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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

Vol. I.

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EMENDATIONS

AND

ADDITIONS.

V O L. I.

DISSERTATION I.

- S**IGNAT. a. fol. vers. Not. ¹. lin. For "Pocock,"
READ "Erpenius."
Signat. c 2. fol. vers. lin. 3. READ "Vienne."
Signat. e. Not. ¹. lin. 4. For "101," READ "92."
Signat. g. lin. 3. For "mulforum," READ "mulso seu."
Ibid. lin. 4. READ "Woton."
Signat. h 2. lin. 20. Before "composed," INSERT "not."

DISSERTATION II.

- SIGNAT. a. fol. vers. lin. 24. READ "Fryesby."
Signat. b. lin. 7. READ "Roger."
Ibid. lin. antep. and pen. READ "Bukdene, 10 jun."
Ibid. Not. ¹. lin. 2. READ "vii."
Signat. b 2. fol. vers. lin. ult. For "monks," READ "can-
ons."

a 2

Signat.

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Signat. b 4. Not. °. lin. 9. READ "fon."

Signat. c 3. lin. 19. READ "Vitalian." So again fol. vers.
lin. 5.

Signat. e 4. fol. vers. lin. 22. READ "York."

Signat. f. 2. lin. 9. READ "priory of Dunstable."

Signat. f. 4. Not. °. lin. ult. READ "Hall."

Signat. g. fol. vers. lin. 15. READ "1270." [In Tanner's
date, (viz. MLXX) CC had probably slipped out at the Press.]

Signat. i. Notes, col. 2. lin. 10. READ "Martyrologium
Ovidii de fastis."

Signat. i. 4. Not. °. lin. 1. DELE "Monostichon."

Signat. k. 2. fol. vers. to Note °. ADD, "But see Wood,
Hist. et Antiq. Univ. Oxon. i. 46. a."

DISSEMINATION

PAG. I. Not. °. lin. 1. For "4," READ "24."

Pag. 3. l. 7. For "even the lower class of people," READ
"the nobility."

Pag. 6. lin. 17. After "language," INSERT "Among the
Records of the Tower, a great revenue-roll, on many sheets of
vellum, or MAGNUS ROTULUS, of the Duchy of Normandy,
for the year 1083, is still preserved; indorsed, in a cœvel hand,
ANNO AB INCARNATIONE DNI M° LXXX° III° APUD CA-
DOMUM [Caen] WILLIELMO FILIO RADULFI SENESCALLO
NORMANNIE. This most exactly and minutely resembles the
pipe-rolls of our exchequer belonging to the same age, in form,
method, and character. Ayloff's CALENDAR of ANT. CHART.
Pref. p. xxiv. edit. Lond. 1774. 4^{to}."

Pag. 8. Not. °. lin. 13. READ "Flacius Illyricus."

Pag. 11. to the last Note ADD, "The secular indulgences,
particularly the luxury, of a female convent, are intended to be
represented in the following passage of an antient poem, called

A Dispu-

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A Disputation bytwene a crystene mon and a Jew, written before
the year 1300. MS. VERNON, fol. 301. [See vol. ii. p. 231.]

Till a Nonneri thei came,
But I knowe not the name ;
Ther was mony a derworthe ^a dame
 In dyapre dere ^b :
Squizeres ^c in vche fyde,
In the wones ^d so wyde :
Hur schul we longe ^e abyde,
 Auntres ^f to heare.
Thene swithe ^g spekethe he,
Til a ladi so fre,
And biddeth that he welcum be,
 “ Sire Water my feere ^h.”
Ther was bords ⁱ i clothed clene
With schire ^k clothes and schene,
Sejpe ^l a wasschen ^m, i wene,
 And wente to the sete :
Riche metes was forth brouht,
To all men that gode thouht :
The cristen mon wolde nouht
 Drynke nor etc.
Ther was wyn ful clere
In mony a feir masure ⁿ,
And other drynkes that weore dere,
 In coupes ^o ful gret :

^a Dear-worthy.

^b Diaper fine.

^c Squires. Attendants.

^d Rooms. Apartments.

^e Shall we long.

^f Adventures.

^g Swiftly. Immediately.

^h My Companion. My Love. He is

called afterwards, “ Sire [Sir] Walter of

“ Berwick.”

ⁱ Tables.

^k Sheer. Clean.

^l Or *Sirbe*, i. e. often.

^m Washed.

ⁿ Mazer. Great cup.

^o Cups.

Siththe

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Siththe was schewed him bi
 Murththe and munstralfy^p,
 And preyed hem do gladly,
 With ryal rechet^q.
 Bi the bordes up thei stode, &c.

Pag. 13. l. 15. READ "Cielatoun ant purpel pal."

Pag. 14. to Not. ^k. ADD, "The LIVES OF THE SAINTS in verſe, in Bennet library, contain the martyrdom and tranſlation of Becket, NUM. clxv. This manuſcript is ſuppoſed to be of the fourteenth century. Archbiſhop Parker, in a remark prefixed, has aſſigned the compoſition to the reign of Henry the ſecond. But in that caſe, Becket's tranſlation, which did not happen till the reign of king John, muſt have been added. See a ſpecimen in Mr. Naſmith's accurate and learned CATALOGUE of the Bennet manuſcripts, pag. 217. Cantab. 1777. 4^{to}. There is a manuſcript of theſe LIVES in Trinity college library at Oxford, but it has not the Life of Becket. MSS. NUM. LVII. In Pergamen. fol. The writing is about the fourteenth century. I will tranſcribe a few lines from the LIFE OF SAINT CUTHBERT. f. 2. b.

Seint Cuthberd was ybore here in Engelonde,
 God dude for him meraccle; as ze ſcholleth vnderſtonde.
 And wel zong child he was, in his eigetthe zere,
 Wit children he pleyde atte balle, that his felawes were:
 That com go a lite childe, it thozt thre zer old,
 A fwete creature and a fayr, yt was myld and bold:
 To the zong Cuthberd he zede, ſene brother he fede,
 Ne pench not ſuch ydell game for it ne ozte nozt be thy dede:
 Seint Cuthberd ne tok no zeme to the childis rede
 And pleyde forth with his felawes, al ſo they him bede.

^p Afterwards there was ſport and min-
 ſrelfy.

Chaucer's ROM. R. v. 6509.

Him, woulde I comfort and rechetts.

^q i. e. Recept. Reception. But ſee

And TR. CRESS. iii. 350.

Tho

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Tho this zonge child y sez that he his red forsok,
A doun he fel to grounde, and gret del to him to tok,
It by gan to wepe fore, and his honden wrynge,
This children hadde alle del of him, and byfened hare pleyng.
As that they couthe hy gladede him, fore he gan to fiche,
At even this zonge child made del y fiche,
A welaway, qd feint Cuthbert, why wepes thou so sore
Zif we the haveth ozt mysdo we ne scholleth na more.
Thanne spake this zonge child, fore hy wothe beye,
Cuthberd it falleth nozt to the with zonge children to pleye,
For no suche idell games it ne cometh the to worche,
Whanne god hath y proveyd the an heved of holy cherche,
With this word, me nyfte whidder, this zong child wente,
An angel it was of heven that our lord thuder sent.

Saxon letters are used in this manuscript. I will exhibit the next twelve lines as they appear in that mode of writing; together with the punctuation.

þo by gan feint Cuthberd. for to wepe fore
He made his fader and frendis. sette him to lore
So þat he servede boþe nýgt and day. to plese god þe more
And in his zoughede nýgt and day. of servede godis ore
þo he in grettere elde was. as þe bok us haþ y sed
It by fel þat feint Aýdan. þe bisschop was ded
Cuthberd was a felde with scþep. angeles of heven he sez
þe bisschopis soule feint Aýdan. to heven bere on hez
Allas sede feint Cuthberd. fole ech am to longe
I nell þis scþep no longer kepe. a fonge hem who so a fonge
He wente to þe abbeye of Germans. a grey monk he þer býcom
Gret joye made alle þe covent. þo he that abbyt nom, &c."

The reader will observe the constant return of the hemistichal point, which I have been careful to preserve, and to represent with exactness; as I suspect, that it shews how these poems were sung to the harp by the minstrels. Every line was perhaps uniformly recited to the same monotonous modulation, with
a pause

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a pause in a midst: just as we chant the psalms in our choral service. In the psalms of our liturgy, this pause is expressed by a colon: and often, in those of the Roman missal, by an asterisc. The same mark occurs in every line of this manuscript; which is a folio volume of considerable size, with upwards of fifty verses in every page.

Pag. 18. Not. ^x. lin. 3. Instead of "Saint Dorman," READ "The Seven Sleepers."

Pag. 30. to Not. ^a. ADD, "In the same stile, as it is manifestly of the same antiquity, the following little descriptive song, on the Approach of Summer, deserves notice. MSS. HARL. 978. f. 5.

*Sumer is i cumen,
Lhude sng cuccu:
Groweth sed, and bloweth med,
And springeth the wde nu.
Sing, cuccu, cuccu.
Awe bleteth after lomb,
Louth after calve cu;
Bulluc sterteth,
Bucke verteth:
Murie sing, cuccu:
Wel sings thu cuccu;
Ne swik thou never nu.*

That is, "Summer is coming: Loud sing, Cuckow! Groweth " feed, and bloweth mead, and springeth the wood now. Ewe " bleateth after lamb, loweth cow after calf; bullock starteth, " buck *verteth*: merry sing, Cuckow! Well singest thou, " Cuckow, Nor cease to sing now." This is the most antient English song that appears in our manuscripts, with the musical notes annexed. The music is of that species of composition

* Goes to harbour among the fern.

which

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which is called *Canon in the Unison*, and is supposed to be of the fifteenth century.

Pag. 47. ADD to Not. °. "Compare Tanner in JOANNES CORNUBIENSIS, who recites his other pieces. BIBL. p. 432. Notes, f. 5.

Pag. 50. Not. °. For "hills," READ "halls."

Pag. 59. l. 9. For "monk," READ "canon."

Pag. 62. Not. °. lin. 7. READ "Johnston."

Pag. 68. Not. °. lin. 1. DELE "absurdly." And l. 3. DELE "It is a catapult or battering ram."

Pag. 68. Ibid. Notes, col. 2. After lin. 4. INSERT, "See *infr.* p. 72. MANGONEL also signified what was thrown from the machine so called. Thus Froissart." Et avoient les "Brabançons de tres grans engins devant la ville, qui *gettoient* "pierres de faix et *mangoneaux* jusques en la ville." Liv. iii. c. 118. And in the old French OVIDE cited by Borel, TRESOR. in V.

Onques pour une tor abatre,
Ne oit on *Mangoniaux* descendre
Plus briement ne du ciel descendre
Foudre pour abatre un clocher.

Ibid. *ibid.* After lin. 17. ADD, "The use of artillery, however, is proved by a curious passage in Petrarch, to be older than the period to which it has been commonly referred. The passage is in Petrarch's book de REMEDIIS UTRIVSQUE FORTUNÆ, undoubtedly written before the year 1334. "G. Habeo "machinas et balistas. R. Mirum, nisi et glandes æneas, quæ "flammis injectis horrifono sonitu jaciuntur.—Erat hæc pestis "nuper rara, ut cum ingenti miraculo cerneretur: nunc, ut "rerum pessimarum dociles sunt animi, ita communis est, ut "quodlibet genus armorum." Lib. i. DIAL. 99. See Muratori, ANTIQUITAT. Med. Æv. tom. ii. col. 514. Cannons are supposed to have been first used by the English at the battle of Cressy, in the year 1346. It is extraordinary that Froissart,

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b

who

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who minutely describes that battle, and is fond of decorating his narrative with wonders, should have wholly omitted this circumstance. Musquets are recited as a weapon of the infantry so early as the year 1475. "Quilibet peditum habeat balistam vel bombardam." LIT. Casimiri iii. an. 1475. LEG. POLON. tom. i. p. 228. These are generally assigned to the year 1520.

Pag. 72. l. 6. READ "sueynes."

Pag. 73. to l. 21. ADD this Note, "The rhymes here called, by Robert de Brunne, *Courwée*, and *Enterlacée*, were undoubtedly derived from the Latin rhymers of that age, who used versus *caudati et interlaqueati*. Brunne here professes to avoid these elegancies of composition, yet he has intermixed many passages in *Rime Courwée*. See his CHRONICLE, p. 266. 273. &c. &c. And almost all the latter part of his work from the Conquest is written in rhyme *enterlacée*, each couplet rhyming in the middle, as well as the end. As thus, MSS. HARL. 1002.

Plaufus Græcorum | lux cæcis et via claudis |
Incola cælorum | virgo dignissima laudis.

The rhyme *Baſton* had its appellation from Robert Baſton, a celebrated Latin rhymer about the year 1315. The rhyme *ſtrangere* means *uncommon*. See CANTERBURY TALES, vol. 4. p. 72. ſeq. ut infr. The reader, curious on this ſubject, may receive further information from a manuſcript in the Bodleian library, in which are ſpecimens of METRA *Leonina*, *criſtata*, *cornuta*, *reciproca*, &c. MSS. LAUD. K. 3. 4^o. In the ſame library, there is a very antient manuſcript copy of Aldhelm's Latin poem *De Virginitate et Laude Sanctorum*, written about the year 700, and given by Thomas Allen, with Saxon gloſſes, and the text almoſt in ſemi-ſaxon characters. Theſe are the two firſt verſes.

Metrica tyrones nunc promant carmina caſti,
Et laudem capiat quadrato carmine Virgo.

Langbaine,

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Langbaine, in reciting this manuscript, thus explains the *quadratum* carmen. "Scil. prima cujusque versus litera, per Acrostichidem, conficit versum illum *Metrica tyrones*. Ultima cujusque versus litera, ab ultimo carmine ordine retrogardo numerando, hunc versum facit.

"Metrica tyrones nunc promant carmina casti."

[Langb. MSS. v. p. 126.] MSS. DIGB. 146. There is a very antient tract, by one Mico, I believe called also LEVITA, on Profody, *De Quantitate Syllabarum*, with examples from the Latin poets, perhaps the first work of the kind. Bibl. Bodl. MSS. Bodl. A. 7. 9. See J. L. Hocker's CATAL. MSS. Bibl. Heidelb. p. 24. who recites a part of Mico's Preface, in which he appears to have been a grammatical teacher of youth. See also Dacheri SPICILEG. tom. ii. p. 300. b. edit. ult.

Pag. 85. Not. 4. After "pereffe," INSERT, "In this manuscript the whole title is this. "Le ROSSIGNOL, ou la pensee Jehan de Hovedene clerck la roine d'Engleterre mere le roi Edward de la naissance et de la mort et du relievement et de l'ascension Jesu Crist et de l'assumpcion notre dame." This manuscript was written in the fourteenth century.

Pag. 86. INSERT at the Beginning of Not. 4. "Among the learned Englishmen who now wrote in French, The Editor of the CANTERBURY TALES mentions Helis de Guineestre, or WINCHESTER, a translator of CATO into French. [See vol. ii. p. 169.] And Hue de Roteland, author of the Romance, in French verse, called Ipomedon, MSS. Cott. VESP. A. vii. [See vol. i. p. 169.] The latter is also supposed to have written a French Dialogue in metre, MSS. Bodl. 3904. *La plainte par entre mis Sire Henry de Lacy Counte de Nichole [Lincoln] et Sire Wauter de Byblesworth pur la croisserie en la terre seinte*. And a French romantic poem on a knight called CAPANEE, perhaps Statius's Capaneus. MSS. Cott. VESP. A. vii. ut supr. It begins,

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Qui bons countes viel entendre.

See "The CANTERBURY TALES of CHAUCER. To which are added An ESSAY upon his LANGUAGE and VERSIFICATION, an INTRODUCTORY DISCOURSE, and NOTES. Lond. 1775. 4 vol. 8^{vo}." This masterly performance, in which the author has displayed great taste, judgement, sagacity, and the most familiar knowledge of those books which peculiarly belong to the province of a commentator on Chaucer, did not appear till more than half of my Second Volume was printed.

Pag. 88. Not. ^k. ADD "And at Bennet college, Num. L. I. It begins,

Ki veut oir chaunçon damur."

Ibid. Not. ^m. I. II. READ "Davench."

Pag. 99. Not. ^o. READ "Them."

Pag. 108. I. I. ADD this Note to "Edward." It appears that king Edward the first, about the year 1271, took his HARPER with him to the Holy Land. This officer was a close and constant attendant of his master: for when Edward was wounded with a poisoned knife at Ptolemais, the harper, *citharreda suus*, hearing the struggle, rushed into the royal apartment, and killed the assassin. CHRON. Walt. Hemingford, cap. xxxv. p. 591. Apud V HISTOR. ANGLIC. SCRIPTOR. vol. ii. Oxon. 1687. fol.

Pag. 111. ADD to last Note, "Geoffrey of Vinefauf says, that when king Richard the first arrived at the Christian camp before Ptolemais, he was received with *populares Cantiones*, which recited *Antiquorum Præclara Gesta*. IT. HIEROSOL. cap. ii. p. 332. *ibid*."

Pag. 112. Before "commenced," INSERT "and that it."

Pag. 113. ADD to Not. ^l. "On a review of this passage in Hoveden, it appears to have been William bishop of Ely, chancellor to king Richard the first, who thus invited minstrels from

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from France, whom he loaded with favours and presents to sing his praises in the streets. But it does not much alter the doctrine of the text, whether he or the king was instrumental in importing the French minstrels into England. This passage is in a Letter of Hugh bishop of Coventry, which see also in Hearn's *Benedictus Abbas*, vol. ii. p. 704. sub ann. 1191. It appears from this letter, that he was totally ignorant of the English language. *ibid.* p. 708. By his cotemporary Gyraldus Cambrensis, he is represented as a monster of injustice, impiety, intemperance, and lust. Gyraldus has left these anecdotes of his character, which shew the scandalous grossness of the times.

“ Sed taceo quod ruminare solet, nunc clamitat Anglia tota,
“ qualiter puella, matris industria tam coma quam cultu pue-
“ rum professa, simulansque virum verbis et vultu, ad cubicu-
“ lum belluæ istius est perducta. Sed statim ut exosi illius
“ sexus est inventa, quanquam in se pulcherrima, thalamicque
“ thorique deliciis valde idonea, repudiata tamen est et abjecta.
“ Unde et in crastino, matri filia, tam flagitiosi facinoris con-
“ scia, cum Petitionis effectu, terrisque non modicis eandem
“ jure hæreditario contingentibus, virgo, ut venerat, est resti-
“ tuta. Tantæ nimirum intemperantiæ, et petulantia fuerat
“ tam immoderata, quod quotidie in prandio circa finem, pre-
“ tiosis tam potionibus quam cibariis ventre distento, virga ali-
“ quantulum longa in capite aculeum præferente pueros nobiles
“ ad mensam ministrantes, eique propter multimodam qua fun-
“ gebatur potestatem in omnibus ad nutum obsequentes, pun-
“ gere vicissim consueverit: ut eo indicio, quasi signo quodam
“ secretiore, quem fortius, inter alios, atque frequentius sic
“ quasi ludicro pungebat, &c. &c.” De VIT. GALFRID.
Archiepiscop. Ebor. Apud Whart. ANGL. SACR. vol. ii. p. 406.

But Wharton endeavours to prove, that the character of this great prelate and statesman in many particulars had been misrepresented through prejudice and envy. *Ibid.* vol. i. p. 632.

It seems the French minstrels, with whom the Song of ROLAND originated, were famous about this period. Muratori
cites

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cites an old history of Bologna, under the year 1288, by which it appears, that they swarmed in the streets of Italy. "Ut CANTATORES FRANCIGENARUM in plateis comunis ad cantandum morari non possent." On which words he observes, "Colle quali parole sembra verosimile, che sieno diseg-nati i cantatore del favole romanze, che specialmente della *Franzia* erano portate in Italia." DISSERT. ANTICHT. Ital. tom. ii. c. xxix. p. 16. In Napoli, 1752. He adds, that the minstrels were so numerous in France, as to become a pest to the community; and that an edict was issued about the year 1200, to suppress them in that kingdom. Muratori, in further proof of this point, quotes the above passage from Hoveden; which, as I had done, he misapplies to our king Richard the first. But, in either sense, it equally suits his argument. In the year 1334, at a feast on Easter Sunday, celebrated at Rimini, on occasion of some noble Italians receiving the honour of knight-hood, more than one thousand five hundred HISTRIONES are said to have attended. "Triumphus quidem maximus fuit" *ibidem*, &c. — Fuit etiam multitudo HISTRIONUM circa "mille quingentos et ultra." ANNAL. CÆSENAT. tom. xiv. RER. ITALIC. SCRIPTOR. col. 1141. But their countries are not specified. In the year 1227, at a feast in the palace of the archbishop of Genoa, a sumptuous banquet and vestments without number were given to the minstrels, or *Joculatores*, then present, who came from Lombardy, Provence, Tuscany, and other countries. Caffari ANNAL. GENUENS. lib. vi. p. 449. D. Apud Tom. vi. ut supr. In the year 774, when Charlemagne entered Italy and found his passage impeded, he was met by a minstrel of Lombardy, whose song promised him success and victory. "Contigit JOCULATOREM ex *Longobardorum* gente "ad Carolum venire, et CANTIUNCULAM A SE COMPOSITAM, rotando in conspectu suorum, cantare." Tom. ii. P. 2. ut supr. CHRON. MONAST. NOVAL. lib. iii. cap. x. p. 717. D.

To recur to the origin of this Note. Rymer, in his SHORT VIEW OF TRAGEDY, on the notion that Hoveden is here speaking

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speaking of king Richard, has founded a theory, which is consequently false, and is otherwise but imaginary. See p. 66. 67. 69. 74. He supposes, that Richard, in consequence of his connection with Raimond count of Tholouse, encouraged the heresy of the Albigenses; and that therefore the historian Hoveden, as an ecclesiastic, was interested in abusing Richard, and in insinuating, that his reputation for poetry rested only on the venal praises of the French minstrels. The words quoted are, indeed, written by a churchman, although not by Hoveden. But whatever invidious turn they bear, they belong, as we have seen, to quite another person; to a bishop who justly deserved such an indirect stroke of satire, for his criminal enormities, not for any vain pretensions to the character of a Provençal songster.

Pag. 114. l. 15. For "second," READ "third."

Pag. 15. l. 4. To "Robert Borron" ADD this Note, "In Bennet college library at Cambridge, there is an English poem on the SANGREAL, and its appendages, containing forty thousand verses. MSS. LXXX. chart. The manuscript is imperfect both at the beginning and at the end. The title at the head of the first page is ACTA ARTHURI REGIS, written probably by Joceline, chaplain and secretary to archbishop Parker. The narrative, which appears to be on one continued subject, is divided into books, or sections, of unequal length. It is a translation made from Robert Borron's French romance called LANCELOT, abovementioned, which includes the adventure of the SANGREAL, by Henry Lonelich Skynner, a name which I never remember to have seen among those of the English poets. The diction is of the age of king Henry the sixth. Borel, in his *TRESOR de Recherches et Antiquitez Gauloises et Francoises*, says, "Il y'a un Roman ancien intitule LE CONQUESTE DE SANGREAL, &c." Edit. 1655. 4°. V. GRAAL. It is difficult to determine with any precision which is Robert Borron's French Romance now under consideration, as so many have been written on the subject. [See vol. i. p. 134.] The diligence

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gence and accuracy of Mr. Nasmith have furnished me with the following transcript from Lonelich Skynner's translation in Bennet college library.

Thanne passeth forth this storye with al
That is cleped of som men SEYNT GRAAL
Also the SANK RYAL iclepid it is
Of mochel peple with owten mys

* * * * *

Now of al this storie have I mad an ende
That is schwede of Celidoygne and now forthere to wend
And of anothis brawnche most we be gynne
Of the storye that we clepen prophet Merlynne
Wiche that Maister ROBERT of BORROWN
Owt of Latyn it transletted hol and soun
Onlich into the langage of Frawnce
This storie he drowgh be adventure and chaunce
And doth Merlynne insten with SANK RYAL
For the ton storie the tothis medlyth withal
After the satting of the forseid ROBERT
That somtym it transletted in Middilerd
And I as an unkonng man trewely
Into Englisch have drawen this storye
And though that to zow not plesyng it be
Zit that ful excused ze wolde haven me
Of my neclegence and unkonngenge
On me to taken swich a thinge
Into owre modris tonge for to endite
The swettere to sowne to more and lyte
And more cler to zoure undirstondyng
Thanne owthis Frensh other Latyn to my supposing
And therefore atte the ende of this storye
A pater noster ze wolden for me preye
For me that HERRY LONELICH hyhte
And greteth owre lady ful of myhte

Hartelich

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Hartelich with an ave that ze hir bede
This proceffe the bettere I myhte procede
And bringen this book to a good ende
Now thereto Jesu Crist grace me fende
And than an ende there offen myhte be
Now good Lord graunt me for charite

* * * * *

Thanne Merlyn to Blasye cam anon
And there to hym he seide thus son
Blasye thou schalt suffren gret peyne
This storye to an ende to bringen certeyne
And zit schall I suffren mochel more
How so Merlyn quod Blasye there
I schall be sowht quod Merlyne tho
Owt from the west with messengeris mo
And they that scholen comen to seken me
They have maad sewrawnce I telle the
Me forto slen for any thing
This sewrawnce hav they mad to her kyng
But whanne they me sen and with me speke
No power they schol hav on me to ben a wreke
For with hem hens moste I gon
And thou into othir partyes schalt wel son
To hem that hav the holy vessel
Which that is icleped the SEYNT GRAAL
And wete thou wel and ek forsothe
That thou and ek this storye bothe
Ful wel beherd now schall it be
And also beloved in many contre
And has that will knowen in sertaygne
What kynges that weren in grete Bretaygne
Sithan that Cristendom thedyn was browht
They scholen hem fynde has so that it sawht
In the storye of BRWTTES book
There scholen ze it fynde and ze weten look

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c

Which

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Which that MARTYN DE BEWRE translated here
From Latyn into Romaunce in his manere
But leve me now of BRWTTES book
And aftyr this storye now lete us look.

After this latter extract, which is to be found nearly in the middle of the manuscript, the scene and personages of the poem are changed; and king Enalach, king Mordrens, Sir Nesciens, Joseph of Arimathea, and the other heroes of the former part, give place to king Arthur, king Brangors, king Loth, and the monarchs and champions of the British line. In a paragraph, very similar to the second of these extracts, the following note is written in the hand of the text, *Henry Lonelich Skynner, that translated this boke out of Frenshe into Englyshe, at the instaunce of Harry Barton.*

The QUEST OF THE SANGREAL, as it is called, in which devotion and necromancy are equally concerned, makes a considerable part of king Arthur's romantic history, and was one grand object of the knights of the Round Table. He who achieved this hazardous adventure was to be placed there in the *siege perillous, or seat of danger*. "When Merlyn had ordained the rounde table, he said, by them that be fellowes of the rounde table the truthe of the SANGREAL shall be well knowne, &c.—They which heard Merlyn say soe, said thus to Merlyn, sithence there shall be such a knight, thou shouldest ordayne by thy craft a siege that no man should fitte therein, but he onlie which shall passe all other knights. —Then Merlyn made the siege perillous, &c." Caxton's MORT D'ARTHUR, B. xiv. cap. ii. Sir Lancelot, *who is come but of the eighth degree from our lord Jesus Christ*, is represented as the chief adventurer in this honourable expedition. Ibid. B. iii. c. 35. At a celebration of the feast of Pentecost at Camelot by king Arthur, the Sangreal suddenly enters the hall, "but there was no man might see it nor who bare it," and the knights, as by some invifible power, are instantly supplied with
a feast

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a feast of the choicest dishes. Ibid. c. 35. Originally LE BRUT, LANCELOT, TRISTAN, and the SAINT GREAL were separate histories; but they were so connected and confounded before the year 1200, that the same title became applicable to all. The book of the SANGREAL, a separate work, is referred to in MORTE ARTHUR. "Now after that the quest of the SANGGREALL was fulfilled, and that all the knyghtes that were lefte alive were come agayne to the Rounde Table, as the BOOKE OF THE SANGGREALL makethe mencion, than was there grete joye in the courte. And especially king Arthur and quene Guenever made grete joye of the remnaunt that were come home. And passyng glad was the kinge and quene of syr Launcelot and syr Bors, for they had been passyng longe awaye in the quest of the SANGGREALL. Then, as the Frenshe booke sayeth, syr Lancelot, &c." B. xviii. cap. i. And again, in the same romance. "Whan syr Bors had tolde him [Arthur] of the adventures of the SANGGREALL, such as had befallen hym and his felawes,— all this was made in grete bookes, and put in almeryes at Salisbury." B. xvii. cap. xxiii. The former part of this passage is almost literally translated from one in the French romance of TRISTAN, Bibl. Reg. MSS. 20 D. ii. fol. antep. "Quant Boort ot conte l'aventure del Saint Graal teles com eles esloient avenues, eles furent mises en escrit, gardees en la mere de Salibieres, dont Mestre GALTIER MAP l'estrest a fait son livre du Saint Graal por l'amor du roy Herri son sengor, qui fist lestoire tralater del Latin en romanz." Whether Salisbury, or Salibieres is, in the two passages, the right reading, I cannot ascertain. [But see Not. p. 117. vol. ii.] But in the royal library at Paris there is "Le Roman de TRISTAN ET ISEULT, traduit de Latin en François, par Lucas chevalier du Gast pres de Sarisberi, Anglois, avec figures." Montfauc. CATAL.

* The romance says, that king Arthur "these goode knyghtes." [See supr. vol. made grete clerkes com before him that i. p. 336.]
 "they should cronicle the adventures of" † See supr. vol. ii, p. 235.

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MSS. Cod. Reg. Paris. Cod. 6776. fol. max. And again Cod. 6956. fol. max. "Liveres de TRISTAN mis en François par "Lucas chevalier sieur de chateau du Gat." [See supr. vol. i. p. 115. Notes.] *Almeryes* in the English, and *l'Amere*, properly *aumoire* in the French, mean, I believe, *Presses*, *Chests*, or *Archives*. *Ambry*, in this sense, is not an uncommon old English word. From the second part of the first French quotation which I have distinguished by Italics, it appears, that Walter Mapes, a learned archdeacon in England, under the reign of king Henry the second, wrote a French SANGREAL, which he translated from Latin, by the command of that monarch. Under the idea, that Walter Mapes was a writer on this subject, and in the fabulous way, some critics may be induced to think, that the WALTER, archdeacon of Oxford, from whom Geoffrey of Monmouth professes to have received the materials of his history, was this Walter Mapes, and not Walter Calenius, who was also an eminent scholar, and an archdeacon of Oxford. [See vol. i. p. 65.] Geoffrey says in his Dedication to Robert earl of Gloucester, "Finding nothing said in Bede or Gildas of "king Arthur and his successors, although their actions highly "deserved to be recorded in writing, and are orally celebrated "by the British bards, I was much surpris'd at so strange an "omission. At length Walter, archdeacon of Oxford, a man "of great eloquence, and learned in foreign histories, offered "me an ancient book in the British or Armorican tongue; "which, in one unbroken story, and an elegant diction, related the deeds of the British kings from Brutus to Cadwalader. At his request, although unused to rhetorical flourishes, and contented with the simplicity of my own plain language, I undertook the translation of that book into "Latin." B. i. ch. i. See also B. xii. ch. xx. Some writers suppose, that Geoffrey pretended to have received his materials

* There is printed, "Le Roman du "noble et vaillant Chevalier Tristan, fils "du noble roy Meliadus de Leonnoys,

" par Luce, chevalier, seigneur du chateau de Gast. Rouen, 1489. fol."

from

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from archdeacon Walter, by way of authenticating his romantic history. These notices seem to disprove that suspicion. In the year 1488, a French romance was published, in two magnificent folio volumes, entitled, HISTOIRE de ROY ARTUS et des CHEVALIERS de la TABLE RONDE. The first volume was printed at Rouen, the second at Paris. It contains in four detached parts, the Birth and Achievements of king Arthur, the Life of Sir Lancelot, the Adventure of the Sangreal, and the Death of Arthur, and his Knights. In the body of the work, this romance more than once is said to be written by Walter Map or Mapes, and by the command of his master king Henry. For instance, tom. ii. at the end of PARTIE DU SAINT GRAAL, Signat. d d i. "Cy fine Maistre GUALTIER
 " MAP son traittie du Saint Graal." Again, tom. ii. LA DERNIERE PARTIE, ch. i. Signat. d d ii. "Apres ce que
 " Maistre GUALTIER MAP eut tractie des aventures du Saint
 " Graal, assez souffisamment, sicomme il luy sembloit, il fut ad
 " adviz au ROY HENRY SON SEIGNEUR, que ce quil avoit
 " fait ne debuit souffrire sil ne racontoys la fin de ceulx dont il
 " fait mention.—Et commence Maistre Gualtier en telle manier
 " ceste derniere partie." This *derniere partie* treats of the death of king Arthur and his knights. At the end of the second tome there is this colophon. "Cy fine le dernier volume de
 " La Table Ronde, faisant mencion des fais et proesses de mon-
 " seigneur Launcelot du Lac et dautres plusieurs nobles et vail-
 " lans hommes ses compagnons. Compile et extraict precise-
 " ment et au juste des vrayes histoires faisantes de ce mencion
 " par tresnotable et tresexpert historien Maistre GUALTIER
 " MAP, et imprime a Paris par Jehan du Pre. Et lan du
 " grace, mil. cccc. iiiixx. et viii. le xvi jour du Septembre."
 The passage quoted above from the royal manuscript in the British Museum, where king Arthur orders the adventures of the Sangreal to be chronicled, is thus represented in this romance. "Et quant Boort eut compte depuis le commencement
 " jusques a la fin les aventures du Saint Graal telles comme ils
 " les

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“ les avoit veues, &c. Si fist le roy Artus rediger et mettre
 “ par escript aus dictz clers tout ci que Boort avoit compte,
 “ &c.” Ibid. tom. ii. La Partie du SAINT GRAAL, ch. ult. ”
 At the end of the royal manuscript at Paris, [Cod. 6783.] en-
 titled LANCELOT DU LAC *mis en François par Robert de Borron*
par le commandement de Henri roi d'Angleterre, it is said, that
 Messire Robert de Borron translated into French, not only
 LANCELOT, but also the story of the SAINT GRAAL *li tout du*
Latin du GAUTIER MAPPE. But the French antiquaries in
 this sort of literature are of opinion, that the word *Latin*, here
 signifies *Italian*; and that by this LATIN of Gualtier Mapes,
 were are to understand *English* versions of those romances made
 from the *Italian* language. The French History of the SAN-
 GREAL, printed at Paris in folio by Gallyot du Prè in 1516, is
 said, in the title, to be translated from Latin into French
 rhymes, and from thence into French prose by Robert Borron.
 This romance was reprinted in 1523.

Caxton's MORTE ARTHUR, finished in the year 1469, pro-
 fesses to treat of various separate histories. But the matter of the
 whole is so much of the same sort, and the heroes and adven-
 tures of one story are so mutually and perpetually blended with
 those of another, that no real unity or distinction is preserved.
 It consists of twenty-one books. The first seven books treat of
 king Arthur. The eighth, ninth, and tenth, of sir Trystram.
 The eleventh and twelfth of sir Lancelot *. The thirteenth of
 the SAINGRAL, which is also called sir Lancelot's Book. The
 fourteenth of sir Percival. The fifteenth, again, of sir Lance-
 lot. The sixteenth of sir Gawaine. The seventeenth of sir
 Galahad. [But all the four last mentioned books are also called
 the *historye of the holy Saucgreall*.] The eighteenth and nine-

* Just before it is said, “ Le roy Artus
 “ fist venir les CLERCS qui les aventures
 “ aux chevalliers mettoient en escript.”
 As in MORT D'ARTHUR.

* But at the end, this twelfth book is

called the *second booke of SYR TRYS-*
TRAM. And it is added, “ But here is
 “ no reherfall of the thyrd booke [of SIR
 “ TRISTRAM.”]

teenth

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teenth of miscellaneous adventures. The two last of king Arthur and all the knights. Lwhyd mentions a Welsh *SANGREALL*, which, he says, contains various fables of king Arthur and his knights, &c. *ARCHÆOLOG. BRIT. Tit. vii. p. 265. col. 2.* *MORTE ARTHUR* is often literally translated from various and very ancient detached histories of the heroes of the round table, which I have examined; and on the whole, it nearly resembles Walter Map's romance abovementioned, printed at Rouen and Paris, both in matter and disposition.

I take this opportunity of observing, that a very valuable velum fragment of *LE BRUT*, of which the writing is uncommonly beautiful and of high antiquity, containing part of the story of Merlin and king Vortigern, covers a manuscript of Chaucer's *ASTROLABE*, lately presented, together with several oriental manuscripts, to the Bodleian library, by Thomas Hedges, esquire, of Alderton in Wiltshire: a gentleman possessed of many curious manuscripts, and Greek and Roman coins, and most liberal in his communications.

Pag. 119. ADD to Not. 1. "Among Crynes's books in the Bodleian library is a copy of king Richard's romance, printed by W. de Worde in 1509. CR. 734. 8^{vo}. This edition was in the Harleian library.

Pag. 120. Notes. l. 13. col. 2. After "sixth," ADD "By the way, it appears from this quotation, that there was an old romance called *WADE*. Wade's *Bote* is mentioned in Chaucer's *MARCHAUNTS TALE*, v. 940. p. 68. Urr.

And eke these olde wivis, god it wote,
They connin so much crafte in *Wadis bote*.

Again, *TROIL. CRESS.* iii. 615.

He songe, she plaide, he tolde a tale of *Wade*.

Where, says the glossarist, "A romantick story, famous at that
" time, of one *WADE*, who performed many strange exploits,
" and

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“ and met with many wonderful adventures in his Boat *Guige-
lot.*” Speght says, that Wade’s history was *long* and *fabulous*.

Pag. 126. ADD to Not. ^c. l. 9. “ See Preface to Hearne’s
Rob. of Gloucester, p. lx. And Strype’s ANNALS, ii. p. 313.
edit. 1725. Where Stowe is mentioned as an industrious col-
lector of antient chronicles. In the year 1568, among the
proofs of Stowe’s attachment to popery, it was reported to the
privy council by archbishop Grindal, that “ he had a great fort
“ of foolish fabulous books of *old print*, as of fir DEGORY, fir
“ TRYAMOUR, &c. A great parcell also of old-written Eng-
“ lish chronicles, both in parchment and paper.” See Strype’s
GRINDALL. B. i. ch. xiii. pag. 125. And APPEND. Num.
xvii.”

Pag. 127. Not. ^a. l. 2. After “ Latin,” ADD “ romance.”
In Lincoln’s-inn library there is a poem entitled BELLUM
TROJANUM, Num. 150. Pr.

Sichen god hade this worlde wrought.

Pag. 128. l. 7. DELE the first “ of.”

Pag. 129. l. 3. READ “ Olynthian.”

Pag. 131. l. 21. Not. col. 1. After “ fables,” ADD “ See
Wolfii Bibl. Hebr. i. 468. ii. 931. iii. 350. iv. 934.”

Pag. 143. Not. ^p. ADD “ Among the Bennet manuscripts
there is ROMANZ DE GUI DE WARWYK. Num. L. It begins,

Puis cel tems ke deus fu nez.

This book belonged to Saint Augustin’s abbey at Canterbury.
With regard to the preceding romance of BEVIS, the Italians
had *Buovo d’Antona*, undoubtedly from the French, before
1348. And Luhyd recites in Welsh, *Ystori Boun o Hamtun*.
ARCHÆOL. p. 264.

Pag. 147. Not. ^a. l. 2. DELE “ Treatise on Monarchy.”
Afterwards READ “ that piece.”

Pag. 154. to l. 14. ADD this Note, “ It is “ One and twenti
“ inches

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“ inches aboute.” So doctor Farmer’s manuscript, purchased from Mr. Martin’s library. See *supr.* p. 121. Not. *. This is in English.

Pag. 156. ADD to Not. †. “ Or perhaps, *By the lyfte*, is, through the air. See *Lye* in Junius, V. LIFT.

Pag. 157. l. 15. READ “ *Comnena*.”

Pag. 158. Not. †. l. 17. READ “ *area*.”

Pag. 161. ADD to Not. †. “ In the wardrobe-roll of prince Edward, afterwards king Edward the second, under the year 1272, the masters of the horse render their accounts for horses purchased, specifying the colours and prices with the greatest accuracy. One of them is called, “ *Unus equus favellus cum stella in fronte, &c.*” Hearne’s *JOANN. DE TROKELowe*. Præf. p. xxvi. Here *favellus* is interpreted by Hearne to be *honeycomb*. I suppose he understands a dappled or roan horse. But *FAVELLUS*, evidently an adjective, is barbarous Latin for *FALVUS*, or *fulvus*, a dun or light yellow, a word often used to express the colour of horses and hawks. See Carpentier, *SUPPL. Du Fresne LAT. GLOSS. V. FAVELLUS*. tom. ii. p. 370. It is hence that king Richard’s horse is called *FAVEL*. From which word *PHANUEL*, in Robert de Brunne, is a corruption.

Pag. 165. Not. *. l. 3. READ “ *paytrell*.”

Pag. 170. to “ *corall*” in l. 16. ADD this Note, “ I do not perfectly understand the materials of this fairy palace.

The walls thereof were of cristall
And the somers of *corall*.

But Chaucer mentions *corall* in his temple of Diana. *KNIGHTES TALE*, v. 1912.

And northward, in a touret on the wall,
Of alabastre white, and red corall,
An oratorie riche for to see.

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Carpentier

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Carpentier cites a passage from the romance *De Troyes*, in which a chamber of alabaster is mentioned. SUPPL. LAT, Gloss. Du Cange, tom. i. p. 136.

En celle chambre n'oit noienz,
De chaux, d'arcine, de cimenz,
Enduit, ni moillerons, ni emplastre,
Tot entiere fut *alambastre*.

Pag. 175. ADD to Not. °. "The etymologists have been puzzled to find the derivation of an oriel-window. A learned correspondent suggests, that ORIEL is Hebrew for *Lux mea*, or *Dominus illuminatio mea*.

Pag. 180. to Not. °. ADD, "Cloath of Rennes seems to have been the finest sort of linen. In the old manuscript MYSTERY, or religious comedy, of MARY MAGDALENE, written in 1512, a GALANT, one of the retainers to the groupe of the Seven Deadly Sins, is introduced with the following speech.

Hof, Hof, Hof, a frysch new galaunt!
Ware of thryft, ley that a doune:
What mene ye, fyrrys, that I were a marchaunt,
Because that I am new com to toun?
With praty . . . wold I fayne round,
I have a *shert* of *reyns* with sleeves peneaunt,
A lase of fylke for my lady Constant—
I woll, or even, be shaven for to seme yong, &c.

So also in Skelton's MAGNIFICENCE, a Morality written much about the same time. f. xx. b.

Your skynne, that was wrapped in *shertes of raynes*,
Nowe must be storm-ybeten.

Pag. 186. Not. °. READ "Ne wist."

Pag. 190. Not. col. 1. lin. 7. After "Robert," ADD "The French

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French prose romance of ROBERT LE DIABLE, printed in 1496, is extant in the little collection, of two volumes, called BIBLIOTHEQUE BLEUE. It has been translated into other languages: among the rest into English. The English version was printed by Wynkyn de Worde. The title of one of the chapters is, *How god sent an aungell to the hermyte to shewe him the penaunce that he shoulde gyve to Robert for his synnes.*—"Yf that Robert wyll be thryven of his synnes, he must kepe and counterfeite the wayes of a sole and be as he were dombe, &c." It ends thus,

Thus endeth the lyfe of Robert the devyll
That was the servaunte of our lorde
And of his condycyons that was full evyll
Emprinted in London by Wynkyn de Worde.

The volume has this colophon: "Here endeth the lyfe of the moost ferefullest and unmercifullest and myschevous Robert the devyll which was afterwards called the servaunt of our Lorde Jhesu Cryste. Emprinted in Fletestrete in [at] the sygne of the sonne by Wynkyn de Worde." There is an old English MORALITY on this tale, under the very corrupt title of ROBERT CICYLL, which was represented at the High-Cross in Chester, in 1529. There is a manuscript copy of the poem, on vellum, in Trinity college library at Oxford, MSS. Num. LVII. fol.

Pag. 197. to l. 15. ADD this Note, "I know not if by *sire Jovyn* he means Jupiter, or the Roman emperour called Jovinian, against whom saint Jerom wrote, and whose history is in the GESTA ROMANORUM, c. 59. He is mentioned by Chaucer as an example of pride, luxury, and lust. SOMP. T. v. 7511. Verdier (in V.) recites a *Moralite* on Jovinian, with nineteen characters, printed at Lyons, from an antient copy in 1581, 8°. With the title *L'Orgueil et presumption de l'Empereur JOVINIAN*. But *Jovyn* being mentioned here with *Platoun* and *Apolin*, seems to mean *Jove* or *Jupiter*; and the appellation, *SIRE*, perhaps implies *father*, or *chief*, of the heathen gods.

siada *

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Pag. 200. to the Note ADD, "Margaret countess of Richmond was a justice of peace."

Pag. 208. to Not. c. ADD "I make no apology for adding here an account of the furniture of a CLOSET at the old royal palace of Greenwich, in the reign of Henry the eighth; as it throws light on our general subject, by giving a lively picture of the fashions, arts, amusements, and modes of life, which then prevailed. From the same manuscript in the British Museum. "A clocke. A glasse of steele. Four battell axes of wood. Two quivers with arrowes. A painted table, [i. e. a picture.] A payre of ballance [balances], with waights. "A case of tynne with a plot. In the window [a large bow-window], a rounde mapp, A standinge glasse of steele in ship.—A branche of flowres wrought upon wyre. Two payre of playing tables of bone. A payre of chesmen in a case of black lether. Two birds of Araby. A gonne [gun] upon a stocke wheeled. Five paxes [crucifixes] of glasse and woode. A tablet of our ladie and saint Anne. A standinge glasse with imagery made of bone. Three payre of hawkes gloves, with two lined with velvett. Three combe-cases of bone furnished. A night-cappe of blacke velvett embrowdered. Sampson made in alabaster. A peece of unicorne's horne. Littel boxes in a case of woode. Four littel coffres for jewels. A horne of ivorie, A standinge diall in a case of copper. A horne-glasse. Eight cases of trenchers. Forty four dogs collars, of sondrye makynge. Seven *hyans* of filke. "A purse of crymson fatten for a embrowdered with golde. A round painted table with th' ymage of a kinge. A foldinge table of images. One payre of bedes [beads] of jasper garnysed with lether. One hundred and thirty eight hawkes hoodes. A globe of paper. A mappe made lyke a scryne. Two green boxes with wrought corall in them. "Two boxes covered with blacke velvett. A reede tipt at both ends with golde, and bolts for a turoyne bowe". A

? Perhaps Tyrone in Ireland.

" chaire

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“ chaire of joynd worke. An elle of synnamounde [cinna-
 “ mon] sticke tipt with sylver. Three ridinge rodde for ladies,
 “ and a yard [rod] of blake tipt with horne. Six walkyng
 “ staves, one covered with filke and golde. A blake fatten-bag
 “ with chesmen. A table with a cloth [a picture] of faint
 “ George embrowdered. A case of fyne carved work. A
 “ box with a bird of Araby. Two long cases of blacke lether
 “ with pedegrees. A case of Irish arrows. A table, with
 “ wordes, of Jhesus. A target. Twenty-nine bowes.” MSS.
 Harl. 1419. fol. 58. In the GALLERY at Greenwich, men-
 tion is made of a “ Mapped of England.” Ibid. fol. 58. And
 in Westminster-palace “ a Mapped of Hantshire.” fol. 133. A
 proof that the topography of England was now studied. Among
 various HEADS of Furniture, or stores, at the castle of Windsor,
 such as HORNS, GYRDELLES, HAWKES HOODS, WEAPONS,
 BUCKLERS, DOGS COLLARS, and AIGLETTES, WALKING-
 STAVES are specified. Under this last HEAD we have, “ A
 “ Cane garnished with sylver and gilte, with astronomie upon
 “ it. A Cane garnished with golde having a perfume in the
 “ toppe, undre that a diall, with a paire of twitchers, and a
 “ paire of compasses of golde and a foote reule of golde, a
 “ knife and the file, th’ aste [the handle of the knife] of golde
 “ with a whetstone tipped with golde, &c.” fol. 407.

Ibid. Notes, col. 1. To l. 25. ADD “ It is in this romance
 of Syr BEVYS, that the knight passés over a bridge, the arches
 of which are hung round with small bells. Signat. E iv. This
 is an oriental idea. In the ALCORAN it is said, that one of the
 felicities in Mahomet’s paradise, will be to listen to the ravish-
 ing music of an infinite number of bells, hanging on the trees,
 which will be put in motion by the wind proceeding from the
 throne of God. Sale’s KORAN, Prelim. Disc. p. 100. In the
 enchanted horn, as we shall see hereafter, in *le Lai du Corn*, the
 rim of the horn is hung round with a hundred bells of a most
 musical sound.

Pag. 219. REFER Not. °. to *ilome* in the text.

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Pag. 220. to l. 18. ADD this Note. In the Lincoln's-inn manuscript it is,

Divers is this myddel erde.

Hospit. Linc. MSS. N. 150.

Pag. 221. Not. ^f. READ "*Aurifrigium*."

Ibid. Not. col. i. l. 2, For "Ethiope," READ "Europe."
So MS. Hospit. Linc.

Pag. 232. Not. ^e. l. antep. READ "Hubert." [See Leland. SCRIPT. BRIT. p. 228. And a Note in the editor's first Index, under GULIELMUS DE CANNO.]

Pag. 248. l. 8. READ "canonical."

Pag. 255. Not. ⁱ. READ "238."

Pag. 265. To l. 11. ADD this Note, "Much about the same period, Lawrence Minot, not mentioned by Tanner, wrote a collection of poems on the principal events of the reign of king Edward the third, preserved in the British Museum. MSS. Cotton. GALB. E. ix.

Pag. 276. Not. ^u. READ "360."

Pag. 277. ADD to Not. ^z. "Or, Cousin."

Pag. 278. ADD to Not. ^f. "See below, p. 300."

Pag. 279. l. 18. To the word "Wy" ADD this Note. "Wy is probably Weyhill in Hampshire, where a famous fair still subsists.

Pag. 289. Not. ^d. READ "Austins."

Pag. 292. For "John," READ "Thomas."

Pag. 298. Not. READ "p. 40."

Ibid. DELE Not. ^z. And SUBSTITUTE "Robartes men, or Roberdsfen, were a set of lawless vagabonds, notorious for their outrages when PIERCE PLOWMAN was written, that is, about the year 1350. The statute of Edward the third [an. reg. 5. c. xiv.] specifies "divers manslaughters, felonies, and " robberies, done by people that be called *Roberdesfen*, Waf-
" tours, and drawlatches." And the statute of Richard the second [an. reg. 7. c. v.] ordains, that the statute of king
Edward

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Edward concerning *Roberdsmen* and *Drawlacches* shall be rigorously observed. Sir Edward Coke [INSTIT. iii. 197.] supposes them to have been originally the followers of Robert Hood in the reign of Richard the first. See Blackstone's COMM. B. iv. ch. 17. Bishop Latimer says, that in a town where he intended to preach, he could not collect a congregation, because it was *Robinhoodes daye*. "I thought my rochet
" would have been regarded, though I were not: but it would
" not serve, it was faine to give place to *Robinhoodes men*." SERMONS, fol. 74. b. This expression is not without an allusion to the *bad sense* of *Roberdsmen*.

Pag. 299. To l. 4. ADD this Note. "In the LIBER PÆNITENTIALIS there is this injunction, "Si monachus per EBRIETATEM vomitum fecerit, triginta dies pœniteat." MSS. JAM. V. 237. Bibl. Bodl.

Pag. 300. ADD to Not. P. "Most of the printed copies read *praid*. Hearne, in a quotation of this passage, reads *yrad*. GUL. NEWBRIG. p. 770. He quotes an edition of 1553. "Your
" name shall be richly written in the windows of the church
" of the monastery, which men will READ there for ever." This seems to be the true reading.

Ibid. Not. m. Before "Painted," INSERT "Must be." *Mote* is often used in Chaucer for must.

Pag. 301. l. antep. READ "ycorven."

Pag. 302. DEL. Not. P. And SUBSTITUTE, "By *Merkes of merchautes* we are to understand their symbols, cyphers, or badges, drawn or painted in the windows. Of this passage I have received the following curious explication from Mr. Cole, rector of Blechley in Bucks, a learned antiquary in the heraldic art. "Mixed with the arms of their founders and benefactors
" stand also the MARKS of tradesmen and merchants, who had no
" Arms, but used their Marks in a Shield like Arms. Instances
" of this sort are very common. In many places in Great Saint
" Mary's church in Cambridge such a SHIELD of MARK occurs: the same that is to be seen in the windows of the
" great

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“ great shop opposite the Conduit on the Market-hill, and the
 “ corner house of the Petty Curry. No doubt, in the reign of
 “ Henry the seventh, the owner of these houses was a bene-
 “ factor to the building, or glazing Saint Mary’s church. I
 “ have seen like instances in Bristol cathedral; and the churches
 “ at Lynn are full of them.”—In an antient system of heral-
 dry in the British Museum, I find the following illustration,
 under a shield of this sort. “ Theys be none armys, bvt a
 “ MARKE as MARCHAUNTS vse, for every mane may take
 “ hyme a Marke, but not armys, without an herawde or pur-
 “ cyvaunte.” MSS. Harl. 2259. 9. fol. 110.

Ibid. Not. *. ADD “ But perhaps we should read HURNES,
 interpreted, in the short Glossary to the CREDE, CAVES, that
 is, in the present application, *niches*, *arches*. See GLOSS. Rob.
 Glouc. p. 660. col. i. HURN, is *angle*, *corner*. From the
 Saxon þýrn, *Angulus*. Chaucer FRANKEL. T. Urr. p. 110.
 v. 2677.

Seeking in every halke [nook], and every *berne*.

And again, CHAN. YEM. Prol. p. 121. v. 679.

Lurking in *bernis* and in *lanis* blind.

Read the line, thus pointed.

Housed in HURNES hard set abouten.

The sense is therefore. “ The tombs were within lofty-pin-
 “ naced tabernacles, and enclosed in a multiplicity of thick-
 “ set arches.” HARD is *close* or *thick*. This conveys no bad
 idea of a Gothic sepulchral shrine.

Ibid. DELE Not. *.

Ibid. l. antep. For “ often,” READ “ of ten.”

Pag. 303. l. antep. READ “ quentelyche.”

Pag. 309. Not. *. l. i. READ “ 140.”

Pag. 317. ADD to Not. *. “ The Holy Virgin appears to a
 priest

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priest who often sung to her, and calls him her *joculator*. MSS. JAMES. xxvi. p. 32.

Pag. 321. l. 23. READ "1594."

Pag. 339. Not. '. ADD "Perhaps by *Cenes*, Froissart means SHENE, the royal palace at Richmond.

Pag. 343. l. 10. READ "Gloucestershire."

Ibid. Not. '. l. 1. READ "Glanville." And ADD at the end "See Lewis's WICCLIFFE, p. 66. 329. And Lewis's HISTORY of the TRANSLATIONS of the BIBLE, p. 66.

Pag. 346. l. 17. After "Lucca in," INSERT, "1570. The title of Granucci's prose THESEIDE is this, THESEIDE di Boccaccio de ottava Rima nuovamente ridotta in prosa per Nicolao Granucci di Lucca. In Lucca appresso Vinzenzza Busdraghi. MDLXX. In the DEDICAZIONE to this work, which was printed more than two hundred years ago, and within one hundred years after the Ferrara edition of the THESEIDE appeared, Granucci mentions Boccaccio's work as a TRANSLATION from the barbarous Greek poem cited below. DEDICAZ. fol. 5. "Volendo far "cosa, que non sio stata fatta da loro, pero mutato parere mi "dicoli a ridurre in prosa questo Innamoramento, Opera di M. "Giovanni Boccaccio, quale egli trasporto DAL GRECO in "ottava rima per compiacere alla sua Fiametta, &c." Lib. SLONIAN. 1614. Brit. Mus.

Pag. 349. l. 5. After "Theseid," INSERT "The writer has translated the prefatory epistle addressed by Boccaccio to the Fiametta.

Ibid. l. 10. READ "1453."

Pag. 350. ADD to the last Note. "In the edition of the GESTA ROMANORUM, printed at Rouen in 1521, and containing one hundred and eighty-one chapters, the history of Apollonius of Tyre occurs, ch. 153. This is the first of the additional chapters.

Pag. 352. To Not. '. ADD "The translation of FLORES and BLANCAFLORE in Greek iambs might also be made in compliment to Boccaccio. Their adventures make the principal

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subject

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subject of his *PHILOCOPO*: but the story existed long before, as Boccacio himself informs us, L. i. p. 6. edit. 1723. Flores and Blancafore are mentioned as illustrious lovers by *Matfres Eymengau de Bezers*, a poet of Languedoc, in his *BREVIARI D'AMOR*, dated in the year 1288. MSS. REG. 19 C. i. fol. 199. This tale was probably enlarged in passing through the hands of Boccacio. See *CANTERB. T.* iv. p. 169.

Ibid. ADD to Not. 1. "I am informed, that Dr. George's books, amongst which was the Greek *Theſeid*, were purchased by Lord Spencer.

Ibid. Not. 1. 3. READ "Tzetzes."

Pag. 357. l. 7. ADD this Note. "Boccacio's situations and incidents, respecting the lovers, are often inartificial and unaf-fecting. In the Italian poet, Emilia walking in the garden and singing, is seen and heard first by Arcite, who immediately calls Palamon. They are both equally, and at the same point of time, captivated with her beauty; yet without any expressions of jealousy, or appearance of rivalry. But in Chaucer's management of the commencement of this amour, Palamon by seeing Emilia first, acquires an advantage over Arcite, which ultimately renders the catastrophe more agreeable to poetical justice. It is an unnatural and unanimated picture which Boccacio presents, of the two young princes violently enamoured of the same object, and still remaining in a state of amity. In Chaucer, the quarrel between the two friends, the foundation of all the future beautiful distress of the piece, commences at this moment, and causes a conversation full of mutual rage and resentment. This rapid transition from a friendship cemented by every tie, to the most implacable hostility, is on this occasion not only highly natural, but produces a sudden and unexpected change of circumstances, which enlivens the detail, and is always interesting. Even afterwards, when Arcite is released from the prison by Perithous, he embraces Palamon at parting. And in the fifth book of the *THESEIDE*, when Palamon goes armed to the grove in search of Arcite, whom he finds sleeping,

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sleeping, they meet on terms of much civility and friendship, and in all the mechanical formality of the manners of romance. In Chaucer, this dialogue has a very different cast. Palamon at seeing Arcite, feels a *colde swerde* glide throughout his heart: he starts from his ambuscade, and instantly salutes Arcite with the appellation of *falſe traitour*. And although Boccacio has merit in discriminating the characters of the two princes, by giving Palamon the impetuosity of Achilles, and Arcite the mildness of Hector; yet Arcite by Boccacio is here injudiciously represented as too moderate and pacific. In Chaucer he returns the salute with the same degree of indignation, draws his sword, and defies Palamon to single combat. So languid is Boccacio's plan of this amour, that Palamon does not begin to be jealous of Arcite, till he is informed in the prison, that Arcite lived as a favorite servant with Theseus in disguise, yet known to Emilia. When the lovers see Emilia from the window of their tower, she is supposed by Boccacio to observe them, and not to be displeased at their signs of admiration. This circumstance is justly omitted by Chaucer, as quite unnecessary; and not tending either to promote the present business, or to operate in any distant consequences. On the whole, Chaucer has eminently shewn his good sense and judgement in rejecting the superfluities, and improving the general arrangement, of the story. He frequently corrects or softens Boccacio's false manners: and it is with singular address he has often abridged the Italian poet's ostentatious and pedantic parade of antient history and mythology.

Pag. 357. l. 21. READ "sharpe."

Pag. 359. l. 14. For "boris," READ "beris."

Pag. 360. Not. . l. 11. For "wende," READ "wonde."

Pag. 362. l. ult. DELE "court."

Pag. 363. ADD to end of Note, col. 2. "But to be more particular as to these imitations.

Ver. 900. p. 8. Urr. edit.

A company of ladys twey and twey, &c.

e 2

Thus

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Thus Theseus, at his return in triumph from conquering Scythia, is accosted by the dames of Thebes, Stat. THEB. xii. 519.

Jamque domos patrias, Scythicæ post aspera gentis
Prælia, laurigero subeuntem Thesea curru
Lætifici plausus, &c. &c.
Paulum et ab infestis mœstæ Pelopeides aris
Promovere gradum, seriemque et dona triumphii
Mirantur, victique animo rediere mariti.
Atque ubi tardavit currus, et ab axe superbo
Explorat causas victor, poscitque benigna
Aure preces; orsa ante alias Capaneia conjux,
Belliger Ægide, &c.

Chaucer here copies Statius, (v. 861,—966.) KN. T. from v. 519. to v. 600. THEB. See also *ibid.* 465. seq.

V. 930. p. 9.

Here in the Temple of the goddess Clemence, &c.

Statius mentions the temple of Clemency as the asylum where these ladies were assembled, THEB. xii. 481.

Urbe fuit media, nulli concessa potentum
Ara deum, mitis posuit Clementia sedem, &c.

V. 2947.

Ne what jewellis men into the fire cast, &c.

Literally from Statius, THEB. vi. 206.

Ditantur flammæ, non unquam opulentior illa
Ante cinis; crepitant gemmæ, &c.

But the whole of Arcite's funeral is minutely copied from Statius. More than a hundred parallel lines on this subject might be produced from each poet. In Statius the account of the

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the trees felled for the pyre, with the consternation of the Nymphs, takes up more than twenty-four lines. v. 84.—116. In Chaucer about thirteen, v. 2922.—2937. In Boccacio, six stanzas. B. xi. Of the three poets, Statius is most reprehensible, the first author of this ill-placed and unnecessary description, and who did not live in a Gothic age. The statues of Mars and Venus I imagined had been copied from Fulgentius, Boccacio's favorite mythographer. But Fulgentius says nothing of Mars: and of Venus, that she only stood in the sea on a couch, attended by the Graces. It is from Statius that Theseus became a hero of romance.

Pag. 366. l. antep. "READ " laughith." And ADD this Note. " For *Orient*, perhaps *Orisfont*, or the *horison*, is the true reading. So the edition of Chaucer in 1561. So also the barbarous-Greek poem on this story, Ὁ Οὐρανὸς ἴδιος γέλα. Dryden seems to have read, or to have made out of this misspelling of *Horison*, *ORIENT*.

Pag. 370. l. 8. READ " buske."

Pag. 372. l. antep. For " at," READ " al."

Pag. 374. l. 20. READ " forto."

Pag. 375. l. 6. READ " This."

Pag. 376. ADD to Not. in col. 1. " *AMILED* is from the French *EMAIL*, or *ENAMEL*. This art flourished most at Limoges in France. So early as the year 1197, we have " *Duas tabulas æneas superauratas de labore Limogicæ*." Chart. ann. 1197. apud Ughelin. tom. vii. *ITAL. SACR.* p. 1274. It is called *Opus Lemnoviticum*, in Dugdale's *MON.* iii. 310. 313. 331. And in Wilkins's *CONCIL.* i. 666. where two cabinets for the host are ordered, one of silver or of ivory, and the other de *opere Lemovicino*. *SYNOD. WIGORN.* A. D. 1240. And in many other places. I find it called *Limaise*, in a metrical romance, the name of which I have forgot, where a tomb is described,

And yt was, the Romans sayes,
All with golde and *limaise*.

Carpentier

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Carpentier [V. LIMOGIA.] observes, that it was antiently a common ornament of sumptuous tombs. He cites a Testament of the year 1327, "*Je lais huit cent livres pour faire deux tombes hautes et levées de l'ŒUVRE de LIMOGES.*" The original tomb of Walter de Merton, bishop of Rochester, erected in his cathedral about the year 1276, was made at Limoges. This appears from the accompts of his executors, viz. "Et computant xli. v s. vi d. liberat. Magistro Johanni Linnomensi, pro tumba dicti Episcopi Roffensis, scil. pro Constructione et carriagio de Lymoges ad Roffam. Et xl s. viii d. cuidam Executori apud Lymoges ad ordinandum et providendum Constructionem dictæ Tumbæ. Et x s. viii d. cuidam garcioni eunti apud Lymoges quarenti dictam tumbam constructam, et ducenti eam cum dicto Mag. Johanne usque Roffam. Et xxii l. in materialibus circa dictam tumbam defricandam. Et vii marcas, in ferramento ejusdem, et carriagio a Londin. usque ad Roff. et aliis parandis ad dictam tumbam. Et xi s. cuidam vitriario pro vitris fenestrarum emptarum juxta tumbam dicti Episcopi apud Roffam." Ant. Wood's MS. MERTON PAPERS, Bibl. Bodl. Cod. BALLARD. 46.

Pag. 378. l. 9. READ "preis."

Pag. 383. l. 4. READ "Petrarch having desired his friend Guy de Gonzague to send him some new piece, he sent him, &c."

Pag. 385. l. 2. To the word Boccacio, ADD this Note. Boccacio's FILOSTRATO was printed in quarto at Milan, in 1488. The title is, "Il FYLOSTRATO, che tracta de lo innamoramento de TROILO a GRYSEIDA: et de molte altre infinite battagliae. Impresso nella inclita cita de Milano par magistro Uldericho Scinzenzeler nell'anno M.CCCCLXXXVIII. a di xxvii di mese Settembre." It is in the octave stanza. The editor of the CANTERBURY TALES informs me, that Boccacio himself, in his DECAMERON, has made the same honourable mention of this poem as of the THESEIDA: although without acknowledging either for his own. In the Introduction to the Sixth Day, he says, that "Dioneo insieme con
" Lauretta

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“Lauretta de TROILE ET DI CRISEIDA cominciarono cantare.” Just as, afterwards, in the conclusion of the Seventh Day he says, that the same “Dioneo et Fiametta gran pezzi cantarono insieme d’ARCITA ET DI PALAMONE.” See CANTERB. T. vol. iv. p. 85. iii. p. 311. Chaucer appears to have been as much indebted to Boccacio in his TROILUS AND CRESSEIDE, as in his KNIGHTES TALE. At the same time we must observe, that there are several long passages, and even episodes, in TROILUS, of which no traces appear in the FILOSTRATO. Chaucer speaks of himself as a translator *out of Latin*, B. ii. 14. And he calls his author LOLLIVS, B. i. 394.—421. and B. v. 1652. The latter of these two passages is in the PHILOSTRATO: but the former, containing Petrarch’s sonnet, is not. And when Chaucer says, he *translates from Latin*, we must remember, that the *Italian* language was called *Latino volgare*. Shall we suppose, that Chaucer followed a more complete copy of the FILOSTRATO than that we have at present, or one enlarged by some officious interpolator? The Parisian manuscript might perhaps clear these difficulties. In Bennet library at Cambridge, there is a manuscript of Chaucer’s TROILUS, elegantly written, with a frontispiece beautifully illuminated, LXI.

Ibid. l. 16. READ “fike, and este to.”

Pag. 387. l. 5. READ “alofte.”

Ibid. l. 15. READ “lo which a dede!”

Pag. 388. l. 14. READ “Bradwardine.” So also, p. 421.

l. 2. *infr.*

Pag. 389. Not. *. l. 3. READ “B. iii.”

Ibid. *ibid.* l. 2. col. 2. For “Thomas a Beckett,” READ “Thomas Becket.” So also, p. 14. l. 13. p. 85. l. 15. p. 397.

l. 4. p. 445. l. 12. [For this, see H. Wharton’s Letter at the end of Strype’s CRANMER, p. 526.]

Ibid. *ibid.* l. 5. col. 2. READ “B. ii. v. 526.”

Pag. 390. Not. *. l. 3. READ “owne.”

Pag. 392. l. 21. READ “parlirs.”

Ibid.

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Ibid. Not. ². READ "iii."

Ibid. l. 25. READ "William Thomas." And ADD this Note. "Chaucer's Life in Urry's edition. William Thomas digested this Life from collections by Dart. His brother, Dr. Timothy Thomas, wrote or compiled the Glossary and Preface to that edition. See Dart's WESTMINST. ABBEY, i. 86. Timothy Thomas was of Christ Church Oxford, and died in 1751.

Pag. 401. l. 18. For "Seraphic," READ "Angelic."

Pag. 403. l. 9. READ "mede."

Pag. 407. Not. ¹. ADD "The same fiction is in Caxton's TROYE BOKE. "Upon the pinnacle or top of the towre he "made an ymage of copper and gave hym in his hande a "looking-glasse, having such vertue, that if it happened that "any shippes came to harme the citie suddenly, their army "and their coming should appear in the said looking-glasse." B. ii. ch. xxii.

Pag. 408. Not. ¹. l. 1. col. 2. READ "Gallic."

Pag. 413. To Not. ¹. l. 2. ADD, "Mahomet believed this foolish story, at least thought it fit for a popular book, and has therefore inserted it in the Alcoran. See Grey on HUDIBRAS, part i. cant. i. v. 547.

Pag. 415. ADD to l. 15. this Note. "The bridle of the enchanted horse is carried into the tower, which was the treasury of Cambuscan's castle, to be kept among the *jewels*. Thus when king Richard the first, in a crusade, took Cyprus, among the treasures in the castles are recited pretious stones, and golden cups, together with "*Sellis aureis frenis et calcaribus.*" Galfr. Vineauf. ITER. HIEROSOL. cap. xli. p. 328. VET. SCRIPT. ANGL. tom. ii.

Pag. 416. ADD to Not. ¹. "It may be doubted whether Boccacio invented the story of Grisilde. For, as the late inquisitive and judicious editor of THE CANTERBURY TALES observes, it appears by a Letter of Petrarch to Boccacio, [OPP. Petrarch. p. 540—7. edit. Basil. 1581.] sent with his Latin translation,

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translation, in 1373, that Petrarch had *heard the story with pleasure*, many years before he saw the Decameron. vol. iv. p. 157.

Pag. 417. To l. 9. ADD, "And in Bennet college library with this title. "HISTORIA five FABULA de nobili Marchione WALTERIO domino terræ Saluciarum, quomodo duxit in uxorem GRISILDEM pauperulam, et ejus constantiam et patientiam mirabiliter et acriter comprobavit: quam de vulgari sermone Saluciarum in Latinum transtulit D. Franciscus Petrarcha." CLXXVII. 10. fol. 76. Again, *ibid.* CCLXXV. 14. fol. 163. Again, *ibid.* CCCCLVIII. 3. with the date 1476, I suppose, from the scribe. And in *Bibl. Bodl. MSS. LAUD. G. 80.*

Ibid. Not. v. l. 2. After "Bonnesons," INSERT, "This is the whole title. "Le MYSTERE de Griseldis, Marquis de Saluces, mis en rime françoise et par personnaiges." Without date, in quarto, and in the Gothic type. In the colophon, *Cy finist la vie de Griseldis, &c.*

Pag. 419. l. 2. After "growth," INSERT, "The story of the cock and the fox is evidently borrowed from a collection of Esopean and other fables, written by Marie a French poetess, whose LAIS are preserved in MSS. HARL. *ut infr.* see f. 139. Beside the absolute resemblance, it appears still more probable that Chaucer copied from Marie, because no such fable is to be found either in the Greek Esope, or in any of the Latin Esopean compilations of the dark ages. See MSS. HARL. 978. f. 76. All the manuscripts of Marie's fables in the British Museum prove, that she translated her work "de l'Anglois en Roman." Probably her English original was Alfred's Anglo-Saxon version of Esope modernised, and still bearing his name. She professes to follow the version of a king; who, in the best of the Harleian copies, is called LI REIS ALURED. MSS. HARL. 978. *supr.* *citat.* She appears, from passages in her LAIS, to have understood English. See Chaucer's CANTERB. TALES, vol. iv. p. 179. I will give her Epilogue to the Fables from MSS. JAMES. viii. p. 23. *Bibl. Bodl.*

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Al

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Al finement de cest escrit
 Qu' en romanz ai treite e dit
 Me numerai pour remembrance
 Marie ai nun fui de France
 Pur cel estre que clerc plusur
 Prendreient sur eus mun labour
 Ne voit que nul sur li fa die
 Eil fait que fol que fei ublie
 Pur amour le cunte Wllame
 Le plus vaillant de nul realme
 Meinlemir de ceste livre feire
 E des Engleis en romanz treire
 Esop apelum cest livre
 Quil translata e fist escrire
 Del Gru en Latin le turna
 Le Reiz Alurez que mut lama
 Le translata puis en Engleis
 E jeo lai rimee en Franceis
 Si cum jeo poi plus proprement
 Ore pri a dieu omnipotent, &c.

Pag. 420. l. 18. READ " beke."

Pag. 421. To Not. ^o. ADD, " The ludicrous adventure of the Pear Tree, in JANUARY AND MAY, is taken from a collection of Fables in Latin elegiacs, written by one Adolphus in the year 1315. Leyser. HIST. POET. MED. ÆVL. p. 2008. The same fable is among the *Fables of Alphonse*, in Caxton's Esop.

Pag. 425. l. 15. For " in," READ " is."

Pag. 427. l. 9. READ " perlid."

Pag. 428. Not. ^o. l. 2. READ " be went." [So the edit. in 1561.]

Ibid. To Not. ^o. ADD, "*Calcei fenestras* occur in antient Injunctions to the clergy. In Eton-college statutes, given in 1446, the fellows are forbidden to wear, *sotularia rostrata*, as also

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also *caligæ*, white, red, or green. CAP. xix. In a chantry, or chapel, founded at Winchester in the year 1318, within the cemetery of the Nuns of the Blessed Virgin by Roger Inkpenne, the members, that is, a warden, chaplain and clerk, are ordered to go "in meris caligis, et sotularibus non rostratis, nisi forsit-
"tan *botis* uti voluerunt." And it is added, "Vestes deferant
"non *fibulatas*, sed desuper claufas, vel *brevitate* non notandas."
REGISTR. Priorat. S. Swithini Winton. MS. supr. citat. Quatern. 6. Compare Wilkins's CONCIL. iii. 670. ii. 4.

Pag. 429. l. 3. READ "Oxenforde."

Ibid. l. 6. READ "song sometime a loud."

Pag. 430. Not. 9. l. . . After "DISSERRAT. i." ADD,
"It is not my intention to enter into the controversy concerning the cultivation of vines, for making wine, in England. I shall only bring to light the following remarkable passage on that subject from an old English writer on gardening and farming. "We might have a reasonable good wine growyng in
"many places of this realme: as undoubtedly wee had immediately after the Conquest; tyll partly by slothfulnesse, not
"liking any thing long that is painefull, partly by civill discord long continuynge, it was left, and so with tyme lost, as
"appeareth by a number of places in this realme that keepe
"still the name of Vineyardes: and uppon many cliffes and
"hilles, are yet to be seene the rootes and olde remaynes of
"Vines. There is besides Nottingham, an auncient house
"called Chilwell, in which house remayneth yet, as an aun-
"cient monument, in a Great Wyndowe of Glasse, the whole
"Order of planting, pruyning, [pruning,] stamping and pres-
"sing of vines. Beside, there [at that place] is yet also grow-
"ing an old vine, that yields a grape sufficient to make a right
"good wine, as was lately proved.—There hath, moreover,
"good experience of late yecars been made, by two noble and
"honorable barons of this realme, the lorde Cobham and the
"lorde Wylliams of Tame, who had both growyng about
"their houses, as good wines as are in many parts of Fraunce,

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“ &c.” Barnabie Googe’s *FOURE BOOKES OF HUSBANDRY*, &c. Lond. 1578. 4^{to}. TO THE READER.

Pag. 431. To Not. ^k. ADD, “ But both Boccacio and Chaucer probably borrowed from an old CONTE, or FABLIAU, by an anonymous French rhymmer, *De Gombert et des deux Clercs*. See FABLIAUX et CONTES, Paris, 1756. tom. ii. p. 115.—124. The SHIPMAN’S TALE, as I have hinted, originally came from some such French FABLEOUR, through the medium of Boccacio.

Ibid. To Not. ^b. ADD, “ It is entitled BURNELLUS, *five Speculum stultorum*, and was written about the year 1190. See Leyser. POET. MED. ÆVI. p. 752. It is a common manuscript. *Burnell* is a nick-name for Balaam’s ass in the Chester WHITSUN PLAYS. MSS. HARL. 2013.

Pag. 432. Not. ^l. l. 4. After “ Cambridge,” INSERT, “ There is, however, Abington, with a mill-stream, seven miles from Cambridge.

Ibid. Not. ⁿ. l. 9. READ “ 881.”

Ibid. l. 14. READ “ Salarii.”

Pag. 436. To Not. ^o. ADD “ The Prioreffe’s exact behaviour at table, is copied from ROM. ROSE, 14178.—14199.

Et bien se garde, &c.

To speak French is mentioned above, among her accomplishments. There is a letter in old French from queen Philppa, and her daughter Isabell, to the Priour of Saint Swithin’s at Winchester, to admitt one Agnes Patshull into an eleemofynary susterhood belonging to his convent. The Priour is requested to grant her, “ Une Lyvere en votre Maison dieu de Wyncestere “ et estre un des soers,” for her life. Written at *Windefor*, Apr. 25. The year must have been about 1350. REGISTR. Priorat. MS. supr. citat. Quartern. xix. fol. 4. I do not so much cite this instance to prove that the Priour must be supposed to understand French, as to shew that it was now the court language, and even

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even on a matter of business. There was at least a great propriety, that the queen and princess should write in this language, although to an ecclesiastic of dignity. In the same Register, there is a letter in old French from the queen Dowager Isabell to the Priour and Convent of Winchester; to shew, that it was at her request, that king Edward the third her son had granted a church in Winchester diocese, to the monastery of Leedes in Yorkshire, for their better support, "a trouver fis chaignoignes
"chantans tous les jours en la chapele du Chastel de Ledes,
"pour l'ame madame Alianore reyne d'Angleterre, &c." A. D. 1341. Quatern vi.

The Prioress's *greatest* oath is by Saint Eloy. I will here throw together some of the most remarkable oaths in the Canterbury Tales. The HOST, swears by *my father's soule*. Urr. p. 7. 783. Sir THOPAS, by *ak and breade*. p. 146. 3377. ARSITE, by *my pan*, i. e. *head*. p. 10. 1167. THESEUS, by *mightie Mars the red*. p. 14. 1749. Again, *as he was a trew knight*. p. 9. 961. The CARPENTER's wife, by *saint Thomas of Kent*. p. 26. 183. The SMITH, by *Christes foote*. p. 29. 674. The CAMBRIDGE SCHOLAR, by *my father's kinn*. p. 31. 930. Again, by *my croune*, ib. 933. Again, for *godes benes*, or *benison*. p. 32. 965. Again, by *seint Cuthberde*, ib. 1019. Sir JOHAN of BOUNDIS, by *seint Martyne*. p. 37. 107. GAMELYN, by *goddis boke*. p. 38. 181. GAMELYN's brother, by *saint Richere*. ibid. 273. Again, by *Cristis ore*. ib. 279. A FRANKELEYN, by *saint Jame that in Galis is*, i. e. *saint James of Galicia*. p. 40. 549. 1514. A PORTER, by *Goddis berde*. ib. 581. GAMELYN, by *my bals*, or *neck*. p. 42. 773. The MAISTIR OUTLAW, by *the gode rode*. p. 45. 1265. The HOSTE, by *the precious corpus Madrian*, p. 160. 4. Again, by *saint Paulis bell*. p. 168. 893. The MAN of LAWE, *De-pardeux*. p. 49. 39. The MARCHAUNT, by *saint Thomas of Inde*. p. 66. 745. The SOMPNOUR, by *goddis armis two*. p. 82. 833. The HOSTE, by *cockis bonis*. p. 106. 2235. Again, by *naylis* and by *blode*, i. e. of Christ. p. 130. 1802. Again, by
saint

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saint Damian. p. 131. 1824. Again, by *saint Runion*. ib. 1834.
 Again, by *Corpus domini*. ib. 1838. The RIOTTOUR, by *God-
 dis digne bones*. p. 135. 2211. The HOSTE, to the Monke, by
your father kin. p. 160. 43. The MONKE, by his *portbofe*, or
 breviary. p. 139. 2639. Again, by *God and saint Martin*. ib.
 2656. The HOSTE, by *armis, blode and bonis*. p. 24. 17.
 Pag. 438. l. 14. READ "man."
 Pag. 440. l. 8. READ "unyd."
 Pag. 441. l. 10. READ "Peripatetic."
 Ibid. Not. ^v. l. 2. READ "L. ii."
 Pag. 442. l. ult. READ "Pits."
 Pag. 443. Not. col. I. l. 6. After "249," ADD, "See
 Freind's HIST. OF PHYSICK, ii. 257."
 Ibid. Not. ^v. l. 3. READ "quæstum."
 Ibid. l. 5. For "foreign writers," READ "English students
 abroad." ADD to the end of the Note, "See more of Gil-
 bertus Anglicus, ibid. p. 356."
 Pag. 445. l. 16. READ "Watte." And ADD as a Note,
 "So edit. 1561. See Johnson's Dictionary, in MAGPIE."
 Pag. 446. l. 5. For "to," READ "the."
 Pag. 447. Notes, col. 2. l. 2. READ "298."
 Pag. 449. To Not. ^d. ADD, "The gulf and castle of Sa-
 talia are mentioned by Benedictus Abbas, in the crusade under
 the year 1191. "Et cum rex Franciæ recessisset ab Antiochet,
 "statim intravit gulfum SATHALIÆ.—SATHALIZÆ Castellum
 "est optimum, unde gulfus ille nomen accepit; et super gul-
 "fum illum sunt duo Castella et Villæ, et utrumque dicitur
 "SATALIA. Sed unum illorum est desertum, et dicitur Vetus
 "SATALIA quod piratæ destruxerunt, et alterum Nova SA-
 "TALIA dicitur, quod Manuel imperator Constantinopolis
 "firmavit." VIT. ET GEST. HENR. et RIO. ii. p. 680.
 Afterwards he mentions *Mare Græcum*, p. 683. That is, the
 Mediterranean from Sicily to Cyprus. I am inclined, in the
 second verse following, to read "Greke sea." *Leyis* is the
 town of Layas in Armenia.

Pag.

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Pag. 450. l. 16. For "in," READ "is."

Ibid. l. ult. READ "Sheff."

Ibid. Not. ¹. l. 3. READ "chivauchie."

Pag. 452. l. 10. DELE "in."

Ibid. Not. ¹. READ "447."

Pag. 453. Note, col. 2. l. 14. READ "full."

Pag. 454. Not. ¹. l. 9. READ "Tapifer." And in the next line, "Chanon's."

Pag. 458. l. 19. ADD this Note to "Provence." "The ingenious editor of the *CANTERBURY TALES* treats the notion, that Chaucer imitated the Provencial poets, as totally void of foundation. He says, "I have not observed in any of his writings a single phrase or word, which has the least appearance of having been fetched from the South of the Loire. With respect to the manner and matter of his compositions, till some clear instance of imitation be produced, I shall be slow to believe, that in either he ever copied the poets of Provence; with whose works, I apprehend, he had very little, if any acquaintance." Vol. i. APPEND. PREF. p. xxxvi. I have advanced the contrary doctrine, at least by implication: and I here beg leave to explain myself on a subject materially affecting the system of criticism that has been formed on Chaucer's works. I have never affirmed, that Chaucer imitated the Provencial bards; although it is by no means improbable, that he might have known their tales. But as the peculiar nature of the Provencial poetry entered deeply into the substance, cast, and character, of some of those French and Italian models, which he is allowed to have followed, he certainly may be said to have copied, although not immediately, the *matter* and *manner* of these writers. I have called his *HOUSE OF FAME* originally a Provencial composition. I did not mean that it was written by a Provencial troubadour: but that Chaucer's original was compounded of the capricious mode of fabling, and that extravagant style of fiction, which constitute the essence of the Provencial poetry. As to the

FLOURE

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FLOURE AND THE LEAFE, which Dryden pronounces to have been composed *after their manner*, it is framed on the old allegorising spirit of the Provencial writers, refined and disfigured by the fopperies of the French poets in the fourteenth century. The ideas of these fablers had been so strongly imbibed, that they continued to operate long after Petrarch had introduced a more rational method of composition.

Pag. 462. Not. ^o. BEGIN this Note with "Compare" in the preceding Note.

Pag. 463. Not. col. i. To the end of l. 8. ADD, "The ground-work of DOLOPATHOS is a Greek story-book called SYNTIPAS, often cited by Du Cange, whose copy appears to have been translated from the Syriac. See GLOSS. MED. et INFIM. Græcitat.—IND. Auctor. p. 33. Among the Harleian manuscripts is another, which is said to be translated from the Perfic. MSS. HARL. 5560. Fabricius says, that Syntipas was printed at Venice, *lingua vulgari*. BIBL. GR. x. 515. On the whole, the plan of SYNTIPAS appears to be exactly the same with that of LES SEPT SAGES, the Italian ERASTO, and our own little story book the SEVEN WISE MASTERS: except that, instead of Dioclesian of Rome, the king is called CYRUS of PERSIA; and, instead of one Tale, each of the Philosophers tells two. The circumstance of Persia is an argument, that SYNTIPAS was originally an oriental composition. See what is collected on this curious subject, which is intimately concerned with the history of the invention of the middle ages, by the learned editor of the CATERBURY TALES, vol. iv. p. 329. There is a translation, as I am informed by the same writer, of this Romance in octosyllable verse, probably not later than the age of Chaucer. MSS. COTTON. GALB. E. ix. It is entitled "The Proces of the seven Sages," and agrees entirely with LES SEPT SAGES DE ROME in French prose. MSS. HARL. 3860. See also MSS. C. C. Coll. Oxon. 252. in membran. 4^o. The Latin book, called HISTORIA SEPTEM SAPIENTUM ROMÆ, is not a very scarce manuscript: it was printed
before