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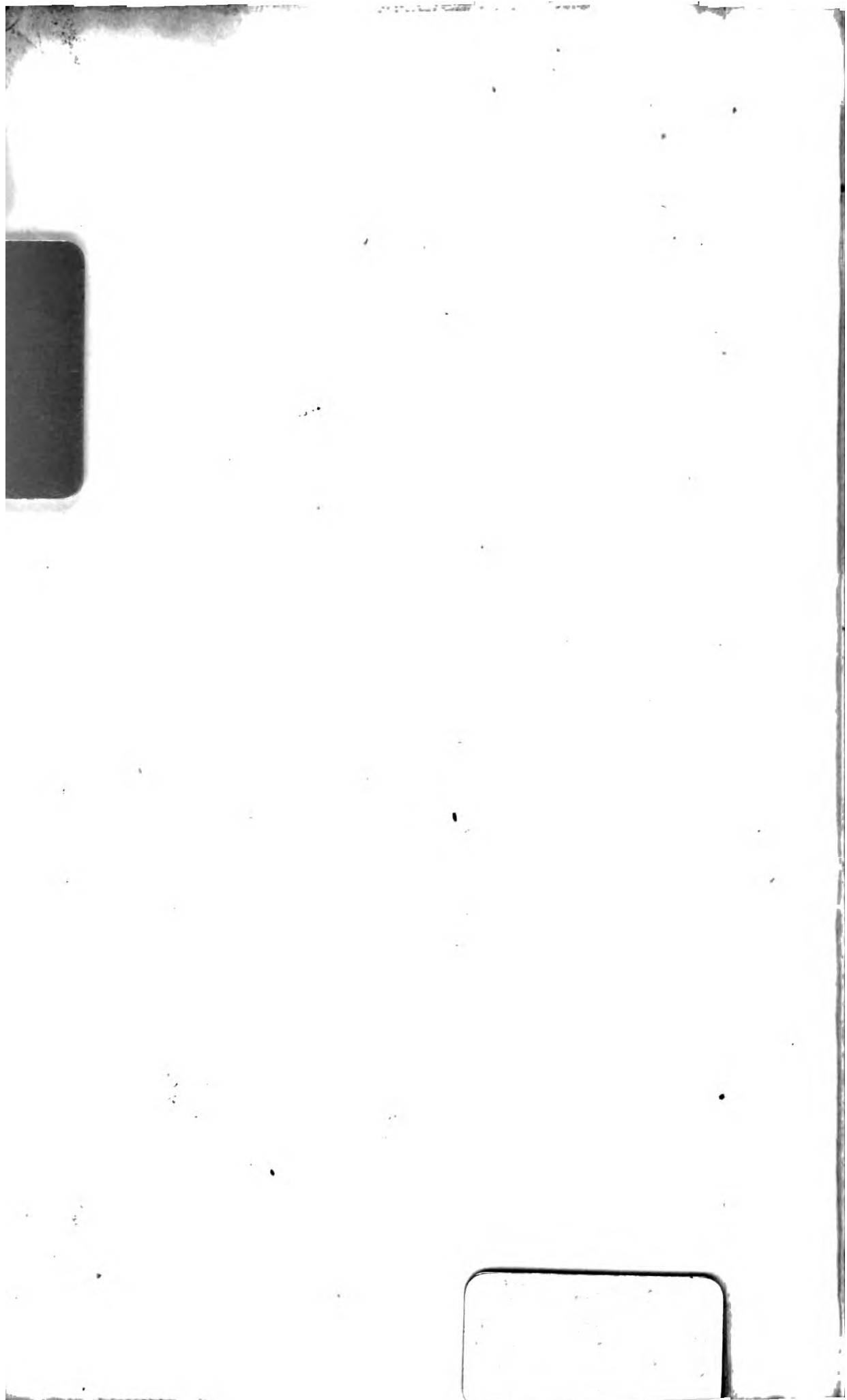
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The image shows the front cover of an antique book. The cover is decorated with a traditional marbled paper pattern, often called a 'stone' or 'shell' pattern, featuring large, irregular, light-brown or tan spots separated by thin, dark green and reddish-brown veins. The overall color palette is muted and earthy. In the center of the cover, the text 'OXFORD UNIVERSITY SCHOOL OF ENGLISH' is printed in a gold-tooled, serif font, arranged in four lines. The spine of the book, visible on the left edge, is bound in a dark, possibly black or dark brown, leather with some wear and tear. The corners of the book are reinforced with a darker, textured material, likely leather or cloth.

OXFORD  
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ENGLISH



27406

XF 214 KYN

*... been in to ...*

*it was never published*



THE LOVES OF  
TROILOUS and CRESEID,

WRITTEN BY

CHAUCER;

WITH

A COMMENTARY,

By SIR FRANCIS KINASTON:

NEVER BEFORE PUBLISHED.

---

O, that the winter of our discontent  
Were glorious summer made by smiling peace;  
And all the clouds that low'r upon this isle,  
In the deep bosom of the ocean bury'd!  
Then might we chaunt sweet ditties highly penn'd,  
Upon the wanton rushes lay us down,  
And rest the head in gentle maiden's lap,  
While she sung soft the song that pleaseth us!

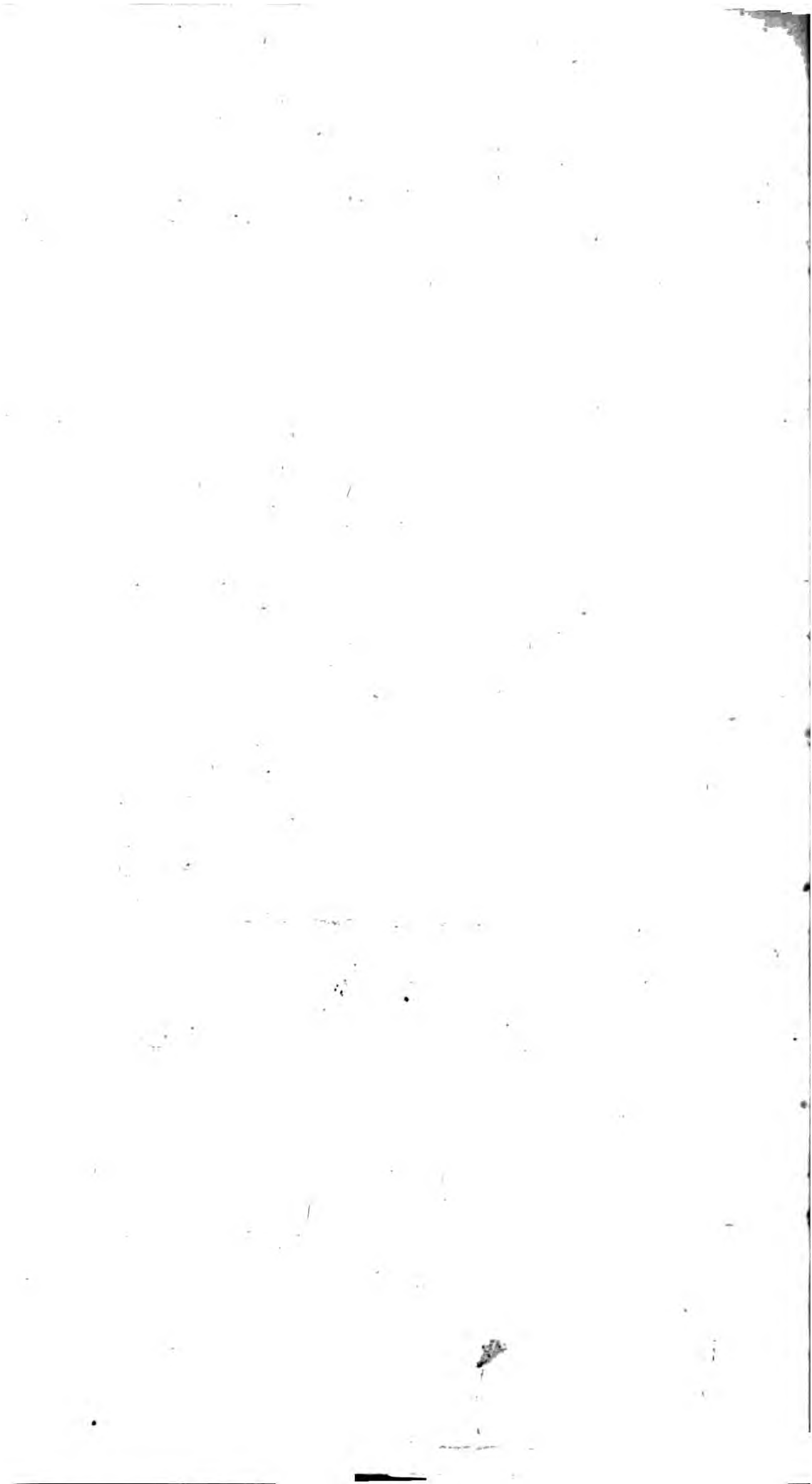
SHAKSPEARE, *with Variations.*

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LONDON,

Printed for and Sold by F. G. WALDRON,  
At No. 18, in Prince's Street, opposite Gerrard Street, St. Ann's.

M. DCCXCVI.





## ADVERTISEMENT.

**I**T hath been justly observed, in one of the Reviews, that, “to the casual circumstance of having the manuscript in his possession we owe the folly which has characterized many an editor of old literature; and been the origin,” or rather perpetuation, “of much mouldy dulness:”—but even *that* folly may be thought more excusable than such an undiscerning editor’s obtrusion of his own worthless writings.

The late Dr. *Johnson* being asked his opinion of the expediency of Mr. *Derrick*’s republishing an old book, with his usual bluntness replied,—“Why, Sir, if you *must* print, it had better be some other person’s nonsense than your own.” And yet, if one *must* print, how shall an indiscriminating editor know what to rescue from oblivion? those pieces he hath already revived being, by professed criticks, in one journal highly praised, in another severely reprobated!

In the present instance, however, the regret of the learned for the supposed loss of a valuable manuscript; with the earnest request that, if in being, its possessor would no longer withhold it from the publick, as cited in the following extracts; will, it is hoped, be considered as strong incentives to the restoring of this work to the curious.

A Latin translation of the entire poem, two books only of which have been already printed, with a most erudite Latin commentary on the whole, form a moiety of this long-lost manuscript; and will, if patronized by the learned, be published, so soon as the Original poem and English commentary shall have been completed.

The poem, though given exactly from the manuscript, has received a few interpolations from former editions, or conjecture, all which are placed between brackets; the text, or at least the orthography of it, varies a little from that of the two books published in 4to. 1635, by Sir *Francis Kinaston*, both text and commentary being  
now



## ADVERTISEMENT.

now printed literatim from the manuscript: the former might have been made more correct, had greater liberties been taken; the latter will, it is presumed, be found to contain the fruit of much elaborate research, illustrative of antique phraseology, customs, literature, and manners; to abound in anecdote, biography, history, and criticism; and to comprise such multifarious information on recondite subjects as, perhaps, the revival of even the Shakspearean manuscripts will scarcely produce matter that will exceed.

Occasional additions to the commentary, placed between brackets, have been made by the editor, which he trusts will be received with indulgence; he having no other view than the elucidation of such passages as seemed to require it, and diffidently submitting the whole to the candour of the sagacious critick: conscious that he hath, from the casual circumstance of the manuscript being in his possession, undertaken a task more suited to a *Tyrwhitt*, were he living; to whose admirable edition of "*The Canterbury Tales of Chaucer*" this work may, when completed, be no improper Supplement.

The second portion, which is proposed to be published early in the ensuing month, will consist of a considerable part of the poem, and the commentary to the same extent; without any adventitious matter, occasional additions to the latter excepted: and the remainder will be produced with all convenient speed.

In the course of the publication will be given a portrait of Sir *Francis Kinaston*, of whom there is not at present any print extant, engraved from an original drawing, conjectured to be by *Vandyck*, prefixed to the manuscript.

F. G. W.

December 1, 1795.

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## INTRODUCTORY EXTRACTS.

“ **I**N 1635, Sir *Francis Kinaston*, of *Otely*, in *Shropshire*, published the First and Second Books of *Troilus* and *Crescide*, with an elegant *Latin* version of them in rhyme, dedicated to *Pat. Junius*, Library Keeper to the King: and in the Epistle to the Reader, he promises to translate the remaining books in the same manner; and in case that Essay met with the approbation of the Learned to publish the whole, with a Comment or Notes for the fuller illustration of that poem. And it seems he lived to finish this work, though not to publish it; for I have been informed that there was a MS. of it in the hands of the late Dr. *Henry Aldriche*, Dean of *Christ Church, Oxon*, (whose name is never to be mentioned by a member of that society without the utmost respect and gratitude) out of which Mr. *Urry* procured some of the notes to be transcribed, which have been made use of in the *Glossary*.

“ I could never learn what became of that MS. but I am persuaded if it falls into the hands of a

B

person

person capable to judge of it, he will not grudge the learned world the use of so valuable a piece by suppressing it, or delaying its publication." Preface to *Urry's CHAUCER*; folio, 1721, sig. m.

"Sir Francis Kynaston, of Otely in Shropshire, published the First and Second Books of a Latin version of Troilus and Creseide, and completed his Translation of, and Notes upon, the other three; and from some specimens that are extant in the Glossary at the end of Mr. Urry's edition, the world may well perceive, how valuable a performance we are deprived of, by the loss or concealment of his manuscript."

[*Vide*] "Glossary to Chaucer, p. 47. voc. *morter.*"

BIOGRAPHIA BRITANNICA, folio, 1784, vol. 3. p. 466. n. U.

"Sir Francis Kynaston's Latin MS. translation of Troilus and Creseide (the loss or concealment of which is regretted by Dr. Campbell in note U) was sold with the library of the Rev. J. H. Hindley, A. M. in March, 1793, and purchased by Mr. Waldron, of Drury-Lane Theatre. It contained the five books of Troilus, with the Testament of Creseida, by R. Henderson (or Henderson, as Lord Hailes and Mr. Pinkerton discriminate

nate him) as a sixth book. Each stanza of Chaucer's text is followed by the Latin version, and interspersed with a variety of curious and intelligent remarks. As the imprimatur of Tho. Wykes, Jan. [*recte* Jun.] 1640, is affixed to the last page, it appears that the whole work was prepared for publication, though Dr. C. says, the two first books alone were printed."

Farther Addenda to the Second, Third, and Fourth Volumes of the BIOGRAPHIA BRITANNICA. Communicated by Mr. Park.

BIOG. BRIT. Folio, 1793, Vol. 5, Art. CHAUCER (Geoffry).

The two first books only, so far as I have ever seen or heard, were printed in Latin and English, without notes, in 4to. with the following title-page:

AMORUM  
TROILI  
*Et*  
CRESEIDÆ  
Libri duo priores  
*Anglico-Latini.*  
Oxoniz,  
Excudebat *Johannes Lichfield.*  
Anno Domini  
1635.  
B 2

It

It is preceded by a Latin dedication to Junius, and an address to the candid reader; ten copies of Latin commendatory verses, five of English, and one of old English, in imitation of Chaucer: occupying, together, thirteen leaves. \*

The

\* The copy of verses, in imitation of Chaucer, which will be reprinted with the others hereafter, is subscribed *Franc James Art. Bac. Nov-Coll. Socius.* who is also author of the following similar lines, prefixed to "The Loves of CLITOPHON and LEUCIPPE. A most elegant History, written in Greeke by ACHILLES TATIUS: and now Englished. OXFORD, Printed by WILLIAM TURNER, for JOHN ALLAM. 1638." *Small octavo.*

To his Friend *A. H.* on his Translation of *Achilles Tattius*, on the Loves of *Leucippe* and *Clitophon*.

*Incipit F. J.*

*Friend, I thy boke compare with swilk of yore,  
With mighty deeds of worthy Heliodore,  
Proud Antioch's Prelate: whan he wrote his werk  
And was forthy depos'd: Thilk Asian Clerk  
Hight Bishop too, yet lives, whose buxom pen  
Maugre all envy made him man of men.  
As whilom for the lore of Engelond  
Gaufrid an orpyd knight toke upon hond  
To wryten thilk throwe; for all ages after  
Of Troyl hight Pryam's son and<sup>1</sup> Calchas daughter;*

<sup>1</sup> *Cressida.*

"The

The English text is printed on the right-hand page, the Latin translation on the left; the first book contains 156 stanzas of each, and fills 105 pages.

The

“ *The double sorrows of those wights to tellen,  
“ Froe woe to wele how their adventures fellen.  
Clepend on muse, to help for to endite  
His balefull verse that weepet: as he write.*

*Forthy a <sup>2</sup> Muses sonne in gret nobles,  
That can of Knighthode chivalrie and prowes  
The lore; whose goodship algates did deserve,  
The studdie of thilk Goddes <sup>3</sup> hight Minerve,  
<sup>4</sup> Payne Roët’s Nephew so did understand,  
As shope him to the language of Rome’s lond:  
So I full lewd and (though I not the quill  
Of doughtie Knight, ne eke of <sup>5</sup> Astrophill)  
In tiny connyng which me underfongeth,  
Do thee all preyse as it of right belongeth,  
And sikerlie endeavor to avance  
Thy goodship, and the Muses chevifance.  
Yf yn some oder language clerks that conne  
Will put in verse Leucip and Clitophon.*

*Explicit* Fr. James, A. M. of  
New Coll.

<sup>2</sup> Sir Francis Kynaston.    <sup>3</sup> Minervæ Musæum.

<sup>4</sup> Cbaucer.    <sup>5</sup> Sir Philip Syduey.

There

The second book is inscribed to John Rous, the Oxford Librarian, which address occupies six pages; the book contains 251 stanzas, and fills 159 pages. It has no *Imprimatur*. A perfect copy of it is in my possession. I have also a 4to volume of poems, of which the following is a copy of the title-page.

LEOLINE  
AND  
SYDANIS.  
A  
ROMANCE OF  
THE AMOROUS  
Adventures of PRINCES:  
*Together*  
WITH SUNDRY AFFE-  
CTIONATE ADDRESSES TO  
HIS MISTRESSE,  
UNDER THE  
NAME OF CYNTHIA.  
Written by Sir FR. KINNASTON, *Knight*.  
LONDON,  
Printed by Ric. Hearne. 1642.

There are also Latin verses by *Fr. James*, prefixed to the same volume; and English ones by *Col. Richard Lovelace*: a copy of which, more correct than that in *Lovelace's LUCASTA*, 1649, the compiler of these memoranda caused to be inserted in *The Gentleman's Magazine* for February, 1792.

It



It has also an engraved title page, to the same effect. The volume contains 152 pages of poetry; besides two pages of an address "To the Reader;" and, on the last leaf,

" Maii 22, 1641.

*Imprimatur,*

THO. WYKES."

The note on the word *Morter*, in the Glossary to *Urry's CHAUCER*, signed "*Kyn*," is in the MS. in my possession; but it has not been very accurately copied: particularly *Match-light*, which occurs twice therein, is in the MS. *Wateh-light*. It is in the Fourth Book, Stanza 93.

" ffor by that mortar, wch that ¶ see brenne

" Know I full well that day is not farre henne."

[*Note*] " farre henne yt is farre hence."

Which Sir Francis has rendered thus in Latin:

" Per lampadem nam istum deficientem

" Discerno diem longe haud absentem."

In *CURIALIA; or An Historical Account of SOME BRANCHES of the ROYAL HOUSHOLD, &c. &c* By Samuel Pegge, Esq. 4to. 1782, P 35 and 36, is the following passage relating to Chaucer's

Chaucer's having been "an Esquire of the Body to King Edward III." suggested by, and explanatory of the note in question.

"There can be little doubt that CHAUCER was an ESQUIRE of the BODY to King Edward III. \*

Sir

\* *Asmole*, in the annotations annexed to his THEATRUM CEMERICUM BRITANNICUM, 4to. 1652, P. 472, says, "several Preferments he [Chaucer] had at Court, for he was *Armiger Regis* to Ed. 3! (a place of very good reputation) *Valectus Hospitii*, viz. *Groome of the Palace*," &c.

Which is founded on what *Speght* says, in CHAUCER'S LIFE, prefixed to the folio edition of "THE WORKES of our ancient and learned English Poet, GEFREY CHAUCER, 1602." in speaking of "His Rewardes."

"Chaucer is called *Armiger Regis*: for in the patent Rolles of Part. 1. of 50 Ed. 3. M. 5. the King maketh a graunt, *Armigero nostro Galfrido Chaucer*. This *Armiger Regis* was of good woorship and reputation about the Prince, being also the same that *Scutifer Regis* was, to beare the King's shield and other armour of his, both out and in the warres. By which name of *Scutifer Regis*, the King graunted to him the lands and body of Sir Edmond Staplegat, for the maner of Bilfington in Kent, to whom he payd 104 pounds for the same: as appeareth in patent, Part. 2. de anno 49. Edw. 3. Againe, the King before that, in 45. Ed. 3. as appeareth in *pellis Exitus* of the Exchequer, had graunted unto him 20 markes by yeare, by the name of *Gasfride Chaucer Valectus Hospitii*: which is, Grome of the Pallace, a place of good worship. By which name

Sir Francis Kynaston, who translated the two first  
Books of Chaucer's *Troilus and Cresseide* into  
Latin

name of *Valectus*, also King Edw. 3. long before did entitle Laurence Hastings, Lord of Aburganey, calling him *Valectum nostrum*, being the Kings Grome, Page, or servant.

“For unto this day, certaine servitors of the Queenes are called Pages and Gromes; beyng of worship and reputation, as are the Gromes of the Privy Chamber. By which may be gathered in what credit G. Chaucer was with King Edward 3.”

In the Appendix to the Preface to *Tyrwhitt's CHAUCER*, V. 1. p. xxvi. xxviii. the learned editor says,

“The first authentic memorial, which we have of Chaucer, is in the patent in Rymer, 41 E. III. by which that King grants to him an annuity of 20 marks, by the title of *Valettus noster. Our Yeoman*. Mr. Speght, who omits this grant, mentions one of the same purport in the 45th E. III. in which Chaucer is styled *Valettus Hospitii*, which he translates—*Grome of the Pallace*. By this he sinks our author as much too low as another writer has raised him too high, by translating the same words—*Gentleman of the King's Privy Chamber* [Life of Ch. Urr.] *Valet*, or *Yeoman*, was the intermediate rank between *Squier* and *Grome*. *Valettus* is probably a corruption of *Vassalletus*, the diminutive of *Vassalus*. Hence this title was also given (not as a name of service) to young men of the highest quality, before they were knighted.

Il ot un fiz de sa mulier,

Ki neit pas uncore chivaler,

*Vallet esteit et beaus et gent.—Roman d'Ipomedon.*

So that if Edward III, as Mr. Speght says, “did entitle Laurence Hastings, Lord of Aburganey,—*Valectum nostrum*,” I

C

should

Latin verse, labours to prove it in a note upon a passage where the poet has accidentally dropt the word *morter*, which Sir Francis interprets to be an allusion to the *morter* made use of in the Royal *Bed Chamber*; and from thence draws his conclusion. Sir Francis, who had been a KNIGHT of the BODY to King Charles I. was naturally struck with the passage, and in his note has gone further into the nature of the office of an ESQUIRE of the BODY than any *printed* account I ever saw; but his conclusion is rather weak; for the ceremony of serving ALL NIGHT, and the use of the *morter*, must have been very well known to every interior branch of the officers of the household. Weak as the proof is, Sir F. Kynaston seems to have had truth

should guess, that the said Lord was *not* "the King's grome, page, or servant," (as he supposes,) or his yeoman, (as Chaucer was) but his *Ward*.

From this time we find frequent mention of him in various public instruments. In the 46th E. III. [*ap. Rymer*] the King appoints him Envoy (with two others) to Genoa, by the title of *Scutifer noster. Our Squier*. So that in the course of these five years our author had been promoted from the rank of *Yeoman*, to that of *Squier*, attendant upon the King. *Scutifer* and *Armiger*, LAT. are synonymous terms for the French *Escuier*. The Biographers thinking, I suppose, the title of *Squier* too vulgar, have changed it into *Schild-bearer*, as if Chaucer had the special office of carrying the King's shield."

truth on his side; for, I think, we are masters of stronger evidence, which will leave no doubt, and will clear two points at once—*first*, that *Chaucer* was an ESQUIRE of the BODY, and *secondly*, that he possessed the offices of SCUTIFER and ARMIGER successively.

This last circumstance will shew that the advance from the SCUTIFER to the ARMIGER was progressive, and confirm what has been suggested concerning these two posts in the early part of this memoir.

These proofs are to be found in Urry's *Life of Chaucer*, who has preserved a commission of the 46th year of king Edward III. wherein *Chaucer* is styled "SCUTIFER noster;" and likewise a grant of the 48th year of the same king, wherein he is styled "Dilectus ARMIGER noster." This was at a period when, I think, the words *Armiger* and *Scutifer* could not be considered as synonymous terms.

Sir Francis Kynaston's note, which Mr. Urry has given at large, is worth transcribing. The lines in *Chaucer* which occasioned it are,

For by that *morter* whiche [that] I se *brenne*  
Know I ful well that *day* is not far *henne*.

TROIL. & CRESS. *Lib. iv. Line 1245.*

This word [Morter] doth plainly intimate, &c."

C 2

Here

Here begins Sir Francis's note, copied verbatim from the Glossary to Urry's *Chaucer*; which, not being quite correct, is subjoined, faithfully copied from Sir Francis Kynaston's M. S. The variations of type are conformable to Mr. Pegge's copy.

“Morter &c. This word doth plainely intimate our Author *Jeffery Chaucer* to have been an ESQUIRE of the BODY *in Ordinary* to the KING, whose office it is after he hath chardged & set the watch of the Guard to carry in the *morter* & to set it by the KING's *bed-side*, ffor he takes from the Cubboord a *silver bason*, & therin poures a litle water, & then sets a *round Cake* of *Virgin Wax* in the midst of the *bason*, in the middle of wch *Cake* is a wicke of bumbast, [i. e. cotton. PEGGE] wch being lighted burnes as a *watch light* all night by the KING's *bed side*: it hath as I conceive the name of *morter* for the likenes it hath when it is nere consumed unto a mortar wherein you bray *spices*, for the flame first hollowing the midle of the waxe cake, wch is next unto it the waxe by degrees like the Sands in a houre glasse runs evenly from all sides to the midle to supply the wicke, this *Royal ceremony* Chaucer wittily faines to be in Creseids bed-chamber,

chamber calling this kinde of watch light by the name of *Morter*, wch very few Courtiers beside ESQUIRES of the BODY, (who only are admitted after ALL NIGHT is served to come into the KINGS *bedchamber*) do understand what is meant by it."

The following singular anecdote, relating to the *morter*, or *mortar*, is preserved in "Memoires of the Lives, Actions, Sufferings, and Deaths of those Noble, Reverend, and Excellent Personages, that suffered by Death, Sequestration, Decimation, or otherwis, for the Protestant Religion, and the great Principle thereof, Allegiance to their Sovereigne, in our late Intestine Wars, from the Year 1637, to the Year 1660, and from thence continued to 1666. With the Life and Martyrdom of King Charles I. By Da. Lloyd, A. M. sometime of Oriel Colledge in Oxon." Folio, 1668, p. 175.

"One night a wax *mortar*, such as the King [Charles I.] had alwayes by him in his bed-chamber, was, as he thought, quite extinguished in the night, yet in the morning burned very clearly (to his Majesty, and the Right Honourable the Earl of *Southampton's* wonder, that lay in the same chamber, (as Gentleman of the Bed-chamber) that  
night,



night, knowing it was really out, and that none could come in to light it) a presage he afterward applied thus, that though God might suffer his light to be extinguished for a time, yet he would at last lighten it again."

In Mr. Pegge's *CURIALIA* is the following etymology of the word *Morter*. P. 20.

" Derived from the French word *mortier*, which, among other things, signifies a Chamber Lamp [Cotgrave in Voce *Mortier*]. Mr. Menage thinks that the *Presidents au Mortier* in France are so styled from the shape of their Caps, which originally resembled an Apothecary's Morter. [v. Menage, Dict. Etymologique, in voce *Mortier*.] An etymological writer, however, tells us, that the Term, as applied to their Caps, is Celtic, and that the word *Mortier* is a Compound of *Mor* (great) and *Tier* (Crown). [v. A Specimen of an Etymological Vocabulary, p. 44. London. 1768, 8vo.]"

The following corroborates the use of this ancient Watch-light, by Charles I.

" The King commanded Mr. *Herbert* to lie by his bed-side upon a pallat, where he took small rest, that being the last night his gracious Sovereign and Master enjoyed; but nevertheless the  
King,

King for four hours, or thereabouts, slept soundly, and awaking about two hours afore day, he opened his curtain to call Mr. *Herbert*; there being a great cake of wax set in a silver bason, that then, as at all other times, burned all night."

Sir Thomas Herbert's

"MEMOIRS of the *Two last Years of the Reign* of that unparallel'd PRINCE of ever Blessed Memory, King CHARLES I" 8vo. 1702, P. 127, 8.  
In *The Marchantes Tale*, Tyrwhitt's CHAUCER, vol. 2, ver. 9297, 8, is this couplet:

" And eke thise old widewes (God it wote)  
" They connen so moch craft on Wades bote."

And in the *Notes* thereon, IDEM, V. 4, P. 284, 5, Mr. Tyrwhitt says;

Upon this Mr. Speght remarks, as follows:—  
" Concerning Wade and his bote called Guingelot, as also his straunge exploits in the same, because the matter is long and fabulous, I passe it over."  
*Tantamne rem tam negligenter?* Mr. Speght probably did not foresee, that Posterity would be as much obliged to him for a little of this *fabulous matter* concerning *Wade* and his *bote*, as for the gravest of his annotations.

The story of *Wade* is mentioned again by our author in his *Troilus*, iii. 615.

He

He songe, the playde, he tolde a *tale of Wade*. It is there put proverbially for any *romantic history*; but the allusion in the present passage to *Wades boate* can hardly be explained, without a more particular knowledge of his adventures, than we are now like'y ever to attain.

Had Sir Francis Kynaston's MS. fallen into the hands of Mr. Tyrwhitt (and that it did not is greatly to be lamented), he might have found, though not all he wished on the subject, some satisfaction in the following note, faithfully copied from that invaluable volume.

“ Tale of Wade, &c. Chaucer meanes a ridiculous romance as if he had told a story of Robin Hood, for in his time there was a foolish fabulous Legend of one Wade & his boate Guingelot wherein he did [here follows, partly obliterated, what appears to have been the first four letters of the word *wonderfull*, which occurs soon after] many strange things & had many wonderfull adventures, not much unlike that man & his boate in our time, who layed a wager, that he never going out of his boate, & without any other helpe but himselfe he would in a certaine number of dayes go by land & by water from Abington to London, & in his passage would go over the top  
of

of a square Steepel by the way, which thing he performed, & wonne his wager." B. 3. S. 88.

Wade is mentioned in the prologue to a voluminous metrical translation of Guido de Colonna, attributed to Lidgate.

" Many speken of men that romaunces rede,  
&c.

" Of Bevys, Gy, and Gawayne,  
" Of KYNG RYCHARD, and Owayne,  
" Of Triftram, and Percyvayle,  
" Of Rowland ris, and Aglavaule,  
" Of Archeroun, and of Octavian,  
" Of Charles, and of Cassibedlan,  
" Of Keveloke, Horne, and of Wade,  
" In romances that of hem bi made"  
&c.

Warton's HISTORY OF ENGLISH POETRY,  
Vol. I. p. 119, seq.

In the Emendations and Additions affixed to the second volume of that valuable work, the author says, it appears from this quotation, that there was an old romance called WADE.

Wade's *Bote* is mentioned in Chaucer's MAR-  
CHAUNTS TALE, v. 940, p. 68. Urr.

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

D

Again,

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 met with many wonderful adventures in his Boat *Gui[n]gelot*." Speght says that Wade's history was *long* and *fabulous*.

The reader will, it is hoped, pardon the repetition of quotation in these extracts; it being unavoidable, in the endeavour to concentrate all that may tend to the illustration of the subject.

*Wade and his boat*, or "that man & his boate in our time," adverted to by Sir Francis Kinaston, or both, seem, by the going over the top of a steeple, to have been possessed of some secret means, not dissimilar to those used by the modern aerostats in buoying their balloons; to which *boats* are not unfrequently suspended.

*Quære*, if the proverbial saying, "to wade through thick and thin," be not derived from *Wade* and his boat?

The beginning of the fourteenth section of *The History of English Poetry*, Vol. I. as it treats of Chaucer's TROILUS and CRESSEIDE, both critically and historically, is subjoined.

CHAUCER'S

CHAUCER's poem of TROILUS and CRESSEIDE is said to be formed on an old history, written by Lollius, a native of Urbino in Italy.

(a) Lydgate says, that Chaucer, in this poem,

——— made a translacion

Of a boke which called is TROPHE

In Lumbarde tongue, &c. (b)

It is certain that Chaucer, in this piece, frequently refers to "MYNE AUCTOR LOLLIUS (c)." But he

(a) Petrus Lambecius enumerates Lollius Urbicus among the *Historici Latini profani* of the third century. Prodrum. p. 246. Hamb. 1659. See also Vofs. *Historic. Latin.* ii. 2. p. 163. edit. Ludg. Bat. But this could not be Chaucer's Lollius. Chaucer places Lollius among the historians of Troy, in his house of Fame, iii. 380.

It is extraordinary, that Du Fresne, in the *Index Auctorum*, used by him for his Latin glossary, should mention this Lollius Urbicus of the third century. Tom. i. p. 141. edit. i. As I apprehend, none of his works remain. A proof that Chaucer translated from some Italian original is, that in a manuscript which I have seen of this poem, I find, *Manesteo* for *Manestes*, *Rupbeo* for *Rupbes*, *Pbebusseo* for *Pbebuses*, lib. iv. 50. seq. Where, by the way, Xantippe, a Trojan chief, was perhaps corruptly written for Xantippo, i. e. Xantippus. As Joseph. *Isan.* iv. 10. In Lydgate's Troy, *Zantiphus*, iii. 26. All corrupted from Antiphus, *Dict. Cret.* p. 105. In the printed copies we have *Ascalapoo* for *Ascalaphus*. lib. v. 309.

(b) Prol. *Boch.* ft. iii.

(c) See lib. i. v. 395.

he hints at the same time that Lollius wrote in Latin (*d*). I have never seen this history, either in the Lombard or the Latin language. It is mentioned in Boccaccio's Decameron, and a translation of it was made into Greek verse by some of the Greek fugitives in the fourteenth century. Du Fresnoy, if I mistake not, somewhere mentions it in Italian. In the royal library at Paris it occurs often as an ancient French romance. "Cod. 7546. Roman de Troilus."—"Cod. 7564. Roman de Troilus et de Briseida ou Criseida."—Again, as an original work of Boccaccio. "Cod. 7757. Philostrato dell' amoroſe fatiche de Troilo per GIOVANNI BOCCACCIO."\* "Les suivans  
" (adds

(*d*) Lib. ii. v. 10.

\* Boccaccio's *FILOSTRATO* was printed in quarto at Milan, in 1488. The title is "IL FYLOSTRATO, che tracta de lo innamoramento de TROYLO a GRyseIDA : et de molto altre infinite battaglie. Imprefso nella inclita cita de Milano par magistro Uldericho Scinzenzeler nell anno M.CCCCLXXXVIII. a di xxvii de mese Septembre." [in 4to.] It is in the octave stanza. The editor of the *CANTERBURY TALES* informs me, that Boccaccio 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 de TROILO ET DI CRISEIDA cominciarono cantare." ["*Dioneus* and Madam *Lauretta*, they sung the Love-conflict between



“ (adds Montfaucon (*d*) ) contiennent *les autres*  
 “ *œuvres de Boccace.*” Much fabulous history  
 concerning Troilus, is related in Guido de Colum-  
 na's Destruction of Troy. Whatever were Chau-  
 cer's

between *Troilus and Cressida.*” *English Translation, Folio, 1684.*  
 Just as, afterwards, in the conclusion of the Seventh Day he  
 says, that the same “ *Dioneo et Fiammetta gran pezza canta-*  
 “ *rono insieme D'ARCITA ET DI PALAMONE.*” [“ *Dioneus and*  
 “ *Madam Fiametta, they fate singing together, the Love-war*  
 “ *between Arcite and Palamon.*” *Eng. Transf. ut supra.*] See  
 CANTERB. T. vol. iv. p. 85. iii. p. 311. Chaucer appears to  
 have been as much indebted to Boccaccio in his TROILUS AND  
 CRESSIDE, 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 FILO-  
 STRATO. 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 PHI-  
 LOSTRATO; 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, ele-  
 gantly written, with a frontispiece beautifully illuminated,  
 LXI. [The above note has been corrected, by reference to  
 Tyrwhitt's *Chaucer.* V. 4. P. 85. seq.]

(*d*) *Bibl. p. 793. col. 2. Compare Lengl. Bibl. Rom. ii.*  
*p. 253.*

cer's materials, he has on this subject constructed a poem of considerable merit, in which the vicissitudes of love are depicted in a strain of true poetry, with much pathos and simplicity of sentiment. (e) He calls it, "a litill tragedie (f)" Troilus is supposed to have seen Cresside in a temple; and retiring to his chamber, is thus naturally described, in the critic's situation of a lover examining his own mind after the first impression of love.

And whan that he in chambre was alone,  
 He down upon his beddis fete him sette,  
 And first he gan to sike (g), and este to grone,  
And

(e) Chaucer however claims no merit of invention in this poem. He invokes Clio to favour him with rhymes only; and adds,

—To everie lover I me' excuse  
 That of no *sentiment* I this endite  
 But out of latin in my tonge it write.

L. ii. v. 10. seq. But Sir Francis Kinaaston who translated TROILUS AND CRESSEIDE [1635] into Latin rhymes, says, that Chaucer in this poem "has taken the liberty of his own inventions." In the mean time, Chaucer, by his own references, seems to have been studious of seldom departing from Lollius. In one place, he pays him a compliment, as an author whose excellencies he could not reach L. iii. v. 1330.

Bot sothe is, though I can not tellen all,  
 As can mine author of *his excellence*.

See also L. iii. 576. 1823.

(f) L. ult. v. 1785. (g) Sigh.

And thought aie on her fo withoutin lette :  
 That as he fatte and woke, his spirit mette (*b*)  
 That he her faugh, and temple, and all the wise (*i*)  
 Right of her loke, and gan it newe avise (*k*)

There is not so much nature in the sonnet to Love, which follows. It is translated from Petrarch; and had Chaucer followed his own genius, he would not have disgusted us with the affected gallantry and exaggerated compliments which it extends through five tedious stanzas. The doubts and delicacies of a young girl disclosing her heart to her lover, are exquisitely touched in this comparison.

And as the newe abashid nightingale  
 That stintith (*m*) first, when she beginith sing,  
 When that she herith any herdis (*n*) tale,  
 Or in the hedgis anie wight stirring,  
 And after sikir (*o*) doth her voice outring;  
 Right so Cresseidè when that her drede stent (*p*)  
 Opened her herte and told him her intent. (*q*)

The following pathetic scene may be selected from many others. Troilus seeing Cresside in a swoon,

- |  |                               |
|--|-------------------------------|
| ( <i>b</i> ) Thought. Imagined.            | ( <i>i</i> ) Manner.          |
| ( <i>k</i> ) L. i. v. 359.                 | ( <i>m</i> ) Stops.           |
| ( <i>n</i> ) <i>Herdsmen</i> . A Shepherd. | ( <i>o</i> ) With confidence. |
| ( <i>p</i> ) Her fears ceased.             | ( <i>q</i> ) L. iii. v. 1239. |

XXIV      INTRODUCTORY EXTRACTS.

swoon, imagines her to be dead. He unsheaths his sword with an intent to kill himself, and utters these exclamations.

And thou, cite, in which I live in wo,  
And thou Priam, and brethren all ifere (r),  
And thou, my mother, farwel, for I go :  
And, Atropos, make ready thou my bere :  
And thou Cresseidè, O sweet hertè dere,  
Receive thou now my spirit, would he say,  
With swerd at hert all redy for to dey.

But as god would, of swough (s) she tho abraide (t'),  
And gan to fighe, and TROILUS she cride :  
And he answerid, Lady mine Cresseide,  
Livin ye yet? And let his sword doune glide,  
Yes, hertè mine, that thankid be Cupide,  
Quoth she : and therwithall she forè fight (u),  
And he began to glad her as he might.

Toke her in armis two, and kist her oft,  
And her to glad he did all his entent :  
For which her ghost, that flickered aie alofte,  
Into her woefull breast aien it went :

But

(r) Together.

(s) Swoon.

(t) Then awaked.

(u) Sighed.

But at the last, as that her eyin glent (*w*)  
 Afide, anon she gan his fwerde aspie,  
 As it lay bere, and gan for fere to crie :  
 And askid him why he had it outdrawe ?  
 And Troilus anon the cause hir tolde,  
 And how therwith himself he would have flawe :  
 For which Creseide upon him gan behold,  
 And gan him in her armis fast to fold ;  
 And said, O mercy, God, lo which a dede !  
 Alas ! how nere we werin bothè dede ! (*x*)

Pathetic description is one of Chaucer's peculiar excellencies.

In this poem are various imitations from Ovid, which are of too particular and minute a nature to be pointed out here, and belong to the province of a professed and formal commentator on the piece.

The Platonic notion in the third book *y*) about universal love, and the doctrine that this principle acts with equal and uniform influence both in the natural and moral world, are a translation from Boethius (*z*). And in the **KNIGHT'S TALE** he

(*w*) Glanced.

(*x*) L. iv. v. 1205.

(*y*) V. 1750.

(*z*) *Consolat. Philosoph.* L. ii. *Met. ult.* iii. *Met.* 2. *Spencer* is full of this doctrine. See *Fairy Queen*, i. ix. 2. iv. x.

he mentions, from the same favorite system of philosophy, the FAIRE CHAINE OF LOVE. (a)

It is worth observing, that the reader is referred to Dares Phrygius, instead of Homer, for a display of the achievements of Troilus.

His worthi dedis who so list him here,  
Rede DARES, he can tel hem all ifere. (a)

Our author, from his excessive fondness for Statius, has been guilty of a very diverting and what may be called a double anachronism. He represents Cresside, with two of her female companions, sitting in a *pavid parlour*, and reading the THEBAID of Statius (b), which is called *the Geste of the Siege of Thebes* (c), and *the Romance of Thebis* (d).

In

34, 35. &c. &c. I could point out many other imitations from Boethius in this poem.

(a) V. 2990. Urr. (a) L. iy. y. 1779.

(b) L. ii. v. 81. (c) L. ii. v. 84.

(d) L. ii. v. 100. *Bishop Amphiorax* is mentioned, ib. v. 194. Pandarus says, v. 106 ;

—All this I know my selve,  
And all the assiege of Thebes, and all the care ;  
For herof ben ther makid *bokis twelve*.

In his *Dreme*, Chaucer, to pass the night away, rather than play at chess, calls for a *Romaunce*; in which "were writtin fables,

In another place, Cassandra translates the Arguments of the twelve books of the THEBAID (*e*)

[“ I wish not to interrupt the merriment occasioned by this notable discovery:—But, after you have sufficiently enjoyed your laugh,—let me ask you, where this same diverting double anachronism exists—out of your own imagination,—fertile enough, perhaps, in creations of this kind. Why might not Creffid be represented by Chaucer as reading the STORY OF THEBES? Was the destruction of that city subsequent to the siege of TROY? And, admitting that Chaucer derived all his knowledge from the THEBAID, does CASSANDRA ever mention the name of STATIUS?”

*Observations on the Three First Volumes of the History of English Poetry.* 4to. 1782. p. 12, seq.]

In

fables of quenis livis and of kings, and many othir thingis smale.” This proves to be Ovid. v. 52. seq. See Man. of L. T. v. 54. Urr. There was an old French Romance called PARTONEPEX, often cited by Du Cange and Carpentier. Gl. Lat. This is Parthenopeus, a hero of the Theban story. It was translated into English, and called PERTONAPE.

(*e*) L. v. v. 1490. I will add here, that Creffide proposes the trial of the Ordeal to Troilus. L. iii. v. 1048. Troilus, during the times of truce, amuses himself with hawking. L. iii. v. 1785.



In the fourth book of this poem, Pandarus endeavours to comfort Troilus with arguments concerning the doctrine of predestination, taken from Bradwardine, a learned archbishop and theologift, and nearly Chaucer's cotemporary (*f*).

This poem, although almost as long as the Eneid, was intended to be fung to the harp, as well as read.

And redde where so thou be, or ellis *songe* (*g*).

It is dedicated to the *morall* Gower [the poet], and to the *philosophical* Strode.

Strode was eminent for his scholastic knowledge, and tutor to Chaucer's son Lewis at Merton college in Oxford.

[ Prefixed to Sir F. Kinaston's *Amorum Troili et Creseidæ*, 1635, are Latin verses by "GUIL. STRODE. Publicus Acad. Oxon. Orator." probably a descendant of the *philosophical* Strode.]

In Mr. Tyrwhitt's "ACCOUNT OF THE  
WORKS

(*f*) In his book *DE CAUSA DEI*, published by Sir Henry Savile, 1617. He touches on this controversy, Nonne's Pr. T. v. 1349. Urr. See also Tr. Cr. L. iv. v. 961. seq.

(*g*) L. ult. v. 1796.

WORKS OF CHAUCER," prefixed to his GLOSSARY, Vol. V. 1778, p. xvii. he says; *The Testament and Complaint of Creseide* appears from ver. 41 [of that Poem] not to have been written by Chaucer; and Mr. Urry was informed "by Sir James Ereskin, late Earl of Kelly, and diverse aged scholars of the Scottish nation," that the true author was "Mr. ROBERT HENDERSON, chief school-master of Dumferlin, a little time before Chaucer was first printed, and dedicated to King Henry VIII. by Mr. Thynne." I suppose the same person is meant that is called ROBERT HENRYSONE in "*Ancient Scottish Poems*," where several of his compositions may be seen, from p. 98 to p. 138.

Mr. Tyrwhitt has been led into a gross mistake, in supposing this to have been told by the Earl of Kelly to Mr. Urry, by the vague manner in which the information is given at the head of *The Testament of Creseide*, in Urry's CHAUCER; it being merely an abridgment of Sir Francis Kinaston's Ms. note: of which the following is a copy.

" Ffor the Author of this Supplement called the Testament of Creseid, wch. may passe for the sixt and last booke of this Story I [Sir F. Kinaston] have very sufficiently bin informed by Sr. James  
[James

[*James* is stricken out by a pen, and over it is written *Tho*:] Eriskin late earle of Kelly & divers aged Schollers of the Scottissh nation, that it was made & written by one Mr. Robert Henderfon sometimes cheife Schoole master in Dumfermling much about the time that Chaucer was first printed & dedicated to king Henry the 8th by Mr. Thinne wch was neere the end of his raigne: This Mr. Henderfon wittily observing, that Chaucer in his 5th booke had related ye death of Troilus, but made no mention what became of Creseid, he learnedly takes upon him in a fine poetical way to expres the punishment & end due to a false unconstant whore, wch commonly terminates in extreme misery. About, or a little after his time the most famous of the Scottissh poets Gawen Douglas made his learned & excellent translation of Virgils *Æneids*, who was bishop of Dunkeld, & made excellent prefaces to every one of the twelve bookes.

Ffor this Mr. Robert Henderfon he was questionless a learned and a witty man, & it is pittie we have no more of his wo ks, be ng very old he dyed of a Diarrhea or fluxe, of whom there goes this merry, though somewhat unfavoury tale, that all phisitians having given him over & he lying drawing his last breath there came an old woman unto him, who was held a witch, & asked him whether  
he

he would be cured, to whom he sayd very willingly, then qd she there is a whikey tree in the lower end of yo<sup>r</sup> orchard, & if you will goe & walke but thrice about it, & thrice repeate theis wordes whikey tree whikey tree take away this fluxe from me you shall be presently cured, he told her that beside he was extreme faint & weake it was extreme frost & snow & that it was impossible for him to go. She told him that unles he did so it was impossible he should recover. Mr. Henderson then lifting upp himselfe, & pointing to an oken table that was in the roome, asked her & seied gude dame I pray ye tell me, if it would not do as well if I repeated thrice theis words oken burd oken burd garre me s—— a hard t——. the woman seing herselfe derided & scorned ran out of the house in a great passion & Mr. Henderson within halfe a quarter of an houre departed this life: there is a like tale told of Mr. George Buchanan who lying at the point of death [was] proposed such a question & made such an answer to some ladies & women, that came unto him persuading him to dy a Romane Catholicke, but it is so uncivell & unmannerly, that it is better to suppress it in silence then relate it."

Coarse as this story is, it serves to shew that, even in so remote a period, men of understanding had no faith in charms or witchcraft.

Exclusive

Exclusive of Henderson or Henryson's Supplement, in various editions of Chaucer; it appears, by the following notice, to have been separately printed.

1593. "The Testament of Cresseid, Compylit be M. Robert Henryson Sculemaister in Dunfermeling. Imprintit at Edinburgh be Henrie Charteris. M. D. XCIII." In 58 seven-line stanzas; beginning on the back of the title-page. Then, "The Complaynt of Cresseid;" in 7 nine-line stanzas, and 21 seven-line stanzas. C 2. in fours. Brit. Museum. Quarto.

Herbert's *Typographical Antiquities*, 4to. 1790.  
Vol. 3, p. 1514.

THE FIRST BOOKE  
OF  
TROILUS and CRESEID.

I.

THE double Sorrowe of Troilus to tellen,  
That was King Priamus Sonne of Troy,  
In loving, how his adventures fellen  
From woe to wele, and after out of ioye,  
My purpose is, er that I part[e] froy.  
Thesiphone, thou helpe me for t'endite  
Theis woefull verses, that weepen as I write.

II.

To thee I cleepe, thou Goddesse of Torment,  
Thou cruell fury, sorrowing ever in paine,  
Helpe me, that am the sorrowfull instrument,  
That helpeth lovers, as I can, complaine.  
For well fit [it] the Sooth[e] for to saine,  
A wofull wight to have a drery feare,  
And to a sorrowfull Tale a forie cheare.

III.

For that I God of Loves servants serve,  
Ne dare to love for mine unlikelines,  
Prayen for speed, all should I therefore sterve,  
Soe farre am I fro his helpe in darknes.  
But nathelesse, if this may done gladnes  
To any lover, and his cause availe,  
Have he my thanke, and mine be the travaile.

A

IV.

## IV.

But yee lovers that bathen in gladnes  
 If any droppe of pittie in you bee,  
 Remembreth you of passed heavines  
 That yee have felt, and on the adverfity  
 Of other folke, and thinketh how that yee  
 Han felt, that love durst you [to] displeafe,  
 Elſe yee han won him with too great an eaſe.

## V.

And prayeth for hem that bin in the caſe  
 Of Troilus, as yee may after heare,  
 That he hem bring in heaven to ſolace,  
 And eke for me prayeth to God ſo deare,  
 That I have might to ſhew in ſome manere,  
 Such paine and woe, as loves folke endure,  
 In Troilus unſely aventure.

## VI.

And biddeth eke for hem that be diſpeired  
 In love, that never will recovered bee,  
 And eke for hem that falſely bin apeired  
 Through wicked tongues, be it he or ſhe :  
 Thus biddeth God for his benignitie.  
 Soe graunte hem ſoone [out] of this world to pace  
 That ben diſpaired out of loves grace.

## VII.



## VII.

And biddeth eke for hem that ben at ease,  
 That God hem graunt aie good perseverance,  
 And send hem grace her loves for to please,  
 That it to love be worship and pleaseance :  
 For soe hope I my selfe best to avance  
 To pray for hem that loves servants bee,  
 And write her woe, and live in Charitie.

## VIII.

And for to have of them compassioun,  
 As though I were her owne brother deare,  
 Now hearkeneth with a good ententioun,  
 For now will I goe straight to my matere :  
 In which yee may the double sorrowes here  
 Of Troilus, in loving [of ] Creseide,  
 And how that shee forfooke him ere she deide.

## IX.

It is well wift, how that the Greek[e]s strong  
 In Armes, all with a thousand Shipp[e]s went  
 To Troye ward[e]s, and the citty long  
 Besiegeden, nigh ten yeares ere they stent,  
 And [how] in divers wise, and one consent,  
 The ravishing to wreake of queene Heleine,  
 By Paris don, they wroughten all ther peine.

## X.

Now fell it foe, that in the towne there was  
 Dwelling a Lord of greate authority,  
 A great divine, that cleped was Calcas  
 That in that Science foe expert was, that he  
 Knew well that Troie should destroyed be,  
 By answer of his God, that hight[e] thus  
 Dan Phœbus, or Apollo Delphicus.

## XI.

Soe when this Calcas knew by calculing,  
 And eke by the answer of his God Apollo,  
 That the Greeks should[e] such a people bring,  
 Throw which [that] Troie must[e] be fordo;  
 He cast anone out of the Towne to goe;  
 Ffor well he wist by sort, that Troie should  
 Destroyed be, ye would who foe, or nold.

## XII.

Wherefore he to departen soft[e]ly,  
 Tooke purpose full[e], this forknowing wife,  
 And to the Greek[e]s host full prively  
 He stale anon, and they in courteous wise  
 Did to him both[e] worship and servise,  
 In trust that he hath cunning hem to rede,  
 In every thing[e] which that was to dread.

## XIII.

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A COMMENTARY ON  
*CHAUCER'S*  
FIRST BOOK OF  
*TROILUS and CRESEID.*

By Sir *Francis Kinaston*, Knight.

WITH ADDITIONS.

BOOK I. Stanza I.] For that divers words  
in this our most excellent Authors worke do  
seeme obsolet, and therefore by many are held ab-  
surd, as namely *te'len*, and *fellen*, and such like.  
Under favoure of their better judgements, such  
words ought rather to be esteemed as elegances ;  
since it appears by a most antient Grammer,  
written in the Saxon tongue and character, which I  
once sawe in the hands of my most learned and  
celebrated friend Mr. *Ben: Johnson*, and by which  
(out of doubt) *Lilly* the Grammarian made his Acce-  
dence, the English tongue in *Chaucers* time being in  
substance the Saxon, had in Nounes distinctions of

A

cases

cases and numbers, and in Verbes of numbers and tenses ; the example in that Saxon Grammer being in Nounes *Mon*, and *Man*, in the singular number, and *Men* and *Min*, in the plurall number : soe here, *tellen* and *fellen* are the plurall number, and signes of the infinitive moode ; which differences (though after the example of the Latines *dici*, and *dicier*, which for the verse or rime sake was elegantly used) wee at this day do not observe.

*Froy*, that is *from you*, which is an elegant contraction frequently used in other languages ; as the French, and Italian ; as *Twilly* in the Scottish tongue is used for *what will yee* .

*Troilus*, a compounded name of two kings his ancestors ; namely *Tros*, who built *Troy*, and *Ilus*, who built that part of *Troy*, which was called *Ilium*.

*Priamus*, [was] the last king of *Troy*, in whose raigne that City was wholly burnt downe and razed by the Greeks.

[*Ilium* was the palace of *Troy*.

JOHNSON.

*Ilium*, properly speaking, is the name of the city ; *Troy* that of the country.

STEEVENS.

Steevens's SHAKSPEARE, 1793. Vol. XI. p. 225.

*Ilium*,

*Ilium* or *Ilion* for it is spelt both ways) was according to Lydgate and the author of *The Destruction of Troy*, the name of Priam's palace, which is said by these writers to have been built upon a high rock.

“ It was one of the richest and strongest that ever was in all the world. And it was of height five hundred paces besides the height of the towers, whereof there was great plenty, and so high as that it seemed to them that saw them from farre, they raught up unto the heaven ”

*The Destruction of Troy*, B. II. p. 478.

So also Lydgate, sign F 8, verso :

“ And when he gan to his worke approche,  
 “ He made it builde hye upon a roche  
 “ It for to assure in his foundation,  
 “ And called it the noble *Ylion*.”

MALONE, *Idem*, p. 231, 349.]

S. 2.] *I cleepe*, that is *I call* or *invoke*, from whence it seems the Scots have *cheepe* in the same sense. [In Scotland the word is now, and probably always was pronounced *chap*, or *chop*; to *chap* for a man is to *call* for him, to *chap* at a door is to *knock* at it.]

*Sit the sooth*, that is *it well befits to speake truth*; from *sooth* the *soothsayers* had their donomination,

A 2

though

though for the most parte they told nothing but lies, or at the best did but equivocate,

*A dreary feare*, that is a *drooping feare*: *drye eies* being eies said to bee *bleared with weeping*, [*Quære*, whether *feare*, the *passion*; or *ferē*, i. e. *companion*; be the author's word?]

*Sorie cheare*, that is *sad countenance*; which decorum betwixt the face and the discourse ought allwaies to be observed.

*Goddesse of Torment*. Though neither the three furies, nor the three destinies, are usually call'd in Latine goddesses, nor their assistance in any poems requir'd, yet *Tisiphone* being an infernall power, and said to be the worker of all sorrowfull perturbations in mens minds, (whose excellent description may be found in the first booke of *Statius Pampinius*) our *Chaucer* hath not done amisse in going herein out of the common path, and invoking the fury as a fitt Muse to his matter.

[“ The three Furies, *Allecto*, *Megæra*, and *Tisiphone*, daughters of *Pluto* and *Proserpina*, were called in heaven *Diræ*, in earth *Harpææ*, in hell *Furiæ*.

These are taken for the tortures of a guilty conscience, where the torments of hell begin; or for the commotions of the mind, Covetousness, Envy, Discord; or for Gods three judgments; *Megæra*,  
Plague,

Plague, sweeping all away; *Alecto*, Famine, never satisfied; *Tisiphone*, Sword, a murderer, and revenger of sin. These are worshipped, not because they can do good, but lest they should do hurt."

OVID'S *Invective* or *Curse* against IBIS.

Translated by *John Jones*, M. A. 1658.

p. 6. note.

*Papinius Statius*, was a heroic poet, who lived at Naples in the time of *Domitian*; there was also a Latin comic poet, named *Statius*, whose præ-nomen was *Cæcilius*: contemporary with *Ennius*.]

S. 3.] *Unlike* *ines*. Either to obtaine his love, or his wante of p rsonage or parts,

*Sterve*. He meanes he would pray for them, though he *dy'd* for it; *sterve* in Dutch is to *dye*, though wee commonly use it for a thing *dead*, either by hūnger or cold.

For *Chaucers* perſonage, it appeares by an excellent piece of him, limn'd by the life by *Thomas Occleve* his ſcoller and coetanean, and now remaining as a high priz'd jewell in the hands of my honor'd frend Sir *Thomas Cotton*, knight and baronett, that *Chaucer* was a man of an even ſtature, neither too high, nor too lowe; his complexion ſanguine, his face fleſhie, but pale, his forehead ſomething broad, but comely ſmooth and even; his eies, rather little then [than] greate, caſt moſt parte



parte downward, with a grave aspect; his lipps plumpe and ruddy, and both of them of an equall thicknes; the hair on his upper lippe being thin and shorte, of a wheat cullor; on his chin two thin forked tufts, his cheeks of like cullor with the rest of his face, being either shaved or wanting haire: all which considered, together with his witt and education in the court, and his favoure among the greate ladyes, one of whose women he married, it was his modesty rather then [than] his fittnes [unfitness] to be a lover made him speake of his *unlikeines*.

S 5.] *Prayeth* here is the imparative moode of *praye* the indicative, and *prayen* the infinitive moode, which the Saxons did observe in their grammer.

*Unfely*, that is *wretched, untoward, or unlucky*; for in Scotish *unfett* signifies *mishapen, or untoward*, [as] when they say *an unfett ape*. [Unfelly. *wretched, miserable, unhappy*: Not from the E. Silly, as one at first view would think; but from the A S. *Unsaelig, infelix*; and so it should rather be written *Unfely*, as in some old authors, and as Chaucer uses *Unfelines*, for *misfortune*. Goth. *Sel*, signifies *bonus*, *Unsel*, *malus*. Chaucer has *Sely*, exp. *happy, felinefs, felicity*: a Teut. *Seelig vel Selig*, Belg. *Saligh*, *beatus, felix*; q. d. *Spiritualis*;

*tualis*; hæc a Belg. *Siere*, Teut. *Seele*, Scot. *Saul*, A. *Soul*, *anima*.

*Ruddiman's Glossary to Gawin Douglas's  
VIRGIL. Folio, Edinburgh, 1710.]*

These two preceding Stanzas need noe [other] comment, they are soe plaine ; only it is to be remembered that the words *thinketh* and *remembreth* are the imparative moode, and that the word *han* is the contraction of *haven*, the second person plurall of the verbe *have*. [Sir F. K.'s Ms. reads, contraction of *the haven*.]

S. 6.] *Biddeth*, though wee use it now in a commanding sence, yet the genuine significacon of the word in the Saxon tongue is to *pray*; from whence is derived the word *beads*, by which the antients did, and the papists now doe use to number or tell their prayers.

*Apeired*, that is to say *impaired* in their good names.

*To pace*, that is to *goe* or *passè*.

*Dispared*, that is *banished out of sight*: of the Latine word *dispareo*, which is to *goe out of sight*, or *not appeare*; and not the French word *despoir*, which is to *despaire*, or *be out of hope*.

S. 8.] Some do not improbably conjecture that *Chaucer*, in writing the loves and lives of *Troi-*

*lus*

*lus* and *Creseid*, did rather glance at some private persons, as one of king *Edward* the third's sons, and a lady of the court, his paramour; then [than] follow *Homer*, *Dares Phrygius*, or any author writing the history of those times: for first, it cannot be imagined that *Chaucer*, being soe greate a learned scholler, could be ignorant of the story; next, that he should soe mistake as to make *Creseid* the daughter of *Calchas* the soothsayer, who was the daughter of one *Chryses*, and thereuppon called *Chryseis*, whereas her right name was *Astynome*: then, that there should be any love betweene *Trilus* and her; especially that *Chaucer* should personat her as a widdow, whereas indeed she was a votary to *Diana*; and being taken captive, and falling to *Agamemnon's* lot, he having the use of her body, and defiling her, there fell a great pestilence in the campe of the Greeks: where *Calchas* being consulted what might be the cause thereof, told that *Diana* was incensed for the rape of *Chryseis*; whereuppon she was delivered backe againe to her father *Chryses*, and in her stead (for great commanders cannot be without their wenches, *Mars* and *Venus* being usually in conjunction *Agamemnon* took *Bryses* from *Achilles*; whereuppon he tooke soe much discontent for the losse of his mistris, that he would never come to fight in the feild till he came

to

to reveng the death of his cosin *Patroclus* uppon *Hector*, whom he slew and dragged about the walls of *Troy*.

[*Pandarus*, in Shakspeare's *Troilus and Cressida*, edit. 1793, p. 224, speaking of *Cressida*, says, "She's a fool to stay behind her father; let her to the Greeks." On which is the following note.

*Calchas*, according to Shakspeare's authority, *The Destruction of Troy*, was "a great learned bishop of Troy," who was sent by *Priam* to consult the oracle of *Delphi* concerning the event of the war which was threatened by *Agamemnon*. As soon as he had made "his oblations and demaunds for them of *Troy*, *Apollo* (says the book) answered unto him, saying; *Calchas*, *Calchas*, beware that thou returne not back again to *Troy*; but goe thou with *Achylles*, unto the *Greekes*, and depart never from them, for the *Greekes* shall have victorie of the *Troyans* by the agreement of the Gods" *Hist. of the Destruction of Troy*, translated by *Caxton*, 5th edit. 4to. 1617. This prudent *bishop* followed the advice of the Oracle, and immediately joined the *Greeks*.

MALONE.

In the list of "PERSONS represented," prefixed to the Play, *Calchas* is stiled a *Trojan* priest, taking

B

part

part with the *Greeks*; and *Cressida*, daughter to *Calchas*.]

Thus much for the story; but however *Chaucer* hath taken the liberty of his owne invention, he hath made a most admirable and inimitable epicke poeme; describing in the person of *Troilus* a most compleat knight, in armes and courtshippe, and a faithfull constant lover; and in *Creseid* a beautifull and most coye lady, which being once overcome yields to the frailty of her sex.

[The word *knight*, as often as it occurs, is sure to bring with it the idea of chivalry, and revives the memory of *Amadis* and his fantastic followers, rather than that of the mighty confederates who fought on either side in the Trojan war. I wish that *eques* and *armiger* could have been rendered by any other words than *knight* and *'squire*. Mr. Pope, in his translation of the *Iliad*, is very liberal of the latter.

STEEVENS. Note on *Troilus and Cressida*. SHAKSPEARE. 1793. Vol. XI.  
p. 390.

S. 9.] *Well wist*, that is *well knowne*.

*They stent*, that is *they gave over*. [See a note on *it stinted*, in *Romeo and Juliet*, A. I. S. 3. SHAKSPEARE, 1793. V. XIV.]

To *wreak*, to *reveng*.

*Wroughten*

*Wroughten all ther peine, that is tooke all that paine.*

*Helene*, the beautiful wife of king *Menelaus*, cannot be properly said to have bin ravished by *Paris*; for it is not likely that she was forced, as *Lucrece*, nor violently carried away, as *Proserpina* was by *Pluto*: she therefore as wee say in our common law, and as many wives in these times doe, did eloppe from her husband; that is to say, left the bed and boord of her old king to live and die with a lusty young lording.

[*Paris*. Sir, I propose not merely to myself  
The pleasures such a beauty brings with it;  
But I would have the foil of her *fair rape*  
Wip'd off, in honourable keeping her.

*Troilus and Cressida.*

*Rape* in our author's time commonly signified *the carrying away* of a female.

MALONE.

It has always borne that, as one of its significations; *raptus Helenæ* (without any idea of personal violence) being constantly rendered—the *rape* of *Helen*.

STEEVENS.

SHAKSPEARE, 1793. Vol. xi. p. 290.]

St. 10.] *Divine*. That is not a *divine* in that sense as wee now use it, but as a *diviner* that used  
divi-

divinations, whose life among others of the like straine as Arrius, Idmon, Pythagoras, Apollonius Tyanæus &c. is set forth by Boiffard a Frenchman in his absolute learned booke De divinatione.

*Cleped*, called, or named.

*Dan Phæbus*, lord Phæbus, *Dan* being an abbreviation of *Dominus*.

Apollo's Oracle at Delphos was the most celebrated and famous of the whole world, it being the last that ceased and was silent at the birth of our Saviour, whose blessed coming into the world dispelled the works of the divell.

St. 11.] *Calculing*, that is calculating.

*Fordo*, undone, or destroyed.

*He wist by sort*, that is, he knew by casting of lots. [e. g. *Sortes Virgilianæ*.]

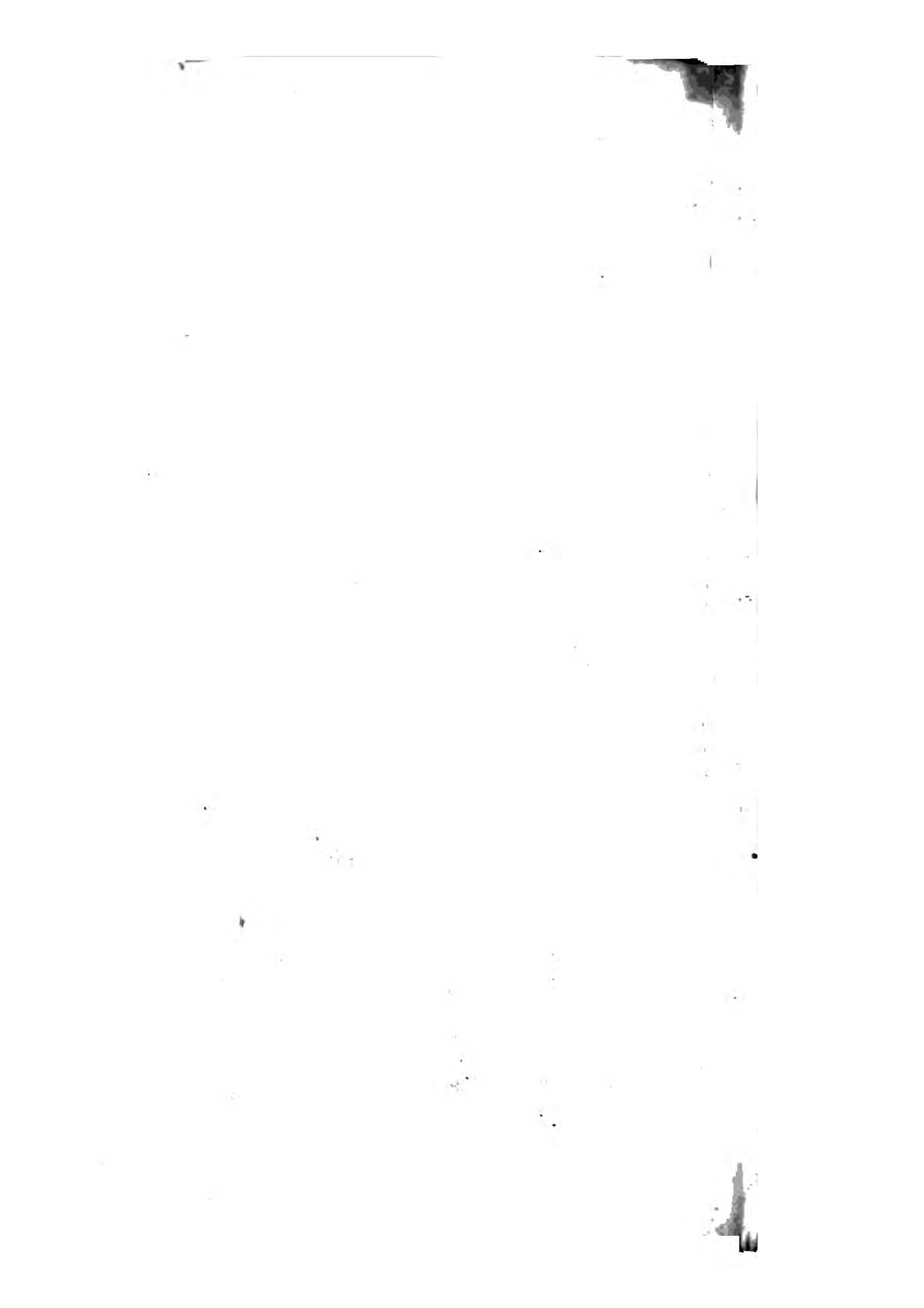
*Who would soe or nold* [In the text, *ye would who soe or nold*], that is, whether any man would or noe.

Calculating is properly with stones, by casting or placing them by chance, not much unlike that Geomanticall way of divination by making pricks or points with a wand in a plaine bed of sand or dust.

St. 12] *In trust that he hath cunning hem to rede*. i. e. In hope that he [hath] skill to counsell and advise them in every thing that they feared, or was dangerous.







x

Colt J Hardy



