. "Μελέτων τῆ Ἰσοῦ χριστοῦ." Fin.
"Ποιήματα ἐν ἀποχριστιανῶς Γαβριήλ Κοσιάνου, &c."
This is in prose. But under this class of
the imperial library, Nesselius recites many
manuscript poems in the Greco-barbarous

metre of the fifteenth century or there-
abouts, viz. *The Loves of Hemperius*;
Description of the city of Venice; *The Ro-
mance of Florius and Platzflora*; *The Blind-
ness and Beggary of Belisarius*; *The Trojan
War*; *Of Hell*; *Of an Earthquake in the
Isle of Crete*, &c. These were all written
at the restoration of Learning in Italy.
[See vol. i. p. 348. 350.]

Ausburgh,

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Aufburgh, in 1595. 4°. The story is here much more elegantly told, than in the *GESTA ROMANORUM*. In Godfrey of Viterbo's *PANTHEON*, it is in Leonine verse. There has been even a German translation of this favorite tale, viz. "Historia APPOLLONII TYRIÆ et Sidoniæ regis ex Latino sermone in Germanicum translata. August. Vindel. apud Gintherum Zainer, 1471. fol." At the end is a German colophon, importing much the same.

Pag. 41. Not. ^p. DELE "author of the Lives of the Dramatic Poets." [The author of the *ACCOUNT OF THE ENGLISH DRAMATIC POETS*, was Gerard the son of doctor Langbaine, provost of Queen's college, Oxford. This book was first published under the title of *MOMUS TRIUMPHANS*, Lond. 1687. 4°. Five hundred copies were quickly sold; but the remainder of the impression appeared the next year with a new title, *A new Catalogue of English Plays, containing comedies, &c.* Lond. 1688. 4°. The author at length digested his work anew with great accessions and improvements, which he entitled as above, *AN ACCOUNT OF THE ENGLISH DRAMATICK POETS, &c.* Oxon. 1691. 8°. This book, a good ground-work for a new publication on the same subject and plan, and which has merit as being the first attempt of the kind, was reprinted by Curl, with flimsy additions, under the conduct of Giles Jacob, a hero of the *Dunciad*, Lond. 1719. 8°. Our author, after a classical education, was first placed with a bookseller in London; but at sixteen years of age, in 1672, he became a gentleman commoner of University college in Oxford. His literature chiefly consisted in a knowledge of the novels and plays of various languages; and he was a constant and critical attendant of the play-houses for many years. Retiring to Oxford in the year 1690, he died the next year; having amassed a collection of more than a thousand printed plays, masques, and interludes.]

Pag. 54. Notes, col. 2. l. 19. ADD, "The most antient complete French copy of *LA DANSE MACABRE* was printed in folio at Lyons, in 1499, together with some other short spi-

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ritual pieces, under the title *La Grand DANSE MACABRE des hommes et des femmes historiée, avec de beaux dits en Latin et buintains en François, &c.* To this work Erasmus alludes in the third book of his *RATIO CONCIONANDI*, where he says, "Quin et vulgares rhetoristæ censuerunt hoc decus, qui interdum versibus certo numero comprehensis, pro claufula, accinunt brevem et argutam sententiam, velut in Rhythmis quos Gallus quispiam edidit in *CHOREAM MORTIS*." tom. v. Opp. pag. 1007. Naude calls this allegory, "Chorea ab eximio Macabro edita." *MASCUR.* p. 224. I believe the first Latin edition, that of Pierre Desfrey which I have mentioned, was printed at Troyes in 1490, not 1460. The French have an old poem, partly on the same idea, *LA DANSE DES AVEUGLES*, under the conduct of Love, Fortune, and Death, written by Pierre Michault, about the year 1466. See *MEM. ACAD. INSCRIPT. et BEL. LET.* ii. 742. And Goujet, *BIBL. FR.* ix. 358. In De Bure's *BIBLIOGRAPHIE INSTRUCTIVE*, an older but less perfect edition of *Le Danse Macabre* is recited, printed at Paris in 1486, for Guyot Marchant. fol. In this edition the French rhymes are said to be by Michel Marot. tom. i. p. 512. num. 3109. *BELL. LETTR.* He has catalogued all the antient editions of this piece in French, which are many. Pierre Desfrey abovementioned wrote a French romance called *LA GENEALOGIE*, on Godfrey of Bouloign. Paris, 1511. fol.

Pag. 103. To Not. ". ADD, "These *BRITISH LAIS*, of which I have given specimens at the beginning of the *FIRST DISSERTATION*, and of which sir *LAUNFAL* is one, are discovered to have been translated into French from the language of Armorican Bretagne, about the thirteenth century, by Marie a French poetess, who made the translation of *ESOP* abovementioned. See *CANT. T.* vol. iv. p. 165. edit. 1775. But Marie's was not the only Collection of *BRITISH LAIS*, in French: as appears, not only from the *EARL of THOLOUSE*, but by the
romance

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romance of EMARE, a translation from the French, which has this similar passage, St. ult.

Thys ys on of *Brytayne layes*
That was used of old dayes.

MSS. Cotton. CALIG. A ii. fol. 69. (see f. 70.) The SONG of SIR GOWTHER is said by the writer to be taken from one of the *Layes of Brytayne*: and in another place he calls his story the first *Laye of Britanye*. MSS. REG. 17 B. xliii. Chaucer's FRANKLEIN'S TALE was also a *Bretagne Lay*, Urr. p. 107. In the Prologue he says,

The olde gentill Bretons in their dayes
Of divers aventoures madin their *Layes*,
Rymeyed first in their owne Breton tonge,
Whiche *layis* with ther instruments thei songe.

Here he translates from Marie, although this story is not in her manuscript, viz. fol. 181.

Li auntien Bretun curteis.

But in his DREME, he seems to have copied her LAY of ELIDUS. [See Diff. i.] To the *British Lais* I would also refer LA LAI DU CORN, which begins,

De un aventure ci avint
A la court del bon rei Artus.

MSS. DIGB. 86. Bibl. Bodl. membran. 4^{to}. It probably existed before the year 1300. The story, which much resembles the old French metrical romance, called LE COURT MANTEL, is slightly touched in MORTE ARTHUR. ii. 33. A magical horn, richly garnished, the work of a fairy, is brought by a beautiful boy riding on a fleet courser, to a sumptuous feast held at Carleon by king Arthur, in order to try the fidelity of the knights
and

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and ladies, who are in number sixty thousand. Those who are false, in drinking from this horn, spill their wine. The only successful knight, or he who accomplishes the adventure, is *Garaduc* or *Cradok*. I will here give the description of the horn.

— Un dauncel*,
Mout avenaunt et bel,
Seur un cheval corant,
En palleis vint eraunt:
En sa main tont un cor
A quatre bendel de or,
Ci com etoit diveure
Entaillez de ad trifure¹,
Peres ici ont affises,
Qu en le or furent mises,
Berreles et fardoines,
Et riches calcedoines;

* More properly written *daunzel*, or *danzel*. As in the old French romance of *GARIN*.

Et li *danzel* que Bues ot norris.

And in other places. So our king Richard the first, in a fragment of one of his Provençal sonnets.

E lou *donzel* de Thuscana.

"For *Boys* Tuscany is the country." In Spanish, *Lo Donzell*. See Andr. Bosch, *Des Titols de honor de Cathalanya*. L. iii. c. 3. §. 16. In some of these instances, the word is restrained to the sense of *Squire*. It is from the Latin *DOMICELLUS*. Froissart calls Richard the second, when prince of Wales, "Le jeune *Damoisel* Richart." tom. i. c. 325.

¹ Or rather *trifore*. Undoubtedly from the Latin *triforium*, a rich ornamented edge or border. The Latin often occurs under Dugdale's *Inventory* of saint Paul's, in the *MONASTICON*, viz. "Morsus [a buckle] W. de Ely argenteus,

"cresta ejus argentea, cum TRIFORIO
"exterius aureo et lapillis inistis, &c." tom. iii. *ECCL. CATH.* p. 309. TRIFORIATUS repeatedly occurs in the same page, as thus. "Morsus Petri de Blois TRIFORIATUS de auro."—"Medio circulo [of a buckle] aurato, TRIFORIATO, inserto grossis lapidibus, &c."—"Cum multis lapidibus et perlis inistis in limbis, et quadraturis TRIPHORATUS aureis," &c. &c. *ibid.* p. 309. et seq. It is sometimes written TRIFORIA. As, "Pannus cujus campus purpureus, cum xiv listis in longitudine ad modum TRIFORIE contextis." *ibid.* p. 326. col. 2. TRIFURE, in the text, may be literally interpreted *jewel-work*. As in *CHRON. S. DION.* tom. iii. *Collect. Histor. Franc.* p. 183. "Il estoient de fin or esmere et aourné de tres riches pierres precieuses d'ure [œuvre] TRIPHORE." Which Aimon calls, "gemmisque ornata *Opere in-clusorio*," that is, *work consisting of jewels set in*. *De GEST. FRANC.* Lib. ii. cap. ix. p. 44. G. edit. Paris. 1603. fol.

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Il fu fust de ollifaunt,
 Ounques ne ni si graunt,
 Ne si fort, ne si bel,
 Desus ont un anel,
 Neèle de ad argent,
 Eschelettes il ont cent
 Perfectees de or fin,
 En le tens Constantin,
 Les fist une Fee,
 Qu preuz ert, et senee,
 E le corn destina
 Si cum vous orres ja:
 Qu sour le corn ferroit
 Un petit de souon doit,
 Ses eschelettes cent
 Sounent tant doucement,
 Qu harpe ne viele
 Ne deduit de pucelle,
 Ne Sereigne du mer
 Nest tele desconter.

These lines may be thus interpreted. "A boy, very graceful
 " and beautiful, mounted on a swift horse, came into the pa-
 " lace of king Arthur. He bore in his hand a horn, having
 " four bandages of gold; it was made of ivory, engraved with
 " *trifoire*: many pretious stones were set in the gold, beryls,
 " sardonyses, and rich chalcedonies: it was of elephant [ivory]:
 " nothing was ever so grand, so strong, or so beautiful: at
 " bottom was a ring [or rim] wrought of silver; where were
 " hanging an hundred little bells, framed of fine gold, in the
 " days of Constantine, by a Fairy, brave and wise, for the
 " purpose which ye have just heard me relate. If any one
 " gently struck the horn with his finger, the hundred bells
 " sounded so sweetly, that neither harp nor viol, nor the sports
 " of a virgin, nor the syrens of the sea, could ever give such
 " music." The author of this *Lai* is one Robert Bikez, as
 appears

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appears by the last lines; in which the horn is said still to be seen at Cirencester. From this tale came Ariosto's ENCHANTED CUP, ORL FURIOS. xlii. 92. And Fontaine's LA COUPE ENCHANTEE. From the COURT MANTEL, a fiction of the same tendency, and which was common among the Welsh bards, Spenser borrowed the wonderful virtues and effects of his FLORIMEL'S GIRDLE, iv. 5. 3. Both stories are connected in an antient Ballad published by Percy. vol. iii. p. 1.

