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HOUGHTON MIFFLIN COMPANY  
BOSTON AND NEW YORK

**ELIZABETHAN TRANSLATIONS  
FROM THE ITALIAN**



Dassar Semi-Centennial Series

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ELIZABETHAN  
TRANSLATIONS FROM  
THE ITALIAN

BY

MARY AUGUSTA SCOTT, PH.D.

Professor of the English Language and Literature  
in Smith College

*The story is extant, and writ in choice Italian*

HAMLET, iii, 2.

*In che i gravi labor gli sono grati*

IL PARADISO, xxiii, 6.



BOSTON AND NEW YORK  
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1916

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PUBLISHED IN HONOR OF THE  
FIFTIETH ANNIVERSARY  
OF THE  
OPENING OF VASSAR COLLEGE  
1865-1915



TO

J. J. JUSSERAND

*French Ambassador to the United States*



WHOSE SCHOLARSHIP IN ENGLISH HAS RENEWED THE  
ANCIENT BONDS BETWEEN FRANCE AND ENGLAND  
WHOSE DIPLOMACY HAS STRENGTHENED THE HISTORIC  
FRIENDSHIP BETWEEN FRANCE AND THE UNITED STATES

I DEDICATE THIS BOOK



## PREFACE

DURING the winter of 1891-92, I made a list of all English dramas produced between the accession of Edward VI, in 1549, and the closing of the theatres by the Parliamentarians, in 1642. My list showed that some fifteen hundred plays belong to the period of the great drama of the reigns of Elizabeth and James I, of which about one-half are extant. Of extant Elizabethan dramas it set apart about one-third as Italianate; they are Italian in source, or plot, or scene, or general tone. Much has been written about Italian influences in Elizabethan literature, and lies scattered throughout English criticism of the last three hundred years. The subject from the Italian side is not so well known.

In the spring of 1892, I was preparing to go to Europe to study for the doctor's degree. At that time, the University of Zürich was the only European university that admitted women to the degree of doctor of philosophy. Nor did the wise liberality of the Swiss university require that candidates should study in Zürich; a woman could work wherever she could carry on her studies to the best advantage, and the University of Zürich would admit her to the degree, provided she passed the required examinations. I had just arranged to study the Romance languages and literatures in France and Italy, and to be examined by the University of Zürich, when Yale opened its doors to graduate women. That enlargement of opportunity in the higher education of women was of great interest to me as a college woman, and my own problem was simplified when I was appointed the first woman fellow of Yale University.

At Yale I was fortunate in being able to study under the direction of Professor Thomas R. Lounsbury. I have always regarded Professor Lounsbury's attitude towards graduate work as a model. He accepted my proposal to write a thesis on

the Italianization of the Elizabethan drama, and was interested in what I thought I could do with it during the two years of required residence for the degree. He borrowed my list of Elizabethan plays, and kept it during the greater part of the first year. When the bibliography came back, I found that he had increased its value by adding many details from the resources of his great scholarship in English. But after establishing friendly relations, Professor Lounsbury left me to my own devices. We met now and then at his house or mine and exchanged ideas, plentifully seasoned in true Elizabethan fashion with jest and repartee. When my thesis was completed, Professor Lounsbury read it and saw to it that it met all university regulations. In 1894, I was admitted to the degree of doctor of philosophy, on examination and the presentation of a thesis, on *The Elizabethan Drama, especially in Its Relation to the Italians of the Renaissance*.

Between 1895 and 1899, I published four studies on *Elizabethan Translations from the Italian*. The monographs were a development of my Yale thesis, and were published in the *Publications of the Modern Language Association of America*. Part I, on *Romances in Prose*, was printed in the *Publications*, Vol. x, No. 2, April, 1895; Part II, on *Translations of Poetry, Plays, and Metrical Romances*, was published in Vol. xi, No. 4, December, 1896; Part III, *Miscellaneous Translations on Religion and Theology, Science and the Arts, Grammars and Dictionaries, and Proverbs*, was published in Vol. xiii, No. 1, January, 1898; and Part IV, *Miscellaneous Translations on Voyages and Discovery, History and Politics, Manners and Morals, and Italian and Latin Publications in England*, was published in Vol. xiv, No. 4, December, 1899.

Altogether the four preliminary studies made a collection of 342 *Elizabethan Translations from the Italian* and 53 *Italian and Latin Publications in England*. The value of the work in the history of English literature was at once recognized, and the four studies brought to me much suggestive and useful criticism from Elizabethan scholars, both American and for-

eign. I began to revise in 1895, before the first study was actually in print, and I have been revising the whole work ever since in the intervals of a busy academic life. Into that life, other literary activities have come to claim my interest and my leisure, — what there has been of that, — but my *Elizabethan Translations from the Italian* have been always with me. In this book they are published, revised up to date. The revision brings together into the convenient space of one volume 394 *Elizabethan Translations from the Italian*, together with 72 *Italian and Latin Publications in England*.

In combining the four studies, I have retained the original classification of the translations into groups, according to subject, and the original order of presenting the groups. The annotated translations begin with *Romances in Prose* and end with books on *Manners and Morals*, followed by the *Italian and Latin Publications*. Constructed on this more compact plan, the *Elizabethan Translations from the Italian* divide themselves by kind into twelve sections. In each section, the translations are arranged in chronological order, except that different Elizabethan translations of the same original are grouped together. Finally, adopting the suggestion of Charles Eliot Norton, I have numbered consecutively the 466 titles of the twelve sections.

As to titles, I have printed *verbatim* the title of the first edition, wherever possible; where the first edition is unknown, I have used the earliest accessible title. There may be, and probably are, some inaccurate titles, but no inaccuracy is due to conjecture or alteration.

Many of these Elizabethan books, both English and Italian, are owned by the British Government. I verified the titles of all these from the *Catalogue of the British Museum*, which I consulted both in the library of the Peabody Institute of Baltimore, and in the New York Public Library. The great library formed by Henry Huth contained a goodly number of these rare books. I verified the titles of all Huth translations and originals from the excellent *Huth Library Catalogue*. I found

some exemplars in the Peabody Institute Library, and I have myself picked up a few of my translations.

When the studies came out in preliminary form I indicated the present ownership of the books wherever I knew it. In this book I mention the whereabouts of an Elizabethan translation only in the case of public libraries, and of my own exemplars that will, I hope, ultimately pass from private to public ownership. My reason for this change is the surprising uncertainty of private ownership, even over comparatively few years. When I brought out the article on translations of Italian poetry in 1896, the 1591 edition of Spenser's *Complaints* was owned by the British Museum, the Bodleian, the Rowfant, Huth, Britwell, and Chatsworth libraries. Of the four private libraries named, the Huth and Rowfant books are now dispersed, and the Britwell and Chatsworth libraries have been depleted. In this connection, I may illustrate the market value of some Elizabethan translations. Henry Huth bought the rare first edition (1567) of Geoffrey Fenton's *Certaine Tragicall Discourses*, in 1864, for twelve pounds; at the Huth sale, June 3, 1913, it fetched sixty pounds, an increase of five hundred per cent.

After the first, or the earliest known edition of a translation, I have noted as far as I knew them all succeeding editions, in order to give the life history of the Elizabethan *editio princeps*. To save space, modern English titles are given only where the Italian original, like the *Decameron*, has gone on in literature and art and become a world book. It is of more than passing interest that the really great Elizabethan translation of *Il Cortegiano*, by Sir Thomas Hoby, was twice reprinted in 1900, while the 1576 translation of *Galateo*, a mediocre performance, crossed the Atlantic in 1914 and was reprinted in Boston.

With the Elizabethan translation I have paired its Italian original in all cases where I could trace it. But as there may be several Italian editions, besides contemporary translations into Latin, French, or Spanish, without actual examination of books



now widely scattered and often inaccessible together, it is not possible in many cases to say just what version was the basis of the translation. The Italian Renaissance travelled into England through France largely, as the French origin of some of these translations shows. There are Spanish originals, but the French versions between the Italian and English are far and away the most important. This subject has been ably treated in English by Sir Sidney Lee, in his *The French Renaissance in England* (1910). Because it lies outside the scope of these Italian studies, I have not permitted myself to follow its leading, either very far or with thoroughness. M. Jusserand suggested that I mention the French sources, and wherever I could indicate the French medium briefly and with certainty I have done so.

It would be a pleasure, which I must here deny myself, to thank by name the many friends who have helped me with criticism and suggestion. For the use of many English books I am indebted to the courtesy of the librarians of Yale University and of the Johns Hopkins University. Miss Josephine A. Clark, librarian of Smith College, has been generous in adding to the Elizabethan books in the Smith College Library, as far as funds were available, and the large collection of books of the Forbes Library, of Northampton, has always been freely open to me. When the studies were in preparation for publication by the Modern Language Association of America, Provost Uhler kindly permitted me to use the great collection of books in the Romance languages owned by the Peabody Institute, of Baltimore. He loaned me many rare books on his own recognition. Mr. G. W. Harris, librarian of Cornell University, let me use the very fine Italian and French collections at Cornell, in the final revision that I was making during the summer of 1914. Harvard University loaned me its 1892 edition of *Galateo*.

I received much valuable criticism from my friend and correspondent, the late Dr. Richard Garnett, whose admirable little *History of Italian Literature*, I have had at my elbow. Another

helpful English correspondent was my fellow Dantean, the late Arthur John Butler, professor of Italian language and literature in the University of London. M. Jusserand, the French Ambassador to the United States, and greatest French scholar in English, illumined with wit and wisdom not a few obscure points on the French side of my subject.

Among American scholars I am most indebted to my Yale mentor, the late Professor Thomas R. Lounsbury; and to Professor Thomas F. Crane, of Cornell University, who kindly shared with me some studies he had made on the Italian courtesy books of the sixteenth century.

Most of all I owe to that prince of Elizabethan scholars, Horace Howard Furness. He took a lively interest in my work and early let me know that I could command any of the books in his great Shakspearean library that he was not actually using himself. From time to time, various of his priceless exemplars journeyed to and fro between Wallingford and Northampton. In 1899, he delayed the publication of the *Variorum Much Ado About Nothing*, in order to include in it, as the very last note, my suggestion that Shakspeare may have found his fascinating lovers, Benedick and Beatrice, in Sir Thomas Hoby's translation of *Il Cortegiano*.

I sent my second study, on *Translations of Poetry, Plays, and Metrical Romances*, to the Reverend Alexander B. Grosart, whose edition of Robert Chester's *Loues Martyr: or Rosalins Complaint*, for The New Shakspeare Society, in 1878, had been of use to me in my notes on that curious and interesting poem. A considerable time afterwards there came to me the Shakspeare edition of *Loues Martyr*, bearing with it a pungent tang of the sea, and a letter making some inquiries about Northampton, where Dr. Grosart had made a pleasant visit as a young man just out of college. I delayed acknowledging the receipt of the book, until I could answer the inquiries, which proved to be difficult for one not a native of the town. Before my letter to Dr. Grosart got written, news came of his death, in March, 1899. And so it happened that to the Elizabethan political and

social mystery of *Loues Martyr* there has been added, for me, the insoluble pathos of my possession of its Victorian reprint. But the friendly spirit of scholarship transcends the personality of individuals and the accidents of time. I make this acknowledgment to scholars of 1916 in memory of one of us whose torch was extinguished in 1899.

The Italianization of Elizabethan literature is a large field, and all Elizabethan books are rare, only to be found in the British Museum or at Bodley's, or in unique private collections, like the Ellesmere. In all cases where it was possible, I have personally verified my statements, from exemplars, from reprints, and from historical and critical literature. I have tried to avoid errors, but the circumstances make it practically impossible that I have succeeded wholly.

I do not list the many authorities that have helped me to annotate these *Elizabethan Translations from the Italian*. All sources of information are given in the notes, and the notes are carefully indexed. It is intended that the index should serve as a bibliography of sources.

In course of time, I hope to publish my researches on the Italianate English plays. That was my original quest, and it has gone on *pari passu* with this study which now sees the light.

MARY AUGUSTA SCOTT.

SMITH COLLEGE,  
June 1, 1916.



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3	1550	Luces and Eurialus	
4	1596	Euryalus and Lucesia	William Braunche
5	1639	Eurialus and Lucretia	Charles Aleyn
6	1556	Aurelio and Isabell	
7	1557	Circes	Henry Iden
8	1566	The Palace of Pleasure	William Painter
9	1566	Philocopo	H. C.
10	1567	Certaine Tragicall Discourses	Geoffrey Fenton
11	1568	The Flower of Friendship	Edmund Tilney
12	1571	The Foreste	Thomas Fortescue
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18	1575	Arnalte and Lucenda	Claudius Holyband
19	[1576]	A Petite Palace of Pettie his Pleasure	George Pettie
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21	1577	Foure Straunge and Lamentable Tragi- call Histories	Robert Smyth
22	1578	A Courtlie Controversie of Cupids Cautels	Henry Wotton
23	1578	Tarltons Tragical Treatises	Richard Tarlton
24	1579	The Forrest of Fancy	H. C.
25	1580	A Posie of Gilloflowers	Humfrey Gifford
26	1580	Bandello's <i>Novelle</i>	
27	1581	Rich his Farewell to Militarie Profes- sion	Barnabe Rich
28	1581	Don Simonides a Gentilman Spaniarde	Barnabe Rich
29	1582	An Heptameron of Civill Discourses	George Whetstone
30	1583	Philotimus	Brian Melbancke

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32	1587	Amorous Fiammetta	Bartholomew Young
33	1587	Banishment of Cupid	Thomas Hedley
34	1588	Palmerin d' Oliva	Anthony Munday
35	1588	Perimedes the Blacke-Smith	Robert Greene
36	1590	The Cobler of Caunterburie	
37	[1590]	Tarltons Newes Out of Purgatorie	
38	1592	Philomela	Robert Greene
39	1593	The Defence of Contraries	Anthony Munday
40	1593	The Life and Death of William Longbeard	Thomas Lodge
41	1595	Primaleon of Greece	Anthony Munday
42	1596	Cent Histoires Tragiques	François de Belleforest
43	1596	A Margarite of America	Thomas Lodge
44	1597	The Queen of Navarres Tales	
45	1654	Heptameron	Robert Codrington
46	1597	Affrican and Mensola	Jo. Goubourne
47	1597	The Theatre of Gods Judgements	Thomas Beard
48	1598	Diana of George of Montemayor	Bartholomew Young
49	1596-1617	Diana de Montemayor	Thomas Wilson
50	1598	Don Bellianis	L. A.
51	1599	The Fountaine of Ancient Fiction	Richard Lynche
52	1600	The Strange Fortunes of Two Excellent Princes	Nicholas Breton
53	1604	Pasquils Jests	
54	1604	Jack of Dover	
55	1607	The Ancient, True and Admirable History of Patient Grissel	
56	1607	Admirable and memorable Histories	Ed. Grimeston
57	1607	A World of Wonders	R. C.
58	1607	The Pleasant Conceites of Old Hobson	Richard Johnson
59	1608	The Hystorie of Hamblet	
60	1609	Certaine Conceyts and Jeasts	
61	1617	Merry Tales concerning Popes, Monkes, and Friers	R. W.
62	1620	Decameron	
63	1620	Westward for Smelts	Kinde Kit of Kingston
64	1628	Hipolito and Isabella	
65	1628	The Powerfull Favorite	
66	1632	Unhappy Prosperitie	Sir Thomas Hawkins
67	1630	The Merry Tales of the Mad Men of Gottam	



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69	1632	The Fortunate, the Deceived, and the Unfortunate Lovers	
70	1632	Eromena	James Hayward
71	1635	Donzella desterrada	James Hayward
72	1635	Coralbo	A. G.
73	1635	The Arcadian Princesse	Richard Brathwaite
74	1640	The Sack-Full of News	
75	1647	The Divell a married man	
76	1652	Choice Novels and Amorous Tales	
77	1653	Nissena	
78	1654	Dianeæ	Sir Aston Cokayne
79	1660	Arnaldo, or the Injur'd Lover	T. S.

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80	1560	The Zodyake of Lyfe	Barnabe Googe
81	[1565?]	The Tryumphes of Petrarch Henry Parker, Lord Morley and Mount-Eagle	
82	1567	The Eglogs [of Baptist Mantuan]	George Turberville
83	1576	The Schoolemaster	Thomas Twyne
84	[1581]	The Hecatopathia or Passionate Cen- turie of Love	Thomas Watson
85	1585	Amyntas	Thomas Watson
86	1586	Albion's England	William Warner
87	1587	The Lamentations of Amyntas	Abraham Fraunce
88	1588	Musica Transalpina	Nicholas Yonge
89	1590	Italian Madrigalls	Thomas Watson
90	1591	Orlando Furioso	Sir John Harington
91	1591	The Countess of Pembroke's Ivychurch	Abraham Fraunce
92	1591	Complaints	Edmund Spenser
93	1592	Amintæ Gaudia	Thomas Watson
94	1594	Godfrey of Bulloigne	Richard Carew
95	1594	Madrigalles to four Voyces	Thomas Morley
96	1595	The First Booke of Balletts	Thomas Morley
97	1595	The First Booke of Canzonets	Thomas Morley
98	1596	Diella	Richard Lynche
99	1597	Canzonets	Thomas Morley
100	1597	Laura. The Toyes of a Traueller	Robert Tofte
101	1597	Madrigals to three, four, five or six Voyces	Thomas Weelkes
102	1597	Two Tales	Robert Tofte
103	1597	Certaine Worthye Manuscript Poems	J. S.

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105	1598	Madrigals to Five Voices	Thomas Morley
106	1598	The Courtiers Academie	John Kepers
107	1598	The First Set of English Madrigals	John Wilbye
108	1599	Mariage and Wiving	Robert Tofte
109	1600	Godfrey of Bulloigne	Edward Fairfax
110	1600	Second Book of Songs or Airs	John Dowland
111	1601	Madrigales. The Triumphes of Oriana	Thomas Morley
112	1601	Loues Martyr	Robert Chester
113	1602	A Poetical Rapsody	Francis Davison
114	1607	Rodomonths Infernall	Gervase Markham
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116	1608	Ariosto's Satires	Robert Tofte
117	1608	Musica Sacra	R. H.
118	1608	Ayres or Phantasticke Spirites	Thomas Weelkes
119	1609	The Famous Whore	Gervase Markham
120	1609	The Second Set of Madrigales	John Wilbye
121	1609	A Musical Dreame	Robert Jones
122	1610	A Musical Banquet	Robert Dowland
123	1611	The Tragical Death of Sophonisba	Sir David Murray, of Gorthy
124	1612	Petrarch's Seven Penitential Psalms	George Chapman
125	1613	The First Set of English Madrigals	John Ward
126	1615	The Blazon of Jealousie	Robert Tofte
127	1616	Poems	William Drummond
128	1620	The Maidens Blush	Joshua Sylvester
129	1623	The Whole Workes of Samuel Daniel	
130	1638	The Tragedie of Alceste and Eliza	Fr. Br. Gent.
131	1644	The Triumphs of Petrarch	Anna Hume
132	1646	Steps to the Temple	Richard Crashaw
133	1647	Poems and Translations	Thomas Stanley
134	1652	Catch that Catch Can	John Hilton
135	1658	A Prospective of the Naval Triumph, etc.	Thomas Higgons
136	1661	A Survey of the World	Barten Holyday

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137	[1572]	Supposes	George Gascoigne
138	[1572]	Jocasta	{ George Gascoigne
			{ Francis Kinwelmarsh
139	1578	Promos and Cassandra	George Whetstone
140	[1584?]	Fidele and Fortuna	Anthony Munday

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144	1615	Albumazar	Thomas Tomkis, or Tomkys
145	1628	Aminta	Henry Reynolds
146	1630	Ignoramus	George Ruggle
147	1632	Roxana	William Alabaster
148	1636	Labyrinthus	Walter Hawkesworth
149	1637	Pleasant Dialogues	Thomas Heywood
150	1647-48	Il Pastor Fido	Sir Richard Fanshawe
151	1655	Filli di Sciro	J. S.
152	1658	Trappolin Suppos'd a Prince	Sir Aston Cokayne
153	1658	La Fida Pastora	Sir Richard Fanshawe
154	1660	Aminta	John Dancer
155	1897-98	The Buggbears	Johannes Jeffere
156	1906	Victoria	Abraham Fraunce
157	1909	Hymenæus	
158	1910	Laelia	

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159	1555	Dares	John Lydgate
160	1562	Romeus and Juliet	Arthur Broke
161	1562	Titus and Gisippus	Edward Lewicke
162	1565	The Historie of John Lord Mandozze	Thomas de la Peend
163	[1565-66?]	Ariodanto and Jeneura	Peter Beverley
164	1569	Nastagio and Traversari	Christopher Tye
165	[1570?]	The Crueltie of a Wydowe	John Gounbourne
166	[1570?]	Cymon and Iphigenia	T. C.
167	1570	Gaulfrido and Barnardo	John Drout
168	1576	Violenta and Didaco	Thomas Achelley
169	1576	Tragical Tales	George Turberville
170	1609	The Italian Taylor and his Boy	Robert Armin
171	1639	Arnalte and Lucenda	Leonard Lawrence
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174	1548	Sermons of the ryght famous Master Bernardine Ochine	
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178	[1550?]	Fourtene Sermons by Bernardino Ochino	Anne Cooke
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180	1550	An Epistle [from Peter Martyr to the Duke of Somerset]	Thomas Norton
181	1550	An Epistle of the famous Doctour Ma- thewe Gribalde	Edward Aglionby
182	1564	Most fruitfull and learned Commenta- ries [on the Book of Judges]	
183	[1566]	Pasquine in a Traunce	William Phiston (Fiston)
184	1568	The Fearfull Fancies of the Florentine Couper	William Barker (Bercher)
185	1568	Most learned and fruitfull Commenta- ries [on the Romans]	Henri Bullinger
186	1569	Most Godly Prayers	Charles Glemhan
187	1576	The Droomme of Doomes Day	George Gascoigne
188	1576	The Mirror of Mans Lyfe	Henry Kerton
189	1576	An Epistle for the godly Bringing up of Children	W. L. P.
190	1576	A brief Exposition of the XII Articles of our Fayth	T. P.
191	[1580?]	A brief Treatise concerning the use and abuse of Dauncing	I. K. or T. K.
192	1580	Certaine Godly and very profitable ser- mons	William Phiston (Fiston)
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194	1584	The contempte of the world and the vanitie thereof	G. C.
195	1585	A Letter lately written from Rome, etc.	John Florio
196	[1600?]	How to meditate the Misteries of the Rosarie	John Fenn
197	1606	A full and satisfactorie answer [to Pope Paul V]	
198	1606	A Declaration of the Variance [between Pope Paul V and the Venetians]	
199	1606	Meditations uppon the Passion	
200	1608	A true copie of the Sentence of the high Councell of tenne	
201	1608	Newes from Italy of a second Moses	William Crashaw

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 203 [1608?] The Life of the blessed Virgin St. Cath-  
 erine of Sienna John Fenn  
 204 [1609] Flos Sanctorum. The Lives of the Saints Edward Kinsman  
 205 [1615?] Certaine devout considerations of fre-  
 quenting the Blessed Sacrament J. G.  
 206 [Before 1615] A Treatise of Tribulation John Fenn  
 207 1616 A manifestation of the motives [of M. A.  
 de Dominis]  
 208 1617 A Sermon preached the first Sunday in  
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 209 1618 The rockes of Christian Shipwracke  
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 212 1620 A Relation of the Death of the most  
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 213 1620 Good News to Christendome  
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 215 1623 M. A. de Dominis declares the cause of  
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 216 1624 The Psalter of Jesus John Heigham  
 217 1625 The Free School of Warre W. B.  
 218 1626 The History of the quarrels of Pope  
 Paul V. with the State of Venice Christopher Potter  
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 223 1632 The Admirable Life of S. Francis Xavier Thomas Fitzherbert  
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 225 1638 The Hundred and Ten Considerations of  
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 226 1644 St. Paul's Late Progress upon Earth James Howell  
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 228 1651 The Life of the most Learned Father  
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 229 1657 A Dialogue of Polygamy  
 230 1855 [1548, MS.] The Benefit of Christ's Death  
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233	[1560?]	The arte of ryding and of breakinge greate Horses	Thomas Blundeville
234	1560	The Arte of Warre	Peter Whitehorne
235	1562	The Castel of Memorie	William Fullwood
236	1562	The pleasaut and wittie playe of the Cheasts [Chess]	James Rowbothum
237	1597	Ludus Scacchiæ: Chesse-play	G. B.
238	1563	Onosandro Platonico, of the Generall Captaine and of his office	Peter Whitehorne
239	1565	Chirurgia parua Lanfranci	John Hall (Halle)
240	1574	A Direction for the Health of Magis- trates	Thomas Newton
241	1574	Most briefe tables	H. G.
242	1575	The Book of Faulconrie	George Turberville
243	[1579]	A Joyfull Jewell. Contayning . . . pre- servatives . . . for the Plague	Thomas Hill
244	1580	A short discours upon chirurgerie	John Hester
245	1582	A Compendium of the rationall Secretes	John Hester
246	1584	The Art of Riding ["out of Xenophon and Gryson," i.e., Federico Grisone]	John Astley
247	1584	The Art of Riding [by Claudio Corte]	Thomas Bedingfield
248	1586	Naturall and Artificiall Conclusions	Thomas Hill
249	1588	Three Bookes of Colloquies concerning the Arte of Shooting	Cyprian Lucar
250	1588	[Il Padre di Famiglia] The Householders Philosophie	Thomas Kyd
251	1592	Hypnerotomachia. The Strife of Love in a Dreame	
252	1594	G. de Grassi his true Arte of Defence	I. G.
253	1594	Examen de Ingenios. The Examina- tion of Mens Wits	Richard Carew
254	1595	A most strange and wonderfull prophesie	Anthony Holloway
255	1596	A Booke of Secrets	William Philip
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260	1611	The first (— the fift) booke of Architecture	
261	1618	Opiologia, or a Treatise concerning the nature and use of Opium	Thomas Bretnor
262	1622	The Italian Prophecier	
263	1623	A Revelation of the secret spirit [alchemy]	Robert Napier
264	1624	A Strange and Wonderfull Prognostication	
265	1634	Hygiasticon: or the right course of preserving Life and Health	Timothy Smith
266	1638	A Learned Treatise of Globes	John Chilmead
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269	1568	The Enimie of Idlenesse	William Fullwood
270	1575	An Italian Grammer	Henry Granthan
271	1578	Florio his first Frutes	John Florio
272	1578	A comfortable ayde for Schollers	David Rowland
273	1583	Campo di Fior, or else The Flourie Field of Foore Languages	Claudius Hollyband
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279	1639	New and Easie Directions for Attaining the Thuscan Italian Tongue	Giovanni Torriano
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285	1590	The Royal Exchange	Robert Greene
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291	1666	Piazza Universale di Proverbi Italiani: Or a Common Place of Italian Proverbs	Giovanni Torriano

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293	1577	History of Trauayle in the West and East Indies	Richard Willes
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304	1597	A Reporte of the Kingdome of Congo	Abraham Hartwell
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308	1608	Relations of the most famous Kingdoms and Commonweales	Robert Johnson
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324	1579	The Lives of the Noble Grecians and Romans	Sir Thomas North
325	1582	The Revelation of S. John	James Sandford
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327	1590	A Discourse concerninge the Spanishe fleete invadinge Englande	Robert Adams
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354	1650	The History of the rites, customes and manner of life of the present Jews	Edmund Chilmead
355	1650	De Bello Belgico. The History of the Low-Country Warres	Sir Robert Stapleton (Stapylton)
356	1651	Stoa Triumphans	Thomas Powell
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401	1584	La Cena de le Ceneri	Giordano Bruno
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431	1565	De Vita Monachorum	Lelio Capilupi
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441	1582	A. Gentilis de Juris Interpretibus Dia- logi sex	Alberico Gentili
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444	1584	Hugonis Platti armig. Manuele, etc.	Sir Hugh Plat (Platt)
445	1584	Torquato Tasso Solymeidos	Scipio Gentili
446	1585	J. C. Stellæ Nob. Rom. Columbeidos	Giulio Cesare Stella
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465	1631	F. Stradae Romani . . . Prolusiones Academicae	Famiano Strada
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**THE ITALIAN RENAISSANCE IN ENGLAND**





# THE ITALIAN RENAISSANCE IN ENGLAND

## I

IN 1569, Edmund Spenser, just leaving the Merchant Taylors' school, published anonymously *Petrarches Visions*. It is a significant illustration of the general interest in Italian literature during the reign of Queen Elizabeth that a schoolboy in his seventeenth year should try his 'prentice hand' by translating an Italian poet. A little more than a score of years before, Elizabeth herself, a studious girl of twelve years, translated from English into Latin, French, and Italian, a collection of *Prayers and Meditations*, and dedicated them to her royal father, Henry VIII. The young princess's Italian exercise-book, neatly written on fine vellum, and an Italian letter to Queen Catherine Parr, dated 31 July, 1544, confirm the statement of Pietro Bizari, the historian and poet, that she was well taught, — "She is a perfect mistress of our Italian tongue, in the learning of which signior Castiglioni was her principal master."

Various anecdotes show that Queen Elizabeth retained the 'perfect readiness in Italian as well as Latin, French, and Spanish' to which Roger Ascham testifies in *The Scholemaster*. Allinga, envoy of the Duke of Württemberg, sent to negotiate a marriage between Elizabeth and the Archduke Charles, reports a conversation he had with the coveted bride. The Queen demurred to the marriage on account of difference of manners. The envoy sought to minimize her objection by asserting that 'the Archduke could not be other than the pink of courtesy, because the Württembergers modelled themselves somewhat on Italy'!

"That," said Elizabeth, "is charming. I love the manners and ways of Italy; I am half Italian myself (*me semble que je*

*suis demie Italienne*),” for oddly enough this negotiation with an English queen on behalf of a German archduke was conducted in French.

It is really wonderful how familiar Italy and things Italian were in England in Tudor times. Considering its far-reaching and profound effect upon English letters, no foreign vogue before or since ever took such hold upon English society. There had been more or less commercial and scholarly intercourse between Italy and England for two centuries, but the Italian invasion of Elizabeth’s reign began in earnest under the encouragement of her grandfather about the turn of the fifteenth century. At that time the great Italian seaports commanded the freedom of the seas, and Italian merchants carried on the business of the world. Under the enlightened foreign policy of Henry VII, England entered into this world trade by concluding commercial treaties with Florence and Genoa. The Italian merchants imported wool and woollens and exported general merchandise and manufactured wares of various sorts then unknown in England. In the wake of trade followed banking, for the enterprising Italian traders carried with them into England their ideas of exchange and money lending. Early Italian bankers in London were called collectively ‘Lombards,’ whence Lombard street, but as a matter of fact banking arose among the money dealers of Florence, chiefly the Bardi and Peruzzi families, who were in the highest repute during the fourteenth century as receivers on deposit and lenders of money. The Medici family established their political ascendancy in Florence on the basis of trade and banking. Two Italian banks in London during the fifteenth century were financed, the one by Cosimo de’ Medici, the Elder, the other by his son Piero I de’ Medici. Étienne Perlin, a French ecclesiast who wrote *A Description of England and Scotland*, in 1558, explained the presence of Italians in Great Britain by the remark, “The Italians frequent this country much on account of the bank.”

With the increase of trade, a sound currency, and peace,

articles of luxury were increasingly imported from Italy, silks, cloth of gold, damask and jewels from the orient, for Venice was the door from Asia into Europe. From Murano, near Venice, came beads, glass vessels of all kinds, and looking-glasses; one of these translations, a political tract addressed to a great lady, is called *A Venice Looking-Glass*. Stow says that Venice glasses were made in London by one Jacob Vessaline about the beginning of Elizabeth's reign. Admiral Sir Robert Mansell took out a patent of monopoly for glass-making, imported materials and workmen from Venice and manufactured glass in Broad street, London.

Henry VIII continued his father's friendliness to the Italians who could do so many things and do them well. At the beginning of his reign he repaired the London docks, built new ships on improved designs, and brought in Italians to cast new types of cannon. He employed many Italian artists and craftsmen in his various building operations. They worked on Nonsuch Palace and Hampton Court. The beautiful chapel of Henry VII in Westminster Abbey is of Italian workmanship. Girolamo da Treviso, a pleasing colorist in the manner of Raphael, is mentioned in the royal accounts as the king's "architect." He seems to have been employed by Henry VIII chiefly as a military engineer, and he may have designed such military Tudor castles as Camber.

The diplomatic service of Italians, initiated by Henry VII, his son found extremely useful in his tortuous dealings with the Roman *curia*. Giovanni and Silvestro Gigli, uncle and nephew, were bishops of Worcester in succession, in 1497 and 1498, but the elder Gigli never saw his diocese and the younger bishop spent very little time in it. The Italians were the first nation to regard diplomacy as a career and to educate young men of parts to follow it. A better school of diplomacy than Italian politics at the beginning of modern history it is difficult to conceive, that great and troubled drama, in which pope, emperor, King of France, Venice, Florence, Naples and the smaller Italian states in turn occupy the stage. Silvestro Gigli was a

trained diplomat, and Henry VII found his Italian bishop of Worcester of most value as ambassador to Rome. Henry VIII continued to employ him as English ambassador to the Lateran council, and he became Wolsey's chief diplomatic agent in Rome.

By the time Elizabeth ascended the throne Tudor-Italianization had been going on for upwards of three score years and ten. The young Queen had been educated by the Italian method, she spoke Italian like a native, her well-known bold signature, 'Elizabeth R,' is in Italian script. For in her time the running Italian hand now universal in all English-speaking countries finally replaced the old English character familiar to us in the crabbed signature of Shakspeare. Elizabeth's interest in things Italian political and personal was lifelong. Among the State Papers of the period Italian letters are not uncommon. Bizari, who was an Italian Protestant educated in England but resident on the continent, corresponded with Burghley in Italian. The Portuguese ambassador habitually wrote to Sir Francis Walsingham in Italian, and baddish Italian at that. In politics Elizabeth was deliberately Machiavellian when it suited her, and both Burghley and Walsingham died in her service. We get a glimpse of Elizabethan Italianization more far-reaching in its influence than that of any individual Italian, when we read how in her last illness the great queen turned wearily away from matters of state, "yet delighted to hear some of the *Hundred Merry Tales*."

## II

The Italian literary conquest of England during the sixteenth century was led by the story-tellers and poets, first made known to the Elizabethans mainly through William Painter's *The Palace of Pleasure* (1566-67) and Thomas Watson's *Passionate Centurie of Love* (1582). The short story in prose, which was one of the earliest literary forms to develop in Romance literature, had never been really acclimatized in England during

the middle ages. Painter introduced to Englishmen, Boccaccio, still the best teller of short stories the world has ever known, together with Boccaccio's greatest imitators, Queen Margaret and Bandello. The *novelle* of Ser Giovanni, Masuccio, and Straparola were almost as well known. Indeed, just as in Italy the *Decameron* was followed by imitations from every important Italian press, so from the Englishmen of Elizabeth's day, alive to new impressions of all sorts, and eager for stories like children, the demand for novels was excessive. Translations of stories from the Italian and French poured forth from the busy printers. Ascham says they were "sold in every shop in London," and deploras their effect in the marring of manners. A flourishing trade in "best sellers" naturally produced imitators, of whom the most successful were Robert Greene and Emmanuel Ford. Greene's novels were all modelled on the Italian, and they were so popular that Thomas Nash says of them, "glad was that printer that might bee so blest to pay him deare for the very dregs of his wit." Boccaccio, by Greene's time, had become so familiar to the Elizabethans that in 1587 Archbishop Whitgift authorized an Italian edition of *Il Decamerone*, and the bishop of London a translation of *L'Amorosa Fiammetta*.

Watson's *Passionate Centurie of Love* is interesting as a conscious study of Petrarch and the Petrarchists by a clever poet, but the century of sonnets are not sonnets at all, and of Petrarch, excepting these and other individual sonnets, it is only the *Septem Psalmi Poenitentiales* and the *Trionfi* that get translated. Sannazaro was much better liked by the translators than Petrarch. Sannazaro's *Arcadia*, the prototype of Sir Philip Sidney's *Arcadia*, Greene's *Perimides the Blacke-Smith*, and like collective romances, was reprinted more than sixty times during the sixteenth century. It is a *cantefable*, or prose-poetical romance, a literary form that appealed at once to the almost unerring instinct of the Elizabethans in recognizing a story wherever found, and to their extraordinary lyrical gift, which Shakspeare shared with more than three hundred lesser poets.

Petrarch sheds a glowing light upon the Renaissance, but as a poet he belongs to the company of Dante. When the Italian Renaissance reached Elizabeth's England, it was Boccaccio who led the way and Ariosto who was its poet. To put it in another way, although the sixteenth century in English literature corresponds in a sense to the thirteenth of the Italian, yet it is the Italian writers from Boccaccio to Tasso who produced the most profound impression on the Elizabethans. Italian *novelle*, rich in story and song, precede the Elizabethan drama and are embedded in it. Some of the playwrights, like Greene and Munday, were men of travel, "Italianated" Englishmen, who returned home with their heads full of the ideas and culture of the south. Ford and Marston do not hesitate to introduce Italian dialogue into their plays, for many of the dramatists were university men, and the Italian language was studied at Oxford and Cambridge along with Latin and Greek. The scholarly Ascham, inveighing against the Italian leanings of his countrymen, in *The Scholemaster*, yet confesses, — "not because I do contemne either the knowledge of strange and diverse tonges, and namelie the Italian tonge, which nexte the Greeke and Latin tonge I like and love above all others."

Spenser, in his dedicatory epistle to Sir Walter Raleigh prefixed to *The Faerie Queene*, ranks Ariosto and Tasso with Homer and Vergil. Marlowe was remembered, even by Shakspeare, not as the author of *The Tragical History of Doctor Faustus* and *Edward II*, but of *Hero and Leander*, a poem written in the most perfervid Italian manner. Shakspeare's own *Venus and Adonis* was more popular in its day and generation than *Hamlet*, if we may judge by the evidence of editions.

Protests against Italianization were frequent and were penned both by the Italianate travellers, who may be supposed to have written from experience, and by the stay-at-homes who were yet unable to escape the infection they tried to avoid. Stephen Gosson, moved to write a Puritan tract against the stage, entitled it, with wholly unconscious humor, *Plays Confuted in Five Actions*. Gosson's opinion of plays is roundly put,

— “Therefore, the devil not contented with the number he hath corrupted with reading Italian baudery, because all cannot read, presenteth us comedies cut by the same pattern.”

In an address “To the Gentlemen Students of both Universities” prefixed to Greene’s cantefable *Menaphon*, Thomas Nash wrote: —

“Tush, say our English Italians, the finest wits our climate sends forth, are but drie-brained dolts in comparison of other countries: whom if you interrupt with *redde rationem*, they will tell you of Petrarch, Tasso, Celiano, with an infinite number of others, to whom if I should oppose Chaucer, Lydgate, Gower, with such like, that lived under the tyrannie of ignorance, I doe think their best lovers would bee much discontented with the collation of contraries, if I should write over all their heads, haile fellow, well met. One thing I am sure of,” he adds stoutly, “that each of these three have vented their meeters with as much admiration in English as ever the proudest Ariosto did his verse in Italian.” But Nash, for his bitter tongue was called by his contemporaries, “the English Aretine,” a nickname that undoubtedly originated among these same “Gentlemen Students of both Universities.”

It became the fashion in Elizabeth’s time for young men of family, after a few years at college, to travel abroad, and especially to Italy, to complete their education. The travellers were of two sorts, men who visited foreign countries in the spirit of Bacon’s essay, *Of Travel*, really to study and to observe, like John Evelyn, and the *dilettante* traveller, like the Earl of Oxford. Bacon says that Queen Elizabeth was personally interested in sending “forth into the parts beyond the seas some young men of whom good hopes were conceived of their towardliness, to be trained up and made fit for such public employments and to learn the languages. This was at the charge of the Queen, which was not much, for they travelled but as private gentlemen.” That the prudent Queen at least tried to get the worth of her money is confirmed by Sir John Davies: — “She hath had many Secretaries that have been

great travaylers." It was against the idle travellers, those who travelled, as Sidney said, only from "a certain tickling humour to do as other men had done," that the protest against Italianization is most insistent. It was the theory that Englishmen left their native shores in a state of innocence and returned from Italy with wide-open eyes and dubious morals. Roger Ascham's description of the 'Italianated Englishman' is a classic Elizabethan pen-portrait, and I quote from *The Scholemaster* the well-known proverb, — *Englese Italianato e un diavolo incarnato*. Fifty years later Bishop Hall still protested against the demoralization of travel in *Quo Vadis? A Just Censure of Travell as it is commonly undertaken by the Gentlemen of our Nation* (1617).

Shakspeare's raillery is directed against the *dilettante* traveller. Jacques asserts that his melancholy is of no ordinary kind, because it is due to 'the sundry contemplation of his travels.' Rosalind makes a mock of him, —

"A traveller! By my faith, you have great reason to be sad. I fear you have sold your own lands to see other men's; . . .

"Farewell, Monsieur Traveller: look you lisp and wear strange suits, disable all the benefits of your own country, be out of love with your nativity, and almost chide God for making you that countenance you are, or I will scarce think you have swam in a gondola." <sup>1</sup>

Michael Drayton, dedicating *Ideas Mirrour: Amours in Quatorzains* (1594) to Anthony Cooke, protests

Yet there mine owne, I wrong not other men,  
Nor trafique further then thys happy clyme;  
Nor fyleh from Portes nor from Petrarch's pen,  
A fault too common in thys latter tyme.

Drayton's manly word cannot be doubted, yet it comes down to us clothed in the Petrarchian fashion of the sonnet-cycle, an Italian form which has given us some of the noblest sonnets in English. It was Edward Guilpin who anticipated the judgment of time on Elizabethan Italianization, —

Drayton's condemn'd of some for imitation,  
But others say 't was the best Poets' fashion.<sup>2</sup>

<sup>1</sup> *As You Like It*, iv, 1.

<sup>2</sup> *Skaiotheia*, Satyre vi.



## III

The seventeenth century was the great age of translations into English, for the Italian Renaissance represented, not Italy alone, but the whole movement of European culture, Greek, Latin, Spanish, and French. Education and travel were both aristocratic, not to be had except by the fortunate few. The only way the ideas and manners of foreigners could be made known to all sorts and conditions of men was by translating their books. These translations were eagerly welcomed by men, who, if they had not the poise and mental reach of the Italians of the Renaissance, or the gaiety and sense of form of their French contemporaries, had yet more daring and more intellectual curiosity. There never has been a time when Englishmen were more curious to know what the world of mind and matter was like. The same spirit of adventure that carried Sir Francis Drake around the globe induced the Elizabethans to try new forms in literature, and most of the new literary forms came to them through translations from the Italian and French. A study of the English translations of the sixteenth century will show that they were adequate, both in quantity, or range of intellectual content, and in the quality of individual translations. No work of genius in any language was overlooked, and while many Elizabethan translations, having served their purpose of enlarging English thought, have now become obsolete, still there remain a considerable number of masterpieces of translation. It is an open question whether modern accuracy and faithfulness in detail produce a great translation. At all events, the Elizabethans were not particularly interested in accuracy, and they one and all exhibit a fine carelessness in matters of detail. The Elizabethan translator enjoyed his foreign author, found him 'delightful,' to use a favorite word, and his supreme effort was to pass this 'delight' on to his readers. He makes every stroke of interpretation tell, and whether he is translating a scholarly or a popular book, his idiomatic English is at once racy and vigorous, picturesque and dignified.

The effect of the translations was two-fold, on language and in literature, both of which were influenced for all time. Just how the translations of Elizabeth's lifetime affected the English language that produced Shakspeare's greatest plays, Bacon's *Essays*, and the *Authorized Version* of the Bible during the reign of her successor, cannot be entered upon here. That they did affect it profoundly no one can doubt who is familiar with Elizabethan English, its fluency and fluidity, its interest in words, in comparison of ways of saying things in different great languages, its trying out of expression, its turn for phraseology, its phrasing, which in Shakspeare's case no one has ever been able to imitate. From the point of view of language, Richard Hakluyt's *The Principall Navigations, Voiages and Discoveries of the English Nation*, has been aptly described as "the great Elizabethan bible of adventure." The language of the translators is the English the Elizabethan navigators carried around the world. English as a world language began with Drake and Raleigh.

Again, the number and the general average of excellence of the Elizabethan translations had the happy effect of fixing English prose and English poetry. Much of the prose of the translators is uncertain in touch and rugged in quality, but some of it is of the very highest quality the English language is capable of. This was written by Thomas North, Thomas Danett, Philemon Holland, William Adlington, and Thomas Underdown, who established a tradition of distinguished prose. They are the forerunners in English of the simplicity and dignity and august severity of the prose of the *Authorized Version* of the Bible.

So far as poetry fulfils the definition of Keats, —

The great end  
Of poesy, that it should be a friend,  
To soothe the cares and lift the thoughts of man,

the translations more than satisfy the test. In English poetry, they stretch away out before the Elizabethans and long after them. They recall Chaucer and Gower and Gascoigne and

Turberville and Watson and Fairfax and Fletcher and Spenser and Shakspeare and Dryden and Pope and Goldsmith and Byron and Keats and Tennyson, most of them seated with the immortals and all of them poets who have 'lifted the thoughts of man.'

The translators are a characteristic Elizabethan group. Some of them were gentlemen of birth who were educated at Oxford or Cambridge. A considerable number, which includes Crashaw, Daniel, Greene, Drummond, Gascoigne, Howell, and Milton, were 'Italianated' travellers, whose literary work reflects a personal knowledge of foreign lands. Queen Elizabeth's liking for men in her service, who had 'learned the languages' and knew at first hand the foreign countries she had to deal with, and never herself saw, is well-known. William Painter held the important post of clerk of the ordinance and armory; John Astley was master and treasurer of the Queen's jewels and plate; Edward Hellowes, translator of Guevara, was groom of the leash; Anthony Martin, long in service, was successively, gentleman sewer of the Queen's chamber, keeper of the royal library, and cupbearer; Thomas Bedingfield, an industrious translator, had privilege but not much money, as a gentleman pensioner of the Queen. Other translators were employed in diplomatic service. Spenser was in exile and unhappy in Ireland, but Sir Geoffrey Fenton spent all his life in the turbulent island, and, next to Sir Henry Sidney, was the best Irish administrator Elizabeth had. Sir Thomas Hoby was ambassador to France, while Sir Henry Wotton was probably the ablest diplomat of the Elizabethan age.

#### IV

Nathan Drake, in *Shakespeare and His Times*, gives a list of two hundred and thirty-three English poets who were Shakspeare's contemporaries, dividing them into forty major and one hundred and ninety-three minor poets. The list, large as it is, may be extended from the song-books, ballads, and prose-

poetical romances, while Sir Philip Sidney, in *The Defense of Poesie* mentions another remarkable aspect of Elizabethan poetry, — “It is already said, and as I think truly said, it is not riming and versing that maketh poesy. One may be a poet without versing, and a versifier without poetry.”

Elizabethan song began with *Tottel's Miscellany*, which first saw the light in 1557 and contributed to literature the *Songes and Sonettes* of Surrey. The anthology was immediately successful and reached eight editions in twenty years. An early successor, *The Paradyse of Daynty Devises* (1576), whose editor and largest contributor was Richard Edwards, master of the children of the chapel, came to eight editions in twenty-four years. A series of capital miscellanies follow, down to *England's Helicon*, in 1600, many bearing fascinating prose-poetical names, — *A Gorgeous Gallery of Gallant Inventions* (1578), *A Handefull of Pleasant Delites* (1584), *A Banquet of Daintie Conceyts* (1588), and the like. The verse of the anthologies is nearly all lyrical, and harks back to Italian *ballate* and *madrigali*. However it came about, whether out of the courtly idea of education, or by the study of Italian poetic forms, whether the Elizabethans ‘wrote in numbers because the numbers came,’ certain it is that practically all writers of note were poets, and all poets were lyrists. Naturally their lyric quality differs, both from Italian forms and among themselves. Some poets, like Nicholas Breton and John Donne, the noblest lyrist of all, were lyrists pure and simple. Others were dramatic lyrists; all the great dramatists wrote beautiful lyrics, as if it were a matter of course for a character to sing, personage or page. Thomas Dekker wrote dull plays and scattered diamonds of lyrics through them. Still others were musical lyrists, men who were at once musicians and poets, a rare union of gifts that was characteristic of the Renaissance both in Italy and England.

If music and sweet poetry agree,  
As needs they must,

believed and sang Richard Barnfield in *The Passionate Pilgrim*.

The madrigals in Greene's novels are imitated from Boccaccio and Ser Giovanni and Sacchetti. Of these three Franco Sacchetti was the most spontaneous lyricist. He wrote charming songs and sometimes set them to music himself. One of his canzonets, —

*O vaghe montanine pasturelle, —*

was so popular among all classes that it was transmitted orally for many generations. The poetry of Robert Greene and Nicholas Breton and such anthologies as *England's Helicon* show how the Elizabethans were captivated by the gaiety and sweetness of just such songs of spring-time and ring-time as Sacchetti and Ser Giovanni wrote.

An even more fruitful source of lyric form must have developed out of the cultivation of music at the court, especially of the canzonet and the madrigal. William Byrd and Thomas Morley, both organists to the chapel royal, were prolific composers of madrigals, and the numerous song-books and books of airs of the period attest the popularity and the excellence of this form of musical composition. *The Triumphes of Oriana* (1601) celebrates the glories of Elizabeth two years before her death, in a collection of madrigals contributed by twenty-nine English madrigalists. Henry Peacham's *A Compleat Gentleman* gives a good idea of how the Elizabethans cultivated music as a part of a gentleman's education. Peacham had studied music at Modena under Orazio Vecchi, and his comment on some of the famous Italian madrigalists, the intelligent judgment of a contemporary, is the best that has come down to us.

It is a truism that the noblest English poetry bears the mark of high Italian descent. The romantic drama without Italian story would be a real case of *Hamlet* with the part of Hamlet left out. And Italian story is not confined in English to the romantic drama, or to the Elizabethans. Dryden versifies Boccaccio's story of the spectre huntsman of Ravenna, and Byron in *Don Juan* writes of "Ravenna's immemorial wood,"—

Ever-green forest! which Boccaccio's lore  
And Dryden's lay made haunted ground to me.

## 1 ITALIAN RENAISSANCE IN ENGLAND

Other familiar stories from the *Decameron* are Keats's *Isabella or The Pot of Basil*, and *The Falcon*, of both Barry Cornwall and Tennyson. The fine little play of Tennyson's, *The Cup*, is the sinister story of *Synorix and Camma* of *A Petite Pallace of Pettie his Pleasure*.

The influence of the pastoral drama on singing lyric measures in English has undoubtedly been great. The one form of dramatic art that the Italians have cultivated with the most success is the pastoral drama, and its outcome, the opera. By the time of Elizabeth, the Italians in *Aminta* and *Il Pastor Fido* had nothing more to learn in the art of pastoral poetry; of their kind, these two dramas are perfect. By this time also they had accumulated considerable dramatic furniture in both tragedy and comedy. The great names of Trissino and Ariosto and Machiavelli are stamped on it, and a good deal of talent and some genius went into its manufacture. But it was, and is, a purely artificial drama, smacking everywhere of Plautus and Terence and Seneca. The English playwrights of Elizabeth's time had no need to go to the Italians for models of plays, for they were themselves conscious of having developed a greater drama than had been produced in Italy. Thomas Heywood, an intelligent and sound critic of the dramatic art, in the Prologue to his *A Challenge for Beautie*, says, —

Those (i.e., plays) that frequent are  
In Italy or France, even in these days,  
Compared with ours, are rather *jigs* than plays.

By 'jigs' he means the love of pageantry of the Italians, their mixing of comedy and music and the ballet. When Lucrezia Borgia went to Ferrara, in 1502, as the bride of Alfonso d'Este, Duke Ercole I gave a marriage entertainment of extraordinary splendor to the young couple. It was spread out over five days, and each night a different comedy of Plautus was presented, embellished with musical interludes and ballets on classical and allegorical subjects. Plautus with a ballet was a species of comedy that could have had no place at the Globe or the Blackfriars, and the tragedy of *Gorboduc* fortunately had no successor.

Sir Philip Sidney raises the point in *The Defense of Poesie* that the philosophers of Greece were poets. Empedocles sang his natural philosophy in verse, and Pythagoras his moral counsels. Solon told the fable of Atlantis in verse. "And truly even Plato, whosoever well considereth, shall find that in the body of his work though the inside and strength were philosophy, the skin as it were and beauty depended upon poetry. *For all standeth upon dialogues.*" The poetical possibilities of dialogue the Italians of the Renaissance learned from the classics. They found it convenient and lively, and used it widely, even extravagantly, as a form of literary expression. Tasso wrote three personal dialogues, of which his conversation with his familiar spirit is best known. One of the three, *Il Padre di Famiglia* was translated, probably by Thomas Kyd, as *The Householders Philosophie*, a charming picture of old-time home. Bishop Ponet translated Ochino's dialogue on polygamy, and Samuel Daniel's first work was a translation of Giovio's *Imprese*, a dialogue on mottoes and badges.

It seems a bit odd that Renaissance science should have trod the boards in dialogue, and the great Italian scientific dialogues raise the question whether modern scientific writing, predominantly styleless and clumsy, might not still learn something from men who were scientists in thought and stylists in speech. The dialogue form compels the author to consider the other person, interlocutor or reader. He cannot barricade himself behind a heavy wall of speech; there must be some chinks at least to see through. Machiavelli's *The Arte of Warre* is a dialogue; Niccolo Tartaglia's *Quesiti ed invenzioni diversi*, a book of gunnery, is a collection of replies to questions put to the author by persons of the most varied conditions. Bruno's *Cena de la Ceneri*, or Ash Wednesday conversation, is an exposition of the Copernican theory. Galileo's astronomy is set forth in his two works, *Dialogo ai due massimi Sistemi* (Dialogue on the Two Chief Systems), and *Dialoghi delle Nuove Scienze* (Dialogues of the New Science).

An amusing misuse of this Renaissance form are the early

Puritan dialogues against the stage and all its works. In 1581, Thomas Lovel, a Puritan who objected to the word Christmas as "savouring of popery," published *A Dialogue between Custom and Verity concerning the Use and Abuse of Dauncinge and Minstrelsy*. That Puritan anathema of the corruption coming out of Italy, *The Anatomie of Abuses* (1583) was "made dialogue-wise by Phillip Stubbs." William Prynne called his diatribe against plays and players, *Histriomastix or The Players Scourge or Actors Tragedy* (1632).

How much the popular dialogue form may have had to do with the development of the great dramatic cycle of the Elizabethan period can be a matter of conjecture only; there is hardly a doubt but that it acted as a sort of bed of Procrustes for the poets of the time. It throws light on the non-dramatic Elizabethan dramatists. It explains the dull, ponderous plays, like *Lochrine* and *Covent Garden*, which move across the stage, whether as tragedy or comedy, with elephantine tread. It makes clear why the sweet, bright fancy of John Day soars but lamely, with clipped wings, in the dramatic form. Neither Day, nor Nabbes, nor Munday, nor various other Elizabethan playwrights should have written plays.

What the Elizabethan poets took from the Italians then was not directly, either their lyric forms or their dramatic feeling. It was ideas, passion, grace, and gusto, those spiritual qualities whose union in the romantic drama is so picturesque, so fine, so indescribable. Together with the political sagacity of the English people, developing the state as a unit and creating a single standard of taste, together with their clearer moral insight, these qualities produced Shakspeare.

V

"I pray you with my children and your household, *be merry in God*." So wrote Sir Thomas More to his careful wife after the burning of his barns. If English letters can furnish a prettier phrase than *be merry in God*, it must be in Elizabethan



English, the most imaginative age of the English people. All over Elizabethan society — in dress, speech, manners, amusements, pageants, masques, and plays, imagination played and glowed. Poetry to the Elizabethans was simply the transference into language of the common facts of life. Charles Lamb called it “visible poetry.”

In Elizabethan phraseology color and melody and distinction flash out in the most unexpected places. The flash is not directly due to imagery, although it may be influenced by it. The distinctiveness of Elizabethan phrase looks simple, it is in fact perfect art in putting words together. Sir Thomas More’s domestic consolation, put in words so unexpected and so fine, may be matched by many a jewel of speech in Bacon’s *Essays*, great thought, faultlessly expressed, like *God Almighty first planted a garden*. Bacon’s imagination rarely soars; it hovers near earth, well within the range of practical experience. Even the obscure Elizabethan does not use words as counters, one as good as another. Rather, as he would say, he writes our English speech “with a difference.” When Claudius Holyband dedicates *The Italian Schoole-maister* “To the most vertuous and well given Gentleman Maister Jhon Smith,” the very spelling ‘Jhon,’ with the displaced ‘h’ struggling for life, seems to confer distinction on plain John Smith.

Another characteristic of Elizabethan phraseology is its turn for sweet names. A romance is called *A Posie of Gilloflowers*; an anonymous sermon appeals to the unwary as, *A Divine Herbal, or The Prayse of Fertility*. A grammar is correctly said to be *The Enemy of Idleness*, and chess is described as *The pleasant and wittie playe of the Cheasts*, which it just is.

The English love of gardens is reflected by Robert Jones, who calls a song-book, *The Muses’ Garden of Delights*. *Ayres or Phantasticke Spirites* arrests attention, but hardly suggests a collection of madrigals. Alliteration, more or less musical, was often employed in fetching titles, sometimes with startling effect. *Dyets Dry Dinner* is a good name for a temperance cookery-book, but Fioravanti’s *Il Reggimento della Peste*, ‘regi-

men against the plague,' suffered a sea-change indeed, when John Hester, a distinguished Elizabethan chemist, gave it the merry title of *A Joyfull Jewell*. One musical title, "linked sweetness long drawn out" in alliteration and assonance occupies a distinguished niche by itself. William Hunnis was one of the minor poets, who had twelve pieces of verse in *The Paradyse of Daynty Devises* and two in *England's Helicon*. About 1583, he made a metrical version of the penitential Psalms, and named it *Seven Sobs of a Sorrowfull Soule for Sinne*. The *Seven Sobs* became a classic, and went through numerous editions. The book sold so well throughout three generations that a century after its first appearance the stationers preserved the copyright by winning a lawsuit against the University of Oxford.

Shakspeare's phrasing baffles imitation, but it is not inexplicable. Felicity in the choice of words was a literary gift he shared with his fellow-poets, the difference, the immense difference, was that with Shakspeare felicity of expression and range of thought were one whole, and that whole transcendent genius. The Elizabethan way of saying things was the inheritance of Italy, and in Italy it goes back to the word pictures of Dante. Dante's style leaves an indelible impress on the mind by its union of two Dantean qualities, observation so keen and so intense that it seems to see the very heart of things, and austere economy in the use of words, every word contributing its just proportion to the artistic effect intended.

Compare for a moment Dante's beautiful description of evening which opens the second canto of the *Inferno*, with the Elizabethan touch of Shakspeare, —

*Lo giorno se n'andava, e l'aer bruno  
Toglieva gli animai, che sono in terra,  
Dalle fatiche loro; ed io sol uno.*<sup>1</sup>

Macbeth says, —

Light thickens, and the crow  
Makes wing to the rooky wood.<sup>2</sup>

<sup>1</sup> *L' Inferno*, II, 1-3.

<sup>2</sup> *Macbeth*, III, 2.

In the eighteenth century, so finished a poet as Gray required four lines to express the idea of gathering darkness and the home-coming of man and beast, —

The curfew tolls the knell of parting day,  
The lowing herd wind slowly o'er the lea,  
The ploughman homeward plods his weary way,  
And leaves the world to darkness and to me.<sup>1</sup>

Gray's thought is precisely Dante's, only set in an English landscape and charged with brooding reflection.

Compare also Dante's frosty February morning, —

*In quella parte del giovinetto anno,  
Che 'l Sole; crin sotto l'Aquario temprà,*<sup>2</sup>

with Shakspeare's

It is a nipping and an eager air<sup>3</sup>

of the ghost scene on the platform at Elsinore.

Embedded in Dante's bitter thought of the Holy Land neglected by worldly popes and cardinals, we come across an exquisite description of the annunciation at

*Nazzarette,  
Là dove Gabriello aperse l'ali,*<sup>4</sup>

which touches the heartstrings like Hamlet's

Absent thee from felicity awhile,  
And in this harsh world draw thy breath in pain,  
To tell my story.<sup>5</sup>

Dante, Petrarch, Boccaccio, Ariosto, Tasso, all the great Italian poets are full of scenes whose artistic effect depend not only upon choice of words, but also upon rhythm, assonance, subtle modulation of sound. Hear the pounding of hoofs in

*Qual esce alcuna volta di galoppo  
Lo cavalier di schiera che cavalchi*<sup>6</sup>

The Elizabethan poets were fond of such onomatopoetic effects. Describing the tossings of sleeplessness, Shakspeare pours out

<sup>1</sup> *Elegy written in a Country Churchyard*, 1-4.

<sup>2</sup> *L' Inferno*, xxiv, 1-2.

<sup>4</sup> *Il Paradiso*, ix, 137-38.

<sup>6</sup> *Il Purgatorio*, xxiv, 94-95.

<sup>3</sup> *Hamlet*, i, 4.

<sup>5</sup> *Hamlet*, v, 2.

words, now noisy and nerve-racking, like a storm at sea, now suggestive of "the calmest and most stillest night" (*II King Henry IV*, III, 1). A description of sleep that is all sleepy is Fletcher's *Care-charming Sleep in Valentinian*, v, 2, which is imitated from Marini's sonnet, *O del Silenzio figlio*.

Another favorite subject for onomatopoeia was the sound of falling water in green places, like Dante's

*Li ruscelletti, che de' verdi colli  
Del casentin discendon giuso in Arno,  
Facendo i lor canali e freddi e molli*<sup>1</sup>

Two Elizabethan examples of this word effect are Spenser's description of the House of Morpheus, in *The Faerie Queene* (I, 1, 41) and Ben Jonson's *Echo's Dirge for Narcissus*, in *Cynthia's Revels*, I, 2.

It would be difficult to decide which is the greater triumph of poetic art, the delicacy of touch in Spenser's drowsy lines, or Jonson's masterful use of the compensating pause to keep eleven lines in twos, fours, fives, and sixes, perfectly rhythmical.

English poets from Lyly to Shelley have celebrated the 'blithe spirit' of the lark, singing 'at heaven's gate.' Long before all of them Dante in *Il Paradiso* had etched a lovely picture of the lark, —

*Qual lodoletta, che in aere si spazia  
Prima cantando, e poi tace contenta  
Dell' ultima dolcezza che la sazia;*<sup>2</sup>

## VI

One of the most novel and striking aspects of the Italian translations of Elizabeth's reign is the light they throw upon Italian Protestantism in England. It will be observed that the religious influence, with few exceptions, is at first exclusively Protestant, while after 1600 the Roman Catholic faith is accorded a hearing. About 1550, Archbishop Cranmer and Sir William Cecil established an Italian church in London. One

<sup>1</sup> *L'Inferno*, xxx, 64-66.

<sup>2</sup> *Il Paradiso*, xx, 73-75.

account says "the Italians and Genoese" had their congregation in the Mercers' church of St. Thomas of Acon. Strype describes the Italian church as consisting of "divers Italian nations, as Florentines, Genoezes, Milanois, Venetians, and others: though several of them joined themselves with this congregation more out of worldly ends than conscience."<sup>1</sup>

The Italian travellers fell into the habit of going to St. Thomas of Acon to keep up their Italian, and it was charged that they also went to church "more out of worldly ends than conscience." "The Italian church in London, which began in the time of King Edward VI was continued under Queen Elizabeth, and had the favor of the state, for the liberty of religious worship for such Italians as embraced the reformed religion. Whereof there were many residing in that city, both merchants and others, that had fled thither from some parts of Italy where the gospel had been preached, but now persecuted. Which church was thought profitable also for the use of such English gentlemen as had travelled abroad in Italy. That by their resorting thither, they might both serve God and keep their knowledge of the Italian language: which by disuse they might otherwise have soon forgotten. But it was an observation now made, of the evil consequence of young men's traveling from hence into those parts, viz. that they lost all the good and sober principles they carried out of England with them, and became negligent of religion, and little better than atheists."<sup>2</sup>

Roger Ascham did not think much of the influence of the Italian church upon the Italian travellers, —

"Thies men, thus Italianated abroad, can not abide our Godlie Italian chirch at home: they be not of that Parish, they be not of that felowshyp: they like not the preacher: they heare not his sermons: Excepte somtyme for companie, they cum thither to heare the Italian tonge naturally spoken, not to heare God's doctrine trewly preached."<sup>3</sup>

<sup>1</sup> *Memorials of Archbishop Cranmer*, I, p. 343.

<sup>2</sup> Strype, *Annals of the Reformation*, Vol. II, Part I, p. 41.

<sup>3</sup> *The Scholemaster*, p. 85, ed. 1570.

The Italian church does not seem to have been particularly fortunate in its choice of some of its preachers. Certainly two of them were more notorious than useful in England. John Florio's father, Michael Angelo Florio, was the first minister. He was a Florentine, originally from Siena, who fled to England from the persecution of the Waldenses in the Valtelline shortly before the accession of Edward VI. Florio was patronized both by Archbishop Cranmer and by Sir William Cecil, in whose house he lived for some time. The Protestant leaders soon found that Florio could not hold his people together. Many of them fell out with him, refused to pay tithes, and went again to mass. Florio sent the names of fourteen of them to Cecil, and quoted *Deuteronomy* to the effect that those who rebel against God, the laws, and the judges, ought to be slain without mercy. But Cecil discovered that Florio was a "wicked man" and turned him out of his house for "an act of uncleanness." While he was in favor Florio translated into Italian Archbishop Cranmer's Protestant catechism for children, which had originated in Germany. After his disgrace, Florio taught Italian in London and wrote an Italian grammar, still in manuscript. His Italian life of Lady Jane Grey, supposed to be of Dutch imprint (1607), is a valuable contemporary account of that lady's tragical history.

Another Italian preacher at the Mercers' Chapel is pilloried in these translations on both sides of the great religious question of the sixteenth century. In 1617, John Bill published, in both Italian and English, a *Predica . . . fatta la prima Domenica dell' Avvento quest anno 1617 in Londra nella cappella detta delli Merciarj*. The sermon was a vigorous attack upon the abuses of the Roman Church, and the preacher was Marco Antonio de Dominis, a Jesuit, bishop of Segni and archbishop of Spalatro. Upon going to England about 1616, De Dominis took with him a copy of the manuscript of the *Historia del Concilio Tridentino*, of Paolo Sarpi (Father Paul), which he had got hold of surreptitiously. In London De Dominis professed Protestantism, and was made dean of Windsor and master of the Savoy by King

James I. Under royal favor, and without the consent of Father Paul, he published the *Historia del Concilio Tridentino* (London, 1619), with editorial notes of his own. In 1622, De Dominis retracted in London all that he had written against the old religion, and in November of the same year he recanted Protestantism in Rome. The recantation was Englished, apparently at Douay, in 1623, and was retranslated as late as 1827, with the title, *My Motives for renouncing the Protestant Religion*. Contemporary English opinion of De Dominis is expressed in Bishop Neile's book of 1624 called, *M. A. De Dominis, Archbishop of Spalatro, his Shiftings in Religion. A Man for Many Masters*. Thomas Middleton ridiculed him in his allegorical play of the same year, *A Game at Chess*, as the "Fat Bishop," the "balloon ball of the churches."

The most distinguished Italian Protestant was Pietro Martire Vermigli who had been an Augustine friar. Peter Martyr occupies a large space in the early history of the English Church. He wrote commentaries on some of the principal books of the Bible, and several treatises on dogmatic theology, and at one time ranked next to Calvin as an expounder of Protestant doctrine. Archbishop Cranmer made him professor of ecclesiastical law at Oxford, and some of the ablest Anglican divines learned theology at his feet, among them Archbishop Grindal, Bishops Jewel and Ponet, and Dean Nowell.

Like Vermigli, Alberico Gentili came of an ancient and noble Italian family. Having become a Protestant, Gentili went to England, and was entered at New Inn Hall, Oxford, in 1580. He seems to have been a man whose social qualities were as brilliant as his learning was profound. He was the friend of Sir Francis Walsingham, Sir Philip Sidney, Sir Henry Wotton, Sir Thomas Bodley, and other great Elizabethans, and was patronized by both the Earl of Leicester and the Earl of Essex. In 1587, Queen Elizabeth made him professor of civil law at Oxford. His writings, which are in Latin, constitute the earliest systematic digest of international law that exists.

Two Italian sceptics, Giulio Cesare Vanini, who had been a

Carmelite friar, and Giordano Bruno, took refuge in England from religious bigotry, and leaving there both became martyrs to the cause of freedom of belief and speech. Among the Italian works published in London are seven books, which were written by Bruno between 1583 and 1585, while he was living in the household of Michel de Castelnau de la Mauvissière, French ambassador to England. They are all philosophical books, for Bruno, who had been a Dominican friar, had at last found at Elizabeth's court what he had sought for in vain at Geneva, philosophical liberty, '*libertas philosophica*,' to use his own words. Bruno was the greatest Italian thinker of the Renaissance, and as such he had attracted Sir Philip Sidney, who met him during his travels in Italy, probably in Milan. In the house of the cultivated French ambassador, Bruno renewed the acquaintance, and came to know the group of famous Englishmen who moved in Sidney's scholarly circle, Fulke Greville, Sir Edward Dyer, Spenser, Gabriel Harvey. *La Cena de le Ceneri* is an Ash Wednesday conversation, dedicated to the French ambassador. It is an account of the evening of 13 February, 1584, when Bruno was invited by Fulke Greville to meet Sidney and other friends in order that they might hear

'the reasons of his belief that the earth moves.'

The discussion was followed by others, for the company seems to have resolved itself into a philosophical club. "We met," Bruno says, "in a chamber in the house of Mr. Fulke Greville, to discuss moral, metaphysical, and natural speculations."

## VII

In science, the Italians led in medicine, especially in anatomy, as is shown in these translations by George Baker's edition of Giovanni da Vigo's *Practica in arte chirurgica* and John Hall's *Chirurgia parva Lanfranci, Lanfranke of Mylayne his briefe*. Nicholas Ferrar's *Hygiasticon: or, the right course of preserving Life and Health unto extream old Age*, translates Luigi Cornaro's



*Discorsi della vita sobria*, a work in preventive medicine that has survived into the twentieth century. The greatest medical discovery of the seventeenth century, the circulation of the blood, was claimed for Paolo Sarpi by his secretary, Fra Fulgenzio Micanzio, in his *Vita del Padre Paolo dell' Ordine de' Servi* (1646), "Translated out of Italian by a Person of Quality," in 1651. From Fra Fulgenzio's story of the circumstances, which is independently confirmed by Pietro Gassendi in his life of Claude Peiresc, it is clear that the original idea of the circulation of the blood was one of Sarpi's sublime glimpses into things, that after trying out the idea by actual dissection Sarpi communicated it to his friend d' Aquapendente, and that d' Aquapendente was Harvey's instructor in anatomy at Padua. What Harvey did was to make the discovery available to science by tracing it to its consequences.

William Harvey was a student at the University of Padua from 1597 to 1602, when he was given the degree of doctor of physic. At that time the reputation of the University of Padua was so great that twenty-three different nationalities were represented among its students. Between September, 1591, and October, 1594, twenty-five English students were matriculated at Padua. In Harvey's time the medical school of Padua was the best in the world. His diploma was signed by Fabrizio d' Aquapendente, the greatest anatomist in Europe, then professor of anatomy and surgery in the University of Padua, and by the medical humanist, Giovanni Tommaso Minadoi, professor of medicine, whose *Historia della Guerra fra Turchi et Persiani* was translated by Abraham Hartwell, secretary to Archbishop Whitgift.

Physicians who had studied medicine in Italy, whether English or Italian, easily acquired practice and influence in England, especially at the court and among the nobility. Two of Henry VIII's physicians were the medical humanist, Thomas Linacre, and John Chambre, both doctors of medicine of Padua. Through the influence of Linacre and Chambre the College of Physicians was founded, in 1518; the plan followed that of

similar institutions in Italy and was drawn up by Linaere, who became first president and held that office until his death. Chambre became censor of the College of Physicians in 1523.

A medical adviser of both Queens Mary and Elizabeth was Cesare Adelmare, father of Sir Julius Caesar, judge of the admiralty court, long a faithful, ill-paid servant of the crown. Like Linaere, Adelmare was a graduate both in arts and in medicine of Padua. He became naturalized, and after five years' practice in London was elected censor of the College of Physicians.

Giulio Borgarucci, one of Elizabeth's court physicians, was brother to Prospero Borgarucci, professor of anatomy in the University of Padua. He is first heard of as a member of the Italian branch of the "Strangers' church" in London under the ministry of Girolamo Jerlito. In 1563, Borgarucci treated the plague by bleeding, it is said successfully. A device of his against the plague was the *pomo*, or ball compounded of balsamic substances to be carried in the hand and squeezed to ward off the effects of foul air. In 1572, Borgarucci was incorporated M.D. in the University of Cambridge, and in the following year he was made physician to the royal household for life. Borgarucci was also physician to the Earl of Leicester, who was accused of using his physician's knowledge of poisons on persons who obstructed his way.

Dr. Jasper Despotine was a Venetian physician, who, becoming a Protestant, was encouraged to go to England by William Bedell, chaplain to Sir Henry Wotton. Bedell helped to settle Dr. Despotine in Bury St. Edmunds, where he practised medicine.

A distinguished Italian physician who visited England during the reign of Edward VI was Girolamo Cardano, whose *De Consolatione* was translated by Thomas Bedingfield as *Cardanus Comforte*, "And published by Commaundement of the Right Hon. the Earl of Oxford." Cardano is most celebrated for his discoveries in algebra, and especially by "Cardan's formula" for solving equations of the third degree (which it

was charged he filched from Tartaglia). He was a graduate in medicine of Padua, and dabbled in astrology. In 1550, Cardano was in London as the guest of the great Greek scholar, Sir John Cheke. From there he went to Scotland to treat Archbishop Hamilton of St. Andrews, whom he cured. While in London Cardano saw the young king, Edward VI, in a medical capacity, and cast his horoscope, predicting long life. In his *Dialogo sulla Morte*, Cardano gave an account of his visit to England, and of his impressions of King and people, which is all the more valuable because it is the judgment of a competent and disinterested observer.

A deservedly popular book in physical science was Giovanni della Porta's *Magiae Naturalis*, translated as *Natural Magick: wherein are set forth all the riches and delights of the Naturall Sciences*. As the English title shows, Porta's *Magiae Naturalis* is the forerunner in Italy of Bacon's last work, the *Sylva Sylvarum*. Both books consist of a miscellaneous collection of observations and experiments in natural history, some of them sound science, others as fanciful as are the names 'Natural Magic' and 'Wood of Woods' to describe scientific work in physics and biology.

Blundeville's *The Theoriques of the seven Planets* (1602) makes the first application of the Copernican theory of the solar system, which Bruno discussed with Sir Philip Sidney and Fulke Greville.

Apart from the great Italian anatomists and physicists of the sixteenth century, Elizabethan science in translation is considerably mixed with alchemy and magic and sheer credulity. Translators of this sort were wont to speak of their pseudo-scientific facts as 'secrets.' *The Secretes of . . . Alexis of Piemount*, a kind of dispensatory of formulæ for medicines, cosmetics, perfumes, and soaps, was a household book for upwards of a century. In *A Booke of Secrets* William Philip told the Elizabethans how the Italians made ink and ordered wines. *A Revelation of the Secret Spirit* declares "the most concealed secret of Alchymie," a bare dozen years after Ben Jonson's

*The Alchemist* had once for all satirized that Elizabethan rogue out of court.

Military tactics the Elizabethans called an art, and they learned it from Machiavelli, Tartaglia, and Cataneo. Federico Grisone and Claudio Corte taught them horsemanship, an important part of a gentleman's education. Vincentio Saviolo, who suggested to Shakspeare the immortal *Touchstone*, conducted a fencing-school in London, "which he called his college, for he thought it great disgrace for him to keep a fence-schoole, he being then thought to be the only famous maister of the arte of armes in the whole world."

*Epulario* or *The Italian Banquet* is a Venetian cookery-book. *Epulario* contains a diverting recipe that illustrates the nursery-rime of "Sing a song of sixpence." Fancy the romantic Elizabethans being instructed from Venice how "to make Pies that the Birds may be alive in them, and fly out when it is cut up!"

Fynes Moryson in his *Itinerary* (1617) agrees with Montaigne in praise of Italian abstinence in eating and of the daintiness with which the Italians served food. Coryat picked up the information that the Guelf laid his plate with the knife, fork, and spoon to right, while the Ghibelline wished to find his spoon at the top of his plate. Ben Jonson on Italian table manners is satirical, —

Then you must learn the use  
And handling of your silver fork at meals,  
The metal of your glass; (these are main matters with your Italian.)<sup>1</sup>

The Jerusalem artichoke is an Italian vegetable that was distributed over Europe, after 1617, from the Farnese garden in Rome. It has nothing to do with Jerusalem, but is the artichoke that 'turns with the sun,' *girasole articiocco*. Many Italian gardens served as receiving stations for foreign plants and flowers in the process of European acclimatization. The coincidences between passages in *The Winter's Tale* and Bacon's essay *Of Gardens* may be explained by the fact that both Shak-

<sup>1</sup> *Volpone*, or *The Fox*, iv, 1.

spere and Bacon could have known some flowers then newly imported, such as the crown imperial, only in the Strand gardens of the great nobles of Elizabethan London.

### VIII

The English had everything to learn from the Italians in the fine arts, and during the long peace brought about and maintained by three able Tudor sovereigns, architecture, sculpture, and painting flourished. Sir Henry Wotton, twice English ambassador to Venice, was an early lover and collector of works of art; in his will, he bequeathed pictures, his *viola da gamba*, and Italian locks and screws. But the "Father of Vertu in England," as Horace Walpole named him, was Thomas Howard, second Earl of Arundel, in whose house at Highgate Bacon died. Howard began his career as an art collector on his first visit to Italy in 1609. He is credited with having first discovered the talent of Inigo Jones, who had been sent to travel "over Italy and the politer parts of Europe" at the expense of William Herbert, third Earl of Pembroke. Both Herbert and Howard employed Jones to buy works of art for them, and Howard's collection of pictures, marbles, gems, and other art objects, brought together at Arundel House, London, was the first large art gallery in England. Inigo Jones had gone to Italy to study architecture, and while there he became interested in the elaborate Italian dramatic performances, which demanded the skill of painter and sculptor as well as of playwright and musician. This form of entertainment passed into France, where it was called *le ballet d'action*. In London, Jones associated himself with Ben Jonson, and in the hands of these two masters the *ballet d'action* developed into the masque with shifting scenery. In so far as the masque was pageantry, more or less loosely supplied with words, it did not survive the Elizabethan age, but the use of shifting scenery has become so great that a modern play as mere spectacle is likely to be more pleasing to the eye than satisfactory to the intelligence.

The first Italian of note to carry his art into England was Pietro Torregiano, the sculptor who broke Michelangelo's nose. "Peter Torresany" went to England with some Florentine merchants and entered the service of Henry VII. His English masterpiece is the beautiful tomb of Henry VII in Westminster Abbey, which Bacon described as "one of the stateliest and daintiest monuments of Europe." Other Italian artists who were employed by Henry VIII, and whose taste exerted great influence upon architecture and upon the application of sculpture and painting to architecture were Trevisano and Antonio Toto. Girolamo di Pier Maria Pennacchi, called Girolamo da Treviso, or Trevisano, was an architect and engineer who is said to have introduced terra-cotta or moulded brick-work for ornaments. Antonio Toto, son of Toto del Nunziata, and Bartolommeo Penni were painters, and all three of these artists were pupils or of the school of Raphael. Vasari says that Toto del Nunziata worked on the King's "principal palace," probably Nonsuch Palace, near Cheam, in Surrey. Benedetto da Rovezzano, an able Florentine sculptor, began a tomb for Cardinal Wolsey in St. George's Chapel, Windsor, which Henry VIII quietly appropriated for himself after the fall of Wolsey, and then employed Rovezzano and Giovanni da Majano to finish it. The famous terra-cotta medallions of the Caesars at Hampton Court were made by Giovanni da Majano.

The old manor-house of Sutton Place, Guildford, and Layer Marney Hall, Essex, built by Sir Henry Marney, captain of the guard to Henry VIII, are fine examples of Italian Tudor architecture. Its characteristics are decorative details in terra-cotta or moulded brick-work, bass-reliefs fixed upon walls, plasterwork laid over brick walls (sometimes painted), and square bricks of two colors, highly glazed and placed in diagonal lines as at Layer Marney.

The Italian artists employed Englishmen to work out their designs, and Elizabethan architecture shows that while English craftsmen never acquired skill in the Italian arts of design, they were very clever in adapting Italian ideas to English building

conditions. Plastering, which was then a new art, furnishes a good illustration. Even stately English houses were smaller than Italian palaces and the English climate is colder than that of Italy. Italian artists never had to deal with the question of covering the flat ceiling of a room of moderate height with a suitable plastered decoration. Charles Williams is the first English plasterer whose practice of his art is recorded. He had travelled in Italy and had probably been employed at Nonsuch Palace. Between 1567 and 1579 Sir John Thynne built Longleat House, Wilts. Longleat cost eight thousand pounds (about forty thousand pounds in twentieth-century money), and has the reputation of being the first well-built house in England. While Sir John Thynne was building Longleat, Charles Williams wrote to him offering his services in supplying internal decorations after "the Italian fashion." Among the Elizabethan records preserved at Longleat are two letters from Sir William Cavendish and his wife to Sir John Thynne asking him for the use of this "cunning playsterer." The Cavendishes wrote that they had heard how Williams had made "dyvers pendants and other pretty things and had flowered the hall at Longleat," and they wished to get him to do similar work for them at Hardwick Hall, Devon. Sir William Cavendish's wife was Elizabeth Hardwick, "Bess of Hardwick," who took for a fourth husband, George Talbot, 6th Earl of Shrewsbury. Edmund Lodge describes the Countess of Shrewsbury as "a builder, a buyer and seller of estates, a money-lender, a farmer, and a merchant of lead, coals, and timber; when disengaged from these employments she intrigued alternately with Elizabeth and Mary, always to the prejudice and terror of her husband."<sup>1</sup> Bess of Hardwick was the greatest Elizabethan builder. Horace Walpole's epitaph for her records the names of "five stately mansions" she erected,—

When Hardwicke's tow'rs shall bow yr head,  
Nor masse be more in Worksop said,

<sup>1</sup> *Illustrations of British History, Biography, and Manners in the Reigns of Henry VIII, Edward VI, Mary, Elizabeth, and James I.*

When Bolsover's fair frame shall tend  
 Like Oldcoates to its destined end,  
 When Chatsworth knows no Candish bounties,  
 Let fame forget this costly countess.

Walpole attributes Bess of Hardwick's zeal in building to a prediction that she should not die so long as she was building. She lived to be ninety, and died 13 February, 1607/08, "in a hard frost while her builders could not work." Her estates were estimated at sixty thousand pounds a year, an income she herself acquired, partly by her business ability and partly by her skill in match-making. Sir William Cavendish, her second husband, was the father of her children. Her second son founded the dukedom of Devonshire, and her third son, the dukedom of Newcastle, while she married her daughter, Elizabeth Cavendish, to Charles Darnley. Through this match Bess of Hardwick became grandmother to Arabella Stuart.

It is one of the tragedies of art that there is no great portrait of any great Elizabethan. Paolo Veronese painted a portrait of Sir Philip Sidney, in 1574, for Hubert Languet, and we know that Languet thought the expression of the young man of twenty "too sad and thoughtful." Veronese's portrait of Sidney is unfortunately lost, and of extant pictorial art all the portraiture of Elizabeth's time falls below the fine work done by Holbein for Henry VIII and the beautiful pictures in which Van Dyck makes us see again the people of "the Warres," cavaliers with dark careworn faces and the delicate proud ladies who mated with them.

The best known portrait painter of the period was Federigo Zuccaro, an Italian refugee, who went to England in 1574 and remained four years. Zuccaro painted historical and decorative subjects in the facile Italian style that followed the great traditions of Raphael and Michelangelo. He was not a portrait painter by profession, nor was he attached to the court, nor did he stay in England long enough to paint all the portraits that are attributed to him. Zuccaro painted several portraits of Queen Elizabeth. The 'Rainbow' portrait of Elizabeth at



Hatfield is attributed to him. The full-length portrait of Sir Walter Raleigh at the age of thirty-four now in the National Portrait Gallery is by Zuccaro. The Marquis of Bath owns a Zuccaro portrait of the Earl of Leicester, and a portrait of Sir Francis Walsingham by Zuccaro was at Strawberry Hill until its sale in 1842. The Zuccaro portrait of Sir Philip Sidney is dated 1577. Twenty-one portraits, said to be by Zuccaro, were brought together in 1866, but in the *Illustrated Catalogue of a Loan Collection of Portraits of English Historical Personages who died prior to the year 1625*, exhibited at Oxford in 1904, Zuccaro was represented by three portraits only, a portrait of the Earl of Leicester, owned by University College, and two of Queen Elizabeth, the one the property of Bodley's Library and the other belonging to Jesus College.

Elizabethan portraits are not distinguished. They are distinguishable by their wooden faces, stiff figures, and rich costumes. The wooden faces are explained by the painters' practice of the time. It was the custom for the painter to make a drawing from the subject, probably at one sitting only, together with notes of the costume and accessories. Then the portrait was completed on panel in the painter's studio; when done it could be repeated as often as desired, or even varied by the painter or his assistants. \*

Elizabethan artists were largely Netherlandish, and it is clear that they were much more interested in painting the elaborate costumes of the personages they portrayed, than in getting at the soul of "the spacious times," which must have been reflected in their faces. Dress is always more or less indicative of mental states, and there never has been a time before or since when there was such sympathy between clothes and the lives of the people wearing them as during the forty-five years of the reign of Queen Elizabeth. The picturesque dress of the Elizabethans is the outward and visible symbol of the romance in which they lived. This is particularly true of the dress of men, which was even gayer than that of women. Brightness of color and smartness in cut came out of Italy, and were criti-

cized even there by the more sober sort. "Time hath brought pride to such perfection in Italie, that we are almost as fantastike as the English Gentleman that is painted naked, with a pair of sheeres in his hande [Andrew Borde's sign], as not being resolved after what fashion to have his coat cut. In truth, quoth Farnese, I have seene an English Gentleman so diffused in his sutes, his doublet being for the weare of Castile, his hose for Venice, his hat for France, his cloake for Germanie, that he seemed no way to be an Englishman but by his face." (*Greenes farewell to Folly.*)

In 1572, Viscount Montacute married his son and daughter to daughter and son of Sir William Dormer. Gascoigne tells us naively that eight gentlemen, all related to Lord Montacute, decided to present a masque in celebration of the double wedding. The first thing they did was to buy "furniture of Silkes," then they "caused their garments to bee cut in the Venetian fashion," and last, as a kind of afterthought, they employed George Gascoigne to write the masque — around the Venetian costumes.

The dress of the cavaliers was still a pageant of color and form, but the whimsical and fantastic had gone. The cut was more graceful, and purple velvet and cloth of silver were more subdued color effects. Human dress has never been more beautiful than it is seen in the

Black armor, falling lace, and altar-lights at morn,

that Van Dyck painted.

## IX

"When Learning first came up, men fansied that every thing could be done by it, and they were charm'd with the Eloquence of its Professors, who did not fail to set forth all its Advantages in the most engaging Dress. It was so very modish, that the Fair Sex seemed to believe that Greek and Latin added to their Charms; and Plato and Aristotle untranslated were frequent

Ornaments of their Closets. One would think by the Effects, that it was a proper Way of Educating them, since there are no Accounts in History of so many truly great Women in any one Age, as are to be found between the Years 1500 and 1600."

This judgment of the education of women during the Renaissance is that of William Wotton, in his *Reflections upon Ancient and Modern Learning* (1694). It voices the soundest and the most far-reaching idea of the sixteenth century, one whose end is by no means yet, that the new birth was the enlightenment of the human spirit. The great men of the Renaissance recognized the human spirit in girls as well as boys; they gave to their sons and daughters the same intellectual training. What the Renaissance idea of the education of women was, in theory, we see in the third book of *Il Cortegiano*, where Giuliano de' Medici undertakes to fashion the gentlewoman of the court. He does it so liberally, imagining such a bright, sweet, brave creature, possessing "the knowledge of all things in the world," together with "the virtues that so seldom times are seen in men," that one of the interlocutors, Gaspare Pallavicino, wonders why he will not have women to rule cities, to make laws, and to lead armies, while men stand spinning in the kitchen. Giuliano answers smiling, — "Perhaps this too were not amiss. Do you not know that Plato, which was not very friendly to women, giveth them the overseeing of cities?"

In practice, organized education of the sixteenth century was aristocratic and masculine, accessible to the few only and to men only. Still Elizabethan schools — the universities and the colleges within them — by massing teaching and reducing its cost, did enable some commoners, in favorable circumstances, to get an education. But all institutions, both of secondary and higher education, barred their doors to women. That made the education of women even more aristocratic than that of men, for only noblemen and families of considerable means could afford to employ tutors for girls. The learned ladies of Elizabeth's time, without exception, were the daughters of great nobles or of gentlemen of distinguished social position.

Sir Thomas More's daughters, Margaret More Roper, Elizabeth More Daunce, Cecilia More Heron, and their kinswoman, Margaret Giggs Clement, all took eagerly the classical education he gave them by tutors. Erasmus dedicated his commentaries on Prudentius's hymns to his friend and correspondent, Margaret More Roper, and called her "the flower of all learned matrons in England."

Sir Anthony Cooke, tutor to King Edward VI, himself taught his five daughters and four sons, the children all coming under the same mental discipline. The daughters all made great marriages, three of them very great marriages. Mildred Cooke, the eldest, was the second wife of William Cecil, Lord Burghley; Anne Cooke, the second daughter, became the second wife of Sir Nicholas Bacon and the mother of Sir Francis Bacon. She read Latin, Greek, Italian, and French, "as her native tongue," and has the reputation of being the most learned woman of her time; Elizabeth Cooke married, first, Sir Thomas Hoby, ambassador to France and translator of *Il Cortegiano*, and second, John, Lord Russell, second son of Francis Russell, second Earl of Bedford.

Some of the families whose educated daughters became distinguished women were the noble houses of Sackville, Seymour, Sidney, Spencer, and Talbot. Many of these women were not only generous but discerning patrons of men of letters. Dedications of books to noble ladies are full of tributes to their intelligence and their virtues and make known how great their influence was on Elizabethan literature. Queen Elizabeth naturally leads the patrons of literature, and many books were dedicated to her, both by English authors and by foreigners who wished to commend themselves to her notice. Next to Elizabeth, in generous friendliness to the literary art, stand three Sidney women. To Lady Mary Sidney, mother of Philip and Mary Sidney, Geoffrey Fenton dedicated *Certaine Tragicall Discourses*, in 1567. To another lady of the Sidney family, Dorothy Sidney Spencer Smythe, Countess of Sunderland, granddaughter of Robert Sidney, brother of Philip and Mary

Sidney, James Howell dedicated, in 1648, *A Venice Looking-Glass*. Dorothy Sidney was Edmund Waller's "Sacharissa," and the inspiration of his lyrics, *Go, Lovely Rose*, and *On a Girdle*.

After Queen Elizabeth, more books were dedicated to Mary Sidney Herbert, Countess of Pembroke, than to any other Elizabethan lady. Mary Sidney was carefully educated by private tutors, and shared her brother Philip's love of study and turn for literature. Her marriage to the Earl of Pembroke did not break off their intellectual comradeship, for Philip Sidney often stayed with his sister at Wilton. There she collected a library which contained a large number of Italian books. Sidney began his *Arcadia* at her desire and suggestion while he was spending the summer of 1580 with her at Ivy Church, a small house of hers near Wilton. After Sir Philip Sidney's death his sister completed and edited the romance, which he had named for her, *The Countess of Pembrokes Arcadia*. Mary Sidney was "Urania sister unto Astrophel" in *Colin Clouts Come Home Againe*, but in *Astrophel* Spenser named her elegiac poem, *The Dolefull Lay of Clorinda*. Spenser dedicated to her *The Ruines of Time* and one of the sonnets prefixed to *The Faerie Queene*. Abraham Fraunce inscribed two translations from the Italian to her. Daniel, who was tutor to her son, William Herbert, third Earl of Pembroke, said she "first encouraged and framed" him to the pursuit of literature. Court-hope conjectures that Mary Sidney paid the expenses of Daniel's Italian journey, in order to fit him for the position she expected him to hold in her household on his return, and thinks that when Daniel dedicated his sonnet-cycle *Delia* to the Countess of Pembroke, he was merely inscribing the name of his benefactor on a work of which she was the real inspiration. Mary Sidney succored Nicholas Breton in distress, and he expresses passionate devotion to her in *The Pilgrimage to Paradise coyned with the Countess of Pembrokes Loue*. She was Pandora of Drayton's *Idea: The Shepheards Garland*, while a crowd of lesser poets sing her praises, Thomas Watson, Thomas

Churchyard, Thomas Nash, Barnabe Barnes, Thomas Morley, John Davies of Hereford, and others. Mary Sidney has no monument in Salisbury Cathedral; she needs none, for the Spenserian lyrist, William Browne, has enshrined her memory in imperishable verse, —

Underneath this sable hearse  
Lies the subject of all verse,  
Sidney's sister, Pembroke's mother:  
Death, ere thou hast slain another,  
Fair, and learned, and good as she,  
Time shall throw a dart at thee.

There were four learned ladies of the Spencer family of Althorp; Anne Spencer Stanley Sackville, Countess of Dorset, Alice Spencer Stanley Egerton, Countess of Derby, Elizabeth Spencer, Lady Carey, and Lady Carey's daughter, Elizabeth Carey, Lady Berkeley. Anne, Elizabeth, and Alice Spencer were daughters of Sir John Spencer of Althorp. To each of these ladies, his kinswomen, Spenser dedicated a poem of his *Complaints*; to Anne Spencer, *Mother Hubberds Tale*, to Elizabeth Spencer, *The Fate of the Butterflie*, and to Alice Spencer, *The Teares of the Muses*. Whatever the relationship was, the dedication of this poem shows that the Althorp Spencers acknowledged it. Spenser wrote to Alice Spencer, then Lady Strange, that she deserved to be honored by him, both for her "particular bounties," and for "some private bands of affinity, which it hath pleased your Ladiship to acknowledge."

It is Alice Spencer, Countess of Derby, of whom Thomas Warton wrote, "The peerage-book of this countess is the poetry of her time." Warton was thinking of the unique distinction of a lady to whom Spenser dedicated in her youth *The Teares of the Muses* (1591), and who lived to have Milton write *Arcades* for an Entertainment to her at her house at Harefield (about 1635). Warton might well have said 'the peerage-book of this countess is the literature of her time,' for Elizabethan literature is studded all over with dedications, epistles, and poetical laudations, which the Countess of Derby shared with her two husbands, with her three daughters, and with her grandchildren.

In her literary and social influence, the career of the Countess of Derby in Elizabethan England most nearly reflects that of Isabella d' Este, Marchioness of Mantua, in Renaissance Italy. A series of most interesting dedications and literary memorabilia attest the interest in letters of the Countess of Derby and her daughters and grandchildren. They also make it clear that Alice Spencer was a discerning patron of literature, attracting to her men of real genius and holding their allegiance as long as she lived. In her train, we find Spenser, Milton, Lyly, Ben Jonson, Marston, John Davies of Hereford, Carew, Henry Lawes, Inigo Jones, Jeremy Taylor, and Lord Herbert of Cherbury. *Comus* was written for the inauguration of her son-in-law, the Earl of Bridgewater, as President of Wales, and the original actors were her grandchildren. The foundations of the great library of Bridgewater House were laid by her second husband, Lord Chancellor Ellesmere. This library is still in existence and some of its choicest treasures are the books personally presented to the Countess of Derby by the Elizabethan men of letters she befriended. In art, one of the most famous portraits of Shakspeare, the Chandos portrait, was finally preserved for posterity by the family of Alice Spencer. After a checkered career, this celebrated portrait came into the hands of James Brydges, third Duke of Chandos, through whose daughter it passed to her husband, the Duke of Buckingham; the Earl of Ellesmere bought it of the estate of the Duke of Buckingham, and presented it to the English nation, in 1848. The Duke of Chandos was a descendant of the Countess of Derby's third daughter, and the Earl of Ellesmere, of her second daughter.

Curiously enough, the Countess of Derby's estate of Harefield Manor is indissolubly connected with English literature through the Newdigate Prize for poetry at Oxford University. Harefield Manor had been in possession of the Newdigate family or their forebears from time immemorial, when, in 1585, John Newdigate sold it to Sir Edmund Anderson. In 1601, Sir Edmund Anderson conveyed Harefield to the Lord Keeper,

Sir Thomas Egerton, to his wife, Alice, Countess of Derby, and to her daughters after her. The Newdigates bought the manor back from the estate of the Countess of Derby's grandson, Lord Chandos, in 1675. In 1805, Sir Roger Newdigate, fifth Baronet of Harefield, left a thousand pounds by will to Oxford University to establish an annual prize for poetry. The Newdigate Prize has been awarded more than a hundred times, and many of the prizemen have achieved distinction in English letters, John Wilson ("Christopher North"), Dean Milman, Dean Stanley, John Ruskin, Sir Edwin Arnold. Two of the Newdigates have filled the chair of poetry at Oxford — Matthew Arnold and John Campbell Shairp. In 1912, the Newdigate Prize crossed the Atlantic ocean and was won by a Rhodes scholar from Massachusetts, for a poem on *King Richard the First before Jerusalem*. Indirectly the American Newdigate links the prosaic world we live in to the great poetry of the Elizabethan age.

The most learned lady of the Russell family was Lucy Harington, first cousin once removed to Sir John Harington, and wife of Edward Russell, third Earl of Bedford. Lucy Harington's patronage of literature began in her girlhood, when, in 1583, Claudius Holyband, probably her tutor in languages, dedicated to her his polyglot grammar, *Campo di Fior: or else The Flowrie Field of Foore Languages* (Latin, French, Italian, and English). Ten years later as Countess of Bedford, she was 'Idea,' —

Great Lady, essence of my chiefest good,  
Of the most pure and finest tempered spirit,

who inspired Michael Drayton's *Idea: The Shepherds Garland* (1593) and *Ideas Mirrour* (1594). Drayton was but one of the many poets, wits, and courtiers who met in her salon at Twickenham. At the court of James I the Countess of Bedford was the "cynosure of courtly eyes," her popularity and her good offices to men of letters continuing unabated during two reigns. The best writers of her day vie with one another in singing her praises. Apart from conventional flattery, their



judgments of her character present Lucy Harington to us as a brilliant woman, meeting life adequately in many different aspects, quite in the manner of the great ladies of the Italian Renaissance.

Lodge dedicated *A Marguerite of America*, "To the noble, learned and vertuous Ladie, the Ladie Russell," "our English Sappho." One of the sonnets prefixed to Chapman's translation of the *Iliad* is addressed, "To the right noble patroness and grace of virtue, the Countess of Bedford." Among the sonnets "in Honor of many noble and worthy Persons," of John Davies of Hereford, is one "To honor, wit, and beauties excellency, Lucy, Countesse of Bedford." Sir Thomas Roe, ambassador to India, bears witness that the Countess of Bedford was wonderfully informed on "ancient medals," while Sir William Temple extols her for having "projected the most perfect figure of a garden he ever saw."

John Donne is distinguished among Elizabethan poets by subtlety of thought and refinement of manner. It may be that it is because of these two qualities that he rises above them also in appreciation of good women. Donne's lyrics to his wife, Anne More, are genuine love poems. Izaak Walton describes Donne's lifelong friendship for Magdalen Herbert, George Herbert's mother, as an "amity made up of a chain of suitable inclinations and virtues"; Magdalen Herbert was the subject of Donne's beautiful elegy, *The Autumnal*, beginning

No Spring, nor Summer's beauty has such grace,  
As I have seen in one autumnal face.

To the Countess of Bedford Donne wrote seven characteristic and interesting poems. One, describing conventional sighs and tears in *Twickenham Garden*, is in the artificial Elizabethan style. The other six are all fine and sincere; their spirit is expressed in the noble lines, —

Madam,  
You have refined me; and to worthiest things,  
Virtue, art, beauty, fortune, now I see  
Rareness or use, not nature, value brings.

The thought anticipates Steele's tribute to Lady Elizabeth Hastings, — "to love her is a liberal education." <sup>1</sup>

Ben Jonson's tribute to the Countess of Bedford is a model of good feeling, good-breeding, and respect. It ends, —

Only a learned and a manly soul  
I purposed her, that should, with even powers,  
The rock, the spindle, and the shears control  
Of Destiny, and spin her own free hours.  
Such when I meant to feign, and wished to see,  
My Muse bade *Bedford* write, and that was she.

Another great lady of the Russell family was Anne Clifford, granddaughter of the second Earl of Bedford, and wife, first, of Richard Sackville, second Earl of Dorset, and second, of Philip Herbert, fourth Earl of Pembroke and Montgomery. Anne Clifford's education was directed by her mother, Margaret Russell, Countess of Cumberland, who employed Samuel Daniel to tutor her little girl of nine or ten at Skipton Castle. This was in 1599; in 1603, Daniel, still teaching Lady Anne Clifford, wrote a poetical epistle to Lord Chancellor Ellesmere, bewailing his "misery, that whilst I should have written the actions of men, I have been constrained to live with children." Beside Daniel's complaint should stand Lady Anne's appreciation of her tutor. A large family picture of the Cliffords at Appleby Castle preserves Daniel's portrait next that of Lady Anne Clifford, while a detail of the painting shows a shelf on which Daniel's poetical works stand beside Spenser's. After Daniel's death, Anne Clifford, then Countess of Dorset, built a monument to him in Beckington church, Somerset. John Donne paid tribute to Daniel's teaching when he said of Anne Clifford, "she knew well how to discourse of all subjects, from predestination to slea-silk." Anne Clifford was a great heiress, and like Bess of Hardwick, she was one of the busiest builders in Elizabethan England. Besides the memorial to Daniel, she erected Spenser's monument in Westminster Abbey. She rebuilt or restored her six castles of Skipton, Appleby, Brougham, Brough, Pendragon, and Bardon Tower; in ecclesiastical archi-

<sup>1</sup> *The Tatler*, No. 49.

ecture the churches of Appleby, Skipton, and Bongate and the chapels of Brougham, Ninekirks, Mallerstang, and Barden are of her construction.

Horace Walpole contributed to the *World*, 5 April, 1753, an anecdote of Anne Clifford of right Elizabethan ring. When Sir Joseph Williamson, secretary of state to Charles II, wrote to her naming a candidate for her pocket borough of Appleby, Anne Clifford replied, —

“I have been bullied by an usurper, I have been neglected by a court, I will not be dictated to by a subject; your man shan't stand.

“ANNE DORSET, PEMBROKE AND MONTGOMERY.”

A remarkable Elizabethan lady was Dorothy Wadham, founder of Wadham College, Oxford. She was born Dorothy Petre, eldest daughter of Sir William Petre, whose able diplomacy, “smooth, reserved, resolved, yet obliging,” served the English crown through the four reigns of Henry, Edward, Mary and Elizabeth. After the death of her husband, Nicholas Wadham, in 1609, Dorothy Wadham, at the age of seventy-five, determined to found a college in Oxford as a joint memorial of her husband and herself. By 1613, when Dorothy Wadham was seventy-nine years old, Wadham College was built and opened. Dorothy Wadham herself never saw Wadham College, but from its foundation until her death, in 1618, at the ripe age of eighty-four, she most effectually controlled the college.

She retained all power and patronage in her own hands. Once a year she re-appointed the college officers, causing all posts, except that of sub-warden, to rotate. The sub-warden was a permanent officer, but he was a man of her own choosing and acted merely as her steward. Through him she distributed scholarships to her friends and retainers, engaged servants, and managed Wadham College precisely as if it were a piece of her personal property, as in fact it was. The letters of

Dorothy Wadham, from 1609 to 1618, are of unusual interest, from the insight they give into Elizabethan domestic economy.<sup>1</sup>

## X

The Italian Renaissance was made known to the Elizabethans by more than two hundred and forty English translators, including directly or indirectly, every considerable writer of the period. Bacon is not here in English, but his friend, Sir Tobie Matthew, the most 'Italianated' Englishman of his time, translates the *Moral Essays* into Italian, and dedicates them to Cosimo II de' Medici, Grand Duke of Tuscany, eulogizing his lifelong friend for "having all the thoughts of that large heart of his set upon adorning the age in which he lived, and benefitting as far as possible the whole human race." Shakspeare is not here, but Shakspeare is the soul of the romantic drama, and the English romantic drama not only went to Italian literature for subjects and ideas, but it borrowed from the Italian drama much of its machinery, — the chorus, the echo, the play within the play, the dumb show, the ghosts of great men as prologue, apparatus in general, and physical horrors *ad terrorem*. The stories of fourteen Shakspearean dramas are found in Italian fiction, and several other plays contain suggestions from it.

The Italian authors translated were practically every notable Italian author of the Renaissance, on all sorts of subjects. In discovery and commerce, Columbus was merely the last of a long line of Italian navigators, who, in the service of the western nations, sailed into distant and unknown seas. In history, translations of the great vernacular Italian historians, Machiavelli, Guicciardini, and Cardinal Bentivoglio, prepared the way for the English Hall, Grafton, Stow, and Holinshed. In politics, Sir Geoffrey Fenton, the Earl of Monmouth, and

<sup>1</sup> *The Letters of Dorothy Wadham, 1609-1618. Edited by Rev. Robert Barlow Gardiner, with Notes and Appendices, 1904.*

James Howell follow in the footsteps of Pietro Sarpi, Malvezzi, Botero, and Paruta. Philosophy, through the intrepid spirit of Bruno, cast off forever the shackles of scholasticism to enter upon its inheritance from Italy, and it was the England of Elizabeth that gave freedom of speech to Bruno. The Italian astronomers reveal the secrets of the skies, and Milton traveling in Italy, seeks out and visits, at Arcetri, the greatest of them, "the famous Galileo, grown old, a prisoner to the Inquisition, for thinking in astronomy otherwise than the Franciscan and Dominican licensers thought." Teofilo Folengo, Trajano Boccalini, Paolo Giovio, and Poggio-Bracciolini helped at least to make known to the more sombre English the sunny smile of humor and the rapier thrust of wit. In manners, the Italians of the sixteenth century had all Europe for their pupils. Della Casa's *Galateo* is a graceful and intelligent guide to good behavior to this day, and *Il Cortegiano* is a classic, the best book on manners that has ever been written.

Of the foreign influences that contributed to English thought during

The spacious times of great Elizabeth,

unquestionably the Italian was the strongest, the keenest, and the most far-reaching.



ELIZABETHAN TRANSLATIONS  
FROM THE ITALIAN

I

ROMANCES IN PROSE





# ELIZABETHAN TRANSLATIONS FROM THE ITALIAN

## I

### ROMANCES IN PROSE

#### 1

[1525.] *A C. mery Talys.*

[Colophon:] [Thus endeth the] booke of *A C. mery* [*Talys.* Emprynted at] London at the Sygne of [the Mere-mayde at] powlys gate next [to Chepe-syde]. Folio, black letter, with John Rastell's device and name on the last page, and underneath: *Cum priuilegio Regali.* 24 leaves.

“A translation of *Les Cent Nouvelles Nouvelles*, printed at Paris before the year 1500, and said to have been written by some of the royal family of France, but a compilation from the Italians, was licensed to be printed by John Waly (Walley), in 1557, under the title ‘*A Hundreth mery Tayles*,’ together with ‘*The freere and the boye, stans puer ad mensam, and youthe, charite, and humylite.*’ It was frequently reprinted, is mentioned as popular in Fletcher's *Nice Valour* (v, 3); and in *The London Chaunticleers*, so late as 1659, is cried for sale by a ballad-vender, with the *Seven Wise Men of Gotham* and *Scogan's Jest*.” (Warton, *History of English Poetry*, LX.)

Warton and the early Shakspeare commentators supposed that the *Hundred Merry Tales*, to which Beatrice alludes, *Much Ado About Nothing* (II, 1), was a translation of *Les Cent Nouvelles Nouvelles*. But a large fragment of *A Hundreth mery Tayles* was discovered, in 1815, by the Rev. J. J. Conybeare, Professor of Poetry in Oxford University, and it proved to be a jest-book. It is without date, but was first printed by John Rastell, about 1525, folio, 24 leaves.

Edited, in 1815, by Mr. Samuel Weller Singer. Conybeare discovered it in the covers of another book, where it had served as a binder to form the boards. A perfect copy, 28 leaves, folio, black letter, and dated Nov. 22, 1526, has been found in the Royal Library, Göttingen, and was reprinted in 1866, by Dr. Oosterley.

The allusion in Fletcher is plainly to a jest-book, and Beatrice's words are, — "that I had my good wit out of the '*Hundred Merry Tales.*' Well, this was Signior Benedict that said so."

3. La Fontaine's *Le cocu, battu et content*. *Decameron*, VII, 7. See *The Decameron* (1620).

No. 5, of *A C. Mery Talys*, the story of the husband who gained a ring by his judgment, is found in the *Ducento Novelle* of Celio Malespini, Part I, *Novella 2*, printed at Venice, 1609, 4to. It was used by Webster and Dekker in *Northward Hoe* (I, 1).

*A C. mery Talys* is the earliest, and the best, jest-book in English.

See *Certaine Conceyts and Ieasts*, and *The merry Tales of the Mad Men of Gottam*.

## 2

[1549.] *Tales and quicke answeres, very mery, and pleasant to rede.*

[Colophon.] Imprinted at London in Flete-strete, in the house of Thomas Berthelet, nere to the Cundite, at the sygne of Lucrece. Cum priuilegio. [About 1549.] 4to. Black letter. 44 leaves. Henry Huth owned the only copy known.

*Mery Tales, Wittie Questions, and Quicke Answeres. Very pleasant to be Readde.*

Imprinted at London in Flecte street by H. Wykes. 1567. 12mo. *Harleian Catalogue*. 140 anecdotes.

Reprinted in the *Shakespeare Jest-Books*. Vol. I. London. 1864. 8vo. Ed. W. Carew Hazlitt.

The original was printed by Thomas Berthelet, without date (about 1535), 4to and contained 114 anecdotes.

These anecdotes are English, classical, and Italian or French. I give a list of those manifestly of Italian origin.

23. *Of Kynge Lowes of France and the husbandman*, which is taken from Domenichi, "*Facezie, Motti, e Burle, di Diuersi Signori, of Lodovico undecimo re di Francia.*

Giraldi. *Gli Hecatommithi*, vi, 9, tells the story of *Francesco Valesi, primo re di Francia di tal nome.*

"Lewis the eleventh (of that name) King of France took notice, and bountifully rewarded a decayed gardener, who presented him with a bunch of carrats." (John Day, Introduction to *The Parliament of Bees*, printed 1641.)

32. *The oration of the ambassadour sent to Pope Urban.*

37. *Of the friere that gave scrowes (scrolls) agaynst the pestilence.* Scene, Tivoli.

Poggio, *Facetiae*, CCXXXIII. *De "Brevi" contra pestem ad collum suspendendo.*

38. *Of the phisition that used to write bylles over eve.*

An Italian physician wrote out his prescriptions beforehand, and kept a supply by him in a bag. When a patient came, he would draw one out, and say, —

*Prega Dio te la mandi bona,*

"Pray God to send thee a good one."

Poggio, *Facetiae*, CCIII. *Facetum medici qui sorte medelas dabat.*

40. *Of the hermite of Padowe.*

Poggio, *Facetiae*, CXLII. *De eremita qui multas mulieres in concubitu habuit.*

51. *Of the inholders wife and her ii lovers.* Scene, Florence.

Poggio, *Facetiae*, CCLXVII. *Callida consilia Florentinae foeminae in facinore deprehensae.* *Decameron*, vii, 6.

52. *Of hym that healed franticke men.* Scene, Italy.

Girolamo Morlino, *Novella* LXXVII. *De Medico qui curabat mente captos.*

Poggio, *Facetiae*, II. *De Medico qui dementes et insanos curabat.*

Straparola, XIII, 1. *Maestro Gasparino medico con la sua virtù sanaua i pazzi.*

58. *Of the foole that thought hym self deed.* Scene, Florence. Poggio, *Facetiae*, CCLXVIII. *De mortuo vivo ad sepulchram deducto, loquente et risum movente.* Also, Grazzini (Il Lasca), *Cena Seconda, Novella II.*

60. *Of him that sought his asse and rode on his back.* Scene, Florence.

Poggio, *Facetiae*, LX. *Fabula Mancini.*

This anecdote is also the twelfth tale of *Les Cent Nouvelles Nouvelles*, and has been imitated by La Fontaine in the fable of *Le Villageois qui cherche son veau.*

87. *Of Dante's answeare to the jester.*

Poggio, *Facetiae*, LVII. *Responsio elegans Dantis, poetae Florentini.*

An anecdote of Dante while living with Cane della Scala, Lord of Verona. The jester is clothed in purple and fine linen, while the poet is proving,

*come sa di sale  
Lo pane altrui, e com' è duro calle  
Lo scendere e 'l salir per l' altrui scale.*

*Il Paradiso, Canto xvii, 58-60.*

91. *Of the excellent paynter that had foule children.* Scene, Rome.
93. *Of the marchaunt of Florence called Charles.* Scene, Rome.
100. *Of the fryer that confessed the woman.*  
"A favorite tale with the early Italian novelists."  
(Dunlop, *History of Fiction*, II, 364-365.)  
Poggio has four variations of the theme, *Facetiae*, XLVI, CXV, CXLII, and CLV.
103. *Of the olde man that put him selfe in his sonnes handes.*  
The original of this tale is the Fabliau of *La Honce Partie*, in Barbazan's collection. It is told by Ortensio

Landi, also, in his *Varii Componimenti*. Venice. 1552. 8vo. It is a sort of Lear story.

122. *Of the Italian friar that should preach before the B. of Rome and his cardinals.*

The witty friar was Roberto Caraccioli-Caraccioli, Bishop of Aquino, called Robert Liciens, born 1425.

140. *What an Italian fryer dyd in his preachyng.*

Another anecdote of Robert Liciens.

## 3

[1550.] *The goodli history of the . . . Ladye Lucrez of Scene in Tuskane, and of her lover Eurialus, etc.* [Translated from the Latin of Pope Pius II.]

[London. W. Copland? 1550?] 4to. Black letter. *British Museum.*

*The goodly History of the moste noble and beautifful Ladye Lucrez of Siene in Tuskan, & of her lover Eurialus, verye pleasant and delectable unto the reder.*

Impr. by John Kynge. 1560. 8vo. Black letter. Also, 1547. 12mo. 1669. 1741.

*The goodli history of the moste noble and beautifull Ladye Lucrez of Siene in Tuskan, and of her lover Eurialus, verye pleasant and delectable unto the reder. Anno Domini M.D. LXVII.*

Imprynted at London in Louthbury by me Wyllyam Copland. 12mo. Black letter. 62 leaves. *Pepysian.*

*A boke of ij lovers Euryalus and Luressie pleasaunte and Dilectable.*

Entered to T. Norton. 1569. *Stationers' Register, A.*

## 4

*The m[ost] excell[e]n[t] Historie of Euryalus and Lucrezia.* [Translated from the Latin of Pope Pius II, by William Braunché.]

T. Creede . . . solde by W. Barley, London, 1596. 4to. *British Museum.*

## 5

*The Historie of Eurialus and Lucretia. Written in Latine by Eneas Sylvius; And translated into English by Charles Allen, Gent.*

Printed at London by Tho. Cotes, for William Cooke, and are to be sold at his shop neere Furnivalls Inne Gate in Holborne. 1639. 8vo. 60 leaves. *British Museum.*

Charles Aleyn, or Allen, was of Sidney Sussex College, Cambridge.

*De duobus amantibus, Eurialo et Lucretia, et de remedio amoris, cum epistola retractoria.*

4to. n.d. n.p. Venice. 1531. 8vo.

*The Hystorie of the most noble knyght Plasidas* [by J. Partridge] *and other rare pieces; collected (into one book) by Samuel Pepys (and forming part of the Pepysian Library at Magdalene College, Cambridge.)* [Edited by H. H. Gibbs. With colored illustrations.]

[London.] 1873. 4to. Roxburghe Club.

One of these six pieces collected by Pepys, the third one, occupying the greater part of the book, and prefaced with an important introduction, is the "goodli history" of Lady Lucrece and her lover Eurialus. The colored illustrations of the Roxburghe edition are facsimiles of the illustrations of the early German version of Lucrece and Eurialus, a large illuminated miniature from a French version, and of the binding and ornaments of the Pepysian volume.

*Lucrece and Eurialus* was an extremely popular romance, originally written in Latin, about 1440, by Æneas Sylvius Piccolomini, then imperial poet and secretary, afterwards Pope Pius II.

"It went through twenty-three editions in the 15th century, and was eight times translated, one of the French translations being made 'à la prière et requeste des dames.' A German translation by Nicolaus von Wyle [Augsburg, 1473. 4to] is embellished with coloured woodcuts of the most naïve and

amusing description. Three English translations were published, one before 1550.

“It is a tale of unlawful love, and tells how Lucrece, a married lady of Sienna, fell in love with Eurialus, a knight of the court of the Emperor Sigismond. It is, we are told, a story of real life, under fictitious names.” (Jusserand, *The English Novel in the Time of Shakespeare*, p. 81.) The novel is said to be founded on a love adventure at Siena, of Kaspar Schlick, chancellor of the Emperor Frederick III.

In Robert Laneham’s quaint account of the Kenilworth festivities, 1575, he tells how an acquaintance of his, one Captain Cox, a mason by trade, had in his possession “Kyng Arthurz book, Huon of Burdeaus, The four suns of Aymon, Bevis of Hampton, and” — mason as he was, this same Italian novel — “Lucrece and Eurialus.” Captain Cox, Laneham observes, had “great oversight in matters of storie.”

## 6

1556. *The Historie of Aurelio and of Isabell, doughter of the kinge of Schotlande, nyewley translatede In foure langagies, Frenche, Italien, Spanishe, and Inglishe. Cum gratia & priuilegio.* [Colophon.]

*Impressa en la muy noble villa de Anuers, en casa de Juan Steelsio, Ano de M.D.LVI. Sm. 8vo. British Museum. Bruxelles. 1608. 8vo, also in four languages. British Museum.*

Dedicated to Margaret Volschaten, of whom a woodcut portrait is on the back of the title.

*Historia di A. et Isabella figliuola del re di Scotia. Histoire d’A. & d’Isabel Translated into Italian from the Spanish of J. de Flores by Lelio Aletifilo, and into French by Gilles Corrozet. Ital. and Fr.*

G. Corrozet. Paris. 1546. 16mo. *British Museum.*

*Historia di A. et Isabella, nella quale si disputa: che più dia occasione di peccare, l’huomo alla donna, o la donna a l’huomo. Di lingua Spagnola [of J. de Flores] tradotta da Lelio Aletiphilo.*

Gabriel Giolito de’ Ferrari. *Vinea.* 1548. 8vo. *British Museum.*

The *Biographie Universelle* gives the title of the first edition of Flores's romance, as, *Le Historia de Cericel y Mirabella con la disputa de Torrellas y Braçayda*. Seville. 1524.

Juan de Flores certainly wrote a novelette with a similar plot — *La Historia de grisely Mirabella* [Grisel and Mirabella] *cõ la disputa d' Torrellas y Bracyda La qual cõpuso Juan de Flores asu amiga* [Sevilla.] 1524. 4to. *British Museum*.

Warton (*History of English Poetry*, LX) gives *L'Historie d'Aurelia et Isabella en Italien et Françoise*, printed at Lyons by G. Rouille, in 1555, 16mo, and says that the romance was printed in 1556, in one volume, in Italian, French, and English, and again in 1588, in Italian, Spanish, French, and English. I have not met with the 1588 edition, but I find the following entries in the *Stationers' Register*, B: —

*Histoire de Aurelio et Isabella fille de Roy d'Escoce French, Italian and Englishe.*

Entered to Edward White. Aug. 8, 1586.

*The Historye of Aurelio and of Isabell, Doughter of the Kinge of Scottes, &c. This booke is in foure languages, viz., Italian, Spanishe, Ffrenche and Englishe.*

Entered to Edward Aggas. Nov. 20, 1588.

The polyglot editions show that Aurelio and Isabell was a favorite romance.

According to Warton, Shakspeare's *The Tempest* was once thought to be founded on it. Fleay's note on the anonymous comedy, *Swetnam the Woman-hater Arraigned by Women*, 1620, 4to, is, "The plot is from a Spanish book, *Historia da Aurelia y Isabella hija del Rey de Escotia, &c.*" *Chronicle of the English Drama*, Vol. II, p. 332. Fletcher used the same plot in his *Women Pleased*, c. 1620.

## 7

1557. *Circes. Of John Baptista Gello, Florentyne. Translated out of Italyon into Englyshe, by Henry Iden. Anno Domini M.D.L.VII. Cum privilegio ad imprimendum solum.* [Colophon.]

Imprinted in Poules Church-yarde, at the sygne of the holye



Ghoste, by John Cawoode, Printer to the Kinge and Quenes Maiesties. 1557. 8vo. Black letter. *British Museum*. A second edition in the same year, 1557. 8vo. *British Museum*. 1599. 8vo.

Dedicated to Lord Herbert of Cardiff, and his two brothers, Edward and Henry, to whom Iden was tutor.

*La Circe*. Giovanni Battista Gelli. Florence. 1549. 8vo.

But one above the rest in speciall  
That had an hog been late, hight Grill by name,  
Repined greatly, and did him miscall,  
That had from human shape him brought to naturall.

Spenser. *The Faerie Queene*, Bk. II, Can. XII, Stanza 81.

“Mr. Jortin observes (*Remarks on Spenser*, etc., 1734) that this is taken from a dialogue in Plutarch, inscrib'd Περὶ τοῦ τὰ ἄλογα λόγῳ χρῆσθαι; where Gryllus, one of the companions of Ulysses, transform'd into a hog by Circe, holds a discourse with Ulysses, and refuses to be restor'd to his human shape.

“Not many years before the *Faerie Queene* was written, viz. 1548, Gelli published his *Circe*, which is declar'd in the Preface to be founded upon the Dialogue of Plutarch, mention'd by Mr. Jortin. *Circe* soon became a very popular book, and was translated into English (as likewise into other languages) in the Year 1557, by one Henry Iden; so that, probably, Spenser had red it; and might be induc'd to consult that Dialogue, from its mention in the preface.” (Warton, *Observations on The Faerie Queene*, 1754, p. 258.)

See *The Fearfull Fancies of the Florentine Couper*. 1568.

## 8

1566. *The Palace of Pleasure, Beautified, adorned and well furnished, with Pleasaunt Histories and excellent Nouells, selected out of diuers good and commendable authors. By William Painter Clarke of the Ordinaunce and Armarie*. 1566.

Imprinted at London, by Henry Denham, for Richard Tot-tell and William Jones. 4to. Also, 1569. 4to. 1575. 4to. Black letter.

Sixty novels, dedicated to Ambrose Dudley, Earl of Warwick, a woodcut of whose crest, a bear and ragged staff, is on the reverse of the title-page.

*The second Tome of the Palace of Pleasure, conteyning manifolde store of goodly Histories, Tragicall matters and other Morall argument, very requisite for delight & profit. Chosen and selected out of diuers good and commendable Authors. By William Painter, Clarke of the Ordinance and Armarie. Anno. 1567.*

Imprinted at London, in Pater Noster Rowe, by Henrie Bynneman, for Nicholas England. 4to. Black letter. A second edition of Vol. II has no date on the title-page. [1575.] 4to.

Thirty-four novels, dedicated to Sir George Howard.

In the last edition, Vol. I contains sixty-six novels, and Vol. II, thirty-five, making one hundred and one tales in all. Both volumes. London. 1813. 4to (Haslewood). 1890. 3 vols. (Jacobs).

Painter's sources in Romance literature were Boccaccio, Bandello, Belleforest, Ser Giovanni Fiorentino, Straparola, Masuccio, and the Queen of Navarre.

I find forty-three Elizabethan plays whose plots are in *The Palace of Pleasure*; these are here numbered 1-43.

#### *The First Tome.*

1. 3. *Mucius Scaevola*. Livy, II, 12, 13.
  1. A play called *Mucius Scevola* was played at Windsor, Jan. 6, 1577. Fleay. *History of the Stage*, p. 380.
1. 4. *Coriolanus*. Livy, II, 35, seq.
  2. Shakespeare may have got the idea of the dramatic possibilities of the story of *Coriolanus* from Painter, though he filled in the details from North's *Plutarch*.
1. 5. *Appius and Virginia*. Livy, III, 44, 47-57. Ser Giovanni. *Il Pecorone*, xx, 2.
  3. a. A new tragical comedy of *Appius and Virginia*. 1575. By R. B.
  4. b. *Appius and Virginia*. 1654. John Webster.
1. 7. *Croesus and Solon*. Herodotus, I, 50, seq. Plutarch, *Solon*.

5. *Croesus*. 1604. William Alexander, of Menstrie, Earl of Stirling.
1. 11. *Cyrus and Panthea*. Xenophon given as source by Painter, but more likely Bandello. III, 9.
6. *Warres of Cyrus, King of Persia, against Antiochus, King of Assyria, with the tragical end of Panthea*. 1594.
1. 28. *Timon of Athens*. Plutarch. *Marc Antonius* (probably through Amyot).
7. a. There is a play of *Timon* before Shakespeare's, and printed by Hazlitt. Also, by Dyce, for the Shakespeare Society. 1842.
8. b. *Timon of Athens*. Shakspeare. c. 1607 (Dowden.) (c. 1606. Fleay.)
1. 33. *Rinaldo of Este. Pantschatantra (Fables of Bidpai)*, II, IV. Tr. Theodor Benfey, 183. Boccaccio, *Decamerone*, II, 2.
9. *The Widow*. Ben Jonson. John Fletcher. Thomas Middleton. 1652. 4to.
1. 38. *Giletta of Narbonne*. Boccaccio, *Decamerone*, III, 9.
10. *All's Well that Ends Well*. Shakspeare.
1. 39. *Tancred and Gismonda*. Boccaccio, *Decamerone*, IV, 1. *Certaine Worthye Manuscript Poems*. 1597.
11. a. *Tancred*. Written 1586-7. Sir Henry Wotton.
12. b. *Tancred and Gismund*. 1592. 4to. Robert Wilmot.
13. c. *The Cruel Gift, or The Royal Resentment*. 1717. 12mo. Susannah Centlivre.
14. d. *Tancred and Sigismunda*. 1745. 8vo. James Thomson.
1. 40. *Mahomet and Irene*. Bandello, I, 10. Boaistuau (1559), 2.
15. a. *The Turkish Mahomet and Hiren the Fair Greek*.  
" A lost play by George Peele, supposed to be the *Mahomet* of Henslowe's *Diary*, Aug. 14, 1594.
16. b. *Osmund the Great Turk or The Noble Servant*. 1657. 8vo. Lodowick Carlell.
17. c. *The Unhappy Fair Irene*. 1658. 4to. Gilbert Swinhoe.

1. 42. *Didaco and Violenta*. Bandello, I, 42. Boaistuau (1559), 4.
18. *Triumph of Death*. Folio. 1647. Beaumont and Fletcher's *Four Plays in One*.
1. 46. *The Countess of Salisbury*. Bandello, II, 37, through Boaistuau (1559), I.
19. *Edward III*. 1596. 4to. Anonymous.
1. 48. *Bindo and Ricciardo*. Herodotus, II, 121, 1-6. Ser Giovanni, *Il Pecorone*, IX, 1. Bandello, I, 23.
20. *Bendo and Ricardo*. Acted, March 4, 1592. Henslowe.
1. 49. *Filenio Sisterno*. Straparola, *Tredici Notte Piacevoli*, II, 2.
21. *Merry Wives of Windsor*.
1. 57. *Wife Punished*. Bandello, III, 18. Machiavelli, *Istorie Fiorentine, libro I*. Queen Margaret, *Heptameron*, 32. Belleforest, IV, 19. Whetstone, *Heptameron*, 3d Day.
22. *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.
23. *The Witch*. 1788. 8vo. Thomas Middleton.
1. 58. *President of Grenoble*. Bandello, I, 35. Queen Margaret, *Heptameron*, 36.
24. *Love's Cruelty*. 1640. 4to. James Shirley.
1. 66. *Doctor of Laws*. Masuccio, *Il Novellino*, II, 17.  
 "Out of a little Frenche book called *Comptes du Monde Avantureux*."
25. a. *The Dutch Courtesan*. 1605. 4to. John Marston.
26. b. *The Cuck-queanes and Cuckolds Errants, or The Bearing-Down the Inn*.  
 Printed by the Roxburghe Club. 1824. William Percy.

#### *The Second Tome*

2. 1. *The Amazons*. Herodotus, IV, 110.
27. *A Masque of Amazons and Knights* was presented Jan. 11, 1579.

2. 3. *Timoclia of Thebes*. Plutarch, *Alexander*, through Amyot.
28. *Timoclea, at the Siege of Thebes* (by Alexander). *Revels Accounts*. Feb. 2, 1574.
2. 7. *Sophonisba*. Livy, *Dec. 3, lib. 10*. Nepos, *Hannibal*. Polybius. Appian. Orosius. Petrarch, *Trionfi*. Bandello, I, 41. Trissino, *La Sofonisba*. 1515. Belleforest, III, 356. Nicolas de Montreux (Olenix du Mont Sacré), *La Sophonisbe*. 1601. Raleigh, *History of the World*, v, iii, 8.
29. a. *The Wonder of Women, or Sophonisba her Tragedy*. 1606. 4to. John Marston.
30. b. *Sophonisba, or Hannibal's Overthrow*. 1676. Nathaniel Lee.
31. c. *Sophonisba*. Acted Feb. 28, 1730. James Thomson. Thomson's *Sophonisba* contained originally a feeble line,

"O, Sophonisba, Sophonisba, O!"

which made the town merry one whole season, for some wag parodied it into

"O Jemmy Thomson! Jemmy Thomson, O!"

2. 14. *Zenobia Queen of Palmyra*. Tacitus, *Annales*, XII, 51.
32. *Zenobia* was played at the Rose, March 9, 1592.
2. 17. *Ansaldo and Dianora. Cukasaptati*. Cf. *The Forty Vezirs*, c. 14. Boccaccio, *Decamerone*, x, 5. Chaucer, *The Canterbury Tales: Franklin's Tale*.
33. a. *Four Plays in One. Triumph of Honour*. 1647. Folio. Beaumont and Fletcher.
34. b. *The Two Merry Milkmaids, or the Best Words Wear the Garland*. 1620. 4to. J. C.
2. 22. *Alexander de Medice and the Miller's Daughter*. Bandello, II, 15. Belleforest, I, 12.
35. *The Maid of the Mill*. 1647. Folio. John Fletcher.
2. 23. *The Duchess of Malfy*. Bandello, I, 26. Belleforest, II, 19. 1569.

- Goulart, *Histoires Admirables*. 1600. Beard, *Theatre of God's Judgements*, ch. 22. 1597. The romance is mentioned in *The Forrest of Fancy* (1579); in Whetstone's *Heptameron of Civill Discourses. The fift Daies Exercise* (1582); and in Greene's *Gwydonius the Carde of Fancie* (1584). It is also the subject of a Spanish play, Lope de Vega's *Comedia famosa del mayordomo de la duguesa de Amalfi*.
36. *The Duchesse of Malfi*. 1623. 4to. John Webster.
2. 24. *The Countess of Celant*. Bandello, I, 4. Belleforest. 1565. No. 20.  
Fenton, *Certaine Tragicall Discourses*, VII. Whetstone.  
*Rocke of Regard (Castle of Delight)*.
37. *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to. John Marston.
2. 25. *Romeo and Juliet*. Masuccio. *Il Novellino*, 33. Luigi da Porto. Bandello, II, 9.
38. *Romeo and Juliet*. 1597. 4to. Shakspeare.
2. 26. *Two Ladies of Venice*. Bandello, I, 15. Belleforest, III, 58.
39. *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to. John Marston (underplot).
2. 27. *The Lord of Virle*. Bandello, III, 17. Belleforest, I, 13 (f. 289, in Jacobs).  
Fenton, *Certaine Tragicall Discourses*, XI.
39. a. *The Dumb Knight*. 1608. 4to. Gervase Markham and Lewis Machin.
40. b. *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
2. 28. *Lady of Bohemia*. Bandello, I, 21.  
Whetstone. *Rocke of Regard (Arbour of Vertue)*.
41. *The Picture*. 1630. 4to. Philip Massinger.
2. 30. *Salimbene and Angelica*. Ilicino. Bandello, I, 49.  
Fenton, *Certaine Tragicall Discourses*, I. (Angelica Montanini and Anselmo Salimbeni.)

42. *A Woman Killed with Kindness*. 1607. 4to. Thomas Heywood (underplot).

2. 34. *Sultan Solymán*.

43. A Latin tragedy called *Solyman* was acted at one of the Universities in 1581. Fleay, *History of the Stage*, 421.

See *Virgidemiarum Sixe Bookes*, 1597, and *The Decameron*, 1620.

## 9

[1567.] *A Pleasant disport of diuers Noble Personages: Written in Italian by M. John Bocace Florentine and Poet Laureate: in his Boke which is entituled Philocopo. And nowe Englished by H. G.*

Imprinted at London, in Pater Noster Rowe, at the signe of the Marmayd [by H. Bynneman for Richard Smith and Nicholas England. Anno Domini. 1567]. 4to. 58 leaves. Black letter. *British Museum* (title-page mutilated).

Dedicated to the "right worshipfull M. William Rice Esquire."

*Thirteene most pleasaunt and delectable questions, entituled A disport of diuers noble personages written in Italian by M. John Bocace, Florentine and Poet Laureate, in his Booke named Philocopo. Englished by H. G.*

These bookes are to be solde at the Corner shoppe, at the North-weast dore of Paules. [Colophon.] Imprinted at London, by Henry Bynneman for Rycharde Smyth. Anno. 1571. 8vo. Black letter. 88 leaves. *Bodleian*. Also, 1587. 8vo. 88 leaves. *Capell Collection*. *British Museum*.

The *Huth Library Catalogue* states that there were four editions of *Philocopo* between 1567 (1566?) and 1587.

H. G. is commonly supposed to be Humphrey Gifford, author of *A Posie of Gilloflowers*, 1580, but it has been suggested that the initials may stand for Henry Granthan, translator of Scipio Lentulo's *Italian Grammer*, 1575.

*Philocopo* (*Filocopo*) is a remodelling, in prose, of the old

chivalric metrical romance, *Floire et Blancheflore*, a favorite with the minstrels of France, Italy, and Germany. It is extremely interesting historically, because in it we see the greatest of story-tellers actually turning a metrical romance into a novel.

Boccaccio says that he was incited to write the book by Maria d'Aquino, "Fiammetta," a supposed natural daughter of King Robert of Naples. She is the queen of the Court of Love, 4th Book, which is held in a garden near Naples upon the road leading to the tomb of Vergil.

Two of the 'questions' of the fifth book of *Philocopo* were retold by Boccaccio in the *Decameron*; *Quistione XIII*, discusses the generosity of *Messer Gentil de' Carisendi*, x, 4, and *Quistione IV*, is the romance of *Dianora and Ansaldo, or the Enchanted Garden*, x, 5. Chaucer made use of the story of *Dianora and Ansaldo*, with a variation, in the *Franklin's Tale* (*Canterbury Tales*). It also furnished the theme of Beaumont and Fletcher's moral representation, *Triumph of Honour, or Diana* (*Four Plays in One*, 1647, folio), which Fleay judges to be the work of Beaumont only.

See, for *Quistione XIII*, Turberville's *Tragicall Tales*, 1576; for *Quistioni IV* and *XIII*, *Philotimus*, 1583, and *Orlando innamorato*, 1598.

## 10

1567. *Certaine Tragicall Discourses written oute of Frenche and Latin, by Geffraie Fenton, no lesse profitable than pleasaunt, and of like necessitye to al degrees that take pleasure in antiquities or forreine reapportes. Mon heur viendra.*

Imprinted at London in Flete-strete nere to Sainct Dunstons Church by Thomas Marshe. Anno Domini. 1567. 4to. Black letter. 317 leaves. *British Museum* (2 copies). Also, 1576. 4to (Lowndes), and 1579. 4to. Black letter. *Bodleian* (2 copies). *British Museum*.

Dedicated to Lady Mary Sydney.

*Certain Tragicall Discourses of Bandello. Translated into*



English by Geffraie Fenton, anno 1567. With an Introduction by Robert Langton Douglas. *The Tudor Translations*. XIX and XX. 1898.

A "passing-pleasant booke," Turberville says, in some introductory verses. There are also verses prefixed by Peter Beverley, author of the metrical romance, *The Historie of Ariodanto and Ieneura*. [1565-6?]

Warton characterizes Fenton's *Discourses* as "the most capital miscellany of its kind." There are in all thirteen well selected, well-told stories, whose short titles it is quite worth while to note.

1. *A wonderful Vertue in a gentleman of Syenna*.

This is a translation of Ilicino's celebrated *novella*, *The Courteous Salimbeni*. Bandello tells the same story, I, 49. Belleforest, 21. Painter, II, 30.

The tale records an actual occurrence in the history of the two noble Sienese families of Salimbeni and Montanini. Muratori published it in his *Rerum Italicarum Scriptores*. (1723-1751.)

The underplot of Heywood's comedy, *A Woman Killed with Kindness*, 1607, 4to, has been traced to this novel.

2. *Lyvyo and Camylla*. Bandello, I, 33. Belleforest, 22.
3. *A yong Lady in Mylan*. Bandello, III, 52. Belleforest, 9.
4. *An Albanoyse Capteine*. Bandello, I, 51. Belleforest, 10.
5. *A yonge Gentleman of Myllan*. Bandello, I, 28. Belleforest, 26.
6. *The Villennie of an Abbot*. Bandello, II, 7. Belleforest, 28.
7. *The Disordered Lyf of the Countesse of Celant*. Bandello, I, 4. Belleforest, 20. Painter, II, 24.  
It is the source of Marston's tragedy, *The Insatiate Countess* (*Barksted's Tragedy*). 1613. 4to.
8. *Julya Drowneth herselfe*. *Giulia da Gazuolo*. Bandello, I, 8. Belleforest, 25.

9. *The Lady of Chabrye*. Bandello, II, 33. Belleforest, 16.  
 10. *Luchyn is Longe in Love wyth a Simple Mayde*. Bandello, II, 26. Belleforest, 34.  
 11. *The Crueltie of a Wydowe*. Bandello, III, 17. Belleforest, 13. Painter, II, 27.

The incident of the lady swearing her lover to be dumb for three years, in Fenton's story, occurs in two Elizabethan dramas; — *The Dumb Knight*, 1613, 4to, by Gervase Markham and Lewis Machin, and the anonymous tragi-comedy, *The Queen, or The Excellency of her Sex*, which Alexander Gough edited in 1653, as discovered by a "person of Honor."

12. *Perillo and Carmosyna*. Bandello, I, 14. Belleforest, 27.  
 13. *Dom Diego and Genivera La Blonde*. Bandello, I, 27. Belleforest, 18. Painter, II, 29.

This tale was versified by Richard Lynche in *Diella. Certain Sonnets, adioyned to the amorous Poeme of Dom Diego and Gineura*. By R. L. Gentleman.

*Benballa, à chi fortuna suona*. (London, 1596.) The poem entitled *The Loue of Dom Diego and Gyneura* is reprinted, edited by A. B. Grosart, in *Occasional Issues*, Vol. III. 1877.

Fenton translated the tales from Boaistuau-Belleforest's *Histoires Tragiques*, which is a French translation of Bandello. The work was finished in Paris, and was published by the author as the first fruits of his travels.

## 11

1568. *A briefe and pleasant Discourse of Duties in Mariage, called the Flower of Friendshippe*.

Imprinted at London by Henrie Denham, dwelling in Pater noster Rowe at the Signe of the Starre. Anno 1568. 8vo. 40 leaves. Two editions within a year, one in *British Museum*. Also, 1571. 8vo. Black letter. *Bodleian*. 1577. 16mo. *Bodleian*.

. The dedication to Queen Elizabeth is signed, "Your Maisties

most humble Subject, Edmonde Tilnay." Edmund Tilney was Master of the Revels for nearly thirty years from 1579 to 1608; John Lyly was his rival and waited in vain for the succession. During this long tenure of office the greatest productions of the Elizabethan drama, including most of Shakspeare's plays, were submitted to him in manuscript, for criticism.

This book is a discussion of marriage after the manner of the Italian Platonists. A house party is assembled at Lady Julia's and some of the gentlemen propose outdoor sports: "But M[aster] Pedro nothing at all lyking of such deuises, wherein the Ladies should be left out, said that he well remembered how Boccace and Countie Baltisar with others recounted many proper deuises for exercise, both pleasant, and profitable, which, quoth he, were used in the courts of Italie, and some much like to them are practised at this day in the English court, wherein is not only delectable, [sic] but pleasure ioyned wyth profite, and exerceyse of the witte."

Pedro's proposal of the 'question' prevails, and the company meet every day in the garden, where, under the rule of a queen, they discuss marriage. On the first day, Pedro defends marriage against "a mery gentleman, called Maister Gualter of Cawne," relating a tale of a faithful husband, entitled, *De Conjugali Charitate: De Neapolitani regni quodam accola*, Lib. iv, Cap. vi, from Baptista Campofulgus (Fregoso), *Exemplorum, Hoc est, Dictorum Factorumque Memorabilium, ex certae fidei ueteribus et recentioribus historiarum probatis Autoribus*, Lib. ix.

The subject of the second day's discussion is "The office, or duetie of the married woman," and Pedro tells a story of a wife's prudence in reclaiming her husband from evil courses, which is found in Queen Margaret's *Heptameron*, Novella 38, *Memorable charité d'une femme de Tours, enuers son mary putier*. It is one of the novels of Painter's *Palace of Pleasure*, I, 64.

The allusion to Boccaccio doubtless refers to *Filocolo* which had just been translated, 1567. *The Courtyer of Count Baldessar Castilio* (*Castiglione*) was translated in 1561 by Sir Thomas Hoby, and was by far the most popular Elizabethan

translation from the Italian, judging by the number of editions it went through.

## 12

1571. *The Foreste; or Collection of Histories, no lesse profitable, then pleasant and necessarie, dooen out of Frenche into Englische by Thomas Fortescue. Aut utile, aut jucundum, aut utrumque.*

Imprinted at London by Jhon Kyngston, for Willyam Iones. 1571. 4to. *British Museum.* 1476 [1576]. 4to. *British Museum.* 1619. Folio. *British Museum.*

*The Forest or collection of Historyes no lesse profitable then pleasant and necessary, doone out of Frenche into English by Thomas Fortescue. Aut utile, aut iucundum, aut utrumq; Seene and allowed.*

Imprinted at London by John Day dwelling over Aldersgate. 1576. 4to. Black letter.

Dedicated to John Fortescue, Esquire, Master of the Queen's Wardrobe.

The first license of this collection of tales, to W. Jones, in 1570, is said to be with the authority of the Bishop of London. I find another license in *Register*, C, Nov. 8, 1596, to John Danter, —

“Entred for his copie, *saluo iure Cuiuscunque* *The forest or collection of histories* printed by John Day 1576 provyded that this entrance shalbe voyd yf any have right to it by a former entrance.” Drake, *Shakespeare and His Times*, 1, p. 543, says there was a third edition in 1596.

*Silva de varia leccion.* Pedro Mexia.  
Seville. 1543.

Translated into French by Claude Gruget. 1552. Translated into Italian by Francesco Sansovino. 1564. 8vo.

*Silva de varia lection . . . Añadida enella la quarta parte, etc.*  
Valladolid. 1550–51. Folio. Gothic letter. *British Museum.*

On the verso of the last leaf is written an Italian proverb, most probably in the handwriting of King Edward VI, to whom the volume belonged.

Marlowe got his hero, *Tamburlaine*, out of *The Forest*, although Perondinus's *Magni Tamerlanis, Scytharum imperatoris vita*, Florence, 1553, gave suggestions as to the description of Tamburlaine's person.

"The genius of these tales may be discerned from their history. The book is said to have been written in Spanish, by Petro de Messia, thence translated into Italian, thence into French, by Claude Gruget, a citizen of Paris, and lastly from French into English, by Fortescue. But many of the stories seem to have originally migrated from Italy into Spain." (Warton, *History of English Poetry*, LX.)

## 13

1613-19. *The Treasurie of auncient and moderne Times. Containing . . . collections, . . . Readings and . . . Observations . . . translated out of . . . P.[edro] Mexia, . . . F.[rancesco] Sansovino, . . . A.[ntoine] Du Verdier Seigneur de Vauprivaz, etc. [by Thomas Milles].* (Ἀρχαίω-πλουτος, containing ten following bookes to the former Treasurie, etc.) 2 vols.

W. Jaggard, London, 1613-19. Folio. *British Museum* (another copy of Vol. II only).

Pedro Mexia's book was his *Silva de varia leccion*. Seville. 1543. It was translated into Italian by Mambrino da Fabriano, in 1547, 8vo, by L. Manio, in 1556, and by Francesco Sansovino, in 1564, —

*Selva di varia lettione . . . divisa in tre parti: alle quali s'è aggiunta la quarta di F. Sansovino . . . dopo questa haveranno in brevi i lettori una nuova seconda selva non piu data in luce.* [Edited by P. Ochieri, with marginal notes by C. Passi.]

*Vinetia.* 1564. 4to. *British Museum.*

The *Silva* was translated into English, from the French, by Thomas Fortescue, as *The Foreste*, 1571. 4to. The work is a medley in the style of the *Noctes Atticae*, of Aulus Gellius, and is wholly without sequence or arrangement.

The title of Du Verdier's collection reads, *Les diverses Leçons d'Antoine Du Verdier, suiivans celles de Pierre Massie; contenant*

*plusieurs histoires, discours et faits memorables, recueillis des auteurs grecs, latins, et italiens.*

Lyons. 1577. 8vo. 1592. 8vo. *British Museum.*

*The Treasurie of Auncient and Moderne Times*, 1619, contains the story of *Romeo and Juliet*. See *The Tragicall Historie of Romeus and Juliet* (1562) and *The Tragicall Historie of Romeus and Juliet* (1587).

Painter, *Palace of Pleasure*, I, 29, relates *The marriage of a man and woman, hee being the husband of xx wives: and she the wife of xxii husbandes*. He tells the story on the authority of St. Jerome's Epistle *Ad Gerontiam viduam de monogamia*, and goes on to say, "It is also pretely set forth by Pietro Messia de Seviglia, an excellent authour, a gentleman of Spaine, in the 34 chapter of the first parte of his worke, called *La Selva di varie Lezzioni*."

## 14

1572. *A Hundreth sundrie Flowres bounde up in one small Poesie. Gathered partely (by translation) in the fyne outlandish Gardins of Euripides, Ouid, Petrarke, Ariosto, and others: and partly by inuention, out of our owne fruitefull orchardes in Englande: Yelding sundrie sweete sauours of Tragical, Comical, and Morall Discourses, both pleasaunt and profitable to the well smellyng noses of learned Readers. Meritum petere, grave.* [George Gascoigne.]

At London. Imprinted [by Henry Bynneman] for Richarde Smith [1572]. 4to. Black letter. *British Museum* (4 copies). *Bodleian. Emmanuel College, Cambridge.*

This work was published during Gascoigne's military adventures in Holland, and without his authority, by H.[enry?] W.[otton?], who had obtained the manuscript from G.[eorge?] T.[urberville?].

It contains *Supposes, Jocasta*, and *A discourse of the adventures passed by Master F.[erdinando] J.[eronini]*, a prose tale from the Italian, interspersed with a few lyrics.

The edition of 1572 contains a poem entitled, *A Translation*

of *Ariosto Allegorized* (Canto xxxiii, 59–64 stanzas). See *The Life and Writings of George Gascoigne*, by F. E. Schelling, in the *Publications of the University of Pennsylvania, Philology, Literature and Archaeology*, Vol. II, No. 4.

A second edition was published by Gascoigne himself, in 1575, with a new title.

*The Posies of George Gascoigne, Esquire. Corrected, perfected, and augmented by the authour.* [1575.] *Tam Marti quam Mercurio.*

Printed at London for Richard Smith, and are to be solde at the Northwest doore of Paules Church. 4to. Black letter. 502 pp. *British Museum. Bodleian* (Gabriel Harvey's copy). 1587. 4to. *British Museum* (3 copies).

*The Complete Poems of George Gascoigne.* Edited by W. C. Hazlitt. Two volumes. Roxburghe Club. 1869.

Gascoigne divided the *Posies* into three parts, Flowres, Hearbes, and Weedes. One of the 'Hearbes' is the comedy *Supposes*, and the 'Weedes' is chiefly occupied with a revised version of, —

*The pleasant fable of Ferdinando Jeronimi and Leonora de Velasco, translated out of the riding tales of Bartello* (i.e., Bandello, *Dictionary of National Biography*).

The volume concludes with a critical essay, in prose, entitled, *Certayne notes of Instruction concerning the making of verse or ryme in English, written at the request of Master Edouardo Donati.*

I do not find the tale of Ferdinando Jeronimi and Leonora de Velasco in Bandello. Fleay (*Chronicle of the English Drama*, Vol. I, under Gascoigne) takes Bartello to be a fictitious author, and says that the story relates Gascoigne's own 'adventures' with Elinor Manners Bouchier, Countess of Bath. The tale is a pasquil, in the title it is called 'a fable,' and it is an historical fact that Gascoigne was before the Privy Council, in 1572, as "a deviser of slanderous pasquils against divers persons of great calling."

## 15

“Among Mr. Oldys’s books was the *Life of Sir Meliado a British Knight*, translated from the Italian, in 1572.

“Meliadus del Espinoy, and Meliadus le noir Oeil, are the thirty-seventh and thirty-eighth Knights of the Round Table, in R. Robinson’s *Auncient Order, &c.* London. 1583. 4to. Black letter. Chiefly a French translation.” (Warton, *History of English Poetry*, LX.)

Hazlitt prints the note from Warton under the name Sir Meliadus de Leonnois.

The sixty-third *novella* of *Le Cento Novelle Antiche* is, *Del buon re Meliadus e del cavaliere senza paura.*

*Meliadus de Leonnoys: du present volume sont contenus le nobles faicts d’armes du vaillant Roy Meliadus de Leonnoys: ensemble plusieurs autres nobles proesses de chevalerie faictes tant par le Roy Artus, Palamedes, le Morhoult d’Irlande le bon Chevalier sans paour, Galehault le Brun, Segurades, Galaad que autres bons chevaliers estans au temps du dit Roy Meliadus.*

*Histoire singulière et Recreative nouvellement imprimée à Paris — chez Galliot du Pré.* 1528.

Rusticien de Pise, the original author of this romance, tells us in his prologue that he was ordered to write it by King Henry III, of England, who had given him two castles as a reward. The French *redacteur* professes to have labored by order of King Edward I, of England, whose book of Round Table romances he used. Rusticien seems to have been a member of Prince Edward’s suite, at the time he went beyond seas to recover the Holy Sepulchre, 1270–73.

The first part of the romance is occupied with the adventures of Pharamond, King of the Franks, Morhoult of Ireland, and the Knight without Fear. Meliadus makes only a temporary appearance before the forty-third of the one hundred and seventy-three chapters. At this point, Meliadus, having fallen in love with the Queen of Scotland and carried her off to Leonnoys, becomes the hero. Pharamond assists Meliadus and



Arthur makes war upon them both. Finally, Meliadus is taken prisoner and the war concludes, in the one hundred and sixth chapter, with the surrender of his capital and the restoration of the Scottish Queen to her husband. Meliadus amuses himself in prison by composing songs to the harp, particularly a lay, called *Dueil sur Dueil*, which the romance states was the second ever written. Arthur eventually sets him free in order to avail himself of his help.

Rusticien's *Meliadus, Chevalier de la Croix*, was translated into Italian, and published at Venice, in 1559-60, in two volumes. 8vo.

## 16

1573. *The Garden of Pleasure: Contayninge most pleasante Tales, worthy deeds and witty sayings of noble Princes & learned Philosophers, moralized. No lesse delectable, than profitable. Done out of Italian into English, by Iames Sanforde, Gent. Wherein are also set forth diuers Verses and Sentences in Italian, with the Englishe to the same, for the benefit of students in both tongs.*

Imprinted at London, by Henry Bynneman. Anno 1573. 8vo. 116 leaves. Black letter. *Capell Collection* (imperfect). *British Museum*.

Dedicated to "Lord Robert Dudley, Earle of Leycester."

*Hours of Recreation or Afterdinners, which may aptly be called the Garden of Pleasure: Containing most pleasant Tales, worthy deeds & witty sayings of noble Princes & learned Philosophers, with their Morals, &c. Done first out of Italian into Englishe, by J. S. Gent., and now by him newly perused, corrected, and enlarged.*

Imprinted at London by Henry Bynneman, &c. 1576. 16mo. 128 leaves. Black letter. *British Museum*.

At the end of *Hours of Recreation* are "Certayne Poems dedicated to the Queenes moste excellent Maiestie, by James Sanforde Gent."

In the dedication of *Hours of Recreation*, to Sir Christopher

Hatton, Sandford repeats some prognostications of disaster for 1588.

## 17

1574. *A right exelent and pleasaunt Dialogue betweene Mercurie and an English Souldier, contayning his Supplication to Mars: beautified with sundry Worthy Histories, rare Inventions and politike Devises.* [By Barnabe Rich.]

London. 1574. 8vo. Black letter.

Dedicated to Ambrose Dudley, Earl of Warwick, Master of the Ordinance.

The second part supplies, quite inappropriately, a fanciful account of the Court of Venus, and rehearses the story of the lady of Chabry, which Rich says he derived from *Bandello (Infortunato et infausto Amore di Madama di Cabrio Prouenzale con un suo procuratore, e morte di molti. II, 33)*. Geoffrey Fenton had already translated the tale, in *Certaine Tragicall Discourses*. 1567. No. 9. *The Lady of Chabrye*.

## 18

1575. *The Pretie and wittie Historie of Arnalt & Lucenda: With certen Rules and Dialogues set foorth for the learner of th' Italian tong: And Dedicated unto the Worshipfull, Sir Hierom Bowes Knight. By Claudius Hollyband Scholemaster, teaching in Poules Churchyarde at the Signe of the Lucrece. Dum spiro, spero.*

Imprinted at London by Thomas Purfoote. 1575. 12mo. pp. 366. Black letter. *British Museum*. Also, appended to *The Italian Schoole-maister*, 1597, 8vo, and 1608, 8vo; I find also, in *Register C*, a license to the two Purfootes, dated Aug. 19, 1598.

In verse, *A Small Treatise betwixt Arnalte and Lucenda*, by Leonard Lawrence. 1639. 4to.

Translated from Bartolommeo Maraffi's Italian version of the Greek original, and including this Italian version. The *British Museum* copy has the autograph of Horace Walpole, Earl of Orford, on the flyleaf.

*The Argument of this present Work*

A noble Grecian, who riding to doe his business being oute of his way, came to a solitarie place, where a most valiant Knight of Thebes, named Arnalt, having buylded a darke and sadde palace, with many his servantes, as an Heremite did dwell in continuall sighes, lamentations, and mourning. Of whom he being courteously receaved and feasted, was fully informed of all his wofull and pitiful mishappe: and instantly prayed, that for the honor of gracious, mercifull, and honest women, and the profite of unwearie and too bolde youth, he should write it, and make it come foorth into the cleare lighte and Knowledge of the worlde. The which spedelie without delay was by him done in the Greeke tong, without his proper name unto it. It was after translated into the Spanish tong: and by the excellent Master Nicholas Herberai a Frenchman was turned into the French tongue: and as a thing worthy to be read in every tongue, was by Bartholomew Marraffi Florentine, translated into the Thuscan tong: and nowe out of the same tongue by Claudius Hollybande translated into Englishe. Harken therefore diligently to this author, whiche doubtlesse shall make your harts to mollifie and weepe.

## 19

[1576.] *A Petite Pallace of Pettie his pleasure: Contayning many pretie Hystories by him set forth in comely colours, and most delightfully discoursed.* [Edited by R. B.] *Omne tulit punctum qui miscuit utile dulci.*

[Colophon.] Printed at London by R.[ichard] W.[atkins.] n. d. [1576]. 4to. Black letter. 88 leaves. *British Museum. Bodleian.* Also, n. d. [1576]. 4to. Black letter. 88 leaves; another edition, n. d. by R.[ichard] W.[atkins] [1586?]. 4to. Black letter. 116 leaves. *British Museum.* R. S. Turner, Esq.; R.[ichard] W.[atkins] [1590?]. 4to. Black letter. *British Museum;* by James Roberts, 1598. 4to. Black letter; by George Eld, 1608. 4to. Black letter. 95 leaves. *Bodleian. British Museum;* by George Eld, 1613. 4to. 95 leaves. *Bodleian.*

W. C. Hazlitt, in his edition of Warton's *History of English Poetry*, 1871, says that three editions came out in or about 1576; while the *Dictionary of National Biography* mentions an earlier edition, 1580, by James Roberts.

Anthony à Wood says that Pettie "was as much commended for his neat stile as any of his time," but of the *Petite Palace* he observes severely "and for the respect I bear to the name of the author (he having been uncle to my mother Maria la Petite) I will keep it; but 't is so far now from being excellent or fine, that it is more fit to be read by a schoolboy, or rustical amoratto, than by a gent. of mode or language." (*Athenae Oxonienses*.)

Pettie's twelve "pretie Histories" are all classical, and have the following titles, —

1. *Sinorix and Camma*.
2. *Tereus and Progne*.
3. *Germanicus and Agrippina*.
4. *Amphiaraus and Eriphile*.
5. *Icilius and Virginia*.
6. *Admetus and Alcest*.
7. *Scilla and Minos*.
8. *Curiatius and Horatia*.
9. *Cephalus and Procris* (both of the Duke of Venice's court).
10. *Minos and Pasiphae*.
11. *Pigmaliions freinde and his Image*.
12. *Alexius*.

Joseph Jacobs, Introduction to Painter's *The Palace of Pleasure*, enumerates ten tales only, omitting the 4th and 10th.

*Synorix and Camma* is a story from Plutarch's treatise *De Claris Mulieribus*. Tennyson dramatized it in his two-act tragedy *The Cup* (1884), his son explaining how the poet's attention was attracted to the subject by a paragraph in W. E. H. Lecky's *History of European Morals* (Vol. II, Chap. v, pp. 341-42).

Synorix, chief Governor of Siena, "solicited the hand of a Galatian lady named Camma, who, faithful to her husband,

resisted all his entreaties. Resolved at any hazard to succeed, he caused her husband to be assassinated, and when she took refuge in the temple of Diana, and enrolled herself among the priestesses, he sent noble after noble to induce her to relent. After a time he ventured himself into her presence. She feigned a willingness to yield, but told him it was first necessary to make a libation to the goddess. She appeared as a priestess before the altar bearing in her hand a cup of wine, which she had poisoned. She drank half of it herself, handed the remainder to her guilty lover, and when he had drained the cup to the dregs, burst into a fierce thanksgiving that she had been permitted to avenge, and was so soon to rejoin, her murdered husband."

Tennyson's *The Cup* was produced at the Lyceum Theatre, London, Jan. 3, 1881, and ran for over one hundred and thirty nights. Ellen Terry, who called it a "great little play," acted finely the noble part of Camma, while Henry Irving set the drama magnificently and played Synorix.

"'Irving,' my father said, 'has not hit off my Synorix, who is a subtle blend of Roman refinement and intellectuality, and barbarian, self-satisfied sensuality.'" And again, later, "'Irving did not represent the character of Synorix rightly. Irving made him a villain, not an epicurean. Fanny Kemble's criticism was that he could not play an epicurean and so he played a villain.'" (*Alfred, Lord Tennyson. A Memoir. Vol. II, pp. 256-58, 385.*)

Imogen, *Cymbeline*, II, 2, went to sleep reading "the tale of *Tereus* [and *Progne*]."

For an account of Pettie's *A Petite Pallace*, see *British Bibliographer*, Vol. II, p. 392.

## 20

1576. *The Rocke of Regard: diuided into foure parts. The first, the Castle of Delight: wherein is reported, the wretched end of wanton and dissolute living. The second, the Garden of Unthriftinesse; wherein are many sweete flowers (or rather fancies) of honest love. The thirde, the Arbour of Vertue; wherein slaunder is highly pun-*

ished and virtuous ladies and gentlewomen worthily commended. The fourth, the *Ortchard of Repentance*; wherein are discoursed the miseries that follow dicing, the mischiefes of quareling, the fall of prodigalitie, and the souden ouerthrowe of foure notable cousners, with divers other morall, natural, and tragical discourses; documents and admonitions: being all the inuention, collection and translation of George Whetstons Gent. *Formae nulla fides.*

[Colophon.] Imprinted at London for Robert Waley. Anno 1576. 4to. Black letter. 132 leaves. *Bodleian. Capell Collection. N. 191. British Museum* (imperfect). Reprinted by J. P. Collier. 1870.

The *Rocke of Regard*, Whetstone's first publication, consists of sixty-eight pieces, in prose and verse, mostly verse. Many of them are drawn from the Italian, while others are occasional poems addressed to friends. Number 20, of the *Ortchard of Repentance*, the *Inventions of P. Plasmos*, tells the story of Whetstone's "hap and hard fortune" at the hands of his enemies.

Part I. *The Castle of Delight*, contains four pieces.

1. *The disordered life of Bianca Maria, Countesse of Celaunt, in forme of her Complainte, supposed at the hour of her beheading, for procuring the murder of Ardisimo Valperga, earl of Massino.* Ten pages, in seven-line stanzas. This novel from Bandello, 1, 4, had already been translated by Painter, 1567, *The Palace of Pleasure*, 11, 24, and by Fenton, 1567, *Certaine Tragicall Discourses*. Whetstone relates the story again, in prose, in his *Heptameron*, 1582. Marston's *The Insatiate Countess (Barksted's Tragedy)*, 1613, 4to, is founded on it.
2. *An Invective written by Roberto San Severino, earle of Giazzo, against Bianca Maria, Countesse of Celant.* Six pages.
3. *Cressid's Complaint.* Five pages.
4. *The Discourse of Rinaldo and Giletta.* This is a love-tale, forty pages long, composed in prose and verse much on the plan of Gascoigne's *Fable of Ferdinando Jeronimi*.

Part II. *The Garden of Unthriftinesse, wherein is reported the dolorous Discourse of Dom Diego, a Spaniard, together with his Triumphe. Wherein are divers other flowers (or fancies) of honest love. Being the inventions and collection of George Whetstone, Gent. Formae nulla fides.*

The "dolorous discourse of *Dom Diego*" is Fenton's thirteenth tale, Painter, II, 29, from *Bandello*, I, 27; it occupies seven pages, and is followed by thirty-two "fancies," or amatory poems.

Part III. *The Arbour of Vertue. A Worke containing the chaste and honourable life of a Bohemian Ladie: to the which is adjoyned, the complaint of two Hungarian Barons, that wagherd the spoile of her Chastitie. Wherein are the severall prayses of certaine English Ladies and Gentlewomen; being the translation, collection, and invention of George Whetstons, Gent. Formae nulla fides.* 128 pp.

Dedicated "to the right honourable and vertuous Lady, Jana Sibilla Greye, now of Wilton," second wife of Lord Grey de Wilton.

1. *The Discourse of Lady Barbara's vertuous behaviours.* Thirteen pages of Alexandrine verse.
2. *The Complaint of the Lorde Alberto and Udissas [Uladislao], the two Hungarian barons that unadvisedly wagherd their land, to winne the ladie Barbara to wantonnesse: who having the foyle (besides the losse of their livings) for their slaunderous opinions, were condemned to perpetuall exile.* In thirteen seven-line stanzas.

This tale is *The Lady of Boeme*, Painter, II, 28, from *Bandello*, I, 21. It is the subject of Massinger's tragi-comedy, *The Picture*, acted in 1629, printed 1630. 4to.

Numbers three to ten are the "severall prayses."

*The Orchard of Repentance. Wherein is reported, the miseries of dice, the mischiefes of quarreling, and the fall of prodigalitie; wherein is discovered, the deceits of all sortes of people; wherein is reported, the souden endes of foure notable cousiners. With divers other discourses, necessarie for all sortes of men. The whole worke*

*the invention and collection of George Whetstons, Gent. Formae nulla fides.* 121 pp.

This concluding part is inscribed to the "Right Worshipfull Sir Thomas Cicill, Knt."

The *Ortchard of Repentance* consists of twenty pieces in prose and verse, including five epitaphs.

## 21

1577. *Foure Straunge, lamentable, and Tragicall Hystories. Translated out of French into Englishe by R. S. Anno 1577.*

Imprinted at London, in Fleete-streate, beneath the Conduite, at the Signe of S. John Euangelist, by Hugh Jackson. 4to. Black letter. 59 leaves. *Bodleian.*

Dedicated "To the right Worshipfull, Mayster Henry Vernon of Stoke, in the Countye of Salop, & Mayster Iohn Vernon of Sudbury, in the Countye of Darby, Esquyer," by T.[homas] N.[ewton], who dates his inscription "At Butley, this xxx. of October, 1577." The dedication is followed by Newton's Address to the Reader: "T. N. to the curteous, friendlye, and indifferent Reader."

No. 1 is Bandello, III, 25. *Gian Maria Vesconte, secondo duca di Milano, fa interrare un parrochiano vivo, che non voleva seppelire un suo popolano, se non era de la moglie di quello pagato.*

No. 3 is Bandello, I, 52. *Bellissima vendetta che fece un Schiavo de la morte del suo Soldono contra un malvaggio figliuolo di quello.*

No. 4 is Bandello, I, 44. *Il Marquese Niccolo Terzo da Este, trovato il figliuolo con la matrigna in adulterio, à tutti dui in un medesimo giorno fa tagliar il capo in Ferrara.*

## 22

1578. *A Courtlie Controuersie of Cupid's Cautels: Contayning fve Tragicall Histories, very pithie, pleasant, pitifull, and profitable: discoursed uppon wyth Argumentes of Loue, by three Gentlemen and two Gentlewomen, entermedled with divers delicate Sonets and Rithmes, exceeding delightfull to refresh the yrkesom-*



*ness of tedious Tyme. Translated out of French, as neare as our English Phrase will permit, by H.[enry] W.[otton] Gentleman.*

At London. Imprinted by Francis Coldocke and Henry Bynneman. 1578. 4to. Black letter. 176 leaves. *British Museum* (imperfect copy). *Bodleian*.

Dedicated to the translator's sister-in-law, Mary (or Anne?) Neville, daughter of George Neville, Lord Abergavenny, widow of Thomas Fiennes, Lord Dacre of the South, and 2d wife to one Wooton, of Tudenham, Norfolk, son of John Wooton, of North Tudenham.

*A Courtlie Controversie* is a translation of *Le Printemps d'Yver, contenant cinq histoires discourues par cinq journées en une noble compagnie au château du Printemps*. By Jacques d'Yver.

Paris. 1572. 16mo.

A widow, with her daughter, Marie, and her niece, Marguerite, receives at her château in Poitou, the Castell de Printemps, built by the fairy, Melusina, three noble gentlemen, Sire Bel-Accueil, Sire Fleur d'Amour and Sire de Ferme-Foi. She entertains them with five tales, related on five days, one history a day. The tales are original, but show Italian influences, in form, style, and thought. The first day's history is that of *Soliman and Perseda*, and of "the play within the play," in *The Spanish Tragedy*.

Ernst Sieper, *Die Geschichte von Soliman und Perseda in der neueren Literatur*. 1. *Die französischen Bearbeitungen* (I-IV); 2. *Die deutschen Bearbeitungen* (V). *Zeitschrift für vergleichende Literaturgeschichte. Neue Folge*. Bd. IX, 1896, pp. 33-60. 3. *Die englischen Bearbeitung* (VI). *Characteristik von Wotton's Übersetzung des 'Printemps'* (VII). *Das Drama Soliman und Perseda und Kyds Zwischenspiel (Spanish Tragedy)*. *Zeitschrift für vergleichende Literaturgeschichte. Neue Folge*. Bd. X, 1896, pp. 151-174.

The third day's history, by Sire Bel-Accueil, tells the story of Clarinda, daughter of Francesco Gonzaga, of Mantua, and her two suitors, Adilon, Prince of Umbria, and Alegre, a French knight. On the fourth day, the Lady Marguerite relates a

story about William the Conqueror. It seems that after the Conquest, William fell in love with a Danish princess, Amira, whose image he saw on a knight's shield at a tourney. The romance runs on through love potions, sonnet writing, and mischance, to the tragical death of both lovers, king and princess. One of William's sonnets is a clever and pretty echo song, one of the earliest songs in English in this form. The fifth day's history, a disagreeable story, of two students of the university of Padua, suggests both the *Decameron*, VIII, 8, and *Bandello*, I, 17.

## 23

1578. *Tarletons Tragical Treatises, contaynyng sundrie discourses and pretty Conceytes, both in Prose and Verse.*

Imprinted at London by Henry Bynneman. An. 1578. 4to. Black letter.

"To the right honourable and vertous Lady, the Lady Fraunces Mildmay, Richard Tarleton wisheth long life, and prosperous health, with happy encrease of Honor," signed, "Your honors most humble at commandment, Richard Tarleton, Seruaunt to the right Honourable the Lorde Chamberlaene Earle of Sussex."

The only known copy of this work was found at Lamport Hall, by Mr. C. Edmonds, who says:—"In the Dedication the author expresses his fear of getting 'the name and note of a Thrasonicall Clawback,' which curious expression [thrasonical] is used by Shakespeare in *Love's Labour's Lost*" [v, 1, printed 1598]. The next year, in *As You Like It*, v, 2, acted 1599, Shakspeare wrote,—"Cæsar's 'thrasonical' brag of 'I came, saw, and overcame.'" Before Shakspeare, the only use of the word 'thrasonical' is by Coverdale, in 1564. 'Clawback' is good Elizabethan for one who pats on the back.

## 24

1579. *The Forrest of Fancy. Wherein is contained very pretty Apothegmes and pleasant histories, both in meeter and prose,*

*Songes, Sonets, Epigrams, and Epistles, of diuerse matter and in diuerse manner. With sundry other diuises, no lesse pithye then pleasaunt and profytable.*

*Reade with regard, peruse each point well,  
And then give thy judgement as reason shall move thee;  
For eare thou conceive it, twere hard for to tell,  
If cause be or no, wherefore to reprove me.*

Imprinted at London by Thomas Purfoote, dwelling in Newgate Market, within the New Rents, at the signe of the Lucrece. 1579. 4to. 58 leaves. A second edition, considerably augmented, came out in the same year, 1579. 4to. Black letter. 80 leaves. *British Museum.*

The words "L'acquis Abonde, Finis, H. C.," occur on the verso of the last leaf. H. C. has been conjectured to be Henry Chettle, by Ritson, Henry Cheke, by Malone, and Henry Constable, by Warton.

Of the "pleasant histories," which are in prose, I note two from Boccaccio; — No. 1 is *Decameron*, III, 5, *Seigneur Francisco Vergelis, for a fayr ambling gelding, suffered one Seigneur Richardo Magnifico to talk with his wife, who gave him no aunswere at all, but he aunswearing for her in such sort as if she herself had spoken it, according to the effect of his wordes it came afterwards to passe.* (7 pages.)

Ben Jonson makes use of this bargain in Act I, scene 3, of *The Devil is an Ass*, acted 1616, published 1631. In Jonson's comedy, Wittipol gives Fitzdottrel a cloak for leave to pay his addresses to Mrs. Fitzdottrel for a quarter of an hour.

*Theodore enamoured of Maister Emeries daughter, Decameron*, v, 7, is the source of Beaumont and Fletcher's *Triumph of Love*, the second and best of their *Four Plays in One*. 1608. See Thomas Achelley's *A Most Lamentable and Tragicall Historie*, 1576.

Another prose romance, No. 3, is taken from Straparola, *Le tredici Piacevoli Notti*, I, 1. *One named Salard, departing from Genes, came to Montferat, where he transgressed three commaundementes that his father gave him by his last will and testamente, and*

being condemned to dye, was delivered, and retourned againe into his owne countrey. (13 pages.)

The romance of Salardo is the sixty-ninth and last piece in the book. Number 34 is a charming poem of thirty-two stanzas, entitled,

*A commendacion of the robin redde brest.*

It was so sweete a melody,  
that sure I thought some Muse,  
Or else some other heavenly wight  
did there frequent and use.  
But as I cast mine eye asyde  
on braunche of willow tree,  
A little robin redbreast then  
there sitting did I see.

And he it was, and none but he  
that did so sweetely sing;  
But sure in all my life before  
I never harde the thing,  
That did so much delight my hart,  
or causde me so to joye,  
As did that little robin's song  
that there I heard that day.

The *Forrest of Fancy* also mentions, — from Boccaccio,  
*Il conte d'Anguersa, Decameron*, II, 8.

*Nastagio and Traversari, Decameron*, v, 8. See *A Notable Historye of Nastagio and Trauersari*, 1569, and *Tragical Tales Translated by Turberville*, 1576.

From Bandello,

*Aleran and Adelasia*, II, 27.

*The Duchess of Malfy*, I, 26, naming the majordomo Ulrico, instead of Antonio Bologna, as in Bandello, Belleforest, and Painter.

From Giraldi Cintio,

*Eufimia and Acaristo*, VIII, 10. This allusion occurs in one of the prose letters of the collection, of which there are not a few, mostly love-letters. (Brydges, *Restituta*, Vol. III, pp. 456-76.)

## 25

1580. *A Posie of Gilloflowers, eche differing from other in colour and odour, yet all sweete. By Humfrey Gifford, Gent.*

Imprinted at London for Iohn Perin, and are to be solde at his shop in Paules Churchyard, at the signe of the Angell. 1580. 4to. Black letter. 82 leaves. *British Museum* (King's books). 1875. 4to. Edited by A. B. Grosart. *Occasional Issues*, Vol. I.

The book is divided into two parts, with separate dedications; the first consists of prose translations from the Italian and French, dedicated, "To the Worshipfull his very good Maister Edward Cope of Edon, Esquier;" and the second, with a few exceptions, of original poems, dedicated "To the Worshipfull John Stafford of Bletherwicke, Esquier."

The first prose piece is, "*An Epistle written in Italian, by Maister Claudius Ptholomoeus, for the comforting of his very louing and learned friend, Maister Dionysius, beeing fallen into poverty, and englished by H. G.*"

The second 'posie' is "*An answeere of Maister Clodious Ptholomoeus, to a Letter sente him by a friende, that meruelled wherefore hee hauing such learning, remayned in so meane and base an estate of calling.*"

Claudio Tolommei was a Sienese poet whose letters were held in high repute; some of them were published, in 1544, in a book entitled, *De le Lettre di Tredici Huomini Illustri Libri Tredici*, and edited by Dionigi Atanagi, Tolommei's friend. Dionigi Atanagi is the "Maister Dionysius" to whom the letter on poverty, written in September, 1542, is addressed. An enlarged edition of the *Thirteen Italian Letter-writers* was translated into French, in 1572, by Pierre Vidal of Toulouse. In his dialogue, *Il Cesano* (1554), Claudio Tolommei introduces Baldessare Castiglione as the acknowledged protagonist for the *lingua cortegiana*.

The fourth 'posie,' "Translated out of Italian," is a story upon this theme, — *Two sworne Brothers, being souldiers, married*

two sisters: the one of them made much of his wife, entreating her with all lenitie that might be, yet would she not obey his will and pleasure: The other threatned his wife, and kept her in obedience, and she alwayes did, what he commanded her. The one requesteth the other to teach him how to make her obediente, which he did, where upon hee threatning and using her as the other did, shee laught him to scorne.

The scene is laid in a garrison near Rome.

'Posie' five, *Maister Gasparinus a Phisition, by his cunning, healeth fooles.*

This is the well-known 'merry tale,' *Of hym that healed franticke men.* Compare, *Mery Tales, Wittie Questions, and Quicke Answeres*, 52, where it is referred to Poggio, *Facetiae*, II, and to Morlino, *Novella* LXXVII.

'Posie' six is another Italian story, — *The Florentines and the Citizens of Bergamaske, bring all their Doctors to a disputation, and they of the citie of Bergamaske, with a prety pollicie confuted, and had the victorie of the Florentines.*

'Posie' seven, *Of one that hyred a foolish seruaunt and was serued accordingly.*

The long-suffering master was a certain "Pandolfus a Gentleman of Padua."

'Posie' eight, a second story of a foolish servant, is located "in the Citie of Ferrara."

At the end of the poetical pieces there are eighteen rimed riddles, of which the eighteenth, with its solution, is as follows, —

Of thee (O my friend) a thing I doe craue,  
Which thou neuer hadst, nor neuer shalt haue.  
If that for thy selfe thou purpose to gayne it,  
Thy labour is lost, thou mayst not obtayne it.  
Although thou shouldst liue a whole thousand yeere,  
And seeke it, yet should'st thou be nothing the neere.  
Now if thou doe loue me, euen so as thou sayest,  
Doe geue it. For truely, I know that thou mayst.

Solution. "A mayde being in loue with a young man, desires him to geue her a husbände, which in marrying with her hee might doo."

The plot of Randolph's pastoral, *Amyntas, or The Impossible Dowry*, turns on this riddle.

That which thou hast not, may'st not, can'st not haue,  
Amyntas, is the dowry that I craue,

which in the dénouement turns out to be a husband.

## 26

“Bishop Tanner, I think, in his correspondence with the learned and accurate Thomas Baker of Cambridge, mentions a prose English version of the *Novelle* of Bandello, . . . in 1580, by W. W. Had I seen this performance, for which I have searched Tanner's library in vain, I would have informed the inquisitive reader how far it accommodated Shakespeare in the conduct of the Tragedy of Romeo and Juliet. As to the translator, I make no doubt that the initials W. W. imply William Warner the author of *Albion's England*, who was esteemed by his cotemporaries as one of the refiners of our language, and is said in Meres's *Wit's Treasury*, to be one of those by whom ‘the English tongue is mightily enriched, and gorgeously invested in rare ornaments and resplendent habiliments.’” (Warton, *History of English Poetry*, LX.)

It may be that Warton here mentions the first literary venture of William Warner, but no such work is now known. Warton adds a footnote that W. W. may mean William Webbe, author of *A Discourse of English Poetrie*. 1586.

Besides Arthur Broke's *Romeus and Juliet*, I have found no translations from Bandello, except Thomas Achelley's metrical romance, *Violenta and Didaco*, and such separate novels as occur in Painter and other translators.

I add twenty-seven Elizabethan plays upon subjects taken from Bandello's *Novelle*. Of these, however, it will be noticed, that nineteen are already grouped under Painter's *Palace of Pleasure*, and that the other eight all date from the year 1600 on. There would seem to be little doubt but that the dramatists came to know Bandello through Painter's collection.

- I, 23. (1) *Bendo and Ricardo*. Acted March 4, 1592. Henslowe.
- I, 10. (2) *The Turkish Mahomet and Hiren the Fair Greek*. George Peele. This lost play is supposed to be the *Mahomet* of *Henslowe's Diary*, Aug. 14, 1594. Compare also,
- (3) *Osmund the Great Turk*. 1657. 8vo. Lodowick Carlell.
- (4) *The Unhappy Fair Irene*. 1658. 4to. Gilbert Swinhoe.
- II, 37. (5) *Edward III*. 1596. 4to. Anonymous.
- II, 9. (6) *Romeo and Juliet*. 1597. 4to. Shakspeare.
- I, 20. (7) *Much Ado About Nothing*. 1600. 4to. Shakspeare.
- I, 3. (8) *The Merry Wives of Windsor*. 1602. 4to. Shakspeare.
- II, 34. (9) *The Life and Death of Thomas Lord Cromwell*. 1602. W. S.
- I, 41. (10) *The Wonder of Women, or Sophonisba her Tragedy*. 1606. 4to. Marston.
- I, 49. (11) *A Woman Killed with Kindness*. 1607. 4to. Heywood.
- III, 17. (12) *The Dumb Knight*. 1608. 4to. Markham and Machin.
- (13) *The Queen, or The Excellency of her Sex*. 1653. Anonymous.
- II, 11. (14) *The Atheist's Tragedy*. 1611. 4to. Cyril Tourneur.
- I, 4. (15) *The Insatiate Countess (Barksted's Tragedy)*. 1613. 4to. Marston. Also, I, 15, for the comic underplot.
- I, 26. (16) *The Duchess of Malfi*. 1623. 4to. Webster.
- II, 36. (17) *Twelfth Night*. 1623. Folio. Shakspeare.
- III, 18. (18) *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.
- I, 21. (19) *The Picture*. 1630. 4to. Massinger.
- IV, 1. (20) *The Broken Heart*. 1633. 4to. Ford.
- I, 35. (21) *Love's Cruelty*. 1640. 4to. Shirley.



- II, 15. (22) *The Maid in the Mill*. 1647. Folio. Fletcher.  
 I, 42. (23) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher.

*Triumph of Death* (Story of the *Buondelmonte* and the *Amidei*. Dante. *Il Paradiso*, Canto XVI, 66–140; also Machiavelli, *Istorie Fiorentine*, Lib. II, and Ser Giovanni Fiorentino, *Il Pecorone*, VIII, 1).

- I, 26. (24) *Gripus and Hegio*. 1647. Folio. Robert Baron.  
 This play is made out of *The Duchess of Malfi*.  
 III, 19. (25) *The Mad Lover*. 1647. Folio. Fletcher.  
 I, 20. (26) *The Law Against Lovers*. 1673. Folio. Sir William Davenant.

This play is simply a mixture of the two plots of *Much Ado About Nothing* and *Measure for Measure*.

- III, 18. (27) *The Witch*. 1788. 8vo. Middleton.  
 Again, the story of Rosamunda, told by Machiavelli, in his *Istorie Fiorentine*, and after him by Bandello, Belleforest, and Queen Margaret.  
 Compare *Albovine, King of the Lombards*.

*The Novels of Matteo Bandello Bishop of Agen now first done into English Prose and Verse by John Payne Author of The Masque of Shadows Intaglios Songs of Life and Death Lautrec New Poems etc. and Translator of The Poems of Master Francis Villon of Paris The Book of the Thousand Nights and One Night Tales from the Arabic The Decameron of Giovanni Boccacci (Il Boccaccio) and Alaeddin, etc.*

London: MDCCCXC: Printed for the Villon Society by Private Subscription and for Private Circulation Only.

1581. *Rich his Farewell to Militarie Profession; conteining very pleasant Discourses, in 8 Novels, fit for a peaceable Time. Gathered to-gether for the onely Delight of the courteous Gentlewomen both of England and Ireland, for whose onely Pleasure they were collected to-gether, and unto whom they are directed and dedicated.*

*Newly augmented. By Barnaby Riche, Gentleman. Malui me divitem esse quā vocari.*

Imprinted at London by Robert Walley. 1581. 4to. *Bodleian*. Also, newly augmented. 1606. 4to. *Bodleian*. 1846. 8vo. Shakespeare Society. J. P. Collier (reprint of the Bodleian copy of 1581).

There are two dedications, one addressed to "the right courteous gentlewomen, both of England and Ireland," and the other "to the noble souldiers both of England and Ireland," besides an interesting address "to the readers in general." Rich found a warm encourager of his literary ambition in Sir Christopher Hatton, whose house at Holdenby he has minutely described in this work.

There are nine novels in this collection, four of them Italian, the other five, "forged only for delight." The popular tale of *Belphegor* was apparently added as an afterthought to give wind to the author's sail. Rich tells the story of a King of Scotland, which caused so much displeasure to James VI. when he read the book in 1595 that the attention of Bowes, the English agent, was called to the matter. (*Calendar State Papers, Scotland*, II, 683.) The titles read, —

1. *Sappho, Duke of Mantona.*
2. *Apolonius and Silla.* Bandello, II, 36.
3. *Nicander and Lucilla.* Giraldi, *Gli Hecatommithi*, VI, 3.
4. *Fineo and Fiamma.* Giraldi, *Gli Hecatommithi*, II, 6.
5. *Two Brethren and their Wives.*
6. *Gonzales and his virtuous wife Agatha.* Giraldi, *Gli Hecatommithi*, III, 5.
7. *Arimanthus borne a leper.*
8. *Philotus and Emilia.*
9. *Belphegor.* Machiavelli. *Belfagor Arcidiavolo.*

Rich says that his third, fourth, and sixth tales are drawn from the Italian of 'Maister L. B.' Sidney Lee takes this to be an inaccurate reference to Matteo Bandello. Very likely Rich confused Giraldi and Bandello.

Four of these romances were dramatized on the Elizabethan stage.

1. *Sappho, Duke of Mantona*, is the source of the play, *The Weakest Goeth to the Wall*, 1600, 4to, attributed, for no particular reason, to Webster.
2. The history of *Apolonius and Silla* is the story of *Twelfth Night*. 1623. Folio. Shakspeare also used Rich's story for *The Two Gentlemen of Verona*. 1623. Folio. There is a reprint of the story in Collier's and Hazlitt's *Shakespeare's Library*. Part I, Vol. I. It is found in Bandello, II, 36, the tale of Nicuola; in Belleforest, tom. IV, hist. 7; in Cinthio's *Gli Hecatommithi*, and in three Italian *Inganni* comedies. The same theme furnishes the plot of a French play, *Les Abusés*, 1543, translated from the Italian, and of Lope de Rueda's *Comedia de los Engaños*.
6. *Gonzales and his virtuous wife Agatha*, which is a translation of Giraldi's romance of *Consalvo and Agata, Gli Hecatommithi*, v, 3, is the source of the anonymous comedy, *How a Man may Chuse a Good Wife from a Bad*. 1602. 4to. In the Garrick Collection this comedy is ascribed to Joshua Cooke, but Fleay thinks Thomas Heywood wrote it.
8. *Philotus and Emilia* found dramatic expression in Sir David Lyndsay's comedy, *Philotus*. 1603. 4to.
9. *Belphegor*, founded on Machiavelli's *Novella di Belfagor Arcidiavolo*, is the subject of four English plays, —
  - a. *Grim the Collier of Croydon, or The Devil and his Dame*. Licensed 1600. Printed in 1662. 12mo. William Haughton.
  - b. *If it be not good, the Devil is in it*. 1612. 4to. Thomas Dekker.
  - c. *The Devil is An Ass*. 1641. Folio. Ben Jonson.
  - d. *Belphegor*. 1690. John Wilson.

*Belphegor* is the devil married to a shrewish wife.

1581. *The straunge and wonderful Aduentures of Don Simonides, a Gentilman Spaniarde*.

London, by Robert Walley. 1581. 4to. Black letter. Bodleian.

Dedicated, by the author, Barnabe Rich, to Sir Christopher Hatton.

This is a prose romance, interspersed with poetry. It is influenced by Lyly's *Euphues*, and was corrected by Thomas Lodge. Warton believed he had seen an Italian original.

*The Second Tome of the Trauailes and Aduentures of Don Simonides.*

London, for Robert Walley. 1584. 4to. Black letter. *British Museum. Bodleian.*

Dedicated to Sir Christopher Hatton.

One of the metrical pieces is 170 lines of very monotonous blank verse. A chapter detailing the hero's visit to Philautus in London results in a panegyric on Queen Elizabeth.

## 29

1582. *An Heptameron of Ciuill Discourses. Containing: The Christmasse Exercise of sundrie well Courted Gentlemen and Gentlewomen. In whose behaviours, the better sort, may see, a representation of their own Vertues: And the Inferiour, may learne such Rules of Ciuil Governmēt, as wil rase out the Blemish of their basenesse: Wherin is Renowned, the Vertues, of a most Honourable and braue mynded Gentleman [Phyloxenus]. And herein, also, [as it were in a Mirrour] the Unmarried may see the Defectes whiche Eclipse the Glorie of Mariage: and the wel Married, as in a Table of Housholde Lawes, may cull out needefull Preceptes to establysh their good Fortune. A Worke, intercoured with Ciuyll Pleasure, to reauue tediousnesse from the Reader: and garnished with Morall Noates to make it profitable, to the Regarder. The Reporte of George Whetstone. Gent. Formae nulla fides.*

At London. Printed by Richard Jones, at the signe of the Rose and the Crowne, neare Holburne Bridge, 3 Feb. 1582. 4to. Black letter. 94 leaves. *British Museum* (2 copies).

Dedicated "To the Right Hon. Sir Christopher Hatton, Knt. Captaine of the Queene's Majesties garde, viz. Chamberlaine to her Highnesse."

*An Heptameron of Ciuill Discourses. Containing: The Christ-*

*masse Exercise of sundrie well Courted Gentlemen and Gentlewomen. A Worke, intercoursed with Ciuyll Pleasure, to reauce tediousnesse from the Reader: and garnished with Morall Noates to make it profitable, to the Regarder. The Reporte of George Whetstone, Gent.*

At London, printed by Richard Iones, at the Sign of the Rose and Crowne, near Holburne Bridge. 3 Feb. 1582. 4to. Black letter. 94 leaves.

An edition of the *Heptameron* of the same date as the preceding, but with a very different title.

*Aurelia. The Paragon of pleasure and Princely delights; Contayning the seuen dayes Solace (in Christmas holy dayes) of Madona Aurelia, Queene of the Christmas Pastimes, & sundry other well-courted Gentlemen & Gentlewomen, in a noble Gentlemans Pallace. By G. W. Gent.*

London, printed by R. Iohnes, at the Rose & Crowne, neere Holburne Bridge. 1593. 4to. Black letter. *British Museum.*

*Aurelia* is the second edition of the *Heptameron*. The earliest English verses of Thomas Watson are prefixed to the *Heptameron*, of 1582. They are entitled,

*T.[homas] W.[atson] Esquier, In the commendation of the Aucthor, and his needeful Booke.*

Euen as the fructfull Bee, doth from a thousand Flowers,  
Sweet Honie draine, and layes it up, to make the profit ours:  
So, Morall Whetstone, to his Countrey doth impart,  
A Worke of worth, culd from ye wise, with Iudgement, wit and  
art. etc.

*The Heptameron of Civill Discourses* is a collection of tales in prose, interspersed with poetry, and divided after the manner of the Italian novelists into seven 'days' and one 'night.'

*The first Dayes exercise. Chiefly contayning: A ciuill Contention, whyther the maryed or single lyfe is the more worthy.*

One of Whetstone's tales of the first day is the *Soixante Onziesme Nouvelle*, of *L'Heptaméron des Nouvelles* of Marguerite d'Angoulême, Queen of Navarre, *La femme d'un scellier, grievement malade, se guerir et recouura la parole, qu'elle avoit*

*perdue l'espace de deux jours, voyant que son mary retenoit sur un licet trop privement sa chamberiere, pendant qu'elle tiroit à sa fin.*

In *The Thyrd Dayes Exercise. Contayning . . . a large Discoverie of the inconueniences of Rash Mariages*, Whetstone borrows the *Trente Deuxieme Nouvelle* of *L'Heptaméron des Nouvelles*. It is *Painter's Wife Punished*, I, 57, with '*une peyne plus desagreceable que la mort.*' Davenant's *Albovine, King of the Lombards*, 1629, 4to, and Middleton's *The Witch*, 1788, 8vo, are founded on this tale.

*The fourth Daies exercise. Containing: varietie of necessarie Discourses, and yet withall, the greater part appertaining to the generall argument of Marriage*, relates *The adventure of Fryer Inganno*. This story mixes two of Boccaccio's tales against monks and friars, *Decameron*, IV, 2, Frate Alberto masquerading as the Angel Gabriel, and VIII, 4, Madonna Piccarda's trick exposing the immoral Provost of Fiesole. To overcome the girl's virtue Fryer Inganno used the priest's argument in Queen Margaret's *Soixante Douziesme Nouvelle*, "*que ung peché secret n'estoit point imputé devant Dieu.*"

Another 'exercise' of the Fourth Day is *The rare Historie of Promos and Cassandra, reported by Madam Isabella*, which Whetstone had already published, in 1578, as a play. It is the story of Shakspeare's *Measure for Measure*, and Whetstone found it in Cinthio's *Gli Hecatommithi. Decade 8. Novel 5*. Cinthio dramatized his own story as *Epitia*.

*Promos and Cassandra* is reprinted in Hazlitt's *Shakespeare's Library*, I, iii, 153-166. The two parts of the play, with some scenes omitted, will be found in the appendix to *Measure for Measure*, in Cassell's National Library. No. 205. 1891.

*The fift Daies Exercise. Containing a breefe discourse, touching the excellencie of Man: and a large discoverie of the inconueniences of ouer lofty, and too base Loue: with other Morall notes, needefull to be regarded.* Among examples of "the inconveniences of over lofty, and too base love," Whetstone mentions two well-known stories from Bandello, I, 26, *The Duchess*

of *Malfy* (Painter, II, 23), and I, 4, *The Countess of Celant* (Painter, II, 24, and Fenton, VII). Maria Bianca, "unworthily raised to bee Countesse of Zelande, wickedly and wilfully fel to be a Courtesan." "If you covet more authorities [he adds] to approve so common a mischiefe, read Ovid's *Metamorphoses* in Latine, *Segnior Lodovicus Regester* in Italian, *Amadis de Gaule* in French, and the *Pallace of Pleasure* in English."

A marginal note in the *Heptameron* reads, "the fall of Maria Bianca, is written by the author in his booke, intituld *The Rocke of Regarde*" (1576). The tale is there in verse. Maria Bianca's story is the theme of Marston's *The Insatiate Countess*, 1613, 4to, sometimes called *Barksted's Tragedy*.

## 30

1583. *Philotimus. The Warre betwixt Nature and Fortune. Compiled by Brian Melbancke Student in Graies Inne. Palladi virtutis famula.*

Imprinted at London by Roger Warde, dwelling neere unto Holborne Conduite at the Signe of the Talbot. 1583. 4to. 117 leaves. Black letter. *Bodleian. British Museum.*

Dedicated to "Phillip Earle of Arundell."

*Philotimus* is an imitation of Lyly's *Euphues*, quaint and interesting from the many old proverbs and scraps of verse it contains. Two of Melbancke's tales are to be found in Boccaccio's *Filocolo*, namely, *Quistione IV, The Enchanted Garden*, again, and *Quistione XIII, The Enforced Choice*.

Melbancke also relates a popular anecdote associated with the name of three different French kings. In *Pasquil's Jestes* it is ascribed to Charles V, and is called, *A deceyt of the hope of the couetous with a Turnep*. Giraldi Cintio, *Gli Hecatommithi, Deca Sesta, Novella Nona*, tells the story of *Francesco Valesi, primo re di Francia di tal nome*, and Domenichi, *Facezie, Motti, et Burle, di Diuersi Signori, of Lodouico undecimo re di Francia. Mery Tales, Wittie Questions, and Quicke Answeres, xxiii, Of Kynge Lowes of France and the husbandman*, follows Domenichi. The germ of the story is said to be Arabian.

*Philotimus* contains an allusion to *Titus and Gisippus*, and, on page 53, the story of *Romeo and Juliet* is referred to as well known and popular at that time, —

“Nowe Priams sone giue place, thy Helen’s hew is stainde.  
O Troylus, weepe no more, faire Cressed thyne is lothlye fowle.  
Nor Hercules thou haste cause to vaunt for thy swete Omphale:  
nor Romeo thou hast cause to weepe for Juliets losse,” etc.

## 31

1587. *The Tragicall historie of Romeus and Iuliet, Contayning in it a rare example of true constancie: with the Subtill Counsels and practises of an old Fryer, and their ill euent. Res est solliciti plena timoris amor.*

At London. Imprinted by R. Robinson. 1587. 8vo. 103 leaves. *Capell Collection.*

See *The Tragicall Historye of Romeus and Juliet*, by Arthur Brooke, 1562.

## 32

1587. *Amorous Fiammetta; wherein is sette downe a catalogue of all and singuler passions of Loue and jealousie, incident to an enamored yong Gentlewoman with a notable caueat for all women to eschewe deceitfull and wicked Loue, by an apparant example of a Neapolitan Lady; her approued and long miseries, and wyth many sound dehortations from the same. First wrytten in Italian by Master John Boccace, the learned Florentine and Poet Laureat. And now done into English by B. Giouano del M. Temp. [Bartholomew Young, of the Middle Temple.] With Notes in the margine, and with a table in the end of the chieffest matters contayned in it.*

*Bel fine fa, chi ben amando muore.* Petrarch: *Sonetto 109 (of Sonetti e Canzoni in vita di Madonna Laura).*

At London. Printed by J.[ohn] C.[harlewood] for Thomas Gubbin and Thomas Newman. Anno. 1587. 4to. Black letter. 131 leaves. *British Museum. Bodleian. Capell Collection.*



Dedicated to Sir William Hatton, Knight.

A translation of Boccaccio's romance, *L'Amorosa Fiammetta*. The heroine is the Princess Maria, natural daughter of King Robert, of Naples, with whom Boccaccio formed a Platonic friendship during his life in Naples.

Licensed to Thomas Gubbyn and Thomas Newman, Sept. 18, 1587, as follows, —

“*Amorous fiammetta*, translated out of Italian. Authourised under the bishop of Londons hand.” *Stationers' Register* B.

## 33

1587. *Banishment of Cupid*.

London. Imprinted for T. Marshe. No date. Small 8vo. Also, 1587. 12mo.

An Italian romance, translated by Thomas Hedley.

In *Stationers' Register*, B, Fol. 186 a, among Sampson Awdeley's copies, the *Banishment of Cupid* appears as a former grant. 1581.

The story of Erona, Princess of Lycia, in Sir Philip Sidney's *Arcadia*, Book II, is a tale of the banishment of Cupid, and of the god's revenge for the spoliation of his pictures and statues. Erona's story is the subject of two Elizabethan plays, — Beaumont and Fletcher's *Cupid's Revenge*, first acted in 1612, and *Andromana, or The Merchant's Wife*, printed in 1640, by J. S., who may have been James Shirley.

## 34

1588. *Palmerin d'Oliva, the Mirrour of Nobilitie, turned into English*. By Anthony Munday.

Printed by John Charlwood. 1588. 4to. Black letter. *The First Part*.

*The Seconde Part*.

London. 1597. 4to.

*Palmerin D'Oliva. The First Part: Shewing the Mirrour of Nobilitie, the Map of Honour, Anatomie of rare Fortunes, Heroicall presidents of Loue, wonder of Chivalrie, and the most*

*accomplished Knight in all perfection. Presenting to noble minds, their courtly desire, to Gentiles their expectations, and to the inferiour sort, how to imitate their vertues: handled with modestie to shun offence yet delightfull for Recreation. Written in Spanish, Italian, and French: and from them turned into English, by A.[nthon]y M.[unday], one of the Messengers of his Majesties Chamber. Patere aut abstinere.*

London: Printed for B. Alsop and T. Fawcet, dwelling in Grub street neere the lower Pumpe. 1637. 4to. Black letter. 399 leaves. *British Museum.*

*Palmerin D'oliva. The Second Part: of the Honourable Historie of Palmerin D'Oliva. Continuing his rare fortunes, Knightly deeds of Chivalrie, happy successe in loue, and how he was crowned Emperour of Constantinople. Herein is likewise concluded the variable troubles of the Prince Trineus, and faire Agriola the King's daughter of England: with their fortunate Marriage. Translated by A.[nthon]y M.[unday].*

London. Printed for B. Alsop and T. Fawcet, dwelling in Grub street neere the lower Pumpe. 1637. 4to. Black letter. 399 leaves.

Part I is dedicated, "To the worshipfull, Mr. Francis Yong, of Brent-Pellam, in the County of Hertford Esquire, and to Mistresse Susan Yong his wife, and my most kind Mistresse."

Part II is dedicated to Edward de Vere, Earl of Oxford. *Palmerin d'Oliva*, with other chivalric romances, is satirized by Beaumont and Fletcher, in *The Knight of the Burning Pestle*, I, 3. 1613.

Compare, "before he took his journey wherein no creature returneth agaie," Part II, Chap. 3, with Hamlet's,

The undiscovered country from whose bourn  
No traveller returns. (III, 1.)

*Libro del famoso Cavallero Palmerin de Oliva y de sus grandes Hechos.* Seville. 1525. Folio. Venice. 1526. Spanish edition dedicated to Cesare Triulsci. Venice. 1533. 12mo (in Spanish).

From some Latin verses at the end it is conjectured that the romance was written by a woman.

*L'Histoire de Palmerin d'Olive fils du Roy Florendos de Mace-doine, et la belle Griane fille de Remicius Emper.' de Constantinople; trad. du Castillan par Jean Maugin.*

Paris, Groulleau. 1553. Folio. 1573. 8vo. 2 vols. Also Lion. Rigaud. 1619. 16mo. 2 vols.

*Palmerin d'Oliva* has been considered the best of the Palmerin series, but Cervantes condemned it to the flames. — “Let *Oliva* bee presently rent in pieces, and burned in such sort, that even the very ashes thereof may not bee found.”

Book I, Chapter VI, “Of the pleasant and curious search and inquisition made by the Curate and Barber of Don Quixotes Librarie.”

*The History of Don Quixote of the Mancha. Translated from the Spanish of Miguel de Cervantes by Thomas Shelton. Annis 1612, 1620. With Introduction by James Fitzmaurice-Kelly.*

London. D. Nutt. 1896. *Tudor Translations*, XIII.

Emmanuel Ford's *Parismus*, of which Sir Sidney L. Lee records twenty-four editions, between 1598 and 1704, was modelled on *Palmerin d'Oliva*. M. Jusserand observes that Ford's romances, he also wrote *Ornatus and Artesia*, were far more popular than any play of Shakspeare. The number of editions of them, even up into the eighteenth century, is extraordinary.

### 35

1588. *Perimides the Blacke-Smith: A golden methode how to use the minde in pleasant and profitable exercise. Wherein is contained speciall principles fit for the highest to imitate, and the meanest to put in practise, how best to spend the wearie winters nights, or the longest summers Evenings, in honest and delightfull recreation. Wherein we may learne to avoide idlenesse and wanton scurrilitie, which divers appoint as the end of their pastimes. Heerein are interlaced three merrie and necessarie discourses fit for our time: with certaine pleasant Histories and tragicall tales, which may*

*breed delight to all, and offence to none. Omne tulit punctum, qui miscuit utile dulci.* Robert Greene.

London. Printed by John Wolfe, for Edward White. 1588.  
4to. 31 leaves. *British Museum. Bodleian.*

Dedicated, "To the right worship. Geruis Clifton Esquire."

This is a collection of love-stories told in the Italian manner, and largely borrowed from Boccaccio. The Memphian blacksmith, Perimides, and his wife, Delia, relate them to each other after their day's work is done. As in Greene's *Menaphon*, some charming poetry is scattered here and there throughout.

Perimides's tale of the first night, Mariana's story, is a close copy of the story of Madonna Beritola Caracciola. *Decameron*, II, 6.

For the second night's discourse, Delia tells the story of Constance of Lipari. *Decameron*, v, 2.

A prefatory "Address to the Gentlemen Readers" contains a satirical notice of Marlowe's *Tamburlaine*.

### *Madrigal*

Fair is my love, for April's in her face,  
And lordly July in her eyes hath place;  
Her lovely breast September claims his part,  
But cold December dwells within her heart.

This madrigal occurs in a slightly different form in Thomas Morley's *Madrigals to four voices*. 1594.

April is in my mistress' face,  
And July in her eyes hath place:  
Within her bosom is September,  
But in her heart a cold December.

Unless Morley has plagiarized Greene, both madrigals would seem to be translated from the same original, probably Italian.

### 36

1590. *The Cobler of Caunterburie, Or An Inuectiue Against Tarltons Newes out of Purgatorie. A merrier Iest then a Clownes Iigge, and fitter for Gentlemens humors. Published with the cost of a dickar of Cowe hides.*

At London. Printed by Robert Robinson. 1590. 4to. Black letter. 40 leaves. *Bodleian*. Also, 1608. 4to. *British Museum* (reprinted, 1862, by Mr. Frederick Ouvry), and 1614. In 1630, *The Cobler* was issued with alterations and a new title, —

*The Tincker of Turvey, his merry Pastime in his passing from Billingsgate to Graues-End. The Barge being Freighted with Mirth, and Mann'd*

With these persons	{	<i>Trotter the Tincker</i>
		<i>Yerker, a Cobler</i>
		<i>Thumper, a Smith</i>
		<i>Sir Rowland, a Scholler</i>
		<i>Bluster, a Sea-man</i>

*And other Mad-merry fellowes, euery-One of them Telling his Tale: All which Tales are full of Delight to Reade ouer, and full of laughter to be heard. Euery Tale-teller being Described in a Neate Character. The Eight seuerall Orders of Cuckolds, marching here likewise in theyr Horned Rankes.*

London. Printed for Nath. Butter, dwelling at St. Austins Gate. 1630. 4to. Black letter. *Bodleian*. 1859. 4to. (J. O. Halliwell.)

The *Cobler of Caunterburie* was attributed to Robert Greene, but he denied the authorship, in his *Vision*, 1592–3, calling it “*incerti authoris*,” and speaking of it as “a merrie worke, and made by some madde fellow, conteining plesant tales, a little tainted with scurilitie.” The *Catalogue of Early English Books* enters *The Cobler* under the name “Richard Tarlton.”

The first story of the *Cobler*, *The Smith's Tale*, is found both in the *Decameron*, VII, 7, and in the *Pecorone*, III, 2, of Ser Giovanni Fiorentino. It is *Le Cocu, battu, et content*, of La Fontaine, *Contes et Nouvelles Poemes*, III, an extremely popular mediæval story turning up repeatedly in nearly every modern language. In Elizabethan dramatic literature, it furnishes the underplot of Robert Davenport's tragi-comedy, *The City Night-cap, or Crede quod habes et habes*, licensed 1624, printed 1661. The intrigue is also made use of in two comedies of the Restoration, — *Love in the Darke: or, The Man of Bus'ness*, “acted at

the theatre royal by his Majestic's servants" — written by Sir Francis Fane, Jr., Knight of the Bath, 1675, and *The London Cuckolds*, 1682, 4to, by Edward Ravenscroft.

For an account of the whole matter, see W. H. Schofield, *The Source and History of the Seventh Novel of the Seventh Day in the Decameron*, in *Studies and Notes in Philology and Literature*, Harvard University, 1892.

Koeppel calls attention to the fact that *The Old Wiues Tale*, No. 2, mixes *Decameron*, VII, 1, and VII, 8, Monna Tessa and the phantom and Monna Sismonda with the string around her toe. (*Studien zur Geschichte der Italienischen Novelle*, XIII.)

See *The Merry Tales of the Mad Men of Gottam*, 1630.

## 37

[Before 1590.] *Tarltons Newes out of Purgatoric. Onelye such a Jest as his Jigge, fit for Gentlemen to laugh at an houre. Published by an old companion of his, Robin Goodfellow.*

At London. Printed for Edward White, n. d. [before 1590]. 4to. Black letter. 28 leaves. *Bodleian*. Also, London, G.[eorge] Purslowe, . . . sold by F. Grove. 1630. 4to. Black letter. 26 leaves. *Bodleian. British Museum*. Reprinted by the Shakespeare Society. J. O. Halliwell. 1844. 8vo.

At the end of this book, we are told that as a punishment for his sins on earth Tarlton had been appointed "to sit and play Jigs all day on his taber to the ghosts."

Richard Tarlton was the best clown actor of his time, and was so celebrated for his wit that many jests pass under his name. It was such a nimble wit that people used to toss him jests from the pit just to bring out his ready repartee. He was in no way responsible for this book, which has been attributed to Thomas Nash. Whether Nash was the author or not, the jests provoked a reply in the same year, *The Cobler of Caunterburie*.

"Our Tarlton was master of his faculty. When Queen Elizabeth was serious (I dare not say sullen) and out of good humour, he could *un-dumpish* her at his will." (Dr. T. Fuller, *Worthies of England*, ed. 1840, III, 140.)

No. 1. *The Tale of Friar Onyon: why in Purgatory he was tormented with waspes.* This story is iv, 2, of the *Decameron*, Boccaccio's *Frate Alberto dà a vedere ad una donna che l'Agnolo Gabriello è di lei innamorato.* Tarlton confuses Frate Alberto with Frate Cipolla, one of whose deceptions, of another sort, he relates in No. 5, *The Tale of the Vickar of Bergamo and why he sits with a coale in his mouthe in Purgatory.* Friar Onion, *Decameron*, vi, 10, promised to show to the devout a feather of the Angel Gabriel. His waggish servant substituted coals for the feather. Friar Onion, equal to the occasion, showed the coals, and declared them to be the very coals that had roasted St. Lawrence.

No. 4. *The Tale of the Cooke, and why he sat in Purgatory with a Cranes Leg in his Mouth,* is Boccaccio's amusing story of the crane with one leg, Messer Currado Gianfiliazzi and his cook, Chichibio, *Decameron*, vi, 4.

No. 7. *Why the Gentlewoman of Lyons sat with her Haire clipt off in Purgatory,* is *Decameron*, vii, 6, Madonna Isabella and her two lovers, Lionetto and Lambertuccio, the old jest *Of the inholders wife and her ii lovers, Mery Tales, Wittie Questions, and Quicke Answeres.* 51.

No. 8. *The Tale of the two Lovers of Pisa, and why they were whipped in Purgatory with nettles,* is an adaptation of the story of *Bucciolo and Pietro Paulo,* of *Il Pecorone*, 1, 2, Ser Giovanni Fiorentino; copied as the story of *Filenio Sisterna of Bologna,* in *Le Tredici piacevole notte*, 4, 4, Ser Giovan Francesco Straparola. It is the source of *The Merry Wives of Windsor.*

## 38

1592. *Philomela, The Lady Fitzwaters Nightingale.* By Robert Greene. *Utriusque Academiae in Artibus Magister. Sero sed serio. Il vostro Malignare non Giova Nulla.*

Imprinted at London by R. B. for Edward White, and are to be sold at the litle North dore of Paules. 1592. 4to. Black letter. 1607. 1615. 4to. 1631. 4to. 1814. 4to, in *Archaica*, Part I, by Sir S. E. Brydges. Reprinted from the edition of 1615. *Forbes Library.*

Dedicated "To the right honourable the Lady Bridget Ratcliffe, Lady Fitzwaters."

Philomela is the wife of a Venetian nobleman, Count Filippo Medici, who in the first part of the story employs his intimate friend, Giovanni Lutesio, to 'make experience of his wife's honesty.' The same episode occurs in the story of the *Curioso Impertinente* in *Don Quixote*, Part I, Chap. 33, though it is unlikely that Greene and Cervantes copied from each other. They probably had a common source in some old Italian *novella*.

Professor Schelling (*Elizabethan Lyrics*, p. 54) reprints, —

*Philomela's Ode that She Sung in her Arber,*  
Sitting by a river side, etc.

The concluding episode of *Philomela* is taken from Boccaccio's tale of *Titus and Gisippus*. *Decameron*, x, 8. "Might not Greene be slightly indebted to Boccaccio for the fundamental idea of *Philomela* (*Decameron*, II, 9) from which Shakspeare borrowed the plot of his *Cymbeline*?" (A. B. Grosart.)

*Cymbeline* is founded on Boccaccio's story of Zinevra. *Decameron*, II, 9.

Robert Davenport's tragi-comedy, *The City Nightcap, or Crede quod habes et habes*, licensed 1624, printed 1661 is based on Greene's *Philomela* in its main plot, that of Lorenzo, Philippo, and Abstemia. Davenport's style is euphuistic, too, and he adopts Greene's very language occasionally; e.g., —

O when the Elisander-leaf looks green,  
The sap is then most bitter. An approv'd appearance  
Is no authentic instance: she that is lip-holy  
Is many times heart-hollow. (I, 1).

See *The most wonderfull and pleasant history of Titus and Gisippus*. 1562.

### 39

1593. *Certen Tragicall cases conteyninge LV histories with their severall Declamations both accusatorie and Defensive*, written in ffrenshe by Alexander Vandenbushe alias Sylven, translated by E. A.



Licensed to E. Aggas and J. Wolf, 25 Aug., 1590. *Stationers' Register*, B.

Anthony Munday based his *Defence of Contraries* on Silvain: —

*The Defence of Contraries. Paradoxes against common Opinion, debated in Forme of Declamations in Place of public censure: onlie to exercise yong Wittes in difficult Matters, &c. Translated out of French [of Silvain, or Vandebush] by A. M. one of the Messengers of her Majesty's Chamber. Patere aut abstinere.*

Imprinted at London by John Windet for Simon Waterson. 1593. 4to. 50 leaves.

Three years later Munday expanded *The Defence* into *The Orator: Handling a hundred severall Discourses, in forme of Declamations: Some of the Arguments being drawne from Titus Livius, and other Ancient Writers, the rest of the Authors owne invention: Part of which are Matters happened in our Age.*

*Written in French by Alexander Siluayn, and Englished by L. P.* [Lazarus Piot was a pen name of Anthony Munday.]

London. Printed by Adam Islip. 1596. 4to. 221 leaves. *British Museum* (3 copies).

Dedicated "To the Right Honorable my most especiall good Lord John, Lord St. John, Baron of Bletsho."

The subject of *Declamation 95*, is, "Of a Jew, who would for his debt have a pound of the flesh of a Christian." It is one of the tales of *Il Pecorone*, iv, 1, by Ser Giovanni Fiorentino (original, *Gesta Romanorum*).

It is curious that in the *Gesta Romanorum* tale, Englished about 1440, there is no Jew, while Munday's *95th Declamation* contains no lady. But in the Italian romance of Ser Giovanni Fiorentino, we have both Jew and lady, and Lady of Belmont, too. She is the wife of the hero Giannetto, and acts as judge in the case; the ring incident is also here, and the lady's maid, who is married to Ansaldo, the Antonio of *The Merchant of Venice*. It seems clear that Shakspeare must have taken the story of the bond from the Italian novel, either by reading it himself, or by having somebody tell it to him with details of incident and character.

Alexandre van den Busche, called *le Sylvain*, 1535(?)–1585(?), a Belgian poet and novelist, wrote, *Le premier livre des procès tragiques, contenant LV histoires, ensemble quelque poésie morale*, Paris. 1575. 16mo. Reprinted as *Les Epitomes de cent histoires tragiques*. Paris. 1581–88. 8vo.

Munday's *Declamations* are a series of moot-cases, put and answered for the sake of practice in argument. For example, *Declamation 27*, is *Of him that falling downe from the top of his house, slew another man, against whom the sonne of the slaine man demandeth justice*. The son of the dead man bringing suit on the charge of murder, the judge decides, "that the said plaintife should ascend up to the top of the same house, and throwing himself downe upon the defendant, should kill him if he could!" Very naturally the plaintiff appeals from this decision. The defendant prays for release, on the ground that he was innocent of evil intent, that the charge was frivolous and malicious, that the judgment of the lower court was absurd, and lastly, that he might "be preserved to doe his cuntrye some service."

*The Christians Answere to Declamation 95* is mainly an appeal to race prejudice against the Jews. (Sir S. E. Brydges, *Restituta*, Vol. iv, p. 54.)

## 40

1593. *The Life and Death of William Longbeard, the most famous and witty English Traitor, borne in the City of London. Accompanied with manye other most pleasant and prettie histories. By T. L. [Thomas Lodge] of Lincolnes Inne, Gent. Et nugae seria ducunt.*

Printed at London by Rychard Yardley and Peter Short, dwelling on Breadstreet hill, at the signe of the Starre. 1593. 4to. Black letter. 36 leaves. *Bodleian*. Reprinted in J. P. Collier's *Illustrations of Old English Literature*, Vol. II. 1860. Hunterian Club. Glasgow. 1878–82.

Some poems supposed to be addressed by Longbeard to "his faire lemman Maudeline" are translations from Guarini and

other Italian poets. One of the "prettie histories" is that of "Partaritus, King of Lombardie"; another, "an Excellent example of continence in Francis Sforza," Duke of Milan (1401-66).

Pierre Corneille wrote, *Pertharite Roy des Lombards, Tragedie*. 1656. 8vo.

Michael Drayton wrote a play called *William Longsword*. Acted 1599. Henslowe enters it in his *Diary, William Longbeard*, but Drayton's receipt corrects the name.

Three of the poems of this romance are "Fancies, after the manner of the Italian Rimes." They are imitations of madrigals by Livio Celiano, taken from *Rime di diversi celebri poeti dell' età nostra: nuovamente raccolte, e poste in luce in bergamo*, M.DLXXXVII. *Per Comino Ventura, e Compagni* (pp. 95-148 are rime from Livio Celiano, and pp. 149-181 from Torquato Tasso).

One of the "Fancies" is a loose translation of Francesco Bianciardi's madrigal, *Quand' io miro le rose*.

When I admire the rose  
That nature makes repose  
In you the best of many,  
More fair and blest than any,  
And see how curious art  
Hath deckèd every part;  
I think with doubtful view  
Whether you be the rose, or the rose is you.

Another rendering of this pretty song is given by John Wilbye, in his *The First Set of Madrigals*, 1598, where it begins,

Lady, when I behold the roses sprouting.

A lyric, taken from Dolce, has a skilfully contrived rhythm with repeated words and half-hidden rimes which give a singular effect of lingering to the metre, —

I see with my hearts bleeding.

"This tract is a pseudo-historical romance of the same kind as Lodge's previous *Robert the Devil*, but more hastily put together, and eked out with a variety of stories about famous

pirates, and the melancholy fates of learned men. The tale which gives its name to the volume is adorned by a variety of odes and sonnets, which are pretty in themselves, but preposterously out of place in such a prosaic narrative of crime and its reward." (E. W. Gosse. *Seventeenth-Century Studies*. Thomas Lodge. 1883.)

Koeppel shows by a table how Lodge was indebted to Pedro Mexia's *Silva de varia leccion, etc.* (1543) for some of his romances.

- No. 1. of "famous pirats who in times past were Lordes of the sea" (Dionides, Stilcon, Cleonides, Chipanda, Millia, Alcomonius, Francis Enterolles, Monaldo Guecca) is *Silva*, Part IV, Chap. xv.
- No. 2. *The historie of Partaritus, King of Lombardie*, is *Silva*, Part III, Chap. xvii. Also, Belleforest, *Histoires Tragiques*, IV, 74.
- No. 3. *The wonderfull dreame of Aspatia*, is *Silva*, Part IV, Chap. i.
- No. 4. *A wonderfull revenge of Megollo*, is *Silva*, Part III, Chap. xxxvi. Also Bandello, II, 14, and Belleforest, *Histoires Tragiques*, I, 14.
- No. 5. *The memorable deeds of Valasca*, is *Silva*, Part I, Chap. III. Belleforest, *Histoires Tragiques*, VI, 9.
- No. 6. *An excellent example of continence in Frauncis Sforza*, is *Silva*, Part I, Chap. xxv.
- No. 7. *Of many learned men, ancient and moderne, who violently and infortunatelie ended their daies*, is *Silva*, Part I, Chap. xxvi.
- No. 8. *How King Roderigo lost his Kingdome*, is *Silva*, Part I, Chap. xxx.  
*"Come il Re Roderigo, ultimo della casa Regale de' Goti, perde il Regno, e la vita per la sua incontinenza."*  
*"Eine poetische Grabschrift dieses Königs findet sich in Thomas Newton's Historie of the Saracens,"*  
 1575.
- No. 9. *Of manie famous men, whoe leaving the government*

*of the Commonweale, gave themselves over to private life, is Silva, Part II, Chap. I.*

No. 10. *A most subtle dispute amongst Ambassadors is Silva, Part III, Chap. I.*

No. 11. *The strange Lawes of Tyrsus the Tyrant, is Silva, Part IV, Chap. VII.*

Mexia's medley had been translated into English, out of French, of Claude Gruget, in 1571 by Thomas Fortescue, as *The Foreste, or Collection of Histories*. It was again translated out of Mexia, Francesco Sansovino, and Antoine du Verdier, in 1613-19, as *The Treasurie of auncient and moderne Times*.

See, also, Robert Chester's *Loues Martyr*. 1601.

## 41

1595. *The famous and renowned History of Primaleon of Greece, sonne to the great and mighty Prince Palmerin d'Oliva, Emperor of Constantinople; the First Book.*

London. Printed for Cuthbert Burby. 1595. 4to.

*The famous and renowned Historie of Primaleon of Greece, Sonne to the great and mighty Prince Palmerin d'Oliva, Emperour of Constantinople. Describing his Knightly deedes of Armes, as also the memorable adventures of prince Edward of England: and continuing the former history of Polendos, brother to the fortunate prince Primaleon, &c. Translated out of French and Italian, into English, by A[nthony] M[unday].*

London: Printed by Thomas Snodham. 1619. 4to. Bodleian. *British Museum*.

Dedicated to Henry de Vere, 18th Earl of Oxford.

*Primaleon* was originally written in Castilian, and was first printed in 1516; other editions were published at Seville, in 1524; at Venice, in 1534; at Bilboa, in 1585, and at Lisbon, in 1598. An Italian translation was published at Venice in 1559, and a French one at Lyons in 1572.

*Libro que trata de los valerosos Hechos en armas de Primaleon hijo del Emperador Palmerin, y de su hermano Polendos, y de Don Duardos Principe de Inglaterra, y de ostros preciados cavalleros de la corte del Emperador Palmerin.* Seville. 1524. folio.

*L'Histoire de Primaleon de Grece, continuant celle de Palmerin d'Olive Empereur de Constantinople son père, et autres, tirée de l'Italien comme de l'Espagnol, et mise en Franç. par Fr. de Vernassal, Guil. Landré et Gabr. Chappuys.*

*Paris et Lyon. 1572, et suiv. 8vo. 4 volumes. Also, Lyon. Rigaud. 1618. 16mo. 4 volumes.*

Lodovico Dolce wrote an epic of thirty-nine cantos on the story of *Primaleone*.

Anthony Munday, in 1589, translated the first part of the romance, which relates the adventures of Polendos, half brother of Primaleon, and dedicated it, in some Latin verses, to Sir Francis Drake.

The continuation of the romance deals with the exploits of Primaleon and of Duardos (Edward) of England.

*Primaleon*, 1619, contains the most beautiful lyric of the Shepherd Tonie, of *England's Helicon*, from which it is concluded that the famous shepherd was no other than Anthony Munday.

*To Colin Clout*

Beautie sat bathing by a spring,  
 Where fairest shades did hide her;  
 The windes blew calme, the birds did sing,  
 The coole streames ranne beside her.  
 My wanton thoughts entie'd mine eye,  
 To see what was forbidden:  
 But better memory said, fie,  
 So vaine desire was chidden.  
 Hey, nonnie, nonnie, &c.

Into a slumber then I fell,  
 When fond Imagination  
 Seemed to see, but could not tell,  
 Her features or her fashion.  
 But even as babes in dreames doe smile,  
 And sometimes fall a-weeping,  
 So I awak't, as wise this while,  
 As when I fell a-sleeping.  
 Hey, nonnie, nonnie, &c.

Finis. Shepherd Tonie.

## 42

1596. "But the *Cent Histoires Tragiques* of Belleforest himself, appear to have been translated soon afterwards. [*Stationers' Register*, C. 1596.]" (Warton, *History of English Poetry*, LX.)

I have found no evidence of this, or of any other complete English translation of Belleforest. Possibly Warton confused Belleforest with Silvain. There is entered, in *Register*, C, to Adam Islip, July 15, 1596, —

"*Epitomes De Cent histoires Tragiques partie extraictes des Actes des Romains et Autres &c. Per Alexandre Sylvain. To be translated into Englishe and printed.*"

Anthony Munday translated this collection as *The Orator*. 1596.

## 43

1596. *A Margarite of America*.

Printed for J. Busbie. [London.] 1596. 4to. Black letter. *British Museum* (2 copies). *Bodleian*. London. 1859. 4to. J. O. Halliwell. Privately printed. *British Museum*. Glasgow. 1878-82. Hunterian Club.

Dedicated, "To the noble, learned, and vertuous Ladie, the Ladie Russell," "our English Sappho."

*A Margarite of America* is an Arcadian romance, professing to be the translation of a Spanish history which Lodge discovered in the Jesuits' Library at Santos, Brazil. It was written, he tells us, "at sea four years before (1592) with M. Cavendish, in passing through the Straits of Magellan." The tale is a tragical narrative of the love of Arsadachas, son and heir to the Emperor of Cusco, and Margarita, whose father was King of Muscovy.

Many sonnets and metrical pieces are interspersed, among them two *pietate* full of color and grace, copied from the Italian poet Lodovico Dolce, —

- a.           If so those flames I vent when as I sigh.  
b.           O desarts, be you peopled by my plaints.

A sonnet of "that excellent poet of Italie Lodovico Pascale" is introduced, and another, —

*O chiuse valli, o ricche piagge apriche,*

"in imitation of Martelli, having the right nature of an Italian melancholie," is reprinted in *England's Helicon*, 1600. It is *The Solitary Shepherd's Song*, —

O shadie vales, O fair enriched meades.

One poem

With Ganymede now joins the shining sun, —

is the earliest known example in English of a *sestina*. In the length of the lines, and in the arrangement of the *tornada*, Lodge follows Dante's improvement of the original form of the *sestina* as invented by the Provençal poet, Arnaut Daniel. This form, six six-line stanzas, without rimes, each stanza taking up the last word of the preceding one, is very rare even in early Italian poetry.

#### 44

1597. *The Queene of Nauarres Tales. Containing Verie pleasant Discourses of fortunate Louers. Now newly translated out of French into English.*

London. Printed by V. S. for John Oxenbridge, and are to be solde at his shop in Paules Churchyard, at the signe of the Parot. 1597. 4to. *Bodleian*.

This is merely a selection of fifteen tales from the *Hep-tameron*, with two additional tales.

I find also in *Register*, C, a license to Felix Norton, dated Sept. 1, 1600. *The Queene of Nauarres Tales conteyning very pleasant Discourses of fortunate louers.*

*The Queene of Nauarres Tales.* 1597.

1. *The Woman of Alancon.* Day 1, Nov. 1.
2. *The chast Death of the Muliteer's Wife.* Day 1, Nov. 2.



Painter, *Palace of Pleasure*, I, 50. Historic, 1530. The muleteer served Queen Margaret.

3. *The King of Naples*. Day 1, Nov. 3. Bandello, IV, 10. Painter, *Palace of Pleasure*, I, 51.
4. *The Gentleman and the Princess of Flanders*. Day 1, Nov. 4. Painter, *Palace of Pleasure*, I, 52. Historic, about 1520–25. The Queen of Navarre was the heroine.
5. *The Waterman's Wife*. Day 1, Nov. 5.
6. *The Subtle Wife*. Day 1, Nov. 6.
7. *The Marchant of Paris*. Day 1, Nov. 7.
8. *The Married Man that made himself a Cuckold*. Day 1, Nov. 8.
9. *The Amorous Gentleman*. Day 1, Nov. 9. Painter, *Palace of Pleasure*, I, 60.  
 The story of the troubadour, Geoffroi Rudel de Blaye, who loved the Countess of Tripoli upon hearsay only.
10. *The Duke of Florence*. Day 2, Nov. 2. Painter, *Palace of Pleasure*, I, 54.  
 Story of the murder of Alessandro de' Medici by his cousin, Lorenzino de' Medici, 1537.
11. *The Seigneur de Bonnavet and the Gentlewoman of Milan*. Day 2, Nov. 4.
12. *The Lady disdained by her Husband*. Day 2, Nov. 5.
13. *Gentlewoman of Milan*. Day 2, Nov. 6.
14. *The Country-man's Wife and Curate*. Day 3, Nov. 9.
15. *The Fragilitie of Man*. Day 3, Nov. 10. Bandello, II, 35. Source of Horace Walpole's tragedy, *The Mysterious Mother*. 1768. 8vo.
16. *The Merry Conceited Bricklayer*.  
 This story is only in part engrafted upon one in the *Heptameron*.
17. *Mahomet and Hyerene*.

The seventeenth story is not in the *Heptameron*, but is from Bandello, I, 10, and had already been translated by William Painter, *Palace of Pleasure*, I, 40. It is the subject of three English plays, —

1. A lost play by George Peele, *The Turkish Mahomet and Hiren the Fair Greek*, supposed to be the *Mahomet of Henslowe's Diary*, August 14, 1594.
2. *Osmund the Great Turk, or The Noble Servant*. Lodowick Carlell. 1657. 8vo.
3. *The Unhappy Fair Irene*. Gilbert Swinhoe. 1658. 4to.

## 45

*Heptameron; or, the History of the Fortunate Lovers: written by the most Excellent and Virtuous Princess, Margaret de Valoys, Queen of Navarre. Published in French by the Privilege and Immediate Approbation of the King; Now made English by Robert Codrington, Master of Arts.*

London, printed by F. L. for Nath. Ekins, and are to be sold at his shop at the Gun, by the West-End of St. Pauls. 1654. 8vo. 528 pp. Also, 1685, 4to.

Dedicated, "To the truly Honourable, the true Louer of all good Learning, Thomas Stanley Esquire," &c.

The first edition of Queen Margaret's tales is entitled, *Histoire des Amans fortunez dediée à très-illustre princesse madame Marguerite de Bourbon, duchesse de Nivernois, par Pierre Boaistuau dit Launay*.

Paris. G. Gilles. 1558.

This rare edition contains sixty-seven novels only, which are neither arranged in their proper order, nor divided into Days. In the following year Claude Gruget published the second edition, called

*L'Heptameron des Nouvelles de très-illustre et très-excellente princesse Marguerite de Valois, royne de Nauarre, remis en son vray ordre, confus auparavant en sa première impression, dedié à très-illustre et très-virtuense princesse Jeanne [de Foix (d'Albert)], royne de Nauarre, par Claude Gruget, Parisien.*

Paris. Benoit Prevost. 1559.

*L'Héptameron des Nouvelles de très-haute et très-illustre princesse Marguerite d'Angoulême, reine de Navarre, soeur unique de François 1<sup>er</sup>*. 1853. 3 vols. 8vo.

Edited, from MSS. in the National Library of France, for the *Société des Bibliophiles Français*, by their secretary, M. Le Roux de Lincy. This is the first complete edition of *L'Heptameron*, M. Le Roux de Lincy having restored the suppressed novels, XI, XLIV, and XLVI, and all those passages which had fallen under the ban of the *Index Expurgatorius*.

*The Heptameron: or Tales and Novels of Marguerite, Queen of Navarre.* Now first completely done into English prose and verse from the original French, by Arthur Machen.

London, privately printed (about 1880), 8vo; also, London, George Routledge & Sons, 1905, 8vo.

Mr. Machen has translated the text of the *Bibliophiles Français*, except that he gives Novels XLIV and XLVI in duplicate. Here he follows M. Paul Lacroix's edition of 1858, which included the three Novels, XI, XLIV, and XLVI, which Claude Gruget substituted for those he suppressed in *L'Heptameron* of 1559. For the first time in English Mr. Machen has translated the whole of the *Heptameron*, including the poetical pieces interspersed and the curious arguments by way of epilogue to each tale.

*The Fortunate Lovers.* Twenty Seven Novels of the Queen of Navarre. Translated from the original French by Arthur Machen, with etched frontispiece. 1887. 8vo. 312 pp.

Edited and selected from the *Heptameron* with Note, Pedigrees, and Introductions, by Mary F. Robinson.

*Heptameron (The) of the Tales of Margaret, Queen of Navarre.* Newly translated into English from the authentic text of M. Le Roux de Lincy. With an essay upon the *Heptameron* by George Saintsbury, M. A. Also the original 73 full-page engravings designed by S. Freudenberg, and 150 head and tail pieces by Dunker.

London, printed for the Society of English Bibliophilists, 1894. 5 vols. 8vo.

Queen Marguerite intended her collection to be a 'Decameron,' or ten days' entertainment, as the title of the MSS. show, but she lived to complete seven decades only with two tales of

the eighth. Gruget first published all the tales, made the division into days, and called the work as far as it went the *Heptameron*. But in place of Novels XI, XLIV, and XLVI, Gruget substituted three others, written it has been conjectured by himself.

Codrington followed Gruget's text, which was the authoritative one for the sixteenth and seventeenth centuries. The fact that he omits all the poetical pieces and all the arguments to each day's entertainment may mean that these had dropped out of the particular French version he used.

The *Heptameron* is a collection of tales told by a company of five ladies and five gentlemen, who, being stopped on their way home from the baths of Cauterets by the rising of the river Gave in Bearn, take refuge in the abbey of Our Lady of Serance. Of the ten story-tellers, Hircan and Parlamente are husband and wife; Simontault is Parlamente's lover; Geburon is a friend of Hircan; Dagoucin and Saffredent are two gallants; Ennasuite and Nomerfide are two young ladies; Longarine is a young widow; Oisille is an elderly widow who chaperons the party. The French editors made some interesting and curious conjectures in the effort to identify these personages among the friends and in the household of Queen Marguerite.

Of the *Heptameron, or the History of the Fortunate Lovers*, 1654, twenty-five tales had already been translated in *The Palace of Pleasure*. Besides the fifteen of *The Queene of Navarres Tales*, —

Day I, Novel x, is Painter, I, 53, *Amadour and Florida*.

Day II, Novel VII, is Painter, I, 55, *Francis I and Count William*.

Day II, Novel IX, *La Parfaicte Amour*, is Boccaccio's story of *Girolamo and Salvestra*, *Decameron*, IV, 2. Straparola treated the theme in his *Rodolino and Violante*. *Notti*, IX, 2.

Day III, Novel I, is Painter, I, 62, *Rolandine the Chaste*. Rolandine was Anne de Rohan, who, in 1517, at the age of 36, married her cousin, Sieur de Rohan, Siegneur de Fontenay.

Day III, Novel VI, is Painter, I, 56, *The Lady of Pampeluna*. This tale is historic, of the time of Louis XII.

Day IV, Novel II, *Punition plus rigoreuse que la mort d'un mary enuers sa femme adultere*, is Painter, I, 57. Part of the wife's punishment is historic in the tragical story of Rosamund, Queen of the Gepidae. (Gibbon, *The Decline and Fall of the Roman Empire*, Vol. IV, Chap. XLV, pp. 390-399. Milman's ed.) Machiavelli. *Istorie Fiorentine, Libro I*. Bandello, III, 18. Belleforest, IV, 19. After Painter, two other Elizabethan storytellers translated the tale, — Turberville, in his *Tragicall Tales*, No. 5 (1576), and Whetstone, in *An Heptameron of Civil Discourses*. Third Day (1582).

Rosamund's story has been dramatized three times in English: —

*Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.

*The Witch*. Printed. 1788. 8vo. Thomas Middleton.

*Rosamund, Queen of the Lombards: A Tragedy*. 1899. Algon Charles Swinburne.

Day IV, Novel VI, is Painter, I, 58, *The President of Grenoble*.

Bandello tells this story. It furnished the plot for the tragedy, —

*Love's Cruelty*. 1640. 4to. James Shirley.

Day IV, Novel VII, is Painter, I, 63. *The Prudent Lady*.

Day IV, Novel VIII, is Painter, I, 64. *The Lady of Tours*.

This is *L'Histoire de la dame de Langalier*, of the *Chevalier de La Tour-Landry*.

Day VI, Novel VIII, is Painter, I, 61. *A Lady of the French Court*.

Queen Margaret is supposed to be the lady who played the practical joke here related.

Day VII, Novel V, is Painter, I, 65. *The Miracle at Lyons*.

Day VIII, Novel I, was translated by Whetstone in his *An Heptameron of Civil Discourses*. First Day.

Day VIII, Novel II. The motive of this story, the betrayal of women under cloak of religion, was a common theme with the

Italian novelists. Compare, the *Decameron*, IV, 2, and VIII, 4, and *Bandello*, III, 19.

## 46

1597. *A Famous tragicall discourse of two lovers, Affrican and Mensola, their lives, unfortunate loves, and lamentable deaths, to-gether with the of-spring of the Florentines. A History no lesse pleasant then full of recreation and delight. Newly translated out of Tuscan into French, by Anthony Guerin, domino Creste. And out of French into English by Jo. Goubourne.*

At London. Printed by Ja. R. for William Blackman, dwelling neere the great North doore of Paules. 1597. 4to. Black letter. 44 leaves.

At the end of this romance is printed, "Thus endeth Maister John Bocace to his Flossolan. *Data fata secutus.*"

This romance is a translation, first into French prose, and from that into English prose, of Boccaccio's beautiful love-story in verse, *Ninfale Fiesolano ossia l'innamoramento di Affrico e Mensola*; Affrico is a shepherd and Mensola a nymph.

"On either side of [the parish] of Majano were laid the two scenes of the *Decameron* of Boccaccio; the little streams that embrace it, the Affrico and the Mensola, were the metamorphosed lovers in his *Ninphale Fiesolano*; within view was his Villa Gherardi, before the village the hills of Fiesole, and at its feet the Valley of the Ladies. Every spot around was an illustrious memory. To the left, the house of Machiavelli; still further in that direction, nestling amid the blue hills, the white village of Settignano, where Michelangelo was born; on the banks of the neighboring Mugnone, the house of Dante; and in the background, Galileo's villa of Arcetri and the palaces and cathedral of Florence. In the centre of this noble landscape, forming part of the village of S. Domenica di Fiesole, stood the villa which had now become Landor's. The Valley of the Ladies was in his grounds; the Affrico and Mensola ran through them; above was the ivy-clad convent of the Doccia overhung with cypress; and from his entrance gate might be seen Val-

darno and Vallombrosa." (John Forster, *Walter Savage Landor. A Biography*. 1869. 223-24 pp.)

## 47

1597. *The Theatre of Gods Judgements: Or, A Collection of Histories out of Sacred, Ecclesiasticall, and Prophane Authours, concerning the admirable Judgements of God upon the transgressours of his commandements. Translated out of French, and augmented by more than three hundred Examples, by T. Beard.*

London. Printed by Adam Islip. 1597. 8vo. *British Museum*. 472 pp.

Dedicated to Sir Edward Wingfield.

Also, 1612. 8vo. *British Museum*. 1631. 4to. *British Museum*. Revised and augmented, from p. 542 to end.

Dedicated to the Mayor and Corporation of Huntingdon. 1648. Folio. With additions. 2 pts. Part II, by T. Taylor, is dated 1642.

This collection of histories is noteworthy, because it contains (*Lib. I*, Chap. xxiii) 'An account of Christopher Marlowe and his tragical end,' written by a man who was Cromwell's schoolmaster.

The edition of 1612 contains the story of *Measure for Measure*.

In Chapter xxii there is a short translation, the fourth one that is known, of Bandello's *Duchess of Malfi*, I, 26.

The plot of Sir Ralph Freeman's tragedy *Imperiale*, 1640, 12mo, is one of Beard's 'histories.'

## 48

1598. *Diana of George of Montemayor, translated out of Spanish into English by Bartholomew Yong, of the Middle Temple, Gentleman.* [With a second Part by Alonzo Perez, and also a continuation entitled, *Enamoured Diana*, by Gaspar Gil Polo, both included in Young's translation.]

At London. Printed by Edw. Bollifant. *Impensis G. B.* 1598. Folio. 248 leaves. *British Museum* (2 copies).

*Diana*, translated from Jorge de Montemôr's *Diana (Valencia)*. 1542. 4to).

Dedicated, "To the right honourable and my very good Lady, the Lady Rich." Lady Rich was Penelope Devereux, sister to the Earl of Essex. She was Sir Philip Sidney's 'Stella.' After being divorced from Lord Rich, she married Charles Blount, Earl of Devonshire.

One romance of this Spanish collection (1542), the tale of the shepherdess, *Felismena*, is the probable source of Shakspeare's *The Two Gentlemen of Verona*.

*The History of Felix and Philomena (Felismena)* was played before the Court at Greenwich, January 3, 1585. Shakspeare is supposed to have taken the story from the old play.

For proof that Shakspeare used the *Diana*, either in Young's manuscript, or in some other form, see especially p. 55 of Young's printed translation. *Dictionary of National Biography*.

*The Story of the Shepherdess Felismena . . . from Book II, of the Diana of G. de Montemayor, translated by B. Young.* J. P. Collier. *Shakepeare's Library*. [1843.] 8vo. Vol. II.

*Diana* is interspersed with poetry, a good deal of which, twenty-four pieces, is reprinted in *England's Helicon*, 1600. Portions of this work were rendered into English verse by Sir Philip Sidney, and are included among his poems at the end of the *Arcadia*.

Numbers XXI and XXII of *Pansies from Penshurst and Wilton* (Grosart's title) are translations of the second and third pieces of verse in it. Grosart took them from *The Lady of the May — A Masque*. 1578.

*Diana de Montemayor done out of Spanish by Thomas Wilson Esquire, In the yeare 1596 and dedicated to the Erle of Southampton who was then uppon the Spanish voiage with my lord of Essex: Wherein under the names and railes of Sheppards and their Louers are couertly discoursed manie noble actions and affections of*



*the Spanish nation, as is of the English of that admirable and never enough praised booke of Sir Phil: Sidneyes Arcadia.*

The prefatory letter is headed, "To the right honorable Sir Fulke Grevyll Knight Privie Councillor to his Maiesty and Chancellor of the Exchequer [afterwards Lord Brooke] my most honorable and truly worthy to be honored frend." Wilson remarks that Brooke's friend, Sir Philip Sidney, "did much affect and imitate *Diana*."

This is a translation, in manuscript, by Thomas Wilson, of the first Book of the *Diana* of Jorge de Montemôr. It belongs to a more complete translation of the romance, which had been made by him in 1596, and had been dedicated to Henry Wriothesly, 3d Earl of Southampton, "then upon the Spanish voiage with my Lord of Essex." It was copied out by the translator himself, and presented, together with the prefatory letter, to Sir Fulke Greville, Chancellor of the Exchequer (created Lord Brooke in 1621), about the year 1617. *Additional MS. British Museum.* 18638.

*Catalogue of Romances in the Department of Manuscripts of the British Museum.* By H. L. D. Ward. 1883.

## 50

1598. *The Honour of Chiualrie, Set downe in the most Famous Historie of the Magnanimious and Heroike Prince Don Bellianis: Sonne unto the Emperour Don Bellaneo of Greece. Wherein are described, the straunge and dangerous Adventures that him befell. With his loue towards the Princesse Florisbella: Daughter unto the Souldan of Babylon. Englished out of Italian by L. A. Sed tamen est tristissima ianua nostrae, Et labor est unus tempora prima pati.*

London. Printed by Thomas Creede. 1598. 4to. Black letter. 1650. 4to. Black letter. Also, 1673, 4to, black letter (Kirkman), and 1683, 4to, black letter, and 1703, 4to (J. Shurley or Shirley).

Dedicated, "To the right Worshipful, his speciall Patron,

Maister John Rotherham, Esquire, one of the sixe Clarkes of her Maiesties most Honourable Court of Chauncery."

Henry Huth owned the only copy known.

*Don Belianis de Grecia* was one of the continuations of the famous romance *Amadis of Gaul*. It appeared first in Spanish, in 1547, and was written by Jeronimo Fernandez. In 1586 an Italian version was made; in 1598 it was translated into English, and in 1625 into French. *Don Belianis*, according to his veracious historian, Cid Hamet Benengeli, was one of the books of knight-errantry for which Don Quixote sold his acres of arable land.

"In the divels name do not so, gentle gossip (replyed the Barber), for this which I hold now in my hand, is the famous *Don Bellianis*. What, he? quoth the Curate, the second, third, and fourth part thereof have great neede of some Ruybarbe to purge his excessive choler, and we must moreover take out of him all that of the Castell of Fame, and other impertinencies of more consequence. Therefore wee give them a *terminus Ultramarinus*, and as they shall be corrected, so will we use mercy or justice towards them: and in the meane space, gossip, you may keepe them at your house, but permit no man to read them."

*The History of Don Quixote of the Mancha. Translated from the Spanish of Miguel de Cervantes by Thomas Shelton. Annis 1612, 1620. With Introduction by James Fitzmaurice-Kelly.*

London. D. Nutt. 1896. *Tudor Translations*, XIII, Book I, Chapter vi.

## 51

1599. *The Fountaine of Ancient Fiction. Wherein is lively depicted the Images and Statues of the Gods of the Ancients; with their proper and perticular expositions. Done out of Italian [of Vincenzo Cartari] into Englishe, by Richard Linche, Gent. Tempo è figliuola di verita.*

London. Printed by Adam Islip. 1599. 4to. 100 leaves. *British Museum* (2 copies).

Dedicated, "to the right vertuous and well-disposed gentleman, M. Peter Davison, Esquiere, Richard Linche wisheth all affluence of worldly prosperities, and the fruition of all celesstiall graces hereafter."

"This book, or one of the same sort, is censured in a puritanical pamphlet, written in the same year, by one H. G., 'a painful minister of God's word in Kent,' as the 'Spawne of Italian Gallimaufry,' as 'tending to corrupt the pure and unidolatrous worship of the one God, and as one of the deadly snares of popish deception.'" (Warton, *History of English Poetry*, LX.)

"The images, statues, and pictures of the gods of the auncients, with their severall expositions" gives an account of the estimation of images in different classical countries, and some of the authors cited are Tacitus, Pliny, Homer, Ovid, and Claudian.

First comes a description of eternity, in eight octave stanzas, "not much unlike that reported by Claudianus, which wee will endeavour (though not in his right colours) thus to compose."

Then follow the four seasons from Ovid, in eight lines, and Neptune's speech from Homer, in seven.

Three ten-line stanzas tell the story of Apollo and his sisters, "which Claudianus reporteth to bee so curiously wrought in an upper garment which belonged to Proserpina. And although in the Italian it carrieth a farre more pleasing grace than in the English, yet finding it there set downe in verse, I thought it not irrequisite so to discover it."

Diana's Nymphs are described in eight six-line stanzas, of which I quote one:—

Some have their haire dishevel'd hanging downe,  
Like to the sun's small streames, or new gold wires;  
Some on their heade doe weare a flowry crowne,  
Gracing the same with many curious tires;  
But in their hot pursute they loose such graces,  
Which makes more beautie beautifie their faces.

A similar stanza describes Diana's chariot, "drawn by two

white hinds, as Claudianus likewise affirmeth," another gives Ovid's description of Hecate, while it takes three six-line stanzas to describe Pan, "whose shape Silvius Italicus setteth forth"; finally, in one of Linche's six-line stanzas, "Statius depictureth the flood Inachus, which passeth through the continent of Greece."

Echo, "oftentimes dissuaded and reprehended him whosoever will undertake to depicture her, and Ausonius repeats it in an epigram, whose sence is thus reduced to a sonnet."

Surcease, thou meddling artist, thy endeavour,  
 Who for thy skill hast reapt such long-liv'd fame,  
 Strive not to paint my bodie's shape, for never  
 Did any human eies behold the same:  
 In concave cavernes of the earth I dwell,  
 Daughter of th' aire, and of ech tatling voice;  
 In woods and hollow dales I build my cell,  
 Joying to re-report the least heard noice,  
 To greefe-opprest, and men disconsolate,  
 That tell ech groue their soule's vexation,  
 Their dying agonies I aggravate  
 By their plaints accents iteration,  
 And he that will describe my forme aright,  
 Must shape a formlesse sound or airie spright.

"Auster or Natus, predominating the southerne region of the aire, and because commonly proceed from his blasts darke showers and stormy tempests, is thus or to the like effect described."

Tibullus's description of Peace gets ten lines, but it takes four poetical selections to do justice to Fortune, for "shee is humorous, and must be pleased by submission and acknowledgment of her power and superioritie, as certaine verses, much to the same effect, doe demonstrate and testify; which Englished are these, or much agreeing with the true meaning of the authour."

Three sonnets tell what, "in another place a discontented person railing against her crueltie sayth," and seventeen six-line stanzas describe how a "discontented lover unbowelled (as it were) and anatomized his heart's oppressions."

In conclusion, "the same lover in another place further complaineth of the overmuch rigour of his ladie, preserving and continuing in hate and scorn of his love: which words reduced to a sonnet, are these, or to the like effect." (*Censura Literaria*, Vol. VI, p. 135, edition of 1808.)

*The Fountain of Ancient Fiction* was translated from *Le Imagini, con la Spositione de i Dei degli Antichi. Raccolte per V. C.* [Vincenzo Cartari.]

Venetia. 1556. 4to. *British Museum*.

It was a very popular work. The *British Museum* lists record eight, out of twelve, Italian editions, a French translation, by Antoine Du Verdier (*Lion*, 1581, 8vo), a German one (*Franckfurt*, 1692, 4to), and three Latin versions.

## 52

1600. *The Strange Fortunes of Two Excellent Princes: In their liues and loues, to their equall Ladies in all the titles of true honour.* [Nicholas Breton.]

Imprinted at London by P. Short, for Nicholas Ling. 1600. Sm. 4to. Black letter. *Bodleian*, only copy known. 1878. Sm. 4to. A. B. Grosart, in *The Complete Works in Prose and Verse of Nicholas Breton. The Chertsey Worthies' Library*. 100 copies only. *Peabody Institute*, Baltimore.

Dedicated to 'John Linewray, Esquire, clerk of the deliueries and deliuerance of all her Maiesties ordenance.'

A story from the Italian. In the *Bodleian Library*.

Jusserand describes this tale as, "a little masterpiece," "a bright and characteristic little book." (*The English Novel in the Time of Shakespeare*, p. 199 of Elizabeth Lee's translation.)

## 53

1604. *Pasquils Jestes, mixed with Mother Bunches Merriments. Whereunto is added a doozen of Gulles. Very Prettie and pleasant, to drive away the tediousnesse of a Winters evening.*

Imprinted at London for John Browne, and are to be sold at his shop in Saint Dunstones Church yard in Fleet Street. 1604. 4to. Black letter. 24 leaves. *British Museum*. 1609. 4to. 26 leaves. 1629. 4to. Black letter. 31 leaves. *Bodleian*. n. d. 4to. Black letter. 32 leaves. 1635. 4to. 30 leaves. *Capell Collection*. [c. 1650.] 4to. Black letter. 31 leaves. *British Museum*. 1669. 4to. Black letter. 31 leaves. *Bodleian*. Reprinted in *Old English Jest-Books*. W. Carew Hazlitt. London. 1866. 12mo.

Collier says there were editions in 1608, 1612, 1625, and 1637, none of which were known to Hazlitt, who says, however, that Dr. Rimbault seems to have seen that of 1608.

*How one at Kingston fayned himselfe dead, to trye what his wife would doe.*

Poggio, *Facetiae*, CXVI. *De vivo qui suae uxori mortuum se ostendit.*

*How madde Coomes, when his wife was drowned, sought her against the streame.*

Poggio, *Facetiae*, LX. *De eo qui uxorem in flumine peremptam quaerebat.* No. 55, of *Mery Tales, Wittie Questions, and Quicke Answeres*. The original is the *fabliau*, *Le Vilain et sa Femme*. Le Grand, *Fabliaux ou Contes*, III (ed. 1829, n. 181).

*Of an Hermet by Paris.*

Poggio, *Facetiae*, CXLII. *De eremita qui multas mulieres in concubitu habuit.* No. 40, of *Mery Tales, Wittie Questions, and Quicke Answeres*.

*A deceyt of the hope of the couetous with a Turnep.*

A popular anecdote related here of "The King of Fraunce, Charles the fift."

Giraldi, *Gli Hecatommithi*, VI, 9, tells the story of *Francesco Valesi, primo re di Francia di tal nome*; and Domenichi, *Facezie, Motti, et Burle, di Diuersi Signori*, of *Lodonico undecimo re di Francia*. Compare *Mery Tales, Wittie Questions, and Quicke Answeres*, No. 23.

## 54

1604. *Jack of Dover, His Quest of Inquirie, or His Privy Search for the Veriest Foole in England.*

London. Printed for William Ferbrand, and are to be sold in Pope's Head Alley, over against the Taverne doore, neare the Exchange. 1604. 4to. *Bodleian.* London. 1615. 4to. *Bodleian.* Edited, 1842, for the Percy Society. Reprinted in *Old English Jest-Books*, by W. Carew Hazlitt. London. 1866. 12mo.

*The Foole of Lincolne.*

This is the old story of Socrates and Xanthippe, made familiar to English readers in *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535), of which it is No. 49.

*The Foole of Lancaster.*

No. 22, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).

No. 21, of *The Pleasant Conceites of Old Hobson.*

*The Foole of Hampshire.*

No. 6, of *A C. Mery Talys.*

Jacke of Dover, at the instance of a "jury of pennillesse poets," sets out in quest of the Foole of all Fooles; failing to find him in thirty of the principal places in England, it is adjudged that one of the poets must be the fool, for "there cannot be a verier foole in the world then is a poet."

## 55

1607. *The Antient, True, and admirable History of Patient Grisel, a Poore Mans Daughter in France. Written in French, and now translated into English.*

[At London.] Printed by Edward All-de. 1607. 4to. 16 leaves.

*The Ancient, True and Admirable History of Patient Grisel, a Poore Mans Daughter in France: shewing how Maides, by her example, in their good behaviour may marrie rich Hosbands;*

*And likewise Wives by their patience and obedience may gaine much glorie. Written in French,*

*and*

*Therefore to French I speake and give direction,  
For, English Dames will live in no subjection.*

*But, now Translated into English,*

*and*

*Therefore, say not so, for English maids and wives  
Surpasse the French in goodnesse of their lives.*

At London. Printed by H. L. for William Lutter; and are to be sold at his shop in Bedlem, neere Moore-Fields. 1619. 4to. Black letter. 16 leaves. *British Museum.* 1674. 4to. *Bodleian.* Printed for the Percy Society. 1842. J. P. Collier.

A quarto tract, in ten chapters, prose. *Decameron*, x, 10.

Licensed to T. Colwell, in 1565, as *The History of meke and pacyent Gresell*, but the impression of 1607 is the earliest one now known.

A ballet intituled *the songe of pacyent Gressell unto her make.* Licensed to Owen Rogers in 1565.

An Excellent Ballad of *Patient Grissel*, to the Tune of *The Brides Good Morrow.* The Second Part to the same Tune.

London. Printed for F. Coles, T. Vere, and W. Gilbertson. A sheet with two cuts.

Printed by and for Alex. Milbourn, in Green-Arbor-Court in the Little-Old-Baily. J. P. Collier, Esq.

*The Ancient True and Admirable History of Patient Grisel* was one of the books in Shakspeare's library. In the tract, after the Marquis of Salus has told Grisel that his new marriage is all make-believe, he goes on, — "only sit downe till the dinner is done, and bid the company welcome in this poore attire; for the sun will break through slender clouds, and vertue shine in base array."



Shakspeare puts this thought,

And as the sun breaks through the darkest clouds,  
So honour peereth in the meanest habit.

*The Taming of the Shrew*, iv, 3.

Shakspeare refers to Patient Grisel's story in *The Taming of the Shrew*, II, 1.

See *The Pleasant and sweet History of patient Grissell*. 1640.

## 56

1607. *Admirable and Memorable Histories, containing the wonders of our time. Collected into French out of the best Authors. By I. [or rather S.] Goulart. And out of French into English. By Ed. Grimeston. The Contents of this booke followe the Authors Aduertisement to the reader.*

Imprinted at London by George Eld. 1607. 4to. 323 numbered leaves. Only the first volume was published. *British Museum*.

*Histoires admirables et memorables de nostre temps. Recueillies de plusieurs Autheurs. Memoires, & Avis de divers endroits . . . mises en lumiere par S. Goulart . . . Corrigé et augmenté de moitié en ceste seconde edition.* T. Daré. Rouen. 1606. 12mo. *British Museum*.

Lowndes gives the French name "John" Goulart, and the earliest French edition in Brunet is dated 1610; there was, however, a Paris edition of 1600, 12mo, 2 vols., which may have been Grimeston's original. See *Anglia*. November, 1894. *Band xvii. Zweites Heft*.

The plots of the following dramas are found in Goulart:—

(1) *Duchess of Malfi*. 1623. 4to. Webster.

(2) *Measure for Measure*. 1623. Folio. Shakspeare.

Two stories on the subject, Vol. I, pp. 300–04.

(3) *Imperiale*. 1640. 12mo. Sir Ralph Freeman.

1. 212. (4) *The Maid in the Mill*. 1647. Folio. Fletcher.

The *Biographia Dramatica* says the plot of Webster's tragedy, *The Devil's Law-Case*, 1623, 4to, is found in Goulart, but Hazlitt could not find it there.

The story of the *Induction to The Taming of the Shrew, Vanity of the World as Represented in State*, is related of Philip the Good, Duke of Burgundy, in Goulart's *Admirable and Memorable Histories*, 1607, p. 587-89. It is another version of *The Waking Mans Dreame. The Fifth Event* (*Shakespeare Society Publications*, Vol. II, 1845), which Mr. H. G. Norton takes to be a fragment of the collection of short comic stories by Richard Edwardes, date 1570, mentioned by Warton who says he had examined the book. *History of English Poetry*, LII. The same story occurs in Burton's *The Anatomy of Melancholy*, Part II, Section 2. See Hazlitt, *Shakespeare's Library*, Part I, Vol. IV, p. 403.

Hazlitt reprints (*Shakespeare's Library*, Part. I, Vol. 1) *The Story of the Two Brothers of Avignon*, from Goulart. Compare *The Comedy of Errors*.

## 57

1607. *A World of Wonders: or an Introduction to a Treatise touching the Conformitie of ancient and moderne Wonders: or a preparative treatise to the Apologie for Herodotus. The Argument whereof is taken from the Apologie for Herodotus, written in Latine by Henry Stephen, and continued here by the Author himselfe. Translated [by R. C.] out of the best corrected French Copie.*

Imprinted for J. Norton. London. 1607. Folio. *British Museum*. A. Hart and R. Lawson. Edinburgh. 1608. Folio. *British Museum*.

Dedicated by R. C. to William Herbert, 3d Earl of Pembroke.

Translated from the French of Henri Estienne, II, —

*L'introduction au traité de la conformité des Merveilles Anciennes avec les modernes: ou, traité préparatif à l'apologie pour Herodote.* 1566. Oct.

*L'Introduction* went through 13 editions between 1566 and 1735.

"The phraseology of Shakspeare is better illustrated in this

work than in any other book extant." (Thomas Caldecott, Shakspearean student and book collector.)

Beloe, in his *Anecdotes of Literature and Scarce Books*, 1812, Vol. VI, p. 232, quotes a whimsical French poem from *A World of Wonders*, with the English translation immediately following. It is on the evil life of monks and friars, and is written in six-line stanzas, each quatrain bringing forward some arraignment, and the refrain answering for the monks, —

*Monsieur nous faisons le service,*  
An't please you (Sir) we serve the Quire.

Beloe adds, "I am not acquainted with many books which are more replete with curious anecdote and entertaining information, than the above translation of the *Apology for Herodotus*. The following epigram, which is prefixed, applies very happily to its contents: —

*Non juvat assidue libros tractare severos,*  
*Bartole sine tuos, sine Galene tuos,*  
*Sed libet ad dulces etiam descendere lusus*  
*Atque animum doctis exhilarare jocis.*

Another cynical poem runs as follows, —

*Trois choses sont tout d'un accord,*  
*L'Eglise, la Cour, et la Mort,*  
*L'Eglise prend du vif, du mort,*  
*La Cour prend le droit et le tort,*  
*La Mort prend le foible et le fort.*

*Englished*

There be three things do well agree,  
The Church, the Court, and Destinie,  
For none will ought to other leave,  
The Church from live and dead doth reeve,  
The Court takes both the right and wrong,  
And Death takes both the weak and strong.

Beloe, VI, 207.

In Chapter xv, 30, Estienne relates the story of the *Decameron*, III, 3. Otway's comedy of *The Soldier's Fortune*, in which Lady Dunce employs her husband to deliver the ring and letter to her admirer, Captain Belguard, is founded on this tale, as

also Molière's *L'École des Maris*. Compare Masuccio, *Novella* 50, and Marston's *The Parasitaster*.

Chapter xvii contains the story of *Measure for Measure*, the crime being attributed to the Provost de la Vouste.

In the 38th chapter, we are told that a priest of Genoa, returning from the Levant, boasted that he had brought from Bethlehem the breath of Jesus Christ in a vial, and from Sinai the horns which Moses wore when he descended from that mountain.

*A World of Wonders* contains a detective story from Herodotus (ii, 121, 1-6) which came into English through the Italian (Bandello, i, 25; Ser Giovanni, *Il Pecorone*, ix, 1) as *Bindo and Ricciardo*. It was translated by Painter, *Palace of Pleasure*, i, 48. Henslowe records an old anonymous play on the theme, *Bendo and Ricardo*, acted March 4; 1592.

## 58

1607. *The Pleasant Conceites of Old Hobson the Merry Londoner. Full of Humourous Discourses and Witty Merriments. Whereat the Quickest Wittes may laugh, the wiser sort take pleasure.* [By Richard Johnson.]

Printed at London for John Wright, and are to be sold at his Shoppe neere Christ-Church gate. 1607. 4to. 24 leaves. *British Museum. Bodleian*. Also, 1634. 12mo. *Bagford Papers*. 1640. 12mo. The edition of 1607 was reprinted in 1843, by the Percy Society, and that of 1640, by W. Carew Hazlitt, in *Old English Jest-Books*. 1866.

Dedicated, by Richard Johnson, "To the right worshippfull, Sir William Stone, Knight, Mercer to the Queenes Most Excellent Maiesty."

William Hobson was a haberdasher of small wares in the Poultry during the reigns of Edward VI, Mary, and Elizabeth; he died at an advanced age in 1581, and was buried in St. Mildred's Church in the Poultry. Thomas Heywood introduces him as a well-known personage in the City, in the second part of his play, *If you Know not me you Know Nobody, or The Troubles of*

*Queen Elizabeth*, 1605; a passage in Act 1, Sc. 1, contains the title, —

*Hobson.* God bless thy grace, Queen Bess!

*Queen.* Friend, what are you?

*Hobson.* Knowest thou not me, Queen? then, thou knowest nobody.

Bones a me, Queen, I am Hobson, old Hobson;

By the stocks! I am sure you know me.

Very likely *The Pleasant Conceites of Old Hobson* was suggested to Richard Johnson by Heywood's play.

A collection of thirty-five jests, mostly "ancient tales new told."

12. *How Maister Hobson got a Pattent for the Sale of his Matches.*

No. 139, of *Mery Tales, Wittie Questions, and Quicke Answeres*, ed. 1567.

13. *Master Hobson Iest of Ringing of Bells upon Queene's Day.*

No. 12, of *Mery Tales, Wittie Questions, and Quicke Answeres* (ed. Berthelet, c. 1535).

14. *Of a Begers Answear to Maister Hobson.*

In *Mery Tales, Wittie Questions, and Quicke Answeres* (ed. Berthelet, c. 1535).

This anecdote is related of the poet Skelton and a beggar.

15. *How long Maister Hobsons Daughter mourned her Husbands Death.*

No. 10 of *Mery Tales, Wittie Questions, and Quicke Answeres* (ed. Berthelet, c. 1535).

*Pasquils Jestes, Of a young woman at Barnet, that sorrowed for her husbands death.*

18. *How one of Maister Hobsons men quited him with a merry Iest.*

Poggio, *Facetiae*, CLXXV. *De paupere qui navicula victum quaerebat.*

No. 54, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535), where it is related of Mr. Justice Vavasour and his man Turpin.

19. *Of Maister Hobsons riding to Sturbrige Faire.*  
 Poggio, *Facetiae*, xc. *Jocatio cujusdam Veneti qui equum suum non cognoverat.*  
 No. 72, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535), where it is entitled, *Of the Two Yong men that rode to Walsingham.*
20. *How Maister Hobson found a Farmers purse.*  
 An anecdote of Old Hobson and William Fleetwood, Recorder of London.  
 No. 16, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535), where it is related of Mr. Justice Vava-sour and his man Turpin.
21. *How Maister Hobson was a iudge betwixt two women.*  
 No. 22, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).  
 A variant is the tale of *The Foole of Lancaster in Jack of Dovers Quest of Inquirie.* 1604.
22. *Of the pride of Maister Hobsons wife.*  
*The Foole of Bedford's tale in Jack of Dovers Quest of Inquirie.*
23. *Of Maister Hobsons rewarding a poet for a bookes dedica-tion.*  
 No. 23, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535), where it is told of Louis XI of France and a husbandman of Burgundy.
24. *How Maister Hobson gave one of his servants the halfe of a blind mans benefitt.*  
*Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).
25. *How Maister Hobson found out the pye stealer.*  
 No. 85, of *Mery Tales, Wittie Questions, and Quicke Answeres.*
26. *Of Maister Hobson and a doctor of physicke.*  
 No. 48, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).
27. *How Maister Hobson answered a popish fryer.*

No. 119, of *Mery Tales, Wittie Questions, and Quicke Answeres* (ed. 1567), where it is told of a friar who preached on St. Francis.

28. *How Maister Hobson answered Musitions.*

No. 77, of *Mery Tales, Wittie Questions, and Quicke Answeres*, where it is related "of the covetous ambassador who would hear no music."

29. *Of Master Hobson teaching his man to use money.*

No. 79, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).

30. *Of Maister Hobsons sore eyes and his answer to Phisitions.* Partly copied from No. 88, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).

31. *Of Maister Hobsons iest of the signe of Saint Christopher.* Compare No. 2 and No. 8, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535).

33. *How Maister Hobson bid an alderman to diner.*

In part, No. 35, of *Mery Tales, Wittie Questions, and Quicke Answeres*, where it is told "of the wise man Piso, and his Servant."

34. *How Maister Hobson grew out of love with an image.*

No. 75, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535); also, No. 13, of *Wit and Mirth*, by John Taylor, the water poet.

35. *How Maister Hobson said he was not at home* (to William Fleetwood, Recorder of London).

No. 112, of *Mery Tales, Wittie Questions, and Quicke Answeres* (c. 1535), where it is told of Scipio Nasica and Ennius the poet.

## 59

1608. *The Hystorie of Hamblet.*

London. Imprinted by Richard Bradocke for Thomas Pavier, and are to be sold at his shop in Corne-hill, neere to the Royall Exchange. 1608. 4to. 32 leaves. *Capell Collection.*

Although this translation is dated five years after the first

quarto edition of *The Tragical History of Hamlet, Prince of Denmark*, 1603, it is generally admitted to be the old story that Shakspeare used. It was Englished from the French of Belleforest, —

*Histoires tragiques, extraites des œuvres italiennes de Bandel et mises en notre langue française par Pierre Boaistuau, surnommé Launay. Six nouvelles seulement.* Paris. 1559. Ben. Prévost ou Gilles Robineau.

*Continuation . . . trad. (ou imité) par Fr. de Belleforest, Comingeois. Douze nouvelles.* Paris. Prévost. 1559. In-8.

These eighteen novels make up Vol. I of the *Histoires Tragiques*; there are seven volumes in all: Vol. I, 1559, 1564, 1568, 1570; Vol. II and Vol. III, 1569; Vol. IV and Vol. V, 1570; Vol. VI, 1582; Vol. VII, 1583.

*The Hystorie of Hamblet* is in Vol. V, *Troisième Histoire*.

## 60

1609. *Heereafter follow certaine Conceyts & Ieasts; as well to laugh downe our harder undigested Morsells, as breake up with myrth our Booke and Banquet. Collected out of Scotus Poggius, and others.*

The title here given occurs at p. 239 of a scarce volume entitled *The Philosophers Banquet*. London. Printed by T. C. for Leonard Becket, 1614. 8vo. Second edition. The first edition appeared in 1609 (8vo), with a much less ample title, and a third was published in 1633. Reprinted, in *Old English Jest-Books*, by W. Carew Hazlitt. London. 1866. 12mo.

This is a string of thirty-seven jests, many of them well known in earlier collections.

No. 1. *Of King Philip and the poor man descended from Adam*, is No. 86, of *Mery Tales, Wittie Questions, and Quicke Answers*. 1567.

“One begg’d of Queene Elizabeth, and pretended kindred and alliance, but there was no such relation. ‘Friend,’ says she, ‘grant it be so, do’st thinke I am bound to keepe all my kindred? Why, that’s the way



to make *me* a beggar.'” (*Merry Passages and Jestes*, collected by Sir Nicholas L'Estrange [W. J. Thoms's *Anecdotes and Traditions*, p. 16].)

- No. 3. *Of a thief who had stolen the goose of a poor woman*, is No. 85, *ibid.*
- No. 13. *Of an old woman almost blind and her thieving physician*, is No. 89, *ibid.*
- No. 31. *Of the excellent painter who had deformed children*, is No. 91, *ibid.*
- No. 14. *Of a large man married to a small woman*, is No. 61 of *A C. Mery Talys*; c. 1525.
- No. 24. *Of a “Ladie of Florence,”* is quoted from “Guicch.”
- No. 36 is an anecdote of “Pope Boniface 8, B. of Rome.”

## 61

1617. *Merry Jestes concerning Popes, Monkes, and Friers. Whereby is discovered their abuses and Errors &c. Written first in Italian by N. S. and thence translated into French by G. I. and now out of French into English by R. W. Bac. of Arts of H.[arts] H.[all] in Oxon. Omne tulit punctum qui miscuit utile dulci.*

Printed by G. Eld, 1617. 8vo. Black letter. 68 leaves. Several later editions. There is a copy in the Library of Worcester College, Oxford.

R. W. is supposed to be Rowland Willet.

## 62

1620. *Il decamerone di Boccacio in Italian and the historie of China both in Italian and English AuthORIZED by Th[e] archbishop of Canterbury as is reported by master Cosin.*

Licensed to John Wolf, September 13, 1587. *Stationers' Register*, B.

Whether this book ever came to print, I do not know, but it is not a little remarkable that Archbishop Whitgift should have authorized an Italian edition of the *Decameron* in the same year that a translation of the *Amorosa Fiammetta* was published under the authority of the Bishop of London.

Franco Sacchetti, one of Boccaccio's personal friends, in the preface to his *Three Hundred Tales*, mentions an English translation of Boccaccio, —

“*e riguardando in fine allo eccellente poeta fiorentino messer Giovanni Boccacci, il quale descrivendo il libro delle cento Novelle per una materiale cosa, quanto al nobil suo ingegno . . . quello è divulgato e richie . . . che insino in Francia, e in Inghilterra l'hanno ridotto alla loro lingua, e grand . . .*”

*Proemio del trecento novelle*, about 1399.

The *Decameron of Master John Bocace, Florentine*, was licensed to Master William Jaggard, March 22, 1620, with the accompanying note, “recalled by my lord of Canterburyes comand.”

“So this edition of Boccaccio was licensed by the Bishop of London through his secretary, and that license afterwards revoked by the Primate.” (*Stationers' Register*, C. Arber's *Transcript*.)

*The Decameron containing An hundred pleasant Nouels. Wittily discoursed, betweene seaven Honorable Ladies, and three noble Gentlemen.*

London. Printed by Isaac Jaggard. 1620. 2 volumes in one. Folio. With woodcuts. *British Museum* (2 copies).

This is the first, and anonymous, edition of the first English translation of the *Decameron*.

In the second edition of Vol. I, 1625, the title is changed to, —

*The Modell of Wit, Mirth, Eloquence and Conversation. Framed in ten dayes, of an hundred curious pieces, by seven Honourable Ladies, and three Noble Gentlemen. Preserved to posterity by the renowned John Boccaccio, the first refiner of Italian prose, and now translated into English.*

London. Printed by Isaac Jaggard for Matthew Lownes. 1625. Folio.

*The Modell of Wit, Mirth, Eloquence and Conversation, framed in Ten Dayes, of One Hundred curious Peeces, by seven Honourable Ladies and three Noble Gentlemen.*

London. Printed by Thomas Cotes, &c. 1634. 8vo. Third edition. Vol. I only.

*Modell of Wit, Mirth, Eloquence, and Conversation framed in ten days.*

1657-55. Two volumes in one, fourth edition, woodcuts, with double title to Vol. 1. MS. Notes by J. P. Collier. *Quaritch's Catalogue.*

*B's Tales; or, the Quintessence of Wit. . . .*

Fourth edition. 2 pt. E. Cotes. London, 1657-55. 12mo. [8vo. Hazlitt.]

Vol. 1 only is of the fourth edition, and has a second title-page, which reads, *The Model of Wit*, etc. The title-page of Part 2 reads, *The Decameron containing*, etc. *British Museum Catalogue.*

*The Decameron Preserved to Posterity by Giovanni Boccaccio, and Translated into English, Anno 1620.* With an Introduction by Edward Hutton.

London. David Nutt. 1909. 4 vols. sq. 8vo.

*Tudor Translations*, XLI, XLII, XLIII, XLIV. Reprint of first translation.

*The Decameron of Giovanni Boccacci (Il Boccaccio) now first completely done into English Prose and Verse by John Payne Author of The Masque of Shadows Intaglios Songs of Life and Death Lautrec New Poems etc. and Translator of The Poems of Master Francis Villon of Paris The Book of the Thousand Nights and One Night and Tales from the Arabic.*

London. 1886. Printed by private subscription and for private circulation only. Second English translation.

*The Decameron of Giovanni Boccaccio faithfully translated by James Macmullen Rigg.* With Illustrations by Louis Chalon. 2 vols. Royal 8vo.

London. A. H. Bullen. 1903. Third English translation.

The *Decameron* furnishes plots for thirty-three Elizabethan dramas, and for fifty-four English plays in all.

II. 2. (1) *The Widow*. 1652. 4to. T. Middleton, John Fletcher, Ben Jonson.

II. 5. (2) *The Rover, or The Banished Cavaliers*. 1677. Aphra Behn.

- (3) *Victoria. Materialien zur Kunde.* 1906. Abraham Fraunce.
- II. 6. (4) *Blurt, Master Constable.* 1602. 4to. Thomas Middleton.  
*The Rover.* 1677. Aphra Behn.
- (5) *Love in Many Masks.* 1790. J. P. Kemble's version of *The Rover.*
- II. 8. (6) *Violenta, or The Rewards of Virtue, turn'd from Bocacce into Verse.* 1704. Mary Griffith Pix.
- II. 9. (7) *Cymbeline.* 1623. Folio. Shakspeare.
- (8) *A Challenge for Beauty.* 1636. Thomas Heywood.
- (9) *The Injured Princess, or The Fatal Wager.* 1682. Thomas D'Urfey.
- III. 3. (10) *The Parasitaster, or The Fawne.* 1606. John Marston.
- (11) *The Fleire.* 1607. 4to. Edward Sharpham.
- (12) *The Devil is an Ass.* Acted, 1616. Ben Jonson.
- (13) *Flora's Vagaries.* 1677. 4to. Richard Rhodes.
- (14) *Love in the Darke: or The Man of Business.* 1677. Sir Francis Fane, Jr.
- (15) *The Soldier's Fortune.* 1681. Thomas Otway.
- (16) *The Busy Body.* Act III. Susannah Centlivre.
- III. 5. *The Devil is an Ass.* 1616. Ben Jonson.  
*The Busy Body.* Act II. Susannah Centlivre.
- III. 8. *The Fleire.* 1607. 4to. Edward Sharpham.
- (17) *The Night Walker, or The Little Thief.* 1640. 4to. John Fletcher.
- III. 9. (18) *All's Well that Ends Well.* 1623. Folio. Shakspeare.
- IV. 1. (19) *Tancred and Gismund.* 1592. 4to. Robert Wilmot.
- (20) *Tancred.* Written, 1586-87. Not extant. Sir Henry Wotton.
- (21) *The Cruel Gift, or the Royal Resentment.* 1717. 12mo. Susannah Centlivre.

- (22) *Tancred and Sigismunda*. 1745. 8vo. James Thomson.
- IV. 8. (23) *The Broken Heart. Dramatic Scenes and Other Poems*. 1819. Barry Cornwall.
- IV. 10. (24) *Hymenaeus*. 1909. 16mo.
- V. 5. (25) *The Florentine Party. Dramatic Scenes and Other Poems*. 1820. Barry Cornwall.
- V. 7. (26) *Triumph of Love, or Cupid*. (Four Plays in One.) 1647. Folio. Beaumont and Fletcher.
- V. 8. (27) *A Contention for Honour and Riches*. 1633. 4to. James Shirley.
- (28) *Honoriam and Mammon*. 1659. 8vo. James Shirley.
- V. 9. (29) *The Falcon. Dramatic Scenes and Other Poems*. 1819. Barry Cornwall.
- (30) *The Falcon*. 1879. St. James's Theatre, London. Tennyson.
- VII. 6. (31) *Cupid's Whirligig*. 1607. 4to. Edward Sharpham.
- (32) *The Atheist's Tragedy, or The Honest Man's Revenge*. 1611. 4to. Cyril Tourneur.
- (33) *Women Pleas'd*. 1647. Folio. John Fletcher.
- (34) *The London Cuckolds*. 1682. 4to. Edward Ravenscroft.
- VII. 7. (35) *The City Nightcap, or Crede quod habes et habes*. 1661. 4to. Robert Davenport.
- Love in the Darke; or The Man of Business*. 1675. Sir Francis Fane, Jr.
- The London Cuckolds*. 1682. 4to. Edward Ravenscroft.
- (36) *The Amorous Prince*. 1671. Aphra Behn.
- VII. 8. (37) *The Guardian*. 1655. Folio. Philip Massinger.
- Women Pleas'd*. 1647. Folio. John Fletcher.
- VII. 9. (38) *The Antiquary*. 1641. Folio. Shackerley Marmion.
- VIII. 7. *The Guardian*. 1655. 8vo. Philip Massinger.

- VIII. 8. (39) *Adrasta: or The Woman's Spleen and Love's Conquest*. 1635. John Jones.  
*Women Pleased*. 1647. Folio. John Fletcher.
- (40) *Rule a Wife and Have a Wife*. 1640. 4to. John Fletcher.
- IX. 1. (41) *The Siege, or Love's Convert*. 1651. 8vo. William Cartwright.
- X. 1. (42) *The Merchant of Venice*. Act II, Sc. 6 (casket scene). 1600. 4to. Shakspeare.
- X. 4. (43) *The Lover's Tale. The Golden Supper*. 1879. Tennyson.
- X. 5. (44) *The Two Merry Milkmaids, or The Best Words Wear the Garland*. 1620. 4to. J. C.
- (45) *Triumph of Honour, or Diana*. (*Four Plays in One*.) 1647. Folio. Beaumont and Fletcher.
- X. 8. (46) *De Titi et Gisippi amicitia*. c. 1547-59. Ralph Radcliffe.
- (47) *Titus and Gisippus*. Acted February 17, 1577.
- (48) *Monsieur Thomas, or Father's Own Son*. 1639. 4to. John Fletcher.
- (49) *Gisippus, or The Forgotten Friend*. 1842. Gerald Griffin.  
*The City Nightcap*. 1661. 4to. Robert Davenport.
- X. 10. (50) *De patientia Griselidis*. c. 1547-59. Ralph Radcliffe.
- (51) *The Pleasant Comodie of Patient Grissell*. 1603. 4to. Wm. Haughton, H. Chettle, Thomas Dekker.
- (52) *Patient Grizill* ('puppet play'), Pepys's *Diary*, August 30, 1667.
- (53) *Griselda. A Tragedy*. 1856. Edwin Arnold.
- (54) *Griselda*. 1873. Princess Theatre. M. E. Braddon.

## 63

1620. *Westward for Smelts. Or, The Water-man's Fare of mad-merry Western wenches, whose tongues, albeit like Bell-clappers, they neuer leaue Ringing, yet their Tales are sweet, and will much content you. Written by Kinde Kit of Kingstone.*

London. Printed for John Trundle, and are to be sold at his shop in Barbican, at the signe of the No-boby. 1620. 4to. Black letter. *Capell Collection.*

Reprinted in J. P. Collier's *Shakespeare's Library*, no date (preface dated July 14, 1843), Vol. II; also in 1848, edited by J. O. Halliwell, for the Percy Society.

*The Fishwife's Tale of Brainford*, No. 1, whose scene is laid at Windsor, is mentioned by Malone as a possible source of *The Merry Wives of Windsor*.

Its Italian original, '*La sventurata col naso mozzo*,' is a common motive with the *novellieri*; it is found in Firenzuola, *Discorsi degli animali*; in Doni, *La moral filosofia*, I, 2; in Malespini, *Ducento Novelle*, II, 40. Massinger used the device of the supposed saving miracle in *The Guardian*, III, 6.

*The Fishwife's Tale of Standon on the Greene*, No. 2, is the story of Zinevra, *Decameron*, II, 9, Imogen's story, in *Cymbeline*.

*The Fishwife's Tale of Richmond*, No. 3, is the old story of the locked-out husband, *Decameron*, v, 4. Boccaccio found it in *Puteus*, of the *Seven Wise Masters*.

*The Fishwife's Tale of Hampton*, No. 6, is Filiberto's pledge to Zilia, *Bandello*, III, 17. It was translated by Fenton as *The Crueltie of a Wydowe*, and by Painter, as *The Lord of Virle*, and is the theme of two plays —

*The Dumb Knight*, 1613, 4to, by Gervase Markham and Lewis Machin; and

*The Queen, or The Excellency of her Sex*, edited by Alexander Gough, 1653.

## 64

1628. *The True History of the tragicke loves of Hipolito and Isabella, Neapolitans. Englished.* [Preceded by verses addressed "To the volume" signed G. C.]

London. T. Harper and N. Feild. 1628. 8vo. *British Museum.*

The second edition. T. Harper; sold by R. Meighen. London. 1633. 8vo.

"Some verses signed 'G. C.,' prefixed to *The True History of the Tragicke loves of Hipolito and Isabella* (1628), are probably to be assigned to Chapman." (*Dictionary of National Biography.*)

The romance is the source of Middleton's tragedy, *Women Beware Women*, printed in 1657. (Langbaine, *Account of English Dramatic Poets*, p. 374.)

The second plot, in its beginnings, is the life of Bianca Capello, wife of Francesco dei Medici, Grand Duke of Tuscany. One of the mysterious crimes of Italian history is the sudden and almost simultaneous death of Francesco and Bianca at Poggio a Cajano in 1587.

## 65

1628. *The Powerfull Favorite, or The Life of Aelius Sejanus.* By P.[ierre] M.[atthieu].

Paris. 1628. 4to. Pp. 154. *British Museum* (2 copies). Also, an abridged translation. Paris. 1628. 4to. Pp. 62. *British Museum.*

This translation was published as a satire on the Duke of Buckingham. It was taken from Matthieu's

*Aelius Sejanus. Histoire Romaine, recueillie de divers auteurs. Seconde édition.* (*Histoire des prosperitez malheureuses d'une femme Cathenoise, grande seneschalle de Naples. En suite de Aelius Sejanus.*)

2 pt. Rouen. 1618. 12mo.

*Histoire Prosperitez Malheureuses. D'une femme Cathenoise,*



*grande Senechalle de Naples. En suite de Aelius Seianus. Par P. Matthieu.*

*A Rouen, chez Jean Berthelin, dans la cour du Palais.*  
MDCXXVI. 12mo. 4th edition.

*Avertissement*

Boccace Florentin est l'Autheur de ceste Histoire, la dernière de son liure, *De casibus virorum Illustrium*, et le rapporte sur sa foy de ses propres yeux, et de deux vieux Capitaines, Marin de Bulgare, et Constantin de la Roque, qu'il auoit cogneu à la Cour de Robert Roy de Naples. Je l'ay conferée à un ancien manuscript, à la première Impression faite en France, et à ce qu'en escrit J. Ant. Summoto.

C'est un tragique effect de l'inconstance de la fortune, qui n'est moins ingenieuse en ses tromperies, qu'estour die en ses faueurs. Elle ne pouuoit esleuer ceste femme de plus bas, n'y la renuerser de plus haut, pour montrer que *la montée aux grandes prosperitez est de verre, la cime tremblement, la descente en precipice.*

*E à voli troppo alti e repentini  
Sogliano i precipitii esser vicini.*

Torq. Tasso.

The tale comes from Boccaccio's *De Casibus Virorum et Foeminarum Illustrium*. Sir Thomas Hawkins translated it again, from Matthieu, in 1632, as *Unhappy Prosperitie*.

66

*Unhappy Prosperitie, expressed in the histories of Aelius Seianus and Philippa the Catanian, with observations on the fall of Seianus. Written in French by P. Matthieu. And translated into English by S<sup>r</sup> Th. Hawkins.*

London. Printed by Io. Haviland for Godfrey Emondson. 1632. 4to. *British Museum*. Second edition, "with . . . certain considerations upon the life and services of M. Villeroy." London. 1639. 12mo. *British Museum* (2 copies).

Dedicated to William Cecil, 2nd Earl of Salisbury.

Ben Jonson wrote a tragedy on Sejanus's history, *Sejanus, his Fall*. 1605. 4to.

## 67

1630. *The Merry Tales of the Mad Men of Gottam. Gathered together by A. B. of Phisicke, Doctor.* [Woodcut of the hedging-in of the cuckoo.]

Printed at London by B.[ernard] A.[lsop] and T.[homas] F.[awcet] for Michael Sparke, dwelling in Greene A[r]bor at the signe of the Blue-Bible. 1630. 12mo. Black letter. 12 leaves, including title. *Bodleian*. This chap-book, the earliest extant version, was reprinted in *Old English Jest-Books*. W. Carew Hazlitt. London. 1866.

Hazlitt's edition was reproduced, in popular form, by Alfred Stapleton, in

*All About the Merry Tales of Gotham*. Nottingham. 1900.

Numerous chap-books. A. B. is supposed to be Dr. Andrew Borde, said to be physician to King Henry VIII. Anthony à Wood says that Borde was "esteemed a noted poet, a witty and ingenious person, and an excellent physician." His ready wit and jocose language are said to have given rise to the name 'Merry Andrew' for the fool on the mountebank's stage.

2. *A man of Gotham riding to market carried his corn on his own neck to save his horse.*

Poggio, *Facetiae*, LVI. *De illo qui aratrum super humerum portavit.*

12. *There was a man of Gottam, and he did not loue his wife.*

This story is No. 38 of *Les Cent Nouvelles Nouvelles* (ed. Wright, I, 238). Compare also *Decamerone*, III, 2, and VII, 8. Another variation of the adventure will be found in *The Old Wiues Tale*, of *The Cobler of Caunterburie* (1590). See *A C. Mery Talys*, and *The Cobler of Caunterburie*.

A "merriment," by William Kemp, forms Scene 12 of the anonymous comedy, *A Knacke to Knowe a Knave, with Kemp's applauded merriments of the men of Gotcham, in receiving the King into Gotcham* (printed, 1594). It was played by "Edward Allen and his company," at the Rose, June 10, 1592.

Kemp went abroad with the Earl of Leicester's company of players, in 1586, visiting the Netherlands, Denmark, and Saxony. Between February 11 and March 11, 1600, he danced his celebrated *Morris to Norwich*, having put out money at three to one that he could accomplish this feat. He wrote numerous jigs, and is the 'jesting Will' of *The Travels of Three English Brothers*, Scene 9 (1607), by John Day, and others. In *The Returne from Parnassus* (1606), Kemp and Richard Burbage, as the acknowledged heads of their profession, instruct the University students in their art. "He is not counted a gentleman [says the author of *The Returne from Parnassus*] that knows not Will Kempe."

William Kemp was the original *Dogberry* in *Much Ado About Nothing*, and *Peter* in *Romeo and Juliet*.

#### *Madrigal*

Since Robin Hood, Maid Marian,  
 And Little John are gone a;  
 The Hobby-horse was quite forgot,  
 When Kempe did dance alone a.  
 He did labour after the Tabor  
 For to dance, then into France  
 He took pains  
 To skip it,  
 In hope of gains  
 He will trip it,  
 On the toe  
 Diddle do.

Thomas Weelkes. *Ayres or Phantasticke Spirites for three voices*. 1608. (Twenty-six pieces, mostly comic.)

#### 68

1630. *Wit and Mirth. Chargeably Collected Out of Taverns, Ordinaries, Innes, Bowling-Greenes and Allyes, Ale-houses, Tobacco-shops, Highwayes, and Water-passages. Made up, and fashioned into Clinches, Bulls, Quirkes, Yerkes, Quips, and Jerkes. Apothegmatically bundled up and garbled at the request of old John Garretts Ghost.* [By John Taylor, the Water Poet.] [London?] 1630. Folio.

*Wit and Mirth, being 113 pleasant Tales and witty Jest.*

London. 1635. 8vo.

Reprinted in *Old English Jest-Books*, by W. Carew Hazlitt.  
London. 1866. 12mo.

In his dedication, "To the truly Loyall harted, learned, well accomplished Gentleman, Master Archibold Rankin," Taylor says he was "enioyned by the Ghost or Genious of old John Garret (a man well known and beloved) to collect, gleane, or gather, a bundle or trusse of mirth, and for his sake to bestow the stage of the melancholly world with it."

John Garret was a well-known jester of the period.

Taylor's *Wit and Mirth* is a string of 137 jests (in the first edition), with a concluding "Ribble-rabble of Gossips," and is on the whole one of the best collections of this kind ever published. The stories are racy and droll, bearing the peculiar tang of the eccentric Water Poet. They are not, except in a few instances, offensively gross, and many of them concern well-known persons of Taylor's London. But while the presentation of the jests is distinctively original and Taylorian, Taylor expressly disclaims originality of matter, — "Because I had many of them by relation and heare-say, I am in doubt that some of them may be in print in some other Authors, which I doe assure you is more then I doe know."

13. *A poore Country man, praying deuoutly superstitious before an old Image of S. Loy.*

No. 75, of *Mery Tales, Wittie Questions, and Quicke Answers* (c. 1535).

No. 34, of *The Pleasant Conceites of Old Hobson*.

25. *There was a Scottish Gentleman that had sore eyes.*

No. 88, of *Mery Tales, Wittie Questions, and Quicke Answers* (c. 1535).

No. 30, of *The Pleasant Conceites of Old Hobson*.

55. *There was a Lusty Miller.*

No. 73, of *Mery Tales, Wittie Questions, and Quicke Answers* (c. 1535).

92. *A Fellow, hauing beene married but five weekes.*

A variation of No. 29, *Les Cent Nouvelles Nouvelles*. Ed. Wright.

103. *An Ideot, who dwelt with a rich uncle he had, etc.*

"There came unto this Citty an Italian Earle, of the house of Anguilora, called Emilio who, desiring to haue a Foole with him, promised a great Almes unto their house, if they would giue him a mad-man, who, hauing lost his fury, might entertaine him with sport." (*The Pilgrime of Casteele*, 1621, p. 73.)

107. *A Doctor of Physicke in Italy asked a waterman, if hee might goe well by water ouer the River Po.*

135. *A trauailer was talking what a goodly City Rome was, to whom one of the company said, that all Rome was not in Italy, for wee had too much Rome in England.*

## 69

1632. *The Fortunate, the Deceived, and the Unfortunate Lovers.*

1632. 4to.

I find four dramas whose plots are in this collection of tales.

(1) *The Merry Wives of Windsor*. 1602. 4to. Shakspere.

(2) *Four Plays in One*. 1647. Folio. Beaumont and Fletcher, *Triumph of Death*.

(3) *The Cunning Lovers*. 1654. 4to. Alexander Brome.

(4) *All's Lost by Lust*. 1633. William Rowley.

See Painter, *Palace of Pleasure*, 1566, and *A Most Lamentable and Tragicall Historie* [of Violenta and Didaco], by Thomas Achelley, 1576.

## 70

1632. *Eromena, or Love and Revenge*. . . . now faithfully Englished by J. Hayward, etc.

R. Badger for R. Allot. London. 1632. Folio. *British Museum*.

Dedicated to James Stuart, Duke of Richmond and Lennox, and having prefixed commendatory verses by James Howell.

This is a translation of Giovanni Francesco (Sir John Francis)

Biondi's romance entitled *L' Eromena divisa in sei libri*. Venice. 1624. 4to. Also, 1640. 4to.

## 71

*Donzella Desterrada, Or, The Banish'd Virgin*. Written originally in Italian by Cavalier Gio. Francesco Biondi, Gentleman Extraordinary of his Majesties Privy Chamber. Divided into three Bookes: And Englished by I. H. of Graies Inne, Gent.

Printed at London by T. Cotes for Humphrey Mosley. 1635. Folio. *British Museum*.

Dedicated to "the Right Noble and most excellent Princesse the Lady Katherine [Manners Villiers], Dutchesse of Buckingham," etc.

A translation of Biondi's *La Donzella Desterrada: divisa in due volumi . . . seguita l' Eromena*. 2 vols.

Venice. 1627-28. 4to. Also, 1640. 4to.

Dedicated to the Duke of Savoy.

## 72

*Coralbo, a New Romance, in three Bookes, Rendered into English*.

London. 1655. Folio.

Dedicated to William Wentworth, second Earl of Strafford.

A translation of Biondi's third romance, *Il Coralbo*. *Segue la Donzella Desterrada*. Venice. 1635. 4to. 1641. 4to. The translator, A. G., states that Biondi regarded *Coralbo* as "the most perfect of his romances." The three romances are chivalric, and tell a continuous story, as the Italian titles indicate. How long the trilogy is in English I do not know, but in Italian it took twelve books to relate all the adventures of the banished lady.

## 73

1635. *The Arcadian Princesse; or, the Triumph of Justice: Prescribing excellent rules of Physicke, for a sick Justice. Digested into Fowre Bookes, and Faithfully rendered to the originall*

*Italian Copy, by Ri. Brathwaite, Esq.* (With "the life of Mariano Silesio the approved Author of this worke.")

Th. Harper for Robert Bostocke. London. 1635. 8vo. 269 leaves. *British Museum* (2 copies).

*Argument.*

Themista reproves such, as being wedded to their own opinion, will not incline to Reason, but prefer a precipitate Will before a deliberate Judgment.

Like to a top, which runneth round  
 And never winneth any ground,  
 Or th' dying scion of a vine  
 That rather breaks than it will twine;  
 Or th' sightless mole whose life is spent  
 Divided from her element;  
 Or plants removed from Tagus' shore,  
 Who never bloom nor blossom more;  
 Or dark Cimmerians who delight  
 In shady shroud of pitchy night;  
 Or mopping apes who are possest  
 Their cubs are ever prettiest:  
 So he who makes his own opinion  
 To be his one and only minion,  
 Nor will incline in any season  
 To th' weight of proof or strength of reason,  
 But prefers Will precipitate  
 'Fore Judgment that's deliberate;  
 He ne'er shall lodge within my roof  
 Till, rectified by due reproof,  
 He labour to reform this ill  
 By giving way to others' will.

(Taken from *Poems, Chiefly Lyrical, from Romances and Prose-Tracts of the Elizabethan Age.* A. H. Bullen. 1890.)

74

1640. *The Sack-Full of Newes some Lyes and some Truths.*

Printed at London by T. Cotes for F. Grove, and are to be sold at his Shop on Snow Hill, neare the Saracins head. 1640. 8vo. Black letter.

1673. 12mo. Black letter. *British Museum.* 1861. Halliwell.

Reprinted in *Old English Jest-Books*, by W. Carew Hazlitt. London. 1866. 12mo.

*The Sack-Full of Neues* was first printed before 1575, for Robert Laneham, in his *Letter from Kenilworth*, of that year, tells us that it was in the library of his friend, the celebrated Captain Cox.

It is a 'sackfull' of twenty-two jests.

One story is from Boccaccio, the popular Seventh Novel of the Seventh Day, of the *Decameron*. Compare *A C. Mery Talys*, No. 3.

Another story is of "an Italian which loved Coleworts well."

It may be that this collection is alluded to in *Westward Hoe* (1607), Act v, Scene 3, by Webster and Dekker.

*Mabel*. Your flesh and blood is very well recovered now, mouse.

*Wafer*. I know 't is; the collier has a *sack-full of news* to empty.

## 75

1647. *The Divell a married man: or the Divell hath met with his match*.

[London, September 24, 1647.] 4to.

A translation of Machiavelli's novel, *Belfagor Arcidiavolo*. Florence. 1549.

*Belfagor* is a good-humored satire on marriage, the devil taking the ground that hell is preferable to his wife's company. The comic idea, which is Slavonic and mediæval, was treated almost simultaneously in Italian by Machiavelli, Straparola, and Giovanni Brevio. Thackeray revived it for the Victorians.

A comedy, *The Devil and His Dame*, by William Haughton, is recorded in *Henslowe's Diary*, under date, 6 March, 1600, and was acted in that year. It was published in 1662, with the title, *Grim the Collier of Croydon; or, The Devil and His Dame*.

See *Rich his Farewell to Militarie Profession*. 1581.



## 76

1652. *Choice Novels and Amorous Tales, written by the most refined Wits of Italy.*

1652. 8vo.

## 77

1653. *Nissena, an excellent new Romance, Englished from the Italian, by an honourable Anti-Socordist.*

London. 1653. [1652.] 8vo. *British Museum.*

From the Italian of Francesco Carmeni, who lived during the first half of the seventeenth century. Carmeni was secretary of the *Accademia degli Incogniti*, at Venice, and wrote *Novelle amoroze de' signori academici incogniti*. Cremona. 1642. 8vo. Venice. 1651. 4to.

## 78

1654. *Dianeæ: an excellent new Romance. Written in Italian by Geo. Francisco Loredano a noble Venetian. In foure Books. Translated into English by Sir Aston Cokaine.*

London. Printed for Humphrey Moseley, at the Sign of the Princes Arms in St. Pauls Churchyard. 1654. 8vo. *British Museum.*

Dedicated to Lady Mary Cokayne, Viscountess Cullen.

This is a translation of *La Dianeæ*, by Giovanni Francesco Loredano, the Younger, to whom "The Author's Epistle" is inscribed. This Epistle is dated "from Venice, 25 Oct., 1635," nineteen years before the London edition, but a note in Anthony à Wood's *Athenae Oxonienses* reads, "Oldys in his MS. Notes to Langbaine says there was an edition of *Dianeæ* in 8vo, 1643."

*La Dianeæ* is a collection of romances, published at Venice, in 1636, in four volumes, quarto. A French translation, *La Dianée*, was made by Jean Lavernhe, and was printed at Paris, in 1642, in two volumes, octavo. There is also a Latin translation by Michel Benuccio, and the collection is said to have been so popular that it was often reprinted.

Sir Aston Cokayne writes, "My best of friends colonell Edward Stamford, gave me the author, and intreated me to teach him our language."

## 79

1660. *Arnaldo, or the Injur'd Lover. An excellent new Romance . . . made English by T. S.* [from Girolamo Brusoni.] London [June]. 1660. 8vo.

Girolamo Brusoni, 1610–1679(?), wrote, *Le curiosissime novelle amoroze del Cav. B. libri quattro. Con nuova aggiunta.* 251 pp.

*Venetia.* 1663. 12mo. *British Museum* (2 copies).

**II**  
**POETRY**



## II

### POETRY

#### 80

1560. *The first thre Bokes of the most christiā Poet Marcellus Palingenius* [Pietro Angelo Manzolli] called the *Zodyake of Lyfe*; newly translated out of latin into English by Barnabe Googe.

Imprinted at London, by John Tisdale, for Rafe Newberye. An. Do. 1560. 8vo. Black letter. 64 leaves.

Dedicated to the grandmother of the translator, Lady Hales, and to William Cromer, Thomas Honeywood, and Ralph Heilmund, Esquires. Second edition. 1561. 8vo. Black letter. 170 leaves. Six books. *British Museum* (2 copies). Dedicated to Sir William Cecil, kinsman of the translator. Third edition. 1565. 8vo. Black letter. Twelve books. *British Museum*. Also: 1576. 4to. *British Museum*. 1588. 4to. Black letter. 135 leaves. *British Museum*.

A translation of —

*Marcelli Palengenii Stellati Poetae Doctissimi, Zodiacus vitae, hoc est, de hominis vita, studio, ac moribus optime instituentis, libri XII.*

Venice. 8vo. Without date, but about 1534.

Dedicated to Ercole d' Este II, who was fourth Duke of Ferrara and Modena between 1 November, 1534, and 3 October, 1559.

“This poem is a general satire on life, yet without peevishness or malevolence; and with more of the solemnity of the censor than the petulance of the satirist.” (Warton, *History of English Poetry*, Section LIX.)

Palingenius, probably through Googe's translation, suggested to Pope the well-known lines, —

Superior beings, when of late they saw  
 A mortal man unfold all nature's law,  
 Admired such wisdom in an earthly shape,  
 And show'd a Newton as we show an ape.

*Essay on Man*, Epistle II, ll. 31-34.

The Latin of Palingenius reads: —

Simia caelicolum risusque jocusque deorum est,  
 Tunc Homo, cum temere ingenio confidit, et audet  
 Abdita naturae scrutari, arcanaque rerum;  
 Cum revera ejus crassa imbecillaque sit mens.

*Zodiacus Vitae*, Book VI, v, 186.

The *Zodiacus Vitae* was a popular poem in England during the first century of Protestantism. Besides the five editions of Googe's translation, there were five London editions of the Latin original between 1574 and 1639. Marcellus Palingenius is an anagram of Pietro Angelo Manzolli. See *M. Palingenii . . . Zodiacus Vitae*.

## 81

[1565?] *The tryumphes of Fraunces Petrarcke, translated out of Italian into Englishe by Henry Parker Knyght, Lord Morley.*

*The tryumphe* {  
 of Loue  
 of Chastitie  
 of Death  
 of Fame  
 of Tyme  
 of Diuinity.

[Colophon.] Printed at London in Powles churchyarde at the sygne of the holy Ghost, by John Cawood, Prynter to the Quenes hyghnes. *Cum privilegio Regiae Maiestatis*. n. d. [1565?] 4to. Black letter. 52 leaves. *British Museum* (2 copies). *Bodleian*.

Reprinted by Stafford Henry, Earl of Iddesleigh. 1887. 4to. Roxburghe Club.

The dedication, "Unto the mooste towardely yonge gentle Lorde Maltrauers, sonne and heyre apparant to the worthy and noble Earle of Arundel," is subscribed, "*Dixi Henry Morelye.*"

At the end the translator furnishes an original poem, *Vyrgyll in his Epigrammes of Cupide and Dronkenesse*, in 8-line stanzas, and his own Epitaph in Latin, with an English version. The *Dictionary of National Biography* says that John Cawood was printer to Queen Mary, which might date the *Tryumphes* forward to at least 1553.

Morley's translation is in irregular and uncouth verse, and is not very faithful to the original.

Lord Morley left a number of manuscript translations, among them, from Italian literature:—

*Life of Theseus*, from the Latin of Lapo di Castiglionchio, dedicated to Henry VIII. (*British Museum. Royal MS. 17, D. ii.*)

*Scipio and Hannibal*, from the Latin of Donato Acciajuoli. (*Ib. 17, D. xi.*)

*St. Athanasius his Prologue to the Psalter*, from the Latin of Angelo Poliziano. (*Ib. 17, C. 12.*)

John de Turre Cremata's (Cardinal Juan de Torquemada) *Exposition of the 36th Psalm*, with *sonnets* from the humanist poet, Maffeo Vegio, dedicated to the Princess Mary. (*Ib. 18, A. xv.*)

Masuccio's *Novella*, XLIX, *Frederick Barbarossa, the Pope, and the Sultan*. Dedicated to Henry VIII and Queen Catherine Parr. (*Ib. 18, A. lxii.*)

Paolo Giovio's *Commentaries on the Turks*, dedicated to Henry VIII. (*Arundel MS. 8.*)

Petrarch's *Trionfi* is an apotheosis of Laura. The six 'triumphs' are *Trionfo d' Amore*, *Trionfo della Castità*, *Trionfo della Morte*, *Trionfo della Fama*, *Trionfo del Tempo*, and *Trionfo della Divinità* (Eternity). It was the last work of Petrarch, and was completed about three months before his death, July 20, 1374. See *The Triumphs of Love*, etc. 1644.

## 82

1567. *The Eglogs of the Poet B. Mantuan Carmelitan, Turned into English Verse, & set forth with the Argument to euery Egloge by George Turberville Gent. Anno 1567.*

Imprinted at London in Pater noster Rowe, at the signe of the Marmayde, by Henrie Bynneman. 8vo. Black letter. 98 leaves, including a leaf of 'Faultes' at the end. *British Museum*. Also: 1572. 8vo. Black letter. 90 leaves. 1594. 8vo. Black letter. 90 leaves. 1597. John Danter.

Dedicated to 'Maister Hugh Bamfield Esquier,' uncle of the translator.

Nine of the ten *Eclogues* translated into English fourteeners.

*The Bucolics of Baptist Mantuan in ten eclogues. Translated by T. Harvey.* 1656. 8vo. *British Museum*.

The original of these two translations is Mantuan's

*Bucolica seu adolescentia in decem eclogas divisa.* Mantua. 1498.

Giovanni Battista Spagnuoli, called Mantuanus, 1448–1516, who was a Carmelite monk and general of his order, was highly thought of as a poet in his own day, and was praised by Giraldi, Pontano, Pico della Mirandola, and even by Erasmus. He was often compared with Vergil and even before his death a portrait bust of him was set up in Mantua by the side of one of the greater Mantuan.

Shakspeare quotes the beginning of the first *Eclogue*, in *Love's Labour's Lost*, iv, 2, putting the Latin in the mouth of the schoolmaster, Holofernes.

"*Fauste, precor, gelidâ quando pecus omne sub umbrâ Ruminat,* — and so forth. Ah, good old Mantuan! I may speak of thee as the traveller doth of Venice: —

*Venegia, Venegia,  
Chi non te vede, ei non te pregia.*

Old Mantuan, old Mantuan! who understandeth thee not, loves thee not."

Drake, in *Shakspeare and his Times* (p. 27 of vol. 1), says that the *Eclogues* of Mantuan were translated before Shakspeare's time, with the Latin printed on the opposite page, for use in schools.

In 1518, Mantuan was prescribed by statute for use in St. Paul's School, London, and Dr. Samuel Johnson says that



“Mantuan was read, at least in some of the inferior schools of this Kingdom, to the beginning of the present century.” (*Ambrose Philips, Lives of the Poets.*) A popular school edition of Mantuan during the two hundred years of his vogue was the commentary of Josse Bade, known as Jodocus Badius Ascensius.

For Mantuan's influence on Spenser, consult C. H. Herford's edition of *The Shepherdes Calender* (1895). The best account of Mantuan is that of W. P. Mustard, in the Introduction to his *The Eclogues of Baptista Mantuanus* (1911).

## 83

1576. *The Schoolemaster, or Teacher of Table Philosophie. A most pleasant and merry companion, wel worthy to be welcomed (for a dayly Gheest) not onely to all mens boorde, to guyde them with moderate & holsome dyet; but also into euery mans companie at all tymes, to recreate their mindes with honest mirth and delectable deuises: to sundrie pleasant purposes of pleasure and pastyme. Gathered out of diuers, the best approued Auctours: and deuided into foure pithy and pleasant Treatises, as it may appeare by the contentes.*

Imprinted at London by Richarde Jones: dwelling oueragaynst S. Sepulchers Church without Newgate. 1576. 4to. Black letter. 74 leaves. *Bodleian*. Also, 1583. 4to. Black letter. 68 leaves. *British Museum* (2 copies).

Dedicated to Alexander Nowell, Dean of St. Paul's.

*The Schoolemaster* is a translation from Macrobius's *Saturnaliorum Conviviorum, Libri VII*, the *Mensa Philosophica*, and from other sources, made by Thomas Twyne. The four 'Treatises' are:—

1. *Of the nature and quality of all meats, drinks, and sauces.*
2. *Of manners, behaviour and usage in company.*
3. *Delectable and pleasant questions and pretie problems to be propounded in company.*
4. *Of honest jests, delectable deuises and pleasant purposes.*

Among other stock jests related by Twyne in the fourth

'Treatise' is a version of *Il Decamerone*, ix, 2; *Levasi una badessa in fretta*. See Warner, *Albion's England*, Book v, Chapter xxvii. Also, *Il Decamerone*, vii, 5, *Un geloso in forma di prete confessa la moglie*.

Twyne's *Table Philosophie* is a sort of handbook of mirth and manners, "to be used among companie for delight and recreation at all times, but especially at meale times at the table."

## 84

[1581.] *The Ἐκατομπαθία, or Passionate Centurie of Loue, Divided into two parts: whereof, the first expresseth the Authors sufferance in Loue: the latter, his long farewell to Loue and all his tyrannie. Composed by Thomas Watson Gentleman; and published at the request of certaine Gentlemen his very frendes.*

London. Imprinted by John Wolfe for Gabriell Cawood, dwellinge in Paules Churchyard at the Signe of the Holy Ghost. [1581.] 4to. Reprinted for the Spenser Society. 1869. 4to. *British Museum*. By Edward Arber (*English Reprints*). 1870. 12mo.

Dedicated "To the Right Honorable my very good Lord Edward de Vere, Earle of Oxenford, Vicount Bulbecke, Lord of Escalles, and Badlesmere, and Lord High Chamberlaine of England, all happinesse."

Watson introduces each 'Passion' with a brief explanatory note in which he carefully acknowledges his indebtedness to other writers, if any obtains, and sets forth what variations he has made in the form. The Italian poets drawn upon, besides Petrarch, are Messer Agnolo Firenzuola, Girolamo Parabosco, Eneo Silvio Piccolomini (Pope Pius II), Serafino d'Aquila (Aquilano), Ercole Strozzi, and Giovanni Pontano. It should be noted that, although the poems are sometimes called 'sonnets,' they are not sonnets strictly speaking. Each Passion consists of eighteen lines, divided into three six-line stanzas, a quatrain followed by a couplet. Passions vi, lxvi, and xc are done into Latin hexameters.

"The Authors sufferance in Loue" (Part 1) is described at

length in a wreath of eighty 'Passions,' while "My Loue is Past" (Part II) is hurried over in the last twenty.

*Passion v*

If 't bee not loue I feele, what is it then?

Except verses eleven and twelve, this Passion is translated from Petrarch, *Sonetto 88, parte prima*, —

*S' amor non è; che dunque è quel, ch' i' sento?*

Chaucer gives a version of this sonnet, in *Troylus and Cryseyde, Liber primus, LVIII and LIX, Cantus Troili*.

*Passion vi*

*Hoc si non sit amor, quod persentisco, quid ergo est?*

The same sonnet of Petrarch done into Latin.

*Passion vii*

Harke you that list to heare what sainte I serue?

Partly imitated from "Aeneas Silvius, who setteth down the like in describing Lucretia the loue of Euryalus," and partly from Ariosto, *Orlando Furioso, Canto VII*, the description of Alcina.

*Passion xx*

In time long past, when in Dianaes chase,

"In this passion the Authour being joyfull for a kisse, which he had receiued of his Loue, compareth the same unto that kisse, which sometime Venus bestowed upon Aesculapius, for hauing taken a Bramble out of her foote, which pricked her through the hidden spitefull deceyte of Diana, by whom it was laied in her way, as Strozza writeth."

*Passion xxi*

Who list to vewe dame Natures cunning skill,

Imitated from Petrarch, *Sonetto 190, parte prima*, —

*Chi vuol veder quantunque può Natura, —*

and also from a *strambotto* of Serafino, —

*Chi vuol veder gran cose altiere & nuoue.*

*Passion xxii*

When wert thou borne sweet Loue? who was thy sire?

From Serafino, *Sonetto* 127, with variations, “to make the rest to seeme the more patheticall,” —

*Quando nascesti amor? quando la terra  
Se rinueste di verde e bel colore;*

*Passion xxiii*

Thou Glasse, wherein that Sunne delightes to see  
Her own aspect, whose beams haue dride my hart,

The figure of the burning glass in the last couplet is taken from Serafino Aquilano, —

*Che ho visto ogni qual vetro render foco  
Quando è dal Sol percosso in qualche parte,*

*Passion xxiiii*

Thou glasse, wherein my Dame hath such delight,  
Imitated still from Serafino's *strambotti*.

*Passion xxvii*

In Thetis lappe, while Titan tooke his rest,  
Suggested by Ercole Strozzi's *Somnium*.

*Passion xxviii*

Ye stately Dames, whose beauties farre excell,  
Imitated from Agnolo Firenzuola, *Sonetto* 2, —  
*A Selvaggia, Nelle rime di messer Agnolo Firenzuola Fiorentino,  
Deh le mie belle donne et amorse,*

*Passion xxxix*

When first these eyes beheld with great delight  
The second stanza of this Passion, —

‘I haue attempted oft to make complainte,’ —

is borrowed from the sestet of Petrarch's *Sonetto xvi, parte prima*, —

*Più volte già per dir le labbra apersi:*

*Passion xl*

I joy not peace, where yet no warre is found;  
From Petrarch, *Sonetto 90, parte prima*, —

*Pace non trovo, e non ho da far guerra;*

This sonnet of Petrarch's seems to have become to the Elizabethans a typical expression for the sorrows of love. *Tottel's Miscellany* contains two translations of it, Wyatt's *Description of the contrarious Passions in a Lover*, and a second version by one of the "Uncertayne Auctores." Then Gascoigne tries his hand in *The Strange Passion of a Lover*. In Richard Edwards's *The Paradise of Dainty Devices*, 1576, many lines of the same sonnet appear in a poem entitled, *In Quest of my Relief*, by R. H. (Richard Hill.)

Another version, —

I live, and yet methinks I do not breathe, —

is found in *The Second Set of Madrigales to three, four, five, and six parts apt both for Voyals and Voyces, newly composed by John Wilbye*. 1609.

Robert Southwell, the poet priest, writing in prison, *What Joy to Live* (in *St. Peter's Complaint*), gives a spiritual significance to the verses; it is of another love, of another life, that the Catholic martyr speaks: —

I wage no war, yet peace I none enjoy:  
I hope, I fear, I fry in freezing cold.  
I mount in mirth, still prostrate in annoy.  
I all the world embrace, yet nothing hold.

*Passion xliii*

The Salamander liues in fire and flame.

From Serafino's *strambotto*, —

*Se Salamandra in fiamma viue, e in fuoco,*

*Passion xlvii*

In time the Bull is broughte to weare the yoake;  
 In time all haggred Haukes will stoope the Lures;

These two opening lines are imitated from Serafino, *Sonetto* 103, —

*Col tempo el Villanello al giogo mena  
 El Tor si fiero, e si crudo animale,  
 Col tempo el Falcon s' usa à menar l' ale  
 E ritornare à te chiamando à pena.*

*Passion lv*

My heedelesse hart which Loue yet neuer knew,  
 Out of Serafino, *Sonetto* 63, —

*Come alma assai bramosa & poco accorta,*

*Passion lvi*

Come gentle Death; who calst? one thats opprest:  
 The first stanza imitates Serafino's *strambotto*, —  
*Morte: che vuoi? te bramo: Eccomi appresso;*  
 the second stanza, another *strambotto* by the same poet, —

*Amor, amor: chi è quel che chiama tanto?*

*Passion lxi*

If Loue had lost his shaftes, and Ioue downe threw  
 His thundring boltes,  
 From Serafino, *Sonetto* 125, —

*S' el gran tormento i fier fulmini accesi  
 Perduti hauessi,*

*Passion lxx*

Who knoweth not, how often Venus sonne  
 Hath forced Juppiter to leaue his seate?  
 The last stanza, —  
 From out my Mistres eyes, two lightsome starres, —  
 is imitated from Girolamo Parabosco, —

*Occhi tuoi, anzi stelle alme, & fatali,*

*Passion lxxvi**Dum coelum, dum terra tacet, ventusque silescit,*From Petrarch, *Sonnetto cxxiii, parte prima*, —*Or, che 'l ciel, e la terra, e 'l vento tace, —*

which Petrarch imitated from Vergil's beautiful lines contrasting the hush of night with Dido's tumult of soul immediately before her suicide, —

*Nox erat, et tacitum carpebant fessa soporem  
Corpora per terras, silvaeque et saeva quierant  
Aequora, quum medio volvuntur sidera lapsu,  
Quum tacet omnis ager;*

*Aeneidos, Lib. iv, 522-25.**Passion lxxi*

Alas deere Titus mine, my auncient frend,

“The Authour writeth this Sonnet unto his very friend, calling him by the name of Titus, as if him selfe were Gysippus.”

The allusion is to Boccaccio, *Il Decamerone*, x, 8.*Passion lxxvii*

Time wasteth yeeres, and month's, and howr's:

Out of Serafino, *Sonnetto 132*, —*Col tempo passa gli anni, i mesi, e l' hore,**Passion lxxviii*

What scowling cloudes haue ouercast the skie,

Imitated from Agnolo Firenzuola, —

*O belle donne, prendam pietade,**Passion lxxxv (of My Love is Past)*

The souldiar worne with warres, delightes in peace;

From the Latin of Ercole Strozzi, —

*Unda hic sunt Lachrimae, Venti suspiria, Remi  
Vota, Error velum, Mens malesana Ratis.*

*Passion lxxxvi*

Sweete liberty restores my woonted joy,

Based on a letter written by Aeneas Silvius to a friend repenting of having "published the wanton loue of Lucretia and Euryalus."

*Passion lxxxix*

Loue hath delight in sweete delicious fare;

This passion is made up of sentential verses, mostly from classical authors, but the ninth verse renders Pontano's *Si vacuum sineret perfidious amor*,

Loue thinkes in breach of faith there is no fault.

*Passion xc*

*Me sibi ter binos annos unumque subegit  
Dinus Amor;*

A paraphrastic translation of Petrarch, *Sonetto 84, parte seconda*, —

*Tennemi Amor anni ventuno ardendo,  
Lieto nel foco,*

*Passion xci*

Ye captiue soules of blindefold Cyprians boate,

Imitated from Agnolo Firenzuola, —

*O miseri coloro,  
Che non prouar di donna fede mai:*

Firenzuola had already imitated Horace, *Liber I, Carmen v, Ad Pyrrham*, —

*Miseri, quibus  
Intentata nites! Me tabula sacer  
Votiva paries indicat uida  
Suspendisse potenti  
Vestimenta maris deo.*



*Passion xciii*

My loue is past, woe woorth the day and how'r

The intricate poetical form of this Passion, in which the second and third stanzas exactly follow the first as to first and last syllables throughout, is copied from the Italian poets.

*Passion xciii*

I Curse the time, wherein these lips of mine

From Serafino, —

*BiaSTEMO quando mai le labbra apersi*

*Passion xcix*

The haughtie Aegle Birde, of Birdes the best,

From Serafino, *Sonetto* 1, “& grownded upon that, which Aristotle writeth of the Aegle, for the prooffe she maketh of her birdes, by setting them to behold the Sonne. After whom Pliny hath written, as foloweth.” (*Naturalis Historia*, *Lib.* 30, *Cap.* 1.)

*Passion c*

Resolu'd to dust intomb'd heere lieth Loue,

Imitated from Girolamo Parabosco's *Epitaph of Loue*, —

*In cenere giace qui sepolto Amore,*

The epilogue, “more like a praier than a Passion,” —

*Lugeo iam querulus vitae tot lustra peracta,* —

is “faithfully translated out of Petrarch,” *Sonetto* 85, *parte secondo*, —

*I vò piangendo i miei passati tempi,*

Thomas Watson, 1557(?)–1592, was a poet of rare gifts who had the singular fortune of being named among the first by his contemporaries, and of being consigned to oblivion almost immediately afterwards. He was a close student of French and Italian poetry, trying his ‘prentis han’ by turning Petrarch's

sonnets into Latin and writing a Latin poem called *De Remedio Amoris*. Besides *Amyntas*, *Amintæ Gaudia*, and the *Passionate Centurie of Loue*, which belong to this study of the influence of Italian poetry in English, he wrote *Melibæus*, an elegy on the death of his patron, Sir Francis Walsingham (1590), prudently translating it himself under the title, *An Eclogue upon the Death of the Right Honorable Sir Francis Walsingham, late principall Secretarie to her Maiestie, and of her most Honourable Privie Councill*.

Gabriel Harvey, in *Pierce's Supererogation* (1593), mentions Watson as "a learned and gallant gentleman, a notable poet."

Thomas Nash, replying to Harvey, in *Have with you to Saffron Walden* (1596), says, "A man he was that I dearely lov'd and honor'd, and for all things hath left few his equalls in England."

Francis Meres, in *Palladis Tamia: Wits Treasury* (1598), after speaking highly of Watson as a Latinist, goes on, — "as Italy had Dante, Boccace, Petrarch, Tasso, Celiano, and Ariosto, so England had Matthew Roydon, Thomas Atchelow, Thomas Watson, Thomas Kyd, Robert Greene, and George Peele."

*England's Parnassus*, edited in 1600, by Robert Allott, gives twelve extracts from Watson, all from the 'Εκατομπαθία (*He-catompathia*). In Francis Davison's *A Poetical Rapsody* (1602), ten poems are quoted from the 'Εκατομπαθία.

The Spenser Society's fine edition of the *Passionate Centurie of Loue* (1869), together with Mr. Arber's appreciative reprint of this and the other poems in the following year, have brought him once more into notice.

Palgrave, in reviewing the Arber reprint, puts Watson in the first rank of the Elizabethan "Amourists," below Sidney, but above Spenser.

See "Thomas Watson the Poet," F. T. Palgrave, *The North American Review*, January, 1872, no. CCXXXIV.

## 85

1585. *Amyntas Thomae Watsoni Londinensis, I. V. Studiosi. Nemini datur amare simul et sapere.*

*Excudebat Henricus Marsh, ex assignatione Thomae Marsh.*  
1585. 8vo. (12mo. Hazlitt. 16mo. Arber.) 27 leaves. *British Museum.*

Dedicated, 'Henrico Noello' and 'Ad Lectorem.'

*Amyntas* and *Amintæ Gaudia* (1592) are Latin elegiac eclogues, after the manner of Petrarch in his Latin pastorals, and of the once famous Mantuan through whom the traditions of English pastoral poetry really descend.

A translation, in Latin hexameters, of Tasso's *Aminta*. In 1587, Abraham Fraunce published an unauthorized translation of Watson's work, entitled *The Lamentations of Amyntas for the Death of Phillis*. Fraunce's English elegiacs proved to be more popular than Watson's Latin ones, coming to four editions by 1591. In his fourth edition of that year, *The Countesse of Pembrokes Ivychurch*, Fraunce tardily acknowledged his indebtedness. Possibly he may have been moved to confess his soul by a gentle jog from Watson, who, in 1590, was careful to translate for himself his Latin elegy on the death of Sir Francis Walsingham, observing, "I interpret myself, lest *Melibæus*, in speaking English by another man's labour, should leese my name in his change as my *Amyntas* did."

In *The Phœnix Nest* (1593), there are three previously unpublished poems by "T. W. Gent," of which the first one is an English rendering of a passage from *Amyntas*.

Henry Noel was a court gallant and gentleman pensioner of Queen Elizabeth. Fuller (*Worthies of England*, II, p. 243, ed. 1840) describes him as "for person, parentage, grace, gesture, valour, and many other excellent parts (amongst which skill in music) among the first rank at Court. And though his lands and livelihood were small, having nothing known certain but his annuity and pension as gentleman to queen Elizabeth, yet in state, pomp, magnificence, and expences did ever equalize

the barons of great worth. If any demand whence this proceeded, the Spanish proverb answers him, —

‘That which cometh from above, let no man question.’”

Henry Noel died February 26, 1596–97, it is said from a ‘calenture,’ or burning fever, due to over-exertion in a competition with an Italian gentleman at the game called balonne [balloon], ‘a kind of play with a great ball tossed with wooden braces upon the arm.’ He was buried, by Elizabeth’s order, in St. Andrew’s Chapel, Westminster Abbey. Walpole gives Queen Elizabeth’s rebus on his name, —

The word of *denial* and letter of *fifty*

Is that gentleman’s name that will never be thrifty.

*Royal and Noble Authors*, Vol. I, p. 85.

Thomas Morley composed a madrigal to his memory: —

*A reverend memorial of that honorable true gentleman,  
Henry Noel Esquire.*

Hark! Hallelujah! cheerly  
With angels now he singeth,  
That here loved music dearly:  
Whose echo Heaven ringeth,  
Where thousand cherubs hover  
About the eternal Mover.

*Canzonets or little short Aers to five and sixe Voyces.* 1597.

See Fraunce’s *The Lamentations of Amyntas for the Death of Phillis*, 1587, and *The Countesse of Pembrokes Ivychurch*, Part II, *Phillis Funeral*, 1591.

## 86

1586. *Albions England. Or Historical Map of the same Island: prosecuted from the liues Actes and Labors of Saturne, Jupiter, Hercules, and Aeneas: Originalles of the Bruton, and Englishmen, and occasion of the Brutons their first aryvall in Albion. Containing the same Historie unto the Tribute to the Romaines, Entrie of the Saxones, Invasion by the Danes, and Conquest by the Normaines. With Historicall Intermixtures, Invention, and Varietie proffitably, briefly and pleasantly, performed in Verse and Prose by William Warner.*

Imprinted at London by George Robinson for Thomas Cadman, dwelling at the great North-doore of S. Paules Church at the signe of the Byble. [Colophon.] Imprinted at London by George Robinson for Thomas Cadman. Anno Do. 1586. 4to. 65 leaves. Also: 1589. 4to. Black letter. *British Museum*. 1592. 4to. Black letter. *British Museum*. (Dedicated to Henry Carey, Lord Hunsdon.) 1596. 4to. 176 leaves. *British Museum*. 1597. 4to. 176 leaves. *British Museum* (2 copies). 1602. 4to. 252 leaves. *British Museum*. (First complete edition, in 13 Books; 2 copies.) 1606. 4to. (*A Continuance of Albions England*, dedicated to Sir Edward Coke.) 1612. 4to. *British Museum*. (Last edition.)

Three stanzas of Book v, Chapter xxvii, of *Albions England*, very unexpectedly render into English *Il Decamerone*, ix, 2; *Levasi una badessa in fretta*. See Twyne's *The Schoolemaster*, 1576.

## 87

1587. *The Lamentations of Amyntas for the Death of Phillis: Paraphrastically translated out of Latine into English Hexameters*, by Abraham Fraunce, Newelie Corrected.

London. Printed by John Charlewood for Thomas Newman and Thomas Gubbin. Anno Dom. 1588. 4to. 20 leaves. Also: 1587. 4to. *Bodleian*. 1589. 4to. 1596. 4to.

The 1588 edition, whose title is here given, was in the *Huth Library*. The *British Museum* acquired (1894) the only known copy of the 1596 edition. It was discovered in a collection of rare English books, chiefly of *belles-lettres*, of the time of Elizabeth and James I, in 1867, by Mr. C. Edmonds, at Lamport Hall, Northamptonshire, the seat of Sir Charles Isham, Bart. (*The Academy*, August 10, 1895.)

Dedicated to Mary Sidney, Countess of Pembroke.

This is a translation of *Amyntas Thomae Watsoni* (1585). It is in the form of eleven eclogues each called a 'day.' Thomas Nash, in the preface of Greene's *Menaphon*, speaks of *The Lamentations* as "the excellent translation of Master Thomas

Watsons sugared *Amyntas* by sweet Master France." But in *Have with you to Saffron Walden* (1596) Nash characterizes the English hexameter as "that drunken staggering kind of verse, which is all up hill and down hill, like the way betwixt Stamford and Beechfield, and goes like a horse plunging through the mire in the deep of winter, now soust up to the saddle, and straight aloft on his tip-toes."

See Watson's *Amyntas* (1585), and Fraunce's *The Countesse of Pembrokes Ivychurch* (Part II, 1591).

## 88

1588. *Musica Transalpina, Altus. Madrigales translated of foure, fiue and sixe parts, chosen out of diuers excellent Authors, with the first and second part of La Verginella, made by Maister Byrd, upon two Stanz's of Ariosto, and brought to speake English with the rest. Published by N. Yonge, in fauour of such as take pleasure in musicke of voices.*

Imprinted at London by Thomas East, the assignè of William Byrd, 1588. *Cum Priuilegio Regiæ Maiestatis.* 6 parts. 4to. Fifty-seven songs.

Reprinted in Arber's *An English Garner*. Vol. III. 1895. Also, in *An English Garner. Shorter Elizabethan Poems. With an Introduction by A. H. Bullen.* 1903.

In 1843, G. W. Budd began a complete edition of *Musica Transalpina* in score, but issued only six of the eighty-one pieces.

Dedicated to Gilbert Talbot, afterwards seventh Earl of Shrewsbury.

"I had the hap," says Yonge, "to find in the hands of some of my good friends certaine Italian Madrigales translated most of them five years ago by a gentleman for his private delight." Nothing is known of the translator, who is very literal. Thomas Oliphant, in *La Musa Madrigalesca* (p. 41), infers that Nicholas Yonge was a music teacher, who had "a sort of harmonic club" at his house, in the parish of St. Michael, Cornhill.

Of the fifty-seven madrigals, sixteen are by Ferrabosco, ten

by Marenzio, five each by Palestrina and Filippo di Monte, three by Conversi, two each by Byrd, Faignient, Donato, Orlando di Lasso, Ferretti, and Felis, and one each by de Macque, Pordenone, de Weert, Verdonck, Rinaldo del Mel, Bertani, and Pinello. In the table of contents the original initial Italian words are given side by side with the English.

Oliphant notes the Italian originals of ten madrigals of the First Book. Two madrigals of *Musica Transalpina* were published in *England's Helicon*, 1600. (Edited by A. H. Bullen, 1899.) One of them is Marenzio's *Thyrsis to die desired*. The other one, *Zephyrus brings the time that sweetly scenteth*, set to music by Geronimo Conversi and Alfonso Ferrabosco (1580), translates the octave of Petrarch's *Sonetto XLII. In Morte di M. Laura, Zefiro torna, e 'l bel tempo rimena*.

Another translation of Petrarch's madrigal was made by Thomas Watson for the music of Luca Marenzio. See *The first sett of Italian Madrigalls Englished*, etc. 1590.

### *La Verginella*

#### I

The fayre yong virgin is like the rose untainted,  
 In garden faire while tender stalk doth beare it;  
 Sole and untoucht, with no resort acquainted,  
 No shepherd nor his flock doth once come neere it:  
 Th' ayre full of sweetnesse, the morning fresh depainted,  
 The earth the water with all their fauours cheer it:  
 Daintie yong gallants, and ladyes most desired,  
 Delight to haue therewith their head and breasts attyred.

#### II

But not soone from greene stock where it growed,  
 The same is pluckt and from the same remoued;  
 As lost is all from heauen and earth that flowed,  
 Both fauour grace and beauty best beloued:

The virgin faire that hath the flower bestowed,  
 Which more than life to gard it her behowed,  
 Loseth hir praise, and is no more desired  
 Of those that late unto hir loue aspired.

*La Verginella* is of more than passing interest, quite apart from its sentiment and grace of expression, because it is probably the earliest English madrigal. It is a literal translation from Catullus's *Epithalamium*, LXII, 39-47: —

*Virgines. Ut flos in septis secretus nascitur hortis, etc.*

*Catullus Veronenis Liber.* Ed. Arthur Palmer, 1896, pp. 37-38.

William Byrd, 1538(?)–1623, the composer, shared with Thomas Tallis the honorary post of organist to the Chapel Royal. Although royal organist through the national change of religion, he remained a Roman Catholic, and composed many church services, among them the celebrated canon and grace after meat, *Non nobis, Domine*, traditionally said to be preserved in the Vatican engraved on a golden plate.

*Musica Transalpina, Cantus. The Seconde Booke of Madrigalles, to 5 & 6 voices: translated out of sundrie Italian Authors & Newly published by Nicholas Yonge.*

At London. Printed by Thomas Este. 1597. 4to. 6 parts. Twenty-four songs.

Dedicated, "To the Right Worshipful and true lover of Musicke, Sir Henry Lennard, Knight."

There is nothing in the dedication to indicate who the translator was. From the style of versification, Oliphant (*La Musa Madrigalesca*, p. 50) supposes him to be the same unknown gentleman who translated the madrigals of Book I. The English words are almost literal translations, and are generally well fitted to the notes, but as verses they are singularly crude. Of the twenty-four madrigals, six are by Ferrabosco, three each by Marenzio, Croce, and Quintiani, two each by Eremita and Pallavicino, and one each by Vecchi, Nanini, Venturi, Feliciano, and Bicci.

For one madrigal of the *Seconde Booke*, *Nel piu fiorit' Aprile*, Luca Marenzio composed beautiful music, which Thomas Oliphant adapted to modern English words, —

When April deck'd in roses gay,  
Leads on the cheerful spring.

Another lyric of the same book, translated from Guarini



and set to music by Luca Marenzio, is in every way charming, —

So saith my fair and beautiful Licoris, when now  
 and then she talketh  
 With me of loue; loue is a sprite that walketh,  
 That soars and flies, and none aliuie can hold him,  
 Nor touch him, nor behold him;  
 Yet when her eyes she turneth,  
 I spy where he sojourneth;  
     In her eyes, there he flies;  
     But none can touch him,  
     Till on her lips he couch him;  
     But none can catch him,  
     Till from her lips he fetch him.

*Censura Literaria*, Vol. ix, p. 5 (Ed. 1809).

Grove (*Dictionary of Music and Musicians*) says that the word 'madrigal' was first used in English in the title of *Musica Transalpina*. The fact is of interest as showing incidentally the epoch-making character of this song-book. It introduced to the English people Felice Anerio and Giovanni Croce, Palestrina and Luca Marenzio. Two years later, Thomas Watson, the poet, Englished twenty-three of Marenzio's madrigals, "not to the sense of the original dittie, but after the affection of the noate." After Watson, the strain of song and verse developed along two distinct lines; musically, out of the madrigal and the song-books came that peculiarly English product, the glee, while poetry, still singing, but freed from the "sense of the original dittie," flowered forth into the Elizabethan lyric, with its infinite variety of songs, sonnets, madrigals, pastorals, idyls, eclogues, ballads, roundelays, ditties, catches, jigs, and brawls.

## 89

1590. *The first sett of Italian Madrigalls Englished, not to the sense of the original dittie, but after the affection of the Noate. By Thomas Watson, Gentleman. There are also heere inserted two excellent Madrigalls of Master William Byrds, composed after the Italian vaine, at the requeste of the sayd Thomas Watson.*

Imprinted at London by Thomas Este, the assigne of William Byrd, & are to be sold at the house of the sayd T. Este, being in Aldersgate street, at the signe of the Black Horse. 1590. *Cum priuilegio Regiæ Maiestatis*. Six parts. 4to. *British Museum*. The separate parts have separate title-pages, headed respectively, 'Superius,' 'Tenor,' 'Contra-Tenor,' 'Bassus,' and 'Sextus.'

Before each part is placed a dedication by Watson in Latin elegiacs to Robert Devereux, Earl of Essex, and on the back of the title there is another inscription in Latin verse to a musical friend, Luca Marenzio, the author of the harmony, which Watson, in his lines to Essex, describes as "*Marenzaeos cantus*." Luca Marenzio, a Venetian composer, was the greatest madrigal writer of the time. Twenty-three of the twenty-eight madrigals here translated are his.

The "two excellent Madrigalls of Master William Byrds" are two settings, for four and six voices, of the song which Thomas Oliphant attributes to Watson himself: —

## I

This sweet and merry month of May,  
 While nature wantons in her pryme,  
 And birds do sing and beasts do play,  
 For pleasure of the ioyfull time,  
 I choose the first for holy daie,  
 And greet Eliza with a ryme;  
 O beauteous Queene of second Troy,  
 Take well in worth a simple toy.

Another madrigal alludes to the death of Sir Philip Sidney:

## II

How long with vaine complayning;  
 How long with dreary teares and joyes refraining;  
 Shall we renewe his dying,  
 Whose happy soull is flying;  
 Not in a place of sadness,  
 But of eternall gladnes;  
 Sweet Sydney liues in heau'n. O! therefore let our weeping  
 Be turn'd to hymns and songs of pleasant greeting.

*Censura Literaria*, Vol. ix, p. 1. (Ed. 1809).

I add five madrigals from Thomas Oliphant's *La Musa Madrigalesca*: —

## III

O merry world! when ev'ry lover with his mate,  
Might walk from mead to mead, and cheerfully relate  
Sour pleasures, and sweet griefs; following a wanton state.  
Those days knew no suspect; each one might freely prate,  
And dance and sing and play with his consociate.  
Then lovers used like turtles kiss full lovingly.  
O honey days and customs of antiquity!  
But now the world so full is of fond jealousy,  
That charity we term wanton iniquity.

(Music by Luca Marenzio, 1570.)

This madrigal is also set in Thomas Vautor's *Songs of Divers Airs and Natures*, 1619.

## IV

When all alone my bonny love was playing,  
And I saw Phœbus<sup>1</sup> stand at a gaze staying,  
Alas! I feared there would be some betraying.

(Music by G. Conversi, 1575.)

This is neither translated nor imitated from the original,

*Sola soletta i me ne vo cantando,  
Ed ho via 'l core piu freddo che giaccio,  
E vo d' amor spregiando ogni suo laccio.*

## V

Fair shepherd's Queen!  
Let's hand in hand enchained,  
Dance up and down the green  
Like friends unfeigned;  
And merrily recount  
Our happy days,  
While climbing up the mount,  
My tender flock unheeded strays.

<sup>1</sup> When he stayeth to look at any thing, then he standeth at gaze.  
*The Noble Art of Venerie or Hunting*, by G. Turberville, 1575.

I saw Phœbus thrust out his golden hedde,  
Upon her to gaze:

Spenser, *The Shepheardes Calender*. *Aprill*,  
ll. 73, 74.

Come, shepherds, follow me,  
 Praising sweet Amarillis:  
 All but Amyntas,  
 Whose only joy is Phillis.

(Music by Luca Marenzio, 1570.)

The seventh and eighth lines are altered by Oliphant from Watson's

While my tender flock climbs up the mount,  
 And there stays.

## VI

The Fates, alas! too cruel,  
 Have slain before his day Diana's chiefest jewel.  
 But worthy Melibœus in a moment  
 With Astrophil is placed above the firmament.  
 Oh! they both live in pleasure  
 Where joys exceed all measure.

(Music by Luca Marenzio, 1570.)

Diana is Queen Elizabeth; Melibœus, Sir Francis Walsingham; and Astrophil, Sir Philip Sidney.

## VII

All ye that joy in wailing,  
 Come seat yourselves a-row, and weep beside me;  
 That while my life is failing,  
 The world may see what ills in love betide me;  
 And after death do this in my behove,  
 Tell Cressid, Troilus is dead for love.

(Music by G. M. Nanini, 1580.)

This madrigal is also set for five voices by Michael Este, 1604; Michael Este (Est or East), bachelor of Music, was master of the boys of Lichfield Cathedral.

"For delicious Aire and sweete Invention in Madrigals, Luca Marenzio excelleth all other whosoever, having published more Sets than any other Authour else whosoever; and to say truth, hath not an ill Song, though sometimes an over-sight (which might be the Printers fault) of two eights or fiftes escapt him; as betweene the Tenor and Base in the last close of, *I must depart all haplesse*: ending according to the nature of

the Ditty most artificially, with a Minim rest. His first, second, and third parts of *Thyrsis* [*Tirsi morir volea*], *Veggio dolce mio ben*, *Che fae hoggi mio Sole Cantava* [*Che fa hogg' il mio sole*, and *Cantava la piu vaga*], or *sweet singing Amaryllis*, are Songs the Muses themselves might not have been ashamed to have composed. Of stature and complexion, he was a little and blacke man: he was Organist in the Pope's Chappell at Rome a good while." (Henry Peacham. *The Compleat Gentleman*. Tudor and Stuart Library. London, 1906, p. 101.)

## 90

1591. *Orlando Furioso in English Heroical Verse, by John Harington* [Sir John Harington].

[Colophon.] Imprinted at London by Richard Field, dwelling in the Blackfriars, by Ludgate. 1591. Folio. 225 leaves. *British Museum* (3 copies). Also: 1607. Folio. *British Museum*. 1634. Folio. 248 leaves. *British Museum*. The last edition contains Sir John Harington's *Epigrams*, printed twice before, 1618 and 1625.

Dedicated to Queen Elizabeth.

Harington's translation is in the octave stanza of Ariosto, and is magnificently illustrated, the engraved title, by Cockson, containing portraits of Ariosto and of Sir John Harington and his dog. The engravings, although sometimes said to be English, were in fact printed from the Italian plates of Girolamo Porro, of Padua, and had been used before in Italy. The plates are worn and unequal in the editions of 1607 and 1634. Stanzas 1-50 of Book xxxii were translated by Francis Harington, younger brother to Sir John.

Six plays may be referred to *Orlando Furioso*, five of them later in date than Sir John Harington's translation:—

- (1) *Ariodante and Geneuora*, acted January 12, 1582, before Queen Elizabeth and her Court.  
From *Orlando Furioso*, Canto v.
- (2) *The History of Orlando Furioso*. 1594. 4to. Robert Greene.

Founded on an episode in Canto xxiii. This play was acted at the Rose in 1591, Edward Alleyn taking the part of Orlando.

- (3) *Much Ado About Nothing*. 1600. 4to. Shakspeare.  
The story of Claudio and Hero is the same as that of Ariodante and Geneuora in Ariosto. Shakspeare may have taken the plot from Belleforest's *Histoires Tragiques*, Vol. III, based on Bandello, I, 20, the tale of *Don Timbreo di Cardona*, but the personation of Hero by Margaret is probably borrowed from Harington's translation.
- (4) *The Tempest*. 1623. Folio. Shakspeare.  
Suggests the shipwreck of Ruggiero, the hermit's desert island, and the reconciliation between Ruggiero and Orlando. *Orlando Furioso*, Cantos xli and xliii.
- (5) *Sicelides*. 1631. 4to. Phineas Fletcher.  
Atyches rescuing Olinda from the orc imitates *Orlando Furioso*, Canto x, where Ruggiero delivers Angelica from the monster.
- (6) *The Sea Voyage*. 1647. Folio. John Fletcher.  
The commonwealth of women is traceable to the Argonautic legend of Hypsipyle on Lemnos, reproduced in *Orlando Furioso*, Canto xx.

## 91

1591. *The Countesse of Pembrokes Ivychurch. Conteyning the affectionate life and unfortunate death of Phillis and Amyn-tas: That in a Pastorall; This in a Funerall: both in English Hexameters. By Abraham Fraunce.*

London. Printed by Thomas Orwyn for William Ponsonby, dwelling in Paules Churchyard, at the signe of the Bishops head. 1591. 4to. 48 leaves. *British Museum* (2 copies). *Bodleian*.

Dedicated "To the right excellent, and most honorable Ladie, the Ladie Marie, Countesse of Pembroke."

Fraunce says, in his Dedicatory Epistle, "I have somewhat altered S.[ignor] Tassoës Italian & M.[aster] Watson's Latine

*Amyntas* to make them one English." The first part, the *Pastorall*, as far as Act v, Scene 2, is a close translation of Tasso's *Aminta*, acted at Ferrara in 1573; the second part, *Phyllis Funeral*, is a reprint, the fourth edition, of Fraunce's older translation of Thomas Watson's *Amyntas*, called *The Lamentations of Amyntas*, 1587. The eclogues here are twelve, the last one of the earlier editions being divided into two.

*The Third Part of the Countesse of Pembrokes Ivychurch: Entituled, Amintas Dale. Wherein are the most conceited tales of the Pagan Gods in English Hexameters: to-gether with their auncient descriptions and Philosophical explications. By Abraham Fraunce.*

At London. Printed [by Thomas Orwyn] for Thomas Woodcocke, dwelling in Paules Church-yard, at the signe of the black Beare. 1592. 4to. 61 leaves. *British Museum* (2 copies).

Dedicated to the Countess of Pembroke, in grandiloquent Latin hexameters. This work is in both prose and verse, and resembles in plan Sir Philip Sidney's *Arcadia*. Abraham Fraunce was highly esteemed as a poet by Sir Philip Sidney.

## 92

1591. *Complaints, Containing sundrie small Poemes of the Worlds Vanitie. Whereof the nexte Page maketh mention. By Ed. Sp.*

London. Imprinted for William Ponsonbie, dwelling in Paules Churchyard at the signe of the Bishops head. 1591. 4to. 91 leaves. *British Museum* (3 copies). *Bodleian*. 1882. 8vo. *The Complete Works in Verse and Prose of Edmund Spenser*, Vol. III (Grosart).

This is a miscellaneous collection of poems put forth by Spenser's publisher a year after the appearance of the first three books of *The Faerie Queene*.

The "sundrie small Poemes" are: —

1. *The Ruines of Time*; dedicated to the Countess of Pembroke.

2. *The Teares of the Muses*; dedicated to Lady Strange.
3. *Virgils Gnat*; dedicated to the Earl of Leicester.
4. *Prosopopoiia: or Mother Hubberds Tale*; dedicated to Lady Compton and Monteagle.
5. *The Ruines of Rome*, thirty-two sonnets, with *L'Envoy*.
6. *Muiopotmos, or The Fate of the Butterflie*; dedicated to Lady Carey.
7. *Visions of the World's Vanitie*.
8. *The Visions of Bellay*.
9. *The Visions of Petrarch formerly Translated*.

*The Visions of Bellay* and *The Visions of Petrarch formerly Translated*, had been printed twenty-two years before, in Van der Noodt's *A Theatre wherein be represented as wel the miseries & calamities that follow the voluptuous Worldlings, As also the greate ioyes and plesures which the faithfull do enjoy*. (1569. Dedicated to Queen Elizabeth.)

Following the dedication there came twenty-one woodcuts in illustration of some poems by Petrarch and Du Bellay which Van der Noodt had studied while compiling his tract, and opposite each woodcut was placed a translation into English verse of the appropriate Italian or French poem. The 'Epigrams' of Petrarch is a series of six poems of twelve or fourteen lines, riming alternately, with a quatrain for *l'envoi*, which render his *canzone*, — *Standomi un giorno solo alla finestra* (*Canzone 42, of Sonetti e Canzoni in Morte di Madonna Laura*). The fifteen 'Sonnets' or 'Visions,' from the *Songe* of Joachim Du Bellay, were unrimed, and four of them were described as "out of the *Revelations* of St. John."

The verses are without Spenser's name, but as they appear, with alterations, in *Complaints*, they have been accepted as the earliest printed work of the poet, then a boy in his seventeenth year. In *Complaints*, Petrarch's *Epigrams* were renamed 'Visions,' and were made each fourteen lines long, while the *Sonnets* of Du Bellay, now called 'Visions,' were supplied with rimes, and others substituted for the four "out of the *Revelations* of St. John."



*The Ruines of Rome* and *The Visions of Bellay* translate a collection of forty-seven sonnets by Du Bellay, entitled, *Antiquitez de Rome, contenant une generale description de sa grandeur, et comme une deploration de sa ruine . . . Plus un Songe ou vision sur le mesme subject*. Paris. Frédéric Morel. 1558. 4to. *British Museum*.

Lady Compton and Monteagle, Lady Carey, and Lady Strange were Spenser's kinswomen, daughters of Sir John Spencer, of Althorpe. Lady Compton and Monteagle, later Countess of Dorset, was Anne Spencer, eldest daughter; she was 'Charillis' in *Colin Clouts Come Home Againe*. Lady Carey, afterwards Lady Hunsdon, was Elizabeth Spencer, second daughter, and 'Phyllis' of *Colin Clouts Come Home Againe*. Lady Strange was Alice Spencer, sixth daughter, who became Countess of Derby. She was 'Amaryllis' of *Colin Clouts Come Home Againe*, 1595, and lived to have Milton dedicate *Arcades* to her about 1634. "The peerage-book of this countess is the poetry of her times" is Warton's fine phrase and praise.

## 93

1592. *Amintæ Gaudia, Authore Thomâ Watsono Londinensi, Juris studioso*.

*Londini: Impensis Guilhelmi Ponsonbei*. 1592. 4to. *Bodleian. British Museum*.

Dedicated, "Mariæ Penbrokiae Countissæ," by C. M., who deeply laments Watson's death. Hazlitt suggests that C. M. may have been Christopher Marlowe.

George Peele, writing shortly after the early death of Watson, says:—

Watson, worthy many Epitaphes  
For his sweet Poesie, for Amintas teares  
And joyes so well set downe.

*Ad Mæcænatum Prologus*, in *The Honour of the Garter* (1593).

Francis Meres, in his *Palladis Tamia: Wits Treasury*, 1598, says:—

“As Theocritus in Greeke, Virgil and Mantuan in Latine, Sanazar in Italian, and the Authour of *Amyntæ Gaudia* and Walsingham’s *Melibæus* are the best for pastorall.”

*Amintæ Gaudia* is a poem in Latin hexameters, divided into five ‘*epistolæ*,’ or elegiac eclogues, after the manner of Petrarch in his Latin pastorals, and of the once famous Mantuan through whom the traditions of English pastoral poetry really descend.

## 94

1594. *Godfrey of Bulloigne, or the Recouerie of Hierusalem. An Heroicall poeme written in Italian by Seig. Torquato Tasso, and translated into English by R. C. Esquire: And now the first part containing fve Cantos, Imprinted in both Languages.*

London. Imprinted by John Windet for Christopher Hunt of Exceter. 1594. 4to. 120 leaves. *British Museum*. Also: 1817. 12mo. (Fourth Book, accompanying Fairfax’s translation.) *British Museum*. 1881. 4to. A. B. Grosart. (62 copies only.)

A translation of the first five cantos of Tasso’s *La Gerusalemme Liberata* (1580), Italian and English facing each other, page for page. It is more noteworthy for its faithfulness to the original than for its poetry; the verse is always regular and is set in the Italian stanza. R. C. is Richard Carew of Anthony, author of the *Survey of Cornwall*.

II. *Godfrey of Bulloigne* was acted July 19, 1594, while *Godfrey of Bulloigne, with the Conquest of Jerusalem*, was entered on *Register B*, for John Danter, June 19, 1594. Fleay (*Chronicle of the English Drama*, Vol. II, p. 302) thinks this must have been the First Part of the same play, and may have been identical with the old play called *Jerusalem*, of March 22, 1592, retained by Henslowe from Lord Strange’s men.

*The Four Prentices of London, with the Conquest of Jerusalem*, by Thomas Heywood, was acted before 1615, at the Red Bull, and printed in 1615 and 1632.

Kirkman's Catalogue, 1661, mentions a tragedy, entitled *The Destruction of Jerusalem*, which was written by Thomas Legge, and acted in 1577 at Coventry.

See Fairfax's *Godfrey of Bulloigne* (1600).

## 95

1594. *Madrigalles to four Voyces, the first Booke*. [By Thomas Morley.]

London, by Thomas Este in Aldersgate Street at the sign of the Black Horse. 1594. 4to. Four parts. Twenty songs. Also, London, by T. Este. 1600. 4to. Twenty-two songs.

Morley's *Madrigalles to four Voyces* contains the madrigal,

Fair is my love, for April's in her face, —

which is found, slightly varied, in Robert Greene's romance, *Perimides the Blacksmith* (1588). Also, the madrigals of *England's Helicon* (1600), entitled, —

“Lycoris the Nymph her Sad Song,” and  
“Philistus' Farewell to false Clorinda.”

Thomas Morley, born about 1557, died about 1604, a pupil of William Byrd, became organist of St. Paul's, and later successively epistler and gospeler to the Chapel Royal. He wrote seven books of canzonets or madrigals, 1593 to 1600; *A Plaine and Easie Introduction to Practicall Musicke*; and edited, in 1601, *Madrigals. The Triumphs of Oriana*, a collection of twenty-five madrigals in honor of Queen Elizabeth.

One of Morley's airs, in *The First Booke of Ayres or Little Short Songs* (1600), is a setting of the second page's song in *As You Like It*, v, 3, “It was a lover and his lass,” a charmingly fresh and flowing melody, which is extremely interesting as one of the few pieces of original Shakspearean music that has survived. The air is reprinted in Chappell's *Popular Music of the Olden Time*, I, 204-05, and in Charles Knight's *Pictorial Shakspeare* (1838-41).

The song, “O mistress mine,” *Twelfth Night*, II, 3, is found in both editions of Morley's *Consort Lessons* (1599 and 1611).

It is one of the songs of *The Fitzwilliam Virginal Book* (Vol. 1, p. 258, ed. 1899), known as "Queen Elizabeth's Virginal Book." The song is arranged by William Byrd, and is apparently the earliest authentic extant Shakspearean air.

## 96

1595. *The First Booke of Balletts to five voyces.* [By Thomas Morley.]

London, by Thomas Este. 1595. 4to. Five parts. Twenty-one ballads.

An edition with Italian words appeared in the same year. Also, in English, London. Thomas Este. 1600. 4to. German translation at Nuremberg, in 1609. Reprinted in score by the Musical Antiquarian Society, edited by E. F. Rimbault, 1842.

Dedicated, "To the Right Honorable Sir Robert Cecill, Knight; one of Her Majesty's Honorable Privy Council."

## 97

1595. *The first Booke of Canzonets to Two Voyces, containing also nine Fantasies for Instruments.* [By Thomas Morley.]

London, by Thomas Este. 1595. 4to. Two parts, cantus and tenor. Also, 1619.

Dedicated, "To the most vertuous and gentile Ladie, the Ladie Periam."

This collection contains twelve songs. "I am constrained to say that Morley has been guilty of several bare-faced plagiarisms. *Imprimis*, from the madrigals of Felice Anerio, which he has dished up by wholesale in his '*Canzonets for two voices*'; and secondly, from the *Balletti* of Gastoldi, which have furnished him with musical ideas (the words of course he had a right to make free use of) for his '*Fa las to five voices*.'" (Oliphant, *La Musa Madrigalesca*, pp. 63-64.)

Three of Anerio's madrigals here Englished are —

*Gitene, Canzonette, al mio bel sole*, Morley's "Go ye, my Canzonets, to my dear darling";

*Caggia fuoco dal cielo*, Morley's "Fire and lightning"; and the beautiful song, —

*Quando la vaga Flori  
Nei matutini albori,  
Premendo i verdi prati,  
Sceglie fiori i piu lieti ed odorati;  
Cantar gl' augelli amorosetti all' hora,  
Ecco la nova Aurora.*

Morley's "When lo! by break of morning."

Felice Anerio, 1560(?)–1630(?), was a celebrated composer of sacred madrigals, and organist to the pontifical chapel in Rome after the death of Palestrina.

The dedication is followed by a madrigal, in tercets, signed 'M. M. D.', possibly 'Master Michael Drayton': —

Such was old Orpheus' cunning,  
That senseless things drew near him;  
And herds of beasts to hear him.

The stock, the stone, the ox, the ass, came running.  
Morley! but this enchanting  
To thee, to be the music god, is wanting;

And yet thou needst not fear him;  
Draw thou the shepherds still, and bonny lasses,  
And envy him not stocks, stones, oxen, asses.

"Gastoldi's *Balletti* furnish a considerable number of the originals, and from them the English version is principally translated or paraphrased." (Thomas Oliphant, *La Musa Madrigalesca*, p. 82.)

*Lirum, lirum*, translates Gastoldi's ballet, *Gloria d' Amore*: —

You that wont to my pipe's sound,  
Daintily to tread the ground;  
Jolly shepherds and nymphs sweet.  
Lirum lirum.

Here met together,  
Under the weather,  
Hand in hand uniting, the lovely god we greet.  
Lirum lirum.



noble, magnanimous, and woorthy Knight, Sir Henry Glenham," etc.

I like to believe that our R. L. was the R. L. of Richard Barnfield's famous sonnet, "*To his friend, Maister R. L. In praise of Musique and Poetrie.*" (A. B. Grosart, *Introduction to Diella, Occasional Issues*, Vol. III, pp. vii, viii.)

For Barnfield's sonnet, see John Dowland's *Second Book of Songs or Aires* (1600).

## 99

1597. *Canzonets. Or Little Short Songs to foure voyces: celected out of the best and approved Italian Authors by Thomas Morley, Gent. of her Majesties Chappell.*

Imprinted at London by Peter Short, dwelling on Bredstreete hill at the signe of the Star and are there to be sold. 1597. 4to. Four parts. Twenty madrigals. *British Museum.*

Dedicated "to the Worshipfull Maister Henrie Tapsfield, Citizen and Grocer, of the Cittie of London — I hartily intreat you to accept these poore Canzonets, by me collected from diuers excellent Italian Authours, for the honest recreation of yourselfe and others."

A few of these songs may be found in the *British Bibliographer*, Vol. I, pp. 344-45, where one canzonet, —

Long hath my loue bene kept from my delighting, —  
is ascribed to Felice Anerio.

## 100

1597. *Laura. The Toyes of a Traueller. Or, The Feast of Fancie. Diuided into three Parts. By R. T. Gentleman. Poca fauilla gran fiamma seconda. (Paradiso, I, 34.)*

London. Printed by Valentine Sims. 1597. 12mo. *British Museum*, formerly at Lamport Hall, near Northampton (Sir Charles E. Gresham, Bart.).

Dedicated, in prose, "To the no lesse vertuous, than faire, the honourable Ladie Lucie [Percy], sister to the thrice renowned and noble Lord, Henry Earle of Northumberland."

An epistle in verse is dedicated, "*Alla bellissima sua Signora E. C.*" The third stanza of this epistle refers to his nickname, 'R. T.' (Robert Tofte), 'Robin Redbreast': —

And though the note (thy praises only fit)  
Of sweetest Bird, the dulcet Nightingale:  
Disdaine not little Robin Red-bresT yet,  
[He sings his lowly best if he doth fail]  
What he doth want in learning or in skill,  
He doth supply with zeale of his goodwill.

Compare with this the play upon the name in *The Fruits of Jealousie*, Stanzas 5 and 6.

The last stanza of the verse dedication states that the poem was written in Italy, —

Then doubt mee not, though parted wee remaine,  
In England thou, and I in Italy:  
As I did part I will returne againe,  
Loyall to thee, or els with shame Ile dye.  
True Louers when they trauaile Countreyes strange,  
The aire, and not their constant mindes doo change.

*Coelum, non animum mutant, qui trans mare currunt.*  
*Affettionatissimo seruid. della diuina Belezza sua.*

R. T.

E. C., of both *Laura* and *Alba* (1598), is supposed to be Euphemia (Hazlitt) or Elizabeth C.[areill] or Carill, or Caryll, —

And gainst all sense makes mee of Care and Il,  
More then of good and ComfoRT to have will.  
*Laura*, 'The Second Part,' Sonnett xxxiii.

Then constant Care, not ComfoRT I do crave,  
And (might I choose) I Care with L. would haue.  
*Alba*, The Second Part, Stanza 84, ll. 5, 6.

*Laura* is a collection of short poems, "most parte conceiued in Italie, and some of them brought foorth in England"; more than thirty of the poems are by some one else, as is stated in "A Friends just excuse about the Booke and Author, in his absence," which is appended to the work by R. B.

The poems are called 'sonnets,' although written in rhymed



stanzas of ten and twelve lines. The ten-lined stanzas are made up of two quatrains and a couplet, and the twelve-lined, of two sestets, further divided into a quatrain and a couplet. Many of the 'sonnets' were written in Italy, as is shown by the signatures, Padoa (I, i), Venice, Sienna, Pisa, Roma (II, 11), Fiorenza, Napoli, Mantoa, Pesaro, and Fano (III, 26, 35, 39). At Fano (III, 35) Laura either lived, or was, like her lover, a visitor, for upon his leaving she gave him

Of golde and pearle a daintie wouen Wreathe.

One poem (I, 2) is signed 'London.' This is unique in Elizabethan literature.

In his edition of *Alba* (1880) Dr. Grosart points out that *Laura* and *Alba* are really the same piece, *Laura* being the sketch which was wrought over into the more finished poem of the following year.

Like Petrark chaste of Laura coy I plaine,  
Of whom I (neuer yet) could Fauour gaine.

*Alba*, The Third Part, Stanza 72, ll. 5, 6.

Of Robert Tofte very little is known. He was an 'Italianated' Englishman, a traveler into France and Italy, and an industrious translator, all seven of his surviving works being more or less directly translated from the Italian. His style is founded on the Italian writers of his own day, or a little earlier, and is full of Italicisms. He especially affects Serafino.

Dr. Grosart, with his extraordinary luck in such matters, discovered the poet's will, and the register of his death: —

Buried at St. Andrew's Holborn  
16<sup>19</sup> Jan. 24 Robert Tofte, Gent. out of Widow  
20 Goodal's house near Barnard's Inn.

The will, dated March 30, 1618, bequeaths a great many small sums of money and keepsakes to various relatives and friends. One item reads, — "I give unto my Cosin Margaret Daye wife into my Cosin George Daye of West drayton in the Countie of Middlesex gent a little sweetebagg of Crymson

Taffeta and an umbrello of perfumed leather with a gould fryndge abowte yt which I brought out of Italic."

For this account of Robert Tofte I am indebted to *Alba. The Month's Minde of A Melancholy Lover. By Robert Tofte, Gentleman* (1598). Edited, with Introduction and Notes and Illustrations by Alexander B. Grosart. *Occasional Issues*, Vol. xi. 1880. sm. 4to.

See *Orlando Inamorato* (1598), *Of Mariage and Wiuing* (1599), *Ariostos Satyres* (1608), *Honours Academie* (1610), *The Blazon of Jealousie* (1615).

## 101

1597. *Madrigals to three, four, five, or six Voyces, made and newly published by Thomas Weelkes.*

London, by T. Este. 1597. 4to. Twenty-four madrigals. Edited by E. J. Hopkins, for the Musical Antiquarian Society. 1845.

Dedication: "To the Right Worshipful Master George Phillpot, Esquire, Thos. Weelkes wisheth all joy, health, and felicity."

*Madrigal*

Those sweet delightful lillies  
Which nature gave my Phillis,  
Ah me! each hour makes me to languish,  
So grievous is my pain and anguish.

This is a limp translation of an Italian stanza, —

*I bei ligustri e rose, —*

also set to music by Weelkes in his *Ayres or Phantasticke Spirits* (1608). The English version is also set by Thomas Bateson (1604).

Numbers 2, 3, and 4, are madrigals set to the pastoral song, "My flocks feed not," which is Number 18 of *The Passionate Pilgrim*, published 1599 and 1612 as "by W. Shakespeare." The same song is called *The Unknown Shepherd's Complaint*, and is signed 'Ignoto,' in *England's Helicon* (1600), where it is immediately followed by another poem of *The Passionate*

*Pilgrim*, Number 21, here also signed 'Ignoto,' and entitled, *Another of the Same Shepherd's*. This is the well-known ode, —

As it fell upon a day, —

now known to have been written by Richard Barnfield. (*Poems: In diuers humors*. 1598.)

“For originality of ideas, and ingenuity in part writing, (I allude more especially to his Ballets,) Weelkes in my opinion leaves all other composers of his time far behind.” (Oliphant, *La Musa Madrigalesca*, p. 115.)

Thomas Weelkes contributed to *The Triumphs of Oriana* (1601), the madrigal, —

As Vesta was from Latmos Hill descending, —

which is one of his best songs. Many of Weelkes's madrigals are still popular, and are often reprinted; among them are, —

“Now ev'ry tree renews its summer's green.” (1597.)

“Lo! country sport that seldom fades.” (1597.)

“To shorten winter's sadness.” (1598.)

“In pride of May.” (1598.)

“Welcome sweet pleasure.” (1598.)

“Lady, your eye my love enforced.” (1598.)

“Now let us make a merry greeting.” (1600.)

“Strike it up, neighbor.” (1608.)

“The Nightingale.” (1608.)

## 102

1597. *Two Tales, Translated out of Ariosto. The one in Dispraise of Men, the other in Disgrace of Women: With certain other Italian Stanzas and Proverbs*. By R.[obert] T.[ofte] Gentleman.

Printed at London by Valentine Sims, dwelling on Adling hill at the signe of the white Swanne. 1597. 4to. 16 leaves.

## 103

1597. *Virgidemiarum Sixe Bookes. First three Bookes, of Tooth-lesse Satyrs. 1. Poeticall. 2. Academical. 3. Morall*.

London. Printed by John Harison, for Robert Dexter. 1602.

*Virgidemiarum: The three last Bookes. Of bytyng Satyres. Corrected and amended with some additions by J. H.* [Joseph Hall, successively Bishop of Exeter and of Norwich.]

Imprinted at London for Robert Dexter, at the signe of the Brazen Serpent in Paules Churchyard. 1599.

*Certaine Worthye Manuscript Poems, of great Antiquitie, Reserued long in the Studie of a Northfolke Gentleman, And now first published by J. S.*

Imprinted at London for R. D. 1597. Small 8vo. *Certaine Worthye Manuscript Poems* were reprinted in Edinburgh, 1812, twenty-five copies only.

These three publications, though always found in one volume, have different titles and signatures. The first three books of satires originally appeared in 1597, the last three in 1598. The *Huth Library* copy, whose title-page is here given, was the third edition of Books I-III, and the second of Books IV-VI.

Of the *Certaine Worthye Manuscript Poems* there was only a single impression, dedicated "To the worthiest Poet Maister Ed. Spenser."

The poems are three in number, —

*The stally tragedy of Guistard and Sismond.*

*The Northern Mothers Blessing.*

*The way to Thrifte.*

*The stally tragedy of Guistard and Sismond* is taken from the *Decameron*, iv, 1, and is a reprint of a metrical version of the romance made by William Walter, a poet of the time of Henry VII. Walter's poem, which is in octave stanza, was based on a Latin prose translation, *Epistola Leonardi Aretini de amore Guistardi et Sigismunda* (1438), and is entitled, *The amorous History of Guystarde and Sygysmonde, and of their dolorous Deth by her Father*. It was printed by Wynkyn de Worde in 1532. Roxburghe Club. 1818.

The romance of Guiscardo and Ghismonda was put into Italian *terza rima*, by Francesco Accolti (1493); in 1493, also, Jean Fleury made a translation into French verse, *La piteuse et lamentable historie de Gismond*, his original being the Latin ver-

sion of Boccaccio's tale made by Leonardo Bruni (Aretino). The story was done into Latin elegiac verse by Filippo Beroaldo, *Carmen de duobus amantibus, Fabula Tancredi in latinum versa* (1498); and into Italian *ottava rima*, by Annibale Guasco, *La Ghismonda* (1583). Five Italian tragedies on the subject were written between 1508 and 1614: — *Filustrato e Pamfila* (1508), by Antonio da Pistoia; *La Gismonda* (1569), by Girolamo (Silvano) Razzi; Federico Asinari, won a temporary fame for his *Il Tancredi* (1588), by bringing it out as *La Gismonda*, in Paris, in 1587, and attributing it to Torquato Tasso. An *Il Tancredi*, by Pomponio Torelli, appeared in 1597, and another by Ridolfo Campeggi, in 1614.

Two Elizabethan plays carry the tragedy over into English literature, —

*Tancred and Gismunda*, a tragedy, by Robert Wilmot, acted before the Court, at the Inner Temple, in 1568, and printed in 1592, quarto. It is the oldest extant Elizabethan play founded on an Italian *novella*.

*Tancred*, by Sir Henry Wotton, written at Queen's College, Oxford, in 1586–87, and not extant.

Both of these plays are probably founded on Painter's prose translation, *Gismonda and Guiscardo (Palace of Pleasure, I, 39)*. Dryden versified the romance in his *Fables*, as *Sigismonda and Guiscardo*.

There are three eighteenth-century tragedies on the theme, *The Cruel Gift, or the Royal Resentment*, by Susannah Centlivre (1717, 12mo), *Tancred and Sigismunda*, by James Thomson (1745, 8vo), and *The Father's Revenge*, by Frederick Howard, fifth Earl of Carlisle (1783, 4to).

Hogarth, 1763, painted Sigismonda weeping over the heart of her lover. (National Gallery, London.) Hogarth's picture is an imitation, not very happy, of a beautiful painting, attributed to Correggio.

“There [at New College] he continued till about the eighteenth year of his age, and was then transplanted into Queen's College: where, within that year, he was by the chief of that

college, persuasively enjoined to write a play for their private use; — it was the tragedy of *Tancredo* — which was so interwoven with sentences, and for the method and exact personating those humours, passions, and dispositions, which he proposed to represent, so performed, that the gravest of the society declared, he had, in a slight employment, given an early and a solid testimony of his future abilities. And though there may be some sour dispositions, which may think this not worth a memorial, yet that wise knight, Baptista Guarini, — whom learned Italy accounts one of her ornaments, thought it neither an uncomely nor an unprofitable employment for his age.” (Isaac Walton, *Life of Sir Henry Wotton*.)

See *The Palace of Pleasure*, 1566, and *The Decameron*, 1620.

## 104

1598. *Orlando innamorato*. *The three first Bookes of that famous Noble Gentleman and learned Poet, Mathew Maria Boiardo Earle of Scandiano in Lombardie. Done into English Heroicall Verse by R.[obert] T.[ofte] Gentleman. Parendo impero Imperando pereo.*

Printed at London by Valentine Sims, dwelling on Adling hill at the signe of the white Swanne. 1598. Small 4to. *British Museum. Bodleian.*

The larger part of Boiardo's unfinished poem, *Orlando Innamorato*, had been published in 1486; the continuation is said to have appeared in 1495, but the edition of 1506 is the earliest now extant.

There are two *rifacimenti* of the *Orlando Innamorato*, Francesco Berni's elegant poem and Luigi Domenichi's poor one that superseded that.

“*Orlando Innamorato* is singularly unequal; but shows familiarity with the language and dexterity of versification.” (A. B. Grosart, *Occasional Issues*, Vol. XII.)

Grosart's biography of Robert Tofte, in the volume of *Occasional Issues* just cited, is probably the completest account of the poet that we have, but it gives no information as to

Robert Tofte's original. That knowledge came to me from Dr. Garnett, author of *A History of Italian Literature*: —

“Tofte's translation of the *Orlando Innamorato* follows Domenichi's version. The first two or three stanzas are original with the translator, and I think that he occasionally runs two stanzas into one, but in the main his work is a pretty faithful rendering of the *rifacimento*.” (Dr. Richard Garnett. Personal Letter, February 17, 1897.)

Blackwood's reviewer of Rose's *The Orlando Innamorato Translated into Prose from the Italian of Francesco Berni* (1823) had never heard of Tofte's translation, for he says, “no English attempt whatever had hitherto been made, either upon Boiardo himself, or his *rifacciatore* Berni.” (*Blackwood's Edinburgh Magazine*, Vol. XIII, March, 1823.)

The story of Iroldo and Tisbina of Babylon, which is related to Rinaldo by Fiordelisa (*Orlando Innamorato*, Book I, Canto 12), is the well-known romance of *Dianora and Ansaldo*, or *the Enchanted Garden* (*Decameron*, x, 5), but the ‘question’ finds a different, and poorer, solution in the Renaissance poet. In Boccaccio, and after him, in Chaucer's *Franklin's Tale*, the lover, overcome by the husband's generosity, releases the lady from her promise. In Boiardo, the husband and wife take poison in order to die together; but the drug turns out to be harmless, whereupon Iroldo voluntarily quits Babylon for life, and Tisbina, who had just been on the point of dying for one husband, incontinently takes another, Prasildo.

Leigh Hunt made a translation of the romance in his *Stories from the Italian Poets*, where it is called *The Saracen Friends*. See *Philocopo*, 1567.

## 105

1598. *Madrigals to five voyces, selected out of the best approved Italian Authors. By Thomas Morley Gentleman of hir Maiesties Royall Chappel.*

At London. Printed by Thomas Este. 1598. Five parts. 4to. Seventy leaves. Twenty-four songs. *British Museum*.

Dedicated to "The Worshipful Sir Gervais Clifton, Knight."

Morley says in his Dedication, — "I ever held this sentence of the poet as a canon of my creede; *That whom God loveth not, they love not Musique*. For as the Art of Musique is one of the most Heavenly gifts, so the very love of Musique (without art) is one of the best engrafted testimonies of Heavens love towards us."

*Madrigal*

Doe not tremble, but stand fast,  
Deare, and faint not: hope well, haue well, my sweeting:  
Loe where I come to thee with friendly greeting:  
Now ioyne with mee thy hand fast:  
Loe thy true loue salut's thee,  
Whose jeme thou art, and so he still reput's thee.

*British Bibliographer*, Vol. II, p. 652.

Thomas Oliphant, in *La Musa Madrigalesca*, pp. 104–106, treats together the two collections of madrigals edited by Thomas Morley, *Canzonets. Or Little Short Songs to foure voyces* (1597), and *Madrigals to five voyces* (1598). He says, "The poetry (probably by Morley himself) is so wretched, that I only insert a few that are in use at the Madrigal Society."

He gives the madrigals, —

- "Lo! Ladies, where my love comes," and  
"Delay breeds danger, and how may that be wrested."  
(Music of both by Ruggiero Giovanelli. 1580.)  
"My lady still abhors me."  
(Music by Giovanni Ferretti. 1575.)  
"Hark and give ear, you lovers so besotted."  
(Music by Giulio Belli.)

106

1598. *The Courtiers Academie: Comprehending seuen seuerall dayes discourses; wherein be discussed, seuen noble and important arguments, worthy by all Gentlemen to be perused.* [1. *Of Beauty*; 2. *Of Humane Loue*; 3. *Of Honour*; 4. *Of Combate and single Fight*; 5. *Of Nobilite*; 6. *Of Riches*; 7. *Of precedence of Letters or Armes.*] *Originally written in Italian*



by Count Hanibal Romei a Gentleman of Ferrara, and translated into English by J.[ohn] K.[epers].

[London]. Printed by Valentine Sims: n. d. [1598.] 4to. *British Museum.*

Dedicated to "Sir Charles Blunt, Lord Mountjoy, K. G."

Interspersed with poetry, and containing also some translations from Petrarch.

John Keper was born about 1547, at Wells, Somerset. Anthony à Wood says that he was "brought up in the close of Wells," and Warton that he was a graduate of Oxford in the year 1564, who afterwards studied music and poetry at Wells.

## 107

1598. *The First Set of English Madrigals to three, four, five, and six voices. Newly composed by John Wilbye.*

At London, printed by Thomas Este. 1598. 4to. Six parts. Thirty madrigals. Reprinted in score, edited by James Turle, for the Musical Antiquarian Society. 1841. Folio. Reprinted in Arber's *An English Garner*, Vol. vii. 1895. Reprinted in *An English Garner. Shorter Elizabethan Poems. With an Introduction by A. H. Bullen.* 1903, p. 145.

Dedicated, by John Wilbye, to "The Right Worshipful and valorous Knight, Sir Charles Cavendish."

*Madrigal*

Lady, when I behold the roses sprouting,  
Which clad in damask mantles deck the arbours;  
And then behold your lips, where sweet love harbours;  
Mine eyes present me with a double doubting:  
For viewing both alike, hardly my mind supposes,  
Whether the roses be your lips, or your lips the roses.

This is a graceful paraphrase of a madrigal by Livio Celiano:—

*Quand' io miro le rose,  
Ch' in voi natura pose;  
E quelle che v'ha l' arte  
Nel vago seno sparte;*

*Non so conoscer poi  
Se voi le rose, o sian le rose in voi.*

(Music by Francesco Bianciardi. 1590.)

There is another version of this madrigal in Thomas Lodge's Italianate romance, *The Life and Death of William Longbeard* (1593), supposed to be the source of Michael Drayton's lost play, *William Longsword*, or *William Longbeard*, acted, 1598-99.

*Madrigal*

Flora gave me fairest flowers,  
None so fair in Flora's treasure;  
These I placed on Phillis' bowers,  
She was pleased, and she my pleasure.  
Smiling meadows seem to say  
Come, ye wantons, here to play.

"As regards the music, this is perhaps the most graceful and elegant Madrigal ever composed." Oliphant, from whom I quote (*La Musa Madrigalesca*, p. 181), goes on to compare the invitation of the "smiling meadows" to the words of the old Winchester song of *Dulce Domum*, —

*Ridet annus, prata rident,  
Nosque rideamus.*

The madrigal,

Thus saith my Cloris bright,

is a second, and poorer, rendering of Guarini's pretty verses, —

*Dice la mia bellissima Lycori,*

translated and set to music in the Second Book of *Musica Transalpina* (1597). Another beautiful madrigal of Wilbye's *First Set* is the exquisitely simple good-bye song, —

Adieu! sweet Amarillis,  
For since to part your will is,  
O heavy tiding!  
Here is for me, no bidding!  
Yet, once again, ere that I part with you,  
Amarillis, sweet Amarillis, adieu!

## 108

1599. *Of Mariage and Wiving. An Excellent, pleasant, and Philosophicall Controversie, betweene the two famous Tassi now living, the one Hercules the Philosopher, the other, Torquato the Poet. Done into English by R.[obert] T.[ofte] Gentleman. 2 pts.*

London. Printed by Thomas Creede, and are to be sold by John Smythicke, at his shop in Fleet streete neare the Temple Gate. 1599. Crown 8vo. *British Museum.* 4to.

This is a translation, partly in verse, of Tasso's *Dell' amogliarsi, piacevole contese fra i due moderni Tassi, Ercole e Torquato. Bergamo. 1594. 4to. [Discorsi e Dialoghi.]*

Part I is entitled, "The declaration of Hercules Tasso . . . against marriage"; Part II, "A defence or answer . . . by Torquato Tasso."

## 109

1600. *Godfrey of Bulloigne, or the Recouerie of Jerusalem. Done into English heroicall verse, by E[dward] Fairefax.*

Imprinted at London by Ar. Hatfield for J. Jaggard and M. Lownes. 1600. Folio. 200 leaves. *British Museum* (2 copies). 1624. Folio. *British Museum.*

Dedicated, in four six-line stanzas, "To her High Majesty," Queen Elizabeth.

The second edition was printed at the express desire of King James I, and was dedicated to Charles, Prince of Wales.

There have been nine subsequent editions of this excellent and enduring translation, besides a reprint of the third edition; namely: 1687. 8vo. *British Museum.* 1726. 8vo. 2 vols. *British Museum.* (Dublin reprint of third edition.) 1749. 8vo. *British Museum.* 1786. 8vo. 1817. 8vo. 2 vols. *British Museum.* (Charles Knight.) 1817. 12mo. 2 vols. *British Museum.* (Samuel Weller Singer.) 1844. 12mo. 2 vols. *British Museum.* (Charles Knight.) 1853. 8vo. 2 vols. *British Museum.* (Routledge's British Poets.) 1855. 12mo. (American

edition.) 1890. 8vo. Carisbrooke Library. vii. Edited by Henry Morley.

Fairfax's is the first complete translation of Tasso's *La Gerusalemme Liberata* (Parma. 1581. 4to). It is executed with ease and spirit, and with such a fine poetic feeling withal that it often reads like an original poem.

"Milton has acknowledged to me that Spenser was his original; and many besides myself have heard our famous Waller own that he derived the harmony of his numbers from *Godfrey of Bulloigne*, which was turned into English by Mr. Fairfax." (Dryden. Preface to his *Fables*.)

"Fairfax I have been a long time in quest of. Johnson, in his *Life of Waller*, gives a most delicious specimen of him." "By the way, I have lit upon Fairfax's *Godfrey of Bullen*, for half-a-crown. Rejoice with me." (Charles Lamb, *Letters to Coleridge*, January 5 and April 15, 1797.)

For plays on the subject of *Godfrey of Bulloigne*, see Carew's translation, 1594.

## 110

1600. *Second Book of Songs or Airs of two, four and five parts, with Tableture for the Lute or Orpherian, with the Violl de gamba; composed by John Dowland, Batchelor of Music, and Lutenist to the King of Denmark. Also, an excellent lesson for the Lute and Base Viol, called Dowland's adew for Maister Oliver Cromwell.*

Published by George Eastland, and are to be sold at his house near the Green Dragon and Sword in Fleet Street. 1600. Twenty-two madrigals. Reprinted, in *An English Garner. Shorter Elizabethan Poems. With an Introduction by A. H. Bullen*. 1903, p. 101.

Dedicated to "the Right Honourable the Lady Lucy Countess of Bedford," "from Helsingnoure, in Denmark, the first of June," 1600.

"Dorus had long kept silence from saying somewhat which might tend to the glory of her in whom all glory to his seeming

was included; but now he brake it, singing these verses called 'Asclepiads'": —

O sweet woods, the delight of solitariness,  
O, how much do I love your solitariness!

From fame's desire, from love's delight retired,  
In these sad groves an hermit's life I lead;  
And those false pleasures which I once admired,  
With sad remembrance of my fall, I dread.  
To birds, to trees, to earth, impart I this,  
For *she* less secret and as senseless is.

Experience, which alone repentance brings,  
Doth bid me now my heart from love estrange:  
Love is disdain'd when it doth look at kings,  
And love low placed is base and apt to change.  
*There* power doth take from him his liberty,  
*Her* want of worth makes him in cradle die.

O sweet woods, etc.

*The Countess of Pembroke's Arcadia*, Book II. (Folio of 1593.)

Sidney's model was Pietro Bembo, *Sonetto* LIV: —

*Lieta e chiusa contrada, ov' io m' involo*  
*Al vulgo, e meco vino, e meco albergo.*

See *Poems: Amorous, Funerall, Divine, Pastorall*. 1616.

John Dowland's *First Booke of Songes or Ayres of foure parts, with Tableture for the Lute*, etc. (1597), was in its day the most popular musical work that had appeared in England. It came to five editions in sixteen years, and was reprinted in score by the Musical Antiquarian Society in 1844. The songs are not madrigals at all, but simply harmonized tunes; they are really the earliest English glees, and are still sung more than the compositions of any other Elizabethan musician, perhaps for that reason.

Modern musical critics very generally think that Dowland was overrated by his contemporaries, and Oliphant suggests that he may have won his reputation by his lute playing. It is certainly his skill as a lutenist that is celebrated in Richard Barnfield's sonnet of *The Passionate Pilgrim* (1599): —

If music and sweet poetry agree,  
 As they must needs, the sister and the brother,  
 Then must the love be great 'twixt thee and me,  
 Because thou lov'st the one, and I the other.  
 Dowland to thee is dear, whose heavenly touch  
 Upon the lute doth ravish human sense;  
 Spenser to me, whose deep conceit is such,  
 As, passing all conceit, needs no defence.  
 Thou lov'st to hear the sweet melodious sound  
 That Phœbus' lute (the queen of music) makes;  
 And I in deep delight am chiefly drown'd  
 When as himself to singing he betakes.  
 One god is god of both, as poets feign;  
 One knight loves both, and both in thee remain.

Henry Peacham, alluding to the neglect of the lutenist in his old age (*Minerva Britanna; or A Garden of Heroical Devises*, 1612), compares Dowland to a nightingale sitting on a briar in the depth of winter. There can be no doubt whatever of the "sweet poetry" of many of Dowland's songs.

## 111

1601. *Madrigales. The Triumphes of Oriana, to five and six voices: composed by diuers seuerall aucthors. Newly published by Thomas Morley, Batcheler of Musick and one of the gentlemen of her Maiesties Honorable Chappell.*

In London, printed by Thomas Este, the Assigne of Thomas Morley. 1601. 4to. Six parts. Reprinted, "now first published in score," by William Hawes. London, 1818 (*Dictionary of National Biography*, under William Hawes, but 1815, under John Milton, the elder; 1814, Grove). Folio. Large paper. Twenty-five copies only. Reprinted in Arber's *An English Garner*. Vol. VI (1895). Reprinted, in *An English Garner. Shorter Elizabethan Poems. With an Introduction by A. H. Bullen*, p. 153.

Dedicated, by Thomas Morley, "To the Right Honorable the Lord Charles Howard, Earl of Nottingham, Baron of Effingham, Knight of the Noble Order of the Garter, Lord High Admiral of England, Ireland, and Wales, &c., one of her Majesty's most Honorable Privy Council."

This celebrated collection consists of twenty-five madrigals in praise of Queen Elizabeth, extolling in the Italian manner her charms of beauty, grace, and virtue. Queen Elizabeth was at the time in her sixty-eighth year, and Sir John Hawkins says that the book was produced at the expense of the Earl of Nottingham to soothe the Queen's despair for the execution of the Earl of Essex.

The musical composers who contributed to *The Triumphes of Oriana* were Michael Este; Daniel Norcome; John Mundy, Mus. Bac.; John Bennet; John Hilton, Mus. Bac.; George Marson, Mus. Bac.; Richard Carlton, Mus. Bac.; John Holmes; Richard Nicolson; Thomas Tomkins; Michael Cavendish; William Cobbold; John Farmer; John Wilbye; Thomas Hunt, Mus. Bac.; Thomas Weelkes; John Milton; George Kirbye; Robert Jones; John Lisle; Edward Johnson. Each of these musicians contributed one madrigal. Ellis Gibbons and Thomas Morley each furnished two madrigals. The verses are indifferent poetry, and usually end with the refrain, —

Then sang the nymphs and shepherds of Diana,  
Long live fair Oriana.

Thomas Oliphant (*La Musa Madrigalesca*, pp. 110, 115) cites eight of the madrigals. Of these, John Bennet's beautiful madrigal illustrates fairly well both the idea of the work and the Italianate style of the poetry: —

#### *Madrigal*

All creatures now are merry-minded,  
The shepherd's daughters playing,  
The nymphs are fa-la-la-ing;  
Yon bugle was well-winded.  
At Oriana's presence each thing smileth,  
The flowers themselves discover,  
Birds over her do hover,  
Music the time beguileth.  
See, where she comes, with flow'ry garlands crowned;  
Queen of all Queens renowned:

Then sang the nymphs and shepherds of Diana,  
Long live fair Oriana.

(Music by J. Bennet.)

Sir George Grove (*Dictionary of Music and Musicians*) says of John Hilton's song: "The close of his madrigal,

Faire Oriana, Beautie's Queene,

shows such boldness in the use of the device called '*nota cambiata*' (changing note) that it is difficult to imagine it the work of a tyro in composition." John Hilton died in 1657, and could not have been much more than out of his teens as a contributor to the collection. The great composer, Thomas Bateson, also then but a youth, sent the madrigal,

When Oriana walk'd to take the ayre,

but it arrived too late for insertion. It was printed in Bateson's first set of madrigals in 1604, and was included in William Hawes's edition of *The Triumphes of Oriana*, together with another madrigal of Bateson's, written after the death of Queen Elizabeth, and called 'Oriana's Farewell.'

Thomas Weelkes contributed the fine madrigal, —

When Vesta was from Latmos Hill descending.

John Wilbye, the greatest English madrigalist, sent

The Lady Oriana

Was dight in all the treasures of Guiana.

John Milton, madrigalist, was the poet's father; he contributed the madrigal,

Fayre Oriana in the morne.

Milton celebrated his father's musical abilities in the Latin poem *Ad Patrem*, and learned from him to play the organ.

The title and form of *The Triumphes of Oriana* was suggested by an Italian collection of madrigals which was published at the Phalese press in Antwerp in the same year. This work is —

*Il Trionfo di Dori, descritto da diversi et posti in musica da altrettanti autori. A Sci Voci.*



Antwerp. 1601. Reprinted, Antwerp, 1614. But the collection must have been printed, probably in Italy, before 1601, for some of the Italian composers were dead at that time, and one of the madrigals furnished by Thomas Morley, Giovanni Croce's,

*Ove tra l' herbi e i fiori,*

had already been published by Nicholas Yonge, in the Second Book of *Musica Transalpina*, 1597, adapted to the words, —

Hard by a crystal fountain.

*Il Trionfo di Dori* is a collection of twenty-nine madrigals written in praise of a lady, celebrated under the name of Doris; each madrigal ends with the acclaim,

*Viva la bella Dori.*

The *madrigalisti* who contributed to *Il Trionfo di Dori* were Felice Anerio; Giovanni Matteo Asola; Hippolito Baccusi; Ludovico Balbi; Lelio Bertani; Pietro Andrea Bonini; Paolo Bozi; Giovanni Cavaccio; Orazio Columbano; Gasparo Costa; Giovanni Croce; Giulio Eremita; Giovanni Florio; Giovanni Gabrieli; Giovanni Giacomo Gastoldi; Ruggiero Giovanelli; Leon Leoni; Giovanni de Macque; Luca Marenzio; Tiburtio Massaino; Filippo di Monte; Giovanni Palestrina; Costanzo Porta; Alfonso Preti; Hippolito Sabino; Annibal Stabili; Alessandro Striggio; Orazio Vecchi; and Gasparo Zetto.

## 112

1601. *Loues Martyr: or, Rosalins Complaint. Allegorically shadowing the truth of Loue, in the constant Fate of the Phœnix and Turtle. A Poeme enterlaced with much varietie and raritie; now first translated out of the venerable Italian Torquato Cæliano, by Robert Chester. With the true legend of famous King Arthur, the last of the nine Worthies, being the first Essay of a new Brytish Poet: collected out of diuerse Authentick Records. To these are added some new compositions, of seuerall moderne Writers whose names are subscribed to their seuerall workes, upon the first sub-*

*ject: viz. the Phœnix and Turtle. Mar: — Mutare dominum non potest liber notus.*

London. Imprinted for E. B. 1601. 4to.

Dedicated, "To the Honorable, and (of me before all other) honored Knight, Sir John Salisburie one of the Esquires of the bodie to the Queenes most excellent Maiestie."

*Loues Martyr* was reissued, in 1611, under an entirely new title.

*The Anualls of great Brittain. Or, A Most Excellent Monument, wherein may be scene all the antiquities of this Kingdome, to the satisfaction both of the Universities, or any other place stirred with Emulation of long continuance. Excellently figured out in a worthy Poem. 2 pts.*

London. Printed for Mathew Lownes. 1611. 4to. *British Museum*. Edited by A. B. Grosart. *Occasional Issues*, Vol. VII. 1878. 4to. Also, the same, "Publisht for The New Shakspeare Society," Series VIII. *Miscellanies*, No. 2, 1878. Presented to the author by Dr. Grosart, in 1899.

The "new compositions," "done by the best and chiefest of our moderne writers," which follow the poem are signed Ignoto, William Shake-speare, John Marston, George Chapman, and Ben Johnson.

Grosart, in his edition of *Love's Martyr*, arrives at the conclusion, which is supported independently by Dr. Brinsley Nicholson, that the poem is allegorical of relations supposed to have existed between Queen Elizabeth and Robert Devereux, second Earl of Essex and Ewe. According to this interpretation, Elizabeth is the "Phœnix," and Essex the "Turtle-dove," Love's martyr. Further, Grosart infers that Shakspeare and the other "moderne Writers," who contributed commendatory verses, sided with Chester in doing honor to Essex. Be all this as it may, it is a noteworthy fact, that, with the exception of the enigmatical poem, *Let the bird of loudest lay*, added to Chester's *Love's Martyr*, Shakspeare wrote no commendatory verses as he sought none.

The name of the Italian poet whom Chester cites as his

original is a combination, made up from 'Torquato Tasso' and 'Livio Celiano.' It is conjectured that Chester found the 'venerable Italian Torquato Cœliano' in a little book, entitled, *Rime di diversi celebri poeti dell' età nostra*. Bergamo, 1587; pages 95-148 of this collection consist of poems from Livio Celiano, and pages 149-181 of similar selections from Torquato Tasso.

After going over the whole matter carefully, Grosart was at first of the opinion that *Love's Martyr* was not a translation at all, but only said to be so to heighten the effect of the allegory. But he subsequently modified this judgment somewhat: — "My impression is that the Dialogue between Nature and the Phoenix and Rosalin's Complaint and the Prayer which follows, are translated; but probably in the original are separate poems. The 'Arthur' episode is plainly — by the title-page and subject — original."

Nash and Meres speak of Celiano as one of the chief poets of the time, but excepting the selections in the book cited, his poems (Celiano, Livio, *Rime*, Pavia, 1592, Quadrio) are not known to be extant.

"I should like to have the Academy of Letters propose a prize for an essay on Shakespeare's poem, *Let the bird of loudest lay*, and the *Threnos* with which it closes, the aim of the essay being to explain, by a historical research into the poetic myths and tendencies of the age in which it was written, the frame and allusions of the poem. I have not seen Chester's *Love's Martyr*, and 'the Additional Poems' (1601), in which it appeared. Perhaps that book will suggest all the explanation this poem requires. To unassisted readers, it would appear to be a lament on the death of a poet, and of his poetic mistress. But the poem is so quaint and charming in diction, tone, and allusions, and in its perfect metre and harmony, that I would gladly have the fullest illustration yet attainable." (Emerson, Preface to *Parnassus*. 1875.)

## 113

1602. *A Poetical Rapsody Containing, Diuerse Sonnets, Odes, Elegies, Madrigalls, and Other Poesies, both in Rime, and Measured Verse. Never yet published.*

The Bee and Spider by a diuerse power,  
Sucke Hony and Poyson from the selfe same flower.

Printed at London by V. S. for John Baily, and are to be solde at his Shoppe in Chancerie lane, neere to the Office of the six Clarkes. 1602. 12mo. *Bodleian*. 1608. 12mo. 1611. 12mo. 1621. 8vo.

Fifth edition, edited by Sir Samuel Egerton Brydges. Lee Priory Press. 1814. 8vo. 3 vols.

Sixth edition, edited by Sir Nicholas Harris Nicolas, and published by William Pickering. 1826. 8vo. 2 vols.

Seventh edition, reprint of first edition, privately printed by J. P. Collier, in Part VII of *Seven English Poeticall Miscellanies*. 1867. 4to.

Eighth edition, reprint of first edition, edited by A. H. Bullen. 1890. 8vo. 2 vols. (Authority consulted here.)

John Chamberlain wrote to Sir Dudley Carleton, 8 July, 1602, — “It seems young Davison means to take another course and turn poet, for he hath lately set out certain Sonnets and Epigrams.”

This is the first mention of *A Poetical Rapsody*, by Francis Davison, eldest son of William Davison, secretary of state to Queen Elizabeth. To his own poems and a few by his brother Walter, Francis Davison made “a competent volume” by adding verses more or less well known by Campion, Constable, Sir John Davies, Donne, Greene, Sir Walter Raleigh, Mary Sidney, Countess of Pembroke, Sir Philip Sidney, Spenser, Watson, Sir Henry Wotton, and a few other poets, some still unknown.

From May, 1595, to the close of 1597, “young Davison” was traveling in Italy. His letters, together with those of his tutor, Edward Smyth, to Secretary Davison, give many interesting

details about Italian travel at that time, especially for a young man limited in means and inclined to extravagance, like Davison. He writes to his harassed father, who, out of office and in retirement, was supporting his son abroad with difficulty, — “If the letter fall not out to your liking, excuse it by the divers matters I have to attend unto: writing, speaking, and reading Italian; desiring to frame an indifferent style in English”: Francis Davison’s poems show not wide reading in Italian poetry. Of his *Inscriptions*, those on Thisbe, Ajax, Romulus, and Fabritius Curio, are taken from Luigi Groto. *An Inscription for the Statue of Dido* translates Guarini’s *Madrigal* 127,

*O sfortunata Dido,*

which in turn renders an epigram of Ausonius,

*Infelix Dido, nulli bene nupta marito,  
Hoc pereunte fugis, hoc fugiente peris.*

The first stanza of *A Prosopopoeia*, beginning,

I dare not in my master’s bosom rest,

is from Groto.

The *Ode*, “In heaven the blessed angels have their being,” imitates Groto’s “*Li augelli in aria, in acqua i pesci han loco*,” etc. Luigi Groto also furnished Davison the thought of his madrigals, —

“Though you be not content,”  
“Love, if a God thou art,”  
“In health and ease am I,”  
“Sorrow slowly killeth any,”  
“The wretched life I live,”  
“If this most wretched and infernal anguish,”

and of his sonnet,

While love in you did live, I only lived in you.

(See *Delle Rime di Luigi Groto, Cieco d’ Hadria*. 1592.)

Davison’s sonnet,

When trait’rous Photine Cæsar did present,

is a translation of Petrarch's *Sonetto 81*,

*Cesare, poi che 'l traditor d' Egitto.*

His *Answer to her Question, What Love Was*, is Guarini's, in *Il Pastor Fido*, II, 2: —

*S' i' miro il tuo bel viso,  
Amore è un paradiso;  
Ma s' i' miro il mio core,  
È un infernal ardore.*

Guarini's *Madrigal 12*,

*Occhi stelle mortali,  
Ministri di mei mali,*

is the source of Davison's madrigal,

O fair, yet murd'ring eyes,  
Stars of my miseries, etc.

“Francis Davison's *Poetical Rapsody* (1602) was the latest of those successive anthologies which for nearly half a century, from the publication of *Tottels Miscellany*, in 1557, had formed so prominent and so charming a feature in English poetical literature. This series of anthologies had culminated in *England's Helicon*, in 1600, one of the richest and most inspired collections of miscellaneous verse ever published in any country, or at any time.” (Edmund Gosse, *The Last Elizabethans*, in *The Jacobean Poets*. 1894.)

## 114

1607. *Rodomonths Infernall, or The Diuell conquered. Aristos Conclusions. Of the Marriage of Rogero with Bradamanth his Love, & the fell fought Battell betweene Rogero and Rodomonth the neuer-conquered Pagan. Written in French by Phillip de Portes, and Paraphrastically translated by G.[ervase] M.[arkham].*

At London. Printed by V. S. for Nicholas Ling. [1607.] 8vo. 30 leaves. *British Museum*.

A note in Lowndes says, “It was printed under the title of *Rodomont's Furies*, in 1606, 4to, and dedicated to Lord Mont-

eagle" [William Parker, fourth Baron Monteagle and eleventh Baron Morley].

Philippe Desportes published, in 1572, *Roland Furieux, imitation de l'Arioste. La Mort de Rodomont . . . partie imitée de l'Arioste, partie de l'invention de l'auteur. Angelique. Continuation du sujet de l'Arioste. Imitations de quelques chans de l'Arioste*, etc. 1572. 8vo. *British Museum*.

In the last canto of the *Orlando Furioso*, Ruggiero marries Bradamante, and kills Rodomonte, the pagan Knight, in single combat.

## 115

1608. *The Englishmans Doctor. Or, the Schoole of Salerne. Or, Physicall observations for the perfect Preserving of the body of Man in continuall health*. [Translated, in verse, by Sir John Harington.]

Printed for J. Helme and J. Busby, Junior, and are to be solde at the little shop near Cliffords Inne-gate, in Fleet-street. London, 1607, 8vo. Also: 1609. 8vo. 1617. 8vo. 1624. 12mo. All four in the *British Museum*.

*The Schoole of Salerne, or Regimen Sanitatis Salerni*, was a very popular work on hygienic medicine, originally compiled by Joannes de Mediolano. It was frequently reprinted, with additions and emendations, in Latin, French, and English, and in both prose and verse. The first English edition, in prose, by Thomas Paynell, went through seven editions between 1528 and 1597. Several French editions are done in burlesque or macaronic verse.

Paynell was serious when he Englished the line from the *Schola Salernitana*,

*Si coquas antidotum pira sunt: sed cruda venenum,*

as,

Pears eaten without wine are venomous;  
Being boyl'd or bakt, weake stomachs they do cheare.

## 116

1608. *Ariosto's Satyres, in seven famous discourses, shewing the State, 1. Of the Court, and Courtiers. 2. Of Libertie, and the Clergie in generall. 3. Of the Romane clergie. 4. Of Marriage. 5. Of Soldiers, Musitians, and Louers. 6. Of Schoolmasters and Scholers. 7. Of Honour, and the happiest life. In English by Gervase Markham.*

London. Printed by Nicholas Okes, for Roger Jackson, dwelling in Fleet street, neere the great Conduit. 1608. Small 4to. 58 leaves. *British Museum.* Reprinted anonymously, in 1611, under a new title, —

*Ariostos seven Planets Gouverning Italie. Or his satyrs in seven Famous discourses, shewing the estate, 1. Of the Court and Courtiers. 2. Of Libertie and the Clergy in general. 3. Of the Romane Clergie. 4. Of Marriage. 5. Of Soldiers, Musitians, and Louers. 6. Of Schoolemasters and Schollers. 7. Of Honour, and the happiest life. Newly Corrected and Augmented, with many excellent and note worthy notes, together with a new Addition of three most excellent Elegies, written by the same Lodovico Ariosto, the effect whereof is contained in the Argument. Qui te sui te sui.*

London. Printed by William Stansby for Roger Jackson, dwelling in Fleete streete neere the Conduit. 1611. Small 4to. *British Museum. Bodleian.*

There is no difference between the two editions of the *Satires*, except in the titles, and in the three *Elegies* appended to the second edition, with a new pagination.

The translation is claimed by Robert Tofte in his *Epistle to the Courteous Reader* prefixed to the *Blazon of Jealousie*. 1615.

Tofte's order of the *Satires* is different from that of modern editions of Ariosto, and his titles are not transparently clear. The first *Epistle*, which is addressed to the poet's brother, Galasso Ariosto, treats of a proposed journey to Rome; the second gives the reasons why Ariosto declined to accompany Cardinal Ippolito d' Este to Hungary; the subject of the third



is the choice of a wife; the fourth compares the vanity of honors and riches with the peace of a contented mind; the fifth shows how Ariosto chafed under his uncongenial duties as governor of Garfagnana; the sixth explains why he declined to seek advancement from Pope Clement VII.; the seventh, written to Cardinal Bembo, is upon the education of his son, Virginio, and contains an interesting account of Ariosto's own education and early struggles.

All the Epistles are more or less autobiographical, and reveal Ariosto as man and poet in a most attractive light, frank, sincere, and genially satirical.

## 117

1608. *Musica Sacra to Sixe Voyces. Composed in the Italian tongue by Giovanni Croce. Newly Englished.*

In London. Printed by Thomas Este, the assigne of William Barley. 1608. 4to. *British Museum.* 1611. 4to.

The only clue to the translator is a preface, "To the vertuous Louers of Musicke," signed "R. H.;" it states that the sonnets here set to music were written in Italian by Francesco Bembo, and were so admired by Croce that he decided on setting them to music.

In Lowndes, the title reads, *Musica Sacra, the Seven Penitential Psalms to sixe voyces*, 1608, 6 pts., and a note from Peacham confirms the subtitle, — "Then that great Master [Giovanni Croce] and Master not long since of S. Markes Chappell in Venice; second to none, for a full, lofty and sprightly veine, following none save his owne humour: who while he lived was one of the most free and brave Companions of the World. His *Penitentiall Psalmes* are excellently composed, and for piety are his best."

(Henry Peacham,) *The Compleat Gentleman.* Tudor and Stuart Library. London, 1906, p. 102.

## 118

1608. *Ayres or Phantasticke Spirites for three voices, made and newly published by Thomas Weelkes, Gentlemen of His Majesties Chappell, Batchelar of Musicke, and organest of the Cathedral Church of Chichester.* [With a song, *A Remembrance of my friend, Mr. Thomas Morley*, for six voices, in three parts.]

London, printed by W. Barley, and are to be sold at his shoppe in Gracious (Gracechurch) Street. 1608.

A set of twenty-six pieces, mostly comic.

Dedicated to "The Right noble and most worthy Edward, Lord Denny, Baron of Waltham, to whom T. Weelkes wisheth the happiness of both worlds."

*I bei ligustri e rose,  
Ch' in voi Natura pose,  
Donna gentil, mi fann' ogn' hor morire;  
Si grave è la mia pena, e'l mio martire.*

The English version of this stanza is set to music in Weelkes, *Madrigals to three, four, five, or six Voyces* (1597),

"Those sweet delightful lillies."

It is also in Thomas Bateson's first set of madrigals (1604). Weelkes's *Remembrance* of Thomas Morley, was originally entitled, "A Dump upon the death of the most noble Henry, late Earl of Pembroke," and was written by John Davies of Hereford.

## 119

1609. *The Famous Whore, or Noble Curtizan: conteining the lamentable complaint of Paulina, the famous Roman Curtizan, sometime mee. unto the great Cardinall Hypolito of Est.* By Garvis Markham. [Translated into verse from the Italian. Lowndes.]

London. Printed by N. O[kes] for John Budge, and are to be sold at his shop by the great South gate of Paules. 1609. 4to. Twenty-one leaves. *British Museum.*

*The Famous Whore, or Noble Curtizan, by Gervase or Jervis Markham, 1609.* Edited by Frederick Ouvry.

London. Privately printed. 1868. 4to.

J. P. Collier describes *The Famous Whore*, in his account of the Ellesmere collection (*Bibliographical and Critical Account of the Rarest Books in the English Language*, under Markham), but says nothing about its being translated from the Italian, as Lowndes and the *Dictionary of National Biography* agree.

Cardinal Ippolito of Este was the first patron of Ariosto, and so indifferent a one that all the reward the poet received for dedicating to him the *Orlando Furioso* was the question, *Dove avete trovato, messer Lodovico, tante minchionerie?* 'Where did you find so many trifles, Master Ludovic?' Paulina quotes Ariosto and refers to him and his stories several times.

## 120

1609. *The Second Set of Madrigales to three, four, five, and six parts, apt both for Voyals and Voyces, newly composed by John Wilbye.*

1609. Printed by Thomas Este, *alias* Snodham, for John Browne, and are to be sould at his shop in S. Dunstone's Churchyard, in Fleet Street. 4to. Six Parts. Thirty-four compositions. Reprinted, in score, and edited by G. W. Budd, for the Musical Antiquarian Society. 1846. Folio.

Dedicated, by John Wilbye, "To the most noble and virtuous Lady, the Lady Arabella Stuart."

*Madrigal*

I live, and yet methinks I do not breathe;  
 I thirst and drink, I drink and thirst again;  
 I sleep and yet do dream I am awake;  
 I hope for that I have; I have and want;  
 I sing and sigh; I love and hate at once.  
 O, tell me, restless soul, what uncouth jar  
 Doth cause in store such want, in peace such war?

*Risposta*

There is a jewel which no Indian mines  
 Can buy, no chymic art can counterfeit;  
 It makes men rich in greatest poverty;

Makes water wine, turns wooden cups to gold,  
 The homely whistle to sweet music's strain:  
 Seldom it comes, to few from heaven sent,  
 That much in little, all in naught — content.

Imitated from Petrarch, *Sonetto 90, Parte Prima*,  
*Pace non trovo, e non ho da far guerra;*

Professor Felix E. Schelling, who prints this madrigal (*Elizabethan Lyrics*, p. 148) under the suggested caption, "All in Naught" does not recognize the influence of Petrarch in it, but he notices that the two seven-line stanzas really retain the sonnet form.

For other Elizabethan variations on the theme, see Thomas Watson's *Passionate Centurie of Love*. Passion XL.

#### *Madrigal*

Softly, oh! drop, mine eyes, lest you be dry,  
 And make my heart with grief to melt and die.  
 Now pour out tears apace, —  
 Now stay, — O heavy case!  
 Alas! O sour-sweet woe!  
 O grief! O joy! why strive you so?  
 Can pain and joy in one poor heart consent?  
 Then sigh and sing, rejoice, lament.  
 Ah me! O passion strange and violent!  
 Was never wretch so sore tormented:  
 Nor joy, nor grief, can make my heart contented.  
 For while with joy I look on high,  
 Down, down I fall with grief — and die.

The antithesis *sour-sweet* is nearly akin to the *dolcezza amarissime d'amore* of Guarini's *Pastor Fido*. So Catullus,

*Sancte puer, curis hominum qui gaudia misces.*

Compare also George Herbert's poem *Bitter-Sweet*.

#### *Madrigal*

Change me, O Heaven, into the ruby stone  
 That on my love's fair locks doth hang in gold:  
 Yet leave me speech, to her to make my moan;  
 And give me eyes, her beauty to behold.

Or, if you will not make my flesh a stone,  
 Make her hard heart seem flesh, that now seems none.

A *conchetto* from the Italian, —

*Cangiami, O ciel pietoso, in questo sasso,*

*E si di carne sasso non vuoi farmi,*

*Fa di Madonna il car de sasso carne,*

Wilbye's *Second Set* contains the beautiful madrigals,

“Sweet honey-sucking bees,”

“Down in a valley as Alexis trips,”

“Stay, Corydon, thou swain,” and

“Draw on, sweet night.”

“I feel no hesitation in calling John Wilbye the first of madrigal writers. I except not even the great Luca Marenzio himself; for albeit there are six or seven hundred of his madrigals extant, and only sixty-four by Wilbye, none of the former in my opinion can compare with

“ ‘Sweet honey-sucking bees,’

“ ‘Flora gave me fairest flowers,’

“ ‘Down in a valley,’ or

“ ‘Draw on, sweet night.’ ”

(Oliphant, *La Musa Madrigalesca*, p. 174.)

## 121

1609. *A Musically Dreame, or the Fourth Booke of Ayres; the first part is for the Lute, two voyces and the Viole de Gambo; the second part is for the Lute, the Viole, and the four voyces to sing; the third part is for one voyce alone, or to the Lute, the Base Viole, or to both if you please, whereof two are Italian Ayres.* [By Robert Jones.] London. 1609.

Robert Jones contributed to *The Triumphes of Oriana* (1601) the madrigal, —

*Faire Oriana, seeming to wink at folly,*

and published six song-books between 1601 and 1610. In the first one, *The First Booke of Ayres* (1601), occurs the song called (Percy, *Reliques of Ancient English Poetry*, I, ii, 124)

*Corydon's Farewell to Phyllis*, of which Sir Toby Belch and Feste sing snatches in the admirable fooling of *Twelfth Night*, (II, 3). The fooling runs through two stanzas out of five, —

Farewell, dear love! since thou wilt needs be gone:  
Mine eyes do show my life is almost done.

— Nay I will never die,  
So long as I can spy;  
There be many mo  
Though that she do go.

There be many mo, I fear not;  
Why, then, let her go, I care not. —

Farewell, farewell! since this I find is true,  
I will not spend more time in wooing you.

— But I will seek elsewhere  
If I may find her there.  
Shall I bid her go?  
What and if I do?

Shall I bid her go and spare not?  
O no, no, no, no, I dare not.

The stanzas, which are also found in the popular miscellany, *The Golden Garland of Princely Delights* (1620; 13th edition, 1690), are the conventional love poetry of the time and are no way remarkable. Jones printed them, apparently for the first time, but he did not write them, for he says of his songs, "If the ditties dislike thee, 't is my fault that was so bold to publish the private contentments of divers gentlemen without their consents, though, I hope, not against their wils." Robert Jones, whoever he was, was a musician with a fine literary taste. Many of the "private contentments" in this as well as in his other song-books are exquisite poetry, and that poetry of such a high degree of perfection should have been put forth anonymously shows, as nothing else can show so well, what a "nest of singing birds" the Elizabethans were. It was fairly the mark of an educated gentleman in Elizabeth's time to be able to write good songs and sonnets.

## 122

1610. *A Muscicall Banquet. Furnished with varietie of delicious Ayres, collected [by Robert Dowland] out of the best Authors in English, French, Spanish, and Italian.*

Printed for T. Adams, London, 1610, folio. *British Museum.*

Dedicated to Sir Robert Sidney, godfather to the author, who was the son of John Dowland, the lutenist.

## 123

1611. *The Tragical Death of Sophonisba. Written by David Murray. Scotto-Brittain.*

At London. Printed for John Smethwick, and are to be sold at his shop in Saint Dunstons Churchyard in Fleetstreet, under the Diall. 1611. 8vo.

Dedicated in two sonnets to Prince Henry. At the close of *Sophonisba*, occurs with a new title, —

*Cælia: containing certaine Sonets. By David Murray, Scotto-Brittain.*

At London. Printed for John Smethwick, and are to be sold at his shop in Saint Dunstons Church-yard, in Fleet street, under the Diall. 1611. 8vo. *British Museum.*

Dedicated to Richard, Lord Dingwell.

Reprinted for the Bannatyne Club, and edited by Thomas Kinnear. Edinburgh. 1823. 4to. *British Museum.*

*Sophonisba* is a long poem in seventeen seven-line stanzas not always smoothly constructed, although there is an occasional burst into genuine poetry, as we have so good an authority as Michael Drayton, in an introductory sonnet, to testify, —

*To my kinde friend, Da. Murray*

In new attire, and put most neatly on,

Thou, Murray, mak'st thy passionate Queene appeare,  
As when she sat on the Numidian throne,

Deck't with those gems that most refulgent were.

So thy strong Muse her, maker like, repaires,  
 That from the ruins of her wasted urne,  
 Into a body of delicious ayres  
 Againe her spirit doth transmigrated turne.  
 That scorching soile which thy great subject bore,  
 Bred those that coldly but express'd her merit;  
 But breathing now upon our colder shore,  
 Here shee hath found a noble fiery spirit:  
 Both there and here, so fortunate for Fame,  
 That what she was, she's every where the same.

M. Drayton.

*Cælia* consists of a collection of twenty-six sonnets after the Italian model, a pastoral ballad called *The Complaint of the Shepheard Harpalus*, and an 'Epitaph on the Death of his Deare Cousin M. David Moray.'

The author is Sir David Murray of Gorthy, 1567-1629.

The romance of *Sophonisba* appeared first in English in Painter's *Palace of Pleasure*, where it is the seventh novel of the second volume (1567). It is found in Italian in Bandello, 1, 41, in Petrarch's *Trionfi*, and it is the subject of the first two Italian tragedies. *La Sofonisba* (1502), by Galeotto del Canetto, a piece in fifteen or twenty acts, regardless of unity of scene, is the earliest Italian tragedy. But the play that is usually associated with the beginning of tragedy in Italian — that with which "th' Italian scene first learned to glow," is *La Sofonisba*, by Giovan Giorgio Trissino, acted in 1515 before Pope Leo X. Trissino's play is written in blank verse (*verso sciolto*), instead of the *ottava* and *terza rima* of the earlier tragedies.

Marston first dramatized the theme in English, in *The Wonder of Women, or Sophonisba her Tragedy* (1606. 4to).

Later two other English plays are founded on it, —

*Sophonisba, or Hannibal's Overthrow* (1676. Nathaniel Lee).

*Sophonisba*, by James Thomson, first acted February 28, 1730.

See Painter's *Palace of Pleasure* (1566), and Bandello (1580).



## 124

1612. *Petrarch's seven Penitential Psalms, paraphrastically translated. With other Philosophicall Poems, and a Hymne to Christ upon the Crosse. Written by George Chapman.* [Mottoes from Arrian's *Epictetus*.]

London. Imprinted by Matthew Selman dwelling in Fleetstreete neare Chancerie Lane. 1612. 4to. 50 leaves. *Bodleian*.

A translation of Petrarch's *Septem Psalmi Pœnitentiales*.

## 125

1613. *The First Set of English Madrigals to three, four, five, and six parts, apt both for Viols and Voyces. With a Mourning Song in memory of Prince Henry.* [By John Ward.]

Printed by Thomas Snodham. London. 1613. 4to. Six parts, the words and music for each voice being printed separately. Twenty-eight madrigals.

Dedicated, "To the Honourable Gentlemen, and my very good Maister, Sir Henry Fanshawe, Knight."

*Madrigal*

Phillis the bright, when frankly she desired  
Thirsis her sweetheart to have expired;  
Sweet, thus she fell a crying,  
Die, for I am dying.

These words are from the Italian, and are to be found in Morley's *Canzonets, or little short Songs to four Voices* (1597).

*Madrigal*

Hope of my heart!  
Oh, wherefore do the words  
Which your sweet tongue affords,  
No hope impart?  
But cruel without measure,  
To my eternal pain,  
Still thunder forth disdain  
On him whose life depends upon your pleasure.

This madrigal is the second stanza of an ode by Francis Davison, entitled, —

*Being deprived of her sweete lookes, wordes and gestures, by his absence in Italie, he desireth her to write unto him.*

“Hope of my heart,” a madrigal for five voices, was arranged by Thomas Oliphant and republished in 1847.

The words of Ward’s madrigals are very often fine selections from the *Eclogues* of Michael Drayton (*Poems Lyrick and Pastorall: Odes, Eglogs, the Man in the Moone*). His best song, which is still sung, is the madrigal, —

Die not, fond man, before thy day;  
Love’s cold December  
Will surrender  
To succeeding jocund May.

## 126

1615. *The Blazon of Iealousie. A Subject not written of by any heretofore. First written in Italian, by that learned Gentleman Benedetto Varchi, sometimes Lord Chancellor unto the Signorie of Venice: and translated into English, with speciall Notes upon the same, by R.[obert] T.[ofte] Gentleman.*

London. Printed by T. S. for John Busbie, and are to be sould at his shop in S. Dunstan’s Church-yard in Fleet street. 1615. 4to. Pp. 87 + 14. *British Museum.*

Dedicated, “To Sir Edward Dymock Knight, the most worthy and generous champion unto the Sacred Maiestie of Great Britaine, etc.”

Tofte’s marginal Notes are more interesting than his poem. He quotes, to illustrate his text, among other writers, — Chapman: *Hero and Leander* and *Hymnus in Cynthiam*, Spenser: *The Faerie Queene*, Constable: *Diana*, Drayton: *Mortimeriados*, and Wither: *Abuses Stript and Whipt*.

The Epistle “To the Courteous Reader” praises Gascoigne and Turberville pleasantly, “since they first brake the Ice for our quainter Poets, that now write, that they might the more safer swimme in the maine Ocean of sweet Poesie.”

Referring to Markham's plagiarism Tofte says, — "I had thought for thy better contentment to have inserted (at the end of this Booke) the disasterous fall of three noble Romane Gentlemen ouerthrowne thorow Iealousie, in their Loues; but the same was (with Ariosto's *Satyres* translated by mee out of Italian into English Verse, and Notes upon the same) printed without my consent or knowledge, in another man's name: so that I might justly (although not so worthily) complaine as Virgil did: *Hos ego versiculos feci, tulit alter honores.*" Appended to *The Blazon of Jealousie* is an original poem by Tofte, entitled, *The Fruits of Jealousie, or A Loue (but not louing) Letter.*

The *Blazon of Jealousie* was first delivered by Varchi as an oration before the academy of the *Inflammati* at Padua. It was then published by the author's friend, Francesco Sansovino, who dedicates it "to the no lesse noble than faire, and yet not more faire than learned, the Lady Gaspara Stampa."

Of women Petrarchists, Gaspara Stampa, "sweet songstress and most excellent musician," ranks among the first.

Benedetto Varchi was an Italian poet and historian of high repute, and a friend to Cosimo dei Medici, first grand duke of Tuscany. He wrote the oration for the funeral of Michael Angelo, in 1564.

## 127

1616. *Poems: Amorous, Funerall, Divine, Pastorall: in Sonnets, Songs, Sextains, Madrigals: By W. D.* [William Drummond], *Author of the Teares on the Death of Moeliades.*

Edinburgh. Printed by Andro Hart. 1616. 4to. Also: 1616. 4to. Second edition. *British Museum. Bodleian:* London. 1656. 8vo. 224 pp. *British Museum.* With portrait by R. Gaywood. Edited by Edward Phillips, Milton's nephew: London. 1659. 8vo (duplicate of preceding). *British Museum:* Edinburgh. 1711. Folio. *British Museum* (Bishop Sage and Thomas Ruddiman): London. 1791. 8vo. *British Museum:* 1793. 8vo. (Anderson's *Poets of Great Britain.*) *British Mu-*

*seum*: 1810. 8vo. (Chalmer's *English Poets.*) *British Museum*: Edinburgh. 1832. 4to. *British Museum* (for the Maitland Club, by Lord Dundrennan and David Irving). London. 1833. 12mo. *British Museum* (Peter Cunningham). Edinburgh. 1852. 8vo. *British Museum*. London. 1856. 8vo. *British Museum* (W. B. Turnbull). London. 1894. 2 vols. (W. C. Ward).

Sonnet, of *Poems, The First Part,*

Sleep, Silence' child, sweet father of soft rest,

The invocation is imitated from Marini's *O del Silentio figlio*.

Compare Daniel, Sonnet LIII, of *Delia,*

Care-charmer Sleepe, sonne of the sable Night,

Sonnet, of *Poems, The First Part,*

Dear wood, and you, sweet solitary place,

as well as the sonnet, entitled *The Praise of a Solitary Life,* from *Urania, or Spiritual Poems,*

Thrice happy he, who by some shady grove,

are to be found in substance in the three 'Asclepiadics' sung by Dorus at the close of the second book of Sidney's *Arcadia* (folio of 1593),

O sweet woods, the delight of solitarinesse,

Sidney's model was Pietro Bembo, *Sonetto LIV,*

*Lieta e chiusa contrada, ov' io m' involo  
Al vulgo, e meco vivo, e meco albergo*

The lutenist, John Dowland, set to music Sidney's

O sweet woods, the delight of solitarinesse,

in his book of madrigals, entitled, *Second Book of Songs, or Aires of two, four, and five parts, with Tableture for the Lute or Orphean, with the Violl de gamba.* 1600.

Sonnet, of *Poems, The First Part,* —

Alexis, here she stayed; among these pines,

Compare this sonnet with Petrarch, *Sonetto LXXII, Parte prima,*

*Avventuroso più d' altro terreno*

Drummond's closing couplet, —

But ah! what served it to be happy so  
Sith passèd pleasures double but new woe?

was probably recollected from Dante's beautiful and pathetic story of Paolo and Francesca, —

*Nessun maggior dolore,  
Che ricordarsi del tempo felice  
Nella miseria;*

(*Inferno*, Canto v, 121-23.)

The sentiment occurs in English, however, before Drummond, in Chaucer, *Troilus and Cryseyde*, lib. III, CCXXVI: —

For, of fortunes scharp adversité  
The worste kynde of infortune is this,  
A man to han ben in prosperité,  
And it remembren, when it passed is.

And also in the old play, *The Misfortunes of Arthur*, by Thomas Hughes, 1587, —

Of all misfortunes and unhappy fates  
Th' unhappiest seemes to have been happy once;

Tennyson, in *Locksley Hall*, has put Chaucer's four lines into one imperishable verse,

A sorrow's crown of sorrow is remembering happier things.

Sonnet, of *Poems*, *The Second Part*,

Sweet soul, which in the April of thy years.

Compare with this, Petrarch, *Sonetto LXVIII, Parte seconda*,

*Dolce mio caro e prezioso pegno.*

Sonnet, of *Flowers of Sion*, called by Main, *The Sheepheards*,

O than the fairest Day, thrice fairer Night!

The last verse of this sonnet,

And Springs ranne Nector, Honey dropt from Trees,

is taken from Daniel's Pastoral, in *Delia*, —

O Happie golden Age!

Not for that Riuers ranne

With streames of milke, and hunny dropt from trees;

Daniel translated from Tasso's *Aminta*, *O bella età dell' oro*. See *Torquato Tasso's Aminta Englisht* (1628).

Sonnet, of *Flowers of Sion*, *To a Nightingale*,

Sweet bird, that sing'st away the early hours,

This sonnet is in part an echo of Petrarch, *Sonetto LXXXIX*, *Parte seconda*,

*Vago augelletto, che cantando vai,*

Compare also, Pietro Bembo, *Sonetto III*,

*Vago augelletto, ch' al mio bel soggiorno,*

Drummond's Italian studies (he also wrote English sestinas) help to explain that interesting crux, his authorship of *Polemio-Middinia. Carmen Macaronicum*. (1691. 4to.) This satirical poem, considering its length and its seriousness of literary purpose, is the earliest imitation in English of the macaronic or dog-Latin verse of Teofilo Folengo. There seems little doubt but that Drummond was the author, nor indeed is it any more curious that such an accomplished poet should have written a macaronic, than that he should have taken out a patent "for the making of military machines," Thundering Rods, Shooting Pikes, Fiery Waggons, Sea-postillions, Leviathans, and like engines of death and destruction.

It is possible that the title of Drummond's longest poem, *Forth Feasting*, is derived from Marini's *Tebro Festante*, a poem on the election of Alessandro de' Medici, Pope Leo XI. *Tebro Festante* is a panegyric on two former Popes of the Medici family, Leo X and Clement VII; Drummond describes *Forth Feasting* as a "panegyric to the King's Most Excellent Majesty."

### *Phyllis*

In petticoat of green  
Her hair about her eyne,  
Phyllis beneath an oak  
Sat milking her fair flock:

'Mongst that sweet-strainèd moisture, rare delight,  
Her hand seemed milk, in milk it was so white.

(*Madrigals and Epigrams*, Ed. 1656.)

This pretty little pastoral renders Marini's madrigal, —

*Ninfa Mungitrice*

*Madrigale xxxi*

*Mentre Lidia premea,*

*Dentro rustica coppa*

*A la Lanuta la seconda poppa,*

*I' staua à rimarar doppio candore*

*Di Natura, e d' Amore;*

*Ne distinguer sapea*

*Il bianca humor, da le sue mani intatte,*

*Ch' altro non discernea, che latte in latte.*

(*Rime del Marino, Seconda Parte, Madrigali e Canzoni. In Venetia, Presso Bernardo Giunti, 1611.*)

## 128

1620. *The Maidens Blush, or, Joseph, Mirror of Modestie, Map of Pietie, Maze of Destinie, Or rather Divine Providence, . . . From the Latin of Fracastorius, translated . . . by J. Sylvester.*

Printed by H. L., London. 1620. 8vo. *British Museum.* Also, 1879. 4to. *The Complete Works of Joshua Sylvester. Part XXIV.* The Chertsey Worthies' Library. A. B. Grosart.

Dedicated to the "High Hopefull Charles, Prince of Wales."

*The Maiden's Blush, or Joseph,* is a translation of a Latin poem, in two books, entitled *Joseph*, from the *Poemata Varia*, 1591, of Girolamo Fracastoro. The subject is the story of Joseph, and Sylvester tells it, incompletely, in eighteen hundred pentameter lines, riming in couplets. The concluding couplet runs, —

Here, Death preventing Fracastorius,  
This late begun, He left un-ended Thus.

## 129

1623. *The Whole Workes of Samuel Daniel Esquire in Poetrie.* London. Printed by Nicholas Okes, for Simon Waterson, and are to be sold at his shoppe in Paules Churchyard, at the Signe of the Crowne. 1623. 4to. *British Museum.*

Brought out by the poet's brother, John Daniel, and dedi-

cated "To the most high and most illustrious Prince Charles His Excellence."

*The Complete Works in Verse and Prose of Samuel Daniel. Edited, with Memorial-Introduction and a Glossarial Index Embracing Notes and Illustration.* A. B. Grosart. 1885. 4 volumes.

The "well-languaged" Daniel was one of the most Italianate of Elizabethan poets. His first book, *The Worthy Tract of Paulus Iovius* (1585), is a translation of Paolo Giovio's *Motti e Desegni d'Arme e d'Amore comunemente chiamano Imprese* (1555). With *Sonnets to Delia* (1592) Daniel published *A Pastorall*, which is a translation of Tasso's famous chorus at the close of the first act of *Aminta, O bella età dell'oro*. The forty-fourth sonnet is headed, "This sonnet was made at the Author's beeing in Italie." The forty-eighth sonnet, which appeared first in the third edition of *Delia*, in 1594, is marked "At the Authors going into Italie." The time of the Italian journey is unknown, but it must have been before 1592. A prefatory sonnet to Sir Edward Dymoke, kinsman to the translator of *Il Pastor Fido*, in 1602, tells us that Daniel and Sir Edward Dymoke had been fellow travelers in Italy, and that they had there met Guarini, who said, —

our costes were with no measures grac'd,  
Nor barbarous tongues could any verse bring forth.

Together with Spenser and Chapman, Daniel wrote an introductory sonnet, "Of William Jones, his Nennio" (1595), a translation of Giovanni Battista Nenna's book *Il Nennio. Nel quale si ragiona di nobiltà* (1542). In 1611, Daniel wrote commendatory verses for John Florio's *Queen Anna's New World of Words*, and, in 1613, for Florio's translation of *The Essayes on Morall, Politike, and Millitarie Discourses of Lo. Michaell de Montaigne*. In both cases, Florio is addressed as "my deare friend and brother M. John Florio."

In John Daniel's edition of his brother's *Whole Workes*, there appeared for the first time *A Description of Beauty, translated out of Marino*. [Giovanni Battista Marini.]



## 130

1638. *The Tragedie of Alceste and Eliza. As it is found in Italian, in La Croce racquistata. Collected, and translated into English, in the same verse, and number. By Fr. Br. Gent. At the request of the right Vertuous Lady, the Lady Anne Wingfield, Wife unto that noble Knight, Sir Anthony Wingfield Baronet, his Majesties High Shiriffe for the County of Suffolk.*

London. Printed by Th. Harper for John Waterson, and are to be sold at his shop in Pauls Church-yard at the signe of the Crown. 1638. 8vo. 39 leaves. *Bodleian. British Museum.*

The *Tragedie of Alceste and Eliza* is a tragical history in seventy decasyllabic stanzas. It is translated from Books 3, 23, 24, and 28 of Francesco Bracciolini's *La Croce racquistata, poema eroico, canti 15. Parigi. 1605. 8vo. British Museum.* Also, *Venetia, 1611. 4to. British Museum,* and 1614. 12mo. *British Museum;* and *Piacenza. 1613. 4to. British Museum.*

The subject of Bracciolini's poem is the restitution of the true cross to the holy sepulchre. The history of this event, the carrying off of the cross by the Persian King Chosroes II, in 614, and its restitution, in 629, by the Emperor Heraclius, is very dramatically told by Gibbon, in *The Decline and Fall of the Roman Empire*, Chapter XLVI, pp. 460-85.

Many Italian critics place *La Croce racquistata* next to Tasso's *La Gerusalemme Liberata*, next but a long way after is Tiraboschi's cautious judgment.

## 131

1644. *The Triumphs of Love: Chastitie: Death: Translated out of Petrarch by Mrs. Anna Hume.*

Edinburgh. Printed by Evan Tyler, Printer to the Kings most Excellent Majestie. 1644. Small 8vo. 55 leaves. *British Museum. Bodleian.*

Dedicated, "To the most excellent Princesse her Highnesse, the Princesse Elisabeth, Eldest daughter to the King of Bohemia."

A translation of Petrarch's *Trionfo d' Amore, Trionfo della Castità, and Trionfo della Morte*.

Anna Hume was the daughter of David Hume, of Godscroft, author of *The History of the House and Race of Douglas and Angus*. (Edinburgh. 1644. Folio.) She superintended the publication of her father's book, and was the friend of Drummond of Hawthornden. Drummond wrote to her as "the learned and worthy gentlewoman, Mrs. Anna Hume," and declared himself unworthy of "the blazon of so pregnant and rare a wit."

## 132

1646. *Steps to the Temple. Sacred Poems, With other Delights of the Muses. By Richard Crashaw, sometimes of Pembroke Hall, and late Fellow of S. Peters Coll. in Cambridge. Printed and Published according to Order.*

London. Printed by T. W. for Humphrey Moseley, and are to be sold at his shop at the Princes Armes in S<sup>t</sup> Pauls Churchyard. 1646. 12mo. 1648. 8vo. *British Museum*. 1670. 8vo. *British Museum* (with *Carmen Deo Nostro*). 1858. 12mo. *British Museum*. 1872. 12mo. Vol. I. (A. B. Grosart, The Fuller Worthies' Library.)

Among Crashaw's *Sacred Poems* is a translation, or rather an interpretive expansion, of Marini's *Sospetto d' Herode*, the first canto of his *Strage degli Innocenti*, or 'Massacre of the Innocents' (Venice, 1633, 4to), while three love lyrics of *The Delights of the Muses*, 'Songs out of the Italian,' show how deeply the mystic poet of *The Flaming Heart* had drunk at the fountain-head of Italian inspiration.

The *Delights* opens with the celebrated piece, entitled *Musick's Duell*, which Crashaw paraphrased from the Latin of Famiano Strada. The pretty fable of the rivalry between the lutenist and the nightingale, occurs in Strada's *Prousiones et Paradigmata eloquentiæ*, published at Cologne, in 1617, and at Oxford, in 1631; it is in the sixth lecture of the second course on poetic style, where Strada introduces it simply as an

exercise in imitation of the style of the Roman poet Claudian.

Before the appearance of Crashaw's poem, John Ford made use of the fable in his tragi-comedy, *The Lover's Melancholy* (1629). In our own time, François Coppée has used it with charming effect in his fine little comedy, *Le Luthier de Cremona*, Scene 7.

See *F. Stradae Romani . . . Prolusiones Academicæ*, etc. (1631).

## 133

1647. *Poems and Translations. By Thomas Stanley Esquire.*

*Quæ mea culpa tamen, nihil si lusisse vocari  
Culpa potest: nisi culpa potest & amasse, vocari?  
Tout vient a point qui peut attendre.*

London. Printed by F. B. for Humphrey Moseley. 1647. 8vo.

Dedicated, to "My most honour'd Aunt, the Lady Dormer."

Among the foreign writers whose poems are translated by Thomas Stanley in this volume are Guarini, Marini, Tasso, Petrarch, and Lope de Vega.

There followed in 1649 another volume of translations, entitled, —

*Europa: Cupid Crucified*, [by Ausonius]: *Venus Vigils. With Annotations. By Tho. Stanley Esq.*

London. Printed by W. W. for Humphrey Moseley, and are to be sold at his shop at the signe of the Princes Armes in St. Pauls-Church-yard. 1649. 8vo. 32 leaves.

At the same date there appeared, in a third volume, two translations in prose interspersed with verse, —

*Aurora Ismenia and the Prince: By Don Juan Perez de Montalvan. Oronta the Cyprian Virgin: By Sign<sup>r</sup>. Girolamo Preti.*

*Tout vient a point qui peut attendre.*

*Translated by Thomas Stanley Esq.*

Second Edition, with additions.

London. Printed by W. Wilson for Humphrey Moseley at

the Sign of the Princes Armes in St. Pauls Church-yard. 1650. 8vo.

In the following year, 1651, Stanley reissued, in a fourth volume, all his previously published verse, and added his classical rendering of Anacreon's odes with some other translations. This book he divided into five parts, each introduced by a new title-page. The first title is, —

*Poems, by Thomas Stanley, esq., printed in the year 1651.*

This is a reprint of the volume of 1647.

The second title-page reads, —

*Anacreon: Bion: Moschus: Kisses by Johannes Secundus: Cupid Crucified by Ausonius: Venus' Vigil Incerto Authore.*

The third title-page introduces —

*Excitations.*

This part is an appendix containing notes on the preceding translations, which Stanley says "were never further intended but as private exercises of the languages from which they are deduced."

The fourth title-page runs, —

*Silvia's Park, by Theophil: Acanthus Complaint, by Tristran: Oronta, by Preti: Echo, by Marino: Love's Embassy, by Boscan: The Solitude, by Gongora.*

The fifth and last title-page is, —

*A Platonic Discourse on Love written in Italian by John Picus Mirandola in Explanation of a Sonnet by Hieronymo Benivieni.*

Girolamo Benivieni wrote, *Il Commento di Ieronimo Benivieni, cittadino Fiorentino, sopra a più sue canzone e sonetti del Amore e della bellezza divina.* Florence. 1500.

*Pico della Mirandola: A Platonick Discourse upon Love. Edited by Edmund G. Gardner. D. B. Updike. Boston. 1914. 8vo.*

To some copies there is appended a sixth title-page introducing the prose novel of Montalban which had been published with Preti's *Oronta* in 1649 and 1650.

1814, 8vo, and 1815, 8vo, both edited by Sir Egerton Brydges.

*Thomas Stanley: His Original Lyrics, Complete, in their Colated Readings of 1647, 1651, 1657. With an Introduction, Textual Notes, A List of Additions, An Appendix of Translations, and a Portrait.* [Edited by L. I. Guiney.] Hull. 1907.

Among the Italians in Miss Guiney's *Appendix of Translations* are Tasso, Guarini, Giovanni Battista Marini, and Guido Casoni. Thomas Stanley's tutor was William Fairfax, son of Edward Fairfax, translator of Tasso's *La Gerusalemme Liberata*, in 1600.

## 134

1652. *Catch that catch can, or a choice Collection of catches, rounds and canons, for three or four voices, collected and published by John Hilton, Batchelor in Music.*

London. Printed for John Benson, and John Playford, and are to be sold in St. Dunstan's Churchyard, and in the Inner Temple, near the Church door, 1652. Also, 1658.

"In this collection, according to all accounts, first appeared the well known canon, *Non nobis, Domine*, in the *fourth and eighth below*. . . . It is also worthy of notice, that Hilton thus concludes his dedication addressed to Mr. R. Coleman: 'So being enriched by your courteous patronizing of these, you and I will sing *Non nobis, Domine*.' Here follows a canon in the *fourth and eighth above*, which, with regard to intervals, is the counterpart of the other, but in *moto contrario*, and in a different key. From the way in which it is introduced I think it probable that Hilton was its composer." (Oliphant, *La Musa Madrigalesca*, p. 297.)

English historians are unanimous in attributing *Non nobis, Domine* to William Byrd, although it is not found in any known work of his. The theme is a common one. Historically, Palestrina first uses its opening strain in his exquisite madrigal, one of the loveliest madrigals that ever was written,

*When flowery meadows deck the year.*

Thomas Morley (*A Plaine and Easie Introduction to Prac-*

*ticall Musicke*, 1597) introduces the first six bars of it as a *canto fermo* whereon to maintain a fugue. It occurs in later music in Bach, *Allabreve per organo pleno in D*; in Handel, *Hallelujah Chorus*, 'I will sing unto the Lord,' (from *Israel*); and in Mendelssohn, in the opening notes of the last chorus in his oratorio, *St. Paul*, 'Not only unto Him.'

See *Musica Transalpina* (1588).

## 135

1658. *A Prospective of the Naval Triumph of the Venetians over the Turk. To Signor Pietro Liberi, That Renowned and famous Painter.* [By Thomas Higgons.]

London. Printed for Henry Herringman, etc. 1658. 8vo. *British Museum* (2 copies).

Dedicated to Henry [Mordaunt], Earl of Peterborough. This work, which is in verse, is translated from Giovanni Francesco Busenello's, —

*Prospettivo del navale trionfo riportato dalla Republica Sere-niss<sup>ma</sup> contra il Turco*, etc.

Venetia. 1656. 4to. *British Museum*.

Edmund Waller, in a commendatory poem, addressed to Mrs. Higgons, compliments the translator on the quality of his verse. 'Signor Pietro Liberi' is the Venetian painter, Pietro Liberi (Libertino), 1605 (?)–1687.

## 136

1661. *A Survey of the World: in Ten Books.*

Oxford. Printed by Will. Hall, for the Authour, anno 1661. Small 8vo. *British Museum*.

The 'Authour' was Barten Holyday, Archdeacon of Oxford. His book is a paraphrase, in verse, of Fazio [Bonifazio] degli Uberti's *Dittamondo*, *Vicentia*. (1474. Folio. 6 Books.) Uberti, who died in 1367, intended to describe in his *Dittamondo*, or 'Song of the World,' all the known world of his time; he described Italy, Greece, and Asia only; of France and England he had quaint notions. Barten Holyday paraphrases the six

Italian books in ten English books, each containing one hundred couplets.

Dante Gabriel Rossetti, in *Dante and his Circle*, translated, from Book IV of the *Dittamondo*, Chapter 23, "Of England, and of its Marvels," and Chapter 25, "Of the Dukes of Normandy, and thence of the Kings of England, from William the First to Edward the Third."





**III**  
**PLAYS**



### III

#### PLAYS

#### 137

1572. *Supposes: A Comedie written in the Italian tongue by Ariosto, Englished by George Gascoygne of Grayes Inne Esquire, and their presented.* 1566.

London, for Richarde Smith, n. d. [1572]. 4to. *British Museum.* Also [1575]. 4to. *British Museum.* 1587. 4to. *British Museum.*

*Supposes* was first printed in Gascoigne's *A Hundreth sundrie Flowres*, 1572. It is a translation of Ariosto's *Gli Suppositi* (1519), and is of great historic interest as the earliest extant comedy in English prose. Shakspeare borrowed from it the intrigue of Lucentio, and the quaint name, Petruchio, for *The Taming of the Shrew*. It also gave to dramatic literature the ridiculous name and character of Doctor Dodypoll.

A play called *The Wisdom of Doctor Dodypoll*, probably by George Peele, was published in 1600, as acted by the children of Paul's.

#### 138

1572. *Jocasta. A Tragedie written in Greeke by Euripides, translated and digested into Acte, by George Gascoygne and Francis Kinwelmershe of Grayes Inne, and there by them presented,* 1566.

London, for Richarde Smithe, n. d. [1572]. 4to. Black letter. *British Museum.* Also [1575]. 4to. Black letter. *British Museum,* and 1587. 4to. Black letter. *British Museum.* 1868-70. 4to. 2 vols. Ed. W. Carew Hazlitt. The Roxburghe Club.

Like the *Supposes*, *Jocasta* was acted in Gray's Inn, proba-

bly at Christmas, 1566, and was first published in Gascoigne's *A hundreth Sundrie Flowres* (1572). It is a translation of Lodovico Dolce's tragedy, *Giocasta* (1549), Gascoigne translating Acts II, III, and v, and Kinwelmarsh Acts I and iv. The Epilogue, in quatrains, was written by a third student of Gray's Inn, Christopher, afterwards, Sir Christopher, Yelverton. Some parts of the choral odes are original, and the tragedy is noteworthy as the second English play written in blank verse.

*Jocasta* was long supposed to be a translation of the *Phæ-nissæ* of Euripides, although Warton pointed out that it was "by no means a just or exact translation," but rather "partly a paraphrase, and partly an abridgement, of the Greek tragedy." It is now known that so far from translating from Euripides was Gascoigne, that he found his original in Dolce's *Giocasta*, which is an Italian version of Seneca's imitation of the *Phæ-nissæ*.

Both Professor Mahaffy and Mr. Symonds (*Shakespeare's Predecessors*, Chap. VI, pp. 221-22) call attention to the closeness of the English play to its Italian original.

Professor Mahaffy says, — "It professes to be an independent translation of Euripides, but I was surprised to find it really to be a literal translation of Dolce's Italian version, without any trace of an appeal to the original. Thus the *παιδαγωγός* is called the *Bailo*, a regular Venetian title.

"Its chief literary interest lies in the loose paraphrase of Eteocles' speech (where he asserts that he means to hold the tyranny in spite of all opposition), which appears to have suggested directly to Shakspeare the speech of Hotspur in the first part of *Henry IV*, I, 3. So far as I know, this is the only direct contact with, or rather direct obligation to, the Greek tragedy in Shakspeare." (Rev. J. P. Mahaffy, *A History of Greek Classical Literature*. Vol. I, pp. 365-66.)

If there is here a touch between the Greek and English dramas, it is interesting to note it, and I give the supposed suggestion on his way, —

Ἐγὼ γὰρ οὐδὲν, μήτηρ, ἀποκρύψας ἐρῶ  
 ἄστρον ἂν ἔλθοιμ' αἰθέρος πρὸς ἀντολὰς  
 καὶ γῆς ἔνερθε, δυνατὸς ὦν δρᾶσαι τάδε,  
 τὴν θεῶν μεγίστην ὥστ' ἔχειν τυραννίδα.

Euripides, *Phænissæ*, 503-506.

*Dal parer di costui lungo cammino,  
 Madre (per dir il vero), è il mio lontano.  
 Ne' vi voglio occultar che, s' io potessi  
 Su nel Cielo regnar, e giù in Inferno,  
 Non me spaventeria fatica, o affano,  
 Per ritrovar al mio desio la strada  
 Di gire in questo, o di salir in quello:*

Lodovico Dolce, *Giocasta*, II. 1.

To say the truth (mother) this mind of mine  
 Doth fleet full farre from that farfetch of his,  
 Ne will I longer cover my conceit:  
 If I could rule or reign in heaven above,  
 And eke commaund in depth of darksome hell,  
 No toile ne trauell should my spirit abashe  
 To take the way unto my restlesse will.

Gascoigne, *Jocasta*, II, 1.

By heaven, methinks it were an easy leap  
 To pluck bright Honor from the pale-faced moon,  
 Or dive into the bottom of the deep,  
 Where fathom-line could never touch the ground,  
 And pluck up drowned Honor by the locks;  
 So he that doth redeem her hence might wear  
 Without corrvial all her dignities.

Shaksper, *I Henry IV*, II, 3.

It will be seen that Gascoigne is much nearer to Dolce than to Euripides, and that it is a far cry from Gascoigne to Shaksper.

### 139

1578. *The Right Excellent And Famous Historye Of Promos and Cassandra: Diuided into Commical Discourses. In the Fyrste Parte is showne, The unsufferable Abuse of a lewde Magistrate. The vertuous Behaviours of a chaste Ladye. The*

*uncontrold Leaudenes of a fauoured Curtisan: And the undeserved Estimation of a pernicious Parasyte. In the Second Parte is discoursed, The perfect Magnanimitye of a noble Kinge, In checking Vice and fauouringe Vertue. Wherein is showne, The Ruyne and Ouertrowe of dishonest Practices: with the Aduauncement of upright Dealing. The Worke of George Whetstones Gent. Formæ nulla fides.*

[Colophon.] Imprinted at London by Richarde Jhones, and are to be solde ouer agaynst Saint Sepulchres Church without Newgate. August 20, 1578. 4to. Black letter. Bodleian. British Museum. Capell Collection. Reprinted in *Six Old Plays* (1779); in *Shakespeare's Library*. J. P. Collier [1843] and W. C. Hazlitt (1875); also, with some omissions, in the appendix to *Measure for Measure*. Cassell's National Library, No. 205. 1891.

Dedicated to his "worshipful friend and kinsman, William Fleetwoode, Esq. Recorder of London."

Each part is a play in five acts, in rhymed verse, with songs interspersed. The dedication to the author's kinsman, William Fleetwood, Recorder of London, contains some interesting comment on the contemporary drama of Europe. Italian, French, and Spanish plays are too lascivious; the German too holy and pulpiteering. The English dramatist is censured for basing his plots on "impossibilities." "In three hours he runs round the world, marries, gets children, makes children men, men to conquer kingdoms, murder monsters, and bringeth gods from heaven and fetcheth devils from hell." Whetstone also complains of their using "one order of speech for all persons: a gross indecorum."

*Promos and Cassandra* is heavy and undramatic, and was never acted.

Shakspeare's *Measure for Measure* is founded on this play whose plot comes from Giraldi Cintio, *Gli Ecatommiti, Deca VIII, Novella 5*. The same story is also told by Whetstone, in prose, in his *Heptameron of Civill Discourses* (1582), where it is entitled *The Rare Historie of Promos and Cassandra*.

Giraldi dramatized his own *novella* in the tragedy, *Epitia*.

## 140

12 Novembris [1584], Receaued of him for printinge of a booke entitled *fidele and fortuna*. The deceiptes in loue Discoursed in a Commedia of ij Italyan gent and translated into Englishe.

Title-page not extant, but in *Register B* it is licensed to Thomas Hackett. *Arber's Transcript*, II, 437.

In the original (owned, 1909, by the Duke of Devonshire) there is a cutting from a sale catalogue, which describes the book, as

"*The pleasaunt and fine conceited Comoedie of two Italian Gentlemen, with the merie devices of Captaine Crackstone*, in black letter, unique, from Mr. Inglis's collection, imperfect, green morocco."

*Fidele and Fortunio The Two Italian Gentlemen*. Edited by Percy Simpson for the Malone Society. 1909. [Note by W. W. Greg, on reverse of title-page is dated, "Mar. 1910."] Reprinted, by Fritz Flügge, in *Archiv für das Studium der Neueren Sprachen und Literaturen*, Band cxxiii, pp. 48-80. 1909.

Dedicated to John Heardson, Esq., by A. M. (Anthony Munday.)

*Fidele and Fortunio* was adapted from Luigi Pasqualigo's comedy *Il Fedele* (Venice, 1579), which was also translated into Latin by Abraham Fraunce.

The play is written in rhyme, and is interesting as an early type of a musical comedy. It contains but two songs, but at the end of the first act, "the Consorte of Musique soundeth a pleasant Galliard," at the end of the second, "the Consorte soundeth again," at the end of the third, "sounds a sollemne dump," and after the fourth, "soundeth a pleasant Allemaigne."

Victoria setteth open the Casement of her windowe and with her Lute in her hand playeth, and singeth this dittie.

If looue be like the flower that in the night,  
 When darknes drownes the glory of the Skyes:  
 Smelles sweet, and glitters in the gazers sight,  
 But when the gladsom Sun beginnes to rise,

And he that viewes it, would the same imbrace:  
It withereth, and looseth all his grace.

Why do I looue and like the cursed Tree,  
Whose buddes appeer, but fruite will not be seen:  
Why doo I languish for the flower I see?  
Whose root is rot, when all the leaues be green.  
In such a case it is a point of skill;  
To followe chaunce, and looue against my will.

1, 2.

Fedele sings, of Victoria, —

I serve a Mistres whiter than the snowe,  
Straighter then Cedar, brighter then the Glasse.  
Finer in trip and swifter then the Roe,  
More pleasant then the Feeld of flowring Grasse.  
More gladsome to my withering Joyes that fade:  
Then Winters Sun, or Sommers cooling shade.

Sweeter then swelling grape of ripest wine,  
Softer then feathers of the fairest Swan:  
Smoother then Jet, more stately then the Pine,  
Fresher then Poplar, smaller than my span.  
Clearer then Beauties fiery pointed beam:  
Or Isie cruste of Christalles frozen stream.

Yet is she curster then the Beare by kinde,  
And harder harted then the aged Oke:  
More glib then Oyle, more fickle then the winde,  
Stiffer then Steele, no sooner bent but broke.  
Loe thus my service is a lasting sore:  
Yet will I serve although I dye therfore.

1, 2.

This song was reprinted in *England's Helicon*, 1600, entitled, *Montana the Shepherd his love to Aminta*, and signed, "Shep. Tony."

See *Victoria*. 1906.

## 141

[1589?] *A certayne Tragedie wrytten fyrst in Italian by F. N. B., entituled, Freewyl, and translated into English by H[enry] Cheeke.*



London, by John Tysdale, n. d. [1589?]. 4to. Black letter. 211 pages, besides dedication, prefatory epistle to the reader, and 'faults.'

Entered on the *Stationers' Register* A, May 11, 1561.

In five acts and in prose.

Dedicated to Lady Cheynie, or Cheyney, of Toddington, Bedfordshire. Cheke says in his Dedication, "wherein is set fourth in manner of a Tragedie the deuylish deuisse of the Popishe religion whiche pretendeth holynesse onely for gayne."

Henry Cheke was the eldest son of Sir John Cheke, tutor to Edward VI.

The original is an Italian morality play entitled *Tragedia di F. N.[egri] B.[assanese] intitolata, Libero Arbitrio*. 1546. 4to. The morality, like the translation, is in five acts and in prose. It is in the Library of Cambridge University, together with a Latin version by John Crispin, *Liberum Arbitrium; tragædia. . . . Nunc primum ab ipso auctore Latine scripta et edita. Apud Crispinum: [Geneva.] 1559*. 8vo. *British Museum*.

Fleay (*Chronicle of the English Drama*, Vol. II, p. 366, under Translators,) gives,

"Bristowe, Francis, *King Freewill*, T. 1635. MS. From the French, *Roy Franc Arbitre*, T. 1558; translated from the Italian."

The French original of this translation is *Tragedie du Roy Franc-arbitre, nouvellement traduite d'Italien* [of F. Negri de Bassano] *en François. Chez Jean Crespin. [Geneva.] 1558*. 8vo. *British Museum*.

Jean Crespin, a French Protestant who died at Geneva in 1572, was an author and printer of the type of the celebrated Estienne family.

The interlocutors of the morality are seventeen in number, among them the Apostles Peter and Paul, and the archangel Raphael, but the piece is in no sense dramatic.

Freewyl is the son of Reason and Will, and prince of the province of Humane operations. The schoolmen take him to Rome to live, where the Pope makes him a Christian, a

papist, and a most puissant king; in spite of this, however, the 'humane operations' consist in proving the Pope to be the true antichrist. (*British Bibliographer*, Vol. I, p. 362.) In May, 1550, Thomas Hoby settled himself in Rome to study, and during that year translated *The Tragedie of Free Will*, which he afterwards dedicated to the Marquis of Northampton.

*A Booke of the Trauaile and lief of me Thomas Hoby, with diverse things woorth the noting.* MS. *British Museum*.

## 142

1602. *Il Pastor Fido; or the Faithfull Shepheard, translated out of Italian into English.* [By — Dymoke.]

London. Printed for Simon Waterson. 1602. 4to. *British Museum*. Also, 1633. 12mo. *British Museum*.

Prefixed to the quarto edition are verses by Samuel Daniel to Sir Edward Dymoke, who is called kinsman of the translator. The duodecimo edition is dedicated to Charles Dymoke, Esq., son of the translator. The translation, "in spite of Daniel's commendatory sonnet, is a very bad one." Dyce, Introduction to Fletcher's *The Faithful Shepherdess*.

*Il Pastor Fido*, by Giovanni Battista Guarini, was first published in 1590, although written some years earlier. The edition of 1602 was the twentieth, so popular was this pastoral. Nor did the popularity of *Il Pastor Fido* cease with the author's lifetime. On the contrary, the influence of the drama, its sentiment and its sensuousness, made itself felt in the art and manners of Europe for nearly two centuries, down to the new order of the French Revolution. The explanation of this enduring quality is found in the two most striking characteristics of the pastoral. In the first place, *Il Pastor Fido* is not a pastoral at all, in the sense that Tasso's *Aminta* is; there is little or no real rusticity in it. Rather it is a reflection of contemporary life and feeling, *Il Pastor Fido* is Italy at the close of the Renaissance. And it was written, in the full maturity of his powers, by a poet who was at once a man of the world, like Boccaccio, and a scholarly recluse, like

Petrarch. Guarini's thought is never profound, but it is always wise with experience, and it is expressed in language that is almost perfect, so contained and yet so brilliant, so popular and yet so classical. It is the *juste milieu* of style.

I find five plays that hark back to *Il Pastor Fido* (Venice, 1590, 4to; and Ferrara, 1590, 12mo.), —

1. *The Faithful Shepherdess*, a pastoral tragi-comedy, by John Fletcher, was acted about 1608; printed, in quarto, no date, 1629, 1634, 1656, 1665. Done into Latin verse by Sir Richard Fanshawe, as *La Fida Pastora*, 1658.
2. *Il Pastor Fido*, or *The Faithful Sheapheard*. 1630. J. Sidnam. *British Museum MS. Addit. 29493*.
3. *The Pastor Fido. The Faithfull Shepheard. A Pastorall*. 1647. 4to. Second English translation, by Sir Richard Fanshawe.
4. *Pastor Fidus*, a Latin drama, of unknown author and date, was acted at King's College, Cambridge. MS. in the Library of the University of Cambridge. F. E. Schelling, *Elizabethan Drama*, p. 596, dates this play, '1606.'
5. *The Queen's Arcadia*, a pastoral tragi-comedy, by Samuel Daniel. 1606. 4to. 1611. 12mo. 1623. 4to.

Presented to Queen Anne and her Ladies, at Christ Church College, Oxford, August, 1605.

Daniel was a 'commoner' of Magdalen Hall, Oxford, from 1579 to 1582 or 1583. *The Queen's Arcadia* is adapted from *Il Pastor Fido*. See *Il Pastor Fido*, 1591, 1602, 1647-48, and 1658.

## 143

1610. *Honours Academie. Or the Famous Pastorall, of the faire Shepheardesse, Julietta* [by Olenix du Mont Sacré, i.e. Nicolas de Montreux]. *A worke admirable, and rare, Sententious and grave: and no lesse profitable, then pleasant to peruse. Wherein are many notable Discourses, as well Philosophicall, as Diuine: Most part of the Seven Liberal Sciences,*

*being comprehended therein: with diuers Comickall, and Tragicall Histories, in Prose and Verse, of all sorts. Done into English by R.[obert] T.[ofte] Gentleman.*

Imprinted at London by Thomas Creede. 1610.

[Colophon.] London. Printed by Thomas Creede, dwelling in the old Change, neere old Fishstreete, at the signe of the Eagle and Childe. 1610. Folio. 123 leaves. *British Museum* (3 copies).

Dedicated to Lady Anne Herne, wife of Sir Edward Herne, K.B.

Rev. A. B. Grosart, in his edition of Robert Tofte's *Alba, Occasional Issues* (Vol. xi), says, "Before examining *Laura* and *Alba*, it may not be deemed superfluous briefly to notice these other books, *Orlando Inamorato*, *Of Marriage and Wiving*, *Ariostos Satyres*, and *Honours Academie*, all of which are substantially 'translations' from Italian."

The immediate source of *Honours Academie* is Nicolas de Montreux' *Les Bergeries de Juliette* (1592). A. H. Bullen prints a lyric from it in his *Poems, Chiefly Lyrical, from Romances and Prose-Tracts of the Elizabethan Age* (1890). It is entitled, *Defiance to Love*, and runs on the refrain, —

Love, fare thee well, live will I now  
Quiet amongst the greenwood bough.

## 144

1615. *Albumazar: a Comedy presented before the Kings Majestie at Cambridge the ninth of March 1614 by the Gentlemen of Trinitie Colledge.* [By Thomas Tomkis, or Tomkys.]

London. Printed by Nicholas Okes for Walter Burre. 1615. 4to. 1634. 4to. 1668. 4to, with Prologue by Dryden. R. Dodsley. *A Select Collection of Old English Plays.* Ed. W. C. Hazlitt, xi, 292-421. 1874-76.

*Albumazar* was acted at Lincoln's Inn Field's Theatre, 2 February, 1668, with Dryden's Prologue. James Ralph based his *The Astrologer*, 1744, on it, which was acted at the Drury Lane Theatre for a single night in that year. Garrick

revived Tomkis's comedy at Drury Lane, 3 October, 1747, where it ran five nights, and again, 13 March, 1748. Dryden's Prologue was spoken by Garrick, and Macklin and Mrs. Woffington were in the cast. Later, Garrick altered *Albumazar* and produced his version (which was published) at Drury Lane, 19 October, 1773. *Albumazar* is a satire on astrologers, and was imitated from Giovanni Battista della Porta's *L'Astrologo* (Venice, 1606); Ward says (*A History of English Dramatic Literature*, III, 180) it is "so close an imitation, even in its most amusing scene, III, 7, that it cannot be said to possess any claim to originality."

## 145

1628. T[orquato] Tasso's *Aminta*. *Englisht*. To this is added *Ariadne's Complaint in imitation of Anguillara* [Giovanni Andrea dell' Anguillara]; written by the Translator of Tasso's *Aminta*.

*Meglio e il poco terreno ben coltuiare, che 'l molto lasciar per mal gouerno miseramente imboschire*. Sannaz<sup>o</sup>.

London. Printed by Aug: Mathewes for William Lee, and are to bee sold at the Signe of the Turkes Head in Fleetstreet. 1628. 4to. 47 leaves. *British Museum* (2 copies).

Tasso's *Aminta* was acted at Ferrara, in 1573; it appeared first from the Aldine Press (Venice. 1581. Sm. 8vo). This is the second English translation of *Aminta*. Halliwell, possibly upon the authority of the *British Museum Catalogue*, conjectures the translator to be 'John Reynolds,' but there is entered in Register D, to William Lee, November 7, 1627, "A booke called '*Torquato Tassos Aminta Englisht*' by Henry Reynolds."

Henry Reynolds has a song in each of the three parts of Henry Lawes's *Ayres and Dialogues for One, Two, and Three Voyces* (1653, 1655, 1658. Folio). Drayton also addressed his epistle, *Of Poets and Poesie*, 1627, "To my dearly loved Friend, Henry Reynolds, Esq."

There is a song by H. Reynolds, in Beloe's *Anecdotes of*

*Literature and Scarce Books* (Vol. VI), under the caption *Poetical Extracts from Various Uncommon Books*.

*Love above Beauty*

I

Lovely Chloris, though thine eyes  
Far outshine the jewelled skies,  
That grace which all admire in thee,  
No nor the beauties of thy brest,  
Which far outblaze the rest,  
Might ere compared be  
To my fidelitie.

II

Those alluring smiles that place  
Eternal April on thy face,  
Such as no sun did ever see,  
No nor the treasures of thy brest,  
Which far outblaze the rest,  
Might ere compared be  
To my fidelitie.

See *Poems: Amorous, Funerall, Divine, Pastorall*, by William Drummond (1616), and *The Whole Workes of Samuel Daniel*, (1623).

146

1630. *Ignoramus. Comedia*. [By George Ruggle.]

*Londini, typis T. H. for John Spencer*. 1630. 12mo; also, 1630, second edition, revised, 1638, 1659, 1668, 1707, 1731. 8vo; Dublin, 1736. 8vo.

*Ignoramus, a Comedy, as it was acted with extraordinary applause before the Majesty of King James*, by R. C. [Robert Codrington.] 1662. 4to. First English translation.

*Ignoramus, comædia, scriptore Georgio Ruggle, A.M. Aulae Clarensis, apud Cantabrigienses, olim socio; nunc denuo in lucem edita cum notis historicis et criticis: quibus insuper præponitur vita auctoris, et subjicitur glossarium vocabula forensia dilucide exponens: accurante Johanna Hawkins*.

*Londini, Th. Payne et filius.* 1787. 8vo. 1789. 8vo. Best edition.

The second English translation, called *The English Lawyer*, by Edward Ravenscroft, was acted, in 1678, at the Royal Theatre. Ruggle's original Latin play was acted by the scholars of Westminster in 1712, 1713, 1730, and 1747. A new fifth act, prepared for the Westminster performance, was published in the editions of 1731 and 1787.

*Ignoramus* was acted in Clare Hall before James I, March 8, 1615. John Chamberlain wrote, "The thing was full of mirth and variety, with many excellent actors, but more than half marred with extreme length." The performance is said to have lasted six hours. King James, however, enjoyed the play so much that he returned to Cambridge to see a second performance a few weeks later, May 13, 1615.

Ruggle's comedy is based on *La Trappolaria*, of Giovanni Battista della Porta (Bergamo, 1596), while *La Trappolaria* in turn harks back to the *Pseudolus*, of Plautus.

Ruggle shifted the scene from Naples to Bordeaux, and changed the names of Porta's characters, adding seven new ones; of the fifty-five scenes of *Ignoramus*, twenty-one are borrowed from the Italian, sixteen are partial imitations, and eighteen are original.

The comedy is a satire on lawyers, with local Cambridge color, growing out of a question of precedence between the mayor of the town and the vice-chancellor of the university. 'Ignoramus' is Francis Brackyn, deputy recorder of Cambridge, and counsel for the mayor before the privy council.

In the Clare performance, the part of "Torcol, portugallus leno," was played by Isaac Bargrave, who held the office of 'taxor' in the university at the time. Bargrave was the personal friend of Sir Henry Wotton, and had been his chaplain while ambassador to Venice.

## 147

1632. *Roxana: Tragœdia a plagiarii unguibus vindicata, aucta et agnita ab autore Gul. Alabastro.*

Londini. R. Badger for Andrew Crook. 1632. 12mo.

Dedicated to Sir Ralph Freeman, author of the Italianate tragedy, *Imperiale* (1640).

William Alabaster's title is explained by his statement that he had written the tragedy of *Roxana* 'some forty years before for one night's representation, but that it had lately been printed by some plagiarist as his own.' The one performance would be about 1592, and was probably in the hall of Trinity College, Cambridge. A copy of the tragedy that is preserved in the British Museum has on it, written in a 17th century hand, the following note, — "*Haud multum abest haec tragoedia a pura versione tragoediae Italicae Ludovici Groti Caeci Hadriensis cui titulus 'Dalida.'*" *La Dalida*, by Luigi Grotto or Grotto, called Il Cieco d'Adria, was published in 1567. Hallam compared *Roxana* with *La Dalida*, and found that "the story, the characters, the incidents, almost every successive scene, many thoughts, descriptions, and images are taken from the original." (Henry Hallam, *Introduction to the Literature of Europe in the 15th, 16th, and 17th Centuries*. Ed. 1847, III, 54.)

Alabaster makes *Roxana* a princess of the royal house of Bactria. Her story as he tells it is a Senecan tragedy in "King Cambyses vein." Fuller records of the Trinity College presentation that *Roxana* was acted "so pathetically, that a gentlewoman present thereat (Reader, I had it from an author whose credit it is a sin with me to suspect), at the hearing of the last words thereof, *sequar, sequar*, so hideously pronounced, fell distracted, and never after fully recovered her senses." (Thomas Fuller, *The History of the Worthies of England* III, 185 (ed. P. A. Nuttall). *Retrospective Review*, XII, 19. F. S. Boas, *University Drama in the Tudor Age* (1914), pp. 286-88.)



## 148

1636. *Labyrinthus: Comædia habita coram Sereniss. Rege Jacobo in Academia Cantabrigiensi.*

London. 1636. 12mo. MS. Ee. 5. 16 (3). *University of Cambridge.*

The author of *Labyrinthus* was Walter Hawkesworth, fellow of Trinity College, Cambridge, who died in 1606. His Latin comedy is an adaptation of Giovanni Battista della Porta's *La Cintia* (1567). When *Labyrinthus* was first produced, probably in January, 1598-99, Hawkesworth himself acted a leading part. The representation at Trinity College before James I is supposed to have taken place during the King's third visit to Cambridge, in March, 1622-3. (*Retrospective Review*, XII, 28, 35. *Jahrbuch der deutschen Shakespeare Gesellschaft*, XXXIV, 308. F. S. Boas, *University Drama in the Tudor Age* (1914), pp. 317-20.)

## 149

1637. *Pleasant Dialogues and Dramma's, selected out of Lucian, Erasmus, Textor, Ovid, &c. With sundry Emblems extracted from the most elegant Jacobus Catsius. As also certaine Elegies, Epitaphs, and Epithalamions or Nuptiall Songs; Anagrams and Acrostics; With divers Speeches (upon severall occasions) spoken to their most Excellent Majesties, King Charles, and Queene Mary. With other Fancies translated from Besa, Bucanan, and sundry Italian Poets. By Tho. Heywood. [Aut prodesse solent, aut delectare.]*

London. Printed by R. O. for R. H. and are to be sold by Thomas Slater at the Swan in Duck-lane. 1637. Sm. 8vo. 152 leaves. *British Museum*. Reprinted, in *Materialen zur Kunde des älteren englischen Dramas*. Leipzig, 1903. Band III.

Dedicated "To the Right Honourable Sir Henry Lord Cary, Baron of Hunsdon, Viscount Rochford, and Earl of Dover."

A collection of short dramatic pieces and poetical dialogues

nowhere else printed. There is also a collection of Prologues and Epilogues. Here is a little song quite in the spirit of Heywood's cheerful *Good-Morrow Song*; —

*A Song*

Howsoe're the minutes go,  
Run the houres or swift or slow:  
Seem the months or short or long,  
Passe the seasons right or wrong:  
All we sing that Phœbus follow,  
*Semel in anno ridet Apollo.*

Early fall the Spring or not,  
Prove the Summer cold or hot:  
Autumne be it faire or foule,  
Let the Winter smile or skowle:  
Still we sing that Phœbus follow,  
*Semel in anno ridet Apollo.*

*British Bibliographer*, Vol. 1, p. 451.

150

1648-47. *Il Pastor Fido. The faithfull Shepheard with An Addition of divers other Poems Concluding with a short Discourse of the Long Civill Warres of Rome. To His Highnesse the Prince of Wales. By Richard Fanshaw, Esq. Horat. Patiarque vel inconsultus haberi.*

London. Printed for Humphrey Moseley, and are to be sold at his Shop at the Princes Armes in S. Pauls Church-yard. 1648-47. 4to. (A second title-page for the *Pastor Fido* alone bears the date 1647.) With portrait of Giovanni Battista Guarini, by J. Cross. *British Museum*. Also, 1664. 8vo. *British Museum*. 1676. 8vo. *British Museum*. 1677. 4to. 1689. 4to. 1694. 4to. *British Museum*. 1736. 12mo. *British Museum*.

Dedicated to Charles, Prince of Wales, with commendatory verses by John (afterwards Sir John) Denham.

Fanshawe's translation of Guarini's celebrated pastoral was made for the marriage of Charles Emmanuel, Duke of Savoy, to the Infanta of Spain. It is the best English translation of

*Il Pastor Fido*. The edition of 1677 (1689–94) is Elkanah Settle's adaptation of the piece to the stage; that of 1736 contains plates and the original Italian of Guarini. Sir Richard Fanshawe's chief work is a translation of the *Lusiad* by Luiz de Camões (London, 1655), so well done that it is still a standard translation.

An unpublished Elizabethan translation of *Il Pastor Fido*, second in point of time, third in all, is, —

*Il Pastor Fido, or The Faithful Sheapheard, Tr. Guarini. J. Sidnam. 1630. British Museum. MS. Addit. 29493. (Elizabethan Drama, 1558–1642. F. E. Schelling, II, 596.)*

For plays on the subject of *Il Pastor Fido*, see Dymoke's translation, 1602.

## 151

1655. *Filli di Sciro or Phillis of Scyros, an excellent Pastorall, written in Italian by C. Guid. de Bonarelli, translated into English by J. S. Gent.*

London. 1655. 4to. *British Museum.*

A translation of *Filli di Sciro: favola pastorale* (in five acts and in verse), by Count Guido Ubaldo Bonarelli della Rovere. Ferrara, 1607. 4to. *British Museum.* With Prologue, *La Notte*, by Giovanni Battista Marini.

“An excellent pastoral, written in Italian by C. Guidubaldo de Bonarelli, and translated into English by *J. S. gent.* By some verses prefixed to this translation, it appears to have been made twenty years before. A translation was at the same time made of *Pastor Fido*, but both of them were laid aside. Coxeter imagines that these translations were produced by Sir Edward Sherborne, who was then only seventeen years old. The initial letters seem to point out James Shirley as the translator.” (*Biographia Dramatica.*)

In 1903, I sent to a bookseller in Toronto for a copy of *Filli di Sciro*, which was advertised to contain seven etchings by Sebastiano Le Clerc and a book-plate. I was agreeably surprised to discover that the pastoral had been published in

Italian in Glasgow, and that I had bought a Scott book-plate with my own motto on it, "Doe weell and let them say." The title of the Scottish edition runs, —

*Filli di Sciro, Favola Pastorale del C. Guidubaldo de' Bonarelli. Con le Figure di Sebastiano Le Clerc.*

*In Glasgwa, della stampa di R. ed. A. Foulis M.DCC.LXXII. Primieramente stampata in Ferrara M.DC.VII. 12mo, pp. 171.*

Dedicated, Ferrara, 20 September, 1607, —

"*Al Serenissimo Signore Don Francescomaria Feltrio dalla Rovere Duca VI. D' Urbino, Lor Signore Colendissimo, Gli Academici Intrepidi.*"

Across the title-page is written, "John Scott j<sup>r</sup> of Melby 1826." The book-plate is the coat-of-arms of Scott of Melby.

See *Scyros*, a Latin pastoral, acted at Trinity College, Cambridge, March 3, 1613.

## 152

1658. *A Chaine of Golden Poems embellished with Wit, Mirth, and Eloquence. Together with two most excellent Comedies, (viz.) The Obstinate Lady, and Trappolin suppos'd a Prince. Written by S<sup>r</sup> Aston Cokayn.*

London. Printed by W. G. and are to be sold by Isaac Pridmore, at the Golden-Fleece near the New-Exchange. 1658. Sm. 8vo. With portrait of the author. *British Museum.*

This book was issued with four different title-pages: *Small Poems of Divers Sorts* (1658), *A Chain of Golden Poems, &c.*, (1658), *Poems. With The Obstinate Lady, &c.* (1662), *Choice Poems of Several Sorts* (1669).

*Trappolin supposed a Prince* in an adaptation of an Italian tragi-comedy in prose and verse, entitled *Trappolino creduto Principe*, as the Prologue explains: —

Gallants, be't known, as yet we cannot say  
To whom we are beholding for this play;  
But this our poet hath licens'd us to tell.  
Ingenious Italy hath liked it well.  
Yet it is no translation; for he ne'er  
But twice in Venice did it ever hear.

## 153

1658. *La Fida Pastora, Comædia Pastoralis. Autore F. F. Anglo-Britanno. Adduntur nonnulla varii argumenti Carmina ab eodem. Dux vitæ Ratio.*

Londini, Typis R. Danielis, Impensis G. Bedell & T. Collins, &c. 1658. Sm. 8vo. *British Museum.*

The *Carmina Varii Argumenti* at the end occupy only 9 leaves, including a separate title.

The translator, F. F. Anglo-Britannus, is Sir Richard Fanshawe. The pastoral is John Fletcher's *The Faithful Shepherdess* done into Latin verse.

## 154

1660. *Aminta: the famous Pastoral, written in Italian by Signor Torquato Tasso, and translated into English Verse by John Dancer. Together with divers ingenious Poems.*

London: 1660. 8vo. 74 leaves.

Third English translation of *Aminta*. The "ingenious Poems" added are described as "writ in imitation of Mr. Cowley's '*Mistris*.'" (*The Mistress: or Several Copies of Love-Verses*. Abraham Cowley, 1647.)

## 155

1897-98. *The Buggbears. 'Johannes Jeffere scribebat hoc,' finis of Act V.*

First printed by Dr. Carl Grabau, in three numbers of *Archiv für das Studium der neueren Sprachen und Literaturen*, Bände 98 and 99. 1897. Again, in

*Early Plays from the Italian. Edited, with Essay, Introductions and Notes, by R. Warwick Bond.*

Oxford. Clarendon Press. 1911, pp. 75-157.

"*Buggbears* is a translation, not very close, from [Antonfrancesco] Grazzini's *La Spiritata* (1561); combined with some scenes from [Adriano] Politi's *Gl' Ingannati* (1531), and others from the *Andria* of Terence: and *La Spiritata* owes suggestions

to [Giovammaria] Cecchi's *Lo Spirito* (1549), which is itself indebted to Ariosto's *Il Negromante* (1520-30), and that in some measure to Machiavelli's *Mandragola* (1512-20)." (Introductory essay, by R. W. Bond, on the classical Italian comedy. The author of *Gl' Ingannati*, here said to be Adriano Politi, is unknown. See *Laelia*, 1910.)

With the Elizabethan manuscript of *The Buggbears* has survived the music of two of its songs. Iphigenia's song, at the end of the third act, "Lend me you lovers all yo<sup>re</sup> pleasaunt lovelye layes," is headed "Giles peperel for Iphigenia," Giles Peperel probably being the boy who played Iphigenia. "The last song" is a chorus, "Syth all ow<sup>r</sup> greff is turnd to blyss," etc.

Both modern editions of *The Buggbears* were printed from the *Lansdowne MS. 807* in the *British Museum*. On the first leaf of this manuscript there is a list of fifty-six plays with this memorandum, —

"After I had been many years Collecting these MSS. Playes, through my own carlesness and the Ignorance of my Ser in whose hands I had lodged them they was unluckely burnd, or put under pye bottoms, excepting y<sup>e</sup> three which followes. J. W."

'J. W.' is the antiquary, John Warburton, and *The Buggbears* with *The Queene of Corsica* and *The Second Maydens Tragedy*, are the three plays that escaped the holocaust that Betsy Baker kept up in his kitchen.

## 156

1906. *Victoria. A Latin Comedy. Edited from the Peshurst Manuscript by G. C. Moore Smith, M.A.*

*Materialen zur Kunde des älteren englischen Dramas. 1906. Band xiv, pp. ix-xiv.*

Dedicated to Sir Philip Sidney.

*Victoria*, the name of the heroine, is the modern title of Abraham Fraunce's metrical Latin version, made before 1583, of Luigi Pasqualigo's *Il Fedele*, Venice, 1579. At about the

same time (1584) Anthony Munday translated *Il Fedele*, as *Fidele and Fortuna*. Fraunce's translation is closer to the original, except for the addition of an episode taken from the *Decameron*, II, 5, and the revision of portions of the later acts.

See *Fidele and Fortuna* (1584).

## 157

1909. *Hymenæus: A Comedy acted at St. John's College Cambridge*. Edited by G. C. Moore Smith.

Cambridge University Press, January, 1909, 16mo, pp. 100. MS. *Caius College*. 125.

*Hymenæus* is a Latin comedy, of unknown authorship, which was acted at St. John's College, probably in March, 1578-9. Abraham Fraunce was one of the student actors taking the part of Ferdinandus, father of the hero, Erophilus. The play is founded on the *Decameron*, IV, 10, the story of Ruggieri da Jeroli and the wife of Mazzeo della Montagna of Salerno. In *Hymenæus* the heroine is the daughter of an elderly father, with three suitors, Erophilus, a Venetian, a doctor, and a drunken German. The doctor prepares a potion for the father, which Erophilus drinks by mistake. Unconscious, he falls into the hands of thieves, and goes through some startling adventures, that bring him almost to the gallows. In the dénouement, the Venetian wins out and marries the lady. (F. S. Boas, *University Drama in the Tudor Age* (1914), pp. 134-40. *Jahrbuch der deutschen Shakespeare Gesellschaft*, xxxiv, 287.)

## 158

1910. *Laelia. A Comedy Acted at Queen's College, Cambridge, probably March 1, 1595. Now first printed. With an Introduction and Notes*. Edited by G. C. Moore Smith.

Cambridge University Press. 1910, 8vo, pp. 144.

Thomas Fuller, in his *History of the University of Cambridge*, p. 156, mentions a performance of *Laelia* in 1598, after August 4, when the Earl of Essex was chosen chancellor of Cambridge

University. Mr. Smith argues that the performance before Essex took place, March 1, 1595.

*Laelia* is a Latin translation of an Italian comedy, *Gl' Ingannati*, which was composed after the sack of Rome, in 1527, and acted in Siena, in 1531, by *L' Accademia degl' Intronati* (The Thunderstruck). The comedy was published under the misleading title *Comedia del Sacrificio degli Intronati celebrato nei Giuochi dun Carnovale in Siena* (1538. *British Museum*), and came to three editions (1537, 1538, and 1550). Charles Estienne translated *Il Sacrificio*, as *Le Sacrifice* (1543), which was republished in 1549 and 1556 as *Les Abuséz*. Bandello tells the tale in II, 36 (1554), *Nicuola enamoured of Lattanzio goes to serve him as a page*; Belleforest, *Histoires Tragiques*, IV, 59 (1570), translates Bandello into French; Rich's *Apolonius and Silla*, in *Farewell to Militarie Profession*, Englishes the romance in 1581.

*Laelia* is especially interesting, because, wherever Shakspeare found it, *Laelia's* story is the source of *Twelfth Night*. Dramatically, by representing Flaminius (Orsino) as having loved *Laelia* (Viola) before he transferred his affections to Isabella (Olivia), *Laelia* makes more plausible the final union of hero and heroine.

In addition to these plays, there are four Latin university dramas, from Italian originals, still in manuscript.

*Leander*. Latin comedy. *MS. Bodleian. Rawl. Misc. 341. MS. British Museum. Sloane. 1762.*

*Leander*, by Walter Hawkesworth, fellow of Trinity College, Cambridge, is a translation of Giovanni Battista della Porta's *La Fantesca* (1567). The comedy was acted at Trinity College, in 1598, and again, in 1602-03, Hawkesworth playing 'Leander.' (*Jahrbuch der deutschen Shakespeare Gesellschaft*, XXXIV, 286.)

*Parthenia*. Latin pastoral. *MS. Emmanuel College, Cambridge. I, 3. 16.*

*Parthenia* is a translation of *Il Pentimento Amorososo* (Venice, 1576, 12 mo), by Luigi Groto, Il Cieco d'Adria. It was acted at



Cambridge, before 1603. (*Jahrbuch der deutschen Shakespeare Gesellschaft*, xxxiv, 318-22, where this play is described.)

*Pastor Fidus*, recitata in Collegio Regali Cantabrigiæ. MS. Cambridge University Library. Ff. II, 9.

*Il Pastor Fido*, by Giovanni Battista Guarini, was published in Venice and Ferrara, in 1590. 12mo. The presentation of *Pastor Fidus* at King's College, Cambridge, must have been after that date. F. E. Schelling, in *Elizabethan Drama, 1558-1642*, p. 596, dates *Pastor Fidus*, 1606. *Pastor Fidus* is described in *Jahrbuch der deutschen Shakespeare Gesellschaft* xxxiv, 1898, where it is suggested that the translator was one of the Fletchers.

*Scyros. Fabula Pastoralis*. MS. Cambridge University Library. Ee. 5. 16. MS. Emmanuel College Library.

*Scyros*, by Dr. Samuel Brooke, Master of Trinity College, Cambridge, is a translation of *Filli di Sciro* (Ferrara, 1607), by Guidubaldo Bonarelli della Rovere. It was acted at Trinity College, March 3, 1613, before Prince Charles and the Elector Palatine Frederick, who went to sleep during the performance. See *Filli di Sciro*. 1655.

For college plays before 1603, consult F. S. Boas, *University Drama in the Tudor Age*. 1914.



IV  
METRICAL ROMANCES



## IV

### METRICAL ROMANCES

159

1555. *The Auncient Historie and onely trewe and syncere Cronicle of the warres betwixte the Grecians and the Troyans, and subsequently of the fyrst evercyon of the auncient and famouse Cytye of Troye, under Lamedon the King, and of the laste and fynall destruction of the same under Pryam; wrytten by Daretus a Trojan, and Dictus a Grecian, both souldiours, and present in all the sayde warres; and digested in Latyn by the lerned Guydo de Columpnis [Guido delle Colonne, who was the compiler of the work] and sythes translated into englyshe verse by J. Lydgate Moncke of Burye.* [Edited by Robert Braham.]

Thomas Marshe, London, 1555. Folio. Black letter. *British Museum.*

Lydgate mainly paraphrased Guido delle Colonne's *Historia de Bello Trojano*, and perhaps Dares Phrygius and Dictys Cretensis. His poem is made up of fifteen thousand heroic couplets, with prologue and epilogue.

The poets of the Middle Ages all accepted Dares Phrygius, priest of Hephæstus, as a trustworthy historian who had himself been in the Trojan war. Homer, known only in a Latin abridgment, received scant credence, and even abuse, as a falsifier of history. The *Roman de Troie*, based, among other sources, upon Dares, comes into English in two distinct streams, to either of which we may be indebted for Shakspeare's play of *Troilus and Cressida*.

Benoît de Sainte-Maure, a French trouvère of the Court of Henry II, dedicated to the Queen, Aliénor de Poitou, his *Roman de Troie*, of about 1160. The most important episode of Benoît is that of Troilus and Briseida, which in the Latin

version of the *Roman* made by Guido delle Colonne, 1287, suggested to Boccaccio the *Filostrato*. Boccaccio, through Chaucer (*Troilus and Cryseyde*) and Lydgate, may thus be Shakspeare's source.

In 1464, Raoul le Fèvre's *Le Recueil des histoires de troyes*, a translation of Guido delle Colonne, gave to French literature a second Trojan cycle. Caxton's *Recuyell of the historyes of Troye* [1474?], the first printed book in English, is a translation of Le Fèvre; this book went through several editions, and appears finally as *The ancient historie of the destruction of Troy*. . . . "Newly corrected, and the English much amended," by William Phiston. 1607. 4to.

Thomas Paynell, another translator, Englished, from Latin, *The faythfull and true storye of the Destruction of Troy, compiled by Dares Phrygius*. John Cawood. London. 1553. 8vo. Bodleian.

Or the source of Shakspeare's history may be an older play of the same name; *Henslowe's Diary* of April 7 and 16, and May 30, 1599, records full payment, to Henry Chettle and Thomas Dekker, for "the Boocke called the tragedie of Troylles and creseda."

## 160

1562. *The Tragicall Historye of Romeus and Juliet, written first in Italian by Bandell, and nowe in Englishe by Ar[thur] Br[o]ke*].

*In Ædibus Richardi Tottelli. Cum Priuilegio.* [Colophon.] Imprinted at London in Fletestrete within Temble [sic] barre, at the signe of the hand and starre, by Richard Tottill the XIX day of November. An. do. 1562. Sm. 8vo. Black letter. Bodleian. Capell Collection. J. P. Collier and W. Carew Hazlitt. *Shakespeare's Library*. Vol. 1. 1875. 8vo. P. A. Daniel, for *The New Shakspeare Society. Originals and Analogues*. Part I. 1875. 8vo.

This metrical paraphrase of the story of Romeo and Juliet was made from Boaistuau-Belleforest's *Histoires Tragiques*,

tom. 1, based on Bandello, II, 9. It is interesting to note that it is the earliest translation from Bandello in English. But Bandello was not the original author of the tale; he took it from a popular *novella*, *La Giulietta*, 1535, by Luigi da Porto, and there is still an earlier version, in Masuccio, *Il Novellino*, 1476, *Novella xxxiii*, the tragedy of *Mariotto and Giannozza*.

Broke states that he had seen "the same argument lately set forth on the stage"; this first *Romeo and Juliet*, acted before 1562, must be therefore the first English tragedy on a subject taken directly or indirectly from an Italian novel.

Shakspeare's *Romeo and Juliet* is founded on Broke's paraphrase, although it is not improbable that he may have seen the lost early play. It was Broke's poem that misled Shakspeare in omitting the pathetic incident of Juliet's coming out of her trance before the death of Romeo. This is the only circumstance that Luigi da Porto added to Masuccio's tale, and if Shakspeare had known of it his dramatic instinct must have seized upon it at once to heighten the tragical effect of the parting of the lovers. The Italian tragedy on the same subject, Luigi Grotto's *Hadriana*, is dramatically true in following Da Porto's *novella*.

Besides Painter's translation of this tale, *The Palace of Pleasure*, II, 25 (1567), *The Tragicall historie of Romeus and Juliet* (*Capell Collection*) appeared in 1587, and the story is also told in *The Treasurie of Auncient and Moderne Times* (1619); the romance is referred to, —

By George Turberville, in *Epitaphes*, etc., *An Epitaph on the death of Maister Arthur Brooke* (1563).

By Thomas de la Peend, in *The Pleasant Fable of Hermaphroditus and Salmacis* (1565).

By George Gascoigne, in *A Device of a Maske for the right honorable Viscount Mountacute* (1572).

(W. C. Hazlitt's *Gascoigne*, I, 85. Roxburghe Club. 1869).

By Barnabe Rich, in *A right excelent and pleasaunt Dialogue, betwene Mercury and an English Souldier*: etc. [1574].

By George Pettie, in *A Petite Pallace of Pettie his Pleasure* [1576].

By Thomas Procter and Owen Roydon, in *A gorgeous Gallery of gallant Inuentions* (1578).

*A Poor Knight: his Palace of Private Pleasure* (1579).

By George Whetstone, in *An Heptameron, The thyrd Daies Exercise* (1582).

By Richard Stanyhurst, in *The first foure Bookes of Virgils Æneis, Translated into English Heroicall Verse. . . . With other Poeticall deuises thereto annexed*; in particular, among the *Poeticall deuises*, in *An Epitaph entituled Commune Defunctorum, such as our unlearned Rithmours accustomably make upon the death of euerie Tom Tyler, as if it were a last for euery one his foote*.

By Bryan Melbancke, in *Philotimus* (1583).

By Clement Robinson, in *A Handefull of Pleasant Delites* (1583).

See *Quellen und Forschungen. Heft 70. E. Koepfel. Studien zur Geschichte der italienischen Novelle*. (With some corrections.)

## 161

1562. *The most wonderfull and pleasant history of Titus and Gisippus, whereby is fully declared the figure of perfect frenshyp, drawen into English metre. By Edward Lewicke.*

Anno 1562. Imprinted by Thomas Hacket, and are to be solde at his shop in Lumbarde Streete. 8vo. "Finis quod Edward Lewick."

The romance of *Titus and Gisippus* is found in the *Decameron* x, 8. J. P. Collier has shown (*The Poetical Decameron*, Vol. II, pp. 84 and 85) that Lewicke was indebted to *The Gouvernour* of Sir Thomas Elyot, not only for the form of his narrative, but "even for some of his very words and phrases." Chapter XII of the *Seconde Boke* of *The Boke named The Gouvernour* (H. H. S. Croft's edition, 1883) is entitled, "The wonderfull history of Titus and Gisippus, and whereby is fully declared the figure of perfet amitie."

It is uncertain whether Sir Thomas Elyot translated directly



from Boccaccio, or, as is more likely, made use of a Latin version, by the celebrated Philip Beroaldo, whose editions of the classics were in great repute in the sixteenth century. Beroaldo's title reads, *Mithica historia Johannis Boccatii, poetæ laureati, de Tito Romano Gisippoque Atheniensi, philosophiæ tironibus ac commilitonibus, amicitia vim elucidans, nuper per Philippum Beroaldum ex italico in latinum transversa.*

No date [conjectured, Leipsig, 1495?]. 4to. *British Museum.*

There is also a metrical translation of *Titus and Gisippus* printed by Wynkyn de Worde, *Ye hystory of Tytus & Gesyppus translated out of latyn into englysche by Wylllyam Walter.*

London, n. d. 4to. By me Wynkyn de Worde.

According to Brunet, the Latin text which Walter translated was written by Matteo Bandello, and published at Milan, in 1509. Warton gives, "An exceedingly scarce book, *Titi Romani et Hegeisippi Atheniensis Historia in Latinum versa per Fr. Mattheum Bandellum Castronovensem. Mediolani, Apud Gotard de Ponte.*" 1509. 4to.

A play called *Titus and Gisippus* was acted at Court, February 17, 1577; it may, however, have been Ralph Radcliffe's *Friendship of Titus and Gysippus, De Titi et Gisippi Amicitia*, revived from the time of King Edward VI, and now lost.

Two later Elizabethan plays treat the theme as comedy, *Monsier Thomas, or Father's Own Son* (1639. 4to. John Fletcher), and *The City Nightcap, or Crede quod habes et habes* (1661. 4to. Robert Davenport). In 1842, Gerald Griffin wrote *Gisippus or The Forgotten Friend*. The drama was produced at Drury Lane, with Macready as Gisippus and Helen Faucit as Sophronia.

The first paper in Goldsmith's short-lived periodical, *The Bee*, is a prose version of *Titus and Gisippus*, although the romance is there said to be taken from a Byzantine historian, and the friends are called Alcander and Septimius. (Goldsmith's *Miscellanies, The Bee*, No. 1, October 6, 1759.)

See *Philomela* (1592).

## 162

1565. *The Historie of John Lorde Mandozze translated from the Spanish by Thomas de la Peend.*

London, by T. Colwell, 1565, 12mo, 64 leaves, with one missing from the middle and a considerable number from the end.

Dedicated, from the Middle Temple, to Sir Thomas Kemp, Knight, kinsman to the author.

This curious poem, of which only a fragment, about three-fourths of the whole, is preserved, is written in alternate lines of fourteen and sixteen syllables. It is founded on *Bandello*, II, 44, *Amore di Don Giouanni di Mendoza, e de la Duchessa di Sauoia, con varii e mirabili accidenti che v' intervengono*. Painter translated the *novella* as *The Duchesse of Sauoie, The Palace of Pleasure*, I, 45. Jacobs agrees with Hazlewood that Peend must have had proof sheets of Painter, but Koepfel finds a common source in Belleforest, I, 6.

In brief, the Duchess of Savoy, falsely accused of unfaithfulness, is saved from death by the opportune arrival of a champion in Don John of Mendoza.

The romance is mentioned by George Pettie, in his *Petite Palace* (1576); by Robert Greene, in *Mamillia* (1583); and by Clement Robinson, in *A Handefull of Pleasant Delites* (1584).

For an abstract of the poem, see Sir Samuel Egerton Brydges, *The British Bibliographer*, II, pp. 523-32 and 587-93.

See *The Palace of Pleasure* (ed. Joseph Jacobs, 1890), I, 107 *seq.*

## 163

[1565-66?] *The Historie of Ariodanto and Ieneura, daughter to the King of Scottes, in English Verse by Peter Beuerley [of Staple Inn].*

Imprinted at London, by Thomas East for Fraunces Col-docke, n. d. Sm. 8vo. 91 leaves. 1600. 12mo. (Warton, not now known.)

Entered on the *Stationers' Register* A, in 1565-66, under the almost unrecognizable title, *The tragigall and pleasaunte history Ariounder Jenevor, the Doughter unto the Kynge of [Skottes]*.

The history of *Ariodante and Ginevra* is founded on a tale in Ariosto's *Orlando Furioso*, Canto v. Bandello has a *novella* on the same theme, I, 20, and also Cintio, *Gli Hecatommithi, L' Introduzione, Novella Nona*. Belleforest (*Histoires Tragiques*, Vol. III,) follows but scarcely translates Bandello. It was a very popular tale, and was used by Shakspeare, in *Much Ado About Nothing*, the story of Hero, Claudio, and Don John. Spenser also tells it, *The Faerie Queene*, Bk. II, Canto IV, Stanza 17 *seq.*

Sir John Harington, in the *Morall* of the fifth book of his translation of *Orlando Furioso*, says, of the history of Ginevra, "sure the tale is a pretie comicall matter, and hath bin written in English verse some few years past (learnedly and with good grace) though in verse of another kind, by M. George Turbervil." No trace of Turberville's version has yet been found.

The *Revels Accounts* (1582, edited, by Peter Cunningham, for the Shakespeare Society, 1842) mention, "*A Historie of Ariodante and Genevra* shewed before her Majestie on Shrove Tuesdaie at Night, enacted by Mr. Mulcaster's children."

Mr. Mulcaster's children were the boys of the Merchant Taylors' School. See *Orlando Furioso* (1591).

## 164

1569. *A Notable Historye of Nastagio and Trauersari, no less pitieful than pleasaunt. Translated out of Italian into Englishe verse by C. T.*[Dr. Christopher Tye (?)]

*S' amor non puol a un cor ingrato & empio  
Giovanelli timore, e crudel scempio.*

Imprinted at Londō in Paules Churchyarde by Thomas Parfoote dwelling at the signe of the Lucrece. Anno 1569. 8vo. Black letter. 16 leaves.

This is a versification of the *Decameron* (v, 8), the romance

of the spectre huntsman; it is the origin of the 'retributive spectre' stories.

*Nastagio and Trauersari* was also versified by George Turberville, in his *Tragical Tales* (1587, which see, the first tale). A third metrical version was made by Dryden in his *Fables* (1700), under the title, *Theodore and Honoria*.

Byron alludes to Dryden's poem in *Don Juan* : —

Sweet hour of twilight! in the solitude  
 Of the pine forest, and the silent shore  
 Which bounds Ravenna's immemorial wood,  
 Rooted where once the Adrian wave flow'd o'er,  
 To where the last Cæsarean fortress stood,  
 Ever-green forest! which Boccaccio's lore  
 And Dryden's lay made haunted ground to me,  
 How have I loved the twilight hour and thee!

The shrill cicalas, people of the pine,  
 Making their summer lives one ceaseless song,  
 Were the sole echoes, save my steed's and mine,  
 And vesper-bells that rose the boughs along;  
 The spectre huntsman of Onesti's line,  
 His hell-dogs, and their chase, and the fair throng,  
 Which learn'd from this example not to fly  
 From a true lover, shadow'd my mind's eye.

*Don Juan*, Canto III, Stanzas cv, cvi.

Christopher Tye (1497(?)–1572) took the degree of doctor of music at Cambridge, in 1545, and was musical instructor to Prince Edward and probably to the Princesses Mary and Elizabeth. He was master of the choir boys at Ely Cathedral, from 1543 to 1547, and again, from 1559 to 1562. Sir John Hawkins says he was the inventor of the anthem.

"The *Actes of the Apostles* set to music by Dr. Tye were sung in the Chapel of Edward VI, and probably in other places where choral service was performed; but the success of them not answering the expectation of their author, he applied himself to another kind of study, the composing of music to words selected from the Psalms of David, in four, five, and more parts, to which species of harmony, for want of a better, the name

of Anthem, a corruption of Antiphon, was given." (Sir John Hawkins. *A General History of the Science and Practice of Music* [Ed. Novello, 1853], p. 455.)

Christopher Tye's finest work is found in his *Actes of the Apostles* and in his beautiful old anthems, some of which, such as "I will exalt thee," and "Sing unto the Lord," are still sung. The third and eighth tunes of the *Actes of the Apostles*, shortened into common metre psalm tunes, are the well-known hymns *Windsor* or *Eaton* and *Winchester*. *Windsor* is known in Scotland as *Dundee*, where it is immortalized in Burns's *The Cotter's Saturday Night*, —

Perhaps Dundee's wild warbling measures rise,  
*Winchester* is now sung to the Christmas carol, —  
While shepherds watch'd their flocks by night.

Dr. Burney, in his *History of Music*, says of Tye: "Perhaps as good a poet as Sternhold, and as great a musician as Europe could then boast."

It is highly probable that Samuel Rowley, the dramatist, was a connection of Tye's, possibly the son of Mary Tye who married Robert Rowley at Ely in 1560. At all events, Christopher Tye is a character in Samuel Rowley's play, *When You See Me, You know Me, or The Famous Chronicle History of Henry 8* (1605. 4to). A dialogue of this drama, between Prince Edward and his music master, gives us King Henry VIII's opinion of Dr. Tye in language of strong Tudor flavor:—

*Prince Edward.* I oft have heard my father merrily speake  
In your high praise; and thus his highnesse saith,  
England one God, one truth, one doctor hath  
For musickes arte, and that is Doctor Tye.

The story of *Nastagio and Traversari* was dramatized by James Shirley, in his comedy, *Honoriam and Mammon* (1659. 8vo), which is but an enlargement of his masque, *A Contention for Honour and Riches* (1633. 4to).

Grant Duff tells this story of Lord Houghton: The Cosmopolitan Club was accustomed to meet in a room which had been

Watts's studio, and on the walls of which hung an enormous picture by him from *Theodore and Honoria*. Some one once asked Lord Houghton what this represented. "Oh," he replied, "you have heard of Watts's Hymns. These are Watts's Hers."

See *Tragicall Tales Translated by Turberville* (1576), and *The Forrest of Fancy* (1579).

## 165

[1570?] *A Discourse of the great crueltie of a widow towards a young gentleman, and by what means he requited the same. Set forth in English verse by Jo: Go[ubourne?]*

[Colophon.] Imprinted at London, by Henry Binneman, dwelling in Knightrider Streate, at the Signe of the Mermaid. [1570?] 8vo. *Bagford Papers*.

This romance is taken from Bandello, III, 17, *Il S. Filiberto s' innamorà di M. Zilia, che per un bacio lo fa stare lungo tempo mutolo, e la uendetta che egli altamente ne prese*. It was a popular tale, and is found in Painter, *Palace of Pleasure* (1567), II, 27, *The Lord of Virle*; in Fenton, *Certaine Tragicall Discourses* (1567), No. 11, *The Crueltie of a Wydowe*; and in *Westward for Smelts* (1620), No. 6, *The Fishwife's Tale of Hampton*. Pettie, *Petite Pallace* (1576), mentions Zilia and the Knight Virle.

Two Elizabethan plays are founded on the tale, *The Dumb Knight* (1608. 4to), Gervase Markham and Lewis Machin, and *The Queen, or the Excellency of her Sex* (1653), Anonymous.

## 166

[1570?] *A pleasant and delightfull History of Galesus, Cymon, and Iphigenia, describing the Fickleness of Fortune in loue. Translated out of Italian into English verse by T. C. Gent.*

*Di rozzo inerto, e vil, fa spesso amore  
Generoso, et cortese, un nobil cor.*

[London.] Printed by Nicolas Wyer, dwelling at the signe of S. John Euangelist in S. Martins parish beside Charing-crosse, n. d. [c. 1570.] 8vo. Black letter. 26 leaves.

Warton conjectures T. C. to be either Thomas Campion, or Thomas Churchyard.

A versifying of *Il Decamerone*, v, 1, *Cimone, amando, divien savio*, etc. The idea embodied in the character of Cimone, the civilizing influence of love, had already been twice worked out by Boccaccio, first in his prose romance, *Ameto*, and again in the pastoral, *Ninfale Fiesolano*. Dryden translated the romance of *Cymon and Iphigenia* in his *Fables* (1700).

'Cymon and Iphigenia' is the subject of an early painting by Sir John E. Millais (1847). Sir Frederick Leighton painted 'Cymon and Iphigenia' in 1884.

## 167

1570. *The Pityfull Historie of two louing Italians, Gaulfrido and Barnardo le vayne: which ariued in the countrey of Grece, in the time of the noble Emperoure Vaspasian. And translated out of Italian into Englishe meeter by Iohn Drou, of Thauis Inne Gentleman.*

Anno 1570. Imprinted at London by Henry Binneman, dwelling in Knychtrider streete, at the signe of the Mermayde. 8vo. Black letter. 32 leaves.

Twenty-five copies reprinted, in black letter, for Mr. J. P. Collier, by F. Shoberl, jun. 1844. 4to. *British Museum*.

Dedicated to Sir Francis Jobson, Knight, Lieutenant of the Tower.

In verse, the fourteen-syllabled metre of the time, divided into lines of eight and six syllables. 'The pityfull historie' is pitiful indeed, for no person concerned in it escapes death. Part of the history relates to that of *Romeo and Juliet*.

'*Galfrido and Bernardo*' is an entry in *Henslowe's Diary* under date, May 18, 1595. Fleay asserts that the entry is a forgery (*Chronicle of the English Drama*, Vol. II, p. 301).

## 168

1576. *A Most lamentable and Tragicall Historie, Conteyning the outrageous and horrible tyrannie which a Spanishe gentle-*

woman named *Violenta* executed upon her *Louer Didaco*, because he espoused another beyng first betrothed unto her. Newly translated into English Meter, by T. A. [Thomas Achelley].

Imprinted at London by John Charlewood for Thomas Butter dwelling in Paules Churchyarde neere to S. Austines gate at the Shippe. 1576. 8vo. 39 leaves. *Bodleian*.

Dedicated, in prose, "to the Right Worshipful Sir Thomas Gresham, Knight."

*Violenta and Didaco* is a metrical translation of *Bandello*, I, 42.

The tale had already been done into English by William Painter, *The Palace of Pleasure*, I, 42 (1566), and it is one of the stories of *The Fortunate, the Deceived, and the Unfortunate Lovers* (1632). It is inadequately reproduced in Beaumont and Fletcher's *Triumph of Death (Four Plays in One)*, acted in 1608.

## 169

1576. *Tragicall Tales, translated by Turberville in time of his troubles, out of sundry Italians; with the argument and L'Enuoye to ech Tale. Nocet empta dolore voluptas.*

Imprinted at London by Abell Jeffs, dwelling in the Forestreet without Crepelgate at the signe of the Bel. Anno Dom. 1576, 1587. Sm. 8vo. Black letter. 200 leaves. Edinburgh, 1837. 4to. 50 copies. *Bodleian*. *Edinburgh University Library*, presented by William Drummond, of Hawthornden.

Dedicated "to the right worshipful, his loving brother, Nicholas Turberville, Esq."

This is a collection of ten novels, translated, in verse, by George Turberville. They are all from Boccaccio and *Bandello*, except the second one, whose source has not yet been discovered. It will be noticed below that six of the seven tales taken from the *Decameron* belong to the fourth day, "*Nella quale, sotto il reggimento di Filostrato, si ragiona di coloro, li cui amori ebbero infelice fine.*"

No. 1. Boccaccio, v, 8. *Nastagio degli Onesti amando una*



*dei Traversari, spende le sue ricchezze senza essere amato, etc.*

This tale had already been versified by Dr. Christopher Tye. See *A Notable Historye of Nastagio and Trauersari* (1569); also, *The Forrest of Fancy* (1579).

No. 2.?

No. 3. Boccaccio, x, 4. *Messer Gentil de' Carisendi venuto da Modena, trae della sepoltura una donna amata da lui, sepolta per morta: etc.* See *Philocopo*, [1567].

No. 4. Boccaccio, iv, 9. *Messer Guiglielmo Rossiglione dà a mangiare alla moglie sua il cuore di messer Guiglielmo Guardastagno ucciso da lui et amato da lei: etc.*

This terrible fate is said actually to have befallen the troubadour Guillem de Cabestaing, or Cabestan. "Sa dernière maîtresse, selon Jehan de Nostre-Dame (*Les vies des plus célèbres et anciens poëtes provençaux*, 1595), fut Tricline Carbonnel, femme du seigneur de Seillan, qui jaloux du troubadour, dont il avait fait son écuyer, le tua, lui arracha le cœur et le fit manger à sa femme. Tricline dit à son époux, 'que, puisqu'elle avait mangé si noble viande, elle n'en mangerait jamais d'autres'; et elle se laissa mourir de faim en 1213.

"Suivant Millot, le mari furieux contre Cabestaing se nommait Raymond de Castel-Roussillon, et son épouse Marguerite. D'après un manuscrit italien, on rapporte que les parents de celle-ci et du troubadour, ainsi qu'un grand nombre de chevaliers, à la tête desquels se mit Alphonse, roi d'Aragon, démolirent le château de Raymond, firent de pompeuses funérailles aux deux amants et les inhumèrent dans le même tombeau, qui fut placé dans une église de Perpignan. Les chevaliers du Roussillon et du Narbonnais assistaient chaque année à un service solennel fondé par le roi d'Aragon pour le repos de l'âme de Marguerite et de Cabestaing." (Michaud, *Biographie Universelle*.)

No. 5. Bandello, iii, 18. *Rosimonda fa ammazare il marito, e poi se stessa ed il secondo marito avvelena, accecata da disordinato appetito.*

The story of Rosamund furnished plots for two Elizabethan plays and one Victorian drama, —

(1) *Albovine, King of the Lombards*. 1629. 4to. Sir William Davenant.

(2) *The Witch*. Printed 1788. 8vo. Middleton.

(3) *Rosamund, Queen of the Lombards: a Tragedy*. By Algernon Charles Swinburne. 1899.

*Painter's Wife Punished, The Palace of Pleasure*, I, 57, is a prose translation of the romance.

No. 6. *The King of Thunise had a daughter faire*. Boccaccio, IV, 4. *Gerbino contra la fede data dal re Guiglielmo suo avolo combatte una nave del re di Tunisi, per torre una sua figliuola*, etc.

No. 7. Boccaccio, IV, 5. *I fratelli dell' Isabetta uccidon l'amante di lei: egli l'apparisce in sogno e mostrale dove sia sotterato. Ella occultamente disotterra la testa e mettela in un testo di basilico*: etc.

Isabella's story appealed to Keats in his unequal but beautiful and pathetic poem, *Isabella, or the Pot of Basil* (1820); and this poem inspired Holman Hunt to paint "Isabella and the Pot of Basil" (1868), Walker Gallery. One of the early paintings of John Everett Millais has the same subject; it is called, "Isabella," or sometimes "Lorenzo and Isabella," and is in the Liverpool Gallery, dated 1849. Two of the men figures are portraits of Dante and William M. Rossetti.

No. 8. Bandello, III, 5. *Bellissima vendetta fatta da gli Eliensi contra Aristotimo crudelissimo tiranno, e la morte di quello con altri accidenti*.

No. 9. Boccaccio, IV, 7. *La Simona ama Pasquino: sono insieme in uno orto: Pasquino si frega ai denti una foglia di salvia e muorsi*: etc.

No. 10. Boccaccio, IV, 8. *Girolamo ama la Salvestra: va costretto da' prieghi della madre a Parigi: torna, e truovala maritata*: etc.

For the sources of these tales, except the first, third, fourth, fifth, and seventh, I am indebted to E. Koepfel: *Die englischen Tasso-übersetzungen des 16 jahrhunderts*.

*Anglia. Band XIII. Neue Folge Band 1* (1891).

See *The Florentine History* (1595).

## 170

1609. *The Italian Taylor, and his Boy. By Robert Armin, Seruant to the Kings most excellent Maiestie. Res est solliciti plena timoris amor.*

At London printed for T. P. 1609. 4to. Wood cuts. [1810.] 4to. *British Museum*. Owned by the author. Reprinted in *Occasional Issues of Unique or Very Rare Books*, Vol. XIV. Alexander B. Grosart. 1880. Sm. 4to. *Peabody Institute*. Baltimore.

Dedicated, "To the true Noble and Right Honorable the Lord Vicount Haddinton; And, the Noble by birth, and vertuous by education, his second selfe, the Lady Elizabeth Fitswa[lt]er, his Vicountesse and Wife: Robert Armin Wisheth content in this life, and ioy in the life to come."

*The Italian Taylor and his Boy* is a poem divided into nine cantos, each accompanied by a quaint woodcut, and an argument, and written in alternate rime.

Armin's prefatory address, *Ad lectorem hic et ubiq; S. P. D.*, begins, —

"Invisible Reader, I present thee with a Poeme from the Italians; bid it welcome for the Countries sake, for I assure thee, the excellencie of that nation in Poesie, is beyond my Pen to publish: but be it as it is worthy, onely I wander with it now in a strange time of taxation, wherein every pen and inck-horne Boy will throw up his Cap at the hornes of the Moone in censure, although his wit hang there, not returning unless monthly in the wane: such is our ticklish age, and the itching braine of abundance."

Its source is Straparola's *Tredici Notte Piacerole*, VIII, 5. *How Maestro Lattantio undertook to train his apprentice, Dionigi, in his craft*. A parallel story may be found in Grimm's *Kinder und Hausmärchen*, No. 68, *De Gaudeif un sien Meester* (The Rogue and his Master). The fable is beautifully illustrated in

W. G. Waters's, *The Nights of Straparola*, Vol. II, as *The Ruby Ring*.

Robert Armin, born 1560-70 (?), was a shareholder and actor of the Globe and Blackfriars theatres. In the list of the actors of Shakspeare's plays, printed in the folio of 1623, his name stands sixth; he acted in *The London Prodigal* (1605), which contains a play on his name, and in Ben Jonson's *The Alchemist* (1610); one of *Tarlton's Jests* (earliest extant edition, 1611) relates, 'How Tarlton made Armin his adopted son, to succeed him.' His own allusion to Dogberry in his Epistle to Viscount and Lady Haddington would seem to imply that he succeeded to that part after William Kemp, the original Dogberry, had quitted the Lord Chamberlain's Company, — "pardon, I pray you the boldnes of a Begger [i.e., an 'armin'] who hath been writ downe for an Asse in his time, and pleads under *forma pauperis* in it still, notwithstanding his Constableshyp and Office."

One play of Robert Armin's has survived, *The History of the Two Maids of Moreclacke* (1609). *The Valiant Welshman* (printed, 1615) is attributed to him.

## 171

1639. *A small Treatise betwixt Arnalte and Lucenda, entituled, The evill-intreated lover, or The melancholy knight. Originally written in the Greeke tongue by an unknown author; afterwards translated into Spanish [or rather written by D. Hernandez de San Pedro]; after that for the excellency thereof into the French tongue by N. H.; next by B. M.[araffi] into the Thuscan, and now turn'd into English verse by L.[eonard] L.[awrence] a well-wisher to the Muses. [Motto from Ovid, *De Tristibus*.]*

London. Printed by J. Okes for H. Mosley, and are to be sold at his shop, at the Signe of the Princes Armes in Pauls Church-yard. 1639. 4to. 64 leaves. *British Museum. Bodleian* (2 copies).

Lawrence dedicates his translation, in prose, "To his more

than Honour'd Unckle Adam Lawrence," and, in verse, "To the Noble-minded Reader," and "To all Faire Ladies, Famous for their Vertues . . . but most especially to that Paragon of Perfection, the very Non-Such of her Sexe, famous by the name of Mistris M. S." He does not mention, in his detailed account of the migrations of the romance, the fact that it had already found its way into English and was a popular tale. Claudius Holyband's earlier prose translation, entitled *The pretie and wittie Historie of Arnalte and Lucenda*, came to four editions between 1575 and 1608.

The French translator, N. H., is Nicolas de Herberay, Seigneur des Essarts, whose title runs, —

*Petit Traité de A. et Lucenda*, [by D. Hernandez de San Pedro,] *autresfois traduit de langue Espaignole en la Françoise & intitulé L'Amat mal traité de s'amye: par le Seigneur des Essars N. de Herberay*. Paris. 1548. 16mo. *British Museum*. A French translation, with Bartolommeo Maraffi's Italian version, is dated 1570, —

*Petit traité de A. et Lucenda* [by D. Hernandez de San Pedro]. *Picciol trattato d'A. & di Lucenda, intitolato d'Amante mal trattato dalla sua amorosa, nuovamente per B. Maraffi . . . in lingua Thoscana tradotto*. French and Italian. Lyon. 1570. 16mo. *British Museum*.

*Arnalte and Lucenda* is a tale of an over-confident lover and a false friend. The poet supposes himself lost in a desert, where after much wandering he comes upon a stately but dismal mansion. Arnalte, the melancholy owner, receives his guest courteously and entertains him with the story of his life. He was a native of Thebes, who, at the funeral of an eminent man of that city, had fallen in love with the grief-stricken daughter, Lucenda. The lady is described as a paragon of beauty, but unmoved by the addresses of her lover. Arnalte, however, hopes of success, until he is suddenly overwhelmed by hearing of her marriage to his friend, Yerso, the confidant of his love. He immediately challenges Yerso to single combat before the king, and kills him. Lucenda, heart-broken, retires to a convent, and Arnalte to the desert.

For a brief account of Lawrence's poem, see the *Retrospective Review* (1821), Vol. iv, pp. 72-76.

## 172

1640. *The Pleasant and sweet History of patient Grissell shewing how she from a poore man's Daughter came to be a great Lady in France, being a pattern for all vertuous Women. Translated out of Italian.*

London. Printed by E. P. for John Wright, dwelling in Giltspurstreet at the signe of the bible. 1640. 8vo. Black letter. 12 leaves. Also, [1630?] 8vo. With a woodcut of Queen Elizabeth, crowned, and carrying her globe and sceptre. *British Museum*. 1842. J. P. Collier, for the Percy Society.

A chapbook, in eleven chapters, the first two and the last two in prose, the rest with some verbal and literal changes the same as a broadside in black letter called, *An excellent Ballad of a Noble Marquess and Patient Grissell*. To the tune of *The Brides Good-morrow*. (Reprinted in *Ancient Ballads*, 1867.)

The tale of *Patient Grissell* is in the *Decameron*, the last tale of the last day, x, 10. It was the most popular tale of Boccaccio's in mediæval literature. According to Legrand d'Aussy, *Fabliaux ou Contes*, upwards of twenty translations of it are to be found in the French prose of the fourteenth century, in such collections as the *Miroir des Dames*, or the *Exemples de bonnes et mauvaises Femmes*, and a secular mystery in French verse, unique of its kind, *Le Mystère de Griselidis*, was represented in Paris, in 1395.

Petrarch was so pleased with the story that he learnt it by heart to repeat to his friends and then put it into Latin prose, as *De obedientia et fide uxoriâ Mythologia* (1373). During this year Chaucer was in Italy, on his Italian embassy, and probably met Petrarch at Padua. Very likely Petrarch repeated the tale to him there, and gave him a copy of the Latin version, which he translated as *The Clerk's Tale* (*Canterbury Tales*).

Since Petrarch's time, in Italy, the tale of *Patient Grissell* has

enjoyed enduring popularity. One of Goldoni's comedies, *La Griselda*, is founded on the subject, and the homely old drama is still acted in marionette theatres; cheap pictures representing its different scenes often decorate the cottage walls of Italian peasants, while a painting attributed to Pinturicchio in the National Gallery, London, presents several of the most dramatic episodes.

Following Chaucer, in English, Ralph Radcliffe, of the time of Edward VI, wrote a Latin comedy on the subject, *De patientia Griselidis*; then come half a dozen ballads recorded in the *Stationers' Registers* and elsewhere, *The History of meke and pacyent Gresell*, licensed in 1565, and another comedy, *Patient Grissil*, printed in 1603, and written by Thomas Dekker, Henry Chettle, and William Haughton. The quarto tract, in prose, of 1607, 1619, and 1674, is said to have been 'written first in French.' Pepys refers to the 'puppet-play' of *Patient Grissel* in his *Diary*, August 30, 1667, and Butler, in *Hudibras*, couples Grissel with Job (Part 1, c. 2, 772). In 1855, Edwin Arnold wrote *Griselda*, a tragedy; and in 1873, *Griselda*, by M. E. Braddon, was played at the Princess Theatre, London.

In 1848, Charles West Cope painted a fresco called "Griselda" for the House of Lords, and in 1852 he painted the "Marriage of Griselda."

The first English comedy is now lost, and the second one does not amount to much dramatically, but it contains one of the most exquisite Elizabethan lyrics, Dekker's

*Sweet Content*

Art thou poor, yet hast thou golden slumbers?

O sweet content!

Art thou rich, yet is thy mind perplexèd?

O punishment!

Dost thou laugh to see how fools are vexèd

To add to golden numbers, golden numbers?

O sweet content! O sweet, O sweet content!

Work apace, apace, apace, apace;

Honest labor bears a lovely face;

Then hey nonny nonny, hey nonny, nonny!

Canst drink the waters of the crispèd spring?

O sweet content!

Swimm'st thou in wealth, yet sink'st in thine own tears?

O punishment!

Then he that patiently want's burden bears

No burden bears, but is a king, a king!

O sweet content! O sweet, O sweet content!

Work apace, apace, apace, apace;

Honest labor bears a lovely face;

Then hey nonny nonny, hey nonny nonny!

See *The Ancient, True and Admirable History of Patient Grisel* (1607).



V

**RELIGION AND THEOLOGY**



## V

## RELIGION AND THEOLOGY

173

1547. *Five Sermons, translated out of Italian into Englishe, Anno Do MDXLVII.*

London, by R. C. [probably Robert Crowley] for William Beddell. 1547. Sm. 8vo.

Translated from the *Prediche* of Bernardino Ochino, of Siena (1487–1564). Ochino was an Italian Protestant, whose restless disposition brought him many vicissitudes in life. Having become an Observantine friar, he renounced his vows to study medicine, but not finding medicine to his taste, he re-entered his order, only to leave it again to become a Capuchin. In 1538 he was elected vicar-general of the Capuchins, and traveled all over Italy preaching, the people everywhere flocking to hear him. About 1542 he became a Protestant, preaching that doctrine in Geneva, where he was welcomed by Calvin, and in Augsburg. Shortly before the death of Henry VIII, he accepted the invitation of Archbishop Cranmer to go to England, and under Edward VI, he was made a prebendary of Canterbury and received a pension from the king's privy purse. At the accession of Mary, he became the pastor of the Italian Protestant church in Zürich, through the friendly offices of Henri Bullinger. He was exiled from Switzerland, in 1563, on account of his *Dialogue of Polygamy*, dialogue twenty-one of his *Dialogi XXX*, and spent the last year of his life in wandering from place to place; after seeing three of his four children die of the plague at Pinczow, Poland, he himself died at Schlackau, Moravia, towards the end of 1564.

Bernardino Ochino was the intimate friend of Bembo, Tolommei, Pietro Martire, and Vittoria Colonna. Besides sev-

eral volumes of *Prediche*, his most famous work is the *Tragedy*, translated by Bishop Ponet (1549). See *Dialogue of Polygamy* (1657).

## 174

1548. *Sermons of the ryght famous ād excellent clerke Master Bernardine Ochine, etc.*

A. Scoloker: Ippeswich. 1548. 8vo. Black letter. Without pagination. *British Museum*.

Dedicated to Edward Seymour, Duke of Somerset, by "Rychard Argentyne," the translator.

This is another translation from the popular *Prediche* of Bernardino Ochino; they are controversial tracts, rather than sermons, and were written to explain and vindicate his change of religion. The collection contains sermons 1 to 6 of the later edition, entitled *Certayne Sermons, etc.* (1550?), translated in part by Lady Bacon.

## 175

1549. *A tragædie or Dialogue of the unjste usurped Primacie of the Bishop of Rome, and of all the just abolishyng of the same, made by Master Barnardine Ochine, an Italian, and translated out of Latine into Englishe by Master John Ponet Doctor of Diuinitie, never before printed in any language.*

Anno Do. 1549. Imprynted for Gualter Lynne: London. 4to. Black letter. *Library of Edward VI. Royal Library. British Museum* (2 copies).

Dedicated to King Edward VI, by Bernardinus Ochinus Senensis.

*The Tragedy by Bernardino Ochino. Reprinted from Bishop Ponet's Translation out of Ochino's Latin Manuscript in 1549. Edited, with Introduction and Notes, by C. E. Plumptre. London. 1899.*

The parties that doe speake in thys dialogue are these, —

- i. Lucifer and Beelzebub.
- ii. Boniface the third, & Doctour Sapience secretary to the Emperour.

- iii. The people of Rome. The Church of Rome.
- iiii. The Pope, and men's judgement and the people of Rome.
- v. Thomas Massuccius the master of the horse. Lepidus the pope's chamberlain.
- vi. Lucifer and Beelzebub.
- vii. Christ and Michael and Gabriel archangels.
- viii. King Henry viii. and Papist, and Thomas Archbishop of Canterbury.
- ix. King Edward vi. and the Counsell.

“This remarkable performance, originally written in Latin, is extant only in the translation of Bishop Ponet, a splendid specimen of nervous English. The conception is highly dramatic; the form is that of a series of dialogues. Lucifer, enraged at the spread of Christ's kingdom, convokes the fiends in council, and resolves to set up the pope as Antichrist. The state, represented by the emperor Phocas, is persuaded to connive at the pope's assumption of spiritual authority; the other churches are intimidated into acquiescence; Lucifer's projects seem fully accomplished, when Heaven raises up Henry VIII and his son for their overthrow. The conception bears a remarkable resemblance to that of *Paradise Lost*; and it is nearly certain that Milton, whose sympathies with the Italian Reformation were so strong, must have been acquainted with it.” (Richard Garnett.)

John Ponet, or Poynt (1514(?)–1556), was not only a great preacher, but a man of learning, knowing mathematics, astronomy, German and Italian, besides being a good classical scholar and theologian. The *Tragedy*, translated from Ochino's manuscript, brought him to the notice of the Protector Somerset, who is mentioned in the dedication, and Ponet was made successively Bishop of Rochester and of Winchester. He was somewhat unscrupulous, and is thought to have voiced the opinion given by himself, Cranmer, and Ridley, when consulted about the Princess Mary's hearing mass, ‘that to give license to sin was sin; nevertheless, they thought the king might suffer or wink at it for a time.’ (Strype, *Memorials*, II, 1, 451.)

Upon the accession of Queen Mary, Bishop Ponet was deprived, and Stephen Gardiner reinstated in the bishopric of Winchester. Stow asserts, and Froude after him (*History of England*, Vol. vi, Chap. 31), that Ponet was out in Sir Thomas Wyatt's rebellion, in 1554. Eventually he found his way to Peter Martyr, at Strasburg, where he seems to have lived comfortably enough. "What is exile," he wrote to Bullinger at Zürich, "a thing painful only in imagination, provided you have wherewith to subsist."

At his death, in 1556, his library came into the possession of Sir Anthony Cooke.

## 176

[1550(?)] *A discourse or traictise of Peter Martyr Vermill a Florētine . . . wherein he openly declared his . . . iudgemente concernynge the Sacrament of the Lordes supper, etc.* [Translated from the Latin by Nicholas Udall.]

London: R. Stoughton. [Under Vermigli the *British Museum Catalogue* gives the date [1550?], but under Udall [1558?].] 4to. Black letter.

Pietro Martire Vermigli (1500–1562) was of a noble Florentine family. He entered the order of Augustine friars, and soon became distinguished for his learning and piety. Having turned Protestant, he was invited to England in 1547 by Archbishop Cranmer and the Duke of Somerset to assist in the English reformation. Cranmer made him a professor at Oxford, and one of eight commissioners charged with drawing up a new code of ecclesiastical laws to take the place of the Canon Law of the Catholic Church.

When Queen Mary came to the throne, Peter Martyr asked leave to return to the Continent, and it is one of the generous acts of Gardiner, Bishop of Winchester, that he supplied the Italian the means to get back to Strasburg. Here he resumed his post as professor of theology, subsequently removing to Zürich to teach the same subject.

Peter Martyr wrote commentaries on some of the principal

books of the Old and the New Testament, and several treatises on dogmatic theology, and at one time ranked next to Calvin as a Protestant writer. He was more learned than Calvin, of moderate counsels, and wished to unite the various sects broken off from the Catholic Church, for which he always retained an affection. He was married twice.

## 177

[1550(?)] *Certayne Sermons of the ryghte famous and excellent clerk Master B. Ochine, . . . now . . . an exyle in thys lyfe for the faithful testimony of Jesus Christe. Faythfully translated into Englysche.*

J. Day: London. [1550?.] 8vo. Black letter. *British Museum.*

This is another collection of sermons translated from Ochino's *Prediche*; the first six, by Richard Argentine, had already appeared in *Sermons of the ryght famous ād excellent clerke Master Bernardine Ochine* (1548). The last fourteen sermons were translated by Anne Cooke, second daughter of Sir Anthony Cooke, afterwards second wife to Sir Nicholas Bacon and mother of Sir Francis Bacon. Fuller says of Sir Anthony Cooke, — "He was one of the governors to King Edward the Sixth when prince; and is charactered by Master Camden, *vir antiquā severitate*. He observeth him also to be happy in his daughters, learned above their sex in Greek and Latin: namely, 1. Mildred, married unto William Cecil, lord treasurer of England; 2. Anne, married unto Nicholas Bacon, lord chancellor of England; 3. Katherine, married unto Henry Killigrew, Knight; 4. Elizabeth, married unto Thomas Hobby, Knight, [and, second, to John, Lord Russell, son of Francis Russell, second Earl of Bedford]; 5. [Margaret], married unto Ralph Rowlett, Knight. Indeed, they were all most eminent scholars, (the honour of their own, and the shame of our sex) both in prose and poetry." (Thomas Fuller, *The History of the Worthies of England*, Vol. 1, p. 509, ed. P. A. Nuttall, London, 1840.)

Anne Cooke is said to have been able to read Latin, Greek,

Italian, and French, "as her native tongue." She was a fervent Protestant, inclined to Puritanism, and translated Ochino's *Prediche* before her marriage to Sir Nicholas Bacon. Her most interesting work is a translation from the Latin of Bishop Jewel's *Apologia Ecclesiæ Anglicanæ* (1562), entitled *Apologie, or aunswer in defence of the Church of England* (1562 and 1564). Both editions appeared without the author's name, but the second one contains a prefatory address to Lady Bacon as the translator, by Archbishop Parker. It seems that she had submitted the manuscript to him, accompanied by a letter written in Greek. He returned it printed, "knowing that he had hereby done for the best, and in the point used a reasonable policy; that is, to prevent such excuses as her modesty would have made in stay of publishing it."

The translation is referred to in *A Declaration of the True Causes of the great Troubles, presupposed to be intended against the realme of England* (1592), p. 12.

"The apologie of this Church was written in Latin, & translated into English by A[nne] B[acon] with the comendation of M[ildred] C[ecill], which twaine were sisters, & wives unto Cecill and Bacon, and gave their assistance and helping hands in the plot and fortification of this newe erected synagog." Queen Elizabeth thought so highly of the *Apologie* that she ordered a copy of it to be chained in every parish church in England. (G. P. Fisher, *History of the Christian Church*, p. 374.) Lady Anne Bacon's '*Apology of the Church*' is still printed and circulated by the Society for Promoting Christian Knowledge.

Théodore de Bèze, who knew of Lady Bacon's learning and piety from her son Anthony, dedicated his *Meditations* to her.

Many of Lady Bacon's letters to her sons Anthony and Francis are extant, and some of them have been printed in Spedding's *An Account of the Life and Times of Francis Bacon*. They are thickly interspersed with quotations from Greek and Latin writers, but the English is vigorous, and the picture of family relations presented is highly interesting. The mother



never relinquished her authority over her sons, even as grown men, and one of them Lord Chancellor of England. She took the liveliest interest in their affairs, and reproved them sharply, if they neglected to make known to her what they were doing. The young men were both dutiful sons, and the second clause of Sir Francis Bacon's will reads, — "For my burial, I desire it may be in St. Michael's church, near St. Alban's — there my mother was buried."

## 178

[1550?] *Fouretene Sermons, concerning the Predestinacion and Eleccion of God: very expediente to the settinge forth of hys Glorye among his Creatures. Translated out of Italian [of Bernardino Ochino] into oure natyve Tounge by A. C. [Anne Cooke.]*

London, by John Day and W. Seres. [1550?.] Sm. 8vo. Black letter. Edited by G. B. *British Museum.*

Dedicated by A. C. to her mother, the Lady F. [Anne Fitzwilliam Cooke.]

These *Fouretene Sermons* are numbers 12 to 25 of the collection, entitled *Certayne Sermons* [1550?].

## 179

1550. *The Alcoron of the Barefote Friers, that is to say, an heape or numbre of the blasphemous and trifling doctrines of the wounded Idole Saint Frances* [Francis [Bernardoni], of Assisi, [Saint,] taken out of the boke of his rules, called in latin *Liber Conformitatum* [by Bartholomaeus Albizzi]; the selections made by E. Alberus].

R. G.[rafton], *excudebat* [London], 1550. 8vo. Black letter. *British Museum* (2 copies). Also, London, 1603. 8vo. *British Museum.*

This work seems to have been translated from the French; a French original in the British Museum is of later date.

*L'Alcoran des Cordeliers, tant en Latin qu'en François; c'est à dire, Recueil des plus notables bourdes & blasphemés . . . de ceux qui ont osé comparer Sainct François à Jesus Christ: tiré*

[by Erasmus Alberus] *du grand livre des Conformitez, iadis composé par frere Barthelemi de Pise. . .* [Translated by Conrad Badius.] *Parti en deux livres. Nouvellement y a esté adioustee la figure d'un arbre cōtenat par branches la conference de S. François à Jesus Christ. Le tout de nouveau reveu & corrigé. Lat. and Fr. 2 pts.*

*G. de Laimerie. Genève. 1578. 12mo. British Museum.*  
Also, Amsterdam. 1734. 12mo. *British Museum.*

At the time of the Reformation Erasmus Alberus wrote a refutation of the *Alcoran*, with a preface by Luther. It is entitled, *Der Barfüßer Münche Eulenspiegel und Alcoran* (1542). [2d edition.] A Latin paraphrase of this is *Alcoranus Franciscanorum; id est, Blasphemiarum et nugarum Lerna, de stigmatizzato Idolo, quod Franciscum vocant, ex Libro Conformitatum* [of Bartholomaeus Albizzi, of Pisa.] *Translated and abridged from the Eulenspiegel und Alcoran of E. Alberus.* [With the prefaces of M. Luther and E. Alberus.]

*Daventraie. 1651. 12mo. British Museum.*

The *Liber Conformitatum Sancti Francisci cum Christo* was presented by the author, Bartolommeo Albizzi da Pisa, to the chapter of his order assembled at Assisi, in 1399, and the brothers were so pleased with it that they gave him the habit worn by St. Francis. The first printed edition appeared at Venice, folio, without date, and is one of the rarest incunabula. The editions of 1480 and 1484 have the title,

*Li fioretti di San Francisco assimilati alla vita ed alla passione di Nostro Signore.*

## 180

1550. *An epistle unto the right honorable and christian Prince, the Duke of Somerset written unto him in Latin, anone after hys deliverance out of trouble, by the famous clearke Doctour Peter Martyr and translated into Englyshe by T.[homas] Norton.*

*Anno a verbo incarnato M.D.L. Regni Edwardi sexti iii.*  
[Quotation from Psalm 120.]

Colophon: Imprynted at Londō for Gualter Lynne, dwell-

ynge on Somers Kaye, by Byllynges gate. In the yeare of our Lorde M.D.L. And they be to be solde in Paules church yarde, nexte to the great Schole, at the sygne of the sprede Egle. *Cum privilegio*. . . . 8vo. Black letter. 20 leaves. *British Museum*.

The epistle was written by Peter Martyr to Edward Seymour, Duke of Somerset, upon his release from the Tower, in 1550. Thomas Norton was only eighteen years old when he published the translation, which is the more interesting from the fact that the original letter is not extant. Norton was at the time amanuensis to the Duke of Somerset and undertook the translation at his desire.

The rest of Norton's literary work is curiously divided between legal papers, controversial Puritan tracts, twenty-eight metrical Psalms which he contributed to *The whole Booke of Psalmes collected into English metre by T. Sternhold, J. Hopkins, and others, etc.* (1561), and the first three acts of *Gorboduc* (1565), the earliest English tragedy. He was a Calvinistic barrister, and married (1) Margery, third daughter of Archbishop Cranmer, and (2) Alice Cranmer, his first wife's cousin. In 1571 he was made the first Remembrancer of the City of London, and as such was elected to a seat in the third Parliament of Elizabeth.

## 181

1550. *A notable and marvelous epistle of the famous Doctor Mathewe Gribalde, professor of law in the universitie of Padua; cōcerning the terrible iudgement of God, upon hym that for feare of men denieth Christ, and the knowne veritie: with a Preface of Doctor Caluine. Translated out of Latin intoo English by E. A.*

Worcester. [Printed by John Osmen.] 1550. [1570(?) in the *British Museum Catalogue*.] 8vo.

The work was republished at London, by Henry Denham, for William Norton, without date: — "Now newly imprinted, with a godly and wholesome preservative against desperation,

at all tymes necessarie for the soule: chiefly to be used when the deuill dooeth assaulte us moste fiercely, and death approacheth nighest."

The original is a Latin epistle by Matteo Gribaldi, called *Mopha*, entitled, —

*Francisci Spierae, qui quod susceptam semel Evangelicæ veritatis professionem abnegasset damnassetque, in horrendam incidit desperationem historia, a quatuor summis viris [C. S. Curio, M. Gribaldus, Henricus [Scrimger] Scotus, and S. Gelous], summa fide conscripta: cum præfationibus Caelii S. C. et J. Calvini & P. Vergerii Apologia . . . accessit quoque M. Borrhai, de usu quem Spierae tum exemplum tum doctrina afferat iudicium.*

[Geneva? 1550?] 8vo. *British Museum*.

The translator was Edward Aglionby, recorder of Warwick, as appears from an acrostic contained in "An Epigram of the terrible example of one Francis Spera an Italian, of whom this book is compiled." The translation has been attributed to Edmund Allen, who died bishop-elect of Rochester, in 1559.

Francesco Spiera, or Spera, a jurisconsult of Padua, became a Protestant, and subsequently retracted that faith publicly before the Holy Office at Venice. Returning to Padua, he died shortly afterwards in despair. His story seems to have made a profound impression on the Protestant world of the time, and for long after. It is the subject of an Elizabethan comedy, called *The Conflict of Conscience* (1581), by Nathaniel Woodes, a minister of Norwich; "in *The Conflict of Conscience*," says John Churton Collins, "the struggle between the old faith and the new is depicted with an energy which is almost tragic in its intensity."

*Stationers' Register* B, for June 15, 1587, records, —

*A ballad of master Ffrauncis an Italian a Doctor of Lawe who denied the lord Jesus.*

I find also, —

*A Relation of the Fearefull Estate of Francis Spira, in the yeare 1548.* [By N. B., i.e., Nathaniel Bacon.]

Printed by I. L. for P. Stephens, and C. Meredith, London,

1638. 12mo. *British Museum*. Also, 1640. 12mo. *British Museum*. 1665.

The first edition of the *Relation* came out anonymously, and it was not until the edition of 1665 that Nathaniel Bacon's name appeared on the title-page, when he is said to have 'compiled' the book. A Welsh translation was issued in 1820, and an edition of 1845 is styled, "*An Everlasting Proof of the Falsehood of Popery*." The *British Museum* contains also duodecimo editions of the *Relation*, dated 1678, 1681, 1683, 1688, 1784, and 1815, in all eleven editions.

A French tragedy on the theme, by J. D. C. G., is entitled, *François Spera, ou le Désespoir*.

"About this time I did light on a dreadful story of that miserable mortal, Francis Spira; a book that was to my troubled spirit as salt when rubbed into a fresh wound: every sentence in that book, every groan of that man, with all the rest of his actions in his dolours, as his tears, his prayers, his gnashing of teeth, his wringing of hands, his twisting, and languishing, and pining away under that mighty hand of God that was upon him, were as knives and daggers to my soul; especially that sentence of his was frightful to me, — 'Man knows the beginning of sin, but who bounds the issues thereof?' Then would the former sentence, as the conclusion of all, fall like an hot thunderbolt again upon my conscience: 'For you know how that afterwards, when he would have inherited the blessing, he was rejected; for he found no place of repentance, though he sought it carefully with tears.'" (John Bunyan, *Grace Abounding to the Chief of Sinners. The Works of that Eminent Servant of Christ, John Bunyan, Minister of the Gospel, and formerly Pastor of a Congregation in Bedford*. Vol. 1, p. 49. New Haven. 1831.)

## 182

1564. *Most fruitfull & learned Comentaries of . . . Peter Martir Vermil* [upon the Book of Judges] . . . *with a very profitable tract of the matter and places, etc.* [With the text.]

J. Day, London, 1564. Folio. Black letter. *British Museum.*

Dedicated by the printer, John Daye, to the "Earle of Leicester."

A translation of *In librum Judicum . . . P. M. Vermillii . . . commentarii, etc.*

[Zürich. 1563. Folio.] 1571. Folio. *British Museum.*

Dedicated to Sir Anthony Cooke, father of Lady Bacon.

Peter Martyr lectured on the Book of Judges, and the ethics of Aristotle, at Strasburg, before a kind of college of the English exiles of Mary's reign, who gathered around him there. They were Edmund Grindal, afterwards Archbishop of Canterbury, John Jewel, afterwards Bishop of Salisbury and author of the *Apologia Ecclesiæ Anglicanæ*, Alexander Nowell, afterwards Dean of St. Paul's, John Ponet, the deprived Bishop of Winchester, Sir John Cheke, Sir Anthony Cooke, Sir Thomas Wroth, and others.

### 183

[1566.] *Pasquine in a Traunce. A Christian and learned Dialogue (contayning wonderfull and most strange newes out of Heauen, Purgatorie, and Hell) Wherein besydes Christes truth playnely set forth, ye shall also finde a numbre of pleasaunt hystories, discovering all the crafty conueyaunces of Antechrist. Wherunto are added certayne Questions then put forth by Pasquine, to haue bene disputed in the Councell of Trent. Turned but lately out of Italian into this tongue, by W. P.[histon?] Seene [and] allowed according to the order appointed in the Queenes Maiesties Iniunctions. Luke 19. Verily I tell you, that if these should holde their peace, the stones would cry.*

Imprinted at London by Wylliam Seres dwelling at the Weast ende of Paules at the signe of the Hedgehogge. [1566] [1550? *British Museum.*] 4to. Black letter. *British Museum* (2 copies). Also, no date, W. Seres, and 1584, 4to, Thomas Este.

This is a translation of *Pasquillus Ecstaticus, unà cum aliis etiam liquot sanctis pariter & lepidis Dialogis, quibus præcipua religionis nostræ Capita elegantissime Explicantur.*

[*Sine loco aut anno.*] Small 8vo.

This book was written by Cælius Secundus Curio, and was printed at Basle about 1550. It contains an account of Curio's escape from prison in Turin, where he was confined because of his Evangelical opinions.

## 184

1568. *The Fearfull Fansies of the Florentine Couper: Written in Toscane, by John Baptista Gelli, one of the free Studie of Florence, and for recreation translated into English by W. Barker. Pensoso d'altrui. Sene & allowed according to the order appointed.*

Imprinted at London by Henry Bynneman. Anno 1568. 12mo. 138 leaves. *British Museum.* Also, 1599. 12mo. *British Museum.* 1702. 8vo.

In an address to the reader, the translator says, "the talke that olde Iust the Couper hadde with himself, when he coulede not slepe did minister matter to the maker of this presente boke, who by other occasion hath made diuers other to his cōmendatiō in the Toscane tong. . . . John Baptista Gellie, for so is the tailer called, and for his wisdom chief of the vulgar uniuersitie of Florence, when I was ther, did publish these communications of Iust the Couper and his Soule, gathered by one Sir Byndo his nephew and a notarie."

The work is divided into ten dialogues or "Reasonings," called in the original *I Dialogi del Gello*, but reprinted in 1548 under the title, *I Capricci del Bottaio*.

Giambattista Gelli was the author of *Circes*, translated into English by Henry Iden. See *Circes* (1557), *Epitaphia et Inscriptiones lugubres* (1566), and *The Nobility of Women* (1559), first printed in 1904-05.

## 185

1568. *Most learned and fruitfull Commentaries of D. P. Martir Vermilius . . . upon the Epistle of S. Paul to the Romanes; wherein are . . . entreated all . . . chiefe common places of religion*

*touched in the same Epistle. With a table of all the common places, and expositions upon divers places of the scriptures, and . . . an Index. . . Trāslated out of Latine into Englishe by H. B. [Henri Bullinger.] [With the text.]*

J. Daye, London, 1568. Folio. Black letter. *British Museum* (2 copies).

A translation of *In epistolam S. Pauli Apostoli ad Romanos P. M. Vermilii . . . commentarii*, etc., which was dedicated to Sir Anthony Cooke.

[*Basle*. 1558. Folio.] 1570. Folio. *British Museum*.

## 186

1569. *Most Godly Prayers compiled out of David's Psalmes by D. Peter Martyr.* [Edited by J. Simler, and] *translated out of Latin . . . by Charles Glemhan.*

W. Seres, London, 1569. 8vo. Black letter. *British Museum*.

A translation of *Preces sacræ ex Psalmis Davidis desumptæ per D. P. M. V.*, etc.

*Lyon*. 1564. 16mo. *British Museum*.

## 187

1576. *The Droomme of Doomes Day. Wherein the frailties and miseries of mans lyfe, are lyuely portrayed, and learnedly set forth. Diuided as appeareth in the Page next following. Translated and collected by George Gascoigne, Esquyer. Tam Marti, quam Mercurio.*

Imprinted at London for Gabriell Cawood: dwelling in Paules Churchyard, at the Signe of the holy Ghost. 1576. 4to. Black letter. Pp. 276. *British Museum* (2 copies); 1586. 4to. Black letter. *British Museum*. Herbert mentions a third edition, without date.

Dedicated to Francis, second Earl of Bedford, to whom Gascoigne gives the following account of the book, —

“And thereupon, not many monethes since, tossyng and retossyng in my small lybrarie, amongst some bookes which had not often felte my fyngers endes in xv years before, I



chaunced to light upon a small volumne skarce comely covered, and wel worse handled. For, to tell a truth unto your Honor, it was written in an old kynd of characters, and so torne, as it neyther had the beginning perspicuous nor the end perfect: so that I cannot certaynly say, who shuld be the Author of the same. But as things of meane shewe outwardely, are not alwayes to bee rejected, even so in thys olde torne paum- phlette I found sundrye thinges, as mee thought, wrytten with suche zeale and affection, and tendynge so dyrectly unto the reformation of maners, that I dyd not onelye myselfe take great pleasure in perticuler reading thereof, but thought them profitable to be published for a generall commoditie: and thereupon, have translated and collected into some order these sundry parcells of the same. The which (as well bicause the Auctor is to me unknowen, as also bicause the oryiginal copies had no peculyar tytle, but cheefly bicause they do all tend zealously to an admonicion whereby we may every man walke warely and decently in his vocation) I have thought meete to entyle *The Droomme of Doomes daye*. Thinking my selfe assured, that any souldier which meaneth to march under the flagge of God's favour, may by sounde of this Droomme be awaked, and called to his watch and warde with right sufficient summons."

*The Droomme of Doomes Day* is divided into three parts, which are thus set forth on the back of the title, —

- I. *The View of worldly Vanities. Exhorting us to contempne all pompes, pleasures, delightes, and vanities of this lyfe.*
- II. *The Shame of Sinne. Displaying and laying open the huge greatnesse and enormities of the same, by sundrye good examples and comparisions.*
- III. *The Needels Eye. Wherein wee are taught the right rules of a true Christian life, and the straight passage unto everlasting felicitie.*

Heereunto is added a private Letter; the which doth teach remedies against the bitterness of Death. (Brydges, *Restituta*, Vol. iv, pp. 299–307.)

Part I, *The View of Worldly Vanities*, is a translation of *De contemptu mundi sive de miseria humanæ conditionis*, by Lotario Conti, Pope Innocent III.

The earliest edition recorded in the *British Museum* is assigned, doubtfully, to 1470. An Elizabethan edition came out in *Louvain* (1563. 4to). It is curious that there should have been another translation of this same work in the same year.

See *The Mirror of Mans lyfe . . . Englished by Henry Kerton* (1576).

## 188

1576. *The Mirror of Mans lyfe: Plainely describing, what weake moulde we are made of: what miseries we are subject unto: howe uncertaine this life is: and what shal be oure end. Englished by H.[enry] K.[erton].*

London. H. Bynneman. 1576. 8vo. Black letter. *British Museum*. 1580, 1586. 8vo. (Allibone.) With the *Speculum Humanum*, a short poem in stanzas of eleven lines, by Stephen Gosson, at the end.

Dedicated to Anne Talbot Herbert, Countess of Pembroke.

Another translation of the popular mediæval work on the contempt of the work written by that ambitious prelate, Lotario Conti, Pope Innocent III.

See George Gascoigne's *The Droomme of Doomes Day* (1576).

## 189

1576. *An Epistle for the godly and christian Bringing up of Christian Mennes Children, or Youth, englished by W. L. P. of Saint Swithens, by London Stone, 28 June, 1576.* 16mo. (Lowndes.)

This is a translation from Cælius Secundus Curio, which I find catalogued in the *British Museum*, as follows:—

*C. S. Curionis Christianæ Religionis institutio . . . Accessit epistola . . . de pueris sancte christianeque educandis.*

[Basle.] 1549. 8vo. MS. Notes. Partially mutilated.

## 190

1576. *A briefe and most excellent Exposition of the XII. Articles of our Fayth, translated by T. P.*

London. 1576. 16mo.: n. d. 16mo. (Lowndes.)

A translation of Peter Martyr's *Una semplice dichiaratione sopra gli XII Articoli della Feda Christiana.*

Basilea. 1544. 4to. *British Museum.*

## 191

[1580?] *A briefe Treatise, Concerning the use and abuse of Dauncing. Collected oute of the learned workes of . . . Peter Martyr, by Maister Rob[ert] Massonius; and translated by I. K. [or T. K., according to the dedicatory epistle.]*

London, by John Juggle. [1580?] 8vo. Black letter. *British Museum.*

## 192

1580. *Certaine Godly and very profitable Sermons of Faithe Hope and Charitie; first set foorth by Master Bernardine Occhine . . . and now lately collected and translated out of the Italian tongue into the English by William Phiston of London, student.*

London. Tho. East. 1580. 4to. Black letter. 100 leaves.

Dedicated to Edmund Grindal, Archbishop of Canterbury. A collection of thirty-eight sermons, or rather sections, nineteen on Faith, eight on Hope, and eleven on Charity.

## 193

1583. *The Common Places of . . . Doctor Peter Martyr, divided into foure principall parts: with a large addition of manie theologicall and necessarie discourses, some never extant before. Translated and partly gathered by A.[nthon]y Marten, etc. (An oration wherein is set foorth the life and death of . . . P. Martyr Vermillius . . . by J. Simlerus.)*

London. 1583. Folio. 6 pts. Black letter. *British Museum* (3 copies).

Dedicated to Queen Elizabeth.

A translation of Peter Martyr's *Loci communes D. P. Martyris Vermilii ex variis ipsius authoris scriptis in unum librum collecti & in quattuor Classes distributi, etc.* [Edited by R. Massonius, with the preface of R. Walther, and an oration upon the life of the author by Josias Simler.]

Zürich. 1563. Folio.

[1576. Folio (Lowndes).] London. T. Vautrollerius, *Londini*. 1583. Folio. *British Museum*. Amsterdam and Frankfurt. 1656. Folio. *British Museum*.

Anthony Martin was gentleman sewer of the Queen's chamber, Keeper of the Royal Library within the palace of Westminster, and cupbearer to the Queen.

## 194

1584. *The contempte of the world and the vanitie thereof, written by the Reverend F. D. de Stella. . . . And of late translated out of Italian into Englishe* [by G. C.] etc.

[Douay?] 1584. 12mo. *British Museum*. Also, *S. Omers*. 1622. 8vo. *British Museum*.

The original of this is a work by the Spanish mystic, Diego de Estella, confessor to Cardinal de Granvelle and preacher to Philip II, entitled, —

*Primera (-tercera) parte del libro de la vanidad del mundo.*

*Salamanca*. 1576. 8vo. *British Museum*.

The first edition appeared in Salamanca, in 1574. 8vo. I have not met with the Italian translation.

## 195

1585. *A Letter lately written from Rome, by an Italian gentleman to a friende of his in Lyons in France. Wherein is declared the state of Rome: the suddaine death & solemne buriall of Pope Gregory the thirteenth. The election of the neue Pope [Sixtus V] and the race of life this neue Pope ranne before hee was advanced. . . . Newly translated out of Italian into English by I[ohn] F.[lorio].*

Imprinted by John Charlewood. London, 1585. 8vo. Black letter. Without pagination. *British Museum*.

The crest and coronet of the Earl of Bridgewater are stamped on the covers of the copy here cited.

## 196

[1600?] *Instructions and Advertisements, how to meditate the Misteries of the Rosarie of the most Holy Virgin Mary. Written in Italian [from the Latin of Gaspar de Loarte] . . . and newly translated into English [by John Fenn]. (Litanie Deiparæ Virginis . . . quæ in alma domo Lauretana . . . decantari solent.)*

[Rouen? 1600?] 8vo. *British Museum*.

[Another edition.] *Whereunto is annexed brief Meditations for the seven Evenings and Mornings of the Weeke.*

Cardin Hamillon, Rouen. 1613. 12mo. *British Museum*.

The original work, by the Spanish Jesuit theologian, Gaspar de Loarte, is *Meditationes de Rosario B. Virginis*. Venice, 1573.

See *The Life of the blessed Virgin St. Catherine of Sienna*, 1608, and *A Treatise of Tribulation* [before 1615].

## 197

1606. *A full and satisfactorie answer to the late unadvised Bull, thundered by Pope Paul the Fift, against the renowned State of Venice: being modestly entitiled by the learned author, Considerations upon the censure of Pope Paul the Fift [against the Republic of Venice]. . . . Translated out of Italian [of Pietro Sarpi, Fra Paolo Servita].*

Printed for J. Bill. London. 1606. 4to. *British Museum*.

I take this to be a translation of Father Paul's *Trattato dell' Interdetto di Venezia*. Venice. 1606. 4to.

On April 17, 1606, Pope Paul V pronounced sentence of excommunication against the doge, senate and government of Venice. The Venetian clergy were enjoined to publish the letter of interdict before their assembled congregations, and to

fix it on the church doors. The Government of Venice took the ground that the Pope's bull was in itself null and void, and on May 6, 1606, the Doge, Leonardo Donato, issued two short proclamations, making known to the citizens and clergy the resolution of the Republic to maintain the sovereign authority, "which acknowledges no other superior in worldly things save God alone." The clergy did not hesitate; they obeyed the Republic and not a copy of the brief was posted. (Ranke, *History of the Popes*, Bk. VI, pp. 494-95, of Sarah Austin's translation. Philadelphia, 1841.)

For an account of the dispute, see *The History of the Quarrels of Pope Paul V with the State of Venice* (1626).

## 198

1606. *A Declaration of the Variance betweene the Pope, and the Segniory of Venice, with the proceedings and present state thereof. Whereunto is annexed a Defence of the Venetians, written by an Italian doctor of Divinitie* [i.e., Fulgenzio Manfredi?] *against the Censure of Paulus Quintus* [of 17 April, 1606], *prooving the nullitie thereof by Holy Scriptures, etc.*

1606. 4to. *British Museum* (2 copies).

Fulgenzio Manfredi was a Franciscan who, during the interdict, preached against the Pope and the Jesuits. After the Venetians had made peace with Rome, he was pensioned by the State, and received for his own Order of St. Francis a grant of the House of the expelled Jesuits. But, says Bedell, "it was sodenly noised y<sup>t</sup> he was departed" (to Rome.) Sir Henry Wotton writes, April 23, 1610, that he was drawn "from hence long since under safe conduct." In Rome, Fra Fulgenzio was accused of correspondence with King James I, through the English Ambassador, and was burnt at the stake in the *Campo di Fiora*. Sir Henry Wotton, under date October 29, 1610, strenuously denies any dealings with the friar, and speaks of his execution as recent.

See *The History of the Quarrels of Pope Paul V with the State of Venice* (1626).

## 199

1606. *Meditations upon the Passion of our Lord Jesus Christ. . . . Newlie translated out of Italian [of Fulvio Androzzi] into English.*

[Douay?] 1606. 12mo. *British Museum.*

## 200

1608. *A true copie of the Sentence of the high Councell of tenne Judges [Consiglio de' Dieci] in the State of Venice, against R.[odolfo] Poma, M. Viti, . . . A.[lessandro] Parrasio, John of Florence [Giovanni da Firenze] . . . and Pasquall of Bitonto; who . . . attempted a . . . murder upon the person of . . . Paolo Servite. . . . Translated out of Italian. A Proclamation made for the assecuration of the person of . . . Paolo Servite, . . . in execution of a Decree accorded, in the . . . Councell of the Pregadie upon the 27. of Oct. 1607. — A Decree made in the . . . Councell of Tenne, 1607, the 9. of Januarie, etc. [With two Latin Poems, *In Innocentiam*, by O. Mavinus, and *In Meretricem dolosam*.]*

H. Lownes, for S. Macham, London, 1608. 4to. *British Museum.*

On the 5th of October, 1607, at five in the afternoon, Fra Paolo was returning from the Ducal Palace, accompanied by Fra Marino, his servant, and Alessandro Malipiero, an old patrician. The party had reached the Ponte della Fondamenta, near the Servite Convent, when a band of bravos rushed upon them. One seized Fra Marino, another Malipiero, while a group occupied the bridge, keeping it against all comers. The assassin who had singled out Fra Paolo rained upon him fifteen or twenty blows of his poniard, aiming at his head. His cap and the collar of his dress were pierced through and through, but only three of the stabs took effect, two in the neck and the last, through the right ear out through the right cheek bone. Fra Paolo fell as if dead, with the weapon sticking in the wound.

The assassins were Rodolfo Poma, a Venetian; Alessandro Parrasio, of Ancona; Michael Viti, a priest of Bergamo; Pasquale, of Bitonto; John, of Florence; Hector, of Ancona, and others unknown, all, except perhaps Viti, common and hired bravos. After the attempted assassination, Poma and his confederates fled into the Papal States. At Ancona he received from Franceschi, a Venetian priest, a letter of credit for one thousand ducats, payable by Scalamonte, the Pope's agent.

In Rome the bravos found an asylum for more than a year in the palace of Cardinal Colonna, although the Cardinal Inquisitor was all the while assuring the Venetian Legation that some one of them would surely be apprehended. When public clamor became too pronounced, Pope Paul V ordered his Nuncio at Naples to provide for the assassins, at the same time begging the intercession of Henry IV of France, to induce the Venetians to suspend the inquiry. This the Venetians had no intention of doing, and it was a large body of assassins plotting with a still larger body of enemies of Fra Paolo. Finally, toward the end of the year 1608, the serious indiscretions of these people induced the Roman Curia to change its policy. Poma, Parrasio, and Viti were thrown into the dungeons of Civita Vecchia, where they perished, and Franceschi disappeared.

While Fra Paolo lay at death's door, the Council of Ten, the Senate, and the people vied with one another in testifying to their respect and admiration for him. The people surrounded the convent, broke out into imprecations against Rome, and attempted to burn the palace of the Bishop of Rimini. The Republic called in the best surgeons at its own expense, and after Fra Paolo's recovery, created Fabrizio d' Acquapendente, his chief physician, a *Cavaliere di San Marco*, presenting him with a rich gold chain and a silver cup of forty ducats' weight; an additional pension was offered to Fra Paolo, who refused it. He accepted two privileges from the Republic. One was full permission to explore the Vene-



tian archives; the other was a little doorway, cut through the garden wall of his monastery, by which he could get to his gondola without passing through the narrow and tortuous path he had formerly used on his daily journey to the public offices. Andrew D. White visited what remains of the monastery, in April, 1902, and found the little door as useful as when it was made. (*Seven Great Statesmen. Sarpi.* Andrew D. White. 1910.)

The poniard with which the wound was inflicted was affixed to a crucifix in the church of the Servites, with the inscription *Deo Filio Liberatori.*

## 201

1608. *Newes from Italy, of a second Moses, or the life of Galeacius Caracciolus the noble Marquesse of Vico. Containing the story of his admirable conuersion from popery, and his forsaking of a rich Marquessedome for the Gospels sake. Written first in Italian [by Niccolò Balbani], thence translated into latin by Reuerend Beza, and for the benefit of our people put into English: and now published by W. Crashaw Batcheler in Diuinitie, and Preacher at the Temple. In memoria sempiterna erit Iustus. Psalme 112. The iust shall be had in euerlasting remembrance.*

Printed by H. B. for Richard Moore, and are to be sold at his shop in Saint Dunstons Churchyard in Fleete streete. 1608. 4to. 82 pp. *British Museum.* Also, 1612. 4to. *British Museum.* 1635. 4to. *British Museum.* 1655. 8vo. 1662. 8vo. The last three editions are called *The Italian Convert.*

Dedicated to Edmund Lord Sheffield, the Lady Dowglasse his mother, and Lady Ursula his wife; —

“Give me leaue (right honourable), to put you all in one Epistle, whom God and nature haue linked so well to-gether: Nature in the neerest bond, and God in the holiest religion. For a simple new-yeares gift, I present you with as strange a story, as (out of holy stories) was euer heard. Will your Honours haue the whole in briefe afore it be laid downe at large? Thus it is.

“Galeacius Caracciolus, sonne and heire apparent to Calantonius, Marquesse of Vicum in Naples, bred, borne [Jan. 1517] and brought up in Popery, a Courtier to the Emperour Charles the fift, nephew to the Pope Paul the fourth, being married to the Duke of Nucernes daughter, and hauing by her six goodly children; at a sermon of Peter Martyrs was first touched, after by reading Scripture and other good meanes, was fully conuerted; laboured with his Lady, but could not perswade her. Therefore that he might enioy Christ, and serue him with a quiet conscience, he left the lands, liuings, and honoures of a Marquesdom, the comforts of his Lady and children, the pleasures of Italy, his credit with the Emperour, his kinred with the Pope, and forsaking all for the loue of Jesus Christ, came to Geneua, and there liued a poore and meane, but yet an honourable and holy life for fortie yeares. And though his father, his Lady, his kinseman; yea, the Emperour and the Pope did all they could to reclaime him, yet continued he constant to the end, and liued and died the blessed seruant of God, about fiftene yeares agoe, leauing behind him a rare example to all ages.”

The work is divided into thirty chapters, and the incidents of the life of the Marquis of Vico are principally those which connect him with Peter Martyr and Calvin. See *Censura Literaria*, Vol. x, pp. 105-07.

William Crashaw was the father of Richard Crashaw, the poet.

Galeazzo Caracciolo, Marquis of Vico, 1517-86, was ruling elder of the Italian Protestant Church, which he and John Calvin had organized in Geneva in 1551. Niccolò Balbani, of Lucca, was elected minister of this church in 1561. His life of Caracciolo appeared in the year after the marquis's death, and is based on personal knowledge. The title reads, —

*Storia della vita de Galeazzo Caracciolo, chiamato il Sig. Marchese.* Geneva. 1587.

Crashaw seems to have founded on the Latin translation of Théodore de Bèze, —

*Galeacii Caraccioli, Vici Marchionis Vita: Quâ constantiæ veræ Christianæ exemplar rerum proponitur.* 1596.

There is a French translation of 1587, and another, by Teissier de L'Estang, in 1681.

Caracciolo was not a model husband and father. When his wife refused to become a Protestant and to follow him into exile, he appealed to Calvin about getting a divorce. Calvin dodged the question by advising him to consult Peter Martyr and other Protestant ministers. They assented to the dissolution of the Roman Catholic marriage, and Caracciolo united himself to a French Protestant, Anne Fremery. Of this lady, M. Young (*Life and Times of Aonio Paleario*, II, 447) says: "She possessed neither rank, beauty, nor riches. It was not an union of love, but an affectionate friendship between persons of different sexes who desired to help each other in their way to heaven."

The mother of Caracciolo's six children, Vittoria, daughter of the Duke de Nocera, entreated him to return to his family twenty-five years after he had abandoned them in Naples.

## 202

1608. *The History of our B. Lady of Loreto. Trāslated out of Latyn* [by T. P., i.e., Thomas Price, from Orazio Torsellino], etc.

[*Saint-Omer.*] 1608. 12mo. *British Museum.*

I take this to be a translation from Torsellino's *Lauretanae historiæ*, lib. v. Rome. 1597. 4to.

Loreto, or Loretto, is a small town in the Marches of Ancona, which contains the celebrated shrine, the *Santa Casa*, reputed to be the veritable house of the Virgin, transported by angels from Nazareth, out of the hands of the Saracens, and miraculously set down in Italy, December 10, 1294. Over it Bramante built the *Chiesa della Santa Casa*, a beautiful late-pointed church of 1465, with a Renaissance marble façade. The *Santa Casa* within is a cottage built of brick, forty-four feet long, twenty-nine and a half feet wide, and

thirty-six feet high; the interior reveals the rough masonry of the supposed original, but the white marble casing, put on in columns, niches, and panels, is sculptured over by Sansovino with scenes from the life of the Virgin. Within the rude stone cottage there is a Madonna and Child, a wonderful black image carved, it is said, by St. Luke from cedar of Lebanon. Church and chapel together form one of the most beautiful productions of Renaissance art. Richard Crashaw was a canon of the Holy House of Loreto for a short time, and was buried in the Lady Chapel there.

## 203

[1608?] *The Life of the blessed Virgin St. Catherine of Sienna. Translated from the Italian of Dr. Caterinus Senensis* [by John Fenn].

s. l. [1608]. 8vo. (1609, Lowndes.) Reprinted with a preface by Father Aylward, of the order of Friar-Preachers (London, 1867, 8vo).

The original of this translation evidently is —

*Vita miracolosa della seraphica S. Catherina da Siena, composta in latino del beato Padre Frate Raymondo da Capoua già Maestro generale del ordine de Predicatori. Et tradotta in lingua vulgare dal reuerendo Padre Frate Ambrosio Catherino da Siena del medesimo ordine: con aggiunte dilcune cose pertinēte, al psēte stato della Chiesa notabili et utili ad ogni fedel Christiano: noua mente in questa seconda impressione agiōta, corretta et emendata del prefato Frate Ambrosio et hystoriata con le sue figure. Cō una cāzone bellissima ì laude della Sca, cōposta p Messer Fortunato de Vecchi cittadino senese et alcun altre p altri suo deuoti.*

*Stāpata nella magnifica citta di Siene p Simone di Niccolo, ad instantia di Iacomo Antonio Cataneo Libraro senese. Adi 1 di Settembre, nelli ani. . . .*

1524. 4to. (First edition, Siena, same year.)

Pierre Larousse (*Grand Dictionnaire Universel du XIX<sup>e</sup>, Siècle*) says, — “*La vie de sainte Catherine a été écrite par le*

*P. Thomas della Fonte, et traduite en latin par Raymond des Vignes, général des dominicains, confesseur de Catherine.*" The material for the Life exists in the celebrated treatise of St. Catherine which Father Raimondo describes as "a dialogue between a soul, which asked four questions of the Lord, and the same Lord, who made answer and gave instruction in many most useful truths." The dialogue is entitled, "*The Book of Divine Doctrine, given in person by God the Father, speaking to the mind of the most glorious and holy virgin Catherine of Siena, and written down as she dictated it in the vulgar tongue, she being the while entranced and actually hearing what God spoke to her.*" The work is declared to have been dictated by the saint in her father's house in Siena, a little before she went to Rome, and to have been completed on October 13, 1378. The dialogue has been divided into five parts of which the first four exist only in manuscript; the fifth part is not extant in the original, but only in the Latin version of Father Raimondo, from which the published Italian version has been retranslated.

## 204

[1609.] *Flos Sanctorum. The Lives of the Saints. Written in Spanish by . . . A.[lfonso de] Villegas. . . . Translated out of Italian into English, and compared with the Spanish. By W. & E.[dward] K.[insman] B.[rothers]. Tome I [of three tomes intended].*

[1609.] 4to. *British Museum.* 1615. 8vo. *British Museum.*  
*An Appendix of the Saints lately Canonized and Beatified by Paule the fifth and Gregorie the Fifteenth. [Lives, translated and abridged by E. K.]*

H. Taylor. *Doway.* 1624. 12mo. *British Museum.*

One of the *Lives* of this *Appendix* is, *The Life of S. Charles Borromeus, translated into English [by Edward Kinsman, from the Italian of Giovanni Pietro Giussani.] (Vita di S. Carlo Borromeo, arcivescovo di Milano. Roma. 1610. 4to. British Museum.)*

Another edition:—

*Lives of the Saints. . . . Whereunto are added the lives of sundry other Saints . . . extracted out of F. Ribadeneira, Suruis, and out of other approved authors. The third edition. (An appendix of the Saints lately canonized, and Beatified, by Paul the fifth, and Gregorie the fifteenth [translated into English by E. Kinsman]). 2 pts.*

[J. Heighan. *Saint-Omer.*] 1630. 4to. *British Museum.*

Another edition:—

*With the lives of S. Patrick, S. Brigid, and S. Columba. . . . All newly corrected and adorned with many brasen pictours, etc.*

J. Consturier. [Rouen.] 1636. 4to. *British Museum.*

The original of this popular collection of the lives of the saints is,—

[*Flos Sanctorum, Historia general de la vida y hechos de Jesu Christo, y de todos los santos de que reza la Iglesia Catolica.* By Alfonso de Villegas.]

[Toledo. 1583?] Folio. *British Museum.* Imperfect. The last leaf of another and earlier edition, numbered 464 and dated 1578, is placed at the end, but the text is still incomplete.

The standard Spanish edition of the *Flos Sanctorum* is that of Pedro de Ribadeneira,—

*Flos sanctorum, o Libro de las vidas de los santos.*

Madrid. 1599–1610. 2 vols. Folio.

Ribadeneira's most celebrated life is that of the founder of his order, St. Ignatius Loyola,—

*Vida de S. Ignacio de Loyola.*

Madrid. 1570. 8vo.

The Italian translation is by Timoteo da Bagno:—

*Nuova Leggendaro della vita, e fatti di N. S. Giesu Christo, e di tutti i Santi delli quali celebra la festa . . . la chiesa catholica . . . insieme con le Vite di molti altri Santi, che non sono nel . . . Breviario . . . Raccolto . . . e dato in luce per avanti in lingua Spagnuola, sotto titolo di Flos Sanctorum per A. di V. et . . . tradotto . . . in lingua Italiana, per T. da Bagno. . . . Aggiuntori in questa editione le vite e fatti d' alcuni Santi e*

*Beati lequali nell' altre si desideravano. (Leggendario delle Vita de' Santi detti Estravaganti.) 2 pts.*

Venetia. 1604, 1605. 4to. *British Museum.*

## 205

[1615?] *Certaine devout considerations of frequenting the Blessed Sacrament: . . . With sundrie other preceptes. . . . Firste written in Italian . . . and now translated into English* [by J. G.].

[Douay? 1615?] 12mo. *British Museum.*

From the Italian of Fulvio Androzzi.

## 206

[Before 1615.] *A Treatise of Tribulation.*

Translated by John Fenn, from *Trattato sulle Tribulazioni*, by Cacciaguerra.

Girolamo, or Buonsignore, Cacciaguerra wrote *Lettere Spirituali* (Rome, 1575, 8vo), and *Meditazioni* (Rome, 1583).

John Fenn, perpetual fellow of New College, Oxford, 1552, was a schoolmaster at Bury St. Edmunds in Queen Mary's reign. A Roman Catholic exile under Elizabeth, he studied four years in Italy, was ordained priest, and died, December 27, 1615, as confessor to a community of English Augustinian nuns at Louvain. I have been unable to find out the date and place of publication of either the *Trattato* or the *Treatise*: the last edition of the *Trattato* (Padua, 1769, 8vo) shows a run of nearly two hundred years.

John Fenn translated two other religious works from the Italian, *The Life of the blessed Virgin St. Catherine of Sienna* (1608) and *Instructions and Advertisements how to meditate the Misteries of the Rosarie of the most Holy Virgin Mary*, also without date or place of publication, both recorded here, the last, upon the authority of the *British Museum*, as 1600(?), Rouen(?).

## 207

1616. *A manifestation of the motives, whereupon . . . M. A. de Dominis, Archbishop of Spalatro, Undertooke his departure*

thence. *Englised out of his Latine Copy. (Decretum Sacræ Congregationis . . . Cardinalium . . . ad Iudicem Librorum . . . deputatorum [condemning the work]. — The same in English. — A parcell of Observations upon . . . this Decree. A letter . . . to the aforesaid Archbish. by G. Lingelsheim, etc. (Lat. and Eng.)* J. Bill. London. 1616. 4to. *British Museum.*

For the original of *A manifestation of the motives, etc.*, see *Marcus Antonius de Dominis suæ Projectionis consilium exponit.* (London, 1616.)

It is a tract explaining why De Dominis renounced the Roman faith.

## 208

1617. *A Sermon preached . . . the first Sunday in Advent, Anno. 1617. in the Mercers Chappel in London, to the Italians in that city, . . . upon the 12. verse of the XIII Chapter to the Romanes. . . . Translated into English.*

J. Bill. London. 1617. 4to. *British Museum.*

By Marco Antonio de Dominis. In 1550, the Italians and Genoese had their congregation in the Mercer's church of St. Thomas of Acon, which was continued during the reign of Queen Elizabeth.

*Returns of Aliens dwelling in the City and Suburbs of London from the reign of Henry VIII. to that of James I. Part I. 1523-1571. Edited by R. E. G. Kirk and Ernest F. Kirk. Huguenot Society of London.*

See *Predica . . . fatta la prima Domenica dell' Avvento, etc.* 1617.

## 209

1618. *The rockes of Christian Shipwracke, discovered by the Holy Church of Christ to her beloved Children, that they may keepe aloofe from them. Written in Italian by . . . M. A. De Dominis and thereout translated into English.*

J. Bill. London. 1618. 4to. *British Museum.*

A translation of *Scogli del Christiano Naufragio quali va scopendo la santa Chiesa.* It is a little book written by De



Dominis in Heidelberg on his way to England, and is the most violent of all his attacks upon the Church of Rome.

## 210

1619. *The life of the Holy . . . Mother Suor Maria Maddalena de Patsi . . . written in Italian by . . . V.[incenzo] P. [uccini] and now translated into English [by G. B.].*

[Cologne?] 1619. 8vo. *British Museum.*

The title of a later and different translation reads, —

*The Life of St. Mary Magdalene of Pazzi, a Carmelite Nunn. Newly translated [and abridged] out of the Italian by the Reverend Father Lezin de Sainte Scholastique. Provincial of the Reformed Carmelites of Touraine. . . . And now done out of French: with a preface concerning the nature, causes, concomitance, and consequences of ecstasy and rapture, and a brief discourse added about discerning and trying the Spirits, whether they be of God [by T. Smith].*

R. Taylor. London. 1687. 4to. Pp. 134. *British Museum* (6 copies).

The Italian original is, —

*Vita della veneranda Madre Suor Maria Maddalena de' Pazzi, etc.*

Firenze. 1611. 4to. *British Museum.* Imperfect, containing pp. 546 only.

Cattarina de Geri de' Pazzi (1566–1607) was of a noble Florentine family and daughter of a governor of Cortona. She entered the order of Carmelites of Santa Maria degli Angeli, May 27, 1584, taking the name in religion of Suora Maria Maddalena. She was canonized in 1670. The convent of S. Maddalena de' Pazzi, at Florence, was named after her. Her life was also written by Father Virgilio Cepari, author of *The Life of B. Aloysius Gonzaga* (1627).

## 211

1620. *The Historie of the Council of Trent Containing eight Bookes. In which (besides the ordinarie Actes of the Councell)*

are declared many notable occurrences, which happened in Christendome during the space of fourtie yeares and more. And particularly, the practices of the Court of Rome, to hinder the Reformation of their errors, and to maintaine their greatnesse. Written in Italian by Pietro Soave Polano and faithfully translated into English by Nathanael Brent [Sir Nathaniel Brent].

R. Barker and J. Bill. London. 1620. Folio. Pp. 825. *British Museum*. Also, London, 1629. Folio. *British Museum*. 1640. Folio. *British Museum*. 1676. Folio. (With the *Life of Father Paul*, by Fra Fulgenzio Micanzio, translated by a 'Person of Quality,' and the *History of the Inquisition*, translated by Robert Gentilis.) *British Museum*.

Unto this second edition are added divers . . . Passages and Epistles, concerning the trueth of this historie, etc.

B. Norton and J. Bill. London. 1629. Folio.

Dedicated (1620) both to King James I and to the Archbishop of Canterbury.

This work is a translation of Father Paul's,

*Historia del Concilio Tridentino, nella quale si scoprono tutti gl' artifici della Corte di Roma, per impedire che né la verità di dogmi si palesasse, né la riforma del Papato, & della Chiesa si trattasse. Di Pietro Soave Polano.* [Edited by Marco Antonio de Dominis, successively Bishop of Segni and Archbishop of Spalatro.]

*Appresso G. Billio. Londra. 1619. Folio. Pp. 806. British Museum* (5 copies).

Marco Antonio de Dominis, a Jesuit and Archbishop of Spalatro, was a friend of Father Paul's. Upon going to England, about 1616, it is said that he took with him the manuscript of the *Historia del Concilio Tridentino*, which Father Paul had lent him.

Izaak Walton, in his *Life of Sir Henry Wotton*, says that Father Paul's 'History' was sent, as fast as it was written, "in several sheets in letters by Sir Henry Wotton, Mr. Bedel, and others, unto King James, and the then Bishop of Canter-

bury, into England, and there first made public, both in English and the universal language.”

Anthony à Wood furnishes the information that Sir Nathaniel Brent “travelled into several parts of the learned world, in 1613–14, etc., and underwent dangerous adventures in Italy to procure the *Historie of the Council of Trent*, which he translated into English.”

At all events, De Dominis professed Protestantism in England, and was made dean of Windsor by King James I, and it was under royal favor, and without the consent of Father Paul, that the work was brought out in London. (See a letter written by Fra Fulgenzio, secretary to Fra Paolo, November 11, 1609, in A. Bianchi-Giovini's *Biografia di Fra Paolo Sarpi*. Zürich, 1836.)

The author's name as given in the English title, Pietro Soave Polano, is an anagram of Paolo Sarpi Veneto.

I find an interesting reference to the composition of the *Historia del Concilio Tridentino* in that most curious book, the autobiography of William Lilly the astrologer, —

“It happened,” says Lilly, “that after I discerned what astrology was, I went weekly into Little-Britain, and bought many books of astrology, not acquainting Evans therewith. [John Evans was an astrologer from whom Lilly was at the time learning the tricks of the trade.] Mr. A. Beddell, minister of Tottenham-High-Cross, near London, who had been many years chaplain to Sir Henry Wotton, whilst he was ambassador at Venice, and assisted Pietro Soave Polano, in composing and writing the *Council of Trent*, was lately dead; and his library being sold in Little-Britain, I bought amongst them my choicest books of astrology.”

*William Lilly's History of his Life and Times, from the year 1602 to 1681. Written by Himself, in the sixty-sixth year of his age, to his worthy friend, Elias Ashmole, Esq. Published from the original MS. London. 1715.*

Lilly's autobiography is also to be found in, —

*Autobiography. A Collection of the Most Instructive and Amusing Lives ever Published. Written by the Parties themselves.*

London. 1829-30. Vol. II. (Containing the lives of Hume, Lilly, and Voltaire.)

Lilly is in error as to the owner of the library sold in Little Britain. He bought books that had belonged to William Bedwell (1561 or 1562-1632), father of Arabic studies in England. When he says that Bedwell was chaplain to Sir Henry Wotton, he confuses him with William Bedell (1571-1642), Bishop of Ardagh and Kilmore. Bedell was chaplain to Sir Henry Wotton, and remained in Venice for eight years, acquiring great reputation as a scholar and theologian. He was a close friend of Fra Paolo, and made a Latin version of his *Istoria Particolare [dell' Interdetto]* (Venice, 1626, 4to), entitled *Interdicti Veneti Historia*, etc. (Cambridge, 1626, 4to.) He also translated the book of Common Prayer into Italian.

Fra Paolo's point of view is, that the Council of Trent was a political, and not a religious, congress; it is said that Sir Henry Wotton, sending the Father's portrait to England, wrote under it — *Concilii Tridentini eviscerator*. Consult the papers added to Burnet's *Life of Bishop Bedell* (London, 1692).

"We have been moved over Macaulay's death. He had dined with us on December 6th, and I never saw him in greater force, or with more abundance of anecdote. I have been allowed to choose a book from his library as a remembrance. I wonder which you would have chosen. I 'swithered' — do you know that Scottish word for 'hesitated'? — between two, an edition of Crabbe's *Tales of the Hall* and of Sarpi's *History of the Council of Trent*, both full of pencil notes. At last, I chose the latter as most interesting and historical." (From a letter to Tennyson, dated January 20, 1860, in the *Autobiography and Memoirs of George Douglas, Eighth Duke of Argyle*, Vol. II, p. 572.)

## 212

1620. *A Relation of the Death of the most illustrious Lord, Sigr Troilo Sauelli, a baron of Rome, who was there beheaded in the castle of Sant Angelo, on the 18 of Aprill, 1592.*

Anonymous, but ascribed to Sir Tobie Matthew by Henry Peacham in *Truth of our Time* (p. 102).

*The penitent Bandito, or the Historie of the Conversion and Death of the most illustrious Lord Signior Troilo Savelli a Baron of Rome.* [Translated] by Sir. T. M.[atthew] Knight.

1663. 12mo. *British Museum.*

This edition contains the author's [translator's] name in full in Anthony à Wood's handwriting.

## 213

1620. *Good Newes to Christendome. Sent to a Venetian in Ligorne, from a Merchant in Alexandria. Discovering a wonderfull and strange Apparition . . . seene . . . over the place, where the supposed Tombe of Mahomet . . . is inclosed. . . . Done out of Italian* [of Lodovico Cortano].

Printed for N. Butter. London. 1620. 4to. *British Museum* (3 copies).

## 214

1621. *The Treasure of vowed Chastity in secular Persons. Also the Widdowes Glasse: abridged out of . . . Fulvius Androtius* [Fulvio Androzzi] . . . and others. *Translated into English by J. W.*

[Douay?] 1621. 24mo. *British Museum*

## 215

1623. *M. A. de Dominis . . . declares the cause of his Returne, out of England. Translated out of the Latin Copy printed at Rome.*

[Douay?] 1623. 12mo. *British Museum.*

This is a translation of De Dominis's *Sui reditûs ex Anglia consilium exponit* (Rome, 1623, 4to). It is his recantation of Protestantism, made in *Protectionis consilium exponit* (London, 1616).

A different English translation of this work appeared in 1827, entitled, —

*My motives for renouncing the Protestant Religion.*

London. 1827. 8vo. *British Museum.*

Marco Antonio de Dominis, as a Roman Catholic, had been Bishop of Segni and Archbishop of Spalatro; as a Protestant, James I made him Dean of Windsor. Thomas Middleton ridicules him in his political play, *A Game at Chess* (1624), as "the fat bishop," the "balloon ball of the churches."

## 216

1624. *The Psalter of Jesus, contayninge very devoute and godlie petitions. Newlie imprinted and amplified with enrichment of figures. (A Mirroure to Confesse well. . . . Abridged out of sundry confessionals, by a certaine devout, and religious man [John Heigham]. — Certaine . . . very pious and godly considerations, proper to be exercised, whilst the . . . Sacrifice of the Masse is celebrated. . . . By J. Heigham. — Divers Devout considerations for the more worthy receaving of the . . . Sacrament, collected . . . by J. Heigham. — Certaine advertisments teaching men how to lead a Christian life. Written in Italiã by S. Charles Boromeus. — A briefe and profitable exercise of the seaven principall effusions of the . . . blood of . . . Jesus Christ. . . . Translated . . . into English . . . by J. Heigham.) 6 pts.*

Doway, s. Omers. 1624. 12mo. *British Museum.*

This is a revised edition of Richard Whitford's *Jesus Psalter* (1583).

## 217

1625. *The Free Schoole Of Warre, Or, A Treatise, Whether It Be Lawful To beare Armes for the seruice of a Prince that is of a diuers Religion.* [Translated from the Italian by W. B.]

London. Printed by John Bill, Printer to the Kings most excellent Maiestie. 1625. 4to. *British Museum.*

The author of *The Free Schoole of Warre* was an Italian and a Roman Catholic, from whom the denial of absolution by their confessors to certain Italian gentlemen who had served the States in the wars of the Low Countries called forth this remonstrance.

“His name,” says the translator “(as his owne silence bids me), shall not by any Curiosities or Coniectures of mine be raked into. It appears that he was desirous to do good, not ambitious to receive honour.” The author undoubtedly concealed his name to insure his personal safety.

*A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works.* By Maurice J. D. Cockle, Late Captain 4th Battalion, Border Regiment.

London. 1900.

## 218

1626. *The History of the quarrels of Pope Paul V. with the State of Venice, in seven Books. . . . Faithfully translated out of the Italian* [by C. P., i.e., Christopher Potter, provost of Queen’s College, Oxford] *and compared with the French Copie.*

J. Bill. London. 1626. 4to. Pp. 435.

The ‘French Copie’ is the *Histoire du Concile de Trente. Traduite de l’Italien de Pierre Soave Polan. Par Jean Diodate* [Giovanni Diodati]. Geneva. 1621. Folio.

*A Sermon* [on John XXI, 17] *preached at the consecration of . . . Barnaby Potter . . . Bishop of Carlisle* [15 March, 1628]. . . . *Hereunto is added an Advertisement touching the History of the Quarrels of Pope Paul 5 with the Venetian; penned in Italian by F. Paul and done into English by the former Author.*

J. Clarke. London. 1629. 8vo. Pp. 127. *British Museum.*

A translation of Fra Paolo’s

*Istoria particolare delle cose passate tra’l Sommo Pontifice Paolo V e la Serenissima Republica di Venetia gli’ anni M.DCV, M.DCVI, M.DCVII.* [Lione.] [Venice?] 1624. 4to. *British Museum.*

At the accession of Pope Paul V, Venice offered the single instance in Italy of a national church. The Republic collected the tithes and the clergy acknowledged no chief above their own patriarch. But the policy of the Papacy, although varying under different Popes, was in general one of encroachment on the civil authority, and the opulent State of Venice proved

a shining mark. The Venetians objected strenuously to this encroachment, especially in its effect upon the revenues of the Republic. The Roman Court, claiming superior authority, exempted so many ecclesiastics and ecclesiastical benefices from taxation, that, at a time when it was computed that the property of the Venetian clergy was worth eleven million ducats, the tithes did not actually yield more than twelve thousand ducats. Again, the regulations of the *Curia* had practically ruined the Venetian press; no books could be published, except such as were approved in Rome, and, in many instances, except such as were printed in Rome.

A growing ill-feeling between the Republic and the Papacy came to open breach immediately after the election of Pope Paul V. It was caused by the claim of the Venetians to try ecclesiastical culprits before the civil authorities, and by the renewal of two old laws, the one forbidding the alienation of real property in favor of the clergy, the other making the consent of the Government necessary to the building of new churches and to the founding of new monastic orders. Paul V demanded the surrender of two priests, Scipio Sanazin, Canon of Vicenza, and Count Brandolin Valde-marino, Abbot of Nervesa, held for civil crimes, and the repeal of the two laws, and when the Venetians refused to yield, he placed the whole Venetian territory under interdict, April 17, 1606.

Upon this, the Council of Ten issued two proclamations, May 6; one, addressed to the citizens, set forth the aggressions of the Pope and called upon them for aid in resisting his demands; the other forbade the Venetian clergy to pay any attention to the papal bull, and banished those who disobeyed. A vehement literary controversy arose, conducted for the Pope by the famous Jesuit, Cardinal Bellarmino, and for the Venetians by Fra Paolo of the order of the Servites. Paul V even meditated war on Venice and applied for aid to France and Spain. Both of these States, however, wished to keep the peace, and through the mediation of Cardinal Joyeuse, a compromise was effected. The Venetians made some nominal



concessions, whose solemn details read almost like burlesque.

As to the two offending priests, Ranke relates, — “The secretary of the Venetian Senate conducted the prisoners to the palace of the French ambassador, ‘and delivered them into his hands, out of respect,’ he said, ‘for the most Christian king, and with the previous understanding that the right of the Republic to judge her own clergy should not thereby be diminished.’ ‘So I receive them,’ replied the ambassador, and led them before the cardinal, who was walking up and down in a gallery (*loggia*). ‘These are the prisoners,’ said he, ‘who are to be given up to the Pope;’ but he did not allude to the reservation. Then the cardinal, without uttering one word, delivered them to the papal commissary, who received them with the sign of the cross.”

The French found the demand for the repeal of the two laws harder to deal with. At first, January, 1607, the Senate positively refused to suspend the laws; later, in March, 1607, without any formal or express repeal, a decision was reached that “the Republic would conduct itself with its accustomed piety.”

Paul V found it wise to accept these terms, and withdrew his censures. The main result of the quarrel was to demonstrate the weakness of the spiritual weapon upon which the Roman *Curia* had so long relied, and to reveal the disrepute into which papal pretensions had fallen even among Catholic nations. This is strikingly shown by the fate of the Jesuits in the struggle. When the Venetians put it sharply to their clergy that they must either obey the Republic or leave its dominions, the Jesuits chose the side of the Pope and withdrew into his territory. The Venetians then by a solemn decree, June 14, 1606, excluded the order from the Republic, nor would they upon any terms, or for anybody, reconsider this decision. The Jesuits remained permanently banished from the State. How “resolved and careless” the Venetians came out of the struggle is related by Izaak Walton, in his *Life of Sir Henry Wotton*. He says, “they made an order,

that in that day in which they were absolved, there should be no public rejoicing, nor any bonfires that night, lest the common people might judge, that they desired an absolution, or were absolved for committing a fault." (Ranke, *History of the Popes*, Book VI, Section 12, of Sarah Austin's translation. Philadelphia. 1841. *Biografia di Fra Paolo Sarpi*. Par A. Bianchi-Giovini, Zürich, 1836. *Westminster Review*, Vol. XXXI, p. 146, 1838. *Life of Sir Henry Wotton*. *Walton's Lives*. Ed. A. H. Bullen.)

See Bedell's, *Interdicti Veneti Historia*, etc. (1626).

## 219

1626. *The Seaven Trumpets of Brother B. Saluthius of the holie Order of S. Francis . . . exciting a sinner to repentance. . . . Translated out of the Latin into the English tongue, by Br. G. P. of the same order, etc.*

For J. Heigham. *S. Omers*. 1626. 12mo. *British Museum*.  
The "Epistle Dedicatorie" is signed "G. P."

Translated from Bartolommeo Cambi; the *British Museum's* copy of the original is dated 1804, —

*Delle Sette Trombe, opera utilissima per risvegliare i peccatori a penitenza. . . . In questa nuova impressione corretta, etc.*  
*Napoli*. 1804. 12mo.

## 220

1627. *The Life of B. Aloysius Gonzaga. . . . Written in Latin by the R. Fa[ther] V.[irgilio] Ceparis. . . . And translated into English by R. S.*

Paris. 1627. 8vo. *British Museum*.

From Virgilio Ceparis, —

*De vita beati Aloysii Gonzagae . . . libri tres, etc.* *Coloniæ Agrippinæ*. 1608. 8vo. *British Museum* (2 copies).

An Italian version of earlier date is dedicated to Pope Paul V —

*Vita del beato Luigi Gonzaga della Compagnia di Giesu, . . . scritta dal P. V. Ceparis, . . . et dal Marchese Francesco*

*dedicata alla santità di N. S. Papa Paolo Quinto. (Meditatione de gl' Angeli santi . . . composta dal beato L. Gonzaga.)*

Roma. 1606. 4to. *British Museum.*

Luigi di Gonzaga, Saint Aloysius (1568–1591), was the son of Ferdinand di Gonzaga, Marquis of Castiglione della Stivere. He renounced his rights in the marquisate to his brother, in 1585, and entered the Society of Jesus. Six years later he died of a fever contracted in nursing the sick during an epidemic. He was beatified by Pope Gregory XV in 1621, and canonized by Pope Benedict XIII in 1726. Father Virgilio Cepari was a fellow Jesuit who knew him personally.

## 221

1628. *A discourse upon the Reasons of the Resolution taken in the Valteline against the tyranny of the Grisons and Heretiques. To the . . . King of Spaine, D. Phillip the Third. Written in Italian by the author of The Council of Trent [Paolo Servita, i.e., Pietro Sarpi] and faithfully translated into English [by Philo-Britannicos, i.e., Sir Thomas Roe]. With the translators Epistle to the Commons House of Parliament. [With the text of the Reasons.]*

London. Printed for W. Lee. 1628. 8vo. Pp. 101. *British Museum* (2 copies). Also, 1650, with a new title, —

*The cruell Subtility of Ambition discovered in a discourse concerning the King of Spaines surprizing the Valteline. Written in Italian by the author of the historie of the Councell of Trent [Paolo Servita, i.e., P. Sarpi, in answer to “The Reasons of the Resolution lately taken in the Valteline against the tyrannie of the Grisons and the Heretiques”]. Translated by Sir. T. Roe, etc.*

W. Lee. London. 1650. 4to. *British Museum.*

A translation of

*Discorso sopra le ragioni della resolutione fatta in Val Telina contra la tirannide de' Grisoni, & Heretici, etc.* [In the form of a letter addressed to Philip III, King of Spain. With the text of the *Ragioni.*]

[Venice? 1624?] 4to. Pp. 48. *British Museum* (2 copies).

The authorship of the *Discorso*, which was published anonymously, appears to be exceedingly doubtful.

The Valtellina, or Valtelline, is the valley of the upper Adda in the extreme north of Italy, province of Sondrio; it is sixty-eight miles long, from the Serra di Morignone (separating it from the district of Bormio) to the lake of Como. It belonged during the middle age to Lombardy and to Milan, and came under the rule of the Grisons (the largest and easternmost canton of Switzerland) in 1512.

Strategically, it is a very important pass connecting Lombardy with the Tyrol, and for this reason there were repeated struggles for its possession during the Thirty Years' War, between Austria (the Hapsburgs) and Spain, on the one side, and France (Richelieu), Venice, and the Grisons, on the other. In 1620, the Spanish and Roman Catholic faction, headed by the Planta family, massacred a great number of Protestants in the valley (the "free community" of Poschiavo had become Protestant at the time of the Reformation). For the next twenty years the Valtelline was held by different conquerors, by the Spaniards (1620, 1621-23, 1629-31, 1637-39); by the French (1624-26, 1635-37), who by the Treaty of Monçon restored the pass to the canton of the Grisons; and by the Pope (1623, 1627).

In 1639, the Valtelline was finally given back to the Grisons, on condition that it should be Roman Catholic territory.

## 222

1632. *Fuga Sæculi: or the Holy Hatred of the World. Conteyning the Lives of 17. Holy Confessours of Christ, selected out of sundry Authors. Written in Italian: . . . and translated into English by H.[enry] H.[awkins].*

Printed at Paris. 1632. 4to. *British Museum.*

From the Italian of the Jesuit father, Giovanni Pietro Maffei, *Vite di diciasette Confessori di Cristo scelte da diversi autori e nel volgare Italiano ridotte dal P. G. P. M. British Museum, ed. Bergamo. 1746. 4to.*

Among the lives are those of St. Edward the Confessor; St. Anselm, Archbishop of Canterbury; and St. Hugh, Bishop of Lincoln.

Henry Hawkins, who was himself a Jesuit, was a brother of Sir Thomas Hawkins, translator of Pierre Matthieu's *Ælius Sejanus Histoire Romaine*, as *Unhappy Prosperitie* (1632), and of John Hawkins, translator of *Paraphrase upon the seaven Penitential Psalms* (1635).

## 223

1632. *The Admirable Life of S. Francis Xavier. Devided into VI. Bookes. Written in Latin by Fa. H. Tursellinus [Orazio Torsellino]. . . . And translated into English by Thomas F.[itzherbert?].*

Paris. 1632. 4to. *British Museum.*

Translated from Orazio Torsellino's *De vita Fr. Xaverii* (Rome, 1594, 8vo).

## 224

1635. *Paraphrase upon the seaven Penitential Psalms. Translated from the Italian by J. H.*

London. 1635. 8vo.

'J. H.' was John Hawkins.

## 225

1638. *The Hundred and Ten Considerations of Signior John Valdeso: Treating of Those things which are most profitable, most necessary, and most perfect in our Christian Profession. Written in Spanish [by Juan de Valdéz] Brought out of Italy by Vergerius, and first set forth in Italian at Basil by Cælius Secundus Curio, Anno 1550. Afterwards translated into French, and Printed at Lions 1563, and again at Paris 1565. . . . And now translated out of the Italian copy into English [by Nicholas Ferrar], with notes [by George Herbert]. Whereunto is added an Epistle of the Authors, or a Preface to his Divine Commentary upon the Romans. 1 Cor. 2. Howbeit we speake wisdom*

amongst them that are perfect, yet not the wisdome of this world.

Oxford. Printed by Leonard Lichfield, Printer to the University. *Ann. Dom.* 1638. 8vo. *British Museum.* Cambridge. 1646.

The Italian edition, edited by C. S. Curio, was, —

*Le cento & dieci divine considerationi del S. G. Valdesso: nelle quali si ragiona delle cose più utili più necessarie e più perfette della Christiana professione.*

Basilea. 1550. 8vo. *British Museum.*

“With Ferrar’s translation of Valdezzo’s *Hundred and Ten Considerations* were published a letter from Herbert to Ferrar on his work, and ‘Briefe Notes [by Herbert] relating to the dubious and offensive places in the following considerations.’ The licenser of the press in his imprimatur calls especial attention to Herbert’s notes. In the 1646 edition of Ferrar’s *Valdezzo* Herbert’s notes are much altered.” (*Dictionary of National Biography*, under ‘George Herbert.’)

*The Hundred and Ten Considerations* is a work of ascetic piety.

*Divine Considerations* by John Valdesso. *The English Translation of Nicholas Ferrar, with George Herbert’s prefatory epistle.*

London. John Lane. 1905. Sm. 8vo.

Edited, by Frederick Chapman, for *The Sacred Treasury series*, Vol. II.

John Valdesso is supposed to be Izaak Walton’s “ingenious Spaniard” who “says that rivers and the inhabitants of the watery element were made for wise men to contemplate, and for fools to pass by without consideration.” (Izaak Walton, *The Compleat Angler*, Part I, Chapter I.)

## 226

1644. *St. Paul’s Late Progres upon Earth, About a Divorce twixt Christ and the Church of Rome, by reason of her dissoluteness and excesses. Recommended to all tender-conscienced Christians. A fresh Fancy full of various strains and suitable*

to the Times. Rendered out of Italian into English [by James Howell]. Published by Authority.

London. Printed by Richard Heron for Matthew Walbanck neare Grayes Inne Gate. 1644. 8vo. Pp. xviii + 148 + iv. *British Museum* (2 copies).

With two prefatory letters, the one *To Sir Paul Pindar, Kt., upon the Version of an Italian Piece into English, call'd St. Paul's Progress upon Earth; a new and a notable kind of Satire*, dated, *Fleet, 25 Martii 1646*; the other *To Sir Paul Neale, Kt., upon the same Subject*, dated, *Fleet, 25 Martii*.

Howell writes to Sir Paul Pindar, — “Sir, among those that truly honour you, I am one, and have been so since I first knew you; therefore as a small testimony hereof, I send you this fresh Fancy compos'd by a noble Personage in Italian, of which Language you are so great a Master.

“For the first part of the Discourse, which consists of a Dialogue 'twixt the two first Persons of the Holy Trinity, there are examples of that kind in some of the most ancient Fathers, as Apollinarius and Nazianzen; and lately Grotius hath the like in his Tragedy of Christ's Passion: Which may serve to free it from all exceptions.”

To Sir Paul Neale he says, — “If you please to observe the manner of his [St. Paul's] late progress upon earth, which you may do by the guidance of this discourse, you shall discover many things which are not vulgar, by a curious mixture of Church and State-Affairs: You shall feel herein the pulse of Italy, and how it beats at this time since the beginning of these late Wars 'twixt the Pope and the Duke of Parma, with the grounds, procedure, and success of the said War; together with the Interest and Grievances, the Pretences and Quarrels that most Princes there have with Rome.”

The translation was made during Howell's imprisonment in the Fleet by the Long Parliament, a fact which is alluded to near the close of this letter, — “Touching this present Version of Italian into English, I may say, 't is a thing I did when I had nothing to do: 'T was to find something whereby to pass away the slow hours of this sad condition of Captivity.”

## 227

1648. *Satan's Stratagems, or the Devil's Cabinet-Council discovered . . . together with an epistle written by Mr. John Goodwin and Mr. Durie's letter concerning the same.*

London. J. Macock. Sold by J. Hancock. 1648. 4to. *British Museum.* George Thomason's copy, now in the British Museum, contains his correction of the date to 1647, and records its purchase on February 14 of that year.

The translation contains three dedications, one to the Parliament, one to Fairfax and Cromwell, and one to John Warner, lord mayor.

The translator announced that if his work was well received he would complete it, but only four of the eight books were published. The stock was then sold apparently to W. Ley, who reissued it, with a new title, —

*Darkness Discovered, or the Devil's Secret Stratagems laid open, etc.*

London. J. M. 1651. 4to. With a doubtfully authentic etching of the Italian author, 'James Acontius, a Reverend Diuine.'

This translation is an English version of Jacopo Aconcio's celebrated work, —

*Satanæ Stratagemata libri octo, J. Acontio authore, accessit eruditissima epistola de ratione edendorum librorum ad Johannem Vuolfium Tigurinum eodem authore.*

*Basileæ, ap. P. Pernam.* 1565. 4to. The *Dictionary of National Biography* says that this is the genuine first edition, of extreme rarity.

Brunet records an octavo edition of the same year, place, and publisher, but with a variant title: —

*Jacobi Acontii tridentini de Stratagematibus Satanæ in religionis negotio per superstitionem, errorem, hæresim, odium, calumniam, schisma, etc. libri octo.*

*Basileæ. P. Perna.* 1565. 8vo.

Reprinted, *Basileæ*, 1582, 8vo; and 'curante Jac. Grassero,' *ib.*, 1610, 8vo; *ib.*, *ap. Waldkirchium*, 1616; *ib.*, 1618; *ib.*, 1620;



Amsterdam, 1624; Oxon., G. Webb, 1631, sm. 8vo; London, 1648, 4to; Oxon., 1650, 12mo; Amsterdam, Jo. Ravenstein, 1652, sm. 8vo; *ib.*, 1674, sm. 8vo; *Neomagi, A. ab. Hoogenhuyse*, 1661, sm. 8vo.

The Dedication of the first edition, to Queen Elizabeth, begins, with grandiloquent flattery, *Divæ Elisabethæ*, etc.

The French translation was printed with the same type as the Latin quarto, but is without the *Epistola . . . ad Vuolfsum* and the index:—

*Les Ruzes de Satan receuillies et comprinses en huit liures.*

Basle. P. Perne. 1565. 4to. Also, Delft, 1611, 8vo, and *ib.*, 1624, 8vo.

Further, *Bâle*. 1647. sm. 8vo (German translation), and Amsterdam, 1662, 12mo (Dutch translation).

The *Satanæ Stratagemata* is a book which had a considerable influence in the development of opinion. In all, I record twenty-one editions of it, five of them of English imprint, and all of them publications of about one century, 1565–1674, the era of the Reformation. Aconcio's argument was the simplification of dogmatic theology; in general, he would reduce the doctrines of Christianity to a strictly Scriptural basis. He argued that the numerous confessions of faith of different denominations were simply the ruses of the Evil One, the 'Stratagems of Satan,' to tempt men from the truth. He protested against capital punishment for heresy, and favored toleration among all Christian sects. Such liberal theology was distasteful alike to Calvinists, who accused Aconcio of Arianism, and to Catholics, who indexed his book. The Tridentine *Index Libb. Prohibb.* (1569) places *Satanæ Stratagemata* among anonymous books, but the Roman *Index* of 1877 describes the book accurately.

## 228

1651. *The Life of the most Learned Father Paul of the Order of the Servie. Councillour of State to the most Serene Republicke of Venice, and Author of the History of the Counsell of Trent. Translated out of Italian by a Person of Quality.*

London. 1651. 8vo. *British Museum*.

A translation of Fra Fulgenzio Micanzio's *Vita del Padre Paolo dell' Ordine de' Servi*. Leyden. 1646. 12mo. *British Museum*.

Pietro Sarpi was born August 14, 1552, and died January 15, 1623; his father was Francesco Sarpi, a native of Friuli, but established in trade in Venice, and his mother was Isabella Morelli, a Venetian. At the age of thirteen, November 24, 1565, he entered the order of the Servites, assuming the name Paolo by which he is known in history. Fra Paolo studied at Venice, Mantua, and Milan, and his fame as a scholar grew so great that his convent assigned him an annual sum for the purchase of books. He took his doctor's degree at the University of Padua, in 1578, was elected Provincial of his order in 1579, and Procurator, in 1585, an office which required him to live in Rome, where he began to be singled out as a distinguished man in a distinguished circle. Fra Paolo enjoyed the friendship of the most eminent men of his day, of Galileo and Fabrizio, both professors in the University of Padua, of Casaubon and Claude Peiresc, of William Gilbert and Bishop Bedell and Sir Henry Wotton.

But having incurred the enmity of the Jesuits by a treatise on Grace and Free Will, and of the Vatican by several memorials he had prepared on political subjects for the Venetian Senate, he was twice refused a bishopric by Pope Clement VIII. The memorials, however, made known his political ability, and on January 28, 1606, the Venetian Senate chose him to be theologian and canonist to the republic; he held this post for the remainder of his life.

Fra Paolo's mental range was of that encyclopædic character so common among the great Italians of the Renaissance, *intelligentia per cuncta permeans*. He studied Greek, Hebrew, and Chaldee, went through the entire circle of the physical and mathematical sciences, extended his researches to anatomy and medicine, and accumulated a vast store of historical knowledge which was afterwards of the greatest service to him. The

traces of his researches are everywhere. Foscarini quotes from a small treatise on metaphysics, showing that Fra Paolo had developed a theory of the origin of ideas that is not unlike that of Locke in the *Essay concerning the Human Understanding*. Giovanni Battista della Porta, the author of a book on natural magic, *De Magia Naturali*, refers to Fra Paolo's knowledge of magnetic phenomena in words of extravagant admiration. In optics, Fabrizio, the greatest anatomist of the time, acknowledges his indebtedness to Fra Paolo. Sir Henry Wotton, English ambassador to the republic of Venice, bears witness to his studies in botany and mineralogy. Withal, says Wotton, "He was one of the humblest things that could be seen within the bounds of humanity, the very pattern of that precept, '*Quanto doctior, tanto submissior.*'" Sir Henry Wotton's chaplain, William Bedell, writing to Dr. Samuel Warde, "St. Stephen's Day," 1607, refers to the attempt to assassinate Fra Paolo in these words, — "I hope this accident will awake him a little more, and put more spirit in him, which is his only want." Galileo called him his "father and master," and declared that no one in Europe surpassed him in mathematical knowledge.

In literature, Fra Paolo is chiefly known by his three histories, all of which were translated into English: — *The History of the Council of Trent*, in 1620; *The History of the Quarrels of Pope Paul V with the State of Venice*, in 1626; and *The History of the Inquisition*, in 1639. These histories made Father Paul extremely popular in England, where he seems to have been accepted as at least a good hater of the Pope. He was not, however, a protestant; he was simply a great statesman. Gibbon, referring to his histories, calls him the 'worthy successor of Guicciardini and Machiavelli.' He was Machiavelli's successor politically.

One of the most interesting facts about Fra Paolo is his relation to the discovery of the circulation of the blood. He himself speaks of the discovery in this way, —

"As to your exhortations, I must tell you that I am no

longer in a position to be able, as heretofore, to relieve my hours of silence by making anatomical observations on lambs, kids, calves, or other animals; if I were, I should be now more than ever desirous of repeating some of them, on account of the noble present you have made me of the great and truly useful work of the illustrious Vesale. There is really a great analogy between the things already remarked and noted down by me (*avvertite e registrate*) respecting the motion of the blood in the animal body, and the structure and use of the valves, and what I have, with pleasure, found indicated, though with less clearness, in Book VII, Chapter 9, of this work."

See fragment of a letter preserved by Francesco Grisellini, in his *Del Genio di Fra Paolo in ogni facoltà scientifica e nelle dottrine ortodosse tendenti alla difesa dell' originario diretto de' Sovrani* (Venice. 1785. 8vo. Revised Edition).

Fra Paolo's life was written by his secretary and successor in the office of theologian to the Republic, Fra Fulgenzio Micanzio. Upon this point Fra Fulgenzio says, —

"There are many eminent and learned physicians still living, who know that it was not Fabricius of Aquapendente but Fra Paolo Sarpi who, considering the weight of the blood, came to the conclusion that it would not continue stationary in the veins without there being some barrier adequate to retain it, and which by opening and shutting should afford the motion necessary to life. Under this opinion he dissected with ever greater care and found the valves. Of these he gave an account to his friends in the medical profession, particularly to d' Aquapendente, who acknowledged it in his public lectures, and it was afterwards admitted in the writings of many illustrious men."

Fabrizio d' Aquapendente was professor of anatomy and surgery in the University of Padua, where William Harvey took his degree as doctor of physic, in 1602, after a four years' course. Of Harvey's connection with the original discovery, Pietro Gassendi, in his life of Peiresc, gives this account, —

“William Harvey, an English physician, had lately [1628] published an excellent book on the course of the blood in the body; and among other arguments in favour of his views had appealed to the valves of the veins of which he had heard something from d’ Aquapendente, but of which the real discoverer was Sarpi the Servite. On this he, Peiresc, desired to be furnished with the book, and to have an opportunity of examining the valves of the veins, the pores of the septum, denied by Harvey, and various other matters of which I myself will satisfy him.” (*Vita viri illustri Claudii de Peiresc.* Paris. 1641. 4to.)

It would seem from this contemporary testimony that the original idea of the circulation of the blood was one of Sarpi’s sublime glimpses into things, and that what Harvey did was to make the discovery available to science by tracing it to its consequences. (*Biografia di Fra Paolo Sarpi.* Par A. Bianchi-Giovini. 2 vols. Zürich. 1836. *Westminster Review*, Vol. xxxi, p. 146, 1838. *William Harvey. A History of the Discovery of the Circulation of the Blood.* Robert Willis. London. 1878. Pp. 107–08.)

For a curious and interesting story regarding the remains of Fra Paolo, see Count Ugo Balzani, in the *Rendiconti della R. Accademia dei Lincei*, noticed in *The Nation*, Vol. 62, No. 1605, April 2, 1896.

## 229

1657. *A Dialogue of Polygamy, written originally in Italian: rendered into English by a Person of Quality, etc. (A Dialogue of Divorce, etc.)* 2 pts.

London. 1657. 12mo. *British Museum.*

These two dialogues, with others, were published in Latin, in 1563, —

*Bernardini Ochini Dialogi XXX. in duos libros divisi, quorum primus est de Messia [continet dialogos xvii.] . . . Secundus est cum aliis de rebus variis, tum potissimum de Trinitate.*

*Basileæ. Per Petrum Pernam. 1563. 8vo. 2 vols. British Museum (2 copies).*

The two dialogues on marriage of this collection stirred up the most bitter hostility against Ochino. Dialogue twenty-one advocated bigamy at least, and, if its reasoning is sound, there would seem to be no moral bound to the number of a man's wives, except his inclination and means. A French writer states Ochino's reasoning very naively, —

“Un homme marié qui a une femme stérile, infirme et d'humeur incompatible, doit d'abord demander à Dieu la continence. Si ce don, demandé avec foi, ne peut s'obtenir, il peut suivre sans péché l'instinct qu'il connaîtra certainement venir de Dieu, et prendre une seconde femme sans rompre avec la première.”

This was astonishing doctrine to be put forth by the most popular preacher of the time, and the stout Swiss burghers would none of it. They promptly expelled Ochino from Switzerland. Théodore de Bèze, who had been his friend, replied to the two dialogues in a formal tract, —

*Tractatio de Polygamia et Divortiis, in quâ et Ochini pro polygamia, et Montanistorum ac aliorum adversus repetitas nuptias, refutantur; et pleræque in causis matrimonialibus, quas vocant, incidentes controversiæ ex verbo Dei deciduntur. Ex T. Bezæ prælectionibus in priorem ad Corinthios Epistolam.*

Geneva. 1568. 8vo. *British Museum.*

For a brief account of Bernardino Ochino, see *Five Sermons* (1547).

## 230

1855. [1548. MS.] *The Benefit of Christ's Death: probably written by A. Paleario: reprinted in facsimile from the Italian edition of 1543; together with a French translation printed in 1551. . . . To which is added an English version made in 1548 by E. Courtenay, Earl of Devonshire, now first edited from a MS. . . . with an introduction by C. Babington. Ital. Fr. and Eng.*

London, Cambridge. Printed 1855. 8vo. *British Museum.*  
*The Benefit of Christ's Death* is a translation of

*Trattato utilissimo del Beneficio di Giesù Christo Crocifisso verso i Christiani.*

(*Venetis, apud Bernardinum de Bindonis. Anno Do. 1543*).

The work was attributed to Antonio dalla Paglia, commonly called Aonio Paleario. It was considered to be an apology for the reformed doctrines, and was proscribed in Italy. Courtenay translated it while imprisoned in the Tower, apparently to conciliate Edward VI, his second cousin. He dedicated it to Anne Seymour, Duchess of Somerset.

The manuscript is now in the Library of Cambridge University, to which it was presented in 1840; it contains two autographs of Edward VI.

There is also a later Elizabethan translation of this work, attributed to Arthur Golding, —

*The Benefite that Christians receyue by Jesus Christ crucifyed.*

[By A. P.] *Translated . . . into English, by A. G.[olding?]*

T. East, for L. Harison and G. Bishop. London. 1573. 8vo. *British Museum.* [1575?] 8vo. *British Museum.* 1580. 8vo. *British Museum.*

M. Young, in *The Life and Times of Aonio Paleario, or A History of the Italian Reformers in the Sixteenth Century* (London, 1860), prints, at page 567, Appendix, Benjamin B. Wiffen's list of 31 known editions of the *Beneficio di Giesù Christo Crocifisso*, in Italian, French, English, German, Dutch, and Slavonic. *La Grande Encyclopédie* says the *Beneficio* was written by Benedetto da Mantua.

It is interesting to note that the *Beneficio di Giesù Christo Crocifisso* was put in the *Index Expurgatorius* by Giovanni della Casa, author of *Galateo*, who was at the time (1549) Papal Nuncio to Venice.





**VI**  
**SCIENCE AND THE ARTS**



## VI

### SCIENCE AND THE ARTS

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1543. *The most excellent workes of chirurgerye, made and set forth by Maister John Vigon, heed Chirurgien of our tyme in Italie, translated into English* [by Bartholomew Traheron]. *Whereunto is added an exposition of straunge termes and unknown symples, belongyng to the arte.*

London. E. Whytchurch. 1543. Folio. *British Museum*. Also [London] 1550. Folio. *British Museum*. 1571. Folio.

*The whole worke of that famous chirurgion Maister John Vigo [Joannes de Vigo]. Newly corrected, by men skilfull in that Arte [namely, George Baker and Robert Norton]. Whereunto are annexed certain works compiled and published by Thomas Gale, Maister in Chirurgerie. (Certaine Workes of Galens, called Methodus medendi, with 'a briefe declaration of the . . . art of Medicine, the office of a Chirurgion,' and an epitome of the third booke of Galen, of Naturall faculties: . . . all translated by Thomas Gale.)*

London. T. East. 1586. 4to. 3 pts. Black letter. *British Museum*.

The earliest edition of Giovanni da Vigo that I find is, — *Practica in arte chirurgica copiosa continens novem libros. [Rome, per Stephanum Guillereti et Herculem Bononiensem. . . . 1514.] Folio. Index-Catalogue of the Library of the Surgeon-General's Office, United States Army, Vol. xv, 1894.*

Giovanni da Vigo was physician to Pope Julius II.

George Baker, 1540–1600, was a member of the Barber Surgeons' Company, of which he was elected master, in 1597. Early in life he was attached to the household of the Earl of Oxford, an introduction, which, together with his ability, enabled him to build up a considerable practice in London.

He did not believe in close translation, for in the preface of *The Newe Jewell of Health* (1576), a translation of Conrad Gesner's *Evonymus*, he says, "if it were not permitted to translate but word for word, then I say, away with all translations."

Nor did he approve of telling too much. "As for the names of the simples, I thought it good to write them in Latin as they were, for by the searching of their English names the reader shall very much profit; and another cause is that I would not have every ignorant asse to be made a chirurgian by my book, for they would do more harm with it than good."

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1558. *The Secretes of the reverende maister Alexis of Piemont. Containyng excellent remedies against divers diseases, woundes, and other accidentes, with the maner to make dystillations, parfumes. . . . Translated out of Frenche into Englishe, by Wyllyam Warde.*

J. Kingstone, for N. Inglande, London, 1558. 4to. Black letter. (Part I only.) *British Museum.*

There is another edition, printed by H. Sutton, dwelling in Paternoster rowe at the signe of the black Moryan, *Londini*, Anno 1559. Also, imprinted for J. Wight, *Londini*, 1559.

These editions were dedicated to Francis Russell, 2d Earl of Bedford. 1580 (Part I). 1615 (Part I, W. Stansby).

The first part of the *Secretes* is usually bound with

*The Second Parte of the Secrets of Maister Alexis of Piemont. Translated by Will. Warde.*

No date. Black letter. 4to. 1560. Black letter. 4to. *British Museum.* 1563.

This is usually followed by

*The thyrde and last parte of the Secretes of the Reverende Maister Alexis of Piemont. Englished by Wyllyam Warde.* (Six books, like the first part.)

1562. Black letter. 4to. *British Museum.* 1566. 1588. 1615.

In many copies of the book a fourth and fifth part are added. I add the title of the fourth 'booke' translated from the Italian by Richard Androse.

*A verye excellent and profitable Booke containing sixe hundred foure score and odde experienced Medicines, apperteyning unto Phisick and Surgerie, long tyme practysed of the expert . . . Mayster Alexis, which he termeth the fourth and finall booke of his secretes, and which in hys latter dayes hee dyd publishe. . . . Translated out of Italian into Englishe by Richard Androse.*

Imprinted at London by Henry Denham. (Parts III and IV.) 1569. 4to. Black letter. (Bound with *The Secretes of the reverende Maister Alexis of Piemount. . . .* H. Bynneman, for J. Wight. London. 1566-68. 4to. Black letter.) *British Museum*. Also, London. 1580-78. 4to. Black letter. J. Kyngston, for J. Wight. (*The fourth . . . booke*. Part 3 was printed by T. Dawson.) *British Museum*.

The original of this book appeared, in a second edition, in 1557.

*De secreti del reverendo donno A. P. prima parte, divisa in sei libri. Seconda editione.*

Venetia. 1557. 4to. *British Museum*.

*La seconda Parte de i Secreti di diversi excellentissimi Huomini, nuovamente raccolti, e . . . stampati.*

Milano. 1558. 8vo. *British Museum*.

The French version, from which Ward translated, is, —

*Les Secrets de Reverend Signeur Alexis Piemontois. Contenant excellens remedes contre plusieurs maladies. . . . Traduit d'Italien en François.* [Part I.]

Anvers. 1557. 4to. *British Museum*. [Printed in Italics.]

The *Secretes of Alexis of Piemount* is a sort of pharmacopœia, or dispensatory, and contains not only medical formulæ, but formulæ for cosmetics, perfumes, and soaps. One prescription was warranted to make old women young again. Alessio Piemontese has been confounded with the learned Girolamo Ruscelli (d. 1556, aged forty-five), who among his numerous works, wrote *Segreti nuovi* (Venice, 1557, 8vo).

A flash of ironic humor in the tedious Smectymnuan controversy shows the repute of *The Secretes of the reverende maister Alexis* as late as the Civil War. Smectymnuus, replying to the Humble Remonstrance of Bishop Hall in favor of episcopacy (1641), unluckily spoke of the judges on Mars' Hill as 'Areopagi,' instead of 'Areopagitæ.' "Who are these?" asked the Bishop. "Truly, my masters, I had thought this had been a place, not the men." Smectymnuus retorts by holding up to scorn a choice bit of episcopal English, namely, "These other verbal exceptions are but *light froth and will sink alone.*"

"A gentleman student in Philosophy" calls upon the Humble Remonstrant to publish his recipe for making "light froth sink alone," in order "that it may be added to the *Secrets of Alexis* or the rare experiments of Baptista Porta."

## 233

[1560?] *A newe booke, containing the arte of ryding, and breakinge greate Horses, together with the shapes and Figures of many and divers kyndes of Byttes, mete to serue diuers mouthes. Very necessary for all Gentlemen, Souldyours, Seruingmen, and for any man that delighteth in a horse.*

London. Imprinted by Wyllyam Seres dwellinge at the West ende of Poules, at the signe of the Hedgehogge. [1560?] 8vo. Black letter. *British Museum.*

This is merely a separate, and earlier, issue of the second tract in Blundeville's work, entitled, —

*The fower chiefyst offices belonging to Horsemanshippe. That is to saye, the office of the Breeder, of the Rider, of the Keper, and of the Ferrer. In the fyrste part whereof is declared the order of breeding of horses. In the seconde howe to breake them and to make theym horses of seruyce. Conteyning the whole arte of Ridynge lately set forth, and nowe newly corrected and amended of manye faultes escaped in the fyrste printynge, as well touchyng the bittes as otherwyse. Thirdly, how to dyet them, as well when they reste as when they trauell by the way. . . . Fourthly, to*

*what diseases they be subiecte, together with the causes of such diseases, the sygnes howe to knowe them, and finally howe to cure the same. Whyche bookes are not onely paynfully collected out of a number of aucthours, but also orderly dysposed and applyed to the use of thys our couëtry. By Thomas Blundeuill of Newton-Flotman in Norff.*

No date. 4to. Black letter. Each part has a separate title and signatures. Part III, 'the Order of Dietyng of Horses,' is dated 1565 on the title-page, and Part IV is dated 1566. The general title-page and the title-pages of the first two parts bear no date. Later editions were published in 1580, 1597, and 1609.

The original work by Federico Grisone is,—

*Gli ordini di cavalcare.*

*Giouan Paolo Sukanappo. Napoli. 1550. 4to. Twenty-five woodcuts of bits.*

*Ordini di cavalcare, et modi di conoscere le nature de' cavalli, emendare i vitii loro, & ammaestrargli per l' uso della guerra, & commodità degli huomini. Con le figure di diversi sorti di morsi, secondo le bocche & maneggiamenti de cavalli.*

*Pesaro. 1556. 4to. Both in the British Museum.*

Dedicated to Lord Robert Dudley.

The first work in English on equitation. It was abridged from Federico Grisone, by Thomas Blundeville, at the suggestion of John Astley. Chapter XIX is headed, "How to make your horse abide both staffe, sworde, great noyse, gon-shot, or any other thing." The cuts are copied from the Italian editions.

See John Astley's *The Art of Riding* (1584).

## 234

1560. *The Arte of warre, written first in Italian by N. Machiavell, and set forthe in Englishe by P.[eter] Whitehorne Student in Graies Inne: . . . with an Addicion of other like Marcialle Feates and Experimentes, as in a Table in the Ende of the Booke maie appere. Anno M.D.L.X. Mens. Julij.*

Imprinted at London by John Kingston for Nicholas Englande, 1560-62. 4to. Black letter. 2 parts. Title-page elegantly cut on wood by W. S. *British Museum. Bodleian.*

*The Arte of Warre. Newly imprinted, with other additions.*

Imprinted at London by W. Williamson for Jhon Wight, 1573-74. 4to. Black letter. 2 parts. *British Museum* (2 copies). *War Office Library.*

*The Arte of Warre. Newly imprinted, with other additions.*

Imprinted at [London] by Thomas East for Ihon Wight, 1588. 4to. Black letter. 2 parts. *British Museum. Bodleian. Library of Royal Artillery Institute.*

The *Table*, printed at the end of the editions of 1560, 1573, and 1588, is a treatise by Whitehorne, entitled, —

*Certain Waies for the order yng of Souldiers in battelray, & settyng of battailes, after diuers fashions, with their maner of marchyng: And also Fygyres of certaine new plattes for fortification of Townes: And more ouer, howe to make Saltpeter, Gunpowder, and diuers sortes of Fireworkes or wilde Fyre, with other thynges apertaining to the warres. Gathered and set foorth by Peter Whitehorne.*

It furnishes information on subjects not discussed by Machiavelli, for example, on fortification, on the manufacture of gunpowder, saltpetre, fireworks, etc. This information is collected chiefly from Italian writers on military affairs. A chapter on signalling is based on the ancient systems of Æneas Tacticus and Polybius.

*Machiavelli. With an Introduction by Henry Cust. M.P. Volume I. The Art of War. Translated by Peter Whitehorne. 1560. The Prince. Translated by Edward Dacres. 1640. Tudor Translations, xxxix. 1905.*

A translation of *Libro dell' arte della guerra di Niccolò Machiavegli*, etc. [In seven books, dedicated to Lorenzo Strozzi.]

Firenze. *Per li Heredi di Philippo di Giunta. 1521. 8vo. British Museum.*

An Italian edition dated, "Palermo, A. Antonelli, 1587," was "probably printed secretly in London by John Wolfe



before 28 Jan. 1584." (*A Bibliography of English Military Books up to 1642 and of Contemporary Foreign Works*. By Maurice J. D. Cockle, p. 135.)

The *Arte of Warre* is dedicated "To the most high and excellent Princes Elizabeth, by the grace of God Queene of England, Fraunce, and Ireland, defender of the Faith, and of the Church of England, and Ireland, on Earth next under God the supreme Governour."

In the Dedication Whitehorne explains how he came to make the translation, —

"When therefore, about ten yeares past, in the Emperour's warre's against the Mores and certain Turkes, being in Barbarie: at the siege and winning of Calibbia, Monasterio, and Affrica, I had as well for my further instruction in those affaires, as also the better to acquaint mee with the Italian tongue, reduced into English, the book called *The arte of Warre*, of the famous and excellent Nicholas Machiavel, which in times past, he being a counsailour, and Secretaire of the noble citie of Florence, not without his great laud and praise did write: and having lately againe, somewhat perused the same, the which in such continuall broyles, and unquietnes, was by me translated, I determined with my selfe, by publishing thereof, to bestow as great a gift (since greater I was not able) amongst my countrie men, not expert in the Italian tongue, as in like works I had seene before mee, the Frenchmen, Dutchmen, Spaniardes, and other forreine nacions, most lovingly to have bestowed among theirs."

The *Art of War* is written in the form of a dialogue. Machiavelli supposes that Fabrizio Colonna, a powerful Roman nobleman in the service of the King of Spain, stops in Florence on his way home from the wars in Lombardy. There he is invited by Cosmo di Rucellai to spend a day with him in the celebrated Gardens of the Rucellai family. The three other interlocutors, friends of Cosmo, are Zanobi Buondelmonti, Battista dalla Palla, and Luigi Alamanni, the Florentine poet. The gentlemen discuss with Fabrizio the art of war, comparing

the Swiss and Spanish troops, then considered the best soldiers in Europe; the Swiss, armed with pikes, and fighting like the ancients in regiments of six or eight thousand foot drawn up in close order (the Macedonian phalanx), and the Spaniards, armed with sword and buckler. Machiavelli, in the character of Fabrizio, preferred the Spanish soldier, because the Swiss footmen could only cope well with horse, while the Spanish troops knew how to deal with both horse and foot. He ascribes the superiority of the Swiss to their ancient institutions and to the want of cavalry, and that of the Spaniards to necessity, because as they largely carried on their wars in foreign parts, they were compelled either to conquer or to die.

As to the horse and foot of an army, Machiavelli advises that cavalymen be recruited out of the towns, and infantry out of the country. He thinks that the main strength of an army consists in the infantry, although he admits that cavalymen were highly disciplined in his time, that they were, if not superior, at least equal to the cavalry of the ancients. Cavalry cannot march on all roads, they are slower in their motions, and they cannot rally so quickly as infantry when thrown into confusion. He attaches little importance to the invention of gunpowder which indeed was largely used at that time for charging cannon; he calls attention to the clumsiness of heavy artillery in battle, and says that small cannon and musket-shot do more execution than artillery

Machiavelli has the strongest admiration for the Roman military system. "It is vain," he says, "to think of ever retrieving the reputation of the Italian arms by any other method than what I have prescribed, and by the coöperation of some powerful Princes in Italy: for then the ancient discipline might be introduced again amongst raw honest men who are their own subjects; but it never can amongst a parcel of corrupted, debauched rascals and foreigners."

"Before our Italian Princes were scourged by the Ultramontanes, they thought it sufficient for a Prince to write a handsome letter, or return a civil answer; to excel in drollery

or repartee; to undermine and deceive; to set themselves off with jewels and lace; to eat and sleep in greater magnificence and luxury than their neighbors; to spend their time in wanton pleasures; to keep up a haughty kind of State, and grind the faces of their subjects; to indulge themselves in indolence and inactivity; to dispose of their military honors and preferments to pimps and parasites; to neglect and despise merit of every kind; to browbeat those that endeavored to point out anything that was salutary or praiseworthy; to have their words and sayings looked upon as oracles; not foreseeing (weak and infatuated as they were) that by such conduct they were making a rod for their own backs, and exposing themselves to the mercy of the first invader."

Julius Cæsar, Alexander, and other great princes, fought at the head of their own armies, marched with them on foot, and carried their own arms; and if any of them ever lost power, he lost his life with it, and died with reputation and glory.

I add a few ideas and maxims to show the quality of this celebrated book.

*On Pensions.* Pensioning is "a very corrupt custom." "So likewise a Prince, if he would act wisely, should not allow a pension or stipend to any one in time of peace, except by way of reward for some signal piece of service, or in order to avail himself of some able man in time of peace as well as war." (Book I.)

*On Oratory.* "It is necessary that a General should be an Orator as well as a Soldier; for if he does not know how to address himself to the whole army, he will sometimes find it no easy task to mould it to his purpose." Alexander is cited as an example. (Book IV.)

"Few men are brave by nature; but good discipline and experience make many so." (Book VII.)

"Good order and discipline in an army are more to be depended upon than courage alone." (Book VII.)

"Men, arms, money, and provisions, are the sinews of war; but of these four, the first two are most necessary: for men and

arms will always find money and provisions; but money and provisions cannot always raise men and arms." (Book VII.)

*Conclusion.* "I will venture to affirm, that the first state in Italy that shall take up this method, and pursue it, will soon become master of the whole Province, and succeed as Philip of Macedon did; who having learnt from Epaminondas the Theban the right method of forming and disciplining an army, grew so powerful, whilst the other States of Greece were buried in indolence and luxury, and wholly taken up in plays and banquets, that he conquered them all in a few years, and left his Son such a foundation to build upon, that he was able to subdue the whole world." (Book VII.)

It will be seen that the *Art of War* is a carefully considered treatise on the military arm of government. Machiavelli believed that the feebleness of Italy as a military power was due to the system of mercenary soldiers which was first introduced by the despots, and then adopted by the commercial republics, and favored by the Church. The only way by which the Italians could recover their freedom was through the organization of a national militia, and the particular organization he had in mind was an adaptation of the principles of Roman tactics to modern conditions.

The fine peroration, promising the crown to that Italian state which should arm its citizens and take the lead in the peninsula, sounds like a prophecy of Piedmont, which in our own time has brought about Italian nationality much along the lines laid down by Machiavelli.

## 235

1562. *The Castel of Memorie: wherein is conteyned the restoryng, augmentyng, and conservyng of the Memorye and Remembraunce: with the safest remedies and best preceptes thereunto in any wise apperteyning. Made by Gulielmus Gratarolus Bergomatis, Doctor of Artes and Phisike. Englished by Willyam Fulwod. The Contentes whereof appear in the page next folowinge. Post tenebras lux.*

Printed at London by Rouland Hall, dwellynge in Gutter-Lane at the signe of the Half Egle and the Keye. 1562. 12mo. (*Censura Literaria*, vii.) 1563. 8vo. Black letter. *British Museum*. [1573.] 8vo. Black letter. *British Museum* (2 copies).

The Dedication, in verse, to "the Lord Robert Dudely," states that the King of Bohemia had approved the book in its Latin form, and the late King Edward VI, in a French translation.

It is a translation from the Latin of Guglielmo Grataroli *De memoria reparanda, augenda servandaque ac de reminiscencia: tutiora omnimodo remedia et præceptiones optimas continens*. Zürich. 1553. 8vo. *Lugduni*. 1555. 16mo. *British Museum* (2 copies).

Six chapters of the work treat of various medical and philosophical nostrums recommended for "conserving of the Memorye and Remembraunce," while the seventh chapter explains several mnemonic devices for constructing a *memoria technica*.

Memory takes leave of her students with these lines, —

To him that would me gladly gaine,  
 These three preceptes shal not be vaine:  
 The fyrst, is wel to understand  
 The thing that he doth take in hand.  
 The second is, the same to place  
 In order good, and formed race.  
 The thyrde is, often to reapeate  
 The thing that he would not forgeate.

*Censura Literaria*, Vol. vii, p. 210.

## 236

1562. *The pleasaunt and wittie playe of the Cheasts renewed, with instructions how to learne it easely, and to play it well. . . . Lately translated out of Italian [of Damiano da Odemira] into French, and now set forth in Englishe, by I. R.* [James Rowbotham].

Printed at London by Roulande Hall, for James Rowbotham, and are to be sold at his shoppe under Bowe church in Cheape

syde. 1562. 8vo. Black letter. Also, London, 1569. 8vo. Black letter. With Latin verses prefixed by William Ward, translator of *The Secretes of the reverende maister Alexis of Piemont*. (1558). Both in the *British Museum*.

Dedicated to Lord Robert Dudley.

The Italian original of this book appears to be, —

*Questo libro e da imparare giocare a scachi et de le partite.*

[The description of the chess problems is in Italian and Spanish.]

Rome. 1512. 4to. Without pagination. *British Museum*. See *Ludus Scacchiæ*. (1597).

## 237

1597. *Ludus Scacchiæ: Chesse-play. A Game, both pleasant, wittie, and politicke: with certain briefe instructions thereunto belonging. Translated out of the Italian [of Damiano da Ode-mira] into the English tongue [by J. Rowbothum]. Containing also therein, A prety and pleasant Poeme of a whole Game played at Chesse [i.e., a translation into English verse, by W. B., of the Scacchia Ludus of Marco Girolamo Vida]. Written by G. B.*

Printed at London by H. Jackson, dwelling beneath the Conduite in Fleet street. 1597. 4to. 2 parts. 24 leaves. *British Museum* (2 copies). Part I is without pagination, and is merely an abridgment of Rowbothum's translation, 1562.

In an Address to the Reader the translator, after asserting that "most men are giuen rather to play than to studie or trauell," argues that "this game, or kingly pastime, is not onely void of craft, fraud, and guile, swearing, staring, impatience, fretting, and falling out, but also breedeth in the players, a certaine study, wit, pollicie, forecast and memorie, not onely in the play thereof but also in actions of publike gouernement, both in peace and warre."

Then follows a description of the pieces, a diagram of "the checker or chesse boorde," and an explanation of the game.

Vida's poem, entitled *Scacchia Ludus*, occupies thirty pages and gives an account of the wedding of Oceanus and Tellus.

To help entertain the deities who are his guests, Oceanus calls for the board "that hangd upon a wall," and Apollo and Mercury play a game in which Apollo is checkmated. Mercury, travelling afterwards in Italy, falls in love with a Sereian nymph, and —

Of her name *Scacchis Scacchia*  
 this play at Chesse did call:  
 And that this God in memorie  
 the Lasse might longer haue,  
 A Boxen chesse boord gilded round  
 unto the gerle he gaue,  
 And taught her cunning in the same,  
 to play the game by arte,  
 Which after to the countrey swaines  
 this Lady did imparte:  
 Who taught their late posteritie  
 to use this kinde of play,  
 A game of great antiquitie  
 still used at this day.

*British Bibliographer*, Vol. I, pp. 382-84.

The description of the Spanish game of *ombre* in *The Rape of the Lock* is imitated from *Scacchia Ludus*. "Vida's poem," says Whitwell Elwin, Pope's editor, "is a triumph of ingenuity, when the intricacy of chess is considered, and the difficulty of expressing the moves in a dead language. Yet the original is eclipsed by Pope's more consummate copy."

See *The pleasaunt and wittie playe of the Cheasts* (1562).

## 238

1563. *Onosandro Platonico, of the Generall Captaine, and of his office, translated out of Greke into Italian, by Fabio Cotta, a Romayne: and out of Italian into Englysh by Peter Whytehorne.*

Imprinted at London by Willyam Seres. 1563. 8vo. Black letter. *British Museum. Bodleian.*

Dedicated to the Earl Marshal, Thomas Howard, Duke of Norfolk, to whom Whitehorn "wysheth longe life and perpetuall felicitie."

The Italian original of this work is, —

*Onosandro Platonico dell' ottimo Capitano generale, e del suo ufficio, tradotto di Greco . . . per F.[abio] C.[otta]. Venice. 1546. 4to. British Museum.*

Reprinted, Milan. 1862. 8vo.

A later Greek and Latin title runs, —

*Ὀνοσάνδρου Στρατηγικός. Onosandri Strategicus, sine de Imperatoris Institutione. Accessit Οὐρβικίου ἐπιτήδευμα. N. Rigaltius nunc primum . . . Latina interpretatione et notis illustravit. Gr. & Lat.*

*Lutetiae Parisiorum. 1598–99. 4to. 2 parts. British Museum (2 copies). [Heidelberg.] 1600. 4to. British Museum. [Heidelberg.] 1604, 1600–05. 4to. British Museum.*

The earliest printed edition, in Greek and Latin, is dated Rome, 1494. 4to.

Onosander (Ὀνοσάνδρος) was a Greek writer of the first century after Christ. His *Στρατηγικός λογος* is dedicated to Q. Veranius, who is probably the same as Q. Veranius Nepos, consul in 49 A.D. It is a popular work on military tactics written in imitation of the style of Xenophon. A Latin edition appeared at Rome, in 1493, at the end of Nicolas Sagundino's *Rei militaris instituta* of Vegetius Flavius Renatus. A French translation, by Jehan Charrier, is dated Paris, 1546, the year of Cotta's Italian version.

*Onosandro Platonico* treats of such subjects as the choice of a general, councils of war, declarations of war, marches, camps, drilling, forages, spies, guards, and sentries, sacrifices, pursuit, gaining information, hours for meals, encouraging troops, battle formations, signals to be used in reconnoitring, preparations for battle, sieges, etc.

## 239

1565. *A most excellent and Learned Woorke of Chirurgerie, called Chirurgia parua Lanfranci, Lanfranke of Mylayne his briefe: reduced from dyuers translations to our vulgar or usuall frase, and now first published in the Englyshe prynte by John*



*Halle Chirurgien. Who hath therunto necessarily annexed. A Table, as wel of the names of diseases and simples with their vertues, as also of all other termes of the arte opened. Very profitable for the better understanding of the same, or other like workes. And in the ende a compendious worke of Anatomie, more utile and profitable, then any here tofore in the Englyshe tongue publyshed. An Historiall Expostulation also against the beastly abusers, both of Chyrurgerie and Phisicke in our tyme: With a goodly doctrine, and instruction, necessary to be marked and folowed of all true Chirurgiës. All these faithfully gathered, and diligently set forth, by the sayde Iohn Halle.*

Imprinted at London in Flete streate, nyghe unto saint Dunstones church, by Thomas Marshe. An. 1565. Sm. 4to. Owned by the author.

The *Historiall Expostulation* was edited, for the Percy Society, 1844. 12mo. By T. J. Pettigrew.

On the verso of the title-page there is a wood-cut of the translator marked, "1564. I. H. anno. ætatis suæ 35."

Dedicated, "Unto the Worshipful the maisters, Wardens, and consequently to all the whole company and brotherhood of Chirurgiens of London. John Halle, one of the leste of them, sendeth hartie and louynge salutation."

In "The Epistle Dedicatorie," Halle gives this account of his work, —

"I therefore, as preparatiue to the reste that shall folowe, dedicate thys my symple laboure, in setting forth this excellent compendious worke, called *Chirurgia parua Lanfranci*, under your ayde, helpe, succor, tuition and defence: whiche was translated out of Frenche into the olde Saxony englishe, about two hundred yeres past. Which I haue nowe not only reduced to our usuall speache, by changyng or newe translating suche wordes, as nowe be inueterate, and growne out of knowledge by processe of tyme, but also conferred my labours in this behalf with other copies, both in Frenche and latin: namely with maister Bacter, for his latine copie, and Symon Hudie for his frëch copie, and other English copies: of the

which I had one of John Chāber, & an other of John Yates, both very auncient, with other mo:”

John Halle paints a vivid picture of the deplorable ignorance of the medical profession of his time; “alas,” he says, “where as there is one in Englande, almoste throughout al the realme, that is indede a true minister of this arte, there are tenne abhominable abusers of the same. Where as there is one chirurgien that was apprentise to his arte, or one physicien that hath travayled in the true studie and excercise of phisique, there are tenne that are presumptious swearers, smatterers, or abusers of the same; yea, smythes, cutlers, carsters, coblars, copers, coriars of lether, carpenters, and a great rable of women.”

He is outspoken against the quacks and loud in his protests against their combination of magic, divination, and medicine. In one place he says, — “I will not cease while breath is in my body, to lay on with both handes till this battell be wonne, and our adversaries convinced and vanquished; which, although, as I saide afore, they are tenne to one, yet truthe being our weapon, and good science our armour, with our generall the high author of them, we nede not to doubt but that one shal be good enough for a thousand, not so strongly armed, but naked men, and bare of all knowledge.”

A section of *The Preface to the Reader*, called the “Properties of a Chirurgien,” summarizes Halle’s ideal surgeon, — “all that should be admytted to that arte, should be of cleare and perfect sight, well formed in person, hole of mynde and of members, sc slender and tender fingered, havng a softe and stedfast hande: or as the common sentence is, a chirurgien should have three dyvers properties in his person. That is to saie, a harte as the harte of a lyon, his eyes like the eyes of an hawke, and his handes as the handes of a woman.”

One or two quotations from the *Expostulation* will illustrate at once Halle’s vigorous prose and the sort of quacks he exposed, —

“I will here also omitte to talke of Grigge the Poulter, with

divers other, whose endes have made their doinges knowne. And also of a joyner in London, a Frenchman borne, that is of late become a phisitien, who is esteemed at this daye, among dyverse right worshipfull, to be very learned and cunningg, that knowe not his originall; yea, they call him doctor James; but an honest woman, an olde neighbour of his, (not longe synce), at a man of worshyppes house in Kente, merveyled to see hym in suche bravery, and lordly apparell; who, when she tooke acquaintance of hym, he wronge hyr harde by the hande, and rounded hyr in the eare, sayng: if thou be an honest woman, kepe thy tongue in thy headde, and saye nothinge of me."

"One named Kiterell, dwelleth in Kente, at a parysh called Bedersden, that hath been all his lyfe a sawyer of tymber and borde, a man very symple, and altogether unlearned; who at this present is become a phisitien, or rather a detestable deceavyng sorcerer. He wyll geve judgement on urines, and whyles he loketh on the water, he will grope and fele him selfe all about; and otherwhyle, where as he feleth, he will shrynke, as though he were pricked, or felte some great paine. Then he tourneth to the messenger and telleth him where, and in what sorte the partie is greved; whiche maketh the people thynke him very cunningg. They seeke to hym farre and neere for remedy for suche as are bewyched or enchanted, and as they commonly terme it, forespoken. What stufte is this, let the wyse and learned judge. And he hath so prospered with these doynge, that in shorte space he hath been able bothe to purchase and buylde, as I am credibly enformed of divers men that doe knowe and have seen the same. For there are many that reporte, (and they no small fooles,) that he hath cured suche as al the learned phisitiens in England coulde doe no good unto, beleve it who wyll."

Lanfranci of Milan (died 1306?) was a pupil of Gulielmus de Saliceto; after completing his studies, he settled in Lyons, France, whence he was, on account of his great reputation, called to Paris. The manuscript of his work, *Ars Chirurgica*,

is in the Bibliothèque Nationale; it was first published in Venice and Lyons (a French translation), in 1490, and was republished in Venice in 1519 and 1546. A Lyons imprint is dated 1553, and a German translation, by Otho Brunfels, appeared at Frankfort, in 1566.

John Halle was a surgeon in practice at Maidstone, in Kent, and a "member of the worshipful Company of Chirurgeons." He was a facile versifier and was the author of two collections of verse, —

*Certayne Chapters taken out of the Proverbes of Solomon, with other Chapters of the Holy Scripture, and certayne Psalmes of David, translated into English Metre, by John Hall, 1550* (attributed in a former impression to Thomas Sternhold), and *The Court of Virtue, containing many Holy or Spretual Songs, Sonnettes, Psalmes, Ballets, and Shorte Sentences, as well of Holy Scripture as others, with Music, Notes.* London. 1565. 16mo.

## 240

1574. *A Direction for the Health of Magistrates and Studentes. Namely suche as bee in their consistent Age, or neere thereunto: Drawen as well out of sundry good and commendable Authours, as also upon reason and faithfull experience otherwise certaynely grounded. Written in Latin by Guilielmus Gratarolus, and Englished, by T. N.*

Imprinted at London, in Fleetstreete, by William How, for Abraham Veale. 1574. Oct. xiiij. 12mo. Black letter. *British Museum.*

Dedicated "to the Right Honorable Maister Francis Walsyngham, Esquier, one of the principall Secretaries to the Queenes moste excellent Maiestie, and of hir Maiesties moste Honorable Priuie Counsell."

This is a translation of Guglielmo Grataroli's work, called *De litteratorum et eorum qui magistratibus funguntur conseruanda, præseruandaque valitudine [illorum præcipue qui in atate consistentiæ, vel non longe ab ea absunt.* Basle. 1555. 8vo]. Paris. 1562. 16mo. Black letter. *British Museum.*

T. N. is Thomas Newton, of Cheshire, the poet and Latinist, who practised medicine for some time before taking orders.

The directions for preserving health relate chiefly to diet and exercise: of diet Newton says in his Dedication, "diet is the safest, the surest and the pleasantest way that can be used and farre to be preferred before all other kindes of remedies, unlesse the disease be of such vehemence, quality, condition and extremitie that it seeme to requyre some great speciall consideration otherwise, and in time of sicknesse is not onely a special & harmlesse recuratiue, but also in time of health, the best and almost the onely preservative."

## 241

1574. *Most briefe tables to knowe redily howe manye ranckes of footemen armed with Corslettes, as unarmed, go to the making of a iust battayle, from an hundred unto twentye thousande. Nexte a very easye, and approued way to arme a battaile with Harkabuzers, and winges of horsemen according to the use of these daies. Newlye increased, and largelye amplified both in the tables, as in the declaration of the same, by the Aucthour himselfe, Girolamo Cataneo Novarese. Tourned out of Italion into English by H. G.*

Imprinted at London, by W. Williamson for Ihon Wight. Anno M.D.LXXIIII. 4to. Black letter. *British Museum. War Office Library.*

Imprinted at London by Thomas East, for Ihon Wight. 1588. 4to. Black letter. *British Museum Bodleian. Library of the Royal Artillery Institute.*

A translation of a work on military tactics by Girolamo Cataneo (Novarese), entitled, —

*Tavole brevissime per sapere con prestezza quante file uanno à formare una giustissima battaglia. Con li suoi armati di corsaletti da cento fin à uenti duemilia e sei cento huomini. Et appresso un facilissimo, et approuato modo di armarla di archibugieri, & di ale di caualleria secondo l' uso moderno.*

Brescia, L. di Sabbio for G. B. Bozola. 1563. 8vo. *British Museum.*

Dedicated by the author to "the Earle Aloigi Anogardo."

Cataneo says that it is almost impossible that twenty thousand men would be engaged in battle at once; the usual number would be from ten thousand to twelve thousand.

## 242

1575. *The Book of Faulconrie, or Hawking. For the onely delight and pleasure of all Noblemen and Gentlemen. Collected out of the best authors, as well Italian as Frenchmen, and some English practices withall concerning Faulconrie, the contents whereof are to be seene in the next page folowyng.*

Imprinted by Christopher Barker at the signe of the Grashopper in Paules Churchyard. 1575. 4to. Black letter. With woodcuts.

Dedicated to Ambrose Dudley, Earl of Warwick.

<sup>1</sup> *The Booke of Falconrie or Hawking; for the onely delight and pleasure of all Noblemen and Gentlemen: Collected out of the best Authors, as well Italians as Frenchmen, and some English practises withall concerning Falconrie, Heretofore published by George Turberville Gentleman. And now newly reuiued, corrected, and augmented, with many new Additions proper to these present times.*

*Nocet empta dolore voluptas.*

[Beneath the motto is a large cut representing a gentleman (perhaps Lord Warwick) in hawking costume, attended by two other gentlemen, one of whom seems to be the same who is introduced into *The Noble Art of Venerie or Hunting*.]

At London. Printed by Thomas Purfoot. *An. Dom.* 1611. 4to. Black letter. *British Museum.*

With many cuts, in some of which (as in the *Art of Venerie*) Gascoigne and another, perhaps Turberville, are introduced waiting on King James I. In the first edition the royal falconer in the cuts was Queen Elizabeth. Turberville has an original poem at the beginning "in commendation of Hawking," and a poetical epilogue, twelve stanzas long.

*The Noble Art of Venerie or Hunting*, which is also ascribed to Turberville, is generally bound up with both editions. The

1575 edition of this is dedicated by the publisher to Sir Henry Clinton, and both are prefaced by commendatory verses by Gascoigne and by T. M. Q.

## 243

[1579.] *A Joyfull Jewell. Contayning as well such excellent orders, preservatives and precious practices for the Plague; as also such various medicines for divers maladies, as hitherto have not been published in the English tung. Written in the Italian tung by . . . L.[eonard] Fioravantie and now . . . translated . . . by T. H.* [Thomas Hill. Edited by Hill's friend, John Hester.]

Imprinted for W. Wright. London. [1579.] 4to. Black letter. *British Museum.*

Translated from the Count Leonardo Fioravanti's, *Il Reggimento della Peste . . . Nuovamente ristampato, corretto ed ampliato, etc. Venetia. 1594. 8vo. British Museum.* Other editions were, Venice, 1565, 1571, and 1626, 8vo.

John Hester, distiller, or as he styled himself, 'practitioner in the Spagericall Arte' (spagyric, that is, chemical), carried on business at Paul's Wharf, from about 1579 until his death in 1593. "Olde John Hester" is mentioned as a distinguished chemist in Gabriel Harvey's "*Pierce's Supererogation*" (1593).

## 244

1580. *A short discours of the excellent Doctour and Knight, Maister Leonardo Phiorauante Bolognese uppon chirurgerie with a declaration of many thinges necessarie to be knowne, never writen before in this order; wherunto is added a number of notable secretes found out by the sayde Author. Translated out of Italian into English by J.[ohn] Hester.*

London. 1580. 4to. Black letter. Few manuscript Notes. *British Museum.*

*A Discourse upon Chyrurgery. . . . Translated out of Italian by J.[ohn] Hester, . . . and now newly published and augmented, . . . by R.[ichard] Booth.*

E. Alde. London. 1626. 4to. Black letter. *British Museum*. London. 1652. 4to, in *Three exact Pieces of Leonard Phiorrant*, etc.

Translated from the Count Leonardo Fioravanti, —

*La Chirurgia dell' eccelen. Dottore . . . L. F. distinta in tre libri . . . con una gionta de secreti nuovi dell' istesso autore.*

Venetia. 1582. 8vo. Venetia. 1630. 8vo. Both in the *British Museum*.

## 245

1582. *A Compendium of the Rationall Secretes, of the worthie Knight and moste excellent Doctour of Phisicke and Chirurgerie Leonardo Phioravante Bolognese, devided into three Bookes. In the first is showed many Secretes apperteining unto Physicke. In the seconde is shewed many Secretes apperteining unto Chirurgerie. In the third is showed diuers Compositions, apperteining bothe to Phisicke and Chirurgerie; with the hidden vertues of sondrie vegitables, animalles, and mineralls, and proued well by this Author heretofore, never set out before.* [Translated and edited by John Hester.]

J. Kyngston, for G. Pen. London. 1582. 8vo. Black letter. *British Museum*. London. 1652. 4to, in *Three exact Pieces of Leonard Phiorrant*, etc.

Translated from Count Leonardo Fioravanti's *Del Compendio dei Secreti rationali intorno alla Medicina, Chirurgia, ed Alchimia . . . libri cinque*, etc.

Venetia. 1564. 8vo. *British Museum*.

Other editions, 1571, 1591, 1666, 1675, 1680, 8vo; in Latin, Turin, 1580, 8vo; in German, Darmstadt, 1624, 8vo.

## 246

1584. *The Art of Riding, set forth in a breefe treatise, with a due interpretation of certeine places alledged out of Xenophon, and Gryson [Federico Grisone], very expert and excellent Horssemen: Wherein also the true use of the hand by the said Grysons rules and precepts is speciallie touched: and how the*



*Author of this present worke hath put the same in practise, also what profit men maie reape thereby: without the knowledge whereof, all the residu of the order of Riding is but vaine. Lastlie is added a short discourse of the Chaine or Cauezzian, the Trench, and the Martingale: written by [G. B.] a gentleman of great skill and long experience of the said Art.*

Henrie Denham, London, 1584. 4to. *British Museum.*

The translator is John Astley, "Maister of her Majesties Jewell house."

In 1573, eleven years before the date of this translation, Sir Philip Sidney advised his brother Robert Sidney, — "At horsemanship, when you exercise it, read *Grison Claudio*, and a book called *La Gloria del Cavallo* withal, that you may join the thorough contemplation of it with the exercise; and so shall you profit more in a month than others in a year, and mark the biting, saddling and curing of horses." (H. R. Fox-Bourne, *Memoir of Sir Philip Sidney*, p. 278.)

Claudio may be Claudio Corte, whose *Il Cavallerizzo* was translated also in 1584, by Thomas Bedingfield.

See Thomas Blundeville's *A newe booke, containing the arte of ryding*. [1560?]

## 247

1584. *The Art of Riding, conteining diuerse necessarie instructions, demonstrations, helps, and corrections apperteining to horssemanship, not heretofore expressed by anie other Author: Written at large in the Italian toong, by Maister Claudio Corte . . . Here brieflie reduced into certeine English discourses to the benefit of Gentlemen, etc.*

Imprinted at London by H. Denham. 1584. 4to. 112 pp. *British Museum.*

Dedicated to "M. Hen. Machwilliam."

This is a translation, by Thomas Bedingfield, of Book II of Claudio Corte's

*Il Cavallerizzo . . . nel quale si tratta della natura de' Caualli, delle Razze, del Modo di gouernarli, domarli, & frenarli. Et di*

*tutto quello, che à Caualli et à buon Cauallerizzo s' appartiene. Di nuouo . . . corretto & emendato & aggiuntori di molte cose necessarie, etc.*

*Venetia, appresso Giordano Ziletti, 1573. 4to. British Museum.*

Chapter xxviii is on the manner of using and training horses for war.

## 248

1586. *A Briefe and pleasaunt Treatise, Intituled: Naturall and Artificiall Conclusions: Written firste by sundry Schollers of the Universitie of Padua . . . at the . . . request of one Bartholmew, a Tuscan; and now Englished by T. Hyll [Thomas Hill, Londoner], etc.*

*E. Alde. London. 1586. 8vo. Black letter. British Museum. Also, London. [October 2.] 1650 [1649]. 8vo. Black letter. British Museum. London. 1670. 8vo. British Museum. London. 1684. 8vo. Black letter. British Museum.*

## 249

1588. *Three bookes of Colloquies concerning the arte of shooting in great and small peeces of artillerie, variable randges, measure, and waight of leaden, yron, and marble stone pellets, minerall saltepeeter, gunpowder of diuers sortes, and the cause why some sortes of gunpowder are corned, and some sortes of gunpowder are not corned: Written in Italian, and dedicated by Nicholas Tartaglia unto the Royall Prince of most famous memorie Henrie the eight, late King of England, Fraunce, and Ireland, defender of the faith, etc. And now translated into English by Cyprian Lucar Gent. who hath also augmented the volume of the saide Colloquies with the contents of every Colloquie, and with all the Corollaries and Tables, that are in the same volume. Also the saide Cyprian Lucar hath annexed unto the same three bookes of Colloquies a Treatise named Lucar Appendix collected by him out of diuers Authors in diuers languages . . .*

*Printed at London for John Harrison. 1588. Folio.*

Second title-page: —

*A Treatise named Lucar Appendix, collected by Cyprian Lucar gentleman, out of divers good authors in divers languages: To shewe unto the Reader the properties, office, and dutie of a Gunner, and to teach him to make, and refine artificiall Saltpeter: to sublime brimstone for gunpowder, to make gunpowder of diuers sorts & of diuers colours, to make gunmatches, touchwood and firestones, to know the waight and measure of any pellet, to make carriages, ladles, rammers, scourers, and cartredges for any great peece of artillerie, to know the proportioned length, due thicknesse, and waight of euery great peece of artillerie, to know what number of men, horses, or oxen wil drawe any great peece of artillerie, to make platformes for great ordinance, to make gabbions of earth for the defence of gunners in time of seruice, to charge every great peece of artillerie with his due charge in serpentine gunpowder, and also in corne gunpowder, to shoote well at any marke within point blanke, to shoote well at any marke upon a hill, or in a valley without poynt blanke, to shoote well at a marke in any darke night, to mount mortar peeces to strike any appointed marke, to tell whether a thing seene farre of doth stand still, come towards him, or goe from him, to make and use diuers Trunkes, and many sortes of fire workes, to make mynes, to measure altitudes, longitudes, latitudes, and profundities, to draw the true plat of any place, and to do other commendable things which not onelie in time of warre, but also in time of peace may to a good end be practised. Anno domini. 1588.*

Colophon. At London. Printed by Thomas Dawson, for John Harrison the elder, at the signe of the Greyhounde in Paules Churchyarde, and are there to be solde. 1588. Folio. *British Museum. Library of Royal Artillery Institute. War Office Library.*

Dedicated, by the publisher, John Harrison, to the Earl of Leicester, and fully illustrated.

In this work, Lucar has translated Books I, II, and III of Niccolo Tartaglia's treatise on the theory and practice of gunnery, entitled, —

*Quesiti et Inventioni Diverse.*

Venetia. Venturino Ruffinelli. 1546. 4to. *British Museum.*

1554. *British Museum.* 1606. *British Museum.*

Tartaglia's *Quesiti* is an enlargement of his first work, — *Nuova Scienza, cioe Invenzione nuovamente trovata, utile per ciascuno, speculativo, matematico, bombardiero, ed altri.*

Venice. 1537. 4to. *Ibid.*, 1550, 1551, 1583, 4to.

In French, *par* Reiffel. Paris. 1845–46. 2 parts. 8vo.

Dedicated to Henry VIII.

The *Nuova Scienza* is divided into three books: —

Book I, On falling bodies and projectiles.

Book II, On the flight of projectiles.

Book III, On the measurements of heights and distances.

Lucar's *Appendix*, "collected out of divers good authors," is far longer than his translation from Tartaglia.

Niccolo Tartaglia was the first to inquire into the nature of the curve described by projectiles. Leonardo da Vinci investigated the composition of explosives, and made many designs for engines of war, cannon to be loaded at the breech and "steam cannon," but his speculative researches lay buried in manuscript when Tartaglia published his writings on gunnery.

"In the second year, my Uncle Toby purchased 'Ramelli' and 'Cataneo,' translated from the Italian: — likewise 'Stevinus,' 'Moralis,' the 'Chevalier de Ville,' 'Lorini,' 'Coehorn,' 'Sheeter,' the 'Count de Pagon,' the 'Marshal Vauban,' 'Mons. Blondel,' with almost as many more books of military architecture as Don Quixote was found to have of chivalry, when the curate and the barber invaded his library.

"Towards the beginning of the third year, which was in August, ninety-nine, my Uncle Toby found it necessary to understand a little of projectiles: — and having judged it best to draw his knowledge from the fountain-head, he began with N. Tartaglia, who it seems was the first man who detected the imposition of a cannon-ball's doing all that mischief under the notion of a right line. — This, N. Tartaglia proved, to my

Uncle Toby, to be an impossible thing. Endless is the search of truth." (Sterne, *The Life and Opinions of Tristram Shandy*, Book II, Chap. 3.)

## 250

1588. [*Il Padre di Famiglia.*] [*The Householders*] *Philosophie. Wherein is perfectly and profitably described, the true Œconomia and Forme of Housekeeping. With a Table added thereunto of all the notable thinges therein contained. First written in Italian, by that excellent Orator and Poet, Signior Torquato Tasso, and now translated by T. K. Whereunto is anexed a dairie booke for all good huswives. Dedicated to them by Bartholomew Dowe.*

At London. Printed by J.[ohn] C.[harlewood] for T. Hacket, and are to be sold at his shop in Lomberd-streete, under the signe of the Popes head. 1588. 4to. Black letter. *British Museum* (imperfect). *Bodleian*.

*The Works of Thomas Kyd. Edited from the Original Texts. With Introduction, Notes, and Facsimiles. By Frederick S. Boas, M.A. Oxford. 1901.*

Dedicated to 'Maister Thomas Reade.'

The translation is signed at the end after Thomas Kyd's manner, with his initials beneath a Latin pentameter.

This work is a translation of Tasso's famous dialogue, *Il Padre di Famiglia* (Venice. 1583. 12mo. 1825. 12mo).

Torquato Tasso, in one of his sudden fits of melancholy and suspicion determined to flee from the court of Urbino and put himself under the protection of the Duke of Savoy. On the road to Vercelli, arriving one evening at the banks of the Sesia, he found the river so swollen that the ferryman refused absolutely to venture over. A storm came on, and Tasso, weary and footsore, would have been in a sad plight had he not met with a young man who kindly offered him the hospitality of his home for the night. It proved to be a neighboring mansion, where the young man introduced the guest to his father, a venerable man whose appearance was as pleasing as his entertainment was generous and elegant.

Tasso had at first declined revealing his name, but over the wine and fruits, his reserve wore away, and when the conversation turned at last upon the economy of agriculture, he displayed so much learning, and spoke so eloquently of the creation of the world, and of the sun's motions, that his host divined who he was. The disclosure of identity is most delicately expressed by the old man, 'he now knew he was entertaining a more illustrious guest than he had at first supposed, his guest was perhaps the person of whom some rumor had spread in those parts, who, having fallen into misfortunes by some human error, was as much deserving of pardon, from the nature of his offence, as he was in other respects worthy of admiration and renown.'

The simplicity and beauty and repose of the domestic picture in which Tasso has framed the romantic incident are unsurpassed. And the effect is all the more heightened by the setting as an interval of peace between struggles. The poet was taken in at nightfall out of the storm, and the next morning, he tells us, he went on to Turin, moneyless, and compelled to wade on foot through mire and water.

## 251

1592. *Hypnerotomachia. The strife of Loue in a Dreame.*

Printed for Simon Waterson, and are to be sold at his shop in S. Paules Churchyard, at Cheape-gate. 1592. 4to. *Bodleian.*

Some copies are "Printed for William Holme, and are to be sold at his Shoppe, neere the great north doore of Paules. 1592."

The woodcuts are extremely poor reproductions of the famous Aldine plates of 1499.

Without name of author or translator.

Dedicated, in memory, "To the thrise honourable and ever lyving vertues of Syr Phillip Sydney Knight," and, as patron, to Robert Devereux, Earl of Essex and Ewe, by "R. D."

Francis Douce conjectured 'R. D.' to be Robert Dallyngton,

translator of *The Mirror of Mirth*, etc., of Bonaventure Des-périers (London. 1583. 4to).

*The Strife of Love in a Dream, being the Elizabethan Version of the first book of the Hypnerotomachia of Francesco Colonna. A New Edition by Andrew Lang, M. A.*

London. Published by David Nutt in the Strand. 1890. Royal 8vo. The Tudor Library. Owned by the author. Illustrated with a selection of thirty of the choice woodcuts from the Italian edition of 1499.

The original of this translation, reprinted after a lapse of upwards of three hundred years, is a famous Aldine book, —

*Poliphili Hypnerotomachia, ubi humana omnia non nisi somnium esse ostendit, atque obiter plurima scitu sane quam commemorat (opus a Francisco Columna compositum, et a Leon. Crasso veronensi editum).*

*Venetis mense Decembri M ID. in ædibus Aldi Manutii.* Folio. *British Museum.* Illustrated with 172 woodcuts, assigned most frequently to Giovanni Bellini, to whose school they certainly belong.

*Vinegia, in casa de' figliuoli di Aldo, 1545.* Folio. With a title-page in Italian.

London. 1904. Methuen & Co. Complete facsimile. 350 copies.

Facsimiles of the woodcuts of the Aldine edition were published in 1889 by J. W. Appell, of the South Kensington Museum, under the title, —

*The Dream of Poliphilus: Facsimiles of One Hundred and Sixty-Eight Woodcuts, etc. Reproduced for the Department of Science and Art in Photo-Lithography, by W. Griggs.* 1889.

There have been six French editions of the *Hypnerotomachia*: — 1546 (folio), translated, or rather imitated, by Jean Martin, and published by Jacques Kerver, with the plates altered by a French artist; 1556 (folio); 1561 (folio); 1600 (4to); 1804, *Songe de Poliphile*, a free translation, without plates, by the French architect, Jacques Guillaume Le Grand, published by Didot L'Ainé, in 2 vols.; 1811, 2 volumes, the

same, published by the Bodoni press of Parma; and 1883, translated by the French painter and poet, Claudius Popelin, and published by Liseux, Paris, in 2 volumes, with changed plates and an authoritative introduction.

M. Popelin's is the best translation yet made of the difficult macaronic Latin-Greek language Colonna used.

The *Hypnerotomachia* is an architectural romance, and a masterpiece of Venetian book illustration. Its author was unknown until it was discovered that the first letters of the thirty-eight chapters of the book made up the device, — *Poliam frater Franciscus Columna peramavit*. Francesco Colonna was a Dominican friar in Venice, who died in July, 1527. His book was written at Treviso in 1467, and was published at the expense of Leonardo Crasso, of Verona, doctor of Canon Law and a *protonotario* of Venice. Rabelais mentions Colonna, calling him "Poliphile," in *Gargantua*, I, IX.

Polia was long supposed to have been a real woman, but M. Popelin argues that she was an imaginary mistress only. The name is the Greek *πολία*, which may be rendered 'hoar antiquity.' *The Strife of Love in a Dream* is not a love-story at all. Polia's lover is in love with art, especially with classical art. Poliphilus tells how he wandered into a forest on a day of spring and fell asleep by a stream, thinking of Polia. Through his mind in dreams there passes a gorgeous procession of beautiful classic objects, altars, monuments, pyramids, obelisks, palaces, fountains, baths, tombs, triumphs, nymphs, gods and goddesses. Polia appears among a bevy of nymphs and accompanies Poliphilus to the island of Cythera. She was "sweete and friendly," and Poliphilus "was advised patiently to hope even with the bird of Arabia in hir sweet nest of small sprigs, kindled by the heate of the sunne to be renewed." That is all that happens in that sort.

"When he speaks of the intoxication of the senses, as he does more than need be, the nymphs who allure him are ghosts risen from the old marbles, or figures from the frescoes of his sympathetic contemporaries. Such frescoes of triumphant



pagan processions were frequently painted by an artist of Treviso, Donatello, on the walls of the Bishop's palace. We may easily fancy Colonna watching these as they grew beneath the painter's hand, revelling in them, releasing the nymphs and goddesses from them in a book which is itself the revel of the sensuous Renaissance." (Andrew Lang. *Introduction to The Strife of Love in a Dream*. 1890.)

## 252

1594. *Giacomo Di Grassi his true Arte of Defence, plainlie teaching infallable Demonstrations, apt Figures and perfect Rules the manner and forme how a man without other Teacher or Master may safelie handle all sortes of Weapons as well offensive as defensive: With a Treatise of Disceit or Falsinge: And with a waie or meane by priuate Industrie to obtaine Strength, Iudgement and Actiuitie. First written in Italian by the fore-said Author, and Englished by I. G. gentleman.*

Printed at London for I. I. and are to be sold within Temple Barre at the Sign of the Hand and Starre. 1594. 4to. *British Museum. Bodleian.*

Dedicated to "L. Borrow, Lord Gouvernor of the Breil, and Knight of the Garter," by the editor, Thomas Churchyard.

A translation of a work on fencing by Giacomo di Grassi, a fencing-master of Treviso.

*Ragione di adoprar sicuramente l' Arme si da offesa come da difesa.*

*Venetia. 1570. 4to. British Museum.*

## 253

1594. *Examen de Ingenios. The Examination of Mens Wits. . . . In which, by discovering the varietie of natures, is shewed for what profession each one is apt, and how far he shall profit therein. By John Huarte. Translated out of the Spanish tongue by M. Camillo Camilli. Englished out of his Italian, by R.[ichard] C.[arew] Esquire. [and partly by his father, Thomas Carew?]*

Adam Islip, for R. Watkins. London. 1594. 4to. *British Museum*. 1596. 4to. 1604. 4to. *British Museum*. Owned by the author. 1616. 4to. *British Museum*.

Dedicated to Sir Francis Godolphin, who loaned his copy of Camilli to Carew.

The originals of this translation, named in the title, are, from the Spanish of Juan de Dios Huarte Navarro, —

*Examen de ingenios para las sciencias, donde se muestra la diferencia de habilidades que ay en los hombres, y el genero de letras que à cada uno responde en particular.*

Pamplona: 1578. 8vo. *British Museum*.

Dedicated to King Philip II.

Camilli's translation of this is dated four years later,

*Essame de gl' ingegni de gli huomini, per apprendere le scienze: nel quale, scoprendosi la varietà delle nature, si mostra, a che professione sia atto ciascuno, & quanto profitto habbia fatto in essa. Nuovamente tradotto dalla lingua Spagnuola da M. Camillo Camilli.* [Edited by Niccolo Manassi.]

Venice. 1582. 8vo. *British Museum*. 1586. 8vo. *British Museum*. Cremona, 1588, very rare. 1590. 8vo. *British Museum*.

Dedicated to Sig. Federico Pendasio.

A French translation, by Gabriel Chappuis, is dated, Lyon, 1580 (16mo), and the work was also rendered into Latin and German, reaching altogether numerous editions in the six languages. The *British Museum Catalogue* gives in all twenty-three editions.

The latest English imprint is a new translation, made in 1698, by Edward Bellamy, —

*Examen de Ingenios: or, the Tryal of Wits. . . . Published originally in Spanish by Doctor J. Huarte, and made English by M<sup>r</sup>. Bellamy.*

London. 1698. 8vo. *British Museum*.

Juan de Dios Huarte Navarro was a Spanish physician who flourished in the sixteenth century. His book, the *Examen de Ingenios*, is a treatise on the corporeal and mental qualities of

men and women. Its popularity may be explained, partly by the absurd and curious theories it advances, and partly by the originality and sound sense it shows; the book closes, for example, with some excellent ideas on the rearing of children.

## 254

1595. *A most strange and wonderfull prophesie upon this troublesome world. Calculated by . . . I. [Giovanni] Cypriano: Conferred with the judgements of J.[ames] Marchecelsus and Sinnior Guivardo. . . . Whereunto is annexed T. Vandermers seaven yeres study in the Arte of Magick, upon the twelve moneths of the yeare. . . . Translated out of Italian by A.[nthony] Hol- loway.*

London. 1595. 4to. *British Museum.*

From the Italian of Giovanni Cipriano.

Tarquatus Vandermer published in 1569, —

*T. Vandermers seaven yeares studie in the arte of Magicke, upon the twelve moneths of the yeare: wherein many secrets are reveald unto the world.* [London.] 1569. 4to.

## 255

1596. *A Booke of Secrets: Shewing divers waies to make and prepare all sorts of Inke, and Colours . . . also to write with Gold and Silver, or any kind of Mettall out of the Pen: with many other profitable secrets. . . . Translated out of Dutch into English, by W.[illiam] P.[hilip?]. Hereunto is annexed a lit- tle Treatise, intituled, Instructions for ordering of Wines. . . . Written first in Italian, and now newly translated into English, by W. P.*

A. Islip for E. White. London. 1596. 4to. Black letter. *British Museum.*

## 256

1598. *Epulario, or, the Italian Banquet: wherein is shewed the maner how to dresse . . . all kinds of Flesh, Foules or Fishes. . . . Translated out of Italian.*

Printed by A. I. for W. Barley. London. 1598. 4to. Black letter. *British Museum*.

This is a translation of a popular Venetian cookery-book, *Epulario quale tratta del modo de cucinare ogni carne ucelli pesci de ogni sorte r fare sapori, torte, r pastellj al modo de tutte le provjncje*.

Venetia. 1549. 8vo. 1562. 8vo. Messina. 1606. 8vo. Trevigi. 1649. 8vo. All in the *British Museum*.

*Epulario* very unexpectedly illustrates the nursery rime of *Sing a song of sixpence*. It contains a diverting recipe, —

“to make Pies that the Birds may be alive in them, and fly out when it is cut up.”

## 257

1598. *A Tracte containing the Artes of curious Paintinge, Caruinge & Buildinge written first in Italian by Jo: Paul Lomatus painter of Milan and englished by R.[ichard] H.[aydocke] student in Physik. . . .*

[Colophon]. Printed at Oxford by Joseph Barnes for R. H. Anno Domini, M · D · XC · VIII. Folio. *British Museum*.

Dedicated, “To the Right Worshipfull Thomas Bodley Esquire.”

A translation of Giovanni Paolo Lomazzo's, *Trattato dell' arte de la Pittura di G. P. Lomazzo, Milanese Pittore, diviso in sette libri ne' quali si contiene tutta la Theorica & la Prattica d' essa Pittura*. Milano. 1584. 4to. *British Museum* (2 copies).

The title-page is engraved, and contains portraits of the author and of the translator. Haydocke's prefatory address, “To the ingenuous reader,” contains many curious and interesting notes on painters and painting. Speaking of the restoration of old pictures in his own day, he says: “For my selfe have seene divers goodlie olde workes finely marred, with fresh and beawtifull colours, and vernishes: a singular argument (to say nothing of the Owners) of the bolde and confident ignorance of the workemen.”

“In 1604, there was in Oxford a certain Richard Haydock, a Bachelor of Physic. This Haydock practised his profession during the day like other mortals, but varied from the kindly race of men by a pestilent habit of preaching all night. It was Haydock’s contention that he preached unconsciously in his sleep, when he would give out a text with the greatest gravity, and declare such sacred matters as were revealed to him in slumber, ‘his preaching coming by revelation.’ Though people went to hear Haydock, they were chiefly influenced by curiosity. ‘His auditory was willing to silence him by pulling, haling, and pinching him, yet would he pertinaciously persist to the end, and sleep still.’ The King [James I.] was introduced into Haydock’s bedroom, heard him declaim, and next day cross-examined him in private. Awed by the royal acuteness, Haydock confessed that he was a humbug, and that he had taken to preaching all night by way of getting a little notoriety, and because he felt himself to be ‘a buried man in the University.’” (Andrew Lang. *Oxford: Brief Historical and Descriptive Notes*, pp. 117–18.)

## 258

1602. *The Theoriques of the seven Planets, shewing all their diverse motions, and all other Accidents, called Passions, thereunto belonging. . . . Whereunto is added . . . a breefe Extract . . . of Maginus [Giovanni Antonio Magini] his Theoriques, for the better understanding of the Prutenicall Tables, to calculate thereby the . . . motions of the Seven Planets. There is also . . . added, The making, description and use, of two . . . Instruments for Sea-men, to find out . . . the latitude of any place . . . without the helpe of Sunne, Moone, or Starre. First invented by . . . Doctor Gilbert . . . and nowe . . . set downe . . . by Master Blundevile [Thomas Blundeville]. 2 parts.*

A. Islip, London, 1602. 4to. *British Museum*.

The ‘Extract’ from Magini was probably made from his *Tabulæ secundorum mobilium cælestium, ex quibus omnium syderum æquabiles & apparentes motus ad quævis tempora . . .*

*colliguntur, congruentes cum observationibus Copernici, & canonibus Prutenicis, etc.*

*Venetiis. 1585. 4to. British Museum.*

The Prutenicall, that is, Prussian Tables (from Prutenus, Prutinus, Pruxenus, Prussian), were certain planetary tables making the first application of the Copernican theory of the solar system. They were formulated, in 1551, by Erasmus Reinbold, and were named in honor of his patron, Albrecht, Duke of Prussia.

## 259

[1606.] *Newes from Rome of two mighty armies, . . . the first of the great sophy, the other of an Hebrew people . . . from the mountaines of Caspij . . .* [Signed Signior Valesco.]

*Also certaine prophecies of a Jew . . . called Caleb Shilo[ck]. . . . Translated out of Italian . . . by W. W.*

[London.] Printed by I. R. for H. Gosson. [1606.] 4to. Black letter. *British Museum.*

There is a note on this tract in the *Variorum Shakespeare (Merchant of Venice, p. x)*, but it is not there stated to be a translation from the Italian, and the date is given as 1607. Dr. Furness quotes, —

“From Staunton: This may have been an Italian name, Scialocca, the change of which into Shylock was natural. At all events, it was a name current among the Jews, for, at the end of an extremely rare tract, called, ‘*A Jewes Prophecy, or Newes from Rome of two mightie Armies, as well footemen as horsmen, 1607,*’ is a piece entitled: ‘Caleb Shilock his prophesie for the yeere 1607,’ which begins as follows: — ‘Be it knowne unto all men, that in the yeare 1607, when as the moone is in the watrye signe, the world is like to bee in great danger; for a learned Jew named Caleb Shilock doth write that, in the foresaid yeere, the sun shall be covered with the dragon in the morning, from five of the clocke untill nine and will appeare like fire,’ &c. Although pretending to be a prophecy for the year 1607, this edition was a reprint of a much

older copy, the date of the predicted event being altered to give interest to the publication.

“From the *Clarendon Shakespeare* (Clark and Wright): In *Pepys's Collection of Ballads*, Vol. 1, p. 38, is one with the title ‘*Calebbe Shillocke, his Prophezie: or the Iewes Prediction. To the tune of Bragandarie.*’ The second verse begins, ‘And first, within this present yeere, Beeing *sixteene hundreth seau'n.*’ The existence of the name in this ballad is sufficient to show that it was known in Shakespeare’s time.”

## 260

1611. *The first (— the fift) booke of Architecture, made by S. Serly* [Sebastiano Serlio], . . . *translated out of Italian into Dutch, and out of Dutch into English.* 5 parts.

S. Stafford. London. 1611. Folio. *British Museum.*

Translated from *Il Libro primo (— quinto) d' Architettura.* 5 parts.

*Venetia.* 1551. Folio. *British Museum.*

Sebastiano Serlio, called sometimes Bastiano da Bologna, or Sebastiano Bolognese was a painter, an engraver, and an architect. Francis I invited him to France in 1541 to make some designs for the Louvre, and then employed him as architect of the royal château at Fontainebleau. The first six books of his *Regole generali d' architettura* came out between 1537 and 1551; the seventh book was published at Frankfort in 1575. It was translated into Latin and French besides Dutch and English.

## 261

1618. *Opiologia, or a Treatise concerning the nature, properties, true preparation, and safe use and administration of Opium.* By *Angelus Sala Vincentenes Venatis*, [Angiolo Sala] and done into English and something enlarged by *Tho. Bretnor, M. M.*

N. Okes. London. 1618. 8vo. *British Museum.*

This translation, which is made from the French, is dedi-

cated "to the learned and my worthily respected friends D. Bonham and Maister Nicholas Carter, physitians."

In an address to the reader Bretnor defends the use of laudanum in medicine, promises to prepare for his readers, "the chiefest physicke I use my selfe," and mentions as good druggists his friends 'Herbert Whitfield in Newgate Market' and 'Maister Bromhall.'

Thomas Bretnor was a notorious character in London; he is mentioned in three plays of the time:—

By Ben Jonson, in *The Devil is an Ass* (1616), I, 2.

By Middleton, in *The Fair Quarrel* (1617), v, 1 (as the almanac-maker).

By Fletcher, in *The Bloody Brother, or Rollo Duke of Normandy* (1640), where he is *Norbret*.

## 262

1622. *The Italian Prophecier. That is, a prognostication made for the yeere . . . 1622. Practised by A. Magino [Giovanni Antonio Magini] . . . translated out of Italian into Dutch, and now into English.*

[?] 1622. 4to. *British Museum.*

## 263

1623. *A Revelation of the secret spirit. Declaring the most concealed secret of Alchymie. Written first in Latine by an unknowne author, but explained in Italian, by John Baptista Lambye [Giovanni Battista Lambi], Venetian. Lately translated into English, by R. N. E. Gentleman [Robert Napier, Esq.? or "of Edinburgh?"]*.

John Haviland for Henrie Skelton. London. 1623. 16mo. 80 pp. *British Museum.*

## 264

1624. *A Strange and Wonderfull Prognostication: or rather, Prenomination of those Accidents which shall, or at least are likely to happen, as may be conjectured by the heavenly Influences. . . .*



*Now faithfully translated into English [out of the Italian of Giovanni Antonio Magini].*

Printed for N. Butter. London. 1624. 4to. *British Museum.*

## 265

1634. *Hygiasticon: or, the right course of preserving Life and Health unto extream old Age. . . . Written in Latin by L.[eo-nardus] Lessius and now done into English [by Timothy Smith] (Luigi Cornaro's Treatise of Temperance and Sobriety, translated by Master George Herbert. — A Discourse translated out of Italian, That a spare diet is better than a Splendid and Sumptuous.) The second edition. 2 parts.*

Printed by the Printers to the Universitie of Cambridge. 1634. 12mo. *British Museum.*

This is a translation of Leonard Lessius's.

*Hygiasticon seu vera ratio valetudinis bonæ et vitæ, una cum sensuum judicii et memoriæ integritate ad extremam senectutem cōservandæ.*

*Antverpiæ. 1613. 8vo. British Museum.*

*Editio secunda . . . subjungitur Tractatus L. Cornari de vitæ sobriæ [Trattato de la vita sobria] . . . eodem pertinens . . . ab ipso Lessio Translatus.*

*Antverpiæ. 1614. 8vo. British Museum (2 copies).*

The *Dictionary of National Biography* says that George Herbert contributed, in prose, to his friend Nicholas Ferrar's English translation of Lessius's *Hygiasticon*, a translation from the Latin of Cornaro's discourse, entitled, *A Treatise of Temperance and Sobriety*, and made at the request "of a noble personage." This was first published at the Cambridge University Press in 1634. It was probably, 'Ἐγνιαστικόν: or *The Right Course of Preserving Life and Health to extreme old age. Translated from the Latin.*

Cambridge. 1634. 12mo. 1678. 8vo.

Luigi Cornaro, 1467–1566, was of a noble Venetian family. Delicate by constitution, at the age of forty he found his

health much impaired by his indulgences and determined to change his whole manner of life. He restricted himself to twelve ounces of solid food and fourteen ounces of wine a day, and endeavored to cultivate a gay and amiable disposition, he was said to have been naturally sober and morose. His health was completely restored, and he died at the age of ninety-nine. Between the ages of eighty and ninety-five, he published in four parts, his

*Discorsi della vita sobria, ne' quali con l' esempio di se stesso, dimostra con quali mezzi possa l' uomo conservarsi sano fino all' ultima vecchiezza.*

Padua. 1558. 8vo. (Three parts only.) Venice. 1599. 8vo. and 1620. 8vo. (Complete.) Venice. 1666. 8vo, done in Italian verse.

Besides the Latin of Leonard Lessius, the work was translated into most of the European languages, and was repeatedly reprinted. An English edition in the British Museum is described in the book-lists as the 'fifty-fifth.'

A recent American edition is, —

*The Art of Living Long. A New and Improved English Version of the Treatise of the Celebrated Venetian Centenarian Louis Cornaro. With Essays by Joseph Addison, Lord Bacon, and Sir William Temple.*

Milwaukee. William F. Butler. 1903.

The essay by Addison is from *The Spectator*, October 13, 1711; that from Bacon is an arrangement of passages from the *History of Life and Death*; that from Temple is also an arrangement, the extracts being taken from *Health and Long Life*.

"And now I remember and find that true which devout Lessius says, 'that poor men, and those that fast often, have much more pleasure in eating than rich men and gluttons, that feed before their stomachs are empty of their last meat, and call for more: for by that means they rob themselves of that pleasure that hunger brings to poor men.' And I do seriously approve of that saying of yours, 'that you would

rather be a civil, well-governed, well-grounded, temperate, poor angler, than a drunken lord.' But I hope there is none such." (Izaak Walton, *The Compleat Angler*, Part I, Chap. v.)

## 266

1638. *A Learned Treatise of Globes, both Cælestiall and Terrestriall. . . . Written first in Latine. . . . Afterward illustrated with notes, by J. J. Pontanus. And now . . . made English . . . By J.[ohn] Chilmead, etc.*

Printed by the Assigne of T. P. for P. Stephens and C. Meredith. London. 1638. 8vo. *British Museum*.

From the Latin of Robert Hues, —

*Tractatus de Globis et eorum Usu, accommodatus iis qui Londini editi sunt anno 1593, etc.*

*In ædibus Thomae Dawson, Londini, 1594. 8vo. British Museum.*

Reprinted for the Hakluyt Society (1889), edited by Clements R. Markham.

The "*Learned Treatise of Globes* is usually attributed to Edmund Chilmead with apparent correctness." (*Dictionary of National Biography*.)

See *Tractatus de Globis et eorum Usu, etc.* (1594).

## 267

1658. *Natural Magick; wherein are set forth all the riches and delights of the Natural Sciences . . . in twenty bookes.*

T. Young and S. Speed. London. 1658. 4to. 409 pp. With a second title-page engraved. *British Museum*.

A translation of Giovanni Battista della Porta's,

*Magiæ Naturalis, sive de miraculis rerum naturalium libri IIII.* 163 pp.

M. Cancer. *Neapoli.* 1558. Folio. *British Museum*.

Frequently reprinted. The *British Museum* contains editions of 1561, 1564, 1589 (*Neapoli. Libri xx.* Folio), 1607, 1619, 1651, and 1664.



## VII

### GRAMMARS AND DICTIONARIES



## VII

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268

1550. *Principal Rules of the Italian Grammer, with a Dictionarie for the better understanding of Boccace, Petrarca, and Dante : gathered into this tongue by William Thomas. 2 parts.*

*Londini. An. M.D.L.* [Colophon.] Imprinted at London in Fletestrete, in the House of Thomas Berthelet. *Cum priuilegio ad imprimendum solum. Anno dñi. 1550. 4to. Black letter. British Museum. Harvard. 1560. 4to. 1562. 4to. Black letter. British Museum. 1567. 4to. Black letter. British Museum. Harvard. 1724. 4to. (Watt.)*

Forwarded, "from Padoa the thirde of Februarie, 1548," by William Thomas, to his "verie good friende Maister [John] Tamwoorth, at Venice," and published upon the approval of Sir Walter Mildmay.

This is the first Italian grammar and dictionary printed in England; it was written in Italy, and the *Dictionarie* is described as "taken out of the two books in Italian, called *Acharisius* and *Ricchezze della lingua volgare.*"

Alberto Accarigi da Cento, fl. 1537-62, was the author of two word-books, —

*La Grammatica volgare di M. A. de gl' Acharsi da Cento. Venegia* (1537, 4to, *British Museum*), and *Vocabolario, grammatica et orthographia de la lingua volgare d' A. Acharisio; con ispositioni di molti luoghi di Dante, del Petrarca, et del Boccaccio. Cento.* (1543, 4to, *British Museum*, 2 copies.)

Francesco Alunno was the author of, *Le ricchezze della lingua volgare.*

*Figliuoli di Aldo. Venegia. 1543. Folio. British Museum.*

A second word-book of Alunno's may also have been suggestive to Thomas; it is entitled, —

*La fabrica del mondo, nella quale si contengono tutte le voci di Dante, del Petrarca, del Boccaccio & d'altri buoni autori, con la dichiarazione di quella, & con le sue interpretationi Latine, con le quali si ponno scrivendo isprimere tutti i concetti dell' huomo di qualunque cosa creata.*

*Vinegia.* 1548. Folio (colophon dated 1546). *British Museum* (also four later editions).

William Thomas was a native of Wales, and was educated at Oxford. In 1544, "constrained by misfortune to habandon the place of my nativity" (beginning of *The Pilgrim*), he went to Italy, where we hear of him, in 1546, at Bologna, and, from the dedication of the *Principal Rules*, at Padua, in 1548.

In 1549, he was again in London, and on account of his knowledge of modern languages, was made clerk of the Council to King Edward VI. In the autumn of the year 1552, Thomas submitted eighty-five political questions for the young King's consideration. Edward agreed to receive essays from him from time to time on stipulated subjects, and Thomas submitted papers on foreign affairs, on a proposal to reform the debased currency, and on forms of government. The paper on foreign affairs is one of the *Cotton MSS.* (*Vespasian D. Bodleian*) and is entitled,

"My private opinion touching your Majesty's outward affairs at this present."

Strype printed it in his *Memorials*, Vol. iv, p. 352.

Subsequently King Edward gave Thomas a prebend of St. Paul's, and the living of Presthend, in South Wales, appointments which Strype goes on to say were procured unfairly, Thomas not being a spiritual person, an "ungodly man," complained Bishop Ridley, in whose diocese lay the benefice, which was bestowed over his head.

Upon the accession of Queen Mary, Thomas joined in the rising of Sir Thomas Wyatt, for which he was executed for high treason, at Tyburn, May 18, 1554. (Froude, *History of England*, Vol. vi, Chap. 31, and *Report of Deputy Keeper of the Public Records*, Vol. iv, p. 248.)



Besides the *Principal Rules*, William Thomas also wrote *The Historie of Italie*, an interesting and rare book, which came to four editions between 1549 and 1562, in spite of the fact that it is said to have been "suppressed and publicly burnt" after the execution of the author. Anthony à Wood quotes Bishop Tanner for the statement that Thomas translated from the Italian two works, called, *The Laws of Republics* and *On the Roman Pontiffs*. A veritable translation of his, written for the use of King Edward VI, has been printed by the Hakluyt Society, 1873; it is an account of the two voyages of Giosafat Barbaro into Tana and Persia.

See *Travels to Tana and Persia by Josafa Barbaro and Ambrogio Contarini* (1873).

## 269

1568. *The Enimie of Idlennesse: Teaching the maner and stile howe to endite, compose and write all sorts of Epistles and Letters: as well by answer, or otherwise. Set forth in English by William Fulwood, Marchant.*

London. By Henry Bynneman for Leonard Maylard. 1568. 8vo. Black letter. *British Museum*. Also, 1571. 16mo. (Lowndes.) 12mo. (Warton): 1578. 8vo. *British Museum*: 1586. 8vo. *British Museum*: 1593. 8vo. *British Museum*: 1598. 16mo. (Lowndes): 1621. 8vo. *British Museum*.

Dedicated to the "Master, Wardens, and Company of Marchant Tayllors." Fullwood was a member of the Merchant Taylors' Company.

The *Enimie of Idlennesse*, whose seven editions prove it to have been a very popular book, consists of four parts, in prose and verse.

Part I, with much original matter, contains translations from Cicero and the ancients.

Part II contains translations from Politian, Ficino, Merula, Giovanni Pico della Mirandola, and other Italian scholars.

Angelo Poliziano, 1454-94, carried on a wide correspondence with the distinguished literary men of his time, and many

of the letters were published in *Illustrium virorum epistolæ, ab A. Politiano partim scriptæ, partim collectæ*. (Paris. 1519, 1523, 1526. 4to. Lyons. 1539. 8vo. Basle. 1542. 8vo.)

Marsilio Ficino, 1433-99, wrote *Epistolarum libri duodecim*. (Venice. 1495. Folio.)

Giorgio Merula, 1424(?)–94, wrote *In Philadelphum Epistolæ duæ*. (Venice. 1480. 4to.)

Giovanni Pico della Mirandola, 1463–94, left some letters which were published after his death, under the title *Aureæ ad familiares epistolæ*. (Paris. 1499. 4to.)

Part III contains practical and personal letters, mostly original.

Part IV shows 'how to endite' a love-letter by giving examples of six metrical love-letters, besides some prose specimens. Subsequent editions contain seven metrical letters, with other augmentations.

Fullwood's verse is spirited and vigorous.

## 270

1575. *An Italian Grammer Written in Latin by Scipio Lentulo a Neapolitaine and turned in Englishe by H. G.*

Imprinted at London by Thomas Vautrollier dwelling in the Blacke frieres. 1575. Oct. 8vo. Pp. 155. *British Museum* (2 copies). *Bodleian*. 1578. 8vo.

*La Grammatica di M. S. Lentulo . . . da lui in latina lingua Scritta, & hora nella Italiana & Inglese tradotta da H. G. An Italian Grammar . . . turned into Englishe by H. Granthan.* MS. Additions.

T. Vautrollier. London. 1587. 8vo. *British Museum. Bodleian.*

Dedicated "to the right vertuous Mystres Mary, and Mystres Francys Berkeley daughters to the Right honorable Henry Lorde Berkelye," to whom the translator, Henry Granthan, was tutor.

Quaritch records, *S. Lentuli. Italicæ Grammatices Institutio*. Venice. 1578. Sm. 4to.

## 271

1578. *Florio his first Frutes; which yeelde familiar Speech, merie Prouerbs, wittie Sentences, and golden Sayings. Also a perfect Introduction to the Italian and English Tongues.*

London. [T. Dawson. 1578.] 4to. *British Museum.* 1591. 4to. (Lowndes.)

Dedicated to Robert Dudley, Earl of Leicester.

Florio's *First Frutes* consist mainly of simple dialogues in Italian and English.

## 272

1578. *A comfortable ayde for Schollers, full of variety of sentences, gathered out of an Italian authour, (intituled in that tongue, Speechio de la lingua Latina,) by D. Rowland.*

T. Marshe. London. 1578. 8vo. *British Museum.*

D. Rowland is David Rowland of Anglesey, who subsequently translated from the Spanish the first part of *La Vida de Lazarillo de Tórmes*, by Don Diego Hurtado de Mendoza. (1554. 8vo. *British Museum.*) This novel, the forerunner of Mateo Aleman's *Guzman de Alfarache*, Lesage's *Gil Blas*, and numerous other imitations in the *gusto picaresco*, became extremely popular and was frequently translated into various languages. Ticknor (*History of Spanish Literature*, 1872, Vol. I, p. 552, Note) states that above twenty editions of Rowland's English translation, *The Pleasant History of Lazarillo de Tórmes* (1576, dedicated to Sir Thomas Gresham, no copy known. 1586. Sm. 8vo. 1596. 4to. *British Museum*) are known.

A lively account of *Lazarillo* will be found in the *Retrospective Review*, Vol. II, p. 133.

## 273

1583. *Campo di Fior, or else The Flourie Field of Foore Languages of M. Claudius Desainliens, alias Holiband: For the furtherance of the learners of the Latine, French, English, but chieftie of the Italian Tongue. Dum spiro, spero.*

Imprinted at London by Thomas Vautrollier dwelling in the Blacke-Friers by Lud-gate. 1583. Small 8vo. *British Museum.*

Dedicated to Mistress Luce Harington, daughter of John Harington, Esq.

“Different from Palsgrave, who would not sell his grammars to all comers, for fear of losing his pupils, Saint-Lien sold his by the hundred, and resorted to other means to fill his school; he inserted in his books familiar dialogues on himself, in which he gave his address, ‘teaching in Paules churchyard by the signe of the Lucrece,’ i.e. over Thomas Purfoot’s stationery shop, and his terms, and disparaged other teachers, of whom so many, alas! are ‘*fort négligeus et paresseux*,’ quite the reverse of one whom intelligent people give as a master to their boys:—

“ ‘*Jan, comment s’appelle ton maistre ?  
Il s’appelle M. Claude de Sainliens.*’ ”

(J. J. Jusserand. “French Ignorance of English Literature in Tudor Times.” *The Nineteenth Century*, April, 1898.)

## 274

1588. *The Arcadian Rhetorike, or the Precepts of Rhetorike made plaine by Examples Greeke, Latyne, Englysshe, Italian, Frenche, Spanishe, out of Homer’s Ilias and Odissea, Virgil’s Æglogs, Georgikes & Æneis, Songs and Sonets, Torquato Tasso’s Goffredo, Aminta, Torrismondo, Salust his Iudith, and both his semaines Boscan & Garcilasso’s sonets and Æglogs.*

London, by Thomas Orwin. 1588. 8vo. *Bodleian.*

*The Arcadian Rhetorike* is a mixture of prose and verse, valuable for its English examples drawn, as the title shows, from a great variety of sources.

## 275

1591. *Florios Second Frutes to be gathered of twelve Trees of diuers but delightsome tastes to the tongues of Italian and English men. To which is annexed his Gardine of Recreation, yeelding six thousand Italian proverbs. Ital. and Eng.*

Printed for Thomas Woodcock dwelling at the Black-bear. London. 1591. 4to. *British Museum*.

Dedicated to Nicholas Saunders of Ewell. In this dedication Florio mentions "*Castilion's Courtier* and *Guazzo his dialogues*" as the two books most commonly read by those who wished to learn a little Italian.

The *Second Frutes* is a collection of Italian and English dialogues, with a reprint of Florio's *Giardino di Ricreatione*, of the same year, and by the same publisher.

There is an Italian proverb in *Love's Labours Lost*, IV, 2, which Shakspeare may have taken from Florio (p. 106), where it is given, —

*Venetia, chi non ti vede, non ti pretia;  
Ma chi ti vede, ben gli costa.*

Shakspeare puts it, —

*Venegia, Venegia,  
Chi non te vede, ei non te pregia.*

The proverb occurs in Howell's *Letters*, with a third variation, —

*Venetia, Venetia, chi non te vede, non te pregia,  
Ma chi t' ha troppo veduto te dispregia.*

See *The Familiar Letters of James Howell*. Edited, Annotated, and Indexed, by Joseph Jacobs.

London. David Nutt, 1892, the letter "To Robert Brown, Esq., at the Middle-Temple. From Venice, 12 Aug., 1621."

This Italian proverb occurs also in Florio's *First Frutes* (1578, p. 34), and in James Sandford's *The Garden of Pleasure* (1573, p. 223).

H. H. Furness. *Lowes Labours Lost. Variorum* (1904, pp. 150-51).

One of Pistol's string of proverbs, in *Henry V*, II, 2, "Pitch and pay," is also in Florio's collection; there it is, "Pitch and pay, and go your way."

See *The Eglogs of the Poet B. Mantuan* (1567).

## 276

1597. *The Italian Schoole-maister: Contayning Rules for the perfect pronouncing of th' italian tongue: With familiar speeches: . . . And certaine Phrases taken out of the best Italian Authors. And a fine Tuscan historie called Arnalt & Lucenda. A verie easie way to learne th' italian tongue. Set forth by Clau. Holli-band, Gentl. of Bourbonnois. Dum spiro spero.*

At London. Printed by Thomas Purfoot. 1597. Sm. 8vo. *British Museum.*

Dedicated, "To the most vertuous and well giuen Gentleman Maister Jhon Smith."

*The Italian Schoole-maister. Revised and corrected by F. P. an Italian, professor and teacher of the Italian tongue.*

At London. Printed by Thomas Purfoot. 1608. 8vo. *British Museum.* Lowndes gives also 1583, 16mo, and 1591, 16mo.

The editions of 1597 and 1608 contain *Arnalte and Lucenda*.

See Holyband's *The pretie and wittie Historie of Arnalte and Lucenda* (1575), and Leonard Lawrence's poem, *A small Treatise betwixt Arnalte and Lucenda* (1639).

## 277

1598. *A Worlde of Wordes, or Most copious, and exact Dictionarie in Italian and English, collected by Iohn Florio.*

Printed at London, by Arnold Hatfield for Edw. Blount. 1598. 4to. *British Museum* (2 copies).

Dedicated, "To the Right Honorable Patrons of Vertue, Patterns of Honor, Roger Earle of Rutland, Henrie [Wriothesley] Earle of Southampton, Lucie Countesse of Bedford."

It is in this dedication that Florio calls himself, "Resolute John Florio."

*Queen Anna's New World of words, or Dictionarie of the Italian and English tongues, Collected, and newly much augmented by Iohn Florio, Reader of the Italian vnto the Soueraigne Maiestie of Anna, Crowned Queene of England, Scotland, France and Ireland, &c. And one of the Gentlemen of hir Royall*

*Prive Chamber. Whereunto are added certaine necessarie rules and short obseruations for the Italian tongue.*

London. Printed by Melch. Bradwood for Edw. Blount and William Barret. Anno 1611. Folio. With a portrait of Florio, engraved by W. Hole. *British Museum* (2 copies).

An appendix of seventy-three pages, with a separate title-page, gives,

*“Necessary Rules and short observations for the True Pronouncing and Speedie Learning of the Italian, collected for Queen Anne.”*

Dedicated to Queen Anne, in Italian and in English.

Florio was appointed reader in Italian to Queen Anne, 1603.

*Vocabolario Italiano & Inglese, A Dictionary Italian & English. Formerly Compiled by John Florio, and since his last Edition, Anno 1611, augmented by himselfe in His life time, with many thousand Words, and Thuscan Phrases. Now most diligently Revised, Corrected, and Compared, with La Crusca, and other approved Dictionaries extant since his Death; and enriched with very considerable Additions. Whereunto is added A Dictionary English & Italian, with severall Proverbs and Instructions for the speedy attaining to the Italian Tongue. Never before Published. By Gio: Torriano An Italian, and Professor of the Italian Tongue in London.*

London. Printed by T. Warren for Jo. Martin, Ja. Allestry, and Tho. Dicas, and are to be sold at the Signe of the Bell in S. Pauls Church-Yard, MDCLIX. Folio. *British Museum.*

Dedicated by the author, *“All’ Ill<sup>mo</sup>. Sig<sup>r</sup>. Andrea Riccard, Governatore dell’ Honoratissima Compagnia, de’ Signori Negotianti di Turchia in Londra, et al Multo Ill<sup>re</sup>. Sig<sup>r</sup>. Gulielmo Williams Sotto-governatore & a’ molto Ill<sup>ri</sup>. Sig<sup>ri</sup>. Assistenti di detta Compagnia.”*

Dedicated by the publishers, John Martin, James Allestry, and Thomas Dicas, *“To Their most Honoured Friend, Mr. James Stanier, Merchant in London”* (a member of the Company of Turkey Merchants).

Torriano's English and Italian dictionary has a separate title-page, —

*Vocabolario Inglese & Italiano: A Dictionary English and Italian: Compiled for the use of both Nations. As also a brief Introduction Unto the Italian Tongue: and severall Italian Proverbs, With the English Interpretation to them. Never before Published. By Gio: Torriano, An Italian; and Professor of the Italian Tongue in London.*

London. Printed by J. Roycroft for Jo: Martin, Ja: Allestrey, and Tho: Dicas, and are to be sold at the signe of the Bell in S. Pauls Church-Yard. 1659.

Dedicated by the author, in Italian, "*All' Ill<sup>mo</sup>. Sig<sup>r</sup>. Carlo Fra<sup>co</sup> Guadagni Nobile Fiorentino;*" and in English, "To all who desire to learn the Italian Tongue."

[Another edition.] Reprinted, revised, and corrected by J. D.[avis] M. D. London. 1688–87. Folio. *British Museum*. 1690. Folio. (Allibone.)

The English-Italian Dictionary has a distinct title-page and pagination, and is marked 'second edition.'

Dedicated to Maria d'Este, Queen of England.

*Florio on the usefulness of his Dictionarie in the explanation of Italian writers*

"Yet heere-hence may some good accrewe, not onelie to truantlie-schollers, which euer-and-anon runne to *Venuti*, and *Alunno*; or to new-entred nouices, that hardly can construe their lesson; or to well-forwarde students, that haue turnd ouer *Guazzo* and *Castiglione*, yea runne through *Guarini*, *Ariosto*, *Tasso*, *Boccace*, and *Petrarche*: but euen to the most compleate Doctor; yea to him that best can stande *All'erta* for the best Italian, heereof sometimes may rise some vse: since, haue he the memorie of *Themistocles*, of *Seneca*, of *Scaliger*, yet is it not infinite, in so finite a body. And I haue seene the best, yea naturall Italians, not onely stagger, but euen sticke fast in the myre, and at last giue it ouer, or giue their verdict with An *ignoramus*. *Boccace* is prettie hard, yet vnderstood:



*Petrarche* harder, but explained: *Dante* hardest, but commented. Some doubt if all aright. *Alunno* for his foster-children hath framed a worlde of their wordes. *Venuti* taken much paines in some verie fewe authors; and our *William Thomas* hath done prettilie; and if all faile, although we misse or mistake the worde, yet make we vp the sence. Such making is marring. Naie all as good; but not as right. And not right, is flat wrong. One saies of *Petrarche* for all: A thousand strappadas coulde not compell him to confesse what some interpreters will make him saie he ment. And a Iudicious gentleman of this lande will vphold, that none in England vnderstands him thoroughly." (Florio, *A Worlde of Wordes, Epistle dedicatorie* (1598), pp. [4-5.]

## 278

1612. *The Passenger: of Benvenuto Italian, Professour of his Natiue Tongue, for these nine yeeres in London. Diuided into two Parts, containing seauen exquisite Dialogues in Italian and English: The Contents whereof you shall finde in the end of the Booke. . . .*

London. Printed by T. S. for John Stepneth, and are to be solde at his Shop at the West-end of Paules Church. 1612. 4to.

Dedicated to Prince Henry.

The *British Museum* title runs, —

*Il Passaggiere di Benvenuto Italiano . . . diviso in due parti, che contengano [sic] sette esquisite Dialoghi, etc. 2 parts. Ital. and Eng.*

*Stampato da T. S., por R. Redmer, Londra, 1612. 4to. Pp. 611. British Museum (3 copies).*

*The Passenger* contains numerous quotations from the chief Italian poets, translated without rhyme, but rhythmically, apparently by Benvenuto himself.

Benvenuto is also the author of a vehement attack upon the temporal power of the papacy, published, in London, in Italian, in 1617.

See *Scala Politica dell' Abominazione e Tirannia Papale* (1617).

## 279

1639. *New and Easie Directions for Attaining the Thuscan Italian Tongue. Comprehended in Necessary Rules of Pronunciation, Rules of Accenting, by way of Alphabet: With a Nomenclator, or little Dictionarie . . .* By Gio. Torriano, an Italian, and Professour of the same within the City of London.

Printed by R. O. for Ralph Mab. 1639. [8vo.] And are to be sould by the Professour at his Lodging in Abchurch lane adjoining to Lumbard-street. *Emmanuel College*. Cambridge.

Dedicated to Elizabeth Talbot Grey, Countess of Kent. Torriano edited the third edition of Florio's, *A Worlde of Wordes* (1659).

## 280

1640. *The Italian Tutor. Or A New and most compleat Italian Grammer. Containing above others a most compendious way to learne the verbs, and Rules of Syntax. To which is annexed a display of the monasillable particles of the Language, by way of Alphabet. As also, certaine Dialogues made up of Italianismes or neicities of the Language, with the English to them . . .* By Gio. Torriano, an Italian and professor of the same within the City of London.

London. Printed by Tho: Paine, and are to be sold by H. Robinson, at the signe of the Three Pidgeons in Paules Church-yard. 1640. 4to. *British Museum*.

The first part is dedicated to Elizabeth Talbot Grey, Countess of Kent and (in a second inscription) to the Turkey Merchants; the second part, to Sir Philip Warwick.

*The Italian Tutor* was long a popular Italian grammar. It was reprinted, with many additions and alterations, as *The Italian reviv'd, or Introduction to the Italian Tongue*. (London. 1673. 8vo. Also, 1689. 8vo.)

## 281

1660. *Lexicon Tetraglotton, an English-French-Italian-Spanish Dictionary: Whereunto is adjoined A large Nomenclature*

*of the proper Terms (in all the four) belonging to the several Arts and Sciences, to Recreations, to Professions both Liberal and Mechanick, &c. Diuided into Fiftie two Sections; With another Volume of the Choicest Proverbs In all the said Tounes, (consisting of divers compleat Tomes) and the English translated into the other Three, to take off the reproch which useth to be cast upon Her, That She is but barren in this point, and those Proverbs She hath are but flat and empty. Moreover, there are sundry familiar Letters and Verses running all in Proverbs, with a particular Tome of the British or old Cambrian Sayed Sawes and Adages which the Author thought fit to annex hereunto, and make Intelligible, for their great Antiquity and Weight: Lasily, there are five Centuries of New Sayings, which, in tract of Time, may serve for Proverbs to Posterity. By the Labours and Lucubrations of James Howell, Esq.;*

*Senesco, non, segnesco.*

London. Printed by J. G. for Samuel Thomson at the Bishops head in St. Pauls Church-yard. 1660. Folio. *British Museum. Peabody Institute. Baltimore.*

Dedicated, "To his Majesty Charles the Second, Third Monarch of Great Britain," etc.

The *Proverbs* were published separately in 1659, as "*Proverbs or old Sayed Sawes and Adages in English or the Saxon tongue, Italian, French, and Spanish: Whereunto the British [i.e. Welsh] for their great Antiquity and weight are added.*"

Among other attractions of this extraordinary compilation are three introductory

*Poems by the Author*

*Touching the Association of the English Tounge with the French, Italian, and Spanish, etc.*

## I

France, Italy and Spain, ye sisters three,  
Whose Tounes are branches of the Latian tree,  
To perfect your odd Number, be not shy  
To take a Fourth to your society,

That high Teutonick Dialect which bold  
Hengistus with his Saxons brought of old  
Among the Brittaines, when by Knife and Sword  
He first of England did create the word;  
Nor is't a small advantage to admitt,  
So Male a speech to mix with you, and knitt,  
Who by her Consonants and tougher strains  
Will bring more Arteries 'mong your soft veins,  
For of all touns Dutch hath most nerves and bones,  
Except the Pole, who hurles his words like stones.  
Some feign that when our Protoplastick sire  
Lost Paradis by Heavens provoked ire,  
He in Italian tempted was, in French  
Fell a begging pardon, but from thence  
He was thrust out in the high Teuton Toun,  
Whence English (though much polished since) is sprung.  
This Book is then an inlaid peece of art,  
English the knots which strengthen every part,  
Four languages are here together fix'd,  
Our Lemsters Ore with Naples silk is mix'd,  
The Loire, the Po, the Thames, and Tagus glide  
All in one bed, and kisse each others side,  
The Alps and Pyrenean mountains meet,  
The rose and flower-de-luce hang in one street:  
May Spain and Red-capt France a league here strike,  
If 'twixt their Kings and Crowns there were the like,  
Poore Europe should not bleed so fast, and call  
Turbands at last unto her Funerall.

VIII  
COLLECTIONS OF PROVERBS



## VIII

### COLLECTIONS OF PROVERBS

#### 282

[1584?] *The booke of prittie conceites, taken out of Latin, Italian, French, Dutch and Englishe. Good for them that loue alwaies newe conceites.*

Printed for E. White, London. [1584?] 8vo. Black letter. *British Museum.*

#### 283

1584. *The Welspring of wittie Conceites: containing a Methode, aswel to speake, as to endight (aply and eloquently) of sundrie Matters: as (also) see great varietie of pithy Sentences, vertuous sayings and right Moral Instructions: No lesse pleasant to be read, then profitable to be practised, either in familiar speech or by writing, in Epistles and Letters. Out of Italian by W. Phist. Student. Wisdom is like a thing fallen into the water, which no man can finde, except it be searched to the bottome.*

At London. Printed by Richard Jones, dwelling at the Signe of the Rose and the Crowne, neere Holburne Bridge. 1584. 4to. Black letter. 51 leaves. *Bodleian.*

Besides the translation, Phist. (Phiston) added other matter, "partly the invention of late writers and partly mine own."

*The Welspring* is a series of letters containing the merest commonplaces of morals. Collier says there is not a single original remark, nor one allusion of a local or personal character.

#### 284

1590. *The Quintessence of Wit, being A corrant comfort of conceites, Maximies [sic] and politicke deuises, selected and gath-*

ered together by *Francisco Sansouino*. *Wherin is set foorth sundrye excellent and wise sentences, worthie to be regarded and followed. Translated out of the Italian tung, and put into English for the benefit of all those that please to read and understand the works and worth of a worthy writer.*

At London. Printed by Edward Alde, dwelling without Cripplegate at the signe of the gilded Cuppe. Octobris 28. 1590. 4to. Black letter. 108 leaves. *British Museum*. Also, 1596 and 1599.

The arms of the translator, Captain Robert Hitchcock, of Caversfield, County Bucks, are engraved on sig. E 2, *verso*. A note at the end of the volume reads, — “This saide Captaine Hichcock seruing in the Lowe Cuntries, Anno. 1586 with two hundreth Souldiours: brought from thence with this Booke, the second booke of Sansouinos politick Conceites, which shall be put to the Printing so soon as it is translated out of the Italian into English.” No second volume, however, is known to have appeared.

The work consists of 803 aphorisms, which form the first book of Sansovino's *Propositioni overo Considerationi in materia di cose di Stato, sotto titolo di Avvertimenti, Arvedimenti Civili, & Concetti Politici di M. F. Guicciardini, G. F. Lottini, F. Sansovino*. [Edited by F. Sansovino.] (*Vinogia*. 1583. 4to. *British Museum*.)

In a dedicatory Epistle “to the Right Worshipfull Maister Robert Cicell, Esquire, one of the sonnes of the Right Honorable the Lord High Treasurer of England,” Captain Hitchcock observes, “this book though it be printed in common paper, yet was it not penned in ordanarye discourses; it spreadeth it self like a tree that hath many braunches, whereon some bowe is greater then another, and yet the fruite of them all are alike in taste, because no soure crabbes were graffed where sweet apples should growe, nor no bitter oranges can be gathered where sweet powngarnets are planted; the excellency of this fruit must be sencibly felt and tasted with a well seasoned minde and iudgement, and the delicatenes therof must



be chewed and chawed with a chosen and speciall spirite of understanding, not greedily mumbled up and eaten as a wanton eates peares that neuer were pared. Philosophie and farre fetched knowledge may not be handled and entertained like a Canterbury tale, nor used like a riding rime of Sir Topas."

I quote one maxim as a sample of the rest, — "That comonwealth where iustice is found for the poore, chastisement for those that be insolent & tirants, weight and measure in those things which are solde for the use of man, exercise and discipline amongst yong men, small covetousnes amongst olde persons, can neuer perishe."

## 285

1590. *The Royal Exchange. Contayning sundry Aphorismes of Phylosophie, and golden principles of Morrall and natural Quadruplicities. Under pleasant and effectuall sentences, dyscovering such strange definitions, deuisions, and distinctions of vertue and vice, as may please the grauest Cittizens, or youngest Courtiers. Fyrst written in Italian and dedicated to the Signorie of Venice, nowe translated into English, and offered to the Cittie of London. Rob. Greene, in Artibus Magister.*

At London. Printed by I. Charlewood for William Wright. Anno Dom. 1590. 4to. *Chetham Library*, Manchester, probably a unique exemplar. *The Life and Complete Works in Prose and Verse of Robert Greene, M.A.* In 12 volumes. Vol. VII. *The Huth Library*. A. B. Grosart. 1881-83. 8vo. 50 copies only. *Peabody Institute*, Baltimore. *Yale University*.

Dedicated to the "right honourable Sir John Hart, Knight, Lorde Mayor of the Cittie of London: and to the right worshipfull Ma. Richard Gurney, and Ma. Stephen Soame, Sheriffes of the same Cittie."

In his dedicatory epistle to Sir John Hart, Greene says, — "Hauing (right Honorable and Worshipful) read ouer an Italian Pamphlet, dedicated to the Signorie of Venice, called *La Burza Reale*, full of many strange & effectuall Aphorismes, ending in short contriued Quadruplicities, translating it into

our vulgare English tongue, & keeping the tytle, which signifieth the *Royall Exchange*, I presumed, as the Italian made offer of his worke to the Venetian state, so to present the imitation of his labours to the pyllers of thys honourable Cittie of London, which to counteruaile theyr *Burza Reale*, haue a *Royall Exchange*: flourishing with as honorable Merchants, as theirs with *valorosissimi Mercadori*.”

The dedication, “To the right honourable Cittizens of the Cittie of London,” sets forth some of the wares to be had at this *Royall Exchange*, —

“heere you may buy obedience to God, performed in the carefull mayntenaunce of his true religion, here you shal see curiously sette our reuerence to Magistrates, fayth to freendes, loue to our neyghbours, and charitie to the poore: who couets to know the duety of a Christian, the offyce of a Ruler, the calling of a Cittizen: to be breefe, the effects Tullie pende down in his Officies, eyther for the embracing of vertue, or shunning of vice, let hym repayre to this *Royall Exchange*, and there he shall find himselfe generally furnished.”

The ‘Quadruplicities’ are arranged in alphabetical order, according to the Italian, and are sometimes doubled, making an octave of aphorisms: after the set, or sets, comes a short comment, usually taken from some classical source. I cite a few ‘Quadruplicities,’ to illustrate, —

*Dottore.*

A Teacher.

- |                                                       |   |                                                                                                                                                                                                                                                                   |
|-------------------------------------------------------|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>Four things doe<br/>belong unto a<br/>Teacher.</p> | } | <ol style="list-style-type: none"> <li>1. In the day to looke over the Lēcture he hath.</li> <li>2. In the night by meditation to call it to memorie.</li> <li>3. Priuatly to resolue his schollers in al doubts.</li> <li>4. To be affable with them.</li> </ol> |
|-------------------------------------------------------|---|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|

(This is the first of two Quadruplicities on this theme.)

*Pouerta.*

## Pouertie.

- |                                      |   |                                                                      |
|--------------------------------------|---|----------------------------------------------------------------------|
| Foure Artes doo<br>impouerish a man. | { | 1. Grammer.<br>2. Lodgicke.<br>3. Arithmeticke.<br>4. And Geometrie. |
|--------------------------------------|---|----------------------------------------------------------------------|

By this, the Author meaneth as I gesse, that all liberall Artes decay, that deuotion towards learning is colde, and that it is the poorest condition to be a Scholler, all Artes fayling but Diuinitie, Law, and Phisicke, the one profiting the soule, the second the purse, the third the bodie.

The last 'Quadruplicity' but one is this, —

*Vita.*

## Lyfe.

- |                                          |   |                                                                                                                |
|------------------------------------------|---|----------------------------------------------------------------------------------------------------------------|
| Four things doo<br>prolong a man's life. | { | 1. To liue soberlie.<br>2. To dwell with freends.<br>3. A holesome scituation.<br>4. A quiet and a merry mind. |
|------------------------------------------|---|----------------------------------------------------------------------------------------------------------------|

Nestor, who as Homer and other Historiographers doo re-  
tort, liued three ages, beeing demaunded by Agamemnon what  
was the causes of his so long life, aunswered, the first or pri-  
marie cause, was the decrees of the Gods, the second, frugalitie  
in dyet, want of care and of melancholie. If you will die olde,  
(sayth Hermogenes) lyue not in Law-places, eschew delicates,  
and spend thy idle time in honest and merry companie.

## 286

1613. *Aphorismes Civill and Militarie, amplified with Au-  
thorities, and exemplified with History, out of the first Quarterne  
of F. Guicciardine* [by Sir Robert Dallington, master of Char-  
ter-house]. (*A briefe Inference upon Guicciardine's digression,  
in the fourth part of the first Quarterne of his Historie; forbidden  
the impression and effaced out of the originall by the Inquisi-  
tion.*)

Imprinted for E. Blount, London. 1613. Folio. 2 parts.  
*British Museum.* London. Printed by Robert Allott. 1629.  
Folio. *British Museum. Bodleian.*

The first edition of this book here noted is the presentation copy to Prince Charles, afterwards King Charles I, and there is a portrait of the Prince in his thirteenth year on the *verso* of the title-page. The second edition contains a translation of the inhibited digression (sixty-one pages in all); it is a satirical discussion of the authority of the popes.

Guicciardini's history was published in 1561, folio and octavo: —

*L' historia d' Italia di F. G. pp. 1299.* [Edited by Agnolo Guicciardini.]

*L. Torret[ino]: Firenze. 1561. 8vo. British Museum (2 copies). Also, Fiorenza. 1561. Folio. British Museum.*

## 287

1633. *Bibliotheca scholastica instructissima. Or, Treasurie of Ancient Adagies and Sententious Proverbs, selected out of the English, Greeke, Latene, French, Italian, and Spanish, etc. Excudebat M. F.*

*Impensis Richardi Whitaker. Londini. 1633. 8vo. British Museum. Also, Londini. 1654. 8vo. British Museum.*

By Thomas Draxe. A posthumous publication whose preface is dated, "Harwich, Julii 30, 1615."

## 288

1642. *Select Italian Proverbs; The most significant, very usefull for Travellers, and such as desire that Language. The same newly made to speak English, and the obscurest places with notes illustrated, usefull for such as happily aim not at the Language, yet would see the genius of the Nation. By Gio. Torriano an Italian, Professour of the same Tongue: and M<sup>r</sup>. of Arts.* [Quotation from Seneca.]

Cambridge. Printed by Roger Daniel, Printer to the Universitie. 1642. 12mo.

Dedicated to Mildmay Fane, 2nd Earl of Westmoreland, author of *Otia Sacra* (1648).

## 289

1659. *Proverbs English, French, Dutch, Italian, and Spanish. All Englished and Alphabetically digested. By N. R. Gent.*  
London. Printed for Simon Miller at the Star in Pauls Church-yard. 1659. Sm. 8vo.

## 290

1660. *Choice Proverbs and Dialogues in Italian and English. Also, delightfull stories and apothegms, taken out of famous Guicciardine. Together with the Warres of Hannibal against the Romans; an history very usefull for all those that would attain to the Italian tongue. Published by P. P., an Italian, and Teacher of the Italian Tongue.*

Printed by E. C. London. 1660. 8vo. Pp. 304. *British Museum.*

Besides Guicciardini's *Avvertimenti Politici*, edited by Sansovino, Lodovico Guicciardini edited from his uncle's writings, —

*I precetti et sententie piu notabili in materia di stato di M. F. G.[uicciardini].*

*Anversa.* 1585. 4to. *British Museum.*

See *The Quintessence of Wit* (1590).

## 291

1666. *Piazza Universale di Proverbi Italiani: Or, A Common Place of Italian Proverbs and Proverbial Phrases. Digested in Alphabetical Order by way of Dictionary: Interpreted, and occasionally Illustrated with Notes. Together with a Supplement of Italian Dialogues. Composed by Gio: Torriano, an Italian, and Professor of the Tongue.*

London. Printed by F. and T. W. for the Author. *Anno Dom.* 1666. Folio.



**IX**  
**VOYAGES AND DISCOVERY**





## IX

## VOYAGES AND DISCOVERY

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1555. *The [three] Decades of the newe worlde or west India, conteynyng the navigations and conquestes of the Spanyardes, with the particular description of the moste riche and large landes and Ilandes lately founde in the west Ocean perteynyng to the inheritaunce of the Kinges of Spayne. . . . Written in the Latine tounge by Peter Martyr of Angleria, and translated into Englysshe by R.[ichard] Eden. (The hystorie of the Weste Indies, wrytten by Gonzalus Ferdinandus. — A discourse of the marvelous vyage made by the Spanyardes rounde aboute the worlde, gathered out of a large booke wrytten hereof by master A.[ntonio] Pygafetta. — The debate and stryfe betwene the Spanyardes and Portugales, for the division of the Indies and the trade of Spices and also for the Ilands of Molucca . . . by J. Lopez de Gomara. [Francisco López de Gómara]. — Of Moscovie and Cathay. — The historie written in the latin toonge by P. Jovius . . . of the legation or ambassade of greate Basilius Prince of Moscovia to pope Clement the vij. Other notable thynges as touchynge the Indies. Of the generation of metalles and their mynes with the maner of fyndinge the same: written in the Italian tounge by Vannuccijs Biringuczius [Vannuccio Biringuccio]. Description of two viages made out of England into Guinea . . . in . . . M.D.L.III.)*

R. Jug. *In aedibus Guilhelmi Powell*, London, 1555. 4to. Black letter. *British Museum* (3 copies).

This is a translation of the first edition of the *Decades*, — *De rebus oceanis et Orbe Novo Decades tres*, etc. (Alcalá de Henares. 1516. Folio.)

It was edited by Antonio de Nebrija, a friend of Pietro Martire, of Anghiera. The *Three Decades* cover some twenty years, beginning with the first voyage of Columbus.

F. A. MacNutt does not record this first English translation in his translation of *De Orbe Novo*. (New York and London, 1912. Royal 8vo.)

Francisco López de Gómara, 1519–60, was chaplain to Hernán Cortés, *El Conquistador*. He wrote *Conquista de Méjico*.

González Fernández de Oviedo y Valdés, 1478–1557, was once secretary to the Great Captain. His *Historia general y natural de Indias* was published at Salamanca in 1535 (folio).

Peter Martyr, Pietro Martire, of Anghiera, by Lago Maggiore, was a member of the Council of the Indies, and secretary to Ferdinand and Isabella, and to the Emperor Charles V, and also the friend and correspondent of Columbus. It is said that Pope Leo X sat up all night to read the *Decades*, so keen was the curiosity and the sense of wonder roused by the tales of the returning voyagers from the new world.

The Chevalier, Francesco Antonio Pigafetta, of Vicenza, "for to see the marvels of the ocean," accompanied Magellan, Fernao de Magalhães, in his circumnavigation of the globe, from September, 1519, to September, 1522. He was one of the eighteen survivors out of some 280 men of that splendid feat of navigation. Pigafetta's journal, *Il viaggio fatti dagli Spagnuoli intorno al Mondo*, kept by him during the three years

‘Of moving accidents by flood and field,’

is the chief source of information as to the first voyage around the earth.

See *Purchas his Pilgrimes* (1625), I, ii, 34–47. Folio. II, 84–118 (ed. MacLehose and Sons, 1905–07. 8vo.)

### 293

1577. *The History of Trauayle in the West and East Indies, and other countreys lying eyther way, towardes the fruitfull and ryche Molluccaes. As Moscouia, Persia, Arabia, Syria, Aegypte, Ethiopia, Guinea, China in Cathayo, and Giapan: With a discourse of the Northwest passage. . . . Gathered in parte, and done*

into *Englyshe* by *Richarde Eden*. *Newly set in order, augmented, and finished by Richarde Willes*.

Imprinted at London by *Richarde Jugge*. 1577. *Cum Priuilegio*. 4to. Black letter. *British Museum* (4 copies).

Second edition of *Richard Eden's* translation of *Peter Martyr's De Orbe Novo* (1555).

Dedicated, by *Richarde Willes*, to "The Lady *Brigit*, Countesse of *Bedforde*, my singuler good Lady and *Mystresse*."

Reprinted by *Edward Arber* in

*The First Three English Books on America* (*Birmingham*. 1885).

*Magellan's Voyage Around the World*. By *Antonio Pigafetta*. *The original text of the Ambrosian MS., with English translation, notes, bibliography, and index*. By *James Alexander Robertson*. *With portrait, and facsimiles of the original maps and plates*.

The *Arthur H. Clark Company*. *Cleveland*. 1906. 3 vols. 8vo.

It is more than likely that *Shakspeare* had read *Pigafetta's* journal in *Eden's History of Trauayle*, for he takes from it the name of *Caliban's* god, *Setebos* [*Tempest*, I, 2, and V, 1]. While the ships were wintering at *Port St. Julian*, *Patagonia*, 1520, *Magellan* captured two of the *Patagonians* "by deceyte by loading them with presents and then causing shackels of iren to be put on theyr legges, makyngne signes that he wold also giue them those chaynes; but they begunne to doubtte, and when at last they sawe how they were deceaued they rored lyke bulles and cryed uppon theyr greate deuyll *Setebos* to helpe them."

## 294

1577. *Of the viages of . . . S.[ebastian] C.[abot]*. See *Anglerius*, P. M.

Also, *R. Eden, The History of Trauayle in the West and East Indies*, etc. (1577. 4to. *British Museum*); *Richard Hakluyt, Principall Navigations, Voyages*, etc. (1589-1600), VII, 147-203, of (ed. *MacLehose and Sons*, 1903-05).

## 295

1577. *Certaine reportes of the province of China, learned through the Portugals there imprisoned, and chiefly by the relation of Galeotto Perera, a Gentleman of good credit, that lay prisoner in that Countrey many yeeres. Done out of Italian into English by Richard Willes.*

See R. Eden, *The History of Trauayle in the West and East Indies*, etc. (1577. 4to); Richard Hakluyt, *The Principal Navigations*, etc., vi, 295-327 (ed. MacLehose and Sons, 1903-05, 8vo); *Purchas his Pilgrimes*, xi, 566-94 (ed. MacLehose and Sons, 1905-07, 8vo).

## 296

1577. *The Travels of Lewes Vertomannus*. 1503.

The English translation of Varthema, made by Richard Eden, was posthumously published by R. Willes, in 1577, in *The History of Trauayle in the East and West Indies*, &c. (1577. 4to).

It was reprinted in Hakluyt's *Voyages* (iv, 547. Ed. 1811), and again, "contracted," in *Purchas his Pilgrimes* (1625), xi, 55-90 (ed. MacLehose and Sons. 1905-07. 8vo).

The earliest original reported in Brunet is the Latin, —

*Lud. Vartomani Novum itinerarium Aethiopiae, Aegypti, utriusque Arabiae, Persiae, Syriae, et Indiae intra et extra Gangem.* (Milan. 1508. Folio.)

The most ancient Italian version, but not the original, which is lost, is

*Itinerario de Ludovico Varthema Bolognese nello Egipto, nella Surria, nella Arabia deserte et felice, nella Persia, nella India et nella Ethiopia.*

*Stampato in Roma per Maestro Stephano guillereti de Lorenzo et Maestro Hercule de Nani Bolognese ad instantia de maestro Lodovico de Henricis da Cornaro Vicentino, nel anno M.D.X. a di vi de Decembri.* 4to.

Varthema's 'Itinerary' was translated into German (Augs-

burg, 1515. 4to), and into Spanish, by Christoval de Arcos (Seville, 1520. Folio). A French translation, made from the Latin version aided by the Spanish, appeared first as a chapter in Ramusio's *Navigazioni et viaggi* (Venice, 1550-1556-1559, 3 vols. Folio). The translator, Jean Temporal, brought it out separately later, *Voyages de Loys de Bartheleme Bolognais* (Lyon. 1556. Folio).

## 297

1612. *De Nouo Orbe, or The Historie of the west Indies, Contayning the actes and aduentures of the Spanyardes, which haue conquered and peopled those Countries, inriched with varietie of pleasant relation of the Manners, Ceremonies, Lawes, Governments, and Warres of the Indians. Comprised in eight Decades. Written by Peter Martyr Millanoise of Angleria, Cheife Secretary to the Emperour Charles the fift, one of his Priuie Councill. Whereof three, haue beene formerly translated into English, by R. Eden, whereunto the other fvee, are newly added by the Industrie, and painefull Trauaile of M. Lok Gent.*

In the handes of the Lord are all the corners of the earth.  
Psal. 95.

London. Printed for Thomas Adams. 1612. 4to.

Third edition of Peter Martyr's *De Orbe Novo*. (1555.)

A later edition, without date, London. [1620?] 4to. *British Museum*.

Dedicated to Sir Julius Cæsar, Chancellor of the Exchequer. This is the first complete edition of the eight decades in English.

An Elizabethan edition of *De Orbe Novo . . . decades octo . . . labore et industria Richardi Hakluyti Oxoniensis* (Paris, 1587), is dedicated to the "illustri et magnannimo viro Gualtero Raleighho."

*De Orbe Novo. The Eight Decades of Peter Martyr D'Anghera. Translated from the Latin with Notes and Introduction.* By Francis Augustus MacNutt. G. P. Putnam's Sons. New York and London. 1912. 2 vols. Royal 8vo.

Dedicated to Andrew Finley Scott.

## 298

1580. *A Shorte and briefe narration of the Two Navigations and Discoveries to the North-weast partes called Newe Fraunce: First translated out of French into Italian by that famous learned man Gio: Bapt: Ramutius, and now turned into English by John Florio, etc.*

H. Bynneman. London. 1580. 4to. Pp. 80. Black letter. *British Museum.*

Dedicated to "Edmund Bray, Esq., High Sheriff of Oxfordshire," and "To all Gentlemen Merchants and Pilots." At the end occurs, — "Here endeth the second Relation of James Carthiers [Jacques Cartier] discoverie & navigation to the newe founde Lande, by him named 'New Fraunce,' translated out of Italian into Englishe by I. F."

The original French work based on Cartier's notes of his second voyage is —

*Brief Récit de la navigation faite ès isles de Canada, Hochelage, Saguenay et autres.*

Paris. 1545, et Rouen. 1598. 8vo. 1863. 8vo. *British Museum.*

The Italian translation from the French used by Florio is in the third volume of the third edition of Ramusio's *Navigazioni et Viaggi* (Venice. 1565): —

*Primo volume, & terza editione delle Navigazioni et viaggi raccolto gia da M. G. B. Ramusio & con . . . discorsi, da lui . . . dichiarato & illustrato. Nel quale si contengono la descrizione dell' Africa & del paese del Prete Janui, con varij viaggi, etc. (Secondo volume . . . in questa nuova editione accresciuto, etc. Terzo volume, etc.)* 3 vols.

*Venetia, nella stamperia de Giunti.* 1563-74-65. Folio. *British Museum.*

Jacques Cartier, Sieur de Limoilu, was sent out to Canada by King Francis I, and made his first voyage during the summer of 1534. The second voyage was made in 1535-36, when the navigator wintered in New France. Hochelaga was the name

of an Iroquois village which he found on the site of Montreal. Ramusio's third volume contains a two-page pictorial plan of the town of Hochelaga, and a general map of the New World in a hemisphere.

For many years the only known account of Cartier's first voyage was that published in Ramusio's *Navigazioni et Viaggi*, in 1556, and translated into English by John Florio, in 1580. The original narrative was however found, in manuscript, in the Bibliothèque Impériale, in 1867. It was printed in the same year, under the title, —

*Relation Originale du Voyage de Jacques Cartier au Canada en 1534.*

The original manuscripts of both voyages have been newly translated from the French, in the latest book on Cartier, —

*A Memoir of Jacques Cartier, Sieur de Limoilu; his Voyages to the St. Lawrence; a Bibliography and a facsimile of the manuscript of 1534, with annotations, etc. By James Phinney Baxter, A.M.*

New York. Dodd, Mead & Co. 1905. Illustrated.

## 299

1582. *Divers voyages touching the discoverie of America, and the Ilands adjacent unto the same, made first of all by our Englishmen, and afterwards by the Frenchmen and Britons: with two mappes annexed heereunto.* [By R. H., i.e., Richard Hakluyt.]

(T. Dawson,) for T. Woodcocke: London. 1582. 4to. 2 pts. Black letter. *British Museum.*

Between the title and signature A there are five leaves containing "The names of certaine late travaylers," etc.; "A very late and great probabilitie of a passage by the Northwest part of America," and the "Epistle dedicatorie" to "Master Phillip Sydney, Esquire." One of the maps is also dedicated to Sir Philip Sidney by Michael Lok.

1582. *Discoverie of the isles of Frisland &c. by N. Z. [Nicolò Zeno] and Antonio his brother.*

See, Richard Hakluyt, *Divers voyages*, etc. (1582. 4to. *British Museum.*)

*The discoverie of the Isles of Frisland, Iseland, Engroneland, Estotiland, Drogeo and Icaria: made by two brethren, namely M. Nicholas Zeno, and M. Antonio his brother: Gathered out of their letters by M. Francisco Marcolino.*

*The Voyages of The English Nation to America, before the year 1600, from Haklyyt's Collection of Voyages (1598-1600 [III, 121-28]).* Edited by Edmund Goldsmid.

Edinburgh. 1889. Vol. I, p. 274.

*The Voyages of the Venetian Brothers, Nicolò and Antonio Zeno, to the Northern Seas in the XIVth Century.* [Translated, for the Hakluyt Society, by Richard Henry Major.]

London. 1873.

*The Annals of the Voyages of the Brothers Nicolò and Antonio Zeno in the North Atlantic About the end of Fourteenth Century, and the Claim founded thereon to a Venetian Discovery of America. A Criticism and an Indictment.* By Fred. W. Lucas. 50 copies. *Édition de luxe.*

London, Henry Stevens, Son & Stiles. 1898. 4to. Pp. 233 and 18 facsimile maps.

The Zeno family was one of the most distinguished in Venice, furnishing during the thirteenth and fourteenth centuries a doge, several senators and members of the Council of Ten, and military commanders of ability and renown.

The adventures of the two Zeni in the North Atlantic are related in six letters, two from Nicolò Zeno, known as "the Chevalier," to his brother, Antonio, a third, presumably addressed to some other member of the family, and three letters written by Antonio, after he had joined Nicolò, to a third brother, Carlo, called, for his success in the war against Genoa, "the Lion of St. Mark." The voyages were made about 1390-



1405, and the narrative was first published in 1558, by Nicolò Zeno, the younger, a member of the Council of Ten, and great-great-great-grandson of Antonio.

In brief, the letters relate how Nicolò, the Chevalier, sailing from Venice around to the North of Europe, was caught in a storm and wrecked on one of the Faroe islands. About to be murdered by the natives, he was rescued by a great chieftain, who, recognizing the rank and nautical skill of the stranger, gave him a post of authority in the national fleet. This chieftain has been identified as Henry Sinclair, Earl of the Orkneys and Caithness. Nicolò persuaded Antonio to join him, and together they undertook various expeditions, one of which carried them a long distance to an island in the western ocean. The name of this island suggests Greenland, but the description fits Iceland. Nicolò's health was broken by the cold of the western island, and he died soon after his return to the Faroes, probably in 1395.

Antonio Zeno and Earl Sinclair made another voyage westward, somewhere about 1400, "but, the wind changing to the southwest, the sea therefore becoming rough, the fleet ran before the wind for four days, and at last land was discovered." In returning to the Faroes from this country, Zeno sailed steadily eastward for twenty days, and then for five days towards the southeast, seeing no land for the whole five and twenty days. The basis of the Venetian discovery of America rests upon the assumption that this land, upon which Antonio Zeno left Earl Sinclair to found a city, was Greenland. This is the conclusion of Richard Henry Major, who translated the Zeno narrative for the Hakluyt Society, and it is accepted by John Fiske in his *Discovery of America*.

See *The Principal Navigations*, etc. (1589); VII, 445-66 (ed. MacLehose and Sons, 1903-05).

## 301

1582. *Relation of J. Verrazano of the land discovered by him.*  
See R. H. (Richard Hakluyt), *Divers voyages*, etc. (1582.  
4to. *British Museum.*)

*The relation of John de Verrazano a Florentine, of the land by  
him discovered in the name of his Maiestie [King Francis I].  
Written at Diepe the eight of July, 1524.*

*The Voyages of The English Nation to America. Collected  
by Richard Hakluyt, Preacher, and Edited by Edmund Goldsmid.*  
Edinburgh. 1889. Vol. II, pp. 389-401.

Verrazano sailed from Madeira, January 17, 1524, and having struck the east coast of America, sailed along it from about the 34th to the 54th parallel of latitude. At latitude "41 deg. and 2 tierces" he notes a haven which "lieth open to the South halfe a league broad, and being entred within it betweene the East and the North, it stretcheth twelve leagues: where it waxeth broader and broader, and maketh a gulfe about 20. leagues in compasse, wherein are five small Islands very fruitful and pleasant, full of hie and broade trees, among the which Islandes any great Nauie may ride safe without any feare of tempest or other danger. Afterwards turning towards the South in the entring into the Hauen on both sides there are most pleasant hils, with many riuers of most cleare water falling into the Sea." This describes New York harbor and the Hudson river, eighty-three years before Henry Hudson made his voyage up the North River in the *Half-Moon*.

## 302

1588. *The Voyage and Travaile: of M. C. Frederick, [Cesare Federici], merchant of Venice, into the East India, the Indies, and beyond the Indies. Wherein are contained very pleasant and rare matters, with the customes and rites of those Countries. Also, heerein are discovered the Merchandises and commodities of those Countreyes, aswell the aboundaunce of Goulde and Silver, as Spices, Drugges, Pearles and other Jewelles. Written at sea*

in the *Hercules of London*. . . . *Out of Italian* by T.[homas] H.[jickock].

R. Jones and E. White. London. 1588. 4to. *British Museum* (2 copies).

See R. Hakluyt, *The Principal Navigations*, etc., v, 365–449 (ed. MacLehose and Sons, 1903–05), and *Purchas his Pilgrimes* (1625), x, 143–64 (ed. MacLehose and Sons, 1905–07, 8vo.)

## 303

1589. *The principall Navigations, Voiages and Discoveries of the English nation, made by Sea or over Land . . . within the compasse of these 1500. yeeres: Devided into three . . . parts, according to the positions of the Regions wherunto they were directed. . . . Whereunto is added the last most renowned English Navigation [viz. Sir Francis Drake's] round the . . . Earth.* [Nov. 15, 1577–Nov. 3, 1580.]

G. Bishop and R. Newberie, Deputies to C. Barker, London, 1589. Folio. *British Museum* (2 copies). Also, London, 1598–1600. Folio. 3 vols. Black letter. *British Museum* (5 copies). Glasgow. 1903–05. Reprint of second edition, in 12 volumes. Illustrated.

This book, in one volume, small folio, is the germ of the later edition of Hakluyt, 1598–1600, with the title

*The Principal Navigations Voyages Traffiques and Discoveries of the English Nation Made by Sea or Overland to the Remote and Farthest Distant Quarters of the Earth at any time within the compasse of these 1600 Yeeres.*

Hakluyt's *Voyages* has been called the "great Elizabethan bible of adventure." Besides furnishing English versions of Italian and Spanish discoveries, it recounted for Englishmen the undying story of their own great navigators; of Sir Hugh Willoughby, found frozen in his cabin, his hand resting on his journal over this entry as to the fate of his crew: "In this haven they died"; of Sir Humphrey Gilbert vanishing with his little bark into the darkness and the unknown with the words

on his lips, "We are as near to heaven by sea as by land"; of Sir Walter Raleigh, and Sir Richard Grenville, and Sir John Hawkins, and Sir Francis Drake.

In *Twelfth Night*, III, 2, Shakspeare makes Maria say of Malvolio; — "He does smile his face into more lines than are in the 'new map,' with the augmentation of the Indies." "But the best map of the sixteenth century is one of uncommon rarity, which is found in a very few copies of the first edition of Hakluyt's *Voyages*." (Hallam, *The Literature of Europe*, Part II, p. 255.) As to the map described by Hallam, C. H. Coote (*New Shak. Soc. Trans.*, 1877-79, p. 88) shows that "it was a 'new map' on a new projection laid down upon the principles set forth by Edward Wright"; that on it, "we find the latest geographical discovery recorded, namely, that of Northern Novaya Zembla, by the Dutchman Barentz in 1596." Coote proves that the 'new map' was made by Emery Molyneux, "possibly with the assistance of Hakluyt. It would be an anachronism to associate our 'new map' with the first edition of Hakluyt, 1589; to do so exclusively with the second would be equally a mistake, as in the latter we find no mention of it or of the discovery of Barentz. The truth seems to be that it was a separate map well known at the time, made in all probability for the convenience of the purchasers of either one or the other of the two editions of Hakluyt."

## 304

1597. *A Reporte of the Kingdome of Congo, a Region of Africa. And of the Countries that border rounde about the same. 1. Wherein is also shewed that the two Zones, Torrida & Frigida, are not onely habitable, but inhabited, and very temperate, contrary to the opinion of the olde Philosophers. 2. That the blacke colour which is in the skinnes of the Ethiopians & Negroes &c. proceedeth not from the Sunne. 3. And that the Riuer Nilus springeth not out of the mountains of the Moone, as hath beene heretofore beleueed: Together with the true cause of the rysing and increase thereof. 4. Besides the description of diuers plantes,*

*Fishes and Beastes, that are founde in those Countries. Drawen out of the writings and discourses of Odoardo Lopes [Duarte López] a Portingall, by Philippo Pigafetta. Translated out of Italian by Abraham Hartwell.*

London. Printed by John Wolfe. 1597. 4to. *British Museum* (4 copies).

Reprinted "ab-reviated" in *Purchas his Pilgrimes* (1625), vi, 407-518 (ed. MacLehose and Sons, 1905, 8vo). *British Museum. Peabody Institute. Baltimore.* Also, in *A Collection of Voyages and Travels* (1745), Vol. II.

This work is a translation of Filippo Pigafetta's *Relatione del Reame di Congo et delle circonvicine contrade tratta dalli scritti & ragionamenti di Odoardo Lopez Portoghese. Con disegni varie di Geografia, di piante, d' habiti, d' animali & altro. In Roma Appresso Bartolomeo Grassi.* [1591.] 4to.

In a prefatory address to the reader, Hartwell states that he was urged to make the translation by Richard Hakluyt, who, he says, gave him a copy of Pigafetta, "intreating me very earnestly, that I would take him with me, and make him English: for he could report many pleasant matters that he sawe in his pilgrimage, which are indeed uncouth and almost incredible to this part of Europe." So, he goes on, "I brought him away with mee. But within two houres conference I found him nibling at two most honourable Gentlemen of England, [Drake and Cavendish] whome in plaine tearmes he called Pirates: so that I had much adoo to hold my hands from renting of him into many mo peeces, than his Cosen Lopez the Doctor was quartered."

## 305

1600. *A Geographical Historie of Africa, Written in Arabicke and Italian by John Leo a More* [by Ḥasan Ibn. Muḥammad Al-Wazzān Al Fāsi, afterwards Giovanni Leone Africano]. . . . *Before which . . . is prefixed a generall description of Africa, and . . . a particular treatise of all the . . . lands . . . undescribed by J. Leo. And after the same is annexed a relation of the great*

*Princes, and the manifold religions in that part of the world. Translated and collected by J.[ohn] Pory.*

*Impensis G. Bishop, Londini, 1600. Folio. British Museum (Grenville Library).*

Reprinted by Purchas, *Observations of Africa taken out of John Leo his nine Bookes, translated by Master Pory. Purchas his Pilgrimes* (1625), v, 307-529; vi, 1-54 (ed. MacLehose and Sons, 1905, 8vo). *British Museum.*

Giovanni Leone's work was first written in Arabic, and then translated into Italian, Latin, French, English, Dutch, and German. The Italian title reads, *Descrittione dell Africa & delle cose notabili che ivi sono*. It was published by Ramusio, in his

*Primo Volume delle Navigazioni et Viaggi nel qual si contiene la descrittione dell' Africa, e del Paese del Prete Ianui, con varii viaggi, dal Mar Rosso à Calicut, et infin all' Isole Molucche . . . et là Navigatione attorno il Mondo*. [Edited by G. B. Ramusio.]

*Gli Heredi di Lucantonio Giunta. Venetia. 1550. Folio. British Museum.*

### 306

1601. *The Travellers Breviat, or an historical description of the most famous Kingdomes in the World. Translated into English* [by R. J., i.e., Robert Johnson].

E. Bollifant for J. Jaggard. London. 1601. 4to. *British Museum.*

This is a translation of a part of Giovanni Botero's *Le Relationi Universali*. (Rome. 1591. 4to.)

The *Relationi Universali* was a very popular book, frequently reprinted. It treats of the situation and resources of each state of Europe, and of the causes of its greatness and power. The author, Giovanni Botero Benese, *abbate di S. Michele della Chiusa*, was secretary to S. Charles Borromeo, Cardinal Archbishop of Milan.

See *Relations of the most famous Kingdoms and Commonweales thorough the world*. (1608.)

## 307

1603. *The Ottoman of Lazaro Soranzo. Wherein is delivered as well a full and perfect Report of the might and power of Mahomet the third, Great Emperour of the Turkes now raigning . . . as also a true description of divers Peoples, Countries, Citties, and Voyages, which are most necessarie to bee knowen, especially at this time of the present Warre in Hungarie. Translated out of Italian into English by A. Hartwell.*

John Windet. London. 1603. 4to. Bodleian. British Museum.

Translated from the Italian by Abraham Hartwell the younger, and dedicated by him to Archbishop Whitgift. A chance question of the Archbishop's about Turkish "Bassaes and Visiers" led to the translation.

## 308

1608. *Relations of the most famous Kingdoms and Commonweales thorough the world. Discoursing of their Scituations, Manners, Customes, Strengthes and Pollicies. Translated into English and enlarged with an addition of the estates of Saxony, Geneva, Hungary, and the East Indies, etc.*

London. 1608. 4to. British Museum.

*Relations of the most famous Kingdomes and Commonwealths thorowout the World: Discoursing of their Situations, Religions, Languages, Manners, Customes, Strengths, Greatnesse, and Policies. Translated out of the best Italian Impression of Boterus. And since the last Edition by R. I. [Robert Johnson.] Now once againe inlarged according to moderne observations; With Addition of new Estates and Countries. Wherein many of the oversights of the Author and Translator are amended. And unto which a Mappe of the whole World, with a Table of the Countries, are now newly added.*

London. Printed by John Haviland, and are to be sold by John Partridge at the signe of the Sunne in Pauls Church-yard. 1630. 4to. With the map engraved by Robert Vaughan. British Museum.

A translation of Giovanni Botero's popular geographical work, *Le Relationi Universali*. Rome. 1591. 4to.

See *The Travellers Breviat*. 1601.

## 309

1625. *Hakluytus Posthumus or Purchas His Pilgrimes Contayning a History of the World in Sea Voyages and Land Travells by Englishmen and others. By Samuel Purchas, B.D. [In Five Bookes.]*

London. Printed by William Stansby for Henry Fetherstone, and are to be sold at his shop in Pauls Church-yard at the signe of the Rose. 1625. Folio. *British Museum* (4 copies).

*Hakluytus Posthumus or Purchas His Pilgrimes. In Twenty Volumes.*

Glasgow. James MacLehose and Sons, Publishers to the University. 1905-07. 8vo.

Some of Hakluyt's unpublished papers came into the hands of Purchas. To these he added others and made this book, "after his irregular and curtailed or contracted manner." It is the pick and shovel method applied to book-making. But Purchas's original documents are of great value, and furnish the topography of the whole of Asia, Africa, and America known to the civilized world of his time. With pick and shovel Purchas laid the foundation of modern commercial geography.

## 310

1625. *Indian Observations gathered out of the Letters of Nicolas Pimenta [Niccolò Pimenta], visiter of the Jesuites in India, and of many others of that societie, written from divers Indian Regions; principally relating the Countries and accidents of the Coast of Coromandel and of Pegu.*

See *Purchas his Pilgrimes*, etc. (1625. Folio), II, 118-31; X, 205-22 (ed. MacLehose and Sons, 1905-07).



## 311

1625. *The first Booke of Marcus Paulus Venetus, or of Master Marco Polo, a Gentleman of Venice, . . . his Voyages.*

See *Purchas his Pilgrimes* (1625. Folio), xi, 188-309 (ed. MacLehose and Sons, 1905-07. 8vo).

*The Book of Ser Marco Polo, the Venetian, Concerning the Kingdoms and Marvels of the East. Newly Translated and edited, with Notes. By Colonel Henry Yule.*

London. John Murray. 1871. 2 vols. 8vo. With Maps and other Illustrations. Also, 1875 and 1903.

Authoritative English edition.

Marco Polo, 1254(?)–1324, was of an aristocratic Venetian family which had a commercial house in Constantinople. In 1271, then a lad of seventeen, he accompanied his uncles, Nicolò and Maffeo, on their second trading journey to Cathay, at that time under the rule of the great Kublai Khan, grandson of the all-conquering Jenghiz. Young Marco became proficient in speaking and writing Asiatic languages, and the Chinese annals of the year 1277 mention him as a commissioner of the privy council. He remained in Kublai's service until 1292, when, in company with his uncles, he set out to return, arriving in Venice in 1295. Two years later, during a war between Venice and Genoa, he was taken prisoner, and held in durance for about a year. One of his companions in captivity was a certain Rusticiano, of Pisa, a compiler of French romances. Rusticiano was so charmed with Marco's tales of his adventures in Asia, that he wrote them down, not in Italian, but in French. The Italian version was prepared by G. B. Ramusio, and published in the second volume of his *Navigazioni e Viaggi* (1559). Some eighty-five manuscripts of Marco Polo are known.

*The Book of Ser Marco Polo, the Venetian, concerning the Kingdoms and Marvels of the East* is one of the most famous books of the Middle Ages. Although some of the 'marvels' were stories of the fabulous kingdom of Prester John, and of

the "one-eyed Arimaspians," still during his four and twenty years of travel Marco had learned more about the geography of the earth than any other traveller before his time. He was the first to describe the great empire of China, and he knew, or knew of, Thibet, Burmah, Siam, Cochin China, the Indian Archipelago, Java, Sumatra, Andaman, Hindustan, Japan, Siberia, Zanzibar, and Madagascar. Up to the close of the 13th century, the known geography of the world comprised Europe, with a fringe of Asia and Africa. It is no wonder that to Marco's contemporaries his sober statements of fact read like a fairy tale, or a romance of chivalry.

## 312

1625. *A Discourse of the Kingdome of China, taken out of Ricius [Matteo Ricci] and Trigautius, contayning the Countrey, People, Government, Religion, Rites, Sects, Characters, Studies, Arts, Acts; and a Map of China added, drawne out of one there made with Annotations for the understanding thereof.*

*Purchas his Pilgrimes* (1625. Folio), III, ii, 380-405; XII, 411-79 (ed. MacLehose and Sons, 1906, 8vo).

Nicolas Trigault was a French Jesuit missionary, in China from 1611 till his death in 1628.

Matteo Ricci (1552-1610) was an Italian Jesuit, who founded Christian missions in China. He adopted the Chinese dress, and taught Christianity in conformity with the general principles of morals he found prevalent among the Chinese. He wrote numerous works, in Chinese, on moral subjects, and on geography, geometry, and arithmetic. In the Chinese annals he is called Li-ma-teu. Ricci's pleasant way of living on friendly terms with mandarins, and learned men, and his liberality of mind in accepting the moral truths of Buddhism, were displeasing to the Dominicans. They accused him of heresy, and eventually the Jesuits were expelled from China. Browning alludes to the quarrel between the two orders in the *Ring and the Book*, x, *The Pope*, ll. 1589-1603: —

Five years since, in the Province of To-kien,  
 Which is in China, as some people know,  
 Maigrot, my Vicar Apostolic there,  
 Having a great qualm, issues a decree.  
 Alack, the converts use as God's name, not  
*Tien-chu* but plain *Tien*, or else mere *Shang-ti*,  
 As Jesuits please to fancy politic,  
 While, say Dominicans, it calls down fire, —  
 For *Tien* means heaven, and *Shang-ti*, supreme prince,  
 While *Tien-chu* means the lord of heaven: all cry,  
 "There is no business urgent for dispatch  
 As that thou send a legate, specially  
 Cardinal Tournon, straight to Peking, there  
 To settle and compose the difference!"

## 313

1633. *Cochinchina. Containing many admirable Rarities and Singularities of that Countrey. Extracted out of an Italian Relation . . . by C.[ristoforo] B.[arri] . . . and published by R.[obert] Ashley.*

London. R. Raworth for R. Clutterbuck. 1633. 4to. *British Museum* (3 copies).

## 314

1873. *Travels to Tana and Persia, by Josafa Barbaro and Ambrogio Contarini. Translated from the Italian by William Thomas, Clerk of the Council to Edward VI, and by S. A. Roy, Esq. And Edited, with an Introduction, by Lord Stanley of Alderley.*

London: Printed for the Hakluyt Society. M.DCCC.LXXIII. 8vo. *Peabody Institute*, Baltimore.

Dedicated to King Edward VI, probably in January, 1550–51, by William Thomas, —

" . . . I have thought good to translate out of the Italian tonge this litell booke, written by a Venetian of good fame and memorie, who hath travailed many yeres in Tartarie and Persia, and hath had greate experience of those p'tes, as he doth sufficiently declare, which I determined to dedicate unto yo<sup>r</sup> Ma<sup>tie</sup> as unto him that I knowe is most desirouse of all

vertuose knowledge. Trusting to God yo<sup>u</sup> shall longe lyve and reigne a most happie king over a blessed countrey, most humbly beseeching yo<sup>r</sup> highnes to accept this poore newe yeres gift, being the worke of myne owne hande, as a token of the faithfull love that I am bounde to beare unto yo<sup>u</sup> as well naturally as through the speciall goodnesse that I have founde in yo<sup>u</sup>.

“Yo<sup>r</sup> Ma<sup>ty</sup>s most bounden Servant,

“Willm. Thomas.”

The work is translated from Giosafat Barbaro's

*Viaggi [two] fatti da Vinetia, alla Tana, in Persia, in India, et in Costantinopoli: con la descrizione particolare di città, luoghi, siti, costumi, et della Porta del gran Turco: et di tutte le intrate, spese, et modo di gouerno suo, et della ultima impresa contra Portoghesi.* [Edited by A.[ntonio] M.[anuzio].]

*Nelle case de Figliuoli di Aldo: Vinegia.* 1543. 8vo. Pp. 180. *British Museum* (2 copies).

Barbaro states that he set out, in the year 1436, for Tana, “wheare for the most parte I contynewed the space of xvi yeres, and haue compassed all those cuntreys as well by sea as by lande not only w<sup>th</sup> diligence, but in maner curiously.”

Of the second voyage, he gives this account, — “During the warres between our most excellent Signoria and Ottomano, the year 1471, I, being a man, used to travaile, and of experience amongst barbarouse people, and willing also to serue o<sup>r</sup> foresaid most excellent Signoria, was sent awaie w<sup>th</sup> thambassado<sup>r</sup> of Assambei, King of Persia: who was come to Venice to comfort the Signoria to folowe the warres against the said Ottomanno.”

Ramusio interpolates a note in Barbaro's last paragraph which fixes the final date, — “I finished the writing on the 21st December, 1487.”

The translation of Ambrogio Contarini is a contemporary one, made by Mr. Roy of the British Museum.

For an account of William Thomas, see *The Principal Rules of the Italian Grammer* (1550).

**X**  
**HISTORY AND POLITICS**



# X

## HISTORY AND POLITICS

### 315

[1550?] *The History of Herodian, a Greeke Authour, treating of the Romaine Emperors after Marcus, translated oute of Greeke into Latin by Angelus Politianus, and out of Latin into Englyshe by Nicholas Smyth. Whereunto are annexed, the Argumentes of euery Booke, at the begynning thereof, with Annotations for the better understandynge of the same Hystorie.*

Imprynted at London, in Flete Strete, by Wyllyam Coplande, at the Sygne of the Rose Garlande. [1550?] Black letter. 4to. *British Museum.*

The Greek text of *Herodian*, with Politian's Latin translation, appeared at Basle, in 1535.

The *British Museum* contains a copy of the original, dated 1568, —

*Herodiani historiae de imperio post Marcum, vel de suis temporibus e Graeco translatae A.[ngelo] Politiano interprete.*

It is in Volume II of

*Varii Historiae Romanae scriptores, partim Graeci partim Latini, in unum velut corpus redacti. De rebus gestis ab urbe condita, usque ad Imperii Constantonopolin translati tempora.* . . . [By H. Stephanus?] 4 vols.

*H. Stephanus.* [Geneva?] 1568. 8vo.

The history of *Herodian* extends from the death of Marcus Aurelius, March 17, 180, to 233, A.D., and includes the reigns of the Emperors Commodus, Pertinax, Didius Julianus, Septimus Severus, Caracalla, Macrinus, Elagabalus, Alexander Severus, Maximin, the two Gordians, and Maximus and Balbinus.

## 316

1562. *Two very notable Commentaries, the one of the originall of the Turcks and Empire of the house of Ottomanno, written by Andrewe Cambine, and thother of the warres of the Turcke against George Scanderbeg, prince of Epirus, and of the great victories obteyned by the said George. . . . Translated oute of Italian into Englishe by I. Shute.*

B. Hall, for Humfrey Toye, London, 1562. 4to. Black letter. *British Museum* (2 copies).

Dedicated to the 'high Admirall,' Edward Fiennes de Clinton, Earl of Lincoln. There is a long preface by the translator on discipline and soldiery.

The first of these commentaries is a translation of Andrea Cambini's, —

*Libro d' A. C. . . . della origine de Turchi et imperio delli Ottomanni.* [With a Prefatory Epistle by D. di Giunta.]

Firenze. 1529. 12mo. *British Museum.*

The second commentary I have not met with. Shute says he does not know its author.

George Castriota, called Scanderbeg or Skanderbeg, from the Turkish Iskander Beg (Alexander Bey), was an Albanian chieftain who lived from 1403 to 1467. In his youth, his father, Ivan (John) Castriota, lord of Kroya, a hereditary principality in Albania, between the mountains and the Adriatic Sea, sent him and his three brothers as hostages to the Ottoman Court. When John Castriota died, in 1443, the Sultan, Amurath II, decided to annex the principality to Turkey. But George Castriota returned to Albania, in 1444, proclaimed his independence, and resisted successfully for twenty-three years, both Amurath II and his son Mohammed II, called the Conqueror. Scanderbeg finally died a fugitive, at Alessio in the Venetian territory, and Albania (Epirus) was added to the Turkish empire. (Gibbon, *Decline and Fall of the Roman Empire*, Vol. vi, pp. 360-64.)



## 317

1563. *The Historie of Leonard Aretine, concerning the Warres betwene the Imperialls and the Gothes for the possession of Italy. Translated out of Latin . . . by A.[rthur] Goldyng.*

London. Printed by Rouland Hall for G. Bucke, 1563. 8vo. Black letter. 180 leaves, besides an epistle and a preface. *British Museum.*

Dedicated to Sir William Cecil, in whose family Golding was living.

A translation of *Leonardi Aretini de bello Italico adversus Gotthos.*

Nicolaus Jenson. [Venice.] 1471. 4to. *British Museum.*

## 318

[1570.] *A very briefe and profitable Treatise declaring howe many counsellis, and what maner of Counselers a Prince that will governe well aught to haue.* [Translated by Thomas Blundeville, from the Italian version of Alfonso d'Ulloa.]

W. Seres. London. [1570.] 8vo. *British Museum.*

There is a dedication, dated from Newton Flotman, 1 April, 1570, to the Earl of Leicester.

The original of this is a Spanish work by Federigo Furió Ceriol, —

*El Concejo i Consejeros del Principe . . . que es el libro primero del quinto tratado de la institucion del Principe.*

Anvers. 1559. 8vo. *British Museum.*

I do not find an Italian version by Alfonso de Ulloa, but there is one by his friend and correspondent, the voluminous Lodovico Dolce, —

*Il concilio, overo Conciglio et i Consiglieri del Prencipe. Opera di F. C. . . . tradotta di Lingua Spagnuola nella volgare Italiana per L. Dolce.*

Vinegia. 1560. 8vo. *British Museum.*

Alfonso de Ulloa was a Spaniard who knew Italian so well that he rendered Spanish and Portuguese works into that lan-

guage. His most famous translation is the *Vita dell' Ammiraglio* (1571), Ferdinand Columbus's life of his father, a book now of priceless value, because the original does not survive. Washington Irving described the *Vita* as "an invaluable document, entitled to great faith, and is the corner-stone of the history of the American continent."

## 319

1572. *The true Report of all the successe of Famagosta, of the antique writers called Tamassus, a Citie in Cyprus. In the which the whole order of all the skirmishes, batteries, mines and assaults geven to the sayd Fortresse, may plainly appeare. Moreover the names of the Captaines, and number of the people slaine, as well of the Christians as of the Turkes: likewise of those who were taken prisoners: from the beginning of the sayd siege untill the end of the same. Englished out of Italian [of Count Nestore Martinengo] by W.[illiam] Malin [or Malim]. With certaine notes of his and expositions of all the Turkishe wordes herein necessary to be knowen, placed in the margent, with a short description also of his of the same Iland.*

Imprinted at London, by John Daye. 1572. 4to. Black letter. *British Museum*. 1599. Folio. *British Museum*. 1810. Folio. *British Museum*. Reprinted by Richard Hakluyt, in *The Principal Navigations*, etc., v, 118-52 (ed. MacLehose and Sons, 1903-05).

A translation of the Count Nestore Martinengo's

*Relatione di tutto il successo di Famagosta: dove s' intende . . . tutte le scaramuccie, batterie, mine & assalti dati ad essa fortezza. Et ancora i nomi de i Capitani, & numero delle Genti morte, . . . et medesimamente di quelli, che sono restati prigioni.*

G. Angehiri. *Venetia*. 1572. 4to. *British Museum*.

Malim, who was headmaster successively of Eton and of St. Paul's School, dedicates his work to the Earl of Leicester, "from Lambheth, the 23rd of March, An. 1572." The dedication occupies seven pages out of a total of forty-eight for the whole pamphlet.

The date of George Gascoigne's *Mask for Viscount Montacute* (1572), is fixed by his mention of the siege of Famagosta, doubtless in allusion to this translation. The siege occurred in August, 1571.

## 320

1574. *The true order and Methode of wryting and reading Hystories according to the Precepts of Francisco Patricio and Accountio Tridentino, no less plainely than briefly set forth in our vulgar speach, to the greate profite and commoditye of all those that delight in Hystories.* [By Thomas Blundeville.]

W. Seres. London. 1574. 8vo. *British Museum.*

This is a translation of Francesco Patrizi's *Della Historia diece dialoghi . . . ne' quali si ragiona di tutte le cose appartenenti all' historia, et allo scriverla, et all' osservarla.*

A. Arrivabene. *Venetia.* 1560. 4to. Pp. 63. *British Museum* (2 copies).

See also, —

J. A. [Jacobus Acontius] *Tridentini de Methodo, etc., in G. J. Vossii* [Gerardus Vossius, Canon of Canterbury] *et aliorum de studiorum ratione opuscula.*

*Ultrajecti.* 1651. 12mo. *British Museum.*

Dedicated to the Earl of Leicester, to whom Blundeville writes that he gathered his work partly "out of a little treatyse which myne olde friende of good memorie, Accountio, did not many yeares since present to your Honour in the Italian tongue." A manuscript on the use and study of history, written in Italian, and presented to the Earl of Leicester, by Jacopo Acconcio, in August, 1564, is preserved in the *Public Record Office.*

## 321

1575. *A notable Historye of the Saracens, briefly and faithfully descrybing the originall beginning, continuauance and successe aswell of the Saracens, as also of Turkes, Souldans, Mamelukes, Assassines, Tartarians and Sophians, with a discourse*

of their affaires and Actes from the byrthe of Mahomet their first peeuish prophet and founder for 700 yeeres space; whereunto is annexed a compendious chronycle of all their yeerely exploytes from the sayde Mahomet's time tyll this present yeere of grace 1575. Drawen out of Augustine Curie, and sundry other good Authours by Thomas Newton.

Imprinted at London by William How for Abraham Veale dwelling in Paules Churchyard, at the signe of the Lambe. 1575. 4to. Black letter. 144 leaves. *British Museum*.

Dedicated, "to the Ryghte Honorable the Lorde Charles Howarde, Baron of Effyngham."

A translation of C.[aelius] A.[ugustinus] *Curionis Sarracenicæ Historiæ libr: III. . . . His accessit V. Drechsleri rerum Sarracenicarum Turcicarumque chronicon, auctum et ad annum MD.LXVII usque perductum.*

*Basiliae*. 1567. Folio. *Francofurti*. 1596. Folio. *British Museum*.

The second book contains an interesting account of the battle of Roncesvalles, in 778, and the death of Roland, one of the most popular themes of mediæval romance.

The translator is Thomas Newton, of Cheshire, who edited *Seneca his tenne Tragedies*, in 1581, translating the *Thebais* himself. Newton wrote the most elegant Latin elegiacs of the time, and often prefixed recommendatory verses, in both Latin and English, to the publications of his friends. His chief patron was Robert Devereux, Earl of Essex.

See *The Life and Death of William Longbeard*, etc. (1593).

### 322

1576. *A Moral Methode of civile Policie. Contayninge a learned and fruitful discourse of the institution, state and government of a common Weale. Abridged oute of the Cōmentaries of . . . F.[rancesco] Patricius [Patrizi, Bishop of Gaeta]. . . Done out of Latine into Englishe by R.[ichard] Robinson, etc.*

T. Marsh. London. 1576. 4to. Black letter. *British Museum*.

A translation of Francesco Patrizi's *F. Patritii Senensis de Regno et Regis Institutione libri IX, etc.* [With a preface by D. Lambinus.]

*Apud Aegidium Gorbinum. Parisiis. 1567. 8vo. British Museum.*

## 323

1579. *The Historie of Guicciardin; containing the Warres of Italie and other partes, continued for manie yeares under sundrie Kings and Princes, together with the variations and accidents of the same: And also the Arguments, with a Table at large, expressing the principall matters through the whole historie. Reduced into English by Geffray Fenton. Mon heur viendra.*

Imprinted at London by Thomas Vautrollier, dwelling in the Black Friers by Ludgate. 1579. Folio. Pp. 1184. *British Museum.* London. 1599. Folio. *British Museum* (2 copies). London. 1618. Folio. *British Museum.*

Dedicated to Queen Elizabeth.

A translation of

*L' historia d' Italia di F. G.* [Edited by A. Guicciardini.]

L. Torret[ino]. *Firenze. 1561. 8vo. British Museum.* Also, *Firenze. 1561. Folio. Venetia. 1563. 8vo. Vinegia. 1567. 4to.*

This translation of Guicciardini was the greatest literary undertaking of Sir Geoffrey Fenton. It was extremely popular, and seems to have recommended the author to the Queen's favor permanently. Soon after its publication, he went to Ireland, under the patronage of Arthur, Lord Grey de Wilton, where he was sworn into the Privy Council, in 1580. He was knighted in 1589, and remained in Ireland as principal secretary of state through a succession of lord deputies.

Fenton says in his Dedication to Queen Elizabeth, — "I am bold, under fear and timidity, to prostrate these my last pains afore that divine moderation of mind which always hath holden for acceptable all things respecting learning or virtuous labors."

And again, — “That God had raised and established her Majesty a sovereign prince of several nations and languages; and with the fruits of a firm and continued peace, had plentifully enriched the people of her dominions; restored religion and the church of Christ, to dwell anew among us; made her strength awful to all her neighbours; and lastly, had erected her seat upon a high hill or sanctuary, and put into her hands the balance of power and justice, to peace and counterpeace at her will the actions and counsels of all the Christian Kingdoms of her time.”

He concludes, — “The Lord bless your Majesty with a long and peaceable life, and confirm in you, to the comfort of your people, that course of well-tempered government by the benefit whereof they have so long lived under the felicity of your name.”

“This I thought worthy of extracting from the grave writer; who lived in, and was an observer of these very times: to show what honour and reputation she had by this time of her reign attained to among her subjects, and through the Christian world, for her great wisdom, learning, favour, and protection of true religion, and abilities in government, and awful respect among the princes of the earth.” (Strype, *Annals of the Reformation*, Bk. II, Pt. II, pp. 226–27.)

Guicciardini's *Storia d' Italia* extends over forty years, from 1494 to 1534. During the latter half of this period Guicciardini was in the papal service as governor successively of Modena, Reggio, Parma, the Romagna, and Bologna. The fact that he was himself a conspicuous actor in the scene enabled him to write with a peculiarly intimate knowledge of the events and the personages of contemporary politics. Keenly observant, he was in the habit of recording his impressions of men and things, and it was his mental turn to record them in the form of aphorisms. His history is, therefore, rather the maxims and memoranda of a statesman, scientifically arranged, than a philosophical view of human affairs.

Montaigne observes acutely of Guicciardini's moral insen-

sibility, his cold, passionless manner of depicting a great national tragedy, the decline and fall of his own country after the French invasion of 1494, 'among the many motives and counsels on which he adjudicates, he never attributes any one of them to virtue, religion, or conscience, as if all these were quite extinct in the world.' "*I'ay aussi remarqué cecy, que de tant d'ames et d'effects qu'il iuge, de tant de mouvements et conseils, il n'en rapporte iamais un seul à la vertu, religion et conscience, comme si ces parties là estoient du tout esteinctes au monde.*" (*Essais de Montaigne*, Livre II, Chapitre X, p. 227. Paris. 1876.)

See *Two Discourses of Master Frances Guicciardin* (1595).

## 324

1579. *The Lives of the Noble Grecians and Romanes, compared together by that graue learned Philosopher and Historiographer, Plutarke of Chaeronea: Translated out of Greeke into French by James Amyot, Abbot of Bellozane, Bishop of Auxerre, one of the King's Priuy Counsel, and Great Amner of Fraunce; and out of French into Englishe by Thomas North.*

Imprinted at London by Thomas Vautrollier and John Wight. 1579. Folio. *British Museum*.

A new title-page introduces "the Lives of Hannibal and Scipio Africanus, translated out of Latin into French by Charles de L'Écluse, and out of French into English by Thomas North."

Other editions were: 1595. Folio. 1603. Folio. 1610-12. Folio. 1631. Folio. 1657. Folio, — all in the *British Museum*. Also, Cambridge. 1676. Folio. *British Museum*. London. J. M. Dent. 1898.

Dedicated to Queen Elizabeth, and one of the most popular books of her day.

The *Lives of Hannibal and Scipio Africanus* were written by the humanist, Donato Acciajuoli. North found them in

*Les vies de Hannibal et Scipion l'Africain, traduites par C. de l'Escluse* [from the Latin of Donato Acciajuoli].

Paris. 1567. 8vo. *British Museum*, in the third edition of *Les Vies des Hommes illustres Grecs et Romains, comparees l'une avec l'autre . . . translatees de Grec en François* [by J. Amyot, Bishop of Auxerre].

Michel de Vascosan. Paris. 1559. Folio. *British Museum*.

The earliest edition of Acciajuoli's lives I find is, —

*Plutarch's Parallel Lives, translated into Latin, by various persons, including Donato Acciajuoli's lives of Hannibal, Scipio Africanus, and Charlemagne.*

[Rome. 1470?] Folio. *British Museum*.

Among the manuscripts left by Henry Parker, Lord Morley, are translations of the lives of *Hannibal* and *Scipio Africanus* by Acciajuoli. (See *The tryumphes of Fraunces Petrarcke*. [1565?])

North's book, as is well known, was Shakspeare's store-house of classical learning. Page after page of the 'lives' of Caesar, Brutus, Antony, and Coriolanus, in Shakspeare, are simply the noble English of North's narrative animated by the life and play of dialogue.

### 325

1582. *The Revelation of S. John reveled as a paraphrase. . . . Written in Latine. . . . Englished by J.[ames] Sandford.*

London. By Thomas Marshe. 1582. 4to. *British Museum*.

Dedicated to Robert Dudley, Earl of Leicester.

This is a translation of Giacompo Brocardo's

*Interpretatio et paraphrasis in Apocalypsin.*

Leyden. 1580, 1610. 8vo.

Giacopo Brocardo was a Venetian, who, in 1563, pretended to have had a vision in which was revealed to him the application of certain passages of Scripture to particular political events of the time. His revelations concerned Queen Elizabeth, Philip II, the Prince of Orange, and other personages.



## 326

[1584.] *The Praeface of J. Brocard upon the Revelation.*  
[Translated from the Latin, of Giacopo Brocardo, by James Sandford?]

[London? 1584.] 4to. Black letter. *British Museum.*

## 327

1590. *A Discourse concerninge the Spanishe fleete invadinge Englande in the yeare 1588, and overthrowne by her Maties Navie under the conduction of the Right-honorable the Lorde Charles Howarde Highe Admirall of Englande: written in Italian by P. Ubaldino citizen of Florence and translated for A. Ryther [by Robert Adams]. . . . Unto the w<sup>ch</sup> discourse are annexed certaine tables expressinge the severall exploits and conflicts had with the said fleete. These booke, with the tables belonginge to them are to be solde at the shoppe of A. Ryther, beinge a little from Leadenhall, next to the signe of the Tower.*

A. Hatfield. London. 1590. 4to. Black letter. *British Museum.* Reprinted. 1740. 8vo.

The plates referred to were made by Robert Adams, surveyor of the Queen's buildings, and were published separately under the title, —

*Expeditionis Hispanorum in Angliam vera descriptio anno do. MD.LXXXVIII.*

There are ten plates, showing the various stages of the progress and defeat of the Spanish Armada in the Channel and around the British Isles. They constitute the most important record of the Spanish Armada that exists. Edited by Professor Laughton in *State Papers relating to the Defeat of the Spanish Armada.* Navy Rec. Soc. 1, 1-18.

This work is a translation of Petruccio Ubaldini's *Commentario del successo dell' Armata Spagnuola nell' assalir l' Inghilterra l'anno 1588.*

Royal MS. 14. A. x. *British Museum.*

Dedicated by Augustine Ryther to Lord Charles Howard of Effingham.

## 328

1593. *The Description of the Low countreys, and of the Provinces thereof, gathered into an Epitome out of the Historie of L. Guiccardini.* [By Thomas Danett.]

Imprinted at London by Peter Short for Thomas Chard. 1593. 8vo. *British Museum.* (1591. 16mo. Lowndes.)

Dedicated, "To the Right Honorable my especiall Lord Burghley, High Treasurer of England, Knight of the most noble Order of the Garter, and Maister of hir Majesties Court of Wards and Liveries."

A translation of Lodovico Guicciardini's

*Descrittione . . . di tutti i Paesi Bassi, altrimente detti Germania inferiore, etc.*

*Anversa.* 1567. Folio. *British Museum.* *en français by Fr. de Belleforest.* *Anvers.* 1568. Folio. *British Museum.*

Thomas Danett's masterpiece in translation is, *The Historie of Philip de Commines, Knight, Lord of Argentan* (1596); this work has been edited, in two volumes, with an Introduction, by Charles Whibley. (*The Tudor Translations.* xvii and xviii. 1897.) Nothing is known of this excellent and vigorous translator, except that, besides these two translations, he put forth, in 1600, a *Continuation of the Historie of France from the death of Charles the Eighth, when Comines endeth, till the death of Harry the Second (1559).*

Danett's style is admirable, easily ranking him among those Elizabethans who wrote distinguished prose, Sir Thomas North, William Adlington, Philemon Holland, and Thomas Underdown.

## 329

1595. *The Florentine Historie written in the Italian tongue by Niccolo Macchiavelli, citizen and secretarie of Florence, and translated into English by T.[homas] B.[edingfield] Esq.*

T.[homas] C.[reede] for W.[illiam] P.[onsonby]. London. 1595. Folio. Pp. 222. *British Museum* (2 copies).

*Machiavelli. With an Introduction by Henry Cust. M.P.*  
Vol. II.

*The Florentine History. Translated into English by Thomas Bedingfield. Anno 1595.*

London. Published by David Nutt at the Sign of the Phoenix, Long Acre. 1905. 4to. *The Tudor Translations*, XL.

Dedicated, "To the Right Honourable Syr Christopher Hatton, Knight of the Order, one of Her Majesties Privie Councill, and Lord Chancellour of England."

A translation of Machiavelli's  
*Istorie Fiorentine.*

*Firenze; Benedetto di Giunta. 1537. 4to. British Museum.*  
Also, *nuovamente . . . ristampate. In casa de' Figliuoli di Aldo Venegia. 1540. 8vo. British Museum.*

Machiavelli's *Istorie Fiorentine* was begun after 1520, at the instance of Cardinal Giulio de' Medici; it was completed in 1527, and dedicated to Cardinal Giulio, then Pope Clement VII. It recounts, in eight books, the whole story of Florence from the earliest times down to the death of Lorenzo de' Medici, in 1492. It is not, however, a chronicle of events, but rather a national biography, written from Machiavelli's political point of view. Having formulated a theory of the state in the *Principe* and the *Discorsi*, he applies these abstract principles to the example furnished by the Florentine republic. In literary form Machiavelli modelled his history upon Livy, a peculiarly happy choice for a historian in whom the personal equation and the sense of literary perspective are the strongest qualities. Following the classical manner, he inserts here and there speeches, which partly embody his own comments on situations of importance, and partly express what he thought dramatically appropriate to particular personages.

The story of Rosamund's revenge upon Alboin, found in the *Istorie Fiorentine* (*Libro 1*), is the subject of two Elizabethan dramas, and one Victorian play.

1. *The Tragedy of Albovine, King of the Lombards.* Sir William D'Avenant. Printed, 1629.

Plot also found in Bandello, III, 18; Belleforest, *Histoires Tragiques*, IV, 73; Queen Margaret's *Heptameron*, Nov. 32.

2. *The Witch*. Thomas Middleton. Printed, 1770.

The most important intrigue of the tangled plot of *The Witch* is again the tragedy of Rosamund and Alboin. Ward (*A History of English Dramatic Literature*, II, 509, and III, 169, 1899) thinks that both Middleton and D'Avenant found the tale in Belleforest.

3. *Rosamund, Queen of the Lombards: A Tragedy*. 1899. By Algernon Charles Swinburne.

See *Tragicall Tales Translated by Turberville* (1576).

## 330

1595. *Two Discourses of Master Frances Guicciardin, which are wanting in the thirde and fourth Bookes of his Historie, in all the Italian, Latin, and French Coppies heretofore imprinted; which for the worthinesse of the matter they containe, were published in those three Languages at Basile 1561, and are now doone into English [by W. I.]. It. Lat. Fr. and Eng.*

Printed for W. Ponsonbie. London. 1595. 4to. *British Museum*.

See Fenton's *The Historie of Guicciardin* (1579).

## 331

1595. *The History of the Warres betweene the Turks and the Persians, written in Italian by John Thomas Minadoi, and translated by Abr. Hartwell, containing the Description of all such Matters as pertaine to the Religion, to the Forces, to the Government, and to the Countries of the Kingdome of the Persians; together with a new Geographical Mapped of all these Territories, and last of all is discoursed what Cittie it was in the old Time which is now called Tauris, &c.*

London. J. Wolfe. 1595. 4to. Pp. 500. *British Museum* (2 copies).

Dedicated to John Whitgift, Archbishop of Canterbury, to whom Abraham Hartwell was secretary.

This work is a translation of

*Historia della Guerra fra Turchi, et Persiani di Giovanni Tommaso Minadoi . . . dall' istesso riformata, and [sic?] aggiuntivi i successi dell' anno 1586. Con una descrizione di tutte le cose pertinente alla religione, alla forze, al governo, & al paese del Regno de Persiani, et una Lettera all' Ill<sup>re</sup> M. Corrado, nella quale si dimostra qual città fosse anticamente quella, c' hora si chiama Tauris, etc.*

Venetia. 1588. 4to. Pp. 383. *British Museum*. 1594. 4to. *British Museum* (2 copies).

Abraham Hartwell, the younger, flourished 1595–1603. He was probably the Abraham Hartwell, of Trinity College, Cambridge, who took his B.A. degree in 1571, M.A., in 1575, and was made an M.A. of Oxford in 1588. About 1584, he became secretary to Archbishop Whitgift, to whom his three translations from the Italian are dedicated. He was an antiquarian of some note, and died rector of Toddington, Bedfordshire, where he founded a library. The date of his death is unknown.

Although he was a translator of geographical writings, he was not himself a traveller, as has been asserted.

Giovanni Tommaso Minadoi (1540–1615) was a physician. After being graduated from the University of Padua, he became physician to the Venetian consulates in Constantinople and in Syria, where he collected the materials for his history of the wars between the Turks and Persians (1576–88). On his return from the East, he was made physician to William of Gonzaga, duke of Mantua. In 1596, he was preferred to the professorship of medicine in the University of Padua. He died in 1615, in Florence, where he had been summoned by Cosimo II, Grand Duke of Tuscany.

In *The Merchant of Venice*, II, 1, the Prince of Morocco says to Portia, —

By this scimitar, —  
That slew the Sophy, and a Persian prince  
That won three fields of Sultan Solyman, —

I would o'er-stare the sternest eyes that look:  
 Outbrave the heart most daring on the earth:  
 Pluck the young sucking cubs from the she-bear,  
 Yea, mock the lion when he roars for prey,  
 To win thee, lady.

'The Table' at the end of *The History of the Warres betweene the Turks and the Persians* contains the definition: "Soffi, and Sofito, an auncient word signifying a wise man, learned and skilfull in Magike Naturall. It is growen to be the common name of the Emperour of Persia." The name was borne first by Ismail Sophi, founder of the Suffavian dynasty, at the beginning of the sixteenth century. *Twelfth Night* bears witness to the commonness of the name about the turn of that century, for the 'Sophy' is mentioned twice in that play (II, 5, and III, 5). Solyman the Magnificent had an unfortunate campaign with the Persians in 1535.

The adventures, diplomatic and otherwise, of the three Shirley brothers in Persia and Turkey undoubtedly fired the imagination of the Elizabethans as to the unknown Orient. See the historical play, called *The Travels of the Three English Brothers* (1607), by John Day, William Rowley, and George Wilkins.

## 332

1595. *The Estate of the Germaine Empire, with the Description of Germanie.*

London. 1595. 4to.

This is a translation made by William Phiston of two books, one Italian and the other Latin.

## 333

1599. *The Commonwealth and Gouernment of Venice. Written by the Cardinall Gasper Contareno, and translated out of Italian into English by [Sir] Lewis Lewkenor, Esquire. Nel piu bel vedere cieco. With sundry other Collections, annexed by the Translator for the more cleere and exact satisfaction of the Reader.*

*With a short Chronicle in the end of the liues and raignes of the Venetian Dukes, from the very beginniges of their Citie.*

London: Imprinted by John Windet for Edmund Mattes, and are to be sold at his shop, at the signe of the Hand and Plow in Fleetstreet. 1599. 4to. 115 leaves. *British Museum.*

Dedicated to Anne Russell Dudley, Countess of Warwick, and with commendatory verses by Edmund Spenser, Sir John Harington, Maurice Kyffin, etc.

A translation of a work by Cardinal Gasparo Contarini, Bishop of Belluno, entitled, —

*La Republica e i Magistrati di Vinegia* [translated by E. Anditimi].

*Vinegia.* 1544. 8vo. *British Museum.*

The original was written in Latin,

*De Magistratibus et Republica Venetorum libri v.*

Paris. 1543. 4to. The *British Museum's* copy is an Aldine edition of this, —

*De Magistratibus, et Republica Venetorum.*

*Venetiis ap. Aldum.* 1589. 4to.

The book was also translated into French, and was often reprinted.

### Epigram 26. Book III.

In commendation of Master Lewknor's Sixth Description of Venice.  
Dedicated to Lady Warwick, 1595.

Lo, here describ'd, though but in little roome,  
Faire *Venice*, like a spouse in *Neptune's* armes,  
For freedome emulus to ancient *Rome*,  
Famous for councill much, & much for armes,  
Whose story, earst written with Tuscan quill,  
Lay to our English wits as halfe concealed,  
Till *Lewknors* learned travel and his skill  
In well grac'd stile and phrase hath it revealed.  
*Venice*, be proud, that thus augments thy fame;  
*England*, be kind, enrich with such a booke,  
Both give due honor to that worthy dame,  
For whom this taske the writer undertook.

*John Harington.*

The antique Babel, Empresse of the East,  
 Upreard her buildinges to the threatned skie:  
 And Second Babell, tyrant of the West,  
 Her ayry Towers upraised much more high.  
 But, with the weight of their own surquedry,  
 They both are fallen, that all the earth did feare,  
 And buried now in their own ashes ly;  
 Yet shewing by their heapes, how great they were.  
 But in their place doth now a third appeare,  
 Fayre Venice, flower of the last worlds delight;  
 And next to them in beauty draweth neare,  
 But farre exceeds in policie of right.

Yet not so fayre her buildinges to behold  
 As *Lewkenors* stile that hath her beautie told.

*Edm. Spencer.*

The running title of the "sundry other Collections" is, —  
*Diuers Obseruations upon the Venetian Commonwealth.*

Some *Notes out of Girolamo Bardi* begins as follows, —

"The first that euer inhabited upon that Iland called the Rialto, where Venice now standeth, was one Giovani Bono a poore man, that hauing there a simple cottage did liue with his family by taking of fish" (p. 178).

"The length of the great channel, is a thousande and three hundred paces: and in bredth ouer forty paces, it is wonderfully beautified on eyther side with most sūptuous and goodly pallaces, you cannot go ouer it a foot, but at one bridge onely, which is at the Ryalto. There are thirteen seueral ferries or passages, which they call *Traghetti*" (p. 190).

Thomas Coryat (*Crudities*, 1611, I, 210) and Fynes Moryson (*Itinerary*, 1617, I, 77) also mention the thirteen ferries at Venice, called *traghetti*, or 'trajects.'

Shakspeare (*The Merchant of Venice*, III, 4) makes Portia say, —

Now, Balthazar,  
 As I have ever found thee honest-true,  
 So let me find thee still. Take this same letter,  
 In speed to Padua: see thou render this  
 Into my cousin's hand, Doctor Bellario;



And, look, what notes and garments he doth give thee,  
 Bring them, I pray thee, with imagined speed,  
 Unto the Tranect, to the common ferry,  
 Which trades to Venice.

“The nonsensical word ‘tranect,’ which is found in all the quartos and folios, and has been retained even by the Cambridge editors, proves that copyists and compositors possessed no knowledge of this word, and still less of the thing itself. Even the word ‘traject,’ which Theobald has correctly restored, is not a genuine English word, otherwise the poet would not have added the apposition “to the common ferry,” which he surely did only to make the meaning clear to his readers and hearers. What visitor to Venice does not here directly recognize the Venetian *traghetto* (*tragetto*)?” Karl Elze, from whose essay on *The Supposed Travels of Shakespeare* (*Essays on Shakespeare*, p. 280), I quote, goes on to argue, interestingly, that Shakspeare’s use of this Venetian word, and his exact local knowledge of Venice before Lewkenor’s translation of Contarini was published, and before the descriptions of the city by Coryat and Fynes Moryson, can be adequately explained only on the theory that Shakspeare had himself been a traveller in Italy.

“The common ferry” in the poet’s time, was at Fusine, at the mouth of the Brenta, about five miles from Venice, where a boat was drawn over a dam by a crane. From there the distances between Venice, Padua, and the palaces of the merchant princes on the Brenta could easily be covered within a few hours, just as Portia, on setting out for Venice, says to Nerissa, —

For we must measure twenty miles to-day (III, 4).

“Twenty (like forty) very frequently serves to indicate an indefinite number. It is, however, an exceedingly remarkable coincidence that the distance between Venice and Dolo [a palace on the Brenta] is exactly twenty Italian miles, and that the Italian mile corresponds exactly to an English mile. Can

Shakspere have known this, and is his statement, after all, to be taken literally?" (K. Elze, *Essays on Shakespeare*, p. 279.)

In *Volpone* (1607, iv, 1), Sir Politick Would-be tells Peregrine, "a Gentleman Traveller," that within a week after landing in Venice everybody took him for a Venetian, —

I had read *Contarene*, took me a house,  
Dealt with my Jews to furnish it with moveables —

### 334

1600. *The Historie of the uniting of the Kingdom of Portugall to the Crowne of Castill, containing the last warres of the Portugalls against the Moores of Africke, the end of the house of Portugall and change of that government. The description of Portugall, their principal Townes, castles, places, rivers, bridges, passages, forces, weakenesses, revenues and expences; of the East Indies, the Isles of Terceeres, and other dependences, with many battailes by sea and lande, skirmishes, encounters, sieges, orations, and stratagemes of warre.*

Imprinted at London by Arn. Hatfield for Edward Blount.

1600. Folio. Pp. 324. *British Museum*.

The dedication to "Henry Earle of Southampton is signed, Edw. Blount," but the *Dictionary of National Biography* says Blount styled it "a translation 'by a respected friend.'"

The original is Girolamo Franchi de Conestaggio's

*Dell' Unione del Regno di Portogallo alla corona di Castiglia, istoria del Sig. Jeronimo de Franchi Conestaggio* [or of J. de Silva, Count Portalegre?].

*Genova*. 1585. 4to. *British Museum*.

A French translation of this curious work, by Th. Nardin, was published at Besançon (1596, 8vo); a Latin version came out in Frankfort (1602, 4to); and it was translated into Spanish, by Luis de Bavia (Barcelona, 1610, 4to).

It is said that the real author of this history was Joao da Silva who masked himself behind the name of Girolamo Franchi de Conestaggio (d. 1635). Don Joao da Silva, 4th Count of Portalegre (1528-1601), was the son of a Spanish

father and a Portuguese mother. He accompanied Don Sebastian into Africa as Spanish ambassador, and was commissioned by Philip II to perform certain services in connection with the Spanish claim to the throne of Portugal.

## 335

1600. *The Mahumetane or Turkish Hystorye, containing three Bookes. . . . Heereunto have I annexed a briefe discourse of the warres of Cypres . . . and . . . a discourse conteining the causes of the greatnesse of the Turkish Empire. Translated from the French and Italian tongues by R. Carr, of the Middle Temple, in London, Gentleman.*

London: Printed by Thomas Este dwelling in Aldersgate street. 1600. 4to. 122 leaves. *British Museum.*

Each book is dedicated to one of the three brothers, Rob., Will., and Edw. Carr separately; and *The Narration of the Warres of Cyprus* to them all jointly. The translator was Ralph Carr.

See *Censura Literaria*, Vol. VIII, p. 149, and Herbert, *Typographical Antiquities*, Vol. II, p. 1021.

## 336

1601. *Civill Considerations upon many and sundrie histories, as well ancient as moderne, and principallie upon those of Guicciardin. . . . Handled after the manner of a discourse, by the Lord Remy of Florence [Remigio Nannini, Fiorentino], and done into French by G. Chappuys . . . and out of French into English, by W. T.*

Imprinted by F. K. for M. Lownes. London, 1601. Folio. *British Museum.*

The Italian original of this work is, —

*Considerationi Civili, sopra l' Historie id F. Guicciardini, e d'altri storici, trattate per modo di discorso da M. Remigio Fiorentino, . . . con alcune lettere familiari dell' istesso sopra varie materie scritte à diversi Gentil' huomini, e CXLV. advertimenti di F. Guicciardini nuovamente posti in luce.* [Edited by Sisto da Venetia.]

*Venetia*. 1582. 4to. *British Museum*.

*W. T.* translated from Chappuis's French version, —

*Considérations civiles, sur plusieurs et diverses histoires tant anciennes que modernes, et principalement sur celles de Guicciardin. Contenans plusieurs préceptes et reigles, pour Princes, Républiques, Capitaines . . . et autres Agents . . . des Princes: avec plusieurs advis touchant la vie civile . . . traitées par manière de discours par Rémy Florentin, et mises en François par G. Chappuys, etc.*

Paris. 1585. 8vo. *British Museum*.

## 337

1604. *The Historie of all the Roman Emperors, beginning with Caius Julius Caesar, and successively ending with Rodulph the Second now raigning, first collected in Spanish by P. Mexia, since enlarged in Italian by Lodovico Dulce and Girolamo Bardi, and now Englished by W. T.[raheron].*

Imprinted at London by [F. Kyngston] for Matthew Lownes.

1604. Folio.

Dedicated to Colonel Horatio Vere.

*The imperiall historie, or the lives of the Emperours, from Julius Caesar . . . unto this present yeere, containing their lives and actions, with the rising and declining of that Empire, the originall and successe of all those barbarous nations that have invaded it and ruined it by peecemeale, with an ample relation of all the memorable accidents that have happened during these last combustions, first written in Spanish by P. Mexia, and since continued by some others to the death of Maximilian the Second, translated into English by W. T.[raheron], now corrected, amplified, and continued to these times by Edward Grimeston, Sergeant at Armes.*

Imprinted at London by H. L. for Mathew Lownes. 1623. Folio.

Dedicated to Lionel Cranfield, Earl of Middlesex.

## 338

1606. *A Treatise concerning the causes of the Magnificencie and Greatnes of Cities. Devided into three bookes by Sig. Giovanni Botero, in the Italian Tongue, now done into English, by Robert Peterson, of Lincolnes Inne Gent. Dimidium plus toto.*

At London. Printed by T. P. for Richard Ockould and Henry Tomes, and are to be sold at Grayes Inne Gate in Holborne. Anno Dom. 1606. 4to. *British Museum.*

Dedicated, to 'my verie good Lord, Sir Thomas Egerton, Knight.'

A translation of Giovanni Botero's

*Della cause della grandezza delle città, libri tre.* [Edited by S. Barberino.]

*Milano.* 1596. 8vo. *British Museum.*

This work came to many editions, and was translated into Latin, French, Spanish, and German.

## 339

1623. *The Popes Letter (20 April, 1623) to the Prince [Charles] in Latine, Spanish, and English. . . . A Jesuites Oration to the Prince in Latin and English.*

Printed for N. Butter. London. 1623. 4to. *British Museum.*

A letter from Alessandro Lodovisio, Pope Gregory XV, to Charles I when Prince of Wales; a later reprint, with the answer, explains the general subject of the correspondence, —

*The King of Scotland's Negotiations at Rome [in 1650] for assistance against the Common-Wealth of England in certain propositions there made, for, and on his behalf; in which propositions his affection . . . to poperie is asserted, etc. Ital., Lat., Eng., and Fr. (The Pope's letter [of 20 Apr. 1623] to the King [Charles I] when Prince of Wales. [With the answer.]*

William Dugard. London. 1650. 4to. *British Museum* (2 copies).

## 340

1626. *The New-Found Politick, disclosing the Intrigues of State . . . now translated into English.* [Part III, by Sir William Vaughan.]

London. 1626. 4to. *British Museum.*

A translation of Trajano Boccalini's

*Pietra del Paragone Politico tratta dal Monte Parnaso, dove si toccano i governi delle maggiori monarchie dell' universo.* (Nuova aggiunta alla *Pietra del Paragone.*)

*Cosmopoli* [Amsterdam?] 1615. 4to. *British Museum.*

The head title reads, *De i Ragguagli di Parnaso parte terza di Troiano* [sic] *Boccalini Romano.*

The English translation may have been made from a French one of the same year, —

*Pierre de Touch Politique tiree du Mont de Parnasse. Ou il est Traitté du Gouuernement des principales Monarchies du Monde. Traduicte en François, de l'Italien de Traiano Boccalini.*

Paris. Jacques Villery. 1626. 12mo. *Forbes Library.*

Dedicated to King Charles I.

Sir William Vaughan (1577–1641) was younger brother to the first Earl of Carbery. He “became chief undertaker for the plantation in Cambriol, the southermost part in Newfoundland, now called by some *Britanniola*, where with pen, purse, and person [he] did prove the worthinesse of that enterprize.” Anthony à Wood alludes here to the publication of *The Golden Fleece*, in 1626, a book written by Vaughan for the purpose of attracting emigrants to his settlement. Sir William Vaughan was living at Cambriol in 1628, but the colony does not seem to have proved successful, for in 1630 he published *The Newlander's Cure*, giving, in an introductory letter, some account of his experiences in the New World. The undertaking is mentioned in *Purchas*, — “The Worshipfull William Vaughan of Terracod, in the Countie of Carmarthen, Doctor of the Ciuill Law, hath also undertaken to plant a Circuit in the New-found land, and hath in two seuerall

yeeres sent thither diuers men and women, and hee is willing to entertaine such as will be Adventurers with him upon fit conditions." (*Purchas his Pilgrimes* (1625. Folio), xix, 441 (ed. MacLehose and Sons. 1905).)

## 341

1636. *Machiavel's Discourses upon the first decade of T. Livius* [Books I-III], translated out of the Italian; with some marginall animadversions noting and taxing his errours. By E.[dward] D.[acres].

Imprinted at London by Thomas Paine for William Hills and Daniel Pakeman, and are to bee sold in little Brittain at the white Horse, and at the Rainbow neere the Inner Temple. 1636. 12mo. Pp. 646. *British Museum* (2 copies).

*Machiavel's Discourses upon the First Decade of T. Livius, translated out of Italian. To which is added his Prince.* [The Life of Castruccio Castracani, etc.] *With some marginal animadversions. . . . By E. D. 2 parts.*

T. N. for D. Pakeman. London. 1663. 12mo. 2 parts. *British Museum*. Second edition, much corrected, etc. For C. Harper. London. 1674. 8vo. Pp. 686. *British Museum*. *Cornell University Library* (the copy once owned by Jared Sparks).

Dedicated, "To the Most Noble and Illustrious James [Stuart] Duke of Lenox, Earle of March, Baron of Setrington, Darnly, Tarbanten, and Methuen, Lord Great Chamberlain and Admiral of Scotland, Knight of the most Noble Order of the Garter, and one of his Majesties most honourable Privy Counsel in both Kingdomes."

A translation of

*Discorsi di Niccolo Machiavelli cittadino et Segretario Fiorentino sopra la prima deca di Tito Livio.* L. P. Per A. Blado de Asola.

[Rome.] 1531. 8vo. *British Museum*. [Including Dacres's translation of *Il Principe* in the last two editions.]

Dedicated to Cosmo di Rucellai and Zanobi Buondelmonte, two of the interlocutors of *L'Arte della guerra* (1521).

## 342

1637. *Romulus and Tarquin. First Written in Italian by the Marques Virgilio Malvezzi and now taught English by H. C. L.* [i.e., Henry Carey, Baron Carey of Leppington, afterwards Earl of Monmouth].

Printed by I. H. for J. Benson. London. 1637. 12mo. *British Museum*. Also, 1638. 12mo. *British Museum*. With commendatory verses prefixed by Thomas Carew, Sir John Suckling, Sir William Davenant, Sir Robert Stapylton, and others.

*Romulus and Tarquin. Written in Italian by the Marques Virgilio Malvezzi. And now taught English by Henry Earle of Monmouth. The Third Edition.*

London. Printed for Humphrey Moseley, and are to be sold at his shop at the Prince's Armes in St. Paul's Church-yard. 1648. 12mo. *British Museum*.

Dedicated, "to the most sacred Majesty of Charles the First, Monarch of Great Britaine, France, and Ireland," etc.

This work is a translation of two of the political publications of the Marquese Virgilio Malvezzi (*Il Romulo. Bologna. 1629. 4to. British Museum*, and *Il Tarquinio Superbo. Venetia. 1633. 12mo. British Museum*).

*Il Romulo* is a biography with political and moral reflections; it was a very successful book, reprinted several times in Italy and translated into French and Spanish.

*To my much honoured friend, Henry Lord Cary of Lepington,  
upon his translation of Malvezzi*

In every triviall worke 't is knowne  
Translators must be masters of their owne  
And of their Author's language; but your taske  
A greater latitude of skill did aske;  
For your Malvezzi first requir'd a man  
To teach him speak vulgar Italian.  
His matter's so sublime, so now his phrase  
So farre above the stile of Bemboe's dayes,



Old Varchie's rules, or what the Crusca yet  
 For currant Tuscan mintage will admit,  
 As I beleeve your Marquesse, by a good  
 Part of his natives, hardly understood.  
 You must expect no happier fate; 't is true  
 He is of noble birth; of nobler you:  
 So nor your thoughts nor words fit common eares;  
 He writes, and you translate, both to your peeres.

*Thomas Carew.*

*To his much honoured the Lord Lepington, upon his translation  
 of Malvezzi, his Romulus and Tarquin*

It is so rare and new a thing to see  
 Ought that belongs to young nobility  
 In print, but their own clothes, that we must praise  
 You as we would do those first show the ways  
 To arts or to new worlds. You have begun;  
 Taught travelled youth what 't is it should have done  
 For 't has indeed too strong a custom been  
 To carry out more wit than we bring in.  
 You have done otherwise: brought home, my lord,  
 The choicest things famed countries do afford:  
 Malvezzi by your means is English grown,  
 And speaks our tongue as well now as his own.  
 Malvezzi, he whom 't is as hard to praise  
 To merit, as to imitate his ways.  
 He does not show us Rome great suddenly,  
 As if the empire were a tympany,  
 But gives it natural growth, tells how and why  
 The little body grew so large and high.  
 Describes each thing so lively, that we are  
 Concerned ourselves before we are aware:  
 And at the wars they and their neighbours waged,  
 Each man is present still, and still engaged.  
 Like a good prospective he strangely brings  
 Things distant to us; and in these two kings  
 We see what made greatness. And what 't has been  
 Made that greatness contemptible again.  
 And all this not tediously derived,  
 But like to worlds in little maps contrived.  
 'T is he that doth the Roman dame restore,  
 Makes Lucrece chaster for her being whore;

Gives her a kind revenge for Tarquin's sin;  
 For ravish'd first, she ravisheth again.  
 She says such fine things after 't, that we must  
 In spite of virtue thank foul rape and lust,  
 Since 't was the cause no woman could have had,  
 Though she's of Lucrece side, Tarquin less bad.  
 But stay; like one that thinks to bring his friend  
 A mile or two, and sees the journey's end,  
 I straggle on too far; long graces do  
 But keep good stomachs off, that would fall to.

*The Poems, Plays and Other Remains of Sir John Suckling.* (Ed. W. C. Hazlitt, 1874, Vol. I, p. 20.)

The Marquese Virgilio Malvezzi, of Bologna, became a member of the Privy Council of Philip IV of Spain, who entrusted him with several important missions. At one time he was ambassador to England, where he was much liked. In his political writings Malvezzi founded himself consciously upon Machiavelli. Five of his books in history and politics were translated between 1637 and 1650.

## 343

1639. *The History of the Inquisition, Composed by the Rev. Father Paul Servita. Translated out of the Italian by R.[obert] Gentilis.*

J. Okes, for H. Mosley. London. 1639. 4to. *British Museum* (3 copies). 1655. 8vo. *British Museum*. 1676. Folio. *British Museum*.

A translation of Fra Paolo's

*Historia della Sacra Inquisitione composta . . . dal R. P. Paolo Servita ed hora la prima volta posta in luce, etc.*

Serravalle. 1638. 4to.

## 344

1640. *Nicholas Machiavel's Prince. Also, the Life of Castruccio Castracani [degli Antelminelli, duke] of Lucca. And the meanes Duke Valentine us'd to put to death Vitellozzo Vitelli, Oliverotto of Fermo, Paul, and the Duke of Gravina. Trans-*

lated out of Italian into English. By E.[dward] D.[acres]. With Some Animadversions Noting and Taxing his Errours.

R. Bishop for Wil: Hils and are to be sold by D. Pake-man. London. 1640. 12mo. Pp. 305. *British Museum*.

*Machiavelli*. With an Introduction by Henry Cust. M.P. Volume I. *The Art of War*. Translated by Peter Whitehorne. 1560. *The Prince*. Translated by Edward Dacres. 1640.

London. Published by David Nutt at the Sign of the Phoenix. Long Acre. 1905. 4to. *The Tudor Translations*, xxxix.

Dedicated, "To the Most Noble and Illustrious James [Stuart] Duke of Lenox, Earle of March, Baron of Setrington, Darnly, Terbanten, and Methuen, Lord Great Chamberlain and Admiral of Scotland, Knight of the most Noble Order of the Garter, and one of his Majesties most honourable Privy Counsel in both Kingdomes."

A translation of Machiavelli's

*Il Principe*. . . . *La Vita di Castruccio Castracani da Luca*. . . . *Il Modo che tenne il Duca Valentino, per ammazzare Vitellozzo, Oliverotto da Fermo*. . . . *I ritratti delle cose della Francia, et della Alamagna* . . . nuovamente aggiunti.

*Bernardo di Giunta*. Firenze. 1532. 4to. *British Museum*.

*Il Principe* was dedicated to Lorenzo de' Medici (1492-1519), Duke of Urbino.

Machiavelli's *Prince* is an elaboration of one line of thought of the *Discourses*, upon which he was engaged when he took it in hand. Although cast in the form of comments on Livy, the *Discorsi* is really an inquiry into the genesis and maintenance of the state. It is *Il Principe* on a larger scale, copiously illustrated by historical examples, and enriched by the fruits of Machiavelli's own experience and observation. John Morley characterizes the two books clearly, — "In the *Prince* he lays down the conditions on which an absolute ruler, rising to power by force of genius backed by circumstances, may maintain that power, with safety to himself and most advantage to his subjects; while in the *Discourses* he examines the rules that

enable a self-governing state to retain its freedom. The cardinal precepts are the same. In either case, the saving principle is one: self-sufficiency, military strength, force, flexibility, address, — above all, no half-measures. In either case, the preservation of the state is equally the one end, reason of state equally the one adequate and sufficient test and justification of the means. The *Prince* deals with one problem, the *Discourses* with the other.”

As to the minor works translated by Dacres, Machiavelli's *Life of Castruccio Castracani* is more romance than history. Machiavelli describes Castruccio as a foundling, and depicts him when Lord of Lucca as the ideal soldier and statesman. In fact, Castruccio was of the noble family of the Antelminelli. He succeeded Ugucione della Faggiuola, Lord of Pisa, at Lucca, in 1315, and was supported by the Emperor Louis of Bavaria, who created him Duke of Lucca. Castruccio dominated all Tuscany, until his death, in 1328, enabled the Guelfs to breathe freely again.

The story of Oliverotto da Fermo is told in the eighth chapter of the *Prince*. He was one of the *condottieri* of Cesare Borgia who revolted, and entered into a conspiracy against him with the Orsini family at Rome. With many arts, Cesare got four of the conspirators to visit him at Sinigaglia, where two of them, Oliverotto and Vitellozzo, were seized and forthwith strangled, 31 December, 1502. It was only a year after Oliverotto had become tyrant of Fermo by murdering his uncle, Giovanni Fogliani, whom he had invited to a banquet for the express purpose of making way with him.

The character of Machiavelli seems to have made a profound impression on the Elizabethan dramatists. Three plays are named after him: —

1. *Machiavel*. An anonymous play, acted at the Rose Theatre, and recorded in *Henslowe's Diary*, under the date, March 2, 1592.
2. *Machiavel and the Devil*, a tragedy, by Robert Daborne. Daborne was in treaty with Henslowe for this play be-

tween April 17, and June 25, 1613. It may have been the older play worked over.

3. *Machiavellus*. By D. Wiburne.

A Latin play acted at Cambridge University, 1597. MS., of date 1600, Douce, 234, *Bodleian*.

Shakspeare alludes to Machiavelli three times, —

Alençon, that notorious Machiavel.

*I King Henry VI, v, 4.*

I can add colors to the chameleon,  
Change shapes with Proteus, for advantage,  
And set the murd'rous Machiavel to school.

*III King Henry VI, III, 2.*

Peace, I say! hear mine host of the Garter.  
Am I politic? am I subtle? am I a Machiavel?

*The Merry Wives of Windsor, III, 1.*

Marlowe brings Machiavelli on the stage in person as the Prologue to the *Jew of Malta*, expressing his admiration for him in the lines, —

I count religion but a childish toy,  
And hold there is no sin but ignorance.

Mr. Courthope, in his *History of English Poetry*, maintains that all of Marlowe's plays are but different conceptions of Machiavelli's principle of *virtù*. In this view Tamburlaine is the apotheosis of power as ambition; Barabbas, of power as revenge; Faustus, of overweening intellectual power. Whether Machiavelli did indeed revolutionize the English drama, as Mr. Courthope's interesting contention holds, certain it is that he was a familiar and popular figure on the stage. Mr. Edward Meyer, in his dissertation, *Machiavelli and the Elizabethan Drama* (Weimar, 1897), has collected 395 instances of Machiavelli's name, or supposed maxims, occurring in Elizabethan literature. As the *Prince* was not translated until 1640, Mr. Meyer argues that the source of Elizabethan Machiavellianism was Simon Patrick's translation of Innocent Gentillet's *Discours d'Etat sur les moyens de bien gouverner et*

*maintenir en bonne paix un royaume et une principaute, contre Nicol. Machiavel* (1576). The difficulty of this argument is, that, although the dedication of Patrick's translation is dated 1577, the book was not entered on the *Stationers' Register*, nor printed, until 1602. Many of the allusions belong to the sixteenth century. It is possible that Patrick's translation may have been known in manuscript; it is also possible that many persons may have read Gentillet, either in the original Latin, or in French. From the vogue of Italian at the time, and from the constant travelling to and fro between England and Italy, I myself see no difficulty in supposing, what must have been the fact, that educated Englishmen at least read Machiavelli in his own simple, unaffected, vivid Italian. Machiavelli is a writer who will never be read, except by the few, but his positive spirit, his practical method, is precisely of the sort that must have appealed most strongly to the Elizabethans. "We are much beholden," said Bacon, in the *Advancement of Learning*, "to Machiavel and others that wrote what men do, and not what they ought to do."

The Elizabethans were deeply interested in government, as the English have always been, and they had many perplexing problems, both in State and Church, to deal with. From abstract principles in the sphere of government, Machiavelli appealed to experience; for authority as the test of truth, he substituted scientific facts. All this seemed well enough to a people in the first blush of civil and religious freedom, but it was confusing, it was especially confusing when concretely applied to new and urgent moral questions, such as early Protestant England had to settle. The popular misconception of Machiavelli might easily have arisen in ignorance, it was certainly in the air, as Gentillet's book shows; it must have been added to by the Italian travellers' reporting half truths; Marlowe's extravagant admiration undoubtedly overleaped the mark; and lastly, there is the *vitium gentis*, the natural antipathy of race and morale, to intensify the current opinion.

Lord Burghley and Elizabeth probably rated Machiavelli

nearest his proper worth, and it is well known that both these great personages walked in devious paths. "Party Government is not the Reign of the Saints," wittily says John Morley, in his brilliant Romanes lecture on Machiavelli, and goes on to show that among the canonized saints of the Roman Church, there have been but a dozen kings in eight centuries, and no more than four popes. "So hard has it been," he adds, quoting Cosimo de' Medici, "to govern the world by pater-nosters."

W. Alison Phillips, in an article on *The Influence of Machiavelli on the Reformation in England* (*The Nineteenth Century*, December, 1896), presents Lord Burghley advising Elizabeth, not only with the thought, but even in the very language, of Machiavelli. He compares *Il Principe* and the *Discorsi* with a paper (*Fourth Collection of Somers Tracts*, Vol. 1, p. 101) entitled, *Advice of the Lord Treasurer Burleigh to Queen Elizabeth in Matters of Religion and State*.

The British Museum owns a volume containing copies of Machiavelli's *Prince* and *Discourses on Livy* bound together. These imprints were ostensibly published in Palermo in 1584, but from certain initial woodcuts they are now judged to have been actually printed in London by John Wolfe. The volume is underlined and annotated throughout, and bears on the title-page the signature, "W. Cecil," not, however, in the handwriting of Lord Burghley

## 345

1641. *An History of the Ciuill Warres of England betweene the two howses of Lancaster and Yorke. The originall where of is set downe in the life of Richard ye second; their proceedings in ye lives of Henry ye 4<sup>th</sup> Henry ye 5<sup>th</sup> and 6<sup>th</sup> Edward ye 4<sup>th</sup> and 5<sup>th</sup> Richard ye 3<sup>d</sup> and Henry ye 7<sup>th</sup> in whose dayes they had a happy period. Englished by ye Right Hon<sup>ble</sup> Henry Earle of Monmouth in two Volumes.*

Imprinted at London for John Benson and are to be sould at his shop in S<sup>t</sup> Dūstans churchyard. 1641.

*The Second Part of the History of the Civill Warres of England Between the two Houses of Lancaster and Yorke. Wherein is contained The Prosecution thereof, in the lives of Edward the fourth Edward the fifth Richard the third, and Henry the seventh. Written originally in Italian By Sir Francis Biondi Knight, late Gentleman of the Privy-Chamber to His Majesty of Great Brittain. Englished by the Right Honourable, Henry Earle of Monmouth: The second Volume.*

London. Printed by E. G. for Richard Whitaker, and are to be sold at his shop in the Kings Armes in Pauls Church-yard. 1646. 2 volumes in 1. Sm. folio. *Peabody Institute*, Baltimore, in beautiful binding, full fawn calf, extra, gilt edges. Pp. 177 + 236. *British Museum*.

The engraved title-page contains portraits (half length) of Charles I and Queen Henrietta Maria, and of Richard II and Henry VII, at full length.

The work is a translation of Giovanni Francesco (Sir John Francis) Biondi's

*L' historia delle guerre civili d' Inghilterra tra le due Cose di Lancastro e di Iorc, sotto Ricardo II, Arrigo IV, V, VI, Odoardo IV, etc.*

*Venezia. 1637-44. 4to. 3 vols. British Museum.*

Dedicated, by the author, Giovanni Francesco Biondi, "To the High and mighty Monarch, Charles, King of great Brittain, France and Ireland."

The Earl of Monmouth says in his epistle "To the Readers his beloved countrey-men," prefixed to the Second Part, —

"The reasons then that drew me to this (otherwise Unnecessary) Epistle, are; First, to let my Readers know, lest I may seem to derogate from my Authour, by tacitely arrogating to My Selfe, that the three Last lives [those of Edward the fifth, Richard the third, and Henry the seventh] of this Volume are not yet (as I can heare of) printed in Italian, and the Authour being dead, out of whose Papers, whilst he was here in England, I translated them; I know not whether they may ever undergoe the Presse in the Language wherein they



were by him penn'd or no. My next inducing reason is; That the subject of both parts of this Treatise being Civill Warres, and this Second coming forth in a Time of Civill Warres in the Same Countrey, I hope I may be excused for doing what in me lies to perswade to a Happy Peace: whereunto I know no more powerfull Argument, then by shewing the Miseries of Warre, which is a Tragedie that alwaies destroyes the Stage whereon it is acted; and which when it once seizeth upon a Land rich in the plenty of a Long Peace, and full with the Surfeit of Continued Ease, seldome leaves Purging those Superfluities, till All (not only Superfluous but meere Necessaries) be wasted and consumed, as is sufficiently made to appeare throughout this whole History."

## 346

1642. *Discourses upon Cornelius Tacitus. Written in Italian by the Learned Marquesse Virgilio Malvezzi. Dedicated to the Serenissimo Ferdinand the second Great Duke of Thuscany. And Translated into English, by Sir Richard Baker, Knight.*

London. Printed by E. G. for R. Whitaker, and Tho. Whitaker, at the Kings Armes in S. Pauls Churchyard. 1642. Folio. *British Museum. Owned by the author.*

Dedicated, "To the Right Honourable William Lord Viscount Say, and Seale, Master of his Highnesse Court of Wards and Liveries, and one of his Majesties most Honourable Privy Counsell." William Fiennes, Viscount Say and Sele, was nicknamed "Old Subtlety."

A translation of the Marquese Malvezzi's

*Discorsi sopra il libro primo degli Annali di Cornelio Tacito. Venetia. 1622. 4to.*

*Discorsi sopra Cornelio Tacito. Venetia. 1635. 4to. British Museum (2 copies).*

Sir Richard Baker (1568-1645) made this translation in the Fleet prison, where he lived from about 1635 until his death.

It is impossible to mention Sir Richard Baker without re-

ferring to his famous book, the *Chronicle of the Kings of England from the time of the Romans' Government unto the Death of King James*, which appeared in 1643. *Baker's Chronicle* was reprinted ten times up to 1733, was continued to the year 1658 by Edward Phillips, Milton's nephew (1660), was abridged (1684), and was translated into Dutch (1649). It is written in a pleasant, readable style, and was long popular with country gentlemen. Addison represents Sir Roger de Coverley as well posted in his *Chronicle*, which he always kept lying in his hall window. One of the most humorous papers of *The Spectator* is that (No. 329, March 18, 1712) describing Sir Roger's going through Westminster Abbey with *Baker's Chronicle* on the tip of his tongue. Before the figure of Queen Elizabeth's maid of honor who died from the prick of her needle, he wonders why Sir Richard Baker has said nothing about her; he informs *The Spectator* that Edward the Confessor was the first who touched for the evil; Henry IV reminds him that "there was fine reading in the casualties of that reign"; upon the whole, he observes with some surprise, that Sir Richard Baker "had a great many kings in him whose monuments he had not seen in the Abbey."

So Fielding, in *Joseph Andrews*, refers to *Baker's Chronicle* as part of the furniture of Sir Thomas Booby's house.

There is one notable accuracy in *Baker's Chronicle*; it gives for the first time the correct date of the poet Gower's death.

### 347

1647. *The Pourtract of the Politicke Christian-Favourite. Originally drawn from some of the actions of the Lord Duke of St. Lucar. . . . To this translation is annexed the chiefe State Maxims . . . and . . . observations . . . upon the same story of Count Olivares, Duke of St. Lucar.*

London. 1647. 8vo. *British Museum.*

A translation of Malvezzi's

*Il Ritratto del Privato Politico Cristiano estratto dall' origi-*

*nale d'alcune attione del Conte Duca di S. Lucar [i.e., G. de Guzman] dal Marchese V. Malvezzi.*

Bologna. 1635. 4to. *British Museum.*

"Wee thank you, worthy Sir, that now we see Malvezzi languag'd like our infancie," etc. So wrote Henry Vaughan Silurist in a poem of *Olor Iscanus* addressed, "To my Learned Friend Mr. T. Powell, upon his translation of Malvezzi's *Christian Politician.*"

In a letter to his cousin, John Aubrey, the antiquary, dated "Newton, Julie 7th, — 73," Vaughan mentions among "Manuscripts left in my custodie, and not yet printed:" —

*The Christian Politic Favourite, or A vindication of the politic transactions of the Count-duke de S. Lucar: that great minister of state and favourite Counsellour to Philip the 4th of Spain; written originalie by Virgilio Malvezzi, and now not traduced as one hath done, butt faithfully translated into English.*

Vaughan's 'Learned Friend' was Thomas Powell of Cantreff. His translation of Malvezzi, *The Christian Politic Favourite*, is now lost, but his fine quality as translator is seen in that rare book, *Stoa Triumphans* (1651).

The 'Politicke Christian Favourite' was Count Gasparo de Guzman Olivarez, prime minister of Spain from 1621 to 1643.

### 348

1647. *Il Davide Perseguitato: David Persecuted: . . . Done into English by R.[obert] Ashley.*

London. 1647. 12mo. *British Museum.* Also, 1650. 12mo ("with a picture of King Ch. I. playing on a harp, resembling K. David, purposely to make all the impression sell off, such are the usual shifts which booksellers use." Anthony à Wood). *British Museum.*

A translation of the Marquese Virgilio Malvezzi's *Davide Perseguitato.*

Venetia. 1634. 12mo. *British Museum.*

## 349

1647. *The Chiefe Events of the Monarchie of Spaine, in the yeare 1639. . . . Translated out of th' Italian copy by R. Gentilis.*

London. 1647. 12mo. *British Museum.*

A translation of the Marquese Virgilio Malvezzi's

*I successi principali della Monarchia di Spagna nell' anno 1639.*

Anvers. 1641. 16mo.

A Spanish translation is dated a year earlier, —

*Successos principales de la Monarquia d' España en el año de mil i seis cientos i treinta i nueve, etc.*

Madrid. 1640. 4to. *British Museum.*

## 350

1647. *The Historie of the Civil Warres of France, written in Italian by H. C. Davila. Translated out of the originall.* [By William Aylesbury.]

London. W. Lee. 1647. Folio.

Dedicated to Charles I, who read the manuscript before the book was printed.

London. 1678. Folio. With a preface by Sir Charles Cotterell, master of the ceremonies, in which he claimed for himself the execution of the greater part of the original version. Sir Charles Cotterell did assist Aylesbury in the translation.

*The History of the Civil Wars of France . . . a new translation from the Italian of Davila* [anecdotes relating to the Author, chiefly from the Italian of A. Zeno]. [By Ellis Farnsworth.]

London. D. Browne. 1758. 4to. 2 vols.

Two translations, more than a hundred years apart, of

*Historia delle Guerre civili de Francia, de Henrico Catherino Davila, nella quale si contengono le operatione de quattro re Francesco II., Carlo IX., Henrico III., Henrico IV., cognominato il Grande.*

Venice. Tommaso Baglioni. 1630. 4to.

*L'Histoire des Guerres civiles de France.*

London. 1755. 4to. 2 vols. Amsterdam (Paris). 1757. 4to. 3 vols.

## 351

1648. *A Venice Looking-Glass; or, a Letter written very lately from Lond. to Card. Barbarini at Rome by a Venetian Clarissimo touching the present Distempers in England.* [Translated from the Italian by James Howell.]

1648. 4to. Pp. 24.

*To the Lady E., Countess Dowager of Sunderland.*

Madam,

I am bold to send your La. to the Country a new *Venice Looking-glass*, wherein you may behold that admir'd Maiden-City in her true complexion, together with her Government and Policy, for she is famous all the world over. Therefore, if at your hours of leisure you please to cast your eyes upon this Glass, I doubt not but it will afford you some objects of entertainment.

Moreover, your Ladyship may discern thro' this Glass the motions, and the very heart of the Author, how he continueth still, and resolves so to do, in what condition soever he be, Madam —

Your most constant and dutiful Servant,

J. H.

The Countess Dowager of Sunderland in 1648 was Dorothy Sidney, widow of Henry Spencer, 1st Earl of Sunderland, killed in the battle of Newbury, in 1643. Dorothy Sidney was Edmund Waller's "Sacharissa," and the inspiration of his beautiful lyrics, *Go, lovely Rose*, and *On a Girdle*.

After nine years of widowhood, the Countess of Sunderland married an old suitor, Sir Robert Smythe. Dorothy Osborne wrote to Sir William Temple, —

"I have sent into Italy for seals, . . . 't is an humour which

your old acquaintance Mr Smith and his lady have brought up; they say she wears twenty strung upon a ribbon, like the nuts boys play withal." (*Letters from Dorothy Osborne to Sir William Temple, 1652-1654. Letter 7. Edited by Edward Abbott Parry, 1888.*)

## 352

1650. *Considerations upon the lives of Alcibiades and Coriolanus* [sic]. . . . *Englised by R. Gentilis.*

London. 1650. 12mo. *British Museum.*

Dedicated to a daughter of Thomas, Earl of Strafford, "as a small token of the manifold obligations whereto I am everlastingly tied to you."

Translated from the Marquese Malvezzi's

*Considerationi, con occasione d'alcuni luoghi, della vite d'Alcibiade e di Coriolano. 2 parts.*

*Bologna. 1648. 4to. British Museum (2 copies).*

"Like Shakspeare's of respect is Robert Gentilis's *respectful*. Alcibiades . . . strives to become great, and make himself *respectfull*, by contending with great ones." (*Considerations, etc., p. 64. F. H. in The Nation, July 4, 1895.*)

## 353

1650-52. *An exact Historie of the late Revolutions in Naples; And of their Monstrous Successes, not to be parallel'd by any Antient or Modern History. Published by the Lord Alexander Giraffi in Italian; And (for the rarenesse of the subject) Rendred to English, by J. H. Esqr.*

London. Printed for R. Lowndes. 1650.

*The Second Part of Massaniello, His Body taken out of the Town-Ditch, and solemnly Buried, With Epitaphs upon him. A Continuation of the Tumult; The D. of Guise made Generalissimo; Taken Prisoner by young Don John of Austria. The End of the Commotions. By J. H. Esquire.*

Truth never look'd so like a Lie  
As in this modern Historie.

London. Printed by A. M. for Abel Roper at the sign of the Sun, and T. Dring at the George near St. Dunstons Church in Fleetstreet. MDCLII. The two Parts together. 24mo. Pp. 345. With a colored frontispiece subscribed, *Effigie & nero Ritratto di Masianello, comandante, in Napoli*. Peabody Institute, Baltimore. *British Museum* (2 copies). 1664-63. 8vo. *British Museum*.

Dedicated by the translator, James Howell, "To the right Worshipfull, the Governour, the Deputy, and the rest of the worthy Company, trading into the Levant."

The work is a translation of Alessandro Giraffi's

*Le rivoluzioni di Napoli . . . con pienissimo ragguaglio d' ogni successo, e trattati secreti, e palesi. (Primo libro — Manifesto del . . . Popolo di Napoli.)*

*Venetia*. 1647. 8vo. *British Museum*. (Eight editions between 1647 and 1844 in the *British Museum*.)

Masaniello (Tommaso Aniello) was a young fisherman of Amalfi who led a popular uprising in Naples during the summer of 1647. The cause of the civil revolution was the heavy taxation of the Spanish Government, then in possession of Naples, and particularly the duty on fruits, both green and dry. The first riot, incited by Masaniello, broke out on Sunday, July 7, 1647, and lasted ten days; on the third day Masaniello was made Captain-General, or Absolute Patron, of the city, and as Howell translates, "from an humble, judicious, and zelous spirit which rain'd in him; he became proud, a Fool and a Tyrant." After a rule of but eight days and eight hours, he was assassinated, July 16, 1647.

*The Second Part of Massaniello* describes the continuation of the civil war, the intervention of the French commanded by the Duke of Guise, and the subjugation of the city by Spain, in 1648, under the leadership of Don John of Austria.

There is a tragedy founded on the revolution in Naples, said to have been written by a gentleman who was an eye-witness of Masaniello's rebellion. It is entitled, *The Rebellion of Naples*,

or *The Tragedy of Massinello* (1649. 8vo). The scene is Naples, and "the story may be seen more at large in Giraffi's '*History of Naples.*'"

## 354

1650. *The History of the rites, customes and manner of life of the present Jews throughout the world. Written in Italian by Leo Modena. . . . Translated into English by E.[dmund] Chilmead.* Pp. 249.

J. L. for J. Martin and J. Ridley. London. 1650. 8vo. *British Museum* (2 copies).

Translated from Leo Modena's

*Historia degli Riti Hebraici, Dove si hà breve e total relatione di tutta la vita, costumi, riti et osservanze, degl' Hebrei di questi tempi.* [Edited by the French mystic, Jacques Gaffarel.]

Parigi. 1637. 12mo. *British Museum.*

## 355

1650. *De Bello Belgico. The History of the Low-Country Warres. Written in Latin by F. S. [Famiano Strada]; in English by Sir R. Stapylton, Kt. Illustrated with divers figures.* [A translation of Decade 1 only.]

London. 1650. Folio. 1667. Folio. *British Museum.*

A translation of

*F. S. de Bello Belgico decas prima (secunda)* [1555-90].  
2 parts.

Romae. 1632-47. Folio. *British Museum.*

## 356

1651. *Stoa Triumphans: or, two sober paradoxes, viz. 1. The Praise of Banishment. 2. The Dispraise of Honors. Argued in two letters of ye noble and learned Marquesse Virgilio Malvezzi to the illustrious Signior John Vincent Imperiale. Now translated out of Italian, with some annotations annexed.*

London. 1651. 12mo. *British Museum.*

A translation of *Due Lettere di Consolatione* (Bologna, 1635),



by the Genoese poet, Giovanni Vincenzo Imperiale, son of Giovanni Imperiale, doge of Genoa in 1617. The translator, a friend of Henry Vaughan the Silurist, was Dr. Thomas Powell of Cantreff, Bishop-elect of Bristol, at his death, December 31, 1660. In his preface, Powell praises Malvezzi as having "written by the lamp of Epictetus," as "breathing that *virilem sapientiam Stoicorum* which Seneca doth so much extoll, that masculine and Heroick bravery of the Stoicks, whereby they did put off man, and tread above the Stage of humane chances."

## 357

1652. *Historicall Relations of the United Provinces and of Flanders, written originally in Italian by Cardinal Bentivoglio, and now rendered into English by Henry [Carey] Earle of Monmouth.*

London. 1652. Folio. *British Museum.* Prefixed is a portrait, by Faithorne, of the Earl of Monmouth. Also, 1654. Folio. *British Museum.* 1678. Folio. *British Museum.*

The work is a translation of Bentivoglio's

*Relatione fatte dall' Ill<sup>mo</sup>. Cardinal Bentivoglio in tempo delle sue nuntiatione di Fiandra e di Francia. Date in luce da E.[ricio] Puteano. 2 vols.*

N. Pantino. Colonia. 1629. Folio. *British Museum.*

Guido Bentivoglio was sent as papal nuncio to Flanders by Pope Paul V, in 1607; he remained there nine years, until the beginning of 1617, when he was transferred to France. He was so acceptable to France that when he was made a cardinal, January 11, 1621, Louis XIII chose him to protect French interests in Rome. He died in conclave, in 1644, just as he was about to be elected pope, done to death, G. V. Rossi (Nicius Erythraeus) asserts, by the snoring of the cardinal in the next cell, which kept him awake for eleven successive nights.

*To the Earle of Monmouth. Upon his translation  
of Bentivoglio*

Those who could rule the Ancient World with ease,  
 Could strictly governe all, yet none displease,  
 Were such as cherisht Learning; not because  
 It wrapt in rev'renc'd Mistery the Lawes,  
 Nor that it did the Nobles civilize,  
 But rather that it made the People wise;  
 Who found by reading Story (where we see  
 What the most knowing were, or we should be)  
 That Peace breeds happiness, and only they  
 Breed Peace, who wisely any Pow'r obey.  
 Books much contribute to the Publick good,  
 When by the People eas'ly understood;  
 But those who dress them in a Forraigne Tongue  
 Bring Meate in cover'd Plate to make men long.  
 Whilst those who Foraigne Learning well translate  
 Serve plaine Meate up, and in uncover'd Plate.  
 This you have done my Lord! which only showes  
 How free your Mind in publick Channels flowes,  
 But if that good to which some men are borne  
 Doe less then good acquir'd our Names adorne  
 The ceaseless nature of your kindness then,  
 (Still ready to informe unlanguage'd Men)  
 Deserves less praise, if rightly understood,  
 Then does your judgment how to do Men good:  
 Which none can value at too high a rate,  
 Judging the choice of Authors you translate.

*The Works of S<sup>r</sup> William Davenant K<sup>t</sup>.* (London. 1673. Folio, p. 316.)

358

1653. *The Scarlet Gown, Or the History of all the present Cardinals of Rome. Wherein is set forth the Life, Birth, Interest, Possibility, rich offices, Dignities, and charges of every Cardinal now living. . . . Written originally in Italian [by N. N.] and translated into English by H.[enry] C.[ogan] Gent.*

London. Printed for Humphrey Moseley, etc. 1653. 8vo. *British Museum* (3 copies). Also, 1654: 1660. 8vo. *British Museum*.

Dedicated to John Manners, 8th Earl of Rutland.

I find in the *British Museum Catalogue*, —

## 359

*The Court of Rome. . . . Translated out of Italian into English by H.[enry] C.[ogan].*

1654. 8vo. *British Museum*.

Possibly this is a variant title for the 1654 edition of *The Scarlet Gown*.

## 360

1654. *The Compleat History of the Warrs of Flanders. written in Italian. . . . Englished by . . . Henry [Carey] Earl of Monmouth. Illustrated with figures of the chief personages mentioned in this history, with a map of the 17 provinces and above 20 figures.*

London. 1654. Folio. With a portrait of the Earl of Monmouth. *British Museum*. Also, 1678. Folio. *British Museum*.

A translation of Cardinal Guido Bentivoglio's *Della Guerra di Fiandra, descritta dal Cardinal Bentivoglio parte prima (terza)*.

Colonia. 1632-39. 4to. 3 parts. *British Museum*.

## 361

1654. *A discourse touching the Spanish Monarchy; wherein we have a political glasse, representing each particular country . . . and empire of the world, with wayes of government. . . . Newly translated into English [by Edmund Chilmead] according to the third edition . . . in Latin.*

E. Alsop. London. 1654. 4to. Pp. viii + 232. *British Museum*.

A translation of Tommaso Campanella's *Th. C. de Monarchia Hispanica discursus*.

L. Elzevir. *Amstelodami*. 1640. 12mo. *British Museum*.

This work was also translated into Italian and German.

## 362

1654. *Parthenopoeia or the history of the Most Noble and Renowned Kingdom of Naples With the Dominions therunto annexed and the Lives of all their Kings. The First Part by that Famous Antiquary Scipio Mazzella made English by Mr. Samson Lennard Herald of Armes. The Second Part Compil'd by James Howell Esq.; who broches some supplements to the First part, drawn on the Thread of the Story to these present Times.*

London. Printed for Humphrey Moseley. . . . 1654. Sm. folio. Pp. xviii + 191 + 62 + ii. *British Museum.*

A translation of Scipione Mazzella's

*Descrittione del regno di Napoli. . . . Con la nota de' fuochi, delle impositione . . . e dell' entrate, che n' ha il Rè. E vi si fa mentione de i Rè, che l' han dominato, . . . de' Pontifici e de' Cardinale, che si nacquero, e . . . delle famiglie nobili, che vi sono, etc.*

G. B. Capelli. *Napoli.* [1586.] 4to. Pp. 710. *British Museum.*

## 363

1656. *I Raguagli di Parnaso: or Advertisements from Parnassus, in two centuries, with the politick Touchstone. Written originally in Italian . . . and now put into English, by the Right Honorable Henry [Carey] Earl of Monmouth.*

London. 1656. Folio. With portrait of the Earl of Monmouth, by Faithorne. *British Museum.* Also, 1669 and 1674, folio, *British Museum,* and 1706, folio. "Revis'd and Corrected by Mr. Hughes" (John Hughes, the poet). Pp. xvi + 454. *British Museum.*

This is a translation of Trajano Boccalini's

*De' Raguagli di Parnasso centuria prima.*

Venice. 1612. 4to. [*Milano.* 1613. 8vo. *British Museum.*] *Centuria seconda.* Venice. 1613. 4to. [*Venetia.* 1616. 8vo. *British Museum.*]

*The Politick Touchstone* is a translation of Boccalini's *Pietra*

*del Paragone Politico*, which had already been translated by Sir William Vaughan, under the title, *The New-Found Politick* (1626).

The title of a later, and different, translation of the *Ragguagli reads*, —

*Advertisements from Parnassus . . . newly done into English, and adapted to the present times. Together with the author's Politick Touchstone; his Secretaria di Apollo; and an account of his life. By N. N. 3 vols.*

London. 1704. 8vo. *British Museum*.

The *Ragguagli di Parnasso* represents Apollo, seated upon Parnassus, hearing the complaints of all who come before him, and distributing justice according to absolute desert. Boccalini was a keen and daring wit, and his book, which is a sort of *Dunciad*, is full of lively satire on the lives and writings of famous Italians. His touch is light, with a fantastic turn, and some of his hits are extremely happy. Apropos of Guicciardini's long-windedness, he relates this pleasantry, —

A citizen of Lacedaemon having said in three words what could be said in two (a capital crime in Sparta), was condemned — to read Guicciardini's history of the Pisan war. He read the first pages in a mortal sweat; then utterly unable to go on with it, he ran and threw himself at the feet of his judges, beseeching them to imprison him for life, to send him to the galleys, to burn him alive, anything rather than prolong his intolerable weariness in reading Guicciardini.

Dr. Richard Garnett thinks that the *Advertisements from Parnassus* probably exerted considerable influence upon Quevedo, Swift, and Addison.

### 364

1656. *The Siege of Antwerp written in Latin. . . . Englished* [from the 6th and part of the 7th book of Famiano Strada's *De Bello Belgico decas primo (secunda)*] by Thomas Lancaster. *Gent*.

London. [May 29, 1656.] 8vo. *British Museum*.

The siege of Antwerp took place in 1585. Alessandro Farnese, Duke of Parma and Piacenza, captured the city after a brave resistance and sent all its Protestant citizens into exile.

## 365

1657. *Political Discourses; written in Italian, and translated into English by Henry [Carey] Earl of Monmouth.*

London. 1657. Folio.

A translation of Paolo Paruta's

*Discorsi politici ne i quali si considerano diversi fatti illustri, e memorabili di Principi, e di Republiche antiche e moderne, [divisi in due libri:] Aggiuntovi nel fine un suo soliloquio, nel quale l'autore fà un breve esame di tutto il corso della sua vita.*

Venetia. 1599. 4to. 2 parts. *British Museum* (2 copies).

The *Discorsi* is a series of twenty-five essays on Athens, Rome, Venice, and contemporary politics, written with a broad and just spirit, and in an admirable style.

## 366

1658. *The History of Venice . . . written originally in Italian . . . likewise the wars of Cyprus . . . wherein the famous sieges of Nicossia and Famagosta, and battle of Lepanto are contained. Made English by Henry Carey, Earl of Monmouth.*

London. 1658. Folio. 2 parts. *British Museum.*

A translation of Paolo Paruta's *Historia Vinetiana*. [Edited by G. Paruta and "fratelli."]

Venice. 1605. 4to. 2 parts. *British Museum* (2 copies).

Paruta's *Storia Veneziana* was begun in Latin with the design of following Cardinal Bembo's history of Venice; in three books, it covers the period from 1513 to 1552, relating the war with Cyprus. The style is simple, clear, and elegant. Paruta was not only an historian, but also an able statesman and diplomatist. He became Procurator of the Venetian Republic, and was only prevented by his death from becoming doge.

## 367

[1660?] *Thomas Campanella, an Italian friar and second Machiavel, his Advice to the King of Spain for attaining the Universal Monarchy of the World: particularly concerning England, Scotland and Ireland, how to raise Division between King and Parliament, to alter the Government from a Kingdome to a Commonwealth, thereby embroiling England in Civil War. Translated into English by Ed. Chilmead . . . with an admonitorie Preface by William Prynne.*

P. Stephens. London. [1660?] 4to. Pp. xiv + 232. *British Museum.*

Tommaso Campanella wrote —

*De Monarchia Messiae, compendium in quo, per philosophiam divinam et humanam demonstrantur jura summi pontificis super universum orbem, etc.*

*Aesi.* 1633. 4to.

In this work Campanella, a Dominican monk, revives Dante's political dream of a universal Church and a universal Empire, substituting Spain for Germany.

## 368

1663. *History of the Wars of Italy, from the year 1613 to 1644, in eighteen books. Rendred into English by Henry [Carey] Earl of Monmouth.*

London. 1663. Folio. With Faithorne's portrait of the Earl of Monmouth. *British Museum.*

A translation of Pietro Giovanni Capriata's

*I due primi libri dell' Istoria di P. G. C. . . . sopra i movimenti d' arme successi in Italia dall' anno . . . MDCXIII fino al MDCXVIII. Aggiuntivi i Sommarij de gli altri quattro libri che mancano al compimento dell' opera.*

Genova. 1625. 4to. *British Museum.*

*Dell' historia di P. G. C. libri dodici, etc. (Parte seconda . . . 1634 fino al 1640. — Parte terza [edited by G. B. Capriata] . . . 1641 fino al 1650).* 3 parts.

Genova. 1638-63. 4to. *British Museum* (2 copies).

## 369

1664. *A new Relation of Rome, as to the government of the city, the noble Families thereof, etc. Englished [out of Italian] by G. T. [Giovanni Torriano].*

London. 1664. 8vo.

## 370

*Rome exactly described as to its present state under Pope Alexander VII, out of Italian by G. T. [Giovanni Torriano].*

London. 1664. 8vo.

## 371

1676. *The History of France, written in Italian. . . . The translation whereof being begun by Henry [Carey], late Earl of Monmouth, was finished by William Brent, Esq.*

London. 1676. Folio. *British Museum.*

A translation from the Italian historian, Galeazzo Gualdo-Priorato, Count of Comazzo, —

*Historia della Rivoluzioni di Francia sotto il regno di Luigi XIV, dall' anno 1648 sin all' anno 1654, con la continuazione della guerra tra le due corone.*

Venice. 1655. Paris. 1656. Folio.

*Aggiunta d' altri accidenti occorsi in Europa sino alla pace de' Pirenei.*

Cologne. 1670. 4to. 2 vols.

The Earl of Monmouth was engaged upon the translation of this work at the time of his death, in 1661.



# XI

## MANNERS AND MORALS



## XI

### MANNERS AND MORALS

372

1561. *The Courtyer of Count Baldessar Castilio diuided into foure bookes. Very necessary and profitable for yonge Gentilmen and Gentilwomen abiding in Court, Palaice or Place, done into Englyshe by Thomas Hoby.*

Imprinted at London, by wyllyam Seres at the signe of the Hedghogge. 1561. Woodcut title. [Colophon.] Imprinted at London, by Wyllyam Seres, Dwelling at the west end of Paules, at the Signe of the hedghog. 4to. Black letter. *British Museum* (2 copies). 1577. 4to. Black letter. *British Museum* (2 copies). 1588. 8vo. Pp. 616. Printed by John Wolfe, in three columns, Italian, in Italics, Gabriel Chappuys's French translation, in Roman, and English, in black letter. *British Museum*. 1603. 4to. (With a spurious autograph of Shakspeare, forged by S. W. H. Ireland.) *British Museum*. 1900. 8vo. Edited by Sir Walter Raleigh. *Tudor Translations*, xxiii. Essex House Press. 1900. 8vo. Edited by Janet E. Ashbee. Woodcut ornaments by C. R. Ashbee.

*The Courtyer* is a translation of

*Il libro del Cortegiano del Conte B. C. Nelle case d' Aldo Romano & d' Andrea d' Asola.*

*Venetia*. 1528. Folio. *British Museum*.

*Il Cortegiano* is dedicated by the author, Count Baldessare Castiglione, to Don Michele de Silva, Bishop of Visco; by the English translator, Sir Thomas Hoby, "To Right Honourable the Lord Henry Hastings, sonne and heire apparent to the noble Earle of Huntington."

London. 1724. 8vo. *Second English translation*, by Robert Samber. The same, London, 1729, 8vo.

London. 1727. 4to. *Third English translation*, by A. P. Castiglione. (With a life of Count Baldessare Castiglione.) 1737. 4to. 1742. 4to. *Peabody Institute Library*, Baltimore.

*The Book of The Courtier.*

New York. 1901. 4to. *Edition de luxe. Fourth English translation*, by Leonard Eckstein Opdycke. (With 71 portraits and 15 autographs.) Signed copy, No 110, owned by the author.

Bartholomew Clerke's Latin translation of *Il Cortegiano* was published in London, in 1571 (8vo), and reprinted, in London, in 1577, 1585, 1593, 1603, and 1612; in Cambridge, revised by Samuel Drake, in 1713.

In the summer of 1901, my friend, Mr. Leonard E. Opdycke, and I met in New York, both reading proof on *Il Cortegiano*, he on his translation and I on an article showing Shakspeare's indebtedness to *The Courtyer* in *Much Ado About Nothing*. Up to that time I had recorded some seventy editions of Castiglione's famous book. Mr. Opdycke had just returned from Europe, where he had collected a bibliography somewhat larger than mine. I gave him my list of editions, and suggested that he publish as complete a bibliography as we could together make. He accepted my suggestion, and the bibliography of *Il Cortegiano* in the fourth English translation records one hundred and forty-three different editions, in Italian, French, Spanish, Latin, English, and German. In English, there have been four translations and twelve imprints — six of the Elizabeth translation, two of the second translation, and three of the third. Counting in the seven English imprints of Clerke's Latin translation, *Il Cortegiano* has been printed nineteen times for English readers.

*Il Cortegiano* is far and away the most popular book given to the world by the Italians of the Renaissance. And the two great books on manners, *Il Cortegiano*, with one hundred and forty-three editions, and *Galateo*, with fifty-six editions, make clear for all time the permanent influence of the Italian Renaissance upon the social instincts of men and women.

John Marston, in *The Scourge of Villanie, Three Bookes of Satyres* (1598, I, 27-50. Ed. Bullen, III, 264), describes the ceremonious courtier as "the absolute *Castilio*." So, in *The Malcontent* (printed 1604, I, 1), Malevole says to Bilioso, — "Adieu, my treu court-friend: farewell, my dear *Castilio*." A courtier in Marston's *Antonio and Mellida* (printed 1602) is named *Castilio Balthasar*.

Edward Guilpin, in his *Skialetheia, or A Shadow of Truth in certain Epigrams and Satyres* (1598), uses the Christian name of Castiglione in a like sense, —

Come to the court and *Balthaser* affords  
Fountains of holy and rose-water words.

The reading of "the *Italian Courtier*" is referred to in Dekker and Webster's *Westward Hoe* (I, 1).

Ben Jonson, offering advice upon style, in *Timber, or Discoveries made upon Men and Matter* (1641), says that life is added to writing by resort to epigrams, witticisms, repartee, "such as are in *The Courtier*, and the second book of Cicero's *De Oratore*."

The story of the penurious farmer, in Book Second, is told by Henry Peacham, in *Truth of our Times Revealed* (1638) and by John Taylor, the Water-Poet, in *Part of this Summer's Travels, or News from Hell, Hull, and Hallifax* (1639); it is alluded to by Nash and by Joseph Hall, in *Virgidemiae* (IV, 6), and is put to dramatic use by Ben Jonson, in *Every Man out of His Humour* (III, 2). Professor Walter Raleigh (*Introduction to The Book of The Courtier*, 1900) thinks the porter in *Macbeth* (II, 3) was thinking of this story when he said, —

Here's a farmer that hanged himself on the expectation of plenty.  
Come in time.

Coleridge thought the porter's dialogue with imaginary persons at the door could not have been written by Shakspeare (*Lectures and Notes on Shakspeare*. Ed. T. Ashe, p. 368). Professor Raleigh also suggests that Polonius's advice to Laertes (*Hamlet*, I, 3) bears the earmarks of *The Courtier*, especially in the matter of dress.

“To join learning with cumlie exercises, Conte Baldesar Castiglione in his booke, *Cortegiano*, doth trimlie teache, which booke, advisedlie read, and diligentlie folowed, but one year at home in England, would do a yong jentleman more good, I wisse, than three yeares travell abrode spent in Italie. And I mervell this booke is no more read in the Court, than it is, seying it is so well translated into English by a worthie Jentleman Syr Th. Hobbie, was many wayes furnished with learnyng, and very expert in knowledge of divers tonges.” (Roger Ascham, *The Scholemaster*, Bk. 1, p. 61.)

“The best book that ever was written upon good breeding, *Il Cortegiano*, by Castiglione, grew up at the little court of Urbino, and you should read it.” (Boswell, *The Life of Samuel Johnson. Journal of a Tour to the Hebrides*. 2d Oct. 1773. G. Birkbeck Hill, v, p. 276.)

Count Baldessare Castiglione (1478–1529) was a Mantuan who spent his life in the service first of the Duke of Milan and afterwards of Guidubaldo di Montefeltro, Duke of Urbino. One of his diplomatic journeys took him to England, whence, in 1507, he carried home, from Henry VII, the Order of the Garter, for his master, the Duke of Urbino.

*Il Cortegiano*, the result of its author's travels and observations and social experiences, represents the highest conception of manners of the Renaissance. It is a mixed type of manners, in that the education of letters of the Renaissance is engrafted upon the martial discipline of feudal times. In form, *Il Cortegiano* is modelled on the *Decameron* of Boccaccio, and the *De Oratore* of Cicero. It is a dialogue supposed to be carried on by a distinguished company of ladies and gentlemen who are assembled at the Court of Urbino. Among these personages the chief are Giuliano de' Medici, called Il Magnifico, brother of Pope Leo X; Ottaviano Fregoso, afterwards Doge of Genoa; Cardinal Bernardo Bibbiena, author of *Calandra*; Cardinal Bembo, author of *Gli Asolani*; L'Unico Aretino; Elizabetta Gonzaga, Duchess of Urbino; and Emilia Pia, Countess of Montefeltro.

The subject of discussion agreed upon is that proposed by Messer Federigo Fregoso, "the perfect courtier, what are all the conditions and particular qualifications required of the man who shall deserve that name."

The discussion is continued through four evenings, taking up the subject under four heads: (1) Of the form and manner of a court life; (2) Of the qualifications of a courtier; (3) Of the court lady; (4) Of the duty of a prince. The debate on the first evening, on the form and manner of a court life, is conducted by Count Lodovico da Canossa. Following the chivalric ideal, it is laid down that the perfect courtier should be a man of birth, a good horseman, and able to swim, leap, cast the stone, and play tennis. In the education of letters, he should be able to speak and write well, imitating the diction of the best writers, of whom, in the vulgar tongue, Boccaccio and Petrarch are praised as models. Further, the perfect courtier ought to be more than moderately instructed in polite letters, he should understand Greek and Latin literature also, 'on account of the variety of things that are written in those languages with great accuracy and beauty.' So in the other arts of expression, he should know something of music, and be able to play upon the lute; some skill also in painting increases the knowledge of the beautiful and cultivates the taste.

On the second evening, the debate is led by the proposer, Messer Federigo Fregoso, who develops a lively and entertaining discussion of wit and humor. Among many sprightly *bon mots*, here are one or two, —

The Bishop of Cervia said to the Pope, "Holy Father, the whole court and city will have it that you have pitched upon me for governor."

"Let the fools talk," replied the Pope, "you may assure yourself there is not a word of truth in it."

Marc' Antonio, being one day exasperated by some words of Botton da Cesena, cried, "O Botton, Botton, the time will surely come when thou shalt be the button and a halter the button-hole."

Julian de' Medici leads the conversation of the third evening, on the court lady. The conception of woman brought out is made up partly of the formal and sentimental ideas of the old *Cours d'Amour*, and partly of the colorless feminine light o' love introduced into Italian literature, to its immense damage, by Boccaccio, together with a smack of Platonism. The sentimental, Platonic lady is ably defended by the Magnifico, while the disparager of women is Signor Gaspare Pallavicino.

Signor Ottaviano Fregoso conducts the final debate, on the duty of a prince. It is held that a monarchy, under a good prince, is the best constituted government, although Bembo prefers a republic 'because liberty is one of the excellent gifts of God.'

The discussion closes with Bembo's impassioned monologue on love and beauty that held the company spellbound until dawn broke.

George Wyndham (*Introduction to The Poems of Shakspeare*) considers Spenser's *Hymne in Honour of Beautie* but a versifying of the Fourth Book of *The Courtyer*, and goes on to argue interestingly that Shakspeare must have taken, from this *Hymne* and from *The Courtyer*, the Platonic philosophy of the *Sonnets*.

*Il Cortegiano* had become a world book and was known in six languages before Shakspeare began to write. Florio, in his *Second Frutes* (1591), mentions "*Castilions Courtier* and *Guazzo his Dialogues*" as "the two books most commonly read by those who desired to know a little Italian." There is considerable evidence, some of it given in these pages, that Shakspeare knew Italian literature at first hand.

I think Shakspeare had read *Il Cortegiano*. As a dramatist, I am sure he was fascinated by the bright dialogue in it. In that bright dialogue, the "merry war" between Lord Gaspare Pallavicino and the Countess Emilia Pia, I am persuaded he found Benedick and Beatrice. If Benedick and Beatrice are Lord Gaspare Pallavicino and Lady Emilia Pia, as I believe they are, there was absolutely nothing to do to the charac-



ters, for dramatic purposes, except to make them lovers, and there are indications even of that in *Il Cortegiano*.

This suggestion I first made in 1899. I developed it into an article entitled, *The Book of The Courtier: A Possible Source of Benedick and Beatrice*. The paper, which I read at the University of Pennsylvania, December 28, 1900, was printed in the *Publications of The Modern Language Association of America*, Vol. xvi, No. 4, December, 1901.

Upon my suggestion of *Il Cortegiano* as the source of Benedick and Beatrice, Dr. Richard Garnett wrote to me, January 14, 1903, — "I honestly think that you have gone a long way towards proving Shakspeare to have been indebted to the *Cortegiano* in his *Much Ado About Nothing*. There is not enough evidence for demonstration, but you have established a presumption which will appear all the stronger the more one is convinced of Shakspeare's acquaintance with Italian literature. I have no doubt on the point: it would have been extraordinary if the acquaintance which he undoubtedly possessed with Latin and French had not stimulated him to acquire a language in his day more current in polite society than either of them."

Dr. Horace Howard Furness wrote to me, that he held back the last pages of the *Variorum Much Ado About Nothing* in order to incorporate my suggestion that Shakspeare found Benedick and Beatrice in *Il Cortegiano*. He wrote the very last note on it. See *A New Variorum Edition of Shakespeare*, Vol. xii, *Much Ado About Nothing* (1889), p. 404.

See, also, *The Book of The Courtier*. By Count Baldesar Castiglione. Translated from the Italian and Annotated by Leonard Eckstein Opdycke. (1901, p. 316.) And *Baldassare Castiglione. The Perfect Courtier*. By Julia Cartwright (Mrs. Ady). (1908, pp. vi and vii.)

## 373

[1565.] *The boke of Wisdome otherwise called the Flower of Vertue, folowing the Auctorities of auncient Doctours and Phi-*

losophers, deuiding and speaking of Vices and Vertues, wyth many goodly examples wherby a man may be prayed or dys-prayed, wyth the maner to speake well and wyselie to al folkes, of what estate so euer they bee. Translated fyrst out of Italion into French, and out of French into English by John Larke. [1565.] *Lerne my godly chyldren to eschew vyce* [Woodcut of a philosopher pointing to the stars] and loke you to lerne wisdo<sup>e</sup> of your fore fathers.

[Colophon.] Imprinted at London in Fletestreate, beneathe the Conduyte, at the sygne of S. John Euangeliste by Thomas Colwell. 8vo. 107 leaves. Black letter. *British Museum* (2 copies).

The *Boke of Wisdome* is a translation of

*Comencia una opera chiamata Fiore de uirtute che tratta de tutti i uitti humani x i ĩgle defugire ihomini ch̄ desidera uiuere secōdo dio*, etc.

[By Tommaso Leoni? Venice. 1470?] 4to. 46 leaves. *British Museum*. There are sixteen Italian editions catalogued in the British Museum, eleven between [1470?] and 1538.

In enumerating "the auctoures of thys booke," John Larke cites sixty-two persons, of whom the first is Jesus and the last "Galyen." The work consists of fifty-seven chapters, generally in pairs, each virtue being accompanied by its corresponding vice. The titles of some of the chapters are as follows: —

"How Prudence is cheefe buckler, and defence of all Vertues. And of the great goodnes, that may come of the same to all persons, after the aunycyente Phylosophers."

"How temperaunce is one of the flowers of Prudence. And how he that hath it in hym maye resiste and withstande many evils after the saienges of the wise men, in ye chapter going before."

"How a man oughte to take gladnesse and Joye; and of what thynge, and what gladnesse or Joye is."

"Howe the uertue of peace ought to be mayntayned and kepte; and of the greate goodnesse that commeth of the same, and what peace is."

“Howe Justyce ought to be done and howe it is that thynges that dothe measure all thynges upon earthe.”

“Howe Injustyce or wrong is contrary to Justyce, and howe manye maners there be of Iniustyce, and how Iniustyce demaündeth vengeaunce afore God.”

*Example of Justyce*

*Apologue of the Angel and the Hermit*

“Of Justice it is red in the life of holye fathers, that there was an hermyte whyche long time had serued God and had done greate penaunce for hys synnes, to whom God sent afterwarde great sicknesse; and bycause that he could not recouer hys healthe agayn he began to complaine of God and to murmur in hymselfe. So it chaunced on a day that the aungell of God appered unto hym, in lykenesse of a yonge man, and sayd unto hym, come wyth me, for God will that I doe showe thee of hys secret Justyce; and dyd leade him into the towne, to a marchauntes house, whyche had in a coffre a great number of florences. And the aungell, in the syghte of the hermyte, did take the same florence, and did beare them into the house of another man, whych they founde in sleepe, and the aungell dyd leue the sayde florence at hys chambre dore, to the intende that when he should open the dore, that he should fynde them; and thys doone, he ledde hym to the house of another marchaunte that had a chylde, the whyche chylde the aungell dyd kyll, in the presence of the sayde heremite, and the heremite seinge all these thynges, thoughte that the aungell had ben a deuyll, and wolde fayne haue departed from hym. The aungell, seinge that he woulde depart from hym, sayde unto hym, tarye yet a litle, for I wyll showe thee the reason, wherfore I haue doone these thynges in thy presence; knowe first wherfore that I haue taken the florence from the burges; it is because that he had solde his herytage for the sayde florences, and was purposed to gyue them to certaine murtherers, whyche had promysed hym to kyll a man for hys sake, the whyche had dyspleased hym aforetymes; and the man which he wolde

haue caused to be kylled, is a man of noble byrth, wherof shuld haue come greate inconuenyence, and therfore to resyst the euyl that might haue come therof, and also to let hym of hys euyll, and myscheuous wyll and purpose, I haue taken the sayde florence from hym; and when he shal see hym selfe pore and to haue loste hys herytage and goodes, he wyll gyue hymselfe to the seruice of God, and where he shulde haue ben dampned nowe he shalbe saued. The reason wherfore I haue born the florence to the chambre doore of the other man, is because that he was a ryche marchaunte whyche came from beyonde the sea, and had bestowed in marchaundyce all the goodes that he had, and putte it in a shyppe, the whych shyppe did peryshe upon the sea, then he did remembre one daye howe that he had loste all hys gooddes, and had nothyng to lyue uppon, began to fall in dyspayre, and was purposed to hang hym selfe, and therfore to the intente that he shoulde not destroye bothe the bodye and the soule, I dyd beare hym the foresaid florences. The reason whereof I haue kylled the chyld, is because that afore that the father had him he was a very good man, and gaue much almons, and did many good dedes for the loue of God; and sence that he had the chyld, he cared for none other thyng, but onelye to get rychesse, were it by ryghte or wronge, and therefore I haue kylled the chyld, to the intente that the father maye retourne to hys purpose; doe not meruayle nor grudge therfore, for the sycknesse that thou haste, for if it hadde not bene, thou shoulde ofte tymes haue thy mynde and courage in vanytyes wherby thou shoulde greatlye haue dyspleased God; and be thou sure, that God doth nothyng, but by reason, but the persones haue not knowledge therof, for God hathe not promysed it them, but of two euylles he dothe allwayes take the lesse. And, this said, the aungell dyd departe from the heremyte.

“And from thenceforthe, the sayde heremyte dyd neuer murmure againste God, for anye maner sycknesse or aduersyty that he did send him, but rather dyd thanke God, and alwaies dyd reioyce hymselfe in his sicknes and aduersyties,

consyderynge alwayes that it was of the goodnesse of God." (*Censura Literaria*, Vol. VII, p. 225, Ed. 1808.)

The apologue of the *Angel and Hermit* is one of the stories of the *Gesta Romanorum* (MSS. Harl. 2270, ch. LXXX), and its first appearance in English must have been in Wynkyn de Worde's translation of the *Gesta*, without date.

A second translation of the *Gesta Romanorum*, made by Richard Robinson, went through six impressions between 1577 and 1601.

Besides the versions of the *Boke of Wisdome* and of these two translations of the *Gesta Romanorum*, there are four later ones in English. The first occurs in —

*Certaine Conceptions or Considerations of Sir Percy Herbert, upon the strange Change of Peoples Dispositions and Actions in these latter Times. Directed to his Sonne.*

London. 1652. 4to. Pp. 220 to 230. *British Museum.*

It is entitled, —

*A most full, though figurative Story, to shew that God Almightyes Wayes and inscrutable Decrees are not to be comprehended by Humane Fancies.*

James Howell, in one of his *Letters, To my Lord Marquis of Hartford*, without date, gives a variant of the tale, citing Sir Percy Herbert's *Conceptions* as his source. (Vol. iv, Letter 4, of Howell's *Letters*, published between 1647 and 1650, and p. 7 of the edition of 1655.)

The story is also found in the *Divine Dialogues* (Part I, p. 321. Dialogue II. Edit. London. 1668. 12mo), of Dr. Henry More, the Platonist, where it is enriched with interesting moral reflections. And Thomas Parnell closely follows More in *The Hermit*, his most popular poem. W. C. T. Dobson, royal academican, contributed "The Hermit," with a quotation from Parnell, to the Academy Exhibition of 1842.

Parnell's version is said to be the tenth — the story, like many another one, having originated in Arabic, and come into English by a natural process of descent.

The story is inserted in the twentieth chapter of Voltaire's

*Zadig, De l'Hermite qu'un Ange conduisit dans le siècle.* The germ of the tale occurs in the *Koran* (Ch. xx), where it is entitled the *Cave*.

With *Fiore di virtu*, No. 22 [Zambrini's *Libro di Novelle Antiche* (Bologna. 1868)], compare the *Decameron*, Introduction to Day 4, the story of the hermit's son who had never seen a woman.

## 374

1570. *The Morall Philosophie of Doni: drawne out of the auncient writers. A worke first compiled in the Indian tongue [by Sendabar or rather Bidpai] and afterwards reduced into diuers other languages: and now lastly englished out of Italian by Thomas North. Brother to the right Honorable Sir Roger North Knight, Lord North of Kyrtheling.*

Here follows an engraving, a bad copy of the original, with the motto 'The wisdome of this worlde is folly before God.'

Imprinted at London by Henry Denham. 1570. Sm. 4to. 4 parts. 116 leaves. Woodcuts. *Bodleian*. [Colophon.] Here endeth the Treatise of the Morall Philosophie of Sendebare: In which is layd open many infinite examples for the health & life of reasonable men, shadowed under tales and similitudes of brute beaste without reason. Imprinted at London by Henrie Denham, dwelling in Paternoster Rowe, at the signe of the Starre. Also, London, 1601. 4to. *British Museum*.

*The Earliest English Version of the Fables of Bidpai, 'The Morall Philosophie of Doni,' by Sir T. North. Edited by Joseph Jacobs.*

London. 1888. 8vo.

Dedicated to Robert, Earl of Leicester, and with commendatory verses in English and Italian.

This is a translation from Antonio Francesco Doni, —

*La Moral Filosofia del Doni, Tratta da gli antichi scrittori; Allo Illustriss. S. Don Ferrante Caracciolo dedicata.* [Engraving, with the motto Η ΠΑΡ ΞΟΦΙΑ ΤΟΥ ΚΟΣΜΟΥ ΤΟΥΤΟΥ ΜΩΡΙΑ ΠΑΡΑ ΤΩ ΘΕΩ ΕΞΤΙ.] *Con privilegio.*

*In Uinegia per Francesco Marcolini.* MDLII. [4to.] Six later editions.

The *Moral Filosofia* is an Italian version of the old Indian collection of tales, called *Kalilah wa Dimnah*, or *The book of Kalilah and Dimnah*. It corresponds to chapters five and six of Silvestre de Sacy's *Calila et Dimna ou Fables de Bidpai en Arabe*. (Paris. 1816. 4to.)

In the Indian fable Kalilah and Dimnah are two jackals, who are courtiers at the gate of the King, Pingalaka, the lion; but Kalilah in Doni appears as *l'asino* and Dimnah as *il mulo*.

Sir Thomas North translated the first part only of Doni's work, which goes on, in the same volume, freshly and continuously paged, with six treatises, entitled, —

*Trattati diversi di Sendeban Indiano filosofo morale. Allo illustriss, et excellentiss. S. Cosimo de Medici dedicati.* [Engraving bearing the motto 'Fiorenza.']

*In Uinegia nell' Academia Peregrina.* MDLII.

And at the end (p. 103) stands '*In Uinegia per Francesco Marcolini.* MDLII.'

*The book of Kalilah and Dimnah* is a collection of tales supposed to be related to a King of India by his philosopher, in order to enforce some particular moral or rule of conduct. In many of the stories the characters are animals thinking and acting just like men and women. Originally Sanskrit, the book passed from Buddhist literature into Persian, and thence into nearly every known Oriental and modern language. Doni's *Moral Filosofia*, for example, is based on the Latin of John of Capua, *Directorium humane vite, vel Parabole Antiquorum Sapientum* (1263-78; printed, 1480(?)), and this, in its turn, upon a Hebrew translation from the Arabic.

In its migrations, from the Sanskrit original of the *Pantchatantra*, though Persian and Arabic, the names of both king and philosopher vary. Bidpai, or Pilpai, the philosopher of the Persian version known as the *Lights of Canopus*, or, in English, *The Fables of Pilpay*, is a wise Brahmin who lives in a cave of the holy mountain of Ceylon. Doni's *Sendeban* is from

Sandabar, the name of the philosopher in the Hebrew version from which John of Capua translated. Possibly this form is a reminiscence of Shanzabeh, the Sanskrit name of the ox in the well-known story of the *Lion and the Ox* which is the opening tale of the original Indian book.

In the *Trattati diversi* the king is *Fr. Sforza*, Duke of Milan, the philosopher is *maestro Dino filosofo Fiorentino*, and the scenes and personages are all Italian. Dino may be an anagram of Doni.

The device of the supposed saving miracle, of Massinger's *The Guardian* (III, 6), *la sventurata col naso mozzo* (*Decameron*, VII, 8), was probably taken from this translation of Doni.

## 375

1573. *Cardanus Comforte translated into English* [by Thomas Bedingfield]. *And published by commaundement of the Right Hon. the Earl of Oxenford.*

T. Marshe. London. 1573. 4to. Black letter. *British Museum.*

Newly . . . corrected and augmented. With commendatory verses, by Thomas Churchyard.

T. Marsh. London. 1576. 8vo. Black letter. *British Museum.*

There is a dedication to the Earl of Oxford dated "1 Jan. 1571-2," which is followed by a letter to the translator, and some verses to the reader, both written by the Earl of Oxford.

The work is translated from Girolamo Cardano's

*H. C. . . De Consolatione libri tres.*

*Venetiis.* 1542. 8vo. *British Museum.*

A different English translation of this book came out one hundred years later, —

*Cardan, his three bookes of Consolation Englished.*

London. 1683. 16mo. *British Museum.*



## 376

1575. *Golden epistles. Contayning varietie of discourse, both Morall, Philosophicall, and Divine: gathered, as well out of the remaynder of Gueuaraes woorkes, as other Authours, Latine, Frenche, and Italian. By G.[oeffrey] Fenton.*

London. A. Middleton for Ralph Newberie. 1575. 8vo. Black letter. *British Museum*. Also, London, 1577. 4to. Black letter. *British Museum*. And London, 1582. 4to. Pp. 347. Black letter. *British Museum* (2 copies).

Dedicated to "Ladie Anne [Cecil De Vere] Countesse of Oxenford."

This work of Fenton's is a kind of supplement to Edward Hellowes's

*The Familiar Epistles of Sir Anthony of Guevara. . . . Translated out of the Spanish Tounge, by E. Hellowes. . . . Now corrected and enlarged, etc.*

London. [1574.] 4to. Black letter. 1577. 4to. 1584. 4to. All in the *British Museum*.

The *Dictionary of National Biography* says that Fenton translated the *Golden Epistles* from the French. I find a French translation, entitled, —

*Epistres Dorées moralles & familières [tom 1-2], traduites d'Espagnol . . . par le Seigneur de Guterry, etc. (Le troisième livre des épistres illustres. . . . La Revolte que les Espaignolz firent contre leur jeune Prince, l'an 1520, & l'yssue d'icelle; avec un traité des travaux & privilèges de Galères, . . . traduit . . . en François [by Antoine Dupinet, Sieur de Noroy.]) 3 tom.*

Lyon. 1556-60. 4to.

## 377

1576. *Galateo of Maister John Della Casa, Archebishop of Beneventa, Or rather, A treatise of the mañers and behaviours it behoveth a man to uze and eschewe, in his familiar conversation. A worke very necessary & profitable for all Gentlemen, or other. First written in the Italian tongue, and now done into*

*English by Robert Peterson of Lincolnes Inne Gentlemen. Satis, si sapienter.*

Imprinted at London for Raufe Newbery, dwelling in Fleetestreate, a little above the Conduit. *An. Do. 1576. 4to. Black letter. Pp. 16 + 122. British Museum. Bodleian (Douce Bequest). Harvard University Library.*

With commendatory verses in Italian, by Francesco Pucci and Alessandro Citolini; in Latin, by Edouardus Cradoccus, S. Theologiae Doctor and Professor; and in English, by Thomas Drant, Archdeacon, J. Stoughton, Student, and Thomas Browne of L. I. Gent.

Dedicated, "To the Right Honourable my singular good Lord, the Lord Robert Dudley, Earle of Leycester, Baron of Denbigh, Knight of the Honorable order of the Garter, Maister of the Queenes Maiesties Horses, one of her Highnesse priuie Counsell: Robert Peterson wisheth perfect felicitie."

This booke by Tyber and by Po hath past,  
Through all Italia Townes and Country lands.  
Iberus, through thy Spanishe coasts as fast  
It after yoade: and Gauls it held in hands,  
Through Rhenus realmes it spred in prosperous speede,  
To Lordes and Ladies reaching comly reede.

(Thomas Drant Archdeacon in praise of this Booke. [Second of three stanzas.]

*Galateo* first did frame this golden booke  
In Ital land. From thence it went to Spaine.  
And after came into the coasts of Fraunce.  
And now at last in England doth remaine.

(Third stanza of the commendatory poem of Thomas Browne of L. I. Gent.)

*Galateo, Of Manners and Behaviours in Familiar Conversation by Giovanni della Casa Archbishop of Benevento. A Faithful Reproduction of the English Translation made by Robert Peterson of Lincoln's Inn in the Year 1576.*

Edited by Herbert J. Reid, F.S.A., F.R.S.L., Librarian and Member of Council, Royal Society of Literature.

Privately printed. 1892. 4to. [Without place of imprint.]

Large paper. Pp. xi + 16 + 122. Thirty copies only. *Harvard University Library*.

*Galateo of Manners and Behaviours.*

With an Introduction by J. E. Spingarn.

Boston. D. B. Updike. 1914. 8vo.

*Galateo* was first published, posthumously, in the *Rime et Prose di Giovanni della Casa. Edited by E. Gemini. Vinegia. Nicolò Bevilacqua. 1558. 4to. British Museum.*

The first separate Italian edition came out a year later, — *Trattato . . . nel quale . . . si ragione de' modi, che si debbono ò tenere ò schifare nella comune conversatione, cognominato Galatheo.*

*Milano. Antonio di gli Antonii. 1559. 8vo. British Museum.*

*J. Casa his Galateus, or A Treatise of Manners.* Translated from the Latin of Nathan Chytraeus, "by several young Gentlemen educated at a private Grammar School near Hackney." (1701.)

*Galateo of Manners: or Instructions to a Young Gentleman how to behave himself in Conversation, etc. Written originally in Italian and done into English.*

London. 1703. 12mo. *British Museum.* 1763. 8vo.

For this translation, far from accurate or complete, Barnaby Bernard Lintot, Pope's publisher, made himself responsible. The 'translator' apologizes in his preface for any errors, adding, — "I was not a little discouraged by the badness of the Latin." But he does not allude to the original, nor to any of the numerous translations and paraphrases in various languages that were made before him.

*Galateo: or A Treatise on Politeness and Delicacy of Manners . . . From the Italian of Monsig. G. de La Casa, etc.*

London. 1774. 16mo. *British Museum. Bodleian (Douce Bequest).*

A paraphrase of *Galateo* by the Rev. Richard Graves.

Nathan Chytraeus translated *Galateo* into Latin, and his book came to three editions in Oxford, —

*Jo. Casae Galateo, seu de morum honestate et elegantia liber.*

Oxford. 1580, 8vo; 1630, 8vo; 1665, 8vo, — all three Oxford imprints.

*Galateo* was first translated into French, by Jean du Peyrat, in 1562; into Spanish, by Domingo de Becerra, in 1585; into German, in 1597. In 1594, Lucas Gracian Dantisco brought out in Barcelona an imitation of *Galateo*, which he called, *Galateo Espagnol*. Between 1594 and 1796, twelve Spanish editions and one English edition of *El Galateo Espagnol* appeared. The English translation is, —

*Galateo Espagnol, or The Spanish Gallant.*

London. 1640. 12mo.

The translator was William Style, or Styles, grandson of Sir Humphrey Style, esquire of the body to Henry VIII.

In all I have met with fifty-four different editions of *Galateo*, in English, French, Spanish, Latin, and German, of which fourteen are English.

Of *El Galateo Espagnol*, I have recorded thirteen editions, one of them English. *Galateo* has lived 356 years, the first date of its history being 1558 and the last, 1914. In this study of the literary influence of the Italian Renaissance, it is the second most popular book.

Giovanni della Casa (1500–56), Archbishop of Benevento, Petrarchist, and author of *Galateo*, has been called the Italian Chesterfield. *Galateo* is an admirable treatise on good manners. Differing from Castiglione's *Il Cortegiano*, which prescribes the training and discipline of the man of birth and position, *Galateo* aims to be a guide to the average gentleman in his intercourse with his equals. Like the *Courtier*, it has enjoyed enduring fame, because its precepts of conduct are based on those general principles of mutual respect and tolerance which hold good for all peoples and at all times. Both books perhaps have been saved from the perverse fate of manuals of etiquette in general by the fact that in a simple, dignified way, and with singular distinction of style, they recognize the final sanction of tact as the mark of education and culture, and inculcate the importance of it as a universal social duty.

The title of *Galateo* passed into a proverb. 'To teach the *Galateo*' is synonymous, in Italian, with 'to teach good manners.' *Galateo* is named from Galeazzo Florimonte, Bishop of Sessa, who suggested to his friend Giovanni della Casa that he write the book.

*Galateo* discusses social conduct with much particularity, instructing the young man on such points as the proper use of the drinking-glass at table, the employment of the napkin, how to dress the hair, etc. I quote from Herbert J. Reid's edition:—

"to rise up where other men doe sit and talke, and to walke up and downe the chamber, it is no poynt of good maner. Also there be some that so buskell them selues, reache, stretch and yawne, writhing now one syde, and then another, that a man would weene, they had some feuer uppon them: A manifest signe, that the companye they keepe, doth weary them.

"Likewise doe they very yll, yt now and then pull out a letter out of theyr pocket, to reade it; as if they had greate matters of charge, and affaires of the common weale committed unto them. But they are much more to be blamed, that pull out theyr knyves or their scisers, and doe nothing els but pare their nayles, as if they made no account at all of the company, and would seeke some other solace to passe the time awaye. Theis fashions to, must be left, some men use, to sing betwene the teeth, or play the dromme with their fingers, or shoofle their feete. For these demeanours shewe that a body is carelesse of any man ells" (pp. 16-17).

"And more ouer a man must beware that he say, not those things, which unsaide in silence would make the tale plesaunt inoughe, and, peradventure, geue it a better grace to leaue them out. As to say thus, 'Such a one, that was the sonne of such a one, that dwelt in Cocomer Streete: do you knowe him? he married the daughter of Gianfigliazzi, the leane scragge, that went so much to Saint Laraunce. No? do not you know him? why? do you not remember the goodly strayght old man

that ware long haire downe to his shoulders?’ For if it were nothing materiall to the tale, whether this chaunce befell him, or him, all thys long babble, and fond and folishe questions, were but a tale of a Tubbe; to no purpose, more than to weary mens eares that harken to it, and long to understand the end” (pp. 72-73).

“And to weare a toothpicke, about your neck: of all fashions that is the worst. For, besides that it is a bauld Jewell for a gentleman to pull forth of his bosome, and putteth men in mind of those Toothdrawers that sit one their benche in the stretes; it makes men also to thinke, that the man loues his belly full well, and is prouided for it. And I see no reason, why they should not aswell carry a spoone, about their neckes, as a toothepicke ” (pp. 113-14).

“Some men there be, that have a pride or a use to drawe their mouthes a little awry, or twinckle up their eye, and to blow up their cheekes, and to puffe, and to make with their countenaunce sundrie such like foolishe and ilfauoured faces and gestures. I councell men to leaue them cleane. For Pallas herselfe, the Goddess, (as I haue hearde some wise men say) tooke once a great pleasure to sound the flute and the cornet; and therin she was verie cunning. It chaunst her, one day, sounding her Cornet for her plesure ouer a fontain, she spide her selfe in the water, and when she beheld those strange gestures she must nedes make with her mouth as she plaid; she was so much ashamed of it that she brake the cornet in peces and cast it away ” (p. 119).

## 378

*The Rich Cabinet furnished with varietie of Excellent descriptions, exquisite Charracters, witty discourses, and delightful Histories. Deuine and Morrall. Together with Inuectives against many abuses of the time digested Alphabetically into common-places. Whereunto is annexed the Epitome of good manners, extracted from Mr. John de la Casa, Arch-bishop of Beneventa.* [Attributed to Thomas Gainsford, by W. C. Hazlitt.]

London. Printed by I. B. for Roger Jackson and are to be sold at his shop neere Fleet Conduit, 1616. Sm. 8vo. London. 1668. 8vo. 4th edition. London. 1689. 12mo. 6th edition.

A curious miscellany of prose and verse, arranged in alphabetical order. The Epitome of good manners at the end is a paraphrase of the *Galateo* of Giovanni della Casa. The Invectives are a series of theophrastic sentences upon the general text, 'player is now a name of contempt.' The whole tract possesses a unique interest, because, published in the year of Shakspeare's death, the character of the player presented in it, his virtues and his defects, shows plainly the social stigma which was then attached, both to the poet who wrote for the stage, and to the player who interpreted his works. Shakspeare's *Sonnets* (110 and 111) reveal how he smarted under it. Ben Jonson, at Hawthornden, says with characteristic bluntness, "Poetry had beggared him, when he might have been a rich lawyer, physician, or merchant." (*Notes of Ben Jonson's Conversations with William Drummond.*) Beaumont was born a gentleman, and the fact that his name appears first on the title-page of *The Scornful Lady*, published in this same year, immediately after his death, would seem to indicate that he did not care to be known as a playwright during his lifetime.

## 379

*The Refin'd Courtier; or A Correction of Several Indecencies crept into Civil Conversation.* [In part translated and abridged from G. della Casa's *Galateo*, by N. W.]

London. For R. Royston. 1663. 12mo. *British Museum.*

Dedicated to James, Duke of Monmouth.

*The Refined Courtier; or a Correction of Several Indecencies crept into Civil Conversation.*

London. Printed for R. Royston, Bookseller to the King's most Excellent Majesty; and are to be sold by Matthew Gilliflower and William Hensman, Booksellers at the Spread Eagle and Crown in Westminster Hall. 1679. 12mo.

Dedicated to James, Duke of Monmouth, and having for

a frontispiece an engraved portrait of Monmouth by F. H. Van Houe.

See *Retrospective Review*. Second Series, Vol. II, p. 375.

*The Refined Courtier . . . Written . . . in Italian by J. C. from thence into Latin by N. Chytraeus, and from both . . . made English by N. W.*

London. 1686. 12mo. *British Museum*.

*The Refined Courtier . . . To which are added The Adventures of a Bashful Man.*

London. 1804. 16mo. *British Museum*.

### 380

1577. *The Court of Civill Courtesie.*

Was owned by the Duke of Devonshire, *Chatsworth Library*, 1899.

*The Court of civill Courtesie. Fitlie furnished with a pleasant part of stately phrases and pithy precepts: assembled in the behalfe of all young Gentlemen, and others, that are desirous to frame their behaviour according to their estates, at all times and in all companies. Therby to purchase worthy praise of their inferiours: and estimation and credite among their betters. Out of the Italian, by S. R. Gent.*

Imprinted at London by Richard Jhones. 1591. 4to. Black letter.

The author of this book was ostensibly "Bengalasso del Monte, Prisacchi Retto," who is described by Richard Jones, the printer, as "a Noble and graue personage of Italy." It was written for the benefit or "behaviour" of his nephew, "Seig. Princisco Ganzar Moretto," in the following circumstances: —

"At my last being at Prisacchi, understanding by your father's talke, that hee minded to haue you a while in the Court, where he hath spent the better part of his life; and because it is frequented with all sortes of companies, as any place in Italy is, I haue directed this little booke, which if you read and marke diligently, shal be as it were a Guide, to



lead you from a number of snares which you may be trapt withal, & also for your behauior in al companies: with many other things fit to be knowen of yong Gentlemen, and especiallie for such as haue not bene convuersant in all companies." (*The Athenaeum*, No. 3666, Jan. 29, 1898, and No. 3667, Feb. 5, 1898.)

## 381

1579. *Physicke against Fortune, as well prosperous, as aduerse, conteyned in two Bookes, whereby men are instructed, with lyke in differencie to remedie theyr affections, as well in tyme of the bryght shynyng sunne of prosperitie, as also of the foule lowring stormes of aduersitie. Written in Latine, by Frauncis Petrarch, a most famous poet and oratour, and now first Englished by T[homas] Twyne.*

Imprinted at London in Paules Churchyarde, by Rychard Watkyns. 1579. 4to. Black letter. *British Museum.*

This is a translation of Petrarch's set of Latin dialogues, *De Remediis Utriusque Fortunae* (1356). The earliest Italian edition of the original that I find in the *British Museum Catalogue* is, —

*Francisci Petrarcae poetae oratorisque clarissimi de Remediis utriusque fortunae. . . .*

*Cremonae. 1492. Folio.*

Petrarch's first book treats of the snares of prosperity, the second of the uses of adversity.

The translation is alluded to by Marston in *The Malcontent* (III, 1): —

*Bilioso.* "My lord, I have some books which have been dedicated to my honour, and I never read them, and yet they had very fine names: *Physick for fortune; Lozenges of sanctified sincerity.* Very pretty works of curates, scriveners, and schoolmasters. Marry, I remember one Seneca, Lucius Anneus Seneca."

## 382

1585. *The Worthy Tract of Paulus Iovius, contayning a Discourse of rare Inuentions, both militarie and amorous, called Impresse. Whereunto is added a Preface, contayning the Arte of composing them, with many other notable Deuises. By Samuel Daniell, late Student in Oxenforde.*

London. Printed by Simon Waterson. 1585. 8vo. *British Museum.*

N. W., in an Epistle prefixed to *The Worthy Tract*, says, — “If courtiers are inwardly ravished in viewing the picture of *Fiametta*, which Boccace limned; if ladies entertaine *Bandel* or *Ariosto* in their closets; if lovers embrace their phisition *Ovid* in extremities of their passion: then will gentlemen of all tribes, much rather honour your *Impresa*, as a most rare jewell and delicate enchiridion.”

Dedicated to the “Right Worshipful Sir Edward Dimmock, Champion to hir Majestie.”

A translation of Paolo Giovio’s essay on mottoes and badges, entitled, —

*Ragionamento di Paolo Gioiuio sopra i Motti, e Disegni d’Arme e d’Amore comunemente chiamano Imprese. Con un Discorso di G. Ruscelli, intorno allo stesso soggetto.*

Venetia. 1556. 8vo. *British Museum.* (Second edition of *Dialogo dell’ Imprese Militari et Amoroze. Roma. 1555. 8vo. British Museum.*)

*The Worthy Tract* is interesting as being Daniel’s first publication.

## 383

1586. *The ciuile Conversation of M. Stephen Guazzo, written first in Italian, diuided into foure bookes, the first three translated out of French by G. pettie. In the first is contained in generall, the fruits that may be reaped by Conuersation, and teaching how to know good companie from ill. In the second, the manner of Conuersation, meete for all persons, which shall come*

*in anie companie, out of their owne houses, & then of the particular points which ought to be obserued in companie betweene young men and olde, Gentlemen and yeomen, Princes and priuate persons, learned and unlearned, Citizens and strangers, Religious and secular, men & women. In the third is peticularlie set forth the orders to be obserued in Conuersation within doores betweene the husband and the wife, the father and the sonne, brother and brother, the maister and the seruant. In the fourth is set downe the forme of Ciuile Conuersation, by an example of a Banquet, made in Cassale, betweene sixe Lords and foure Ladies. And now translated out of Italian into English by Barth. Young, of the middle Temple, Gent.*

Imprinted at London by Thomas East. 1586. 4to. *British Museum. Cornell University Library.*

An English translation of *La civil conversatione* of 1738, is entitled, *The Art of Conversation*.

*The Ciuile Conversation* is in prose with a few verses interspersed. It is translated from

*La civil conversatione del Signor S. G.* [Stefano Guazzo], *gentilhuomo di Casale di Monferrato, divisa in quattro libri.*

*Venegia.* 1575. 8vo. *British Museum.* Earlier edition, *Brescia,* Tomaso Bozzola. 1574. 4to.

Translated into French by François Belleforest. (Paris, P. Cavellat, 1579. 8vo; Genève. 1598. 16mo. *Cornell University Library.*) Also, by Gabriel Chappuys. (*Lyon.* J. Bernard. 1579. 8vo; *Lyon.* B. Rigaud, 1592. 16mo.)

Books I, II, and III were printed separately in 1581 (4to), and were dedicated to Lady Norris, wife of Sir Henry Norris, by George Pettie.

Sir Henry Norris (1525(?)–1601), son of Henry Norris, groom of the stole, Anne Boleyn's alleged lover, was created by Queen Elizabeth Baron Norris, of Rycote, which came to him, in 1559, from his wife, Margaret, daughter of John Williams of Thame. Rycote was ten miles east of Oxford on the way to Thame. Elizabeth visited Rycote September 28, 1592. For the entertainment at Rycote on this occasion, see R. War-

wick Bond's *The Complete Works of John Lyly*, Vol. I, pp. 485-90.

In the opening speech, "an olde gentleman" (Sir Henry Norris) refers to his wife, in allusion to her dark complexion as "the Crowe my wife." Fuller (*Worthies of England*, Vol. III, pp. 15-18) mentions this nickname given by Elizabeth to Lady Norris, and quotes the Queen's letter of condolence, 22 September, 1597, on Sir John Norris's death, beginning, "My own Crow."

A striking monument in St. Andrew's Chapel, Westminster Abbey, commemorates this worthy couple and their six sons. Life-size figures of Lord and Lady Norris lie beneath an elaborate canopy supported by marble pillars, while around them kneel effigies of their children. The six sons, all soldiers, were William, marshal of Berwick (died 1579), Sir John, the most famous, Sir Edward, Sir Henry, Sir Thomas, president of Munster, and Maximilian. Sir John and Sir Edward Norris were fellow soldiers with Sir Philip Sidney in the Earl of Leicester's disastrous campaign in the Low Countries, 1585-86.

The banquet at Casale is intended as an exemplification of the rules of polite society laid down in the book, and for this purpose the company is described in the minutest detail — what the six lords and four ladies talked about, what games they played, how they supped, and all their doings up to their dispersal.

### 384

1586. *A choice of Emblemes, and other Devises, for the moste parte gathered out of sundrie writers, Englished and Moralized: and divers newly devised, by Geffrey Whitney. A worke adorned with varietie of matter, both pleasant and profitable: wherein those that please maye finde to fit their fancies: Because herein, by the office of the eie and the eare, the minde maye reape dooble-delighte throughe holsome preceptes, shadowed with pleasant devises: both fit for the vertuous, to their incorageing; and for the wicked, for their admonishing and amendment.*

Imprinted at Leyden, in the House of Christopher Plantyn, by Francis Raphelengius. 1586. 4to. 2 parts. Reprinted. 1866. 4to. With Notes and Dissertations, by Henry Green.

Dedicated to Robert Dudley, Earl of Leicester.

Of the two hundred and forty-eight emblems here set forth by Geoffrey Whitney, two hundred and two are identical with the emblems or *imprese* of Andrea Alciat or Alciati, Gabriele Faerne, Claude Paradin, Jean Sambucus, Adrien Junius, and others; twenty-three emblems are suggested by previous emblem writers, and twenty-three are original. Whitney's form is a device or woodcut with an appropriate motto, followed by short poems. These poems consist of one or more stanzas of six lines, a quatrain with concluding couplet, and are uniformly good, though not musical. They prove Geoffrey Whitney to have been a learned and modest man thoroughly at home with his subject. As many of the poems are addressed to historical personages, either Whitney's kinsmen or friends, or some distinguished contemporary, the collection is a storehouse of information about people, places, and things Elizabethan.

## 385

1595. *Nennio, Or A Treatise of Nobility: Wherein is discoursed what true Nobilitie is, with such qualities as are required in a perfect Gentleman. Done into English by W.[illiam] Jones, Gent.*

Printed by P. S. for P. Linley and J. Flasket. [London.] 1595. 4to. *British Museum.*

Duplicate, with new title-page, and without dedications, 1600, —

*A discourse whether a nobleman by birth, or a Gentleman by desert is greater in Nobilitie.* [Translated from the Italian, by W.[illiam] Jones.]

Peter Short. London. 1600. 4to. *British Museum.*

The work is translated from Giovanni Battista Nenna's *Il Nennio. Nel quale si ragiona di nobiltà.*

*Vinegia.* 1542. 8vo. *British Museum.*

The edition of 1595 contains commendatory sonnets by Edmund Spenser, George Chapman, Samuel Daniel, and Angel Day.

*Sonnets*

[Quoted in original order.]

*From Nennio, Or a Treatise of Nobility, etc. Written in Italian by that famous Doctor and worthy Knight, Sir John Baptista Nenna of Barri. Done into English by William Jones, Gent. 1595.*

Who so wil seeke by right deserts t'attaine,  
 Unto the type of true Nobility,  
 And not by painted shewes & titles vaine,  
 Deriued farre from famous Ancestrie:  
 Behold them both in their right visnomy  
 Here truly pourtrayt, as they ought to be,  
 And striuing both for termes of dignitie,  
 To be aduanced highest in degree.  
 And when thou doost with equall insight see  
 the ods twixt both, of both thē deem aright,  
 And chuse the better of them both to thee:  
 But thanks to him that it deserues, behight;  
 To *Nenna* first, that first this work created,  
 And next to *Jones*, that truly it translated.

*Ed. Spenser.*

*Of William Jones, his "Nennio, 1595"*

Here dost thou bring (my friend) a stranger borne  
 To be endenized with us, and made our owne,  
 Nobilitie; whose name indeed is worne  
 By manie that are great, or mightie growne:  
 But yet to him most natural, best knowne,  
 To whom thou doost thy labours sacrifice,  
 And in whom al those virtues best are showne  
 Which here this little volume doth comprize.  
 Whereon when he shall cast his worthlie eies,  
 He here shal glasse himselfe, himselfe shal reed:  
 The modell of his owne perfections lies  
 Here plaine describ'd, which he presents indeed:  
 So that if men can not true worth discern  
 By this discourse, look they on him and learne.

*Sa. Danyel.*

The personage Daniel alludes to in this sonnet is "Robert Devreux [*sic*], Earle of Essex and Ewe, Vicount of Hereford, Lord Ferrer of Chartley," etc., to whom William Jones dedicated *Nennio*.

*To the author of Nennio*

Accept, thrice noble Nennio, at his hand  
 That cannot bid himself welcome at home,  
 A thrice due welcome to our native strand,  
 Italian, French, and English now become.  
 Thrice noble, not in that used epethite,  
 But noble first, to know whence noblesse sprung,  
 Then in thy labour bringing it to light,  
 Thirdly, in being adorned with our tongue.  
 And since so like itself thy land affords  
 The right of noblesse to all noble parts,  
 I wish our friend, giving thee English words,  
 With much desert of love in English hearts,  
 As he hath made one strange an Englishman,  
 May make our minds in this, Italian.

*Ex tenebris* [George Chapman.]

386

1598. *Hecatophila. The Arte of Loue. Or, Loue discovered in a hundred seuerall kindes.*

Printed at London by P. S. for William Leake, and are to be sold at his shop in Paules Churchyard, at the signe of the Greyhound. 1598. 12mo. 48 leaves. *British Museum.*

Dedicated "To the Right Worshipfull Ma: Henry Prannell Esquire, the true Friend and Fauourer of all laudable Professions." Prefixed is "*In Artem Amandi Decastichon*," signed Franciscus Meres.

This is a translation of Alberti's prose poem, entitled, —  
*Hecatophila, ne la quale se insegna l'ingeniosa arte d'amore.*  
*Venetia. 1545. 8vo.*

It is a lecture addressed to women by a professed mistress of the art of love. She tells them how to choose a lover, neither too young nor too old, not too rich nor yet too handsome, how

to keep him and in what way to make the most of him. Alberti is a misogynist, and his title is a sarcastic one meaning 'the lady of a hundred loves.'

## 387

1600. *The Hospitall of Incurable Fooles: erected in English as neer the first Italian modell and platforme as the unskilfull hand of an ignorant Architect could deuise. I pazzi, e li prudenti, fanno giustissima bilancia.*

Printed by Edm. Bollifant for Edward Blount. 1600. 4to. *British Museum.*

Dedicated "To the Good Old Gentlewoman, and her Special Benefactresse, Madam Fortune, Dame Folly (Matron of the Hospitall) makes curtesie, and speakes as followeth."

From the Italian of Tommaso Garzoni,

*L' hospidale de' Pazzi incurabili . . . nuovamente formato e posto in luce . . . con tre Capitoli in fine sopra la Pazzia.*

Ferrara. 1586. 8vo. *British Museum.*

The *Huth Catalogue* says that the original was printed at Venice in 1586. A French translation appeared at Paris in 1620, and a German version at Strasbourg two years earlier, in 1618.

Edward Blount, or Blunt, is himself supposed to be the translator.

## 388

1603. *A Dialogue full of pithe and pleasure: between three Phylosophers: Antonio, Meandro, and Dinarco: Upon the Dignitie, or Indignitie of Man. Partly translated out of Italian, and partly set downe by way of obseruation. By Nicholas Breton, Gentleman.*

*Dignus honore pius,  
Gloria sola Deus.*

London. Printed by T. C. for John Browne, and are to be solde at his Shop in Saint Dunstons Churchyard in Fleet-streete. 1603. 4to. Black letter. *British Museum.* Also,



1876. Sm. 4to. *The Complete Works in Prose and Verse of Nicholas Breton*. Part XXII. *The Chertsey Worthies Library*. A. B. Grosart. *Peabody Institute Library*, Baltimore.

Dedicated, "To the Right Worshipfull the louer of all good spirites, and nourisher of all good studies, John Linewray, Esquier Master Surueior Generall of all her Maiesties Ordinance."

In the dedicatory letter, Breton describes the dialogue as follows, —

"under the Title of the Dignitie or Indignitie of Man, are discoursed many necessary points to be considered of, as well for the outward as the inward parts: wherein it may be you shall finde pleasant wittes speake to some purpose, no Machautilian pollicies, nor yet idle fables, no straunge Riddles, nor vaine libelling ballades, but quicke spirits whetting their braines, to shewe the edge of their inuentions: and not to be tedious in my Preface before you come to the matter, you shall finde in summe, that true worth, wherein lieth the whole matter, that only maketh the worthie or unworthie man, and the due glorie unto God, who is only worthie of all honour, and of all men: the greatest part of this booke was in Italian, dedicated to a man of much esteeme in the Dukedome of Florence, and this booke in this our Language, I haue thought good here in England, to present to your worthinesse, of a better worke in this her Maiesties Royall Tower of London."

## 389

1605. *The Dumble Divine Speaker; or, dumbe speaker of Divinity. A . . . treatise in praise of silence: shewing both the dignitie, and defectes of the tongue . . . translated by A. M.*

For W. Leake. London. 1605. 4to. *British Museum*.

Translated from Jacopo Affinati d' Acuto, —

*Il muto che parla, dialogo, oue si tratta dell' eccellenze e de difetti della lingua humana, e si spiegano più di 190 concetti scritturali sopra il silentio, etc.*

Venetia. 1606. 8vo. *British Museum*.

## 390

1606. *A discourse of Civill Life: containing the Ethike part of Morall Philosophie, fit for instructing a gentleman in the course of a vertuous life.* [By Lodowick Bryskett.]

London. For William Apsