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Percy Society

EARLY ENGLISH POETRY,  
BALLADS,  
AND POPULAR LITERATURE  
OF THE MIDDLE AGES

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PLEASANT QUIPPES FOR  
NEWFANGLED GENTLEWOMEN.

ETC.





PLEASANT QUIPPES  
FOR  
UPSTART  
NEWFANGLED GENTLEWOMEN.

By Stephen Gosson.

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A TREATISE  
ON THE  
PRIDE AND ABUSE OF WOMEN.

By Charles Bansley.

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THE FIRST FROM A COPY WITH THE AUTHOR'S AUTOGRAPH; THE LAST FROM  
AN UNIQUE IMPRESSION BY THOMAS RAYNALDE.

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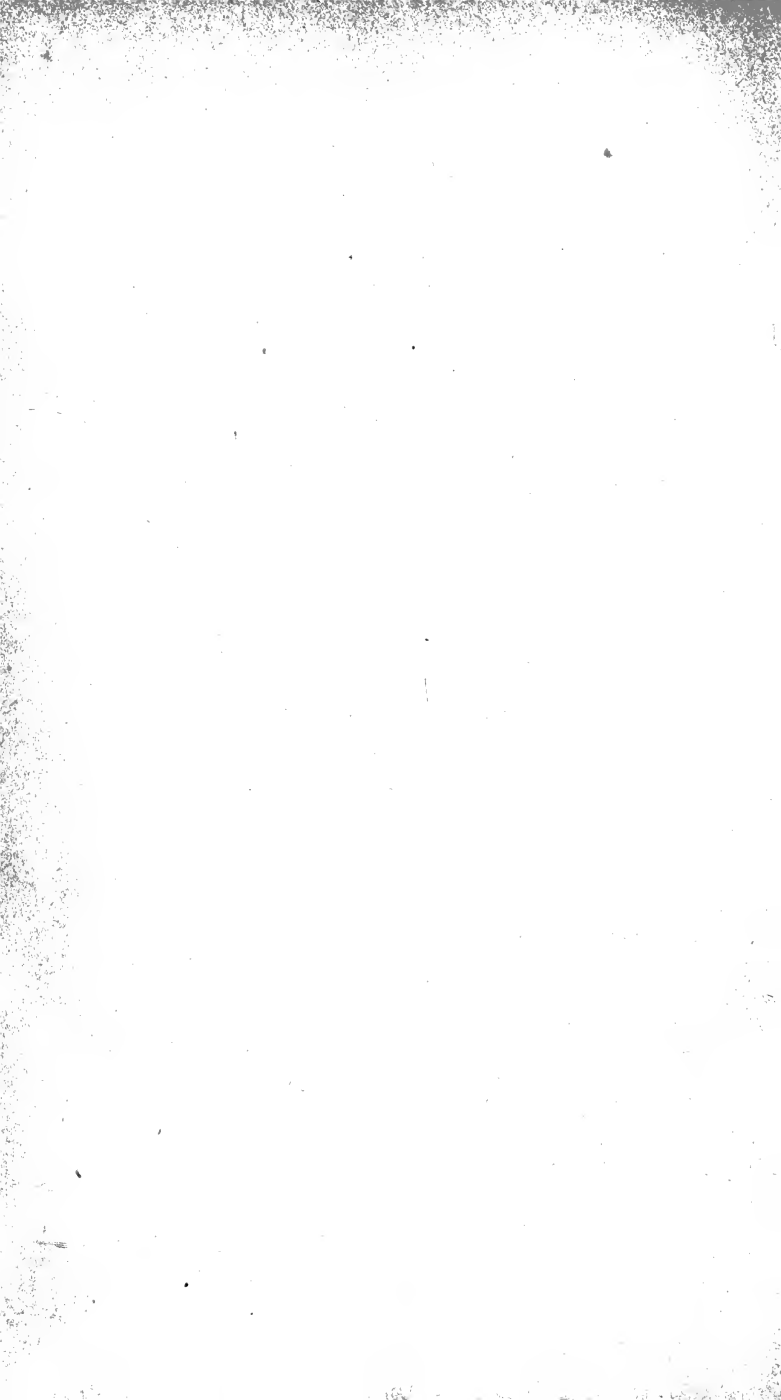
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MDCCCXLI.



## INTRODUCTION.

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THE two tracts here reprinted are of the greatest rarity: of the first only two copies are known, and those distinct editions; the last is believed to be *unique*. Independently of their singularity as literary relics, they are pieces of considerable intrinsic excellence and interest: they are satirical attacks on the manners of the times in which they severally appeared, and they afford some new and very amusing views of the then state of society.

In point of date the second production ought to have been placed first; and the separate pagination will enable the reader to arrange them as he thinks fit. We will speak of each in the order in which they stand.

The "Pleasant Quippes for upstart newfangled Gentlewomen" came out originally in 1595; it had then the following explanatory addition on the title-page: "A Glasse to view the Pride of vain-glorious Women; containing a pleasant Invective against the fantastical forreigne Toyes daylie used in Women's Apparell." The imprint was also more at length: viz. "Imprinted at London by

Richard Jhones, at the signe of the Rose and Crowne, neere to S. Andrewes Church in Holborne. 1595." Our reprint is from the republication of the following year; for it seems to have been so popular that the copies of the earlier edition were soon exhausted. Excepting in some literal variations, pointed out in the notes, they are the identical work; and we have preferred the edition of 1596, because on the title-page of the only existing copy the author has placed his autograph. It was, no doubt, a present to a friend, to whom he wished it to be known that he had written it, though to the world at large he was anxious that his name should remain a secret. One reason for publishing "Pleasant Quippes for upstart newfangled Gentlewomen" anonymously, may easily be gathered from the piece itself; another may have been the fact, that the author was in 1595 in holy orders.

The name of Stephen Gosson will be familiar to the readers of our early theatrical history; for, in point of date, he was the second antagonist of dramatic representations. The Shakespeare Society has recently printed his "School of Abuse" (first published in 1579, and again in 1587) with a preface, giving a succinct account of the various early publications for and against plays and players. There, also, are inserted some quotations from the present tract, and the extracts are accompa-

nied by an account of the author. It is the less necessary, therefore, for us to dwell upon the subject; but we may take this opportunity of supplying a few additional particulars, especially with reference to his "Ephemerides of Phialo," a work which seems to have been passed over too cursorily. It is admitted by Gosson, that he began life, after he quitted Oxford, by writing for the stage; and in Gamage's "Linsie Wolsie," a rare collection of epigrams, printed in 1613, 8vo. we meet with the following clear reference to Gosson, though his name is withheld. It is headed,

"A RARE METAMORPHOSIS.

"Is it not strange, in this our iron age,  
To see one clime to pulpit from the stage."

We learn from Thomas Lodge's reply to the "School of Abuse," that Gosson had not only written for, but acted upon the stage, when he was a young man, (Introd. to the Shakespeare Society's reprint of the "School of Abuse," p. vii.) and it is to this latter circumstance in his life that Gamage above alludes. In a Latin epistle, prefixed to the "Ephemerides of Phialo," 1579, Gosson avows that he had occupied himself with poetry, and particularly with dramatic poetry, but asserts that he had repented of his youthful follies. However, we do not refer to this work in order to advert to a point sufficiently established

by his "School of Abuse," but to introduce a fact, stated in the "Ephemerides of Phialo," and nowhere else noticed. We mean that, besides Lodge's reply, a person whom Gosson calls "a Doctor of Affrick" had written an answer to "The School of Abuse," of which Gosson furnishes the very title: viz. "Strange Newes out of Affrick;" adding, that it was preceded by an epistle to the author's "friends the players." Gosson then proceeds thus:—

"His frends, gaping for some strange conceit to bring to the stage, finde him to dally for with the tale of a tub: he slippeth down presently into a durtie comparison of a Dutch mule and an English mare, that ingendered an asse; and to cast his foale quickly (with a devout prayer to God to send players few asses and many auditors) he growes to conclusion; behaving himself, in his learned paraphrase, like Megabizus, who came into Apelles shop, and began to talke of his shadows, 'til the painter reproved him in this manner:—'Hadst thou kept silence, O Megabizus, I would have reverenced thee for thy gay coate: now, the worst boy that grindeth my coulors will laugh thee to scorne.' And I, if this geographer had stayed his pen within the compasse of Afrike, would have read him with patience for the countries sake; but now, the least childe which is able to temper his ynke will give him a flout. If

players get no better atturnie to plead their case, I will holde mee contented, where the harveste is harde, to take oates of yl debtors in parte payment."

What we have adduced establishes the new and curious fact, that at least two antagonists started up against Gosson's "School of Abuse;" one of them, as is notorious, Thomas Lodge, and the other the writer of "Strange Newes out of Affrick," a production which has unfortunately not survived to our day.

Dismissing this point, we should add, that there can be no doubt as to the hand-writing of Gosson,—*Auctore Stephen Gosson*,—upon the title-page of the copy of the "Pleasant Quippes for Upstart newfangled Gentlewomen" we have employed; in as much as (making a little allowance for the progress of age and infirmity) it corresponds very exactly with the original letters of Gosson to Edward Alleyn, dated in 1616 and 1617, preserved at Dulwich, of which Mr. J. Payne Collier has inserted copies in his *Memoirs of the founder of "the College of God's Gift."*

Bansley's "Treatyse shewing and declaring the Pryde and Abuse of Women now a dayes," has been mentioned both by Warton and Ritson (*Hist. Engl. Poetry*, iii. 367, edit. 1824; and *Bibl. Poet.* p. 124.) It is evident, however, that Ritson merely followed Warton; and it is capable of proof

that Warton never could have seen the poem: he only inserts a single line, which he misquotes, and adds that it was written "about 1540." Now, if he had only cast his eye on the last stanza, he would have seen that Edward VI. was on the throne at the time, and consequently that it must have been produced between 1547 and 1553. Bansley's words are:—

"God save King Edward, and his noble counsaill all,  
and send us peace and rest,  
And of thys pryde and devylyshe folye  
full soone to have redresse."

Probably, as the rhyme requires, the last two lines originally ran,

"And thys pryde and devylyshe folye  
full soone to have redreste":

but, setting aside this trifle, there can be no doubt that Bansley's "Treatyse" instead of being printed "about 1540," did not make its appearance until perhaps ten years afterwards. Thomas Raynalde, from whose press it came, printed no known work prior to 1540, and he continued to print (not as Warton states until 1555) but until 1552. Of Charles Bansley, the author, absolutely nothing is known, excepting that he tells us himself he had been a traveller:

"Many straunge regions have I bene in,  
and marked well the fashyon ;



But so moch proude folye and wantonnes,  
saw I never in no nacyon."

It will be observed, and the fact is pointed out in a note, that Bansley mentions a work called the "School-house of Women." This has been hitherto considered an anonymous attack on the fair sex; but we are now able to assign it to an author, who endeavoured to make amends for it in a poetical tract, called "The Prayse of all Women, called Mulierum Pean," which was printed without date by John Kynge. This work was by Edward Gosynhyll, and in the last stanza he thus gives his name:—

" Yf question be moved who is thine authour,  
Be not adrad to utter his name :  
Say Edwarde Gosynhyll toke the labour  
For womanhede thee for to frame :  
Call hym thyne author, do not shame.  
Thankes lokes he none for, yet wold he be glad  
A staffe to stande by that all women had."

It is clear, therefore, that he wrote "The Prayse of all Women, called Mulierum Pean," and equally so that he was the author of "The School-house of Women" (which for the sake of the verse he calls only "the School of Women") because we have it upon his own confession. In his "Prayse of all Women," he supposes himself, in a dream, to see a number of ladies, who address him as follows:—

“Awake, they sayde ; slepe nat so fast :  
 Consyder our grefe, and how we be blamed,  
 And all by a boke that lately is past,  
 Which by report by thee was first framed ;  
 The Scole of Women, none auctour named.  
 In print it is passed, lewdely compyled,  
 All women wherby be sore revyled.”

Gosynhyll would not have said that “by report” he was the writer of “The School-house of Women,” if the fact had been otherwise. Ritson and other bibliographers mention “The Prayse of all Women, called Mulierum Pean,” and several copies of it have come down to us ; but these literary antiquaries could not have read it, or they could hardly have failed to discover, that it sets at rest the question who was the author of “The School-house of Women.”

The wood-cut on the title-page of our first tract, represents Queen Elizabeth with her crown and sceptre, which, in 1596, could not have been considered an appropriate or a becoming ornament for an attack upon the female sex. The fact is, that the second edition of Gosson’s “Pleasant Quippes” has such an illustration, but without the regal insignia. If the reader imagine these away, he will have a tolerably correct notion of the wood-cut which forms, as it were, the frontispiece to “Pleasant Quippes for Upstart newfangled Gentlewomen.”

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*Pleasant*

# Quippes for Upstart

Newfangled Gentlewomen.

*Structure*

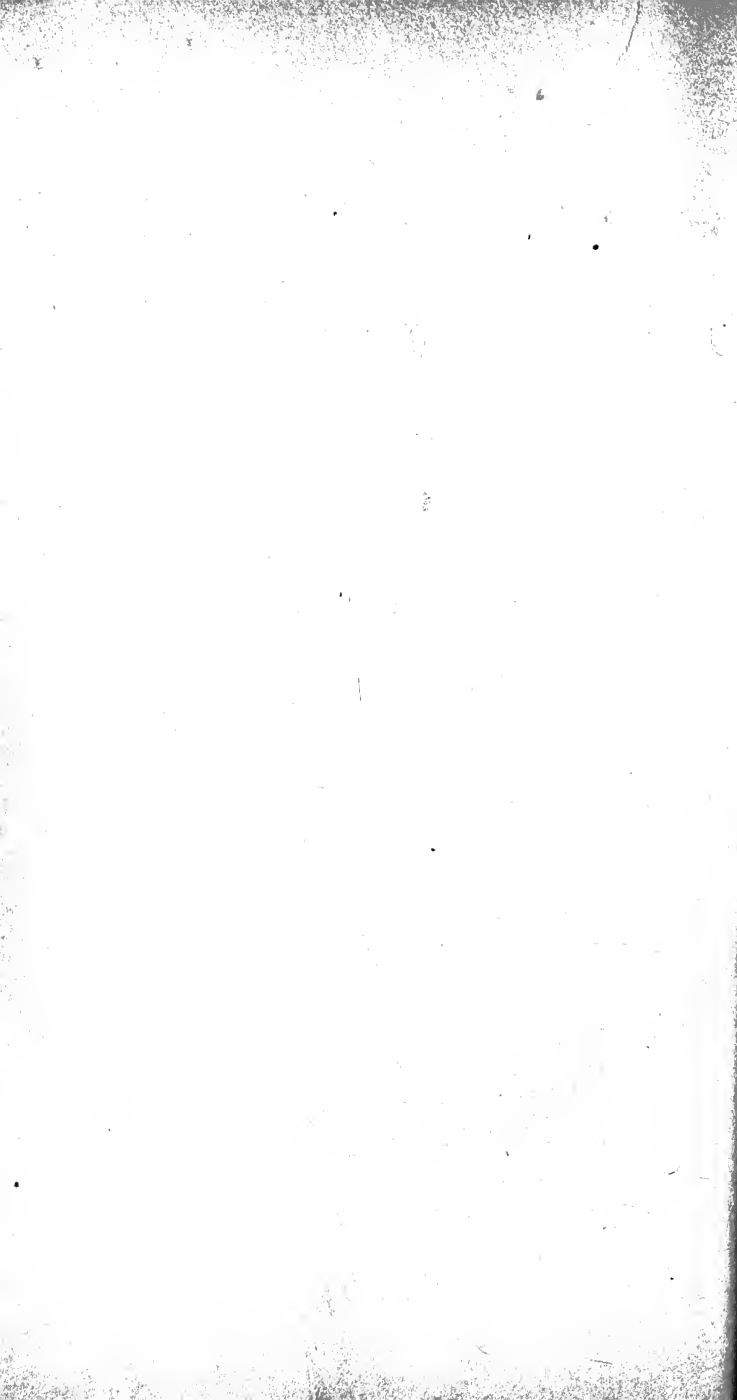
*Stephen*

*Gosson*



Imprinted at London by *Richard Iohnes*.

1596.



A GLASSE TO VIEWE THE PRIDE OF  
VAINEGLORIOUS WOMEN.

---

A PLESANT INVECTIVE AGAINST THE FANTASTICAL FORREIGNE  
TOYES DAYLY USED IN WOMENS APPAREL.

---

THESE fashions fonde of countrey strange  
which English heads so much delight,  
Through towne and cuntry which do range,  
and are imbrac'd of every wight,  
So much I woonder still to see,  
That nought so much amazeth me.

If they by painters cunning skill  
were prickt on walles to make them gaye ;  
If glasse in windowes they did fill,  
or trimd-up puppets, childrens play,  
I would repute them antickes olde ;  
They should for me go uncontrolde.

If they on stage in stately sort  
might set to please the idles eie ;  
If Maie-game mates for summer sport  
by them in daunce disguise might be,  
They would not then deserve such blame,  
Nor worke the wearers half the shame.

But when as men of lore and wit,  
and guiders of the weaker kinde,  
Doe judge them for their mate so fit,  
that nothing more can please their mind,  
I know not what to say to this ;  
But sure I know it is amisse.

And when sage parents breed in childe  
the greedy lust of hellish toyes,  
Whereby in manners they growe wilde,  
and lose the blisse of lasting joyes,  
I pittie much to see the case,  
That we thus faile of better grace.

And when proud princoks, rascals bratte,  
in fashions will be princes mate ;  
And everye Gill that keeps a catte  
in rayment will be like a state ;  
If any cause be to complaine,  
In such excesse who can refraine ?

And when yoong wiskers, fit for worke,  
in no good sort will spend the day,  
But be prophane, more then a Turke,  
intending nought but to be gay,  
If we were bent to praise our time,  
Of force we must condemne this crime.

And when grave matrones, honest thought,  
with light heeles trash will credite cracke,

And following after fashions nought,  
of name and fame will make a wracke,  
Might love and lip a fault conceale,  
Yet act and fact would filth reveale.

And when olde beldames, withered haggess,  
whome hungrie dogges cannot require,  
Will whinnie still, like wanton naggess,  
and saddled be with such attire,  
A patient heart cannot but rage  
To see the shame of this our age.

These Holland smockes so white as snowe,  
and gorgets brave with drawn-work wrought,  
A tempting ware they are, you know,  
wherewith (as nets) vaine youths are caught ;  
But manie times they rew the match,  
When p— and pyles by wh— they catch.

These flaming heads with staring haire,  
these wyers turnde like hornes of ram :  
These painted faces which they weare,  
can any tell from whence they cam ?  
Don Sathan, Lord of fayned lyes,  
All these new fangeles did devise.

These glittering cawles of golden plate,  
wherewith their heads are richlie dect,  
Make them to seeme an angels mate  
in judgement of the simple sect :

To peacockes I compare them right,  
That glorieth in their feathers bright.

These perriwigges, ruffes armed with pinnes,  
these spangles, chaines, and laces all ;  
These naked paps, the Devils ginnes,  
to worke vaine gazers painfull thrall :  
He fowler is, they are his nets,  
Wherewith of fooles great store he gets.

This starch, and these rebating props,  
as though ruffes were some rotten house ;  
All this new pelfe now sold in shops,  
in value true not worth a louse ;  
They are his dogs, he hunter sharp :  
By them a thousand he doth warpe.

This cloth of price, all cut in ragges,  
these monstrous bones that compasse armes ;  
These buttons, pinches, fringes, jaggés,  
with them he weaveth wofull harmes.  
He fisher is, they are his baytes,  
Wherewith to hel he draweth huge heaps.

Weare masks for vailes to hide and holde,  
as Christians did, and Turkes do use,  
To hide the face from wantons bolde,  
small cause then were at them to muse ;  
But barring onely wind and sun,  
Of verie pride they were begun.



But on each wight now are they seene,  
the tallow-pale, the browning-bay,  
The swarthy-blacke, the grassie-greene,  
the pudding-red, the dapple graie ;  
So might we judge them toyes aright  
to keepe sweet beautie still in plight.

What els do maskes but maskers show,  
and maskers can both daunce and play :  
Our masking dames can sport, you knowe,  
sometime by night, sometime by day :  
Can you hit it is oft their daunce,  
Deuse-ace fals stil to be their chance.

Were fannes, and flappes of feathers fond,  
to flit away the flisking flies,  
As taile of mare that hangs on ground,  
when heat of summer doth arrise,  
The wit of women we might praise,  
For finding out so great an ease.

But seeing they are stil in hand,  
in house, in field, in church, in street,  
In summer, winter, water, land,  
in colde, in heate, in drie, in weet,  
I judge they are for wives such tooles  
As bables are in playes for fooles.

The baudie buske that keepes downe flat  
the bed wherein the babe should breed,

What doth it els but point at that  
 which faine would have somewhat to feede :  
 Where bellie want might shaddow vale,  
 The buske sets bellie all to sale.

Where buskes to them as stakes to gappes,  
 to barre the beastes from breaking in ;  
 Or were they shields to beare off flaps,  
 when friend or foe would fray begin,  
 Who would the buskers forte assaile ?  
 Against their sconce who could prevaile ?

But seeing such as whome they arme  
 of all the rest do soonest yeeld,  
 And that by shot they take most harme,  
 when lustie gamesters come in field,  
 I guesse buskes are but signes to tell  
 Where launderers for the campe do dwell.

These privie coates, by art made strong  
 with bones, with past, with such like ware,  
 Whereby their backe and sides grow long,  
 and now they harness gallants are ;  
 Were they for use against the foe  
 Our dames for Amazones might goe.

But seeing they doe only stay  
 the course that nature doth intend,  
 And mothers often by them slay  
 their daughters yong, and worke their end,

What are they els but armours stout,  
Wherein like gyants Jove they flout.

These hoopes, that hippes and haunch do hide,  
and heave aloft the gay hoyst traine,  
As they are now in use for pride,  
so did they first beginne of paine :  
When wh— in stewes had gotten p—,  
This French devise kept coats from smocks.

I not gainsay but bastards sprout  
might a—s greate at first begin ;  
And that when paunch of wh— grew out,  
these hoopes did helpe to hide their sinne ;  
And therefore tub-tailes all may rue  
That they came from so vile a crue.

If barreld bummes were full of ale,  
they well might serve Tom Tapsters turne ;  
But yeelding nought but filth and stale,  
no losse it were if they did burne :

\* \* \* \* \*

These apornes white of finest thrid,  
so choicelie tide, so dearlie bought,  
So finely fringed, so nicelie spread,  
so quaintlie cut, so richlie wrought ;  
Were they in worke to save their cotes,  
They need not cost so many grotos.

When shooters aime at buttes and prickes,  
they set up whites, and shew the pinne :  
It may be apornes are like tricks  
to teach where rovers game may winne.  
Brave archers soone will find the marke,  
But bunglers hit it in the darke.

These worsted stockes of bravest die,  
and silken garters fring'd with gold ;  
These corked shooes to beare them hie  
makes them to trip it on the molde :  
They mince it with a pace so strange,  
Like untam'd heifers when they range.

To carrie all this pelfe and trash,  
because their bodies are unfit,  
Our wantons now in coaches dash  
from house to house, from street to street.  
Were they of state, or were they lame,  
To ride in coach they need not shame.

But being base, and sound in health,  
they teach for what are coaches make :  
Some think, perhaps, to shew their wealth.  
Nay, nay, in them they penance take.  
As poorer truls must ride in cartes,  
So coaches are for prouder hearts.

You sillie men of simple sence,  
What joy have you old cookes to be,

Your owne deare flesh thus to dispence,  
 to please the glance of lusting eie ?  
 That you should couth your meat in dish,  
 And others feele it is no fish ?

Of verie love you them array  
 in silver, gold, and jewels brave :  
 For silke and velvet still you pay ;  
 so they be trimme no cost you save.  
 But think you such as joy in these  
 will covet none but you to please ?

When they for gawdes and toyes do wrangle,  
 pretending state and neighbours guise,  
 Then are they bent to trap and tangle  
 Unskilfull braines and heads unwise.  
 I never yet saw bayted hooke,  
 But fisher then for game did looke.

They say they are of gentle race,  
 and therefore must be finely deckt :  
 It were for them a great disgrace  
 to be as are the simple sect.  
 Fine gentles must be finely clad ;  
 All them beseemes that may be had.

They gentle are both borne and bred,  
 they gentle are in sport and game ;  
 They gentle are at boord and bed,  
 they gentle are in wealth and name.

Such gentles nice must needs be trimme  
From head to foot, in everie limme.

But husbands, you marke well my sawes :  
when they pretend their gentle blood,  
Then they intend to make you dawes,  
in vaine to spend your wealth and good.  
You better were the clowne to cloath,  
Then gentles which doe vertue loath.

True gentles should be lightes and guides  
in modest path to simple ranke ;  
But these that straye so farre aside,  
themselves that thus unseemlie prankc,  
They are but puppets richlie dight :  
True gentrie they have put to flight.

You daintie minions, tel me sooth,  
dissemble not, but utter plaine,  
Is not this thus of verie troth ?  
thinke you I slaunder, lie, or faine ?  
When you have all your trinkets fit,  
Can you alone in chamber sit ?

You are not then to carde and spinne,  
to brue or bake, I dare well say :  
No thriftie worke you can beginne,  
you have nought els to doe but play.  
To play alone were for a sot ;  
It's knowne you minions use it not.

You thinke (perhaps) to win great fame  
 by uncouth sutes and fashions wilde :  
 All such as know you thinke the same,  
 but in ech kind you are beguilde ;  
 For when you looke for praises sound,  
 Then are you for light figgigs crownde.

The better sort, that modest are,  
 whom garish pompe doth not infect,  
 Of them Dame Honour hath a care,  
 with glorious fame that they bedeckt :  
 Their praises will for aie remaine,  
 When bodies rot shall vertue gaine.

Thou poet rude, if thou be scorn'd  
 disdaine it not ; for preachers grave  
 Are still dispis'd by faces hornde,  
 when they for better manners crave :  
 That hap which fals on men divine,  
 If thou it feele, doe not repine.

I know some think my tearmes are grosse ;  
 too plaine thou art, some others deeme :  
 Be not agast, thy foes are drosse ;  
 full well doth rudnesse them beseeme.  
 Who thee mislike are but a messe,  
 And here their kinds I will expresse.

First, a simple swaine that nothing knowes ;  
 next, curtaile-flurt, as ranke as beast ;

Then peacocke proud that statelic goes ;  
last, roisting knaves of vertue least.  
None els but these will thee disdain :  
Contemne them all as causes vaine.

Good men of skill doe know it well,  
that these our dayes require such speech ;  
Who oft are moved with threats of hell,  
whome preachers still in vaine beseech,  
Is any knife too sharpe for such,  
Or any word for them too much ?

Let fearfull poets pardon crave,  
that seeke for praise at everie lips ;  
Doe thou not favor, nor yet rave :  
the golden meane is free from trips.  
This lesson old was taught in schooles ;  
It's praise to be dispraisde of fooles.

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## NOTES.

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- P. 3, l. 19.—The edit. of 1596, has *matets* for “mates,” as it stands in the first edition of 1595.
- P. 4, l. 13.—“Princoks,” or “princox,” is a *coxcomb*, and is so used by Shakespeare in *Romeo and Juliet*, act i. sc. 5, and by many other writers.
- P. 4, l. 24.—“Of force” is equivalent to *of necessity*.
- P. 6, l. 9.—“Rebating props” mean supports for the *rebato*, a kind of ruff or collar for the neck.
- P. 6, l. 25.—“Weare maskes for vailes” is the reading of both editions; but the meaning is “*Were* maskes used as veils,” &c.
- P. 7, l. 11.—The dance of “Can you hit it,” or “Canst thou not hit it,” is mentioned in Cricket’s song, near the end of “*Wily Beguilde*,” 1606:—“And then dance Canst thou not hit it.”
- P. 7, l. 24.—The fools in theatrical performances were furnished with what was called a bauble, “a short stick, ornamented at the end with a figure of a fool’s head, or sometimes with that of a doll or puppet.”—Douce’s *Illustr. of Shakespeare*, ii. 318, where much may be seen upon the subject.
- P. 8, l. 5.—The proper reading is “*Were buskes*,” &c. as it is given in the first edition.
- P. 8, l. 20.—“Harnest,” and not *harvest* (as it stands in the second edition) is obviously the true reading.

- P. 9, l. 23.—The second edition has “so finely *fring*,” instead of “fringed.” In the preceding line, the first edition has *etide*, instead of *tide* or *tied*.
- P. 10, l. 1.—“To shoot at the prick,” or point, was a phrase in archery.
- P. 13, l. 6.—Fisgigs were a kind of fireworks.
- P. 13, l. 15.—“Faces horned,” are faces so impenetrable that they seem covered with horn, like a horn-book.

FINIS.

A TREATYSE

SHEWING AND DECLARING

THE PRYDE AND ABUSE OF WOMEN

NOW A DAYES.

---

BY

CHARLES BANSLEY.

---

*Reprinted from an unique Copy.*



## A TREATISE,

SHEWING AND DECLARING THE PRYDE AND ABUSE OF WOMEN  
NOW A DAYES.

---

Bo pepe! what have I spyed?  
a bug, I trow, devysing of proud knacks  
For wanton lasses and galant women,  
and other lewde noughty packes.

O, cursed pride! the spring and rote of everi sin,  
full yll myghte thou fare,  
For thou hast brought thys wealthy realme  
into moche payne and care.

And what maketh us to fall from God,  
and thus wyckedly to lyve as we doo?  
But pryde, pryde, thys curssed vyce  
that hath banished welth, and brought us woo.

And yet wyl the wycked cloke thys pryde,  
and prayse it, and lyke it well;  
But theyr prayse and cloke wyll not serve,  
but hoyst them to the devyll of hell.

They saye that all the pryde is in the harte,  
and none in the garmentes gaye ;  
But surely yf there were no proude hartes,  
there woulde be no proude araye.

For Scripture saith, that your proud garments and  
behaviour  
do shewe playnely what you are wythin,  
And therefore your fonde blynd skuses wyl not serve ;  
they are not worth a pyn.

For lyke as thee jolye ale house  
is alwayes knowen by the good ale stake,  
So are proude Jelots sone perceaved, to,  
by theyr proude foly, and wanton gate.

Take no example by shyre townes,  
nor of the Cytie of London ;  
For therein dwell proude wycked ones,  
the poyson of all this region.

For a stewde strumpet can not so soone  
gette up a lyght lewde fashyon,  
But everye wanton Jelot wyl lyke it well,  
and catche it up anon.

And yet Goddes worde is agaynste you playne,  
and calleth it abhomination.  
Now, fye for shame, that Christen people  
shoulde lyke anye soche wycked fashyon !

For they that walcke in proude raymente,  
walcke not truelye in spyryte and fayth,  
But in a fleshely develyshe waye,  
for so the Scripture sayeth.

Sponge up youre vysage, olde bounsyngge trotte,  
and tricke it wyth the beste,  
Tyll you tricke and trotte youre selfe,  
to the devyls trounsyngge neste.

Oure trotte, our trotte, our lustye trotte,  
whyche shoulde be mooste sadde and playne,  
Is nowe become a trickyngge one,  
and a wanton trincklet agayne.

Thys from the devyll and the stewes,  
commeth your tricksynesse that you lyke so well,  
To tricke up your carkas to the sayle,  
and to trappe youre soule to hell.

Wyth whyppet a whyle, lyttle pretyone,  
prancke it, and hagge it well;  
For yf you jette not nycelye,  
you shall not beare the bell.

The scole house of women is nowe well practysed,  
and to moche put in ure,  
Whych maketh manye a mans hayre to growe,  
thorowe hys hoode, you maye be verye sure.

For there are some prancked gosseps every where,  
able to spyll a whole countrie,  
Whyche mayntayne pryde, ryot, and wantonnes,  
lyke mothers of all iniquitie.

Take hede to this, good husbandes all,  
take good hede and beware,  
Least youre wives raymente, and galante trickes,  
doo make youre thryfte full bare.

And loke well, ye men, to your wives trycksynes,  
whyche is to shamefull wyde,  
Or some wyll not stycke, or it be longe,  
to horne you on everye side.

He that is a foole maye be a jacke dawe,  
and so continue all hys lyfe,  
That loketh not wyselye upon hys charge,  
and the proude foly of hys wyfe.

What, shall the graye mayre be the better horse,  
and be wanton styll at home?  
Naye then, wylcome home, syr woodcocke,  
ye shall be tamed anone.

Your blasynge wyfe maye be youre sygne,  
and serve to call in gesse;  
A pleasaunte stale for the devyll hym selfe,  
and a member of all lewdnesse.



Youre charge is greate, youre honestye small,  
 and youre wytte full bare,  
 When you sette more by proude vanytie,  
 then by youre soules wel fare.

Wyll, wyll, lustye wyfull wyll  
 wyll marre all or it be longe,  
 And cause the tryckeste of you all,  
 to synge a carefull songe.

Downe, for shame, wyth these bottell a—— bummes,  
 and theyr trappyng trinkets so vayne !  
 A bounsing packsadel for the devyll to ryde on,  
 to spurre theym to sorowe and payne.

It is not proud rayment that maketh the honest,  
 but thy condycyons playne ;  
 For cursed be they that walcke wyckedly,  
 and heare Goddes worde in vayne.

Rubbe forthe, olde trottes, to the devyl warde,  
 seme ye never so holye ;  
 Your glosynge woordes wyll not serve,  
 when your worckes be wycked and full of foly.

And yet the devylyshe wyll be proude styll,  
 for that is all theyr delyghte ;  
 To please theyr lewde lemmans all the daye,  
 and to s—— it well at nyght.

Ducke, Jelot, ducke ; ducke pretye minions,  
 beware the cokingstoole :

Ducke, galant trickers, wyth shame ynoughe,  
 your wanton corage for to cole.

Huffa ! goldylocx, joly lusty goldylocx,  
 a wanton tricker, is come to towne,  
 Wyth a double fardyngale and a caped cassoc,  
 moche lyke a players gowne.

Away wyth lyght rayment, and learne to go sadly,  
 for that is beste of all,  
 That in no wyse for thy carkas sake  
 thou caste awaye thy soule.

From Rome, from Rome, thys carkerd pryde,  
 from Rome it came doubtles :  
 Away for shame wyth soch filthy baggage,  
 as smels of papery and develyshnes !

Lorde ! what Romishe monsters make ye your children,  
 to shamefull to be tolde :  
 Ye make them, sure, your god almyghtes,  
 and popyshe ydolatry ye do upholde.

Many straunge regions have I bene in,  
 and marked well the fashyon ;  
 But so moch proude folye and wantonnes,  
 saw I never in no nacyon.

And yet blynd dotardes perceyve not thys,  
 tyll they be brought to thrall ;  
 But styll wynke, and walke in the devyls wayes,  
 tyll he posses theyr soule.

Loke to thy householde wysely,  
 and bryng them up playnely in vertue and godlynes,  
 That hereafter they doo not come  
 to no myschaunce and lewdnesse.

Dysfygure not youre faces, good honest women,  
 wyth no lyghte horyshe fashyon,  
 Lest it brynge you into yll fame,  
 and sclauderous estemacyon.

For honeste women shoulde stycke to honestye,  
 and upholde no harlottes guyse,  
 But amende and rebuke all wonton lewdnesse,  
 and learne to be sadde and wyse.

Our lyght is oute, oure example is wycked,  
 and stynckes before Goddes face,  
 Because thee devell wythin us doethe dwell,  
 and resystethe bothe vertue and grace.

Nowe fye upon proude strumpery,  
 and al vaine devyllyshe stuffe !  
 Away wyth it, good people all,  
 or loke for greate vengeaunce, and sorow ynoughe.

And beware also, pretyone,  
and see that you amende thys gere,  
Or have ye shall as many mockes,  
as youre greate a— can beare.

But come home agayne to sadnesse,  
and I wyll saye no more ;  
For yf you do not shortlye,  
my pen muste vexe you sore.

And now ryght worthy, and sadde women all,  
wyth you no faulte I fynde,  
For your good honestye and sadde demeanor,  
doeth well shewe your godly mynde.

And I speake not agaynste no playne women  
as walke in godlye wyse ;  
But agaynst suche wanton dyssemblers,  
as doeth Goddes truthe despyse.

And therefore, I truste, no honest women  
herewyth wyl be offended,  
But suche as lyve ungracyously,  
and lyst not to be amended.

We wonder moche at these nyppynge plages,  
that daylye on us doo fall ;  
But nothyng we wonder at oure synfull fashions,  
that are chefe cause of all.

Wherfore reformacyon wyll come shortlye,  
and put you to more shame,  
And teache you to know gods lawes and your kinges,  
and to walke in better frame.

For your bummes wyll be better bounst at,  
or it be verye longe,  
And make suche lustye bounsyng ones  
to syng a playner songe.

For thoughe some take the matter hylie,  
and sore be offended here wythall,  
Yet maye I not spare to speake the truthe,  
howe pryde wyll have a fall.

Rubbe a galde horse on thee backe,  
and he wyll kycke and wynse ;  
And so wyll wanton wylions,  
when they have anye snaper or twynche.

But kycke and wynche, clatter and chatter  
at the truthe as moche as you lyste,  
Your pryde wyll come downe wyth shame ynoughe :  
beware of had I wyste.

For prechyng and teachyng we ar never the better,  
but rather worse and worse :  
The heathen lyve farre better then we,  
and therefore have we Goddes curse.

We trust and beleve we can not tell howe,  
even as we lyste oure selves ;  
But that trust and fayth muste we amende,  
or hell fyre shall we posses.

To presume on Goddes mercye is as greate a faute,  
as too dyspayre therein ;  
For yf thy faythe bee not perfecte good,  
thy truste is not worthe a pyn.

Remember that hell is a wofull place,  
full of all cruell paynes and tormentes,  
And it is not thy wavering fayned fayth,  
that can delyver the from thens.

O foole, foole ! more then starke madde,  
not sure to lyve one houre !  
How darest thou so proudely offend thy Lorde God,  
of soche almyghty power ?

Lyve godly, and do good worckes,  
and spend thy shorte tyme well,  
For a wanton lyfe and vycyous,  
is the very ryghte waye to hell.

And thus God sende us grace everychone,  
in vertue and sadnes to remayne,  
And for oure sad and honest playnes,  
a joyefull place in heaven.

God save kyng Edward, and his noble counsail al,  
 and sende us peace and reste,  
 And of thys pryde and devylyshe folye,  
 full soone to have redresse.

Finis. Quod Charles Bansley.

Imprinted at London in Paules Church yearde, at thee Sygne of  
 the Starre. By Thomas Raynalde.

---

NOTES.

- P. 3, l. 4.—“Noughty packes.” See note to Dodsley’s Old Plays, vi. 16, last edit. where it is shewn, that although the words “naughty packs” were applied to the wicked of both sexes, they usually had a special reference to women of bad character.
- P. 4, l. 7.—“Blynd skuses” are blind *excuses*.
- P. 4, l. 9.—“Lyke as thee jolye ale house.” Our old printers constantly confounded *thee* and *the*. Of this error several instances will be found in the course of the poem.
- P. 4, l. 10.—The “ale stake” must have been the post on which the sign was hung.
- P. 5, l. 5.—A “trot” was used to signify an old woman. Shakespeare speaks of “an old trot with ne’er a tooth in her head,” in “The Taming of the Shrew,” Act. i. sc. 5. The word was very common.

- P. 5, l. 10.—“Sadde” is used here and in other places, as synonymous with *grave*,—a very common meaning of the word formerly.
- P. 5, l. 13.—“Thys” is printed for *thus*.
- P. 5, l. 19.—To “jet” means to *strut*; and there is hardly an old writer of a humorous class who does not use it.
- P. 5, l. 21.—“The Schole House of Women” was written by Edward Gosynhill, as he admits in his *Mulierum Pæan*. It was printed by John Kynge in 1560, and by Thomas Petit, in 1541 according to the title-page, and 1561 according to the colophon of his edition: the latter is probably the right date. There must have been considerably earlier impressions, or Bansley, who clearly wrote in the time of Edward VI, would not have mentioned it. Those who wish to read a lively satirical production, very curious with relation to the manners of the time, may find “the Schole House of Women” in Mr. Edw. V. Uttersen’s two interesting volumes of “Early Popular Poetry,” 8vo. London, 1817. He does not appear to have been aware of the name of the author; but upon this point all bibliographers have been at fault.
- P. 5, l. 23.—This expression of “making a man’s hair grow through his hood,” was used to shew the poverty of the person to whom it was applied, who was not able to buy a new covering for his head, instead of his old hood which was in holes.
- P. 6, l. 17.—The proverbs introduced into this production are remarkable for their antiquity, as well as appositeness.
- P. 6, l. 22.—“Gessee” was very often used for *guests*, at a much later date.



P. 8, l. 2. "The cucking-stool" was a seat at the end of a long pole, on which scolds and other "naughty packs" were placed, that they might be ducked. An account of the ceremony may be seen in Brand's Popular Antiq. ii. p. 441, edit. 1813.

P. 8, l. 5. "Huffa" seems to have been an exclamation assigned to gallants and gay ladies. We meet with it in *Histrionastix*, 1610, where a quotation is apparently made from an old miracle-play of "The Prodigal Son,"

"Huffa, huffa! who callis for me?  
I play the Prodigall child in jollity."

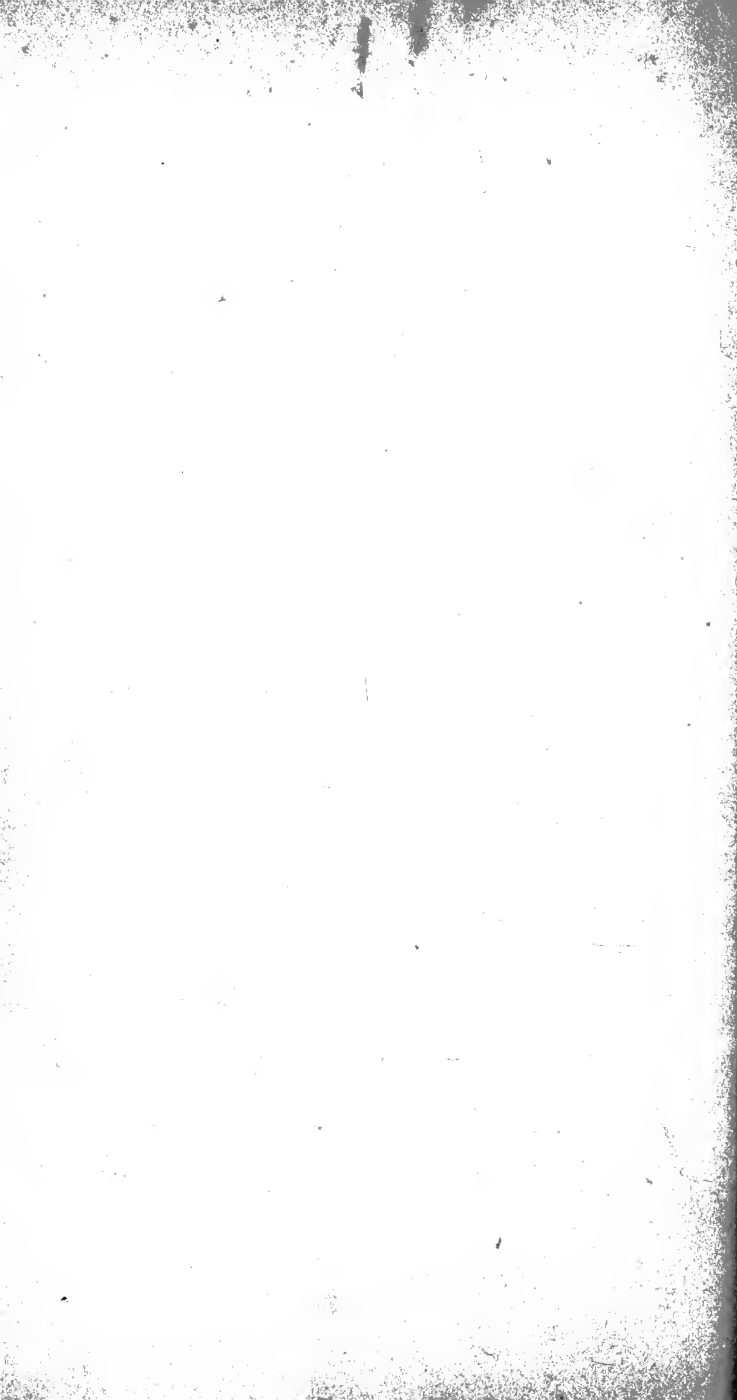
In the Digby miracle-play of "Mary Magdalen," Curiosity enters with "Hof, hof, hof! a fresh new galaunt," &c. A *huffing* fellow is still used for a *blustering* fellow.

P. 8, l. 8. This early allusion to the gown worn by players is curious.

P. 8, l. 16.—"Papery" is perhaps a misprint for *popery*, but not necessarily so. There can be no doubt of Bansley's religious opinions.

P. 11, l. 20. "Beware of had I wist" is a very ancient proverbial phrase, impressing caution. "Had I wist" is *had I known*.

---



THE  
NURSERY RHYMES  
OF  
ENGLAND,

Collected principally from Oral Tradition.

---

EDITED BY

JAMES ORCHARD HALLIWELL, ESQ.

---

"Roscia, die sodes, melior lex, an puerorum  
Nænia."

HORACE.

---

LONDON:

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, FOR THE EXECUTORS OF THE LATE

C. RICHARDS, 100, ST. MARTIN'S LANE.

---

No. XVII.

JAN. 1, 1842.



THE HISTORY  
OF  
PATIENT GRISEL.

Two early Tracts in Black-letter.

---

WITH  
AN INTRODUCTION AND NOTES.

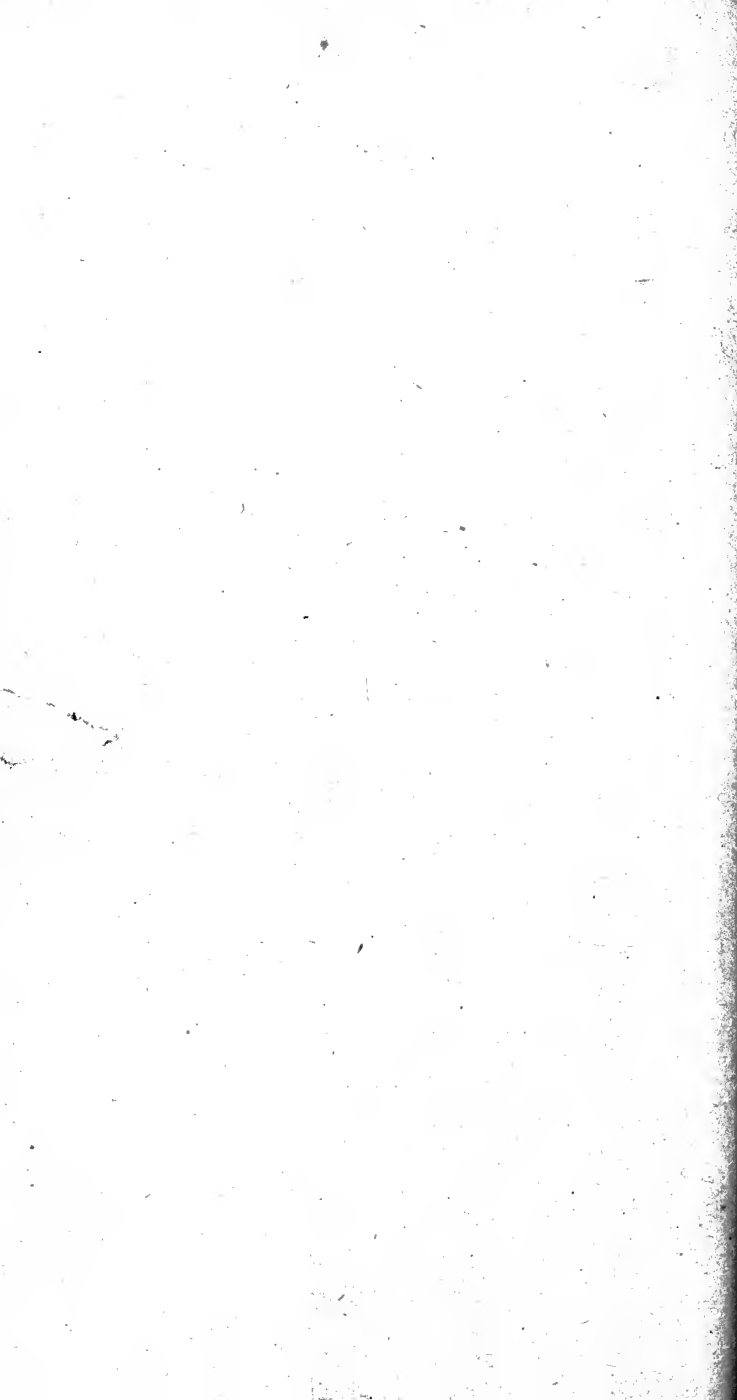
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No. XVIII.

FEB. 1, 1842.



SPECIMENS  
OF  
LYRIC POETRY,

COMPOSED IN ENGLAND IN THE REIGN OF  
EDWARD THE FIRST.

EDITED FROM MS. HARL. 2253, IN THE BRITISH MUSEUM.

---

BY  
THOMAS WRIGHT, ESQ. M.A., F.S.A., &c.  
OF TRINITY COLLEGE, CAMBRIDGE.

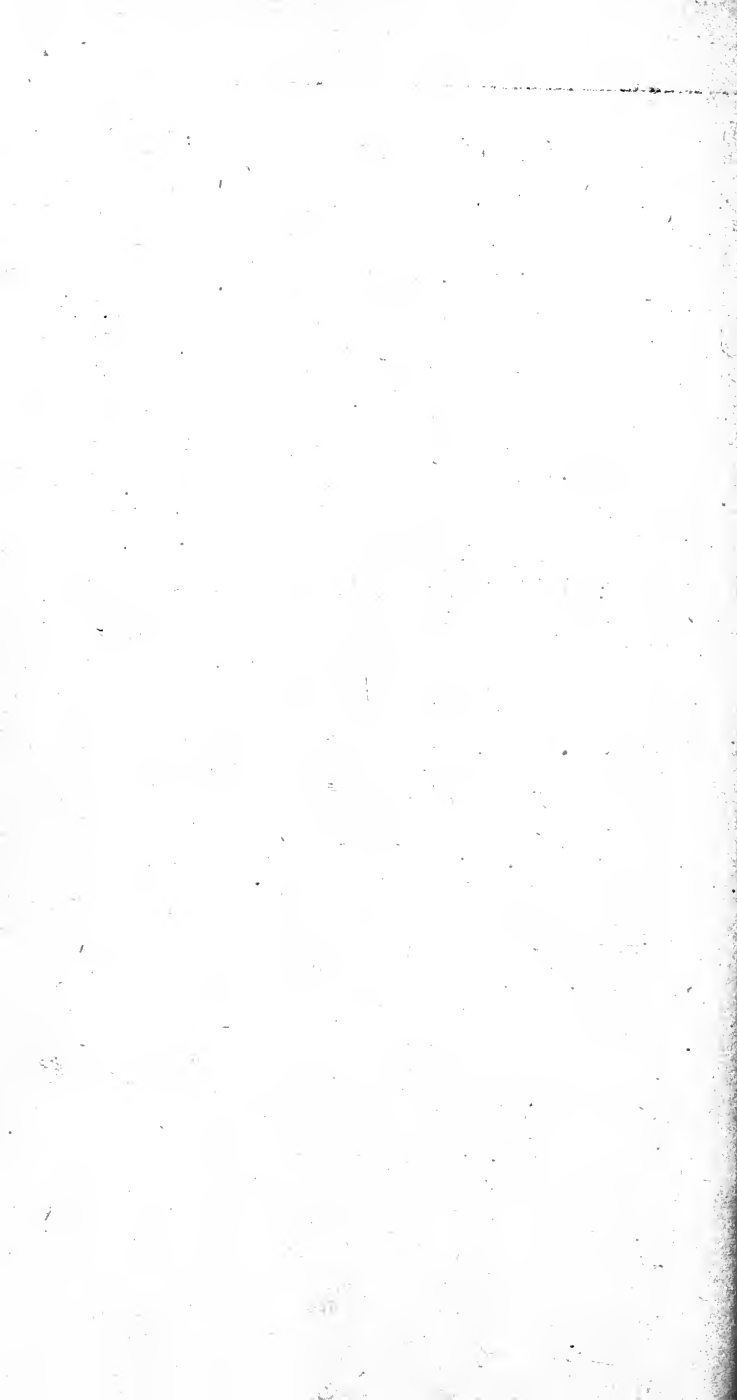
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No. XIX.

MARCH 1, 1842.





A

# MARRIAGE TRIUMPH,

ON THE

NUPTIALS OF THE PRINCE PALATINE, AND THE  
PRINCESS ELIZABETH, DAUGHTER OF  
JAMES I.

---

BY THOMAS HEYWOOD.

---

Reprinted from the Edition of 1613.

WITH AN INTRODUCTION AND NOTES.

---

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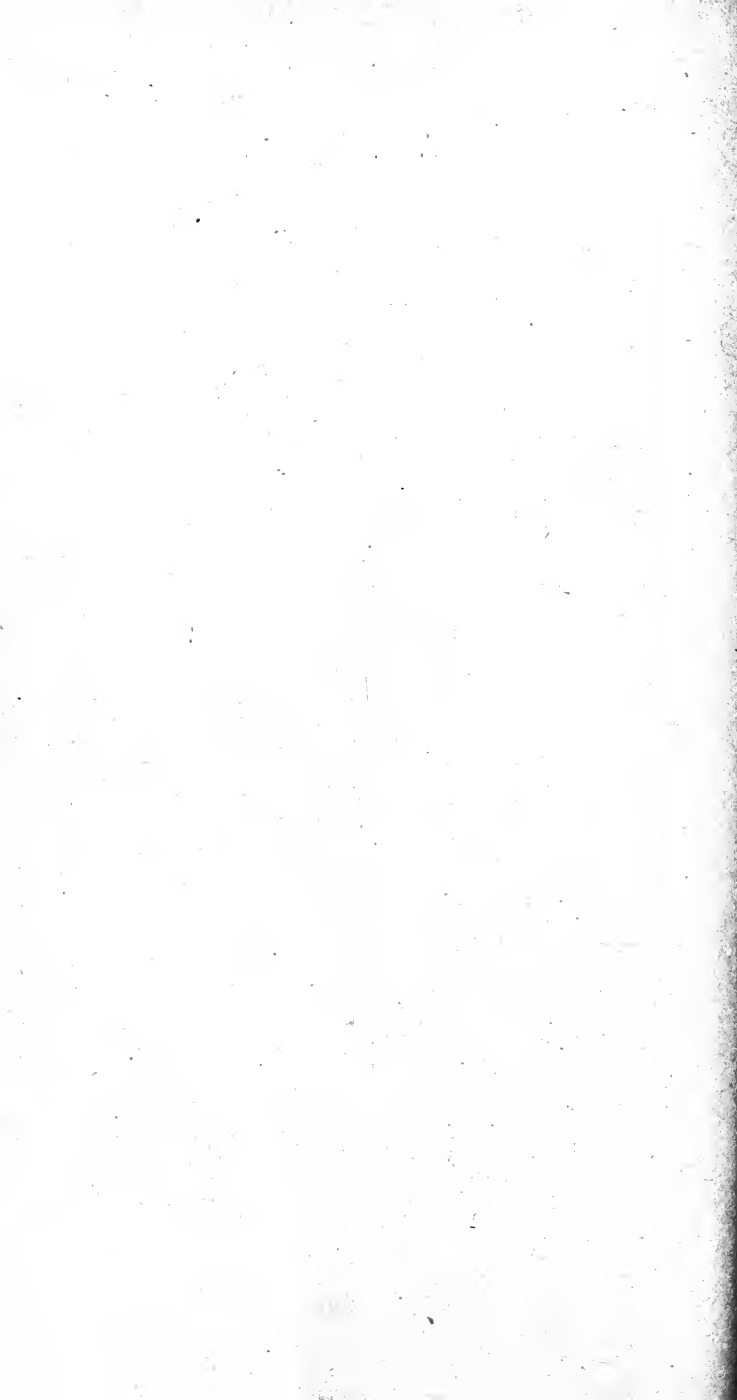
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MDCCCXLII.

No. XX.

APRIL 1, 1842.



A

# KNIGHT'S CONJURING:

Done in Earnest, discovered in Jest.

BY

THOMAS DEKKER.

---

FROM THE ORIGINAL TRACT PRINTED IN 1607.

---

EDITED BY

EDWARD F. RIMBAULT, ESQ. F.S.A.

---

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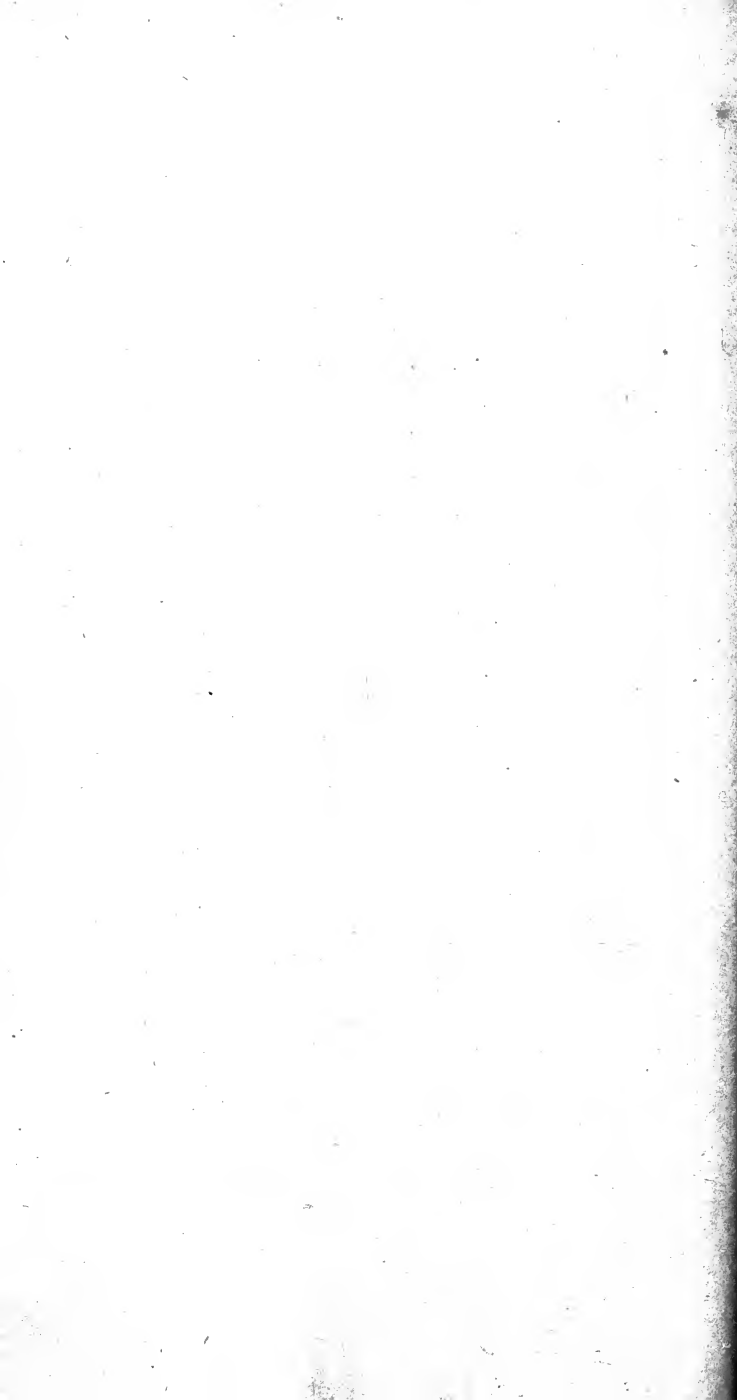
BY T. RICHARDS, FOR THE EXECUTORS OF THE LATE

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No. XXI.

MAY 1st, 1842.



A PARAPHRASE

ON THE

Seven Penitential Psalms,

IN ENGLISH VERSE,

SUPPOSED TO HAVE BEEN WRITTEN BY

THOMAS BRAMPTON, S. T. P.

IN THE YEAR 1414 ;

TOGETHER WITH A LEGENDARY PSALTER OF SAINT  
BERNARD, IN LATIN AND IN ENGLISH VERSE.

---

WITH NOTES BY

WILLIAM HENRY BLACK,

ONE OF THE ASSISTANT KEEPERS OF THE PUBLIC RECORDS.

---

•

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PRINTED FOR THE PERCY SOCIETY.

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No. XXII.

JUNE 1st, 1842.



THE  
CROWN GARLAND  
OF  
GOLDEN ROSES:

CONSISTING OF

Ballads and Songs.

BY

RICHARD JOHNSON,

AUTHOR OF "THE SEVEN CHAMPIONS OF CHRISTENDOM."

---

FROM THE EDITION OF 1612.

---

EDITED BY W. CHAPPELL, F.S.A.

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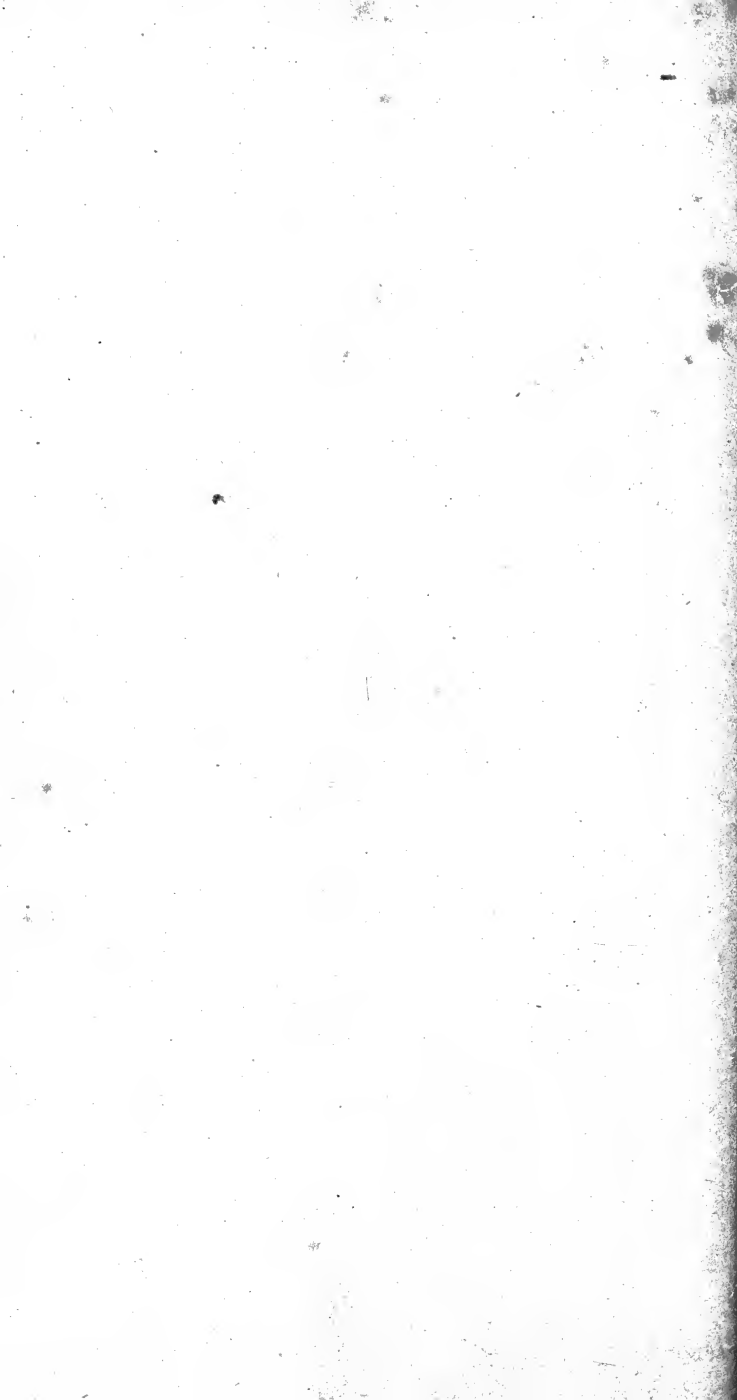
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No. XXIII.

JULY 1st, 1842.





A DIALOGUE

CONCERNING

WITCHES & WITCHCRAFTS,

BY GEORGE GIFFORD.

---

Reprinted from the Edition of 1603.

---

LONDON :

PRINTED FOR THE PERCY SOCIETY.

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No. XXIV.

AUGUST 1st, 1842.



FOLLIE'S ANATOMIE :

OR

**Satyres & Satyricall Epigrams**

BY

HENRY HUTTON, DUNELMENSIS.

---

FROM THE ORIGINAL TRACT  
PRINTED IN 1619.

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EDITED BY

EDWARD F. RIMBAULT, ESQ. F.S.A.

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No. XXV.

SEPT. 1842.



# JACK OF DOVER,

HIS

QUEST OF INQUIRIE, OR HIS PRIVY SEARCH  
FOR THE VERIEST FOOLE  
IN ENGLAND.

A COLLECTION OF MERRY TALES PUBLISHED AT THE  
BEGINNING OF THE SIXTEENTH CENTURY.

---

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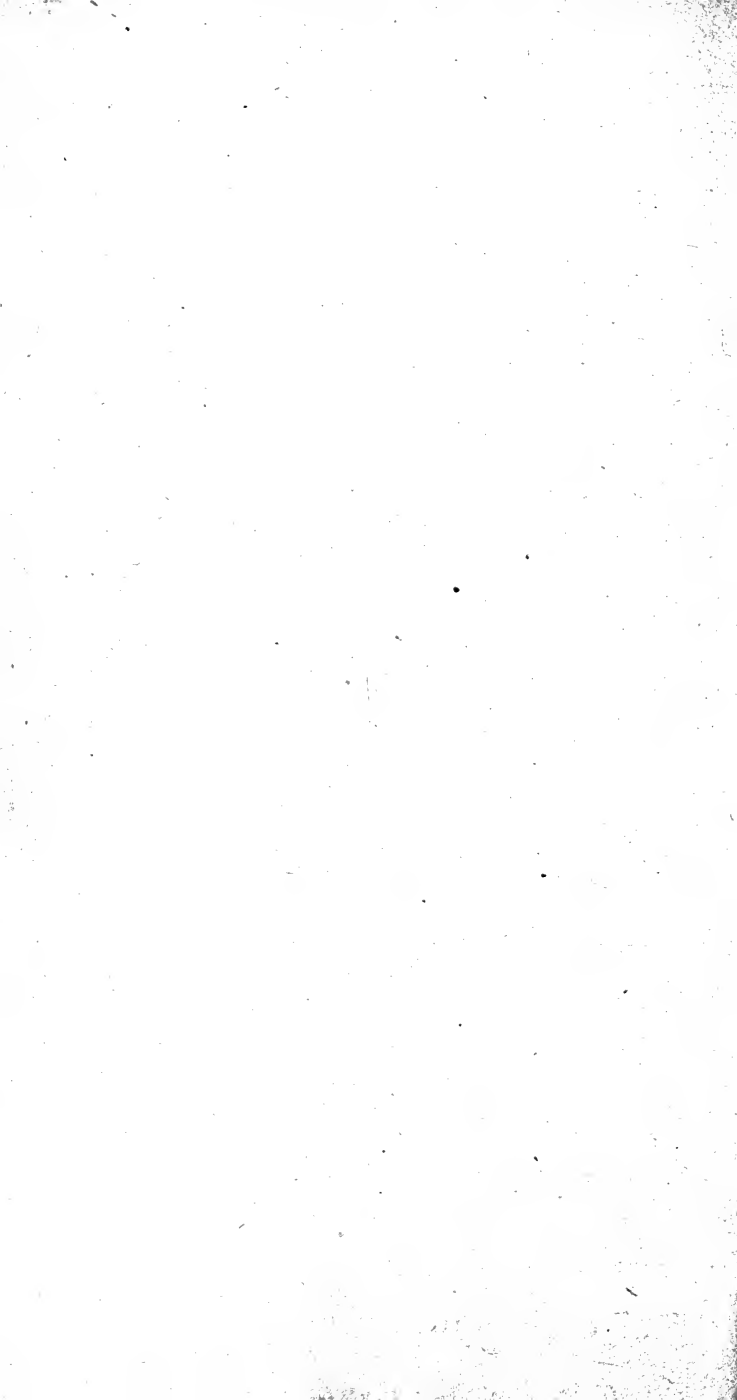
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No. XXVI.

Oct. 1842.



ANCIENT  
POETICAL TRACTS

OF THE SIXTEENTH CENTURY,

REPRINTED FROM UNIQUE COPIES FORMERLY IN THE POSSESSION  
OF THE LATE THOMAS CALDECOTT, ESQ.

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EDITED BY

EDWARD F. RIMBAULT, ESQ. F.S.A.

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No. XXVII.

Nov. 1842.





A SELECTION  
OF  
LATIN STORIES,

FROM MANUSCRIPTS OF THE THIRTEENTH AND  
FOURTEENTH CENTURIES :

A CONTRIBUTION TO THE  
HISTORY OF FICTION

DURING THE MIDDLE AGES.

---

EDITED BY

THOMAS WRIGHT, ESQ. M.A. F.S.A.

MEMBER OF THE ROYAL SOCIETY OF NORTHERN ANTIQUARIES OF COPENHAGEN,  
AND OF THE HISTORICAL COMMISSION OF FRANCE, ETC. ETC.  
OF TRINITY COLLEGE, CAMBRIDGE.

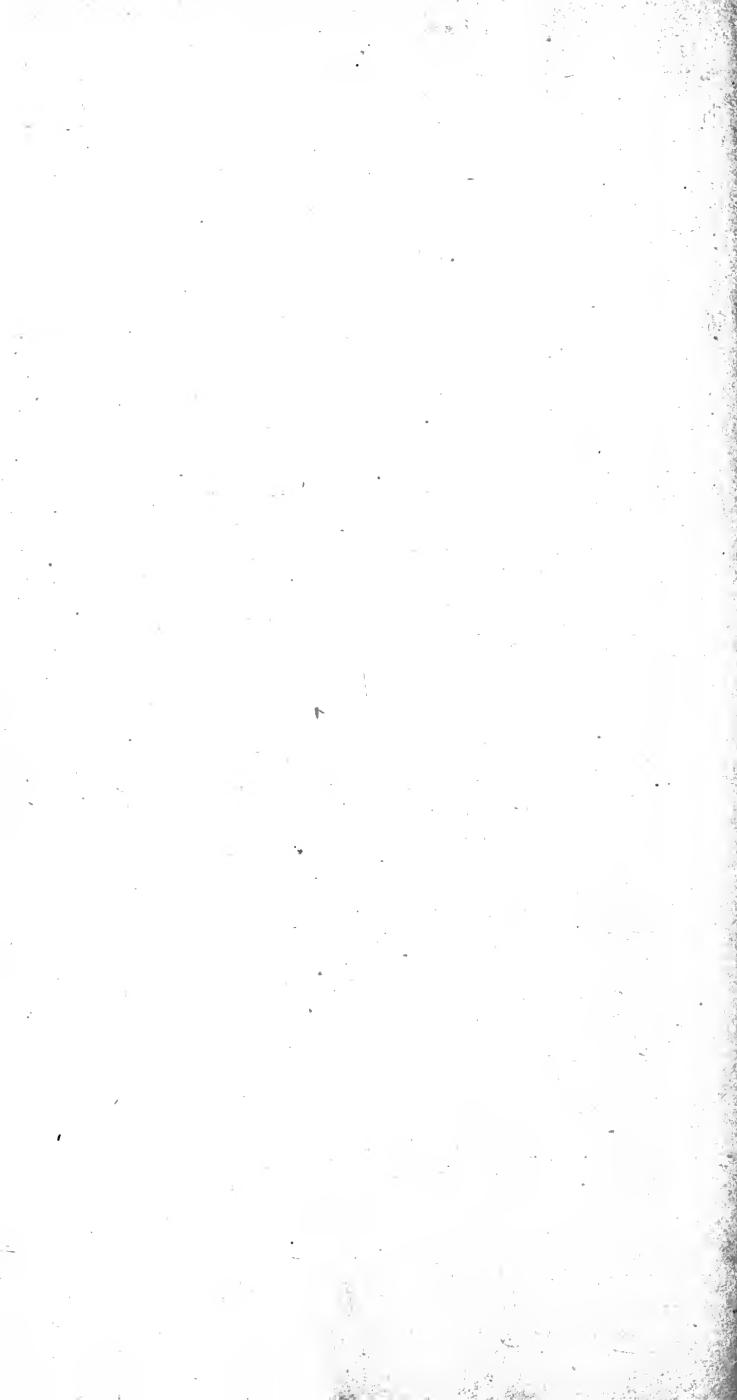
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o. XXVIII.

DEC. 1842.



9.

THE  
HARMONY OF THE CHURCH

BY

MICHAEL DRAYTON,

NOW FIRST REPRINTED FROM THE EDITION OF 1591.

-----  
EDITED BY

THE REV. ALEXANDER DYCE.

-----

LONDON:  
PRINTED FOR THE PERCY SOCIETY.

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M.DCCC.XLIII.

29.



# COCK LORELL'S BOTE :

A Satirical Poem.

FROM

AN UNIQUE COPY PRINTED BY WYNKYN DE WORDE.

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EDITED BY

EDWARD F. RIMBAULT, ESQ. F.S.A.

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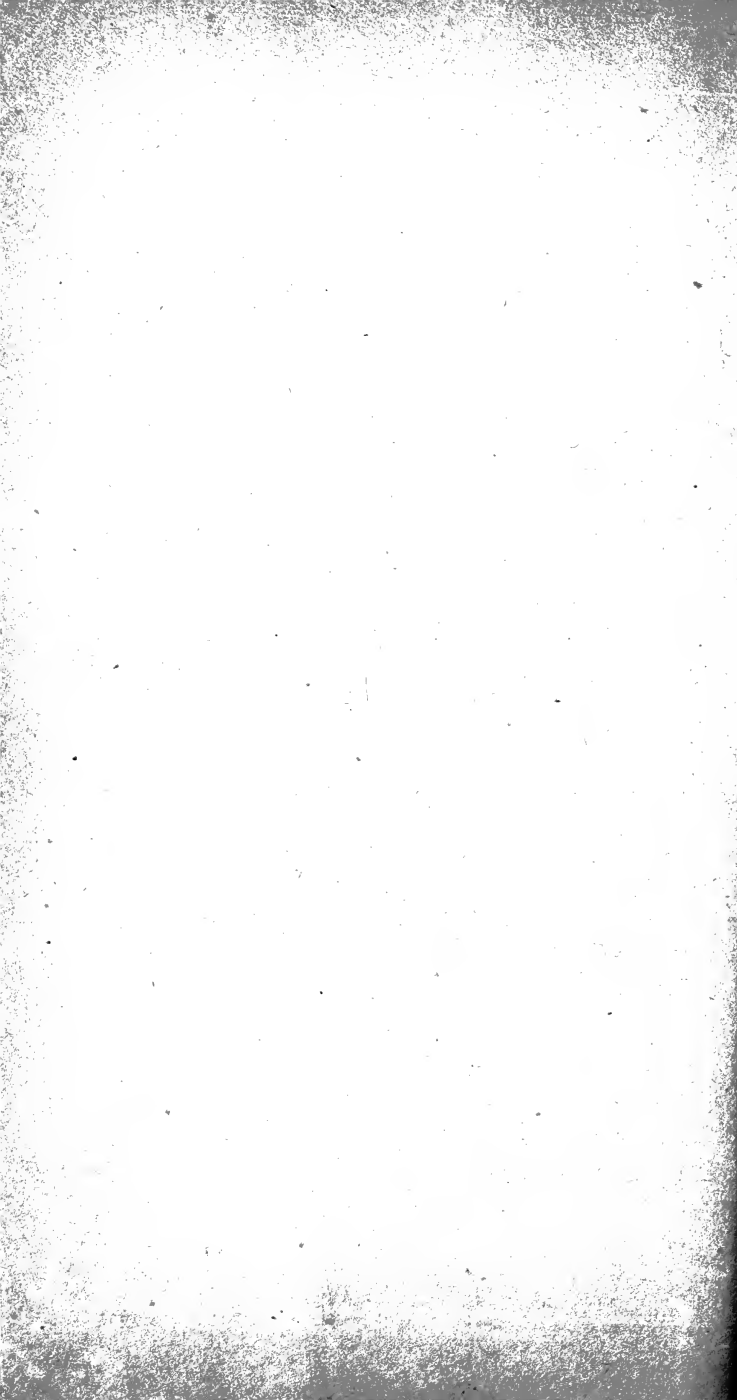
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No. XXX

FEB. 1843.



# Poems

BY

SIR HENRY WOTTON.

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EDITED BY

THE REV. ALEXANDER DYCE.

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No. XXXI.

MARCH 1843.





THE  
HARMONY OF BIRDS:

A Poem.

FROM THE ONLY KNOWN COPY, PRINTED BY JOHN WIGHT  
IN THE MIDDLE OF THE SIXTEENTH CENTURY.

---

WITH  
AN INTRODUCTION AND NOTES.

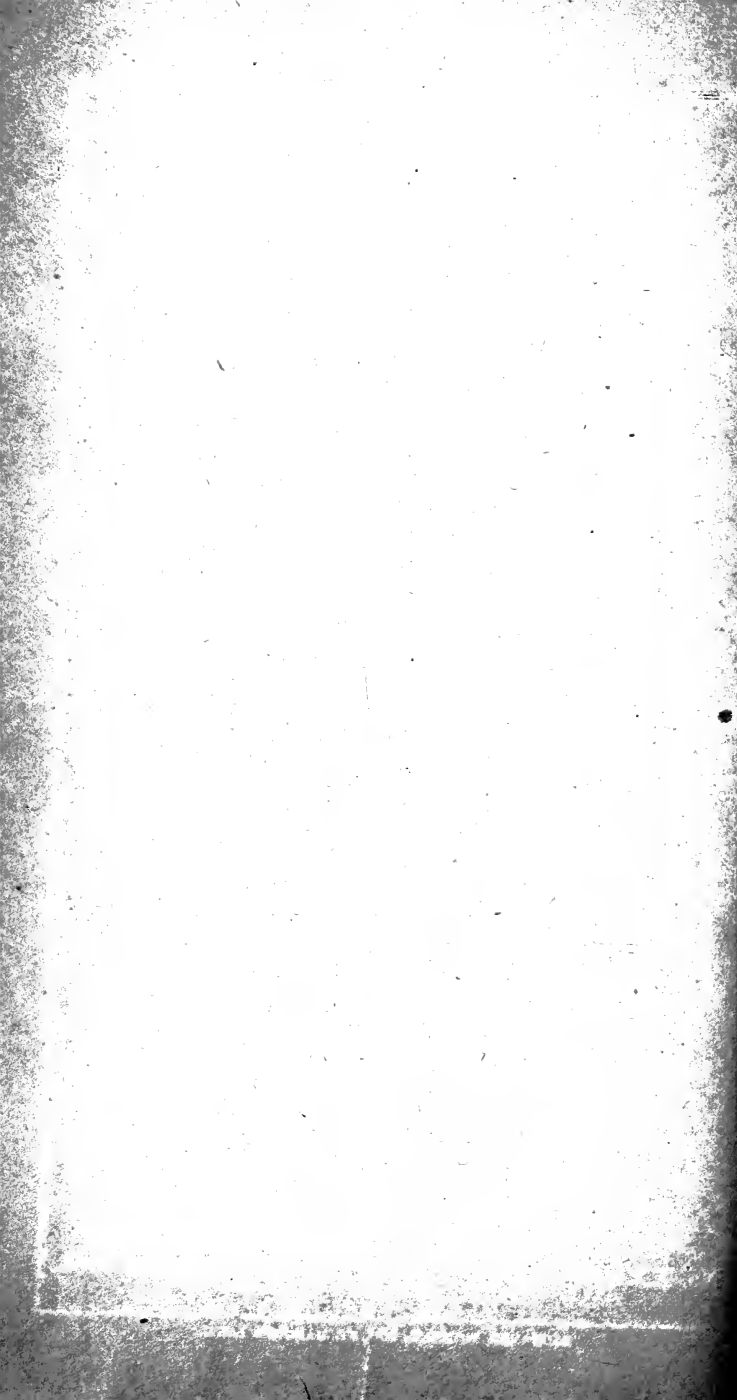
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No. XXXII.

APRIL 1843.



A KERRY PASTORAL

IN IMITATION OF

THE FIRST ECLOGUE  
OF VIRGIL.

---

EDITED,

WITH INTRODUCTION AND NOTES,

By T. CROFTON CROKER, ESQ.

---

LONDON:

REPRINTED FOR THE PERCY SOCIETY.

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No. XXXIII.

MAY 1843.



# THE FOUR KNAVES :

A

Series of Satirical Tracts,

BY

SAMUEL ROWLANDS.

---

EDITED, WITH AN INTRODUCTION AND NOTES,

BY-

E. F. RIMBAULT, ESQ. PH. D., F.S.A.

MEMBER OF THE ROYAL ACADEMY OF MUSIC  
IN STOCKHOLM, ETC.

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LONDON :

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A POEM TO THE MEMORY  
OF  
WILLIAM CONGREVE,  
BY  
JAMES THOMSON.

---

WITH A PREFACE AND NOTES,  
BY  
PETER CUNNINGHAM, ESQ.

---

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THE  
PLEASANT CONCEITS  
OF  
OLD HOBSON,  
THE MERRY LONDONER.

A.D. 1607.

---

EDITED BY  
JAMES ORCHARD HALLIWELL, ESQ.

---

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No. XXXVI.

AUGUST 1843.



# MAROCCUS EXTATICUS :

OR,

## BANKES'

### BAY HORSE IN A TRANCE.

FROM THE ORIGINAL TRACT PRINTED IN 1595.

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EDITED BY

EDW. F. RIMBAULT, ESQ. PH. D., F.S.A.

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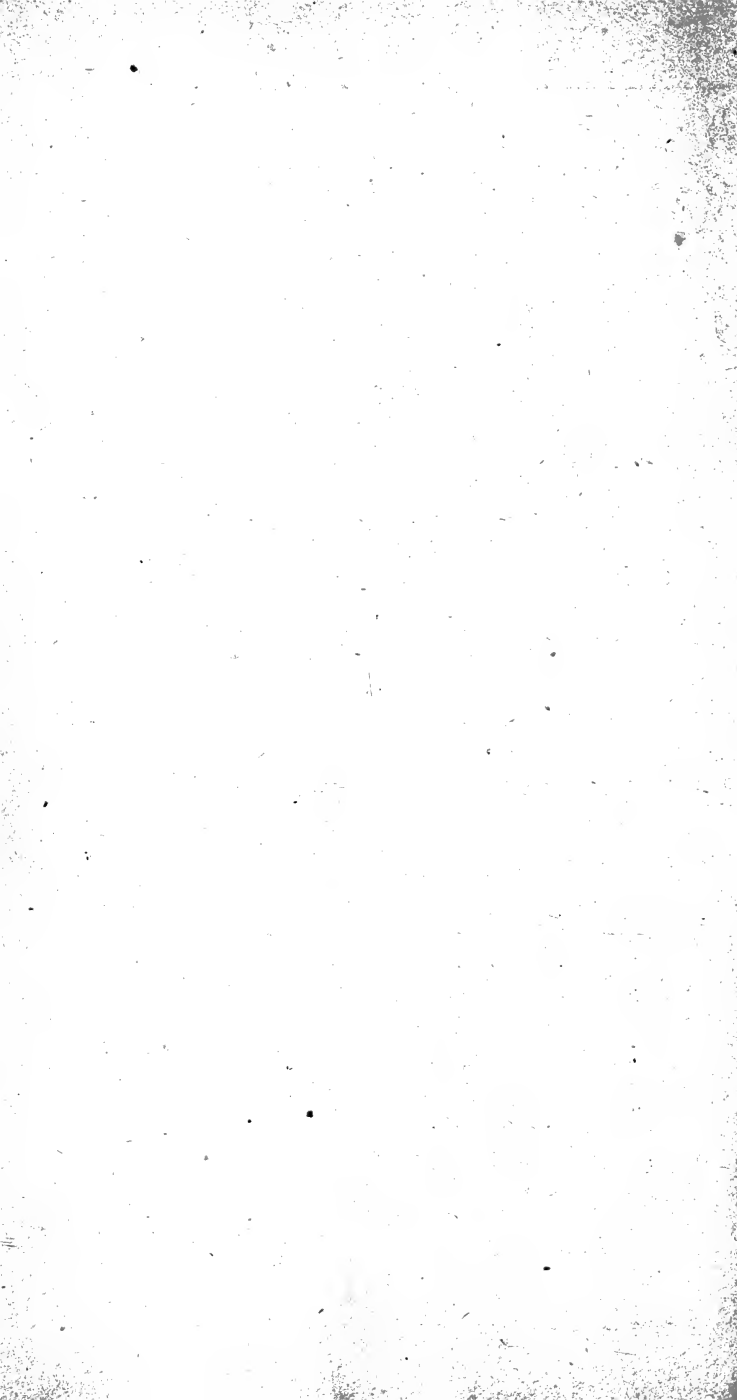
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No. XXXVII.

SEPTEMBER 1843.



# Lord Mayors' Pageants :

BEING

COLLECTIONS TOWARDS A HISTORY OF  
THESE ANNUAL CELEBRATIONS,

WITH

SPECIMENS OF THE DESCRIPTIVE PAMPHLETS  
PUBLISHED BY THE CITY POETS.

---

PART I.

History of Lord Mayors' Pageants.

---

BY

FREDERICK W. FAIRHOLT, ESQ.

---

"The pageant's thus with cost and cunning trim."—

WILSON'S *Cobler's Prophecy*, 1594.

---

LONDON

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

No. XXXVIII.

OCTOBER 1843.



THE  
OWL AND THE NIGHTINGALE :

An early English Poem

ATTRIBUTED TO NICHOLAS DE GUILDFORD,

WITH SOME SHORTER POEMS

FROM THE SAME MANUSCRIPT.

---

EDITED BY

THOMAS WRIGHT, ESQ. M.A., F.S.A., &c.

CORRESPONDING MEMBER OF THE ROYAL INSTITUTE OF FRANCE.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

No. XXXIX.

NOVEMBER 1843.





# Thirteen Psalms

AND THE

FIRST CHAPTER OF ECCLESIASTES,

TRANSLATED INTO ENGLISH VERSE

BY

JOHN CROKE,

IN THE REIGN OF HENRY VIII.

WITH OTHER DOCUMENTS, RELATING TO  
THE CROKE FAMILY.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

No. XL.

JANUARY 1844.



AN

# Historiall Expostulation :

AGAINST

THE BEASTLYE ABUSERS, BOTH OF CHYRURGERIE  
AND PHYSYKE, IN OURE TYME :

WITH

A goodlye Doctrine and Instruction,

NECESSARYE TO BE MARKED AND FOLEWED,  
OF ALL TRUE CHIRURGIENS :

BY

JOHN HALLE,

CHYRURGYEN.

---

EDITED BY

T. J. PETTIGREW, ESQ., F.R.S., F.S.A.

FELLOW OF THE ROYAL COLLEGE OF SURGEONS OF ENGLAND,  
DOCTOR OF PHILOSOPHY OF THE UNIVERSITY OF GÖTTINGEN,  
ETC. ETC. ETC.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

FEBRUARY, 1844.

No. XLI.



OLD BALLADS

ILLUSTRATING

THE GREAT FROST OF 1683-4

AND THE

*Fair on the River Thames.*

---

COLLECTED AND EDITED BY

EDWARD F. RIMBAULT, LL.D., F.S.A.

---

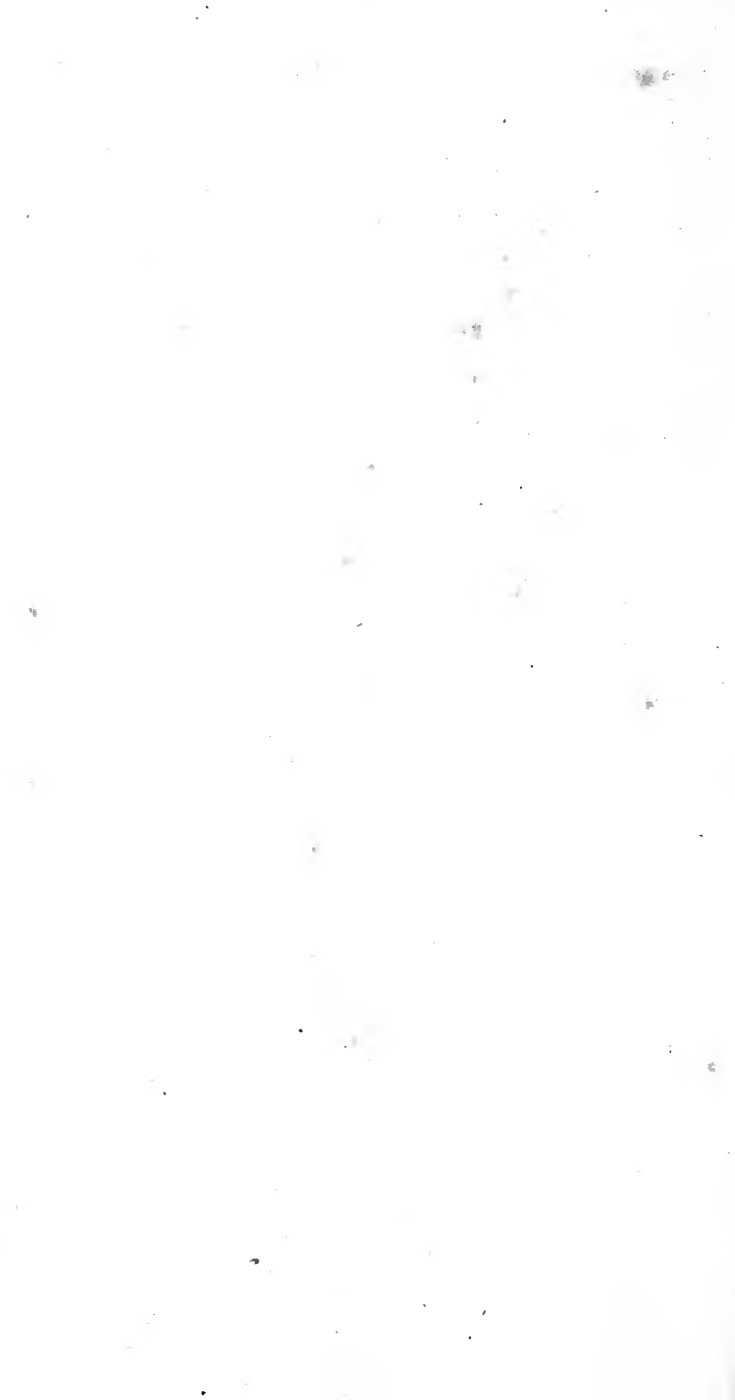
LONDON.

PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

FEBRUARY, 1844.

No. XLII.



# Lord Mayors' Pageants:

BEING

COLLECTIONS TOWARDS A HISTORY OF  
THESE ANNUAL CELEBRATIONS,

WITH

SPECIMENS OF THE DESCRIPTIVE PAMPHLETS  
PUBLISHED BY THE CITY POETS.

---

PART II.

Reprints of Lord Mayors' Pageants.

---

EDITED, WITH INTRODUCTIONS AND NOTES,

BY

FREDERICK W. FAIRHOLT, ESQ.

---

"Pomps without guilt, of bloodless swords and maces."

POPE.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

MARCH, 1844.

No. XLIII.





THE  
HONESTIE OF THIS AGE :

PROVING BY GOOD CIRCUMSTANCE  
THAT THE WORLD WAS NEVER  
HONEST TILL NOW.

BY  
BARNABY RICH,

GENTLEMAN,  
SERVANT TO KING JAMES I.

With an Introduction and Notes  
BY PETER CUNNINGHAM.

---

LONDON.

REPRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

APRIL, 1844.

No. XLIV.



THE HISTORY  
OF  
REYNARD THE FOX,

FROM THE EDITION PRINTED BY CAXTON  
IN 1481.

WITH NOTES, AND AN INTRODUCTORY  
SKETCH OF THE LITERARY HISTORY  
OF THE ROMANCE,

BY  
WILLIAM J. THOMS, ESQ., F.S.A.

SECRETARY OF THE CAMDEN AND ÆLFRIC SOCIETIES.

---

LONDON.  
REPRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

MAY, 1844.

No. XLV.



# THE KEEN

OF THE

## SOUTH OF IRELAND:

AS ILLUSTRATIVE OF IRISH POLITICAL AND  
DOMESTIC HISTORY, MANNERS, MUSIC,  
AND SUPERSTITIONS.

COLLECTED, EDITED,  
AND CHIEFLY TRANSLATED BY

T. CROFTON CROKER.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

JUNE, 1844.

No. XLVI.



THE POEMS  
OF  
JOHN AUDELAY.

---

A SPECIMEN OF THE SHROPSHIRE DIALECT  
IN THE FIFTEENTH CENTURY.

---

EDITED BY  
JAMES ORCHARD HALLIWELL, ESQ., F.R.S.

F.S.A., HON. M.R.I.A., HON. M.R.S.L., ETC.

---

LONDON.  
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---

JULY, 1844.

No. XLVII.





# ST. BRANDAN :

## A Medieval Legend of the Sea,

IN ENGLISH VERSE AND PROSE.

---

EDITED BY

THOMAS WRIGHT, ESQ. M.A., F.S.A.

CORRESPONDING MEMBER OF THE INSTITUTE OF FRANCE  
(ACADEMIE DES INSCRIPTIONS ET BELLES LETTRES.)

---

LONDON.

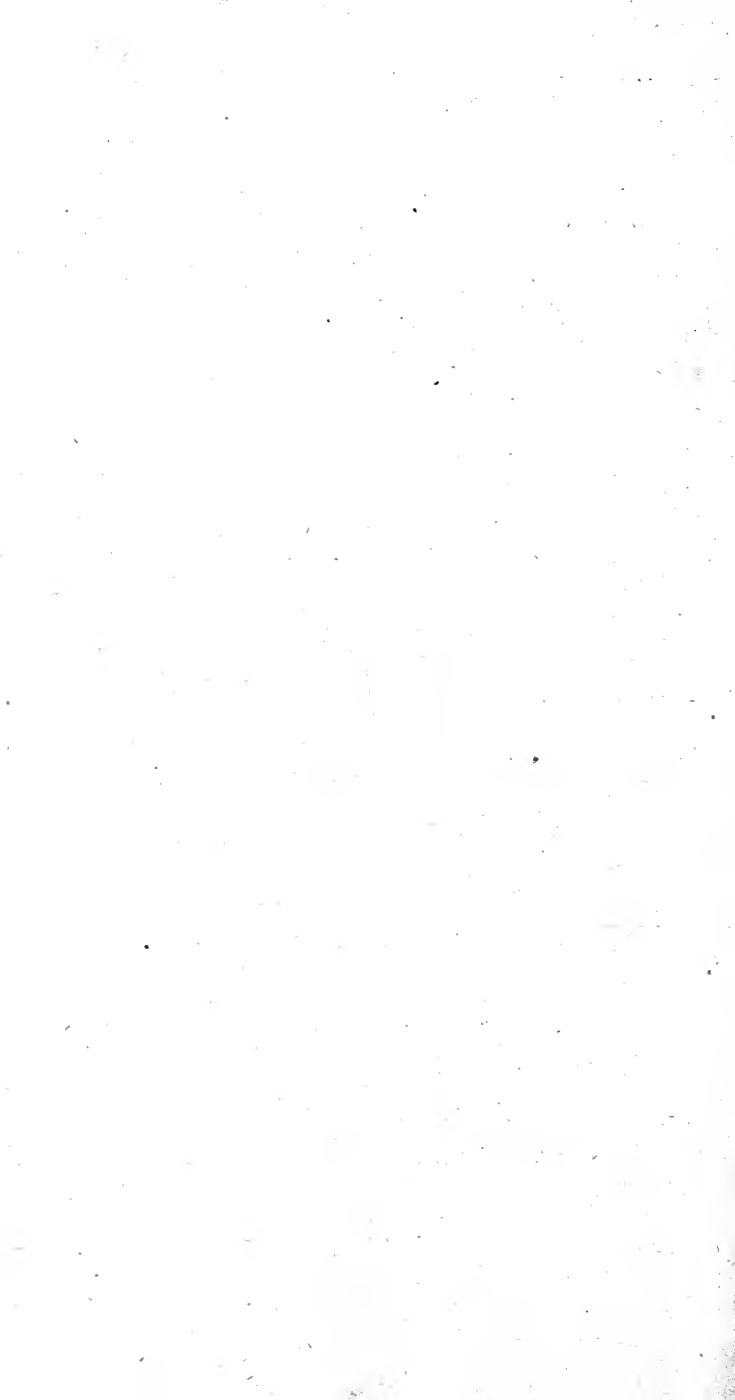
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AUGUST, 1844.

No. XLVIII.



THE ROMANCE  
OF  
THE EMPEROR OCTAVIAN

NOW FIRST PUBLISHED,  
FROM MSS. AT LINCOLN AND CAMBRIDGE.

---

EDITED BY  
JAMES ORCHARD HALLIWELL, ESQ., F.R.S.

HON. M.R.I.A., HON. M.R.S.L.,  
And Corresponding Member of the Comité des Arts et Monuments.

---

LONDON.  
PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

SEPTEMBER, 1844.

No. XLIX.



# SIX BALLADS,

WITH BURDENS.

FROM MS. No. CLXVIII.

IN THE LIBRARY OF

CORPUS CHRISTI COLLEGE, CAMBRIDGE.

---

EDITED BY

JAMES GOODWIN, B.D.

FELLOW AND TUTOR OF CORPUS CHRISTI COLLEGE, CAMBRIDGE.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

OCTOBER, 1844.

No. L.



# LYRICAL POEMS,

SELECTED FROM

## MUSICAL PUBLICATIONS

BETWEEN THE YEARS

1589 AND 1600.

---

EDITED BY

J. PAYNE COLLIER, Esq. F.S.A.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

M.DCCC.XLIV.

NOVEMBER 1844.

No. LI.





# FRIAR BAKON'S PROPHEESIE :

## A Satire

ON THE

DEGENERACY OF THE TIMES,

A.D. 1604.

---

EDITED BY

JAMES ORCHARD HALLIWELL, Esq.

F.B.S., F.S.A., HON. M.B.I.A., HON. M.B.S.L., ETC.

---

"Now like Friar Bacon's brazen head, I have spoken,  
Time is, Time was, Time's past!"—*Byron*.

LONDON:

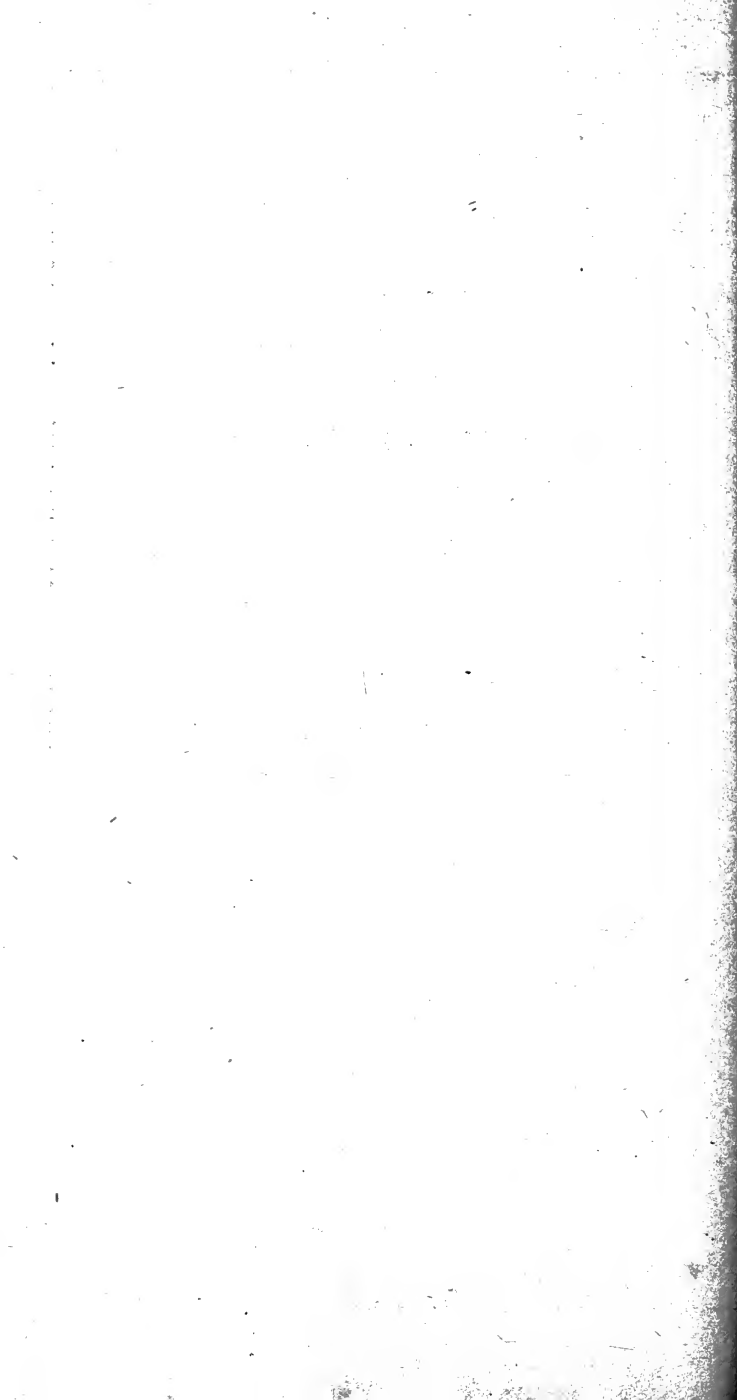
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DECEMBER 1844.

No. LII.



THE  
SEVEN SAGES,

IN  
ENGLISH VERSE,

EDITED FROM A MANUSCRIPT IN THE PUBLIC LIBRARY  
OF THE UNIVERSITY OF CAMBRIDGE

BY  
THOMAS WRIGHT, ESQ., M.A., F.S.A.

HON. M.R.S.L., ETC.

CORRESPONDING MEMBER OF THE INSTITUTE OF FRANCE,  
(ACADEMIE DES INSCRIPTIONS ET BELLES LETTRES.)

---

LONDON.

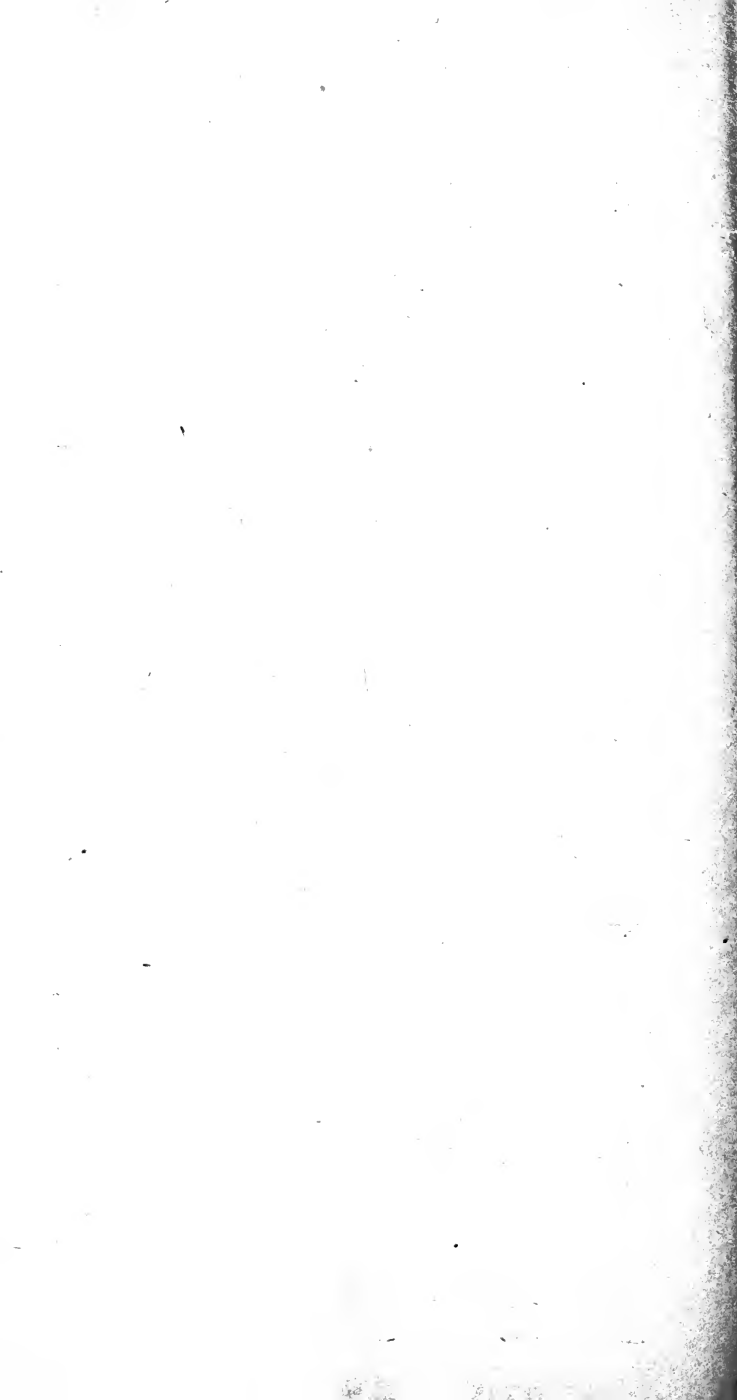
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---

No. LIII.

JANUARY 1845.



POPULAR SONGS,  
ILLUSTRATIVE OF THE FRENCH  
INVASIONS OF IRELAND.

PART I.

EDITED, WITH INTRODUCTIONS AND NOTES, BY

T. CROFTON CROKER.

---

He that England would win,  
Must with Ireland first begin.

*Old Proverb.*

“ Mais il ne considère l'Irlande que comme le chemin de Londres.  
*Life of General Hoche.* ”

---

LONDON.

REPRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

No. LIV.

FEBRUARY 1845.



# POETICAL MISCELLANIES

FROM

A MANUSCRIPT COLLECTION

OF

THE TIME OF JAMES I.

---

EDITED BY

JAMES ORCHARD HALLIWELL, Esq., F.R.S.

HON. M.R.I.A., HON. M.R.S.L., F.S.A., ETC.

---

LONDON.

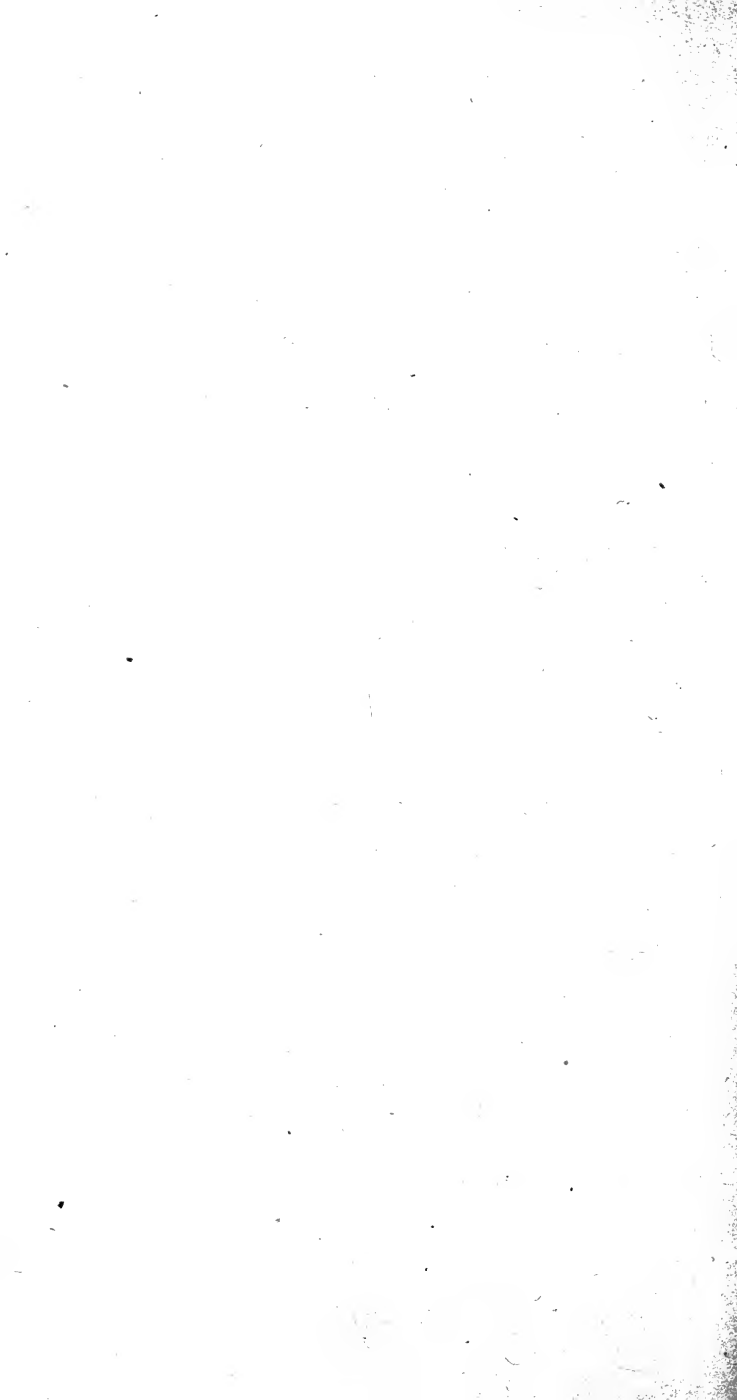
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---

No. LV.

MARCH 1845.





THE  
CROWN GARLAND

OF  
GOLDEN ROSES.

---

PART II.

FROM THE EDITION OF 1659.

---

LONDON.

PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.



THE  
AFFECTIONATE SHEPHERD:

BY  
RICHARD BARNFIELD.

A.D. 1594.

---

EDITED BY  
JAMES ORCHARD HALLIWELL, Esq. F.R.S.

HON. M.R.I.A., HON. M.R.S.L., F.S.A., ETC.

---

LONDON.  
REPRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

No. LVII.

MAY 1845.



SCOTTISH  
TRADITIONAL VERSIONS OF  
ANCIENT BALLADS.

EDITED BY

JAMES HENRY DIXON.

---

Dreams that the soul of youth engage  
Ere Fancy has been quelled;  
Old legends of the monkish page,  
Tales that have the rime of age,  
And chronicles of Eld.

*Longfellow's Voices of the Night.*

---

LONDON.  
PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

No. LVIII.

JUNE 1845.



THE  
LIFE AND MARTYRDOM  
OF  
THOMAS BEKET,  
ARCHBISHOP OF CANTERBURY,

FROM THE SERIES OF LIVES AND LEGENDS NOW PROVED  
TO HAVE BEEN COMPOSED BY

ROBERT OF GLOUCESTER.

---

EDITED BY  
WILLIAM HENRY BLACK,  
ONE OF THE ASSISTANT KEEPERS OF THE  
PUBLIC RECORDS.

---

LONDON:  
PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.





*E. J. Jackson. 1858?*

THE  
PASTIME OF PLEASURE :

An Allegorical Poem,

BY

STEPHEN HAWES.

---

REPRINTED FROM THE EDITION OF 1555.

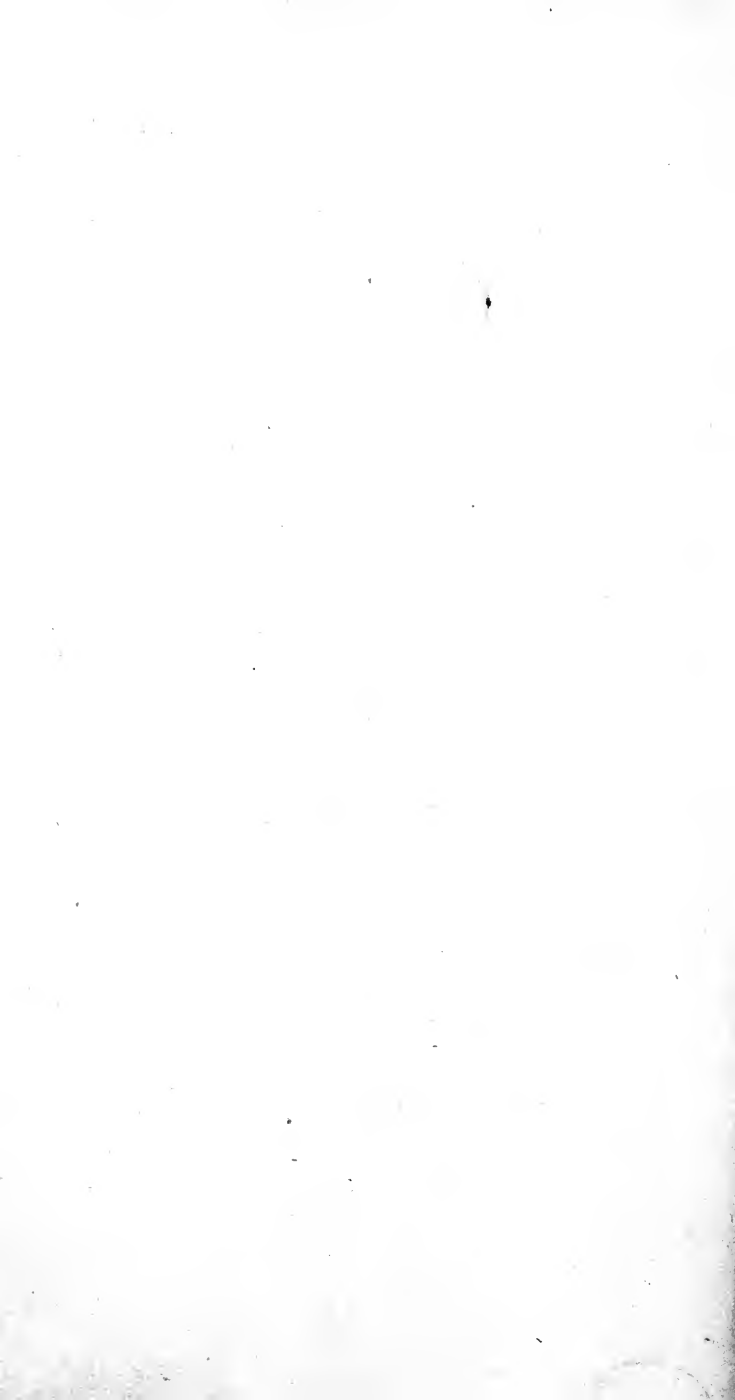
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---

No. LX.

SEPTEMBER 1845.



*J. Newbery  
Darling & Co.*

# The Civic Garland.

A COLLECTION OF SONGS FROM  
LONDON PAGEANTS.

---

EDITED,

WITH INTRODUCTION AND NOTES, BY

FREDERICK W. FAIRHOLT, F.S.A.

---

———"Quaint old themes,  
Even in the city's throng."  
*Longfellow's Voices of the Night.*

---

LONDON:  
PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

No. LXI.

NOVEMBER 1845.



ANCIENT POEMS,  
BALLADS, AND SONGS

OF THE  
PEASANTRY OF ENGLAND,

TAKEN DOWN FROM ORAL RECITATION, AND TRANSCRIBED  
FROM PRIVATE MANUSCRIPTS, RARE BROADSIDES,  
AND SCARCE PUBLICATIONS.

---

COLLECTED, AND EDITED BY  
JAMES HENRY DIXON.

---

"Our *English* lays! 'Tis even such a wreath  
As may be gathered from the hedge-row banks,  
When linnets sing, and all is glad in June.  
'Tis even such! perchance of worthless weeds  
'Twill seem, nor win one little day of smiles.  
Yet frown not thou;—who mocks the legends hoar  
Of olden time, or deems the minstrel song  
An empty strain, or jingle of vain sounds,  
Were better shunned than cherished!"

KENNEDY.

---

LONDON:  
PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, 100, ST. MARTIN'S LANE.

JANUARY 1846.

No. LXII.



THE ROMANCE  
OF  
SYR TRYAMOURE,

FROM A MANUSCRIPT PRESERVED IN THE  
UNIVERSITY LIBRARY, CAMBRIDGE.

---

EDITED BY  
JAMES ORCHARD HALLIWELL, ESQ.

F.R.S., HON. M.R.I.A., HON. M.R.S.L., F.S.A., ETC.

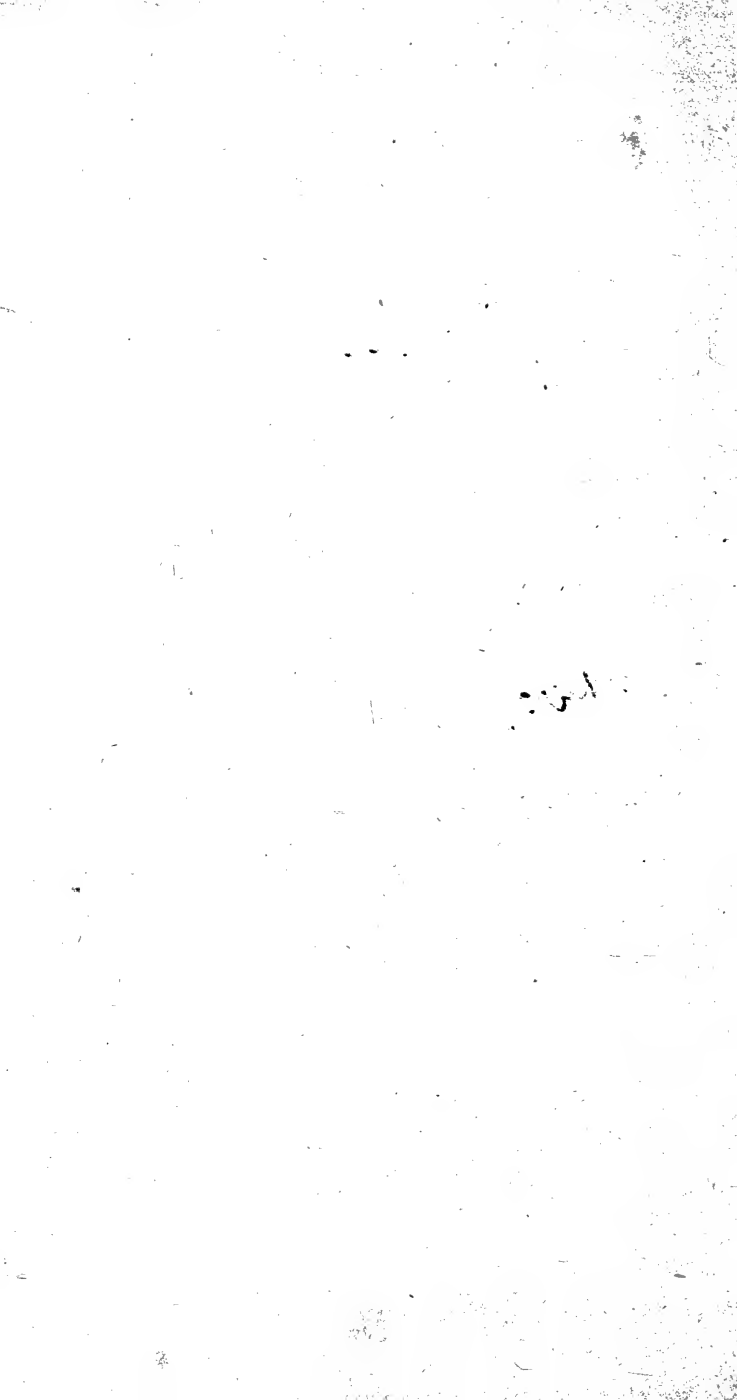
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LONDON:  
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MARCH 1846.

No. LXIII.





A DIALOGUE  
ON  
WIT AND FOLLY,

BY  
JOHN HEYWOOD,

NOW FIRST PRINTED FROM THE ORIGINAL MANUSCRIPT  
IN THE BRITISH MUSEUM.

TO WHICH IS PREFIXED,  
AN ACCOUNT OF THAT AUTHOR, AND  
HIS DRAMATIC WORKS,

BY  
F. W. FAIRHOLT, F.S.A.

---

“ Art thou Heywood, with thy mad merry wit ?  
Yea, forsooth, master, that name is even hit.  
Art thou Heywood, that appliest mirth more than thrift ?  
Yes, sir, I take merry mirth a golden gift.  
Art thou Heywood that hast made many mad plays ?  
Yea, many plays, few good works in my days.  
Art thou Heywood that hath made men merry long ?  
Yea, and will, if I be made merry among.  
Art thou Heywood, that wouldst be made merry now ?  
Yes, sir, help me to it now, I beseech you.”

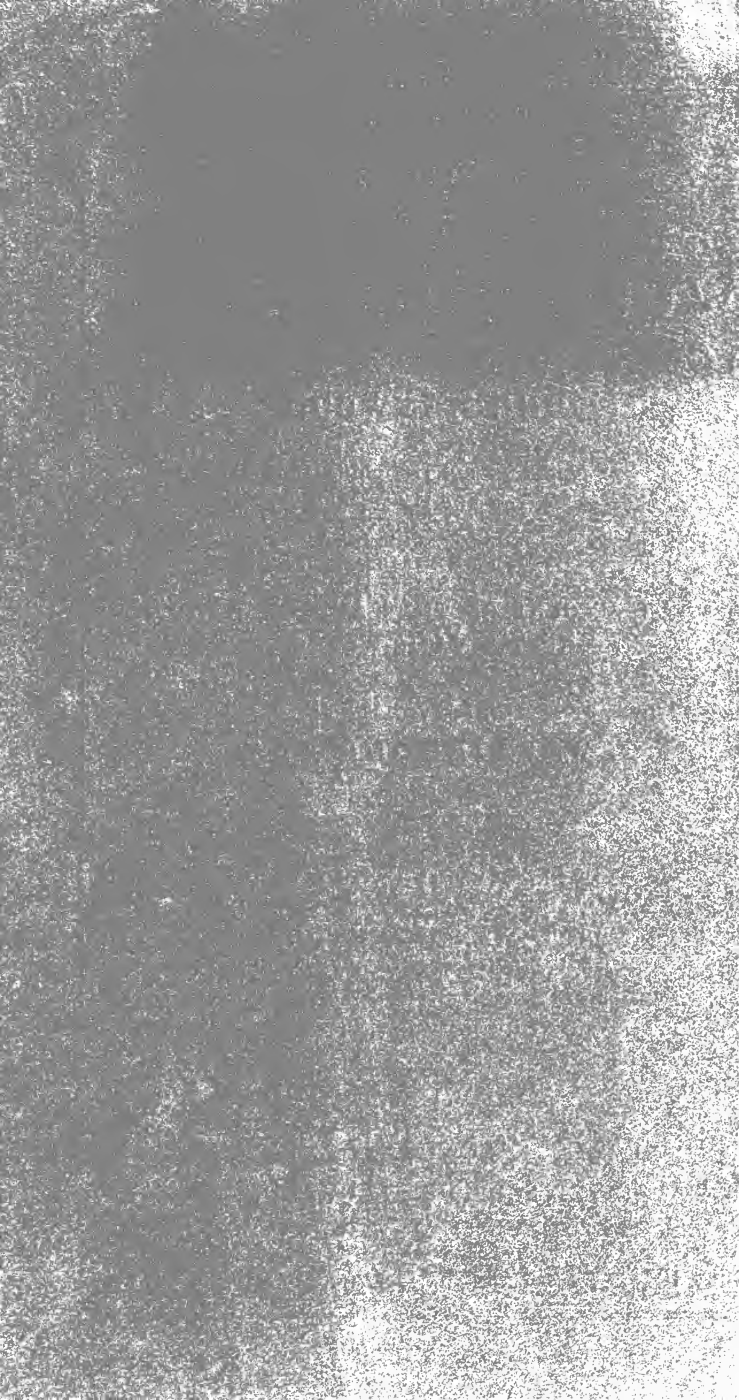
HEYWOOD'S EPIGRAMS.

---

LONDON :  
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JULY 1846.

No. LXV.



A COLLECTION

OF

**Proverbs and Popular Sayings**

RELATING TO

THE SEASONS, THE WEATHER, AND  
AGRICULTURAL PURSUITS;

GATHERED CHIEFLY FROM ORAL TRADITION.

BY

M. A. DENHAM.

---

LONDON:

PRINTED FOR THE PERCY SOCIETY,  
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SEPT. 1846.

No. LXVI.



POPULAR SONGS,  
ILLUSTRATIVE OF THE FRENCH  
INVASIONS OF IRELAND.

---

PART II.

CAPTURE OF CARRICKFERGUS BY THUROT IN 1760.

---

EDITED, WITH INTRODUCTIONS AND NOTES, BY

T. CROFTON CROKER.

---

He that England would win,  
Must with Ireland first begin.

*Old Proverb.*

“ Mais il ne considère l'Irlande que comme le chemin de Londres.”

*Life of General Hoche.*

---

LONDON:

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 100, ST. MARTIN'S LANE.

---

Nov. 1846.

No. LXVII.



# THE CANTERBURY TALES

OF GEOFFREY CHAUCER

A NEW TEXT

WITH ILLUSTRATIVE

NOTES

EDITED BY

THOMAS WRIGHT, ESQ. M.A. F.S.A. ETC.

Corresponding Member of the Institute of France (Academie  
des Inscriptions et Belles Lettres)

VOLUME THE FIRST

LONDON

PRINTED FOR THE PERCY SOCIETY

BY T. RICHARDS, ST. MARTIN'S LANE

JAN. 1847.

No. LXVIII.





THE  
MOST PLEASANT SONG

OF

**Lady Bessy ;**

AND HOW SHE MARRIED KING HENRY THE SEVENTH,  
OF THE HOUSE OF LANCASTER.

EDITED BY

JAMES ORCHARD HALLIWELL, ESQ.

LONDON :  
PRINTED FOR THE PERCY SOCIETY,  
BY T. RICHARDS, ST. MARTIN'S LANE.

MARCH 1847.

No. LXIX.



THE  
**Cytezen and Aplondyshman :**

AN ECLOGUE, BY  
**ALEXANDER BARCLAY.**

PRINTED FROM THE ORIGINAL EDITION BY

**Wynkyn de Worde.**

EDITED, WITH AN INTRODUCTORY NOTICE OF BARCLAY  
AND HIS OTHER ECLOGUES,

BY F. W. FAIRHOLT, F.S.A.

---

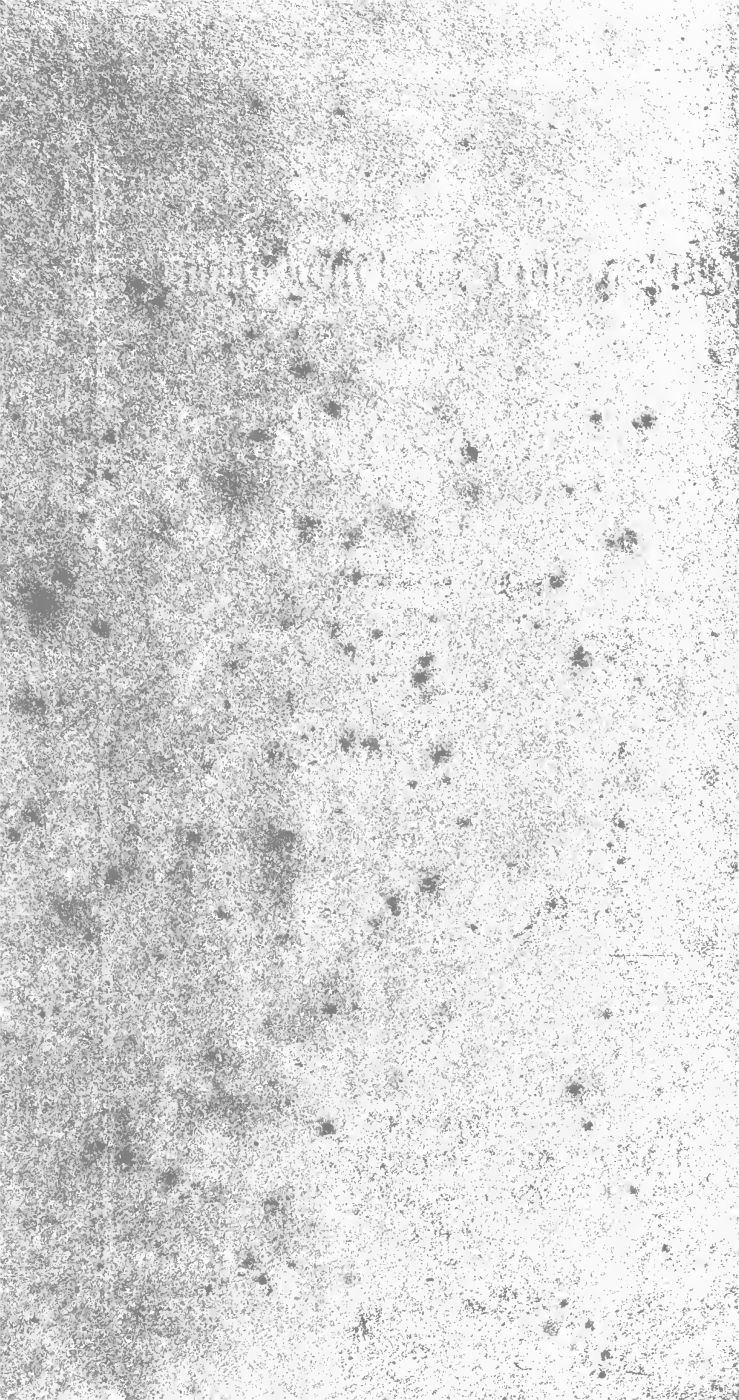
Wouldst thou kenn nature in her better parte?  
Goe, serche the logges, and bordels of the hynde.

CHATTERTON. *Rowley Poems.*

---

LONDON :  
PRINTED FOR THE PERCY SOCIETY,  
BY RICHARDS, ST. MARTIN'S LANE.

---



# THE CANTERBURY TALES

OF GEOFFREY CHAUCER

A NEW TEXT

WITH ILLUSTRATIVE

NOTES

EDITED BY

THOMAS WRIGHT, ESQ. M.A. F.S.A. ETC.

*Corresponding Member of the Institute of France (Academie  
des Inscriptions et Belles Lettres).*

VOLUME THE SECOND.

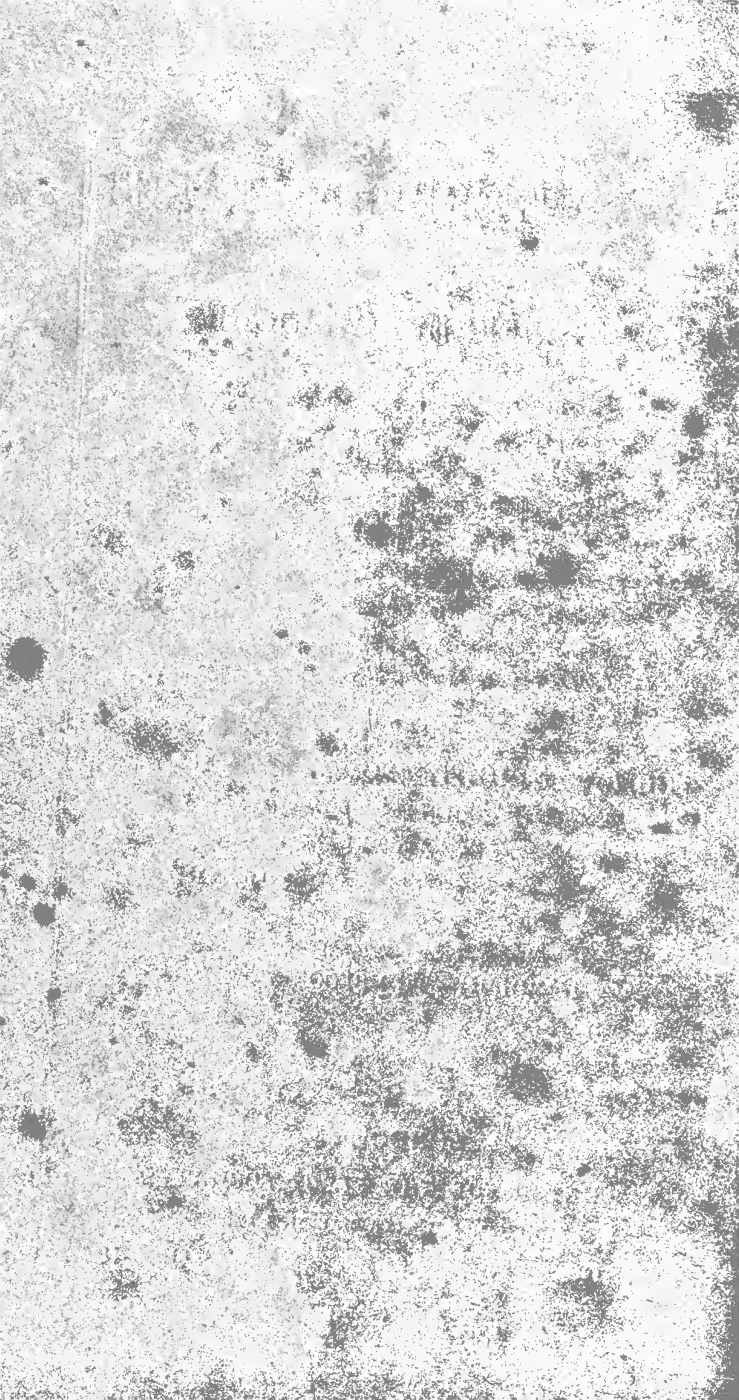
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No. LXXII.

Oct. 1847.



# SONGS AND CAROLS,

NOW FIRST PRINTED,

*From a Manuscript of the Fifteenth Century.*

---

EDITED BY

THOMAS WRIGHT, Esq., M.A., F.S.A., ETC.

Corresponding Member of the Institute of France (Academie des  
Inscriptions et Belles Lettres.)

---

LONDON:

PRINTED FOR THE PERCY SOCIETY,

BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXIII.

Oct. 1847.





THE INTERLUDE

OF

THE FOUR ELEMENTS :

AN EARLY MORAL PLAY.

---

EDITED BY

JAMES ORCHARD HALLIWELL, F.R.S.

F.S.A., HON. M.R.I.A., HON. M.R.S.L., ETC.

---

LONDON :

PRINTED FOR THE PERCY SOCIETY,

BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXIV.

JAN. 1848.



THE INTERLUDE

OF THE

DISOBEDIENT CHILD,

BY

THOMAS INGELEND.

---

EDITED BY

JAMES ORCHARD HALLIWELL, F.R.S.

F.S.A., HON. M.R.I.A., HON. M.R.S.L., F.R.A.S., ETC.

---

LONDON:

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BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXV.

MARCH 1848.



AUTOBIOGRAPHY  
OF  
MARY COUNTESS OF WARWICK

EDITED,  
WITH INTRODUCTION AND NOTES, BY  
T. CROFTON CROKER, ESQ.

LONDON:  
PRINTED FOR THE PERCY SOCIETY,  
BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXVI.

MAY 1848.



# FESTIVE SONGS,

PRINCIPALLY

OF THE SIXTEENTH AND SEVENTEENTH  
CENTURIES;

WITH

An Introduction

BY

WILLIAM SANDYS, F.A.S.

---

Pluribus exhausto crescit sapientia vino,  
Fitque Solon subito qui fuit ante Midas.  
*ONORÆUS De Arte Bibendi.*

---

LONDON:

PRINTED FOR THE PERCY SOCIETY,

BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXVII.

JULY 1848.





# WESTWARD FOR SMELTS,

AN EARLY

Collection of Stories.

EDITED BY

JAMES ORCHARD HALLIWELL, ESQ., F.R.S.,

F.S.A., HON. M.R.I.A., HON. M.R.S.L., ETC.

---

LONDON:

PRINTED FOR THE PERCY SOCIETY,

BY RICHARDS, 100, ST. MARTIN'S LANE.

---

No. LXXVIII.

SEPTEMBER 1848.



DESCRIPTIVE NOTICES

OF

Popular English Histories.

BY

JAMES ORCHARD HALLIWELL, ESQ., F.R.S.,

F.S.A., HON. M.R.I.A., HON. M.R.S.L., ETC.

---

Tho' wild the fable, though rude the rhyme,  
Oh! dear is a tale of the olden time.

---

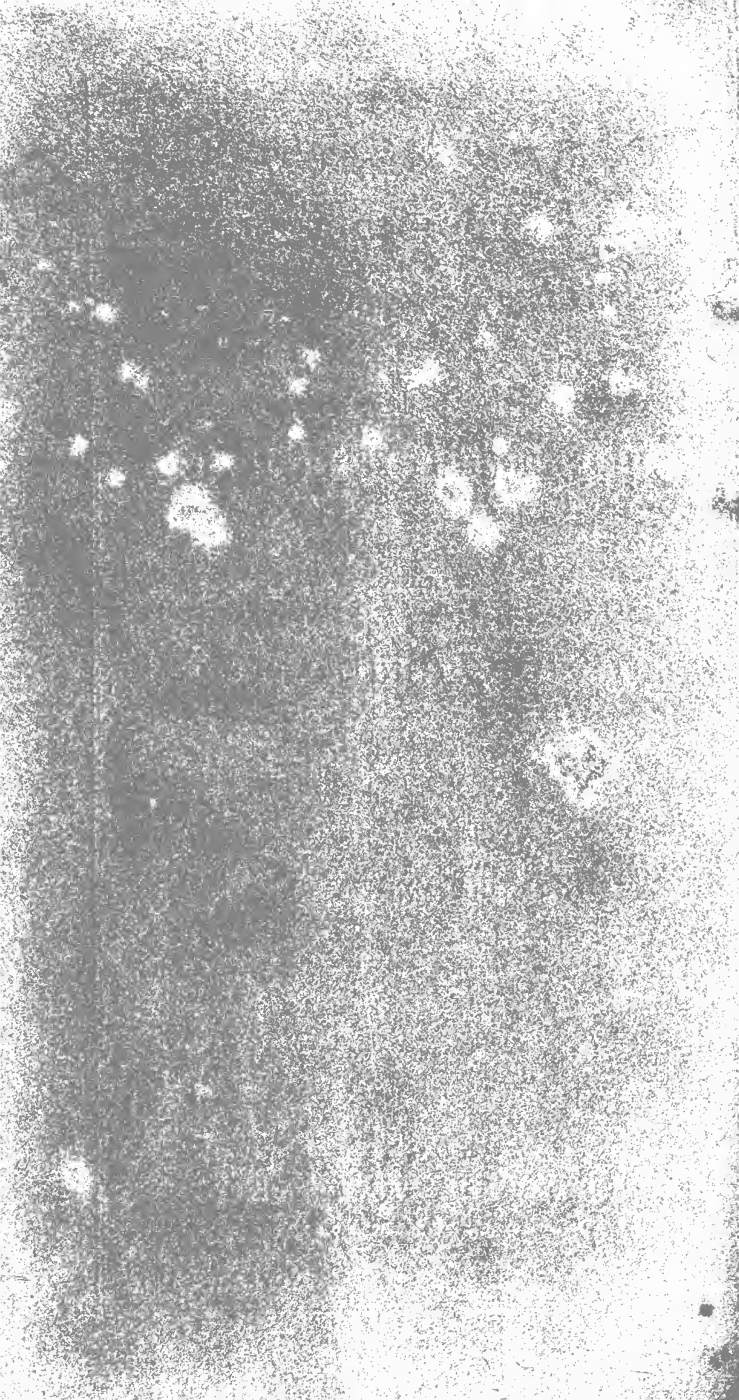
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BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXIX.

NOVEMBER 1848.



BELIEVE AS YOU LIST:

A TRAGEDY.

WRITTEN BY

PHILIP MASSINGER.

NOW FIRST PRINTED.

---

EDITED BY

T. CROFTON CROKER.

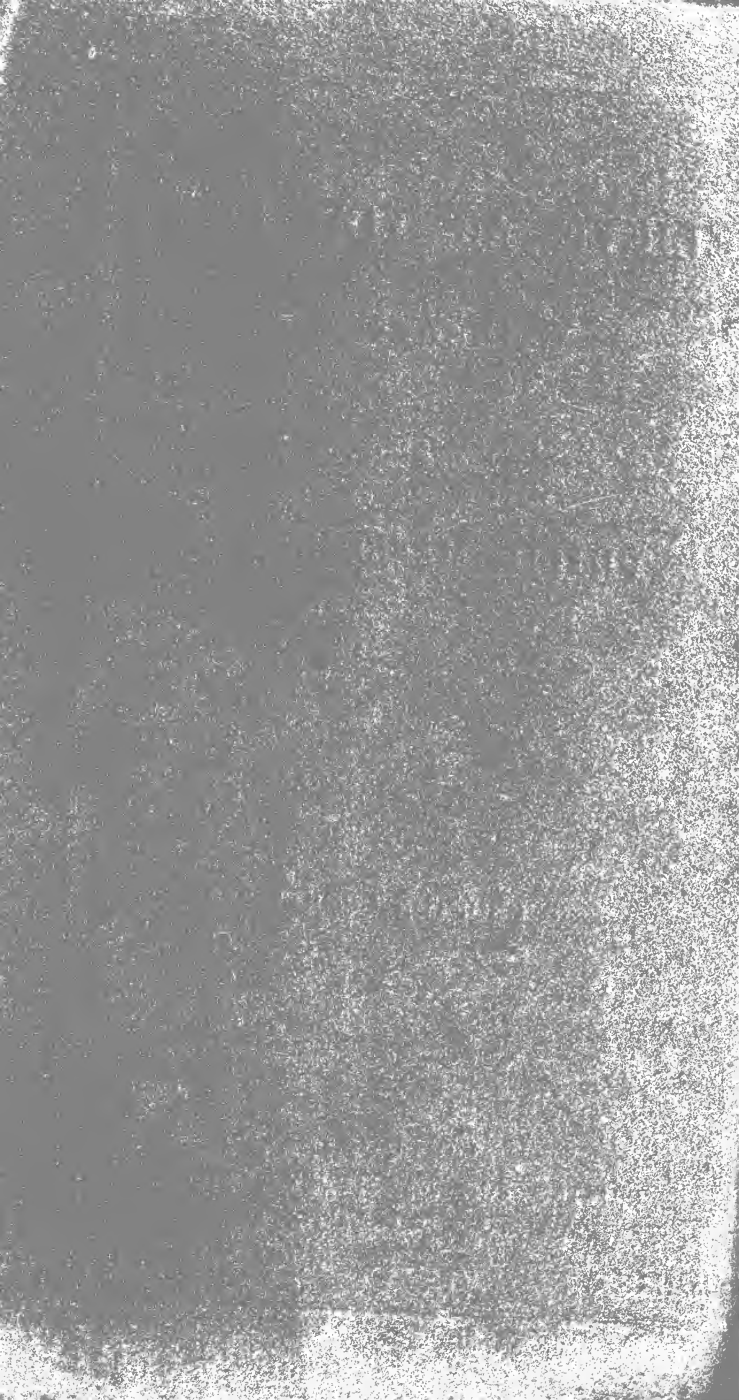
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BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXX.

JANUARY 1849.

311



SATIRICAL  
SONGS AND POEMS  
ON  
COSTUME :

FROM THE 13TH TO THE 19TH CENTURY.

---

EDITED BY

FREDERICK W. FAIRHOLT, ESQ., F.S.A.

---

“ Pray thee, tell me, fashioner, what authors  
Thou read'st to help thy invention? Italian prints?  
Or Arras hangings? They are tailors' libraries.”  
*Ben Jonson's Staple of Newes.*

---

LONDON :  
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BY RICHARDS, 100, ST. MARTIN'S LANE.

No. LXXXI.

MARCH 1849.





A POEM

ON

THE TIMES OF EDWARD II,

FROM A

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FELLOW OF ST. CATHARINE'S HALL, CAMBRIDGE.

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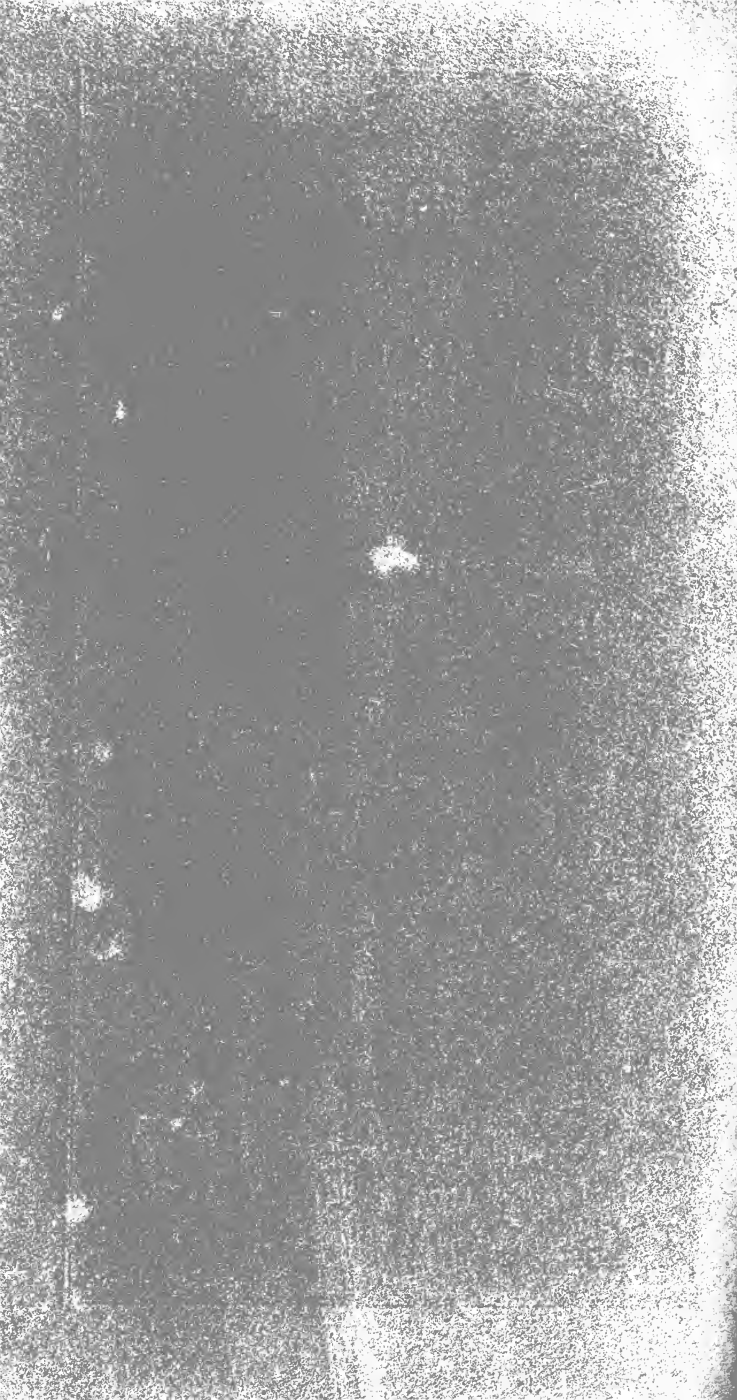
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No. LXXXII.

MAY 1849.



NOTICES  
OF  
FUGITIVE TRACTS,  
AND  
CHAP-BOOKS

PRINTED AT ALDERMARY CHURCHYARD,  
BOW CHURCHYARD, ETC..

---

BY  
JAMES ORCHARD HALLIWELL, ESQ., F.R.S.

HON. M.R.I.A., HON. M.R.S.L., F.R.A.S., ETC.

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No. LXXXIII.

JULY 1849.



THE

# MAN IN THE MOONE;

OR, THE

## English Fortune Teller.

FROM THE UNIQUE COPY,  
PRINTED IN 1609, PRESERVED IN  
THE BODLEIAN LIBRARY.

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EDITED BY

JAMES ORCHARD HALLIWELL, ESQ., F.R.S.

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No. LXXXIV.

SEPTEMBER 1849.



THE

RELIGIOUS POEMS

OF

WILLIAM DE SHOREHAM,

VICAR OF CHART - SUTTON, IN KENT,

IN THE REIGN OF EDWARD II.

PRESERVED IN A CONTEMPORARY MANUSCRIPT.

---

EDITED BY

THOMAS WRIGHT, ESQ., M.A., F.S.A., ETC.,

Corresponding Member of the Institute of France (Academie  
des Inscriptions et Belles Lettres.)

---

LONDON :

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No. LXXXV.

NOVEMBER 1849.





THE INTERLUDE

OF THE

TRIAL OF TREASURE,

REPRINTED FROM

THE BLACK-LETTER EDITION BY  
THOMAS PURFOOTE,  
1567.

EDITED BY

J. O. HALLIWELL, ESQ., F.R.S., F.S.A.

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No. LXXXVI.

JANUARY 1850.



A Manifest Detection

OF THE

MOST VYLE AND DETESTABLE

USE OF DICE PLAY.

EDITED BY

J. O. HALLIWELL, ESQ., F.R.S., F.S.A.

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“ He won it of me with false dice.”—*Much Ado about Nothing*, ii, 1.

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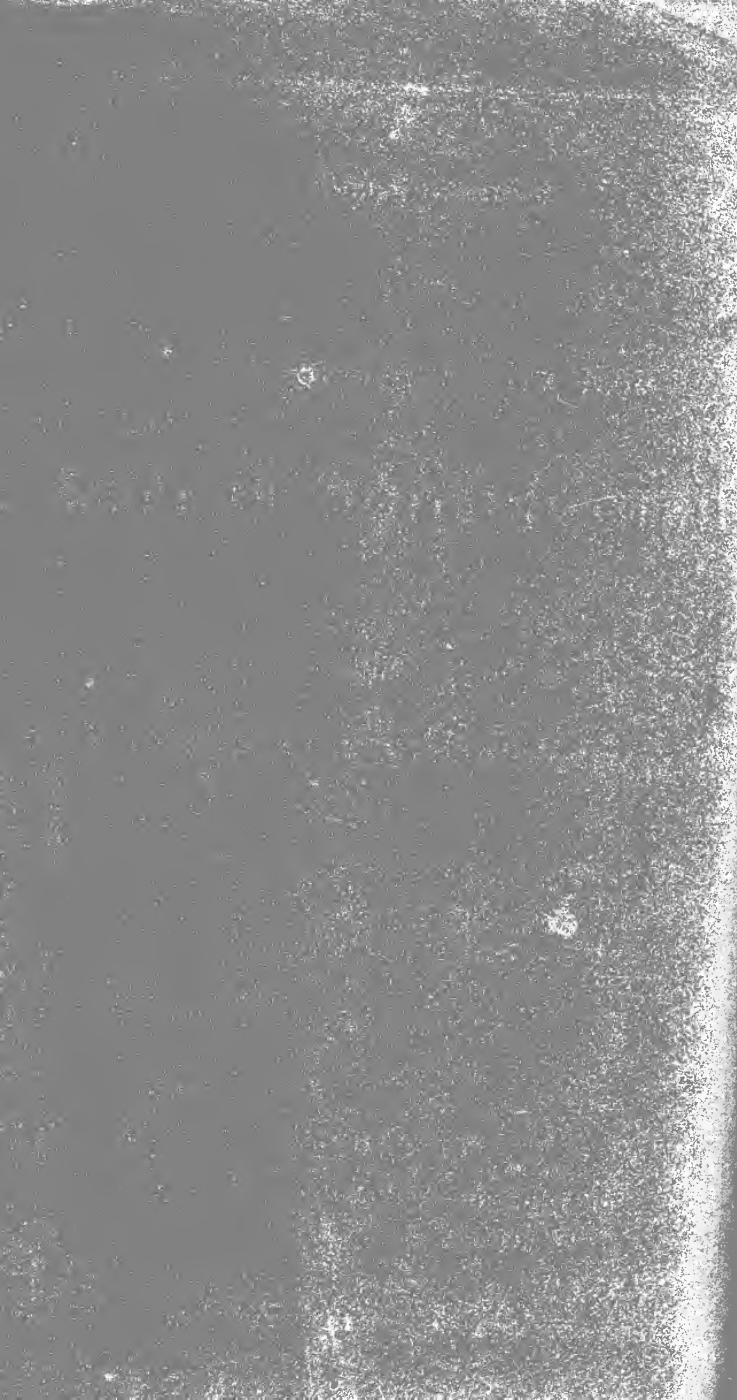
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No. LXXXVII.

MARCH 1850.



AN  
ANGLO-SAXON PASSION

OF  
ST. GEORGE:

FROM A  
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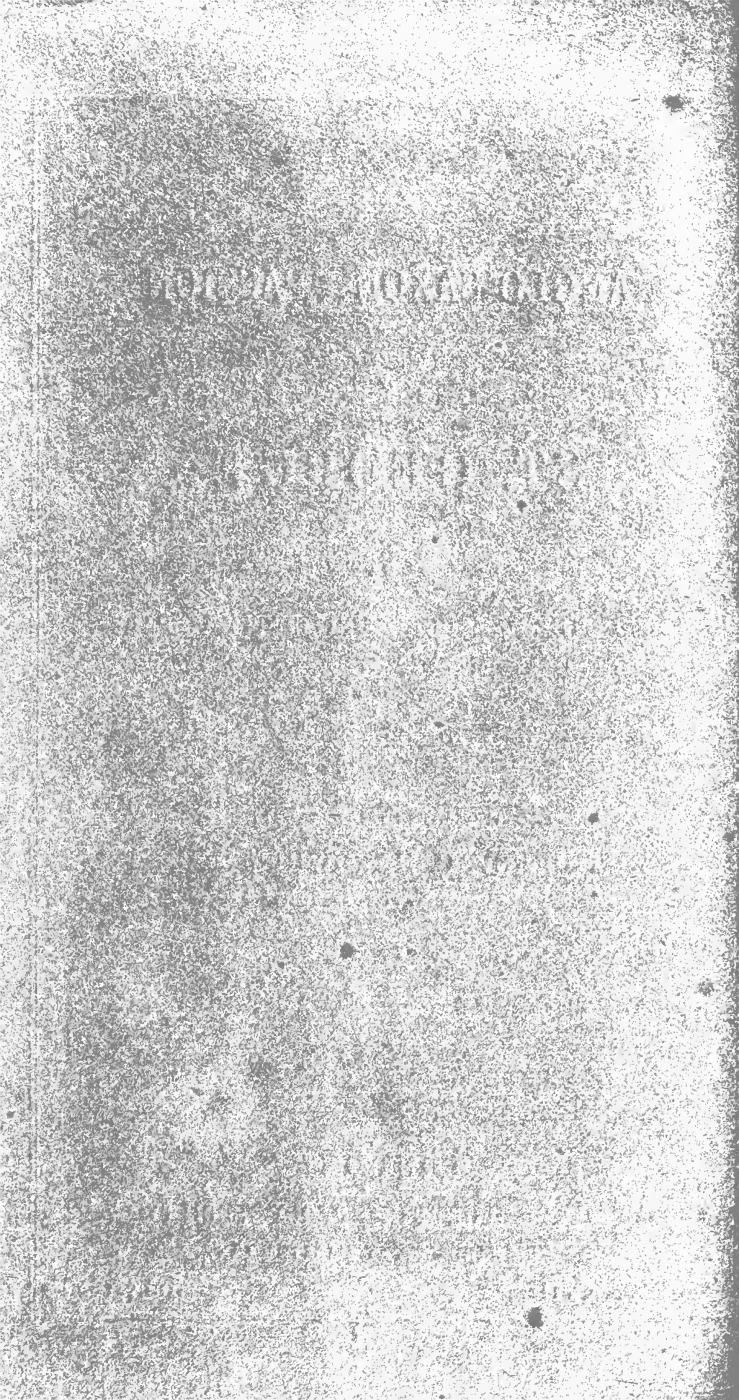
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No. LXXXVIII.

JULY 1850.



THE  
LOYAL GARLAND :

A COLLECTION OF

Songs of the Seventeenth Century,

REPRINTED FROM A BLACK-LETTER COPY

SUPPOSED TO BE UNIQUE.

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EDITED BY

J. O. HALLIWELL, ESQ., F.R.S.

ETC.

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No. LXXXIX.

SEPTEMBER 1850.





POEMS AND SONGS

RELATING TO

GEORGE VILLIERS,

DUKE OF BUCKINGHAM;

AND HIS

*Assassination by John Felton,*

AUGUST 23, 1628.

EDITED, WITH AN INTRODUCTION AND NOTES,

BY

FREDERICK W. FAIRHOLT, F.S.A.

HONORARY FELLOW OF THE SOCIETY OF ANTIQUARIES OF SCOTLAND.

---

WHO RULES THE KINGDOM? THE KING!  
WHO RULES THE KING? THE DUKE!!  
WHO RULES THE DUKE? THE DEVIL!!!

---

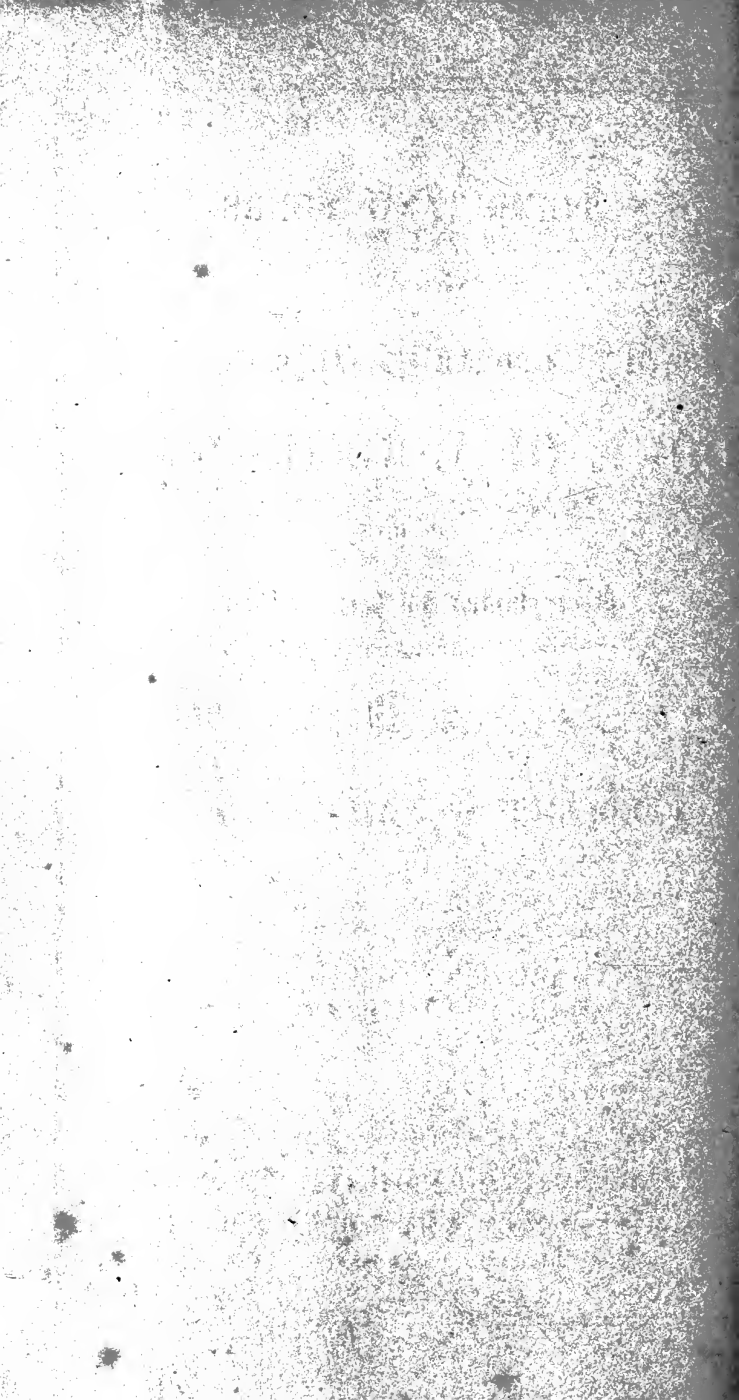
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No. XC.

OCTOBER 1850.



# THE CANTERBURY TALES

OF GEOFFREY CHAUCER

A NEW TEXT

WITH ILLUSTRATIVE

NOTES

EDITED BY

THOMAS WRIGHT, ESQ., M.A., F.S.A., ETC.

Corresponding Member of the Institute of France (Academie  
des Inscriptions et Belles Lettres)

VOLUME THE THIRD

LONDON

PRINTED FOR THE PERCY SOCIETY

BY T. RICHARDS, 37, GREAT QUEEN STREET

No. XCI.

JANUARY 1851.



THE  
GARLAND OF GOOD-WILL,

BY

THOMAS DELONEY.

EDITED BY

JAMES HENRY DIXON.

---

"That little ancient miscellany entitled *The Garland of Goodwill*."  
—BISHOP PERCY.

"These are out of ballads! she has all *The Garland of Good-Will*  
by heart."—ROWLEY'S *Match at Midnight*, 1633.

"Thou art the very honeycomb of honesty, *The Garland of Good-Will*."  
—FORD'S *Broken Heart*, 1633.

---

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BY T. RICHARDS, 37, GREAT QUEEN STREET.

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MAY 1851.



# BRITANNIA'S PASTORALS :

A Third Book,

NOW FIRST EDITED

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CATHEDRAL,

BY

T. CROFTON CROKER, ESQ.,

F.S.A., M.R.I.A.

LONDON :

PRINTED FOR THE PERCY SOCIETY,

BY T. RICHARDS, 37, GREAT QUEEN STREET.

No. XCIII.

MARCH 1852.





THE ENTERLUDE

OF

JOHN BON & MAST PERSON;

A Dialogue,

ON THE

FESTIVAL OF CORPUS CHRISTI,

AND ON

TRANSUBSTANTIATION,

In Verse.

EDITED, FROM THE BLACK-LETTER EDITION,

BY

WILLIAM HENRY BLACK.

LONDON:

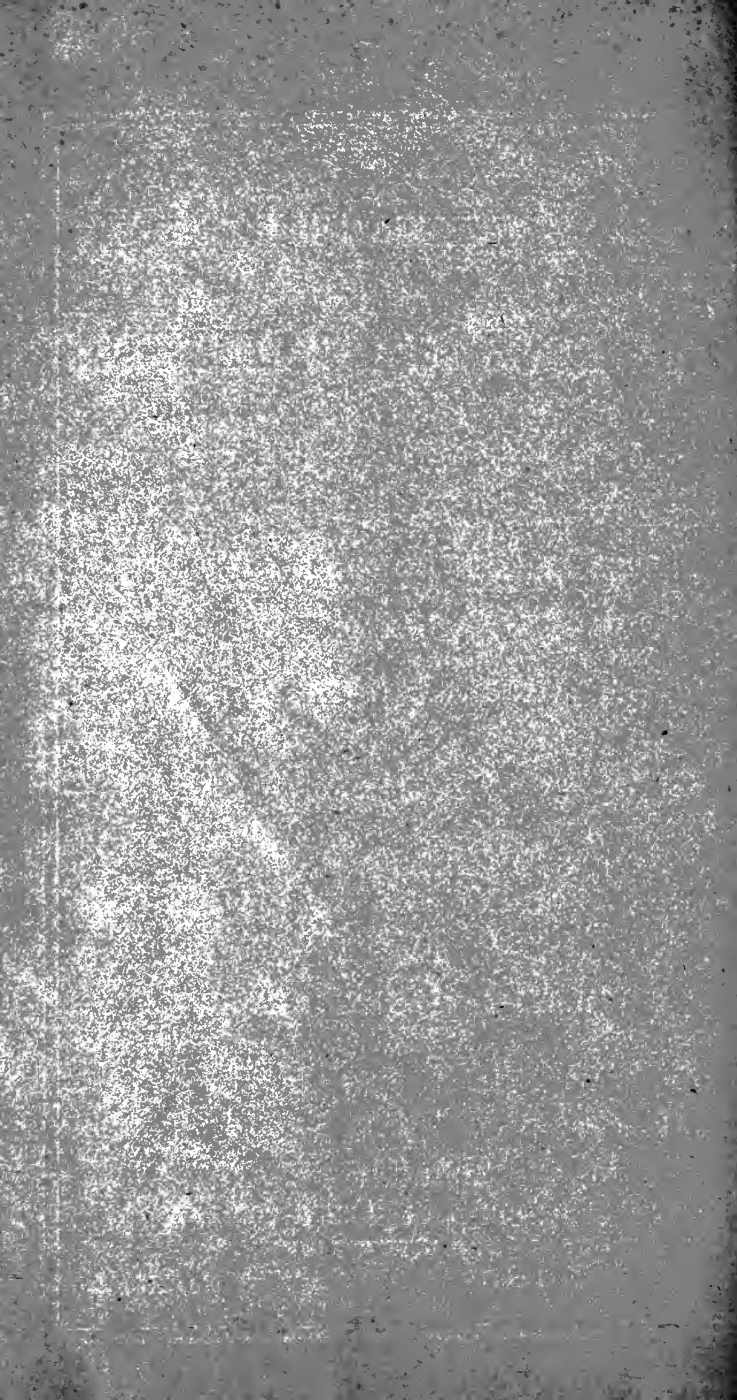
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No. XCIV.

*Wm. H. Black.*

*(Child-Fidel 2d. 30)*



PLEASANT QUIPPES  
FOR  
UPSTART  
NEWFANGLED GENTLEWOMEN.

By Stephen Gosson.

---

A TREATISE  
ON THE  
PRIDE AND ABUSE OF WOMEN.

By Charles Bansley.

---

THE FIRST FROM A COPY WITH THE AUTHOR'S AUTOGRAPH; THE LAST FROM  
AN UNIQUE IMPRESSION BY THOMAS RAYNALDE.

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MDCCCLXI.

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Percy Society  
Early English poetry