In the Digby manuscript, which contains *La Lai du Corn*, are many other curious chansons, romantic, allegorical, and legendary, both in old French and old English. I will here exhibit the rubrics, or titles, of the most remarkable pieces, and of such as seem most likely to throw light on the subjects or allusions of our antient English poetry. *Le Romaunz Peres Aunfour* [Alfonse] *coment il aprist et chastia son fils belement.* [See NOTES to CANTERB. T. p. 328. vol. iv.] *De un demi ami.*—*De un bon ami enter.*—*De un sage homme et de i fol.*—*De un gopil et de un mul.*—*De un roi et de un cleric.*—*De un homme et de une serpente et de un gopil.*—*De un roi et de un versifour.*—*De ii clerics escoliers.*—*De un prodome et de sa male femme.*—*Del engin de femme del nelons.*—*Del espee autre engin de femme.*—*De un roy et de un fableour.*—*De une veille et de une lisette.*—*De la gile de la per e el pin.*—*De un profdemme bone cointise.* [Pr. "Un Espagnol ceo vy counter."]—*De ii menestreus.* [i. e. Minstrels.]—*De une roy et de Platoun.*—*De un vilein de i lou et de un gopil.*—*De un roy fol large.*—*De maimound mal esquier.*—*De Socrates et de roi Alisaundre.*—*De roi Alisaundre et de i philosophe.*—*De un philosofel et del alme.*—*Ci commence le romaunz de Enfer, Le Sounge Rauf de Hodenge de la voie denfer.* [Ad calc. "Rauf de Hodeng, saunz menfouge,—Qu cest romaunz fist de sun songe." See Verdier, BIBL. FR. ii. 394. v. 394. Paris, 1773.]—*De un vallet qui soutint dames et dammaisales.*—*De Romme et de Gerusalem.*—*La lais du corn.*—*Le fabel del gelous.*—*Ci comence la bertournee.*—*La vie de un vaillet amerous.*—*De iiiii files . . .* [Pr. "Un rois estoit de "graunt pouer."]—*How Jheu Crist berewede belle, &c.* [See vol.

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vol. ii. p. 207.]—*Le xv signes* [signes] *de domesday*. [Pr. "Fifteene toknen ich tellen may." Compare vol. i. p. 219.]—*Ci comence la vie seint Euface ci ont nom Placidus*.

[Pr. "Alle þat loveþ godes lore
"Olde and yonge lasse and more."

See MS. VERNON, fol. 170. ut supr.]—*Le diz de seint Bernard*. [Pr. "þe blessinge of hevne kinge."]—*Vbi font ci ante nos fuerount*. [In English.]—*Chaunçon de nostre dame*. [Pr. "Stond wel moder ounder rode."]—*Here beginneth the sawe of seint Bede preeft*. [Pr. "Holi gost þi migtee."]—*Coment le saunter notre dame fu primes cuntrone*. [Pr. "Luedi swete and milde."]—*Les . . . peines de enfen*. [Pr. "Oiez Seynours une de-
"mande."]—*Le regret de Maximian*. [Pr. "Herkeneþ to mi
"ron." MSS. HARL. 2253. f. 82. See vol. i. p. 32.]—*Ci comence le cuntent par entre le mavis et la ruffinole*. [Pr. "Somer
"is cumen wiþ love to tonne." See vol. i. p. 30.]—*Of the fox and of the wolf*. [Pr. "A vox gon out of þe wode go."]—*Hending the bende*. [MSS. HARL. 2253. 89. fol. 125.]—*Les proverbes del vilain*.—*Les miracles de seint NICHOLAS*.—*Ragemon le bon*.—*Chancun del secle*. [In English.]—*Ci commence le fable et la courtise de dame siri . . .* [Pr. "As I com bi an waic."]—*Le noms de un leure Engleis*. [i. e. The names of the Hare in English.]—*Ci comence la vie nostre dame*.—*Ci comence le doctrinal de enseignemens de curteise*.—*Ci comence les Aves noustre dame*.—*De ii chevalers torts ke plenderent aroune*.—*Bonne prieur a nostre seigneur Jhu Crist*.—*Ci comence lescrit de ii dames*.—*Hic incipit carmen inter corpus et animam*. [A Dialogue in English verse between a body laid on a bier and its Soul. Pr. "Hon on . . .
"stude I stod an lutell escrit to here."]—*Ci commence la manere que le amour est pur assaier*. [Pr. "Love is soft, love is swete,
"love is goed sware."]—*Chaunçon de noustre seigneur*. This manuscript seems to have been written about year 1304. Ralph Houdain, whose poem called VISION D'ENFER it contains, wrote about the year 1230.

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The word, LAI, I believe, was applied to any subject, and signified only the versification. Thus we have in the Bodleian library *La LUMERE AS LAIS*, par *Mestre Pierre de Feccbam*.

Vrai deu omnipotent
Kestes fin et commencement.

MSS. BODL 399. It is a system of theology in this species of metre.

Pag. 121. To Not. ^o. ADD, "In Jean Petit's edition in 1535, and perhaps in that of 1485, of Premierfaict's translation of the DECAMERON, it is said to be translated from Latin into French. But *Latin* here means *Italian*. Hence a mistake arose, that Boccaccio wrote his DECAMERON in Latin. The Italian, as I have before observed, was antiently called *Il volgare Latino*. Thus the French romance of MELIADUS DE LEONNOIS is said to be *translatè du LATIN*, by Rusticien de Pifa, edit. Par. 1532. fol. Thus also GYRON LE COURTOIS is called a version from the Latin. [Supr. vol. ii. p. 117.] M. de la Monnoye observes, "Que quand on trouve que certains VIEUX ROMANS ont été traduits de LATIN en François, par Lucas de Salesberies, Robert de Borron, Rusticien de Pifa, ou autres, cela signifie que ç' a été d'ITALIEN en François." REM. au BIBL. FR. du La Croix du Maine, &c. tom. ii. p. 33. edit. 1772. [See supr. ADDIT. ad p. 15. i.] Premierfaict's French DECAMERON, which he calls CAMERON, is a most wretched caricature of the original.

Pag. 148. Not. col. 2. l. 4. For "1115," READ "1015."

Pag. 153. To Not. ^o. ADD, "I have received some notices from the old registers of saint Ewin's church at Bristol, antiently called the MINSTER, which import, that the church pavement was *washed* against the coming of king Edward. But this does not at all prove or imply that the king *sat at the grete mynsterr windowe* to see the gallant Lancastrian, Baldwin, pass to the scaffold; a circumstance, and a very improbable one, mentioned in Rowlic's pretended poem on this subject. The notice
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at most will prove only, that the king assisted at mass in this church, when he came to Bristol. Nor is it improbable, that the other churches of Bristol were cleaned, or adorned, at the coming of a royal guest. Wenter, above quoted, is evidently wrong in the date 1463, which ought to be 1461, or 1462.

Pag. 156. Notes, col. 2. To l. 9. ADD "I have observed, but for what reason I know not, that saint Ewin's church at Bristol was called the *minster*. I, however, suspect, that the poet here means *Bristol cathedral*. He calls, with his accustomed misapplication of old words, *Worcester cathedral* the *minster of our ladie*, infr. p. 160. But I do not think this was a common appellation for that church. In Lydgate's LIFE OF SAINT ALBAN, *Minster* is used in its first simple acceptation. MSS. Coll. Trin. Oxon. Num. xxxviii. fol. 19.

————— Seynt Albone
Of that *mynstre* leyde the first stone.

That is, of saint Alban's monastery.

Pag. 164. To the end of the Section, ADD, "What is here said of Rowlie, was not only written, but printed, almost two years before the correct and complete edition of his Poems appeared. Had I been apprised of that publication, I should have been much more sparing in my specimens of these forgeries, which had been communicated to me in manuscript, and which I imagined I was imparting to my readers as curiosities. I had as yet seen only a few extracts of these poems; nor were those transcripts which I received, always exact. Circumstances which I mention here, to shew the inconveniencies under which I laboured, both with regard to my citations and my criticisms. These scanty materials, however, contained sufficient evidence to convince me, that the pieces were not genuine.

The entire and accurate collection of Rowlie's now laid before the public, has been so little instrumental in inducing me to change my opinion, that it has served to exemplify and confirm every argument which I have produced in support of my

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suspensions of an imposition. It has likewise afforded some new proofs.

Those who have been conversant in the works even of the best of our old English poets, well know, that one of their leading characteristics is inequality. In these writers, splendid descriptions, ornamental comparisons, poetical images, and striking thoughts, occur but rarely: for many pages together, they are tedious, prosaic, and uninteresting. On the contrary, the poems before us are every where supported: they are throughout, poetical and animated. They have no imbecillities of style or sentiment. Our old English bards abound in unnatural conceptions, strange imaginations, and even the most ridiculous absurdities. But Rowlie's poems present us with no incongruous combinations, no mixture of manners, institutions, customs, and characters. They appear to have been composed after ideas of discrimination had taken place; and when even common writers had begun to conceive, on most subjects, with precision and propriety. There are indeed, in the *BATTLE OF HASTINGS*, some great anachronisms; and practices are mentioned which did not exist till afterwards. But these are such inconsistencies, as proceeded from fraud as well as ignorance: they are such as no old poet could have possibly fallen into, and which only betray an unskilful imitation of antient manners. The verses of Lydgate and his immediate successors are often rugged and unmusical: but Rowlie's poetry sustains one uniform tone of harmony; and, if we brush away the asperities of the antiquated spelling, conveys its cultivated imagery in a polished and agreeable strain of versification. Chatterton seems to have thought, that the distinction of old from modern poetry consisted only in the use of old words. In counterfeiting the coins of a rude age, he did not forget the usual application of an artificial rust: but this disguise was not sufficient to conceal the elegance of the workmanship.

The *BATTLE OF HASTINGS*, just mentioned, might be proved to be a palpable forgery for many other reasons. It is
said

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said to be translated from the Saxon of Turgot. But Turgot died in 1015, and the battle of Hastings was fought in 1066. We will, however, allow, that Turgot lived in the reign of the Conqueror. But, on that supposition, is it not extraordinary, that a cotemporary writer should mention no circumstances of this action which we did not know before, and which are not to be found in Malmsbury, Ordericus Vitalis, and other antient chroniclers? Especially as Turgot's description of this battle was professedly a detached and separate performance, and at least, on that account, would be minute and circumstantial. An original and a cotemporary writer, describing this battle, would not only have told us something new, but would otherwise have been full of particularities. The poet before us dwells on incidents common to all battles, and such as were easily to be had from Pope's HOMER. We may add, that this piece not only detects itself, but demonstrates the spuriousness of all the rest. Chatterton himself allowed the first part of it to be a forgery of his own. The second part, from what has been said, could not be genuine. And he who could write the second part was able to write every line in the whole collection. But while I am speaking of this poem, I cannot help exposing the futility of an argument which has been brought as a decisive evidence of its originality. It is urged, that the names of the chiefs who accompanied the Conqueror, correspond with the Roll of Battle-Abbey. As if a modern forger could not have seen this venerable record. But, unfortunately, it is printed in Hollinhead's Chronicle.

It is said that Chatterton, on account of his youth and education, could not write these poems. This may be true; but it is no proof that they are not forged. Who was their author, on the hypothesis that Rowley was not, is a new and another question. I am, however, of opinion that it was Chatterton. For if we attend only to some of the pieces now extant in a periodical magazine, which he published under his own signature, and which are confessedly of his composition, to his
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letters now remaining in manuscript, and to the testimony of those that were acquainted with his conversation, he will appear to have been a singular instance of a prematurity of abilities; to have acquired a store of general information far exceeding his years, and to have possessed that comprehension of mind, and activity of understanding, which predominated over his situations in life, and his opportunities of instruction. Some of his publications in the magazines discover also his propensity to forgery, and more particularly in the walk of antient manners, which seem greatly to have struck his imagination. These, among others, are *ETHELGAR*, a *Saxon poem* in prose; *KENRICK*, translated from the *Saxon*; *CERDICH*, translated from the *Saxon*; *GODRED CROVAN*, a *Poem*, composed by *Dothnel Syrric king of the isle of Man*; *The HIRLAS*, composed by *Blythyn, prince of North Wales*; *GOTHMUND*, translated from the *Saxon*; *ANECDOTE OF CHAUCER*, and of the *ANTIQUITY OF CHRISTMAS GAMES*. The latter piece, in which he quotes a register of *Keinsham NUNNERY*, which was a priory of Black canons, and advances many imaginary facts, strongly shews his track of reading, and his fondness for antiquarian imagery. In this monthly collection he inserted ideal drawings of six achievements of Saxon heraldry, of an inedited coin of queen *Sexburgeo*, wife of king *Kinewalch*, and of a Saxon amulet; with explanations equally fantastical and arbitrary. From *Rowlie's* pretended parchments he produced several heraldic delineations. He also exhibited a draught by *Rowlie* of *Bristol castle* in its perfect state. I very much doubt if this fortress was not almost totally ruinous in the reign of *Edward the fourth*. This draught, however, was that of an edifice evidently fictitious. It was exceedingly ingenious; but it was the representation of a building which never existed, in a capricious and affected style of Gothic architecture, reducible to no period or system.

To the whole that is here suggested on this subject, let us add *Chatterton's* inducements and qualifications for forging these poems, arising from his character, and way of living. He
was

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was an adventurer, a professed hireling in the trade of literature, full of projects and inventions, artful, enterprising, unprincipled, indigent, and compelled to subsist by expedients.

Pag. 165. To Not. ^v. ADD, "In the British Museum, there is a poem entitled, "A CRISTEMASSE GAME made by maister BENET howe God Almyghty seyde to his apostelys and echeon of "them were baptiste and none knew of othir." The piece consists of twelve stanzas, an apostle being assigned to each stanza. Probably maister Benet is Benedict Burgh. MSS. HARL. 7333. This is saint Paul's stanza.

Doctour of gentiles, a perfite Paule,
By grace convertid from thy grete erreure,
And cruelte, changed to Paule from Saule,
Of fayth and trouth most perfyte prechoure,
Slayne at Rome undir thilke emperoure
Curfyd Nero, Paule syt down in thy place
To the ordayned by purveaunce of grace.

Pag. 169. To Not. ^v. ADD, "In Bennet college library, there is a copy of the French CATO by Helis of Wincheſter, MSS. cccv. 24. fol. 317. It is entitled and begins thus. *Les Distiches Morales de CATON mises en vers par Helis de Guynceſtre.*

Ki vout ſaver la faitement
Ki Catun a ſun fiz a prent,
Si en Latin nel ſet entendre,
Jci le pot en rumainz^m aprendre,
Cum Helis de Guynceſtre
Ki deu met a ſe deſtre
La tranſlate ſi fatemente.

Cod. membran. 4^o. The transcript is of the fourteenth century. Compare Verdier, BIBL. FRANC. tom. iii. p. 288. edit.

^m In romance, In French.

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1772. In the Latin Chronicle of of Anonymus Salernitanus, written about the year 900, the writer mentions a description in Latin verse of the palace of the city of Salerno, but laments that it was rendered illegible through length of time: "Nam si unam paginam fuisset nacti, comparare illos [versus] profecto potuisset Maroni in voluminibus, CATONIQUE, si profecto aliis Sophistis." cap. xxviii. col. 195. B. tom. ii. P. ii. SCRIPTOR. RER. ITAL. Mediolan. 1726.

Pag. 173. To Not. ^r. Add, "But the same lines occur in the Prologue to Hampole's *Speculum Vitæ*, or MIRROR OF LIFE, as it has been called, written about the year 1350. [See MSS. BODL. 48. p. 47. a. Bibl. Bodl. And ibid. MSS. LANGB. 5. p. 64.] From which, that those who have leisure and opportunity may make a farther comparison of the two Prologues, I will transcribe a few more dull lines.

Latyn als, I trowe, canne nane
 Bot thate that it of scole hane tane,
 Som canne *frankes* and *latyn*
 That hanes vsed covrte and dwelled theryn,
 And som canne o *latyn* a party
 That canne *frankes* bot febely,
 And som vnderstandes in *inglys*
 That canne nother *latyn* ne *frankys*,
 Bot lered and lewed alde and younge
 All vnderstandes *inglysche* tounge:
 Thare fore I halde it maste fyker thon
 To schew that langage that ilk a man konne,
 And for all lewed men namely
 Thet can no maner of clergy,
 To kenne thanne what ware maste nede,
 Ffor clerkes canne bathe se and rede, &c.

This poem, consisting of many thousand verses, begins with the spiritual advantages of the Lord's Prayer, of its seven petitions, their effects, &c. &c. And ends with the seven Beatitudes,

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tudes, and their rewards. [See supr. vol. i. p. 265. Not. °.]
These are the two concluding lines.

To whylk blyffe he vs bryng
That on the crosse for vs all wolde hyng.

This is supposed to be a translation from a Latin tract, afterwards printed at Cologne, 1536. fol. But it may be doubted, whether Hampole was the translator. It is, however, most probably of the fourteenth century.

Pag. 189. To l. 22. ADD this Note, "The passion for verifying every thing was carried to such a heighth in the middle ages, that before the year 1300, Justinian's Institutes, and the code of French jurisprudence, were translated into French rhymes. There is a very antient edition of this work, without date, place, or typographer, said to be corrected, *par plusieurs docteurs* and *souverains legistes*, in which are these lines,

J'ay, par paresse, demourè
Trop longuement á commencer
Pour Institutes romancer.

See Menage, OBS. sur LE LANG. FR. P. prem. ch. 3. Verdier and La Croix, iii. 428. iv. 160. 554. 560. BIBL. FR. edit. 1773.

Pag. 191. To Not. °. ADD, "Another proof which ascertains this reading of the controverted passage in HAMLET, occurs in the romance of MORTE ARTHUR. When sir Lancelot was dying, "whan he was *bowseled* and *eneled*, and had *all that* "a crysten man ought to have, he praid the bishop, that his "felowes might beare his bodie unto Joyous Garde, &c." B. xxi. cap. xii.

Pag. 199. To Not. °. ADD, "These highly painted infernal punishments, and joys of Paradise, are not the invention of the author of the KALENDRIER. They are taken, both from M. Paris
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Paris, and from Henry of Saltry's Description of faint Patrick's PURGATORY, written in 1140, and printed by Messingham in his FLORILEGIUM INSULÆ SANCTORUM, &c." Paris, 1624. fol. cap. vi. &c. p. 101. See Bibl. Bodl. MSS. BODL. 550. [See vol. ii. p. 298.] Messingham has connected the two accounts of M. Paris and H. de Saltry, with some interpolations of his own. This adventure appears in various manuscripts. No subject could have better suited the devotion and the credulity of the dark ages.

Pag. 200. Notes, col. 2. l. 31. ADD, "To the reign of king Henry the sixth we may also refer a poem written by one Richard Sellyng, whose name is not in any of our biographers. MSS. HARL. f. 38. a. It is entitled and begins thus, *Evidens to be ware and gode counsayle made now late by that honovrable squier Richard Sellyng.*

Loo this is but a symple tragedie,
Ne thing lyche un to hem of Lumbardye,
Which that Storax wrote unto Pompeie,
Sellyng maketh this in his manere,
And to John Shirley now sent it is
Ffor to amende where it is amisse.

He calls himself an old man. Of this *honovrable squier* I can give no further account. John Shirley, here mentioned, lived about the year 1440. He was a gentleman of good family, and a great traveller. He collected, and transcribed in several volumes, which John Stowe had seen, many pieces of Chaucer, Lydgate, and other English poets. In the Ashmolean Museum, there is, *A boke cleped the Abstraete Brevyare compyled of divers balades, roundels, virilays, tragedyes, envoys, complaints, moralities, storyes, practysed and eke devysed and ymagined, as it sheweth here following, collected by John Shirley.* MSS. 89. ii. In Thoresby's library was a manuscript, once belonging to the college of
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of Selby, *A most piteous cronycle of thorrubil dethe of James Stewarde, late kynge of Scotys, nought long agone prisoner yn Englands yn the tymes of the kynges Henry the fyste and Henry the sixte, translated out of Latine into oure mothers Englishe tong bi your simple subject John Shirley.* Also, *The boke clepyd Les bones meures translated out of French by your humble serviture John Shirley of London, MCCCCXL, comprised in v partes. The firste partie spekieth of remedie that is agaynst the sevyn deadly sins.* 2. *The estate of holy church.* 3. *Of prynces and lordes temporall.* 4. *Of comone people.* 5. *Of dethe and universal dome.* Also, his Translation of the Sanctum Sanctorum, &c. *DUCAT. LEOD.* p. 530. A preserver of Chaucer's and Lydgate's works deserved these notices. The late Mr. Ames, the industrious author of the HISTORY OF PRINTING, had in his possession a folio volume of English Ballads in manuscript, composed or collected by one John Lucas about the year 1450.

Pag. 204. ADD to the Note, "The most splendid spectacle of this sort which occurs in history, at least so early as the fourteenth century, is described by Froissart, who was one of the spectators. It was one of the shews at the magnificent entrance of queen Isabell into Paris, in the year 1389. The story is from the crusade against Saladin. I will give the passage from lord Berners's Translation, printed by Pinson in 1523. "Than
 " after, under the mynster of the Trinyte, in the strete, there
 " was a stage, and therupon a castell. And along on the stage
 " there was ordeyned the PASSE OF KYNG SALHADYN, and
 " all their dedes in Personages: the cristen men on the one
 " parte, and the Sarazins on the other parte. And there was,
 " in Personages, all the lordes of name that of olde tyme hadde
 " ben armed, and had done any feates of armes at the PASSE
 " OF SALHADYNE, and were armed with suche armure as they
 " than used. And thanne, a lyttel above them, there was in
 " Personages the Frenche kynge and the twelve Peeres of
 " Fraunce armed, with the blason of their armes. And whan

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“ the Frenche queenes lytter was come before this stage, she
 “ rested there a season. Thenne the Personages on the stage
 “ of kynge Rychard departed fro his company, and wente to
 “ the Frenche kynge, and demaunded lycence to go and assayle
 “ the Sarazins; and the kynge gave hym [them] leave. Thanne
 “ kynge Rycharde retourned to his twelve companyons. Thanne
 “ they all sette them in order, and incontynente wente and
 “ assayled Salhadyne and the Sarazins. Then in sporte there
 “ seemed a great bataile, and it endured a good space. This
 “ pageaunt was well regarded.” CRON. tom. ii. c. 56. fol.
 clxxii. col. i. By the two kings, he means Philip of France,
 and our king Richard the first, who were jointly engaged in
 this expedition. It is observable, that the superiority is here
 given to the king of France.

Pag. 212. Notes, col. 1. To l. 2. ADD, “ In the Bodleian
 manuscript (BODL. 638.) this poem, with manifest impropriety,
 is entitled the TEMPLE OF BRAS. It there appears in the midst
 of many of Chaucer’s poems. But at the end are two poems
 by Lydgate, THE CHAUNSE OF THE DYSE, and RAGMANY’S
 ROLL. And, I believe, one or two more of Lydgate’s poems
 are intermixed. It is a miscellany of old English poetry, chiefly
 by Chaucer: but none of the pieces are respectively distin-
 guished with the author’s name. This manuscript is partly on
 paper and partly on vellum, and seems to have been written not
 long after the year 1500.

Pag. 241. l. 2. For “ 1494,” READ “ 1470.”

Ibid. l. 11. For “ 1497,” READ “ 1488.” And ADD this
 Note, “ With this title, “ Sebastiani Brandt NAVIS STULTI-
 “ FERA Mortalium, a vernaculo ac vulgari sermone in Latinum
 “ conscripta, per JACOBUM LOCHER cognomine Philomusum
 “ Suevum cum figuris. Per Jacobum Zachoni de Romano,
 “ anno 1488.” 4°. In the colophon, it is said to have been
jampridem traducta from the German original by Locher; and
 that this Latin translation was revised by the inventor Brandt,
 with

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with the addition of many new FOLDS. A second edition of Locher's Latin was printed at Paris, in 1498. 4^{to}. There is a French prose translation by Jehan Drouyn, at Lyons, 1498. fol. In the royal library at Paris, there is a curious copy of Barklay's English SHIP OF FOLYS, by Pinson, on vellum, with the woodcuts: a rarity not, I believe, to be found in England.

Ibid. To Not. ¹. ADD, "In versé. From which the French prose translation was made the next year.

Pag. 247. To the end of Not. ². ADD, "Bishop Alcock's CASTEL OF LABOURE was translated into English from a French poem by Octavien de S. Gelais, a bishop, and an eminent translator of the classics into French at the restoration of learning. Viz. "Le CHASTEAU DE LABOUR en rime françoise, auquel est contenu l'adresse de riches et chemin de pauvreté, par Octavien de S. Gélais, &c. Paris, Gallyot du Pré, 1536. 16^{mo}." Our highest efforts of poetry at this period were translations from the French. This piece of S. Gelais was also translated into English rhymes by one *Done*, or *dominus*, *James*: the same perhaps who made the following version, "Here begynneth the ORCHARDE OF SYON: in the which is contayned the revelation of saynt Catherine of Sene, with ghostly fruytes and presyous plantes for the helthe of mannes soule. Translated by Dane James. Prynted at the cost of master Richard Sutton esquyre, Stewarde of the monastery of Syon, 1519." For Wynkyn de Worde, in folio, with fine Gothic cuts in wood. This *Master* Richard Sutton, steward of the opulent monastery of Sion near London, was one of the founders of Brasenose college in Oxford.

Pag. 258. ADD. to Not. ³. "The presents at this marriage ascertain a doubtful reading in Chaucer, viz. "UN NOUCHE pr. ccc livr. — It. un riche NOUCHE. — UN NOUCHE priz de cynk centz marcz."—In the CLERKE'S TALE, Grisilde has a crown "full of *ouchis* grete and smale." The late editor acquaints us, that the best manuscripts read *nouchis*.—In the same

Note,

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Note, For "a golden cup, READ "a collar of gold," *colere d'or*.

Pag. 288. ADD to Not. *. "In Chaucer's CUCKOWE AND NIGHTINGALE, the latter is said to GREDE, v. 135. p. 544. Urr.

And that for that skil ocy ocy I GREDE.

That is, *I cry*. Ital. *Gridare*. The word is used with more propriety, in Adam Davie's G^EST OF ALEXANDER, written in 1312. fol. 55. col. 2. [See *supr.* i. 220.]

Averil is meory, and longith the day,
Ladies loven folas and play,
Swaynes justis, knyghtis turnay,
Syngith the nygtyngale, GREDETH the Jay.

Pag. 289. ADD this Note, "In the last-mentioned excellent old poem, Autumn is touched with these circumstances. fol. 95. col. 2.

In tyme of herveft merry it is ynouz,
Peres and apples hongeth on bouz,
The hayward bloweth his horne,
In everych felde ripe is corne,
The grapes hongen on the vyne,
Swete is trewe love and fyne;
Kyng Alifaunder a morowe arift,
The sonne dryveth away the mist,
Fforth he went farre into Ynde
Moo mervayles for to fynde.

Pag. 299. To the first Note ADD, "There is a manuscript, Of a knight, called SIR OWEYN, visiting saint Patrick's Purgatory, Bibl. Bodl. MSS. BODL. 550. MSS. Cott. NERO. A. vii. 4. [See *ad p.* 199.] This piece was written by Henry, a Cistercian monk of Saltry in Huntingdonshire. See T. Messingham, FLORILEG. p. 86.

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p. 86. seq. In the Catalogue of the library of Sion monastery, which contained fourteen hundred volumes, in Bennet library, it is falsely attributed to Hugo de Salterea. MSS. C. C. C. C. xli. The French have an antient spiritual romance on this favorite expedition, so fertile of wonders, entitled, "Le VOYAGE du Puys Saint Patrix, auquel lieu on voit les peines du Purgatoire et aussi les joyes de Paradis, Lyon, 1506. 4^o."

Pag. 342. Notes, col. 2. l. 13. ADD, "Boccacio borrowed the story of Titus and Gesippus from the GESTA ROMANORUM, or from Alphonsus, FAB. ii. There is another Latin history of these two friends, probably a translation from Boccacio by Fr. M. Bandello, and printed at Milan in 1509. An exceedingly scarce book. "Titi Romani et Hegefippi Atheniensis Historia in Latinum versa per Fr. Mattheum Bandellum Castronovensem. MEDIOLANI, Apud Gotard de Ponte, 1509. 4^o."

I take this opportunity of pointing out another source of Boccacio's TALES. Friar Philip's story of the GOOSE, or of the Young Man who had never seen a Woman, in the Prologue to the fourth day of the DECAMERON, is taken from a spiritual romance, called the HISTORY OF BARLAAM AND JOSAPHAT. This fabulous narrative, in which Barlaam is a hermit and Josaphat a king of India, is supposed to have been originally written in Greek by Johannes Damascenus. The Greek is no uncommon manuscript. See MSS. LAUD. C. 72. It was from the old Latin translation, which is mentioned by Vincent of Beavais, that it became a favorite in the dark ages. The Latin, which is also a common manuscript, was printed so early as the year 1470. It has often appeared in French. A modern Latin version was published at Paris in 1577. The legendary historians, who believed every thing, and even Baronius, have placed Barlaam and Josaphat in their catalogues of confessours. Saint Barlaam and saint Josaphat occur in the METRICAL LIVES OF THE SAINTS. MSS. BODL. 72. fol. 288. b. This history

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history seems to have been composed by an oriental Christian : and, in some manuscripts, is said to have been brought by a monk of faint Saba into the holy city from Ethiopia. Among the Baroccian manuscripts there is an OFFICE in Greek for these two supposed saints. Cod. xxi.

Pag. 357. To Not. °. ADD, " These are the only editions I have seen of Cocciae's work. De Bure says, the first edition was in 1517. See his curious catalogue of *Poetes Latins modernes facetieux, vulgairement appellees MACARONIQUES*. BIBL. INSTRUCT. Bel. Lett. tom. i. §. 6. p. 445. seq.

Ibid. DELE Not. °. And INSERT, " I believe one of the most popular of Arena's Macaronic poems, is his *MEIGRA Enterprisa Catiloqui Imperatoris*, printed at Avignon in 1537. It is an ingenious pasquinade on Charles the fifth's expedition into France. The date of the Macaronic Miscellany, in various languages, entitled, *MACHARONEA VARIA*, and printed in the Gothic character, without place, is not known. The authors are anonymous ; and some of the pieces are little comedies intended for representation. There is a Macaronic poem in hexameters, called *POLEMO-MIDDINIA* by Drummond of Hawthornden, printed with Notes, and a preface on this species of poetry, by Gibson at Oxford, 1691. 4^{to}.

Pag. 358. ADD to the last Note, " Friar Tuck is, however, mentioned in Skelton's play of *MAGNIFICENCE*. f. 5. b.

Another bade shave halfe my berde,
And boyes to the pylery gan me plucke,
And wolde have made me FREER TUCKE
To preche oute of the pylery hole.

Pag. 363. After the last sentence, INSERT, " The only copy of Skelton's moral comedy of *MAGNIFICENCE* now remaining, printed by Rastal, without date in a thin folio, has been most obligingly communicated to me by Mr. Garrick ; whose valuable

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valuable collection of old Plays is alone a complete history of our stage. The first leaf and the title are wanting. It contains sixty folio pages in the black letter, and must have taken up a very considerable time in the representation. [See p. 336. *supr.*] The substance of the allegory is briefly this. MAGNIFICENCE becomes a dupe to his servants and favorites, *Fansy*, *Counterfet Countenance*, *Crafty Conveyance*, *Clokyd Colusion*, *Courtly Abuse*, and *Foly*. At length he is seized and robbed by *Adversyte*, by whom he is given up as a prisoner to *Povertie*. He is next delivered to *Despate* and *Mischefe*, who offer him a knife and a halter. He snatches the knife, to end his miseries by stabbing himself; when *Good Hope* and *Redresse* appear, and persuade him to take the *rubarbe of repentance* with some *gostly gummies*, and a few *drammes of devocyon*. He becomes acquainted with *Circumspeccyon*, and *Perseverance*, follows their directions, and seeks for happiness in a state of penitence and contrition. There is some humour here and there in the dialogue, but the allusions are commonly low. The poet hardly ever aims at allegorical painting, but the the figure of POVERTY is thus drawn, fol. xxiii. a.

A, my bonys ake, my lymmys be fore,
 A lasse I haue the cyatyca full euyll in my hyppe,
 A lasse where is youth that was wont for to skyppe!
 I am lowfy, and vnlykyng, and full of scurffe,
 My coloure is tawny-coloured as a turffe:
 I am POVERTIE that all men doth hate,
 I am baytyd with doggys at euery mannys gate:
 I am raggyd and rent, as ye may se,
 Full few but they have envy at me.
 Nowe must I this carcase lyft up,
 He dyned with DELYTE, with POVERTE he must sup.

The stage-direction then is, "Hic accedat at levandum MAGNIFICENCE." It is not impossible, that DESPATE offering the

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the knife and the halter, might give a distant hint to Spenser. The whole piece is strongly marked with Skelton's manner, and contains every species of his capricious versificationⁿ. I have been prolix in describing these two dramas, because they place Skelton in a class in which he never has yet been viewed, that of a Dramatic poet. And although many MORALITIES were now written, yet these are the first that bear the name of their author. There is often much real comedy in these ethic interludes, and their exemplifications of Virtue and Vice in the abstract, convey strokes of character and pictures of life and manners. I take this opportunity of remarking, that a MORALITY-MAKER was a professed occupation at Paris. Pierre Gringoire is called, according to the style of his age, *Composteur, Historien et Fauteur de Mysteres, ou Comedies*, in which he was also a performer. His principal piece, written at the command of Louis the twelfth, in consequence of a quarrel with the pope and the states of Venice, is entitled, *Le JEU du Prince de Sots et Mere Sotte, joue aux Halles de Paris*. It was printed at Paris in 1511. See Monf. l'Abbè Goujet, BIBL. FRANC. tom. xi. p. 212.

Pag. 372. To Not. v. ADD, "The author of this Jewish tragedy seems to have belonged to that class of Hellenistico-Judaic writers of Alexandria, of which was the author of the apocryphal BOOK OF WISDOM: a work originally written in Greek, perhaps in metre, full of allusions to the Greek poets and customs, and containing many lessons of instruction and consolation peculiarly applicable to the distresses and situation of the Jews after their dispersion.

Pag. 375. l. 6. ADD, "The tragedy called JULIUS CESAR, and two comedies, of Jaques Grevin, a learned physician, and

* Counterfet Countenance says, f. vi. a.

But nowe wyll I — — —
In bastarde ryme of doggrell gyse
Tell you where of my name doth ryse.

an

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an elegant poet, of France, were first acted in the college of Beauvais at Paris, in the years 1558 and 1560. BIBL. VERDIER, ut supr. tom. ii. p. 284. La Croix du Maine, i. p. 415. seq.

Pag. 376. To Not. ^k. ADD, "There is also a work attributed to Conradus Celtes, containing six Latin plays in imitation of Terence, under this title, "HROSVITE, illustris virginis et Monialis Germanæ, Opera: nempe, COMOEDIÆ: SEX "IN ÆMULATIONEM TERENTII, Oçto Sacræ Historiæ versibus compositæ, necnon Panegyricus, &c. NORINBERGÆ, "sub privilegio Sodalitatis Socraticæ, anno 1501. fol."

END OF EMENDATIONS AND ADDITIONS IN THE FIRST
AND SECOND VOLUME.

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an elegant part of the work, was first added in the collection
of the MSS. in the year 1750, and is now in the possession
of the University of Cambridge. It is a very valuable
addition to the work, and is especially interesting on
account of the numerous corrections and additions which
it contains. The MSS. is written in a very elegant
hand, and is in a very good state of preservation.
It is a very valuable addition to the work, and is
especially interesting on account of the numerous
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END OF THE FIRST AND SECOND VOLUMES IN THE YEAR

AND SECOND VOLUME.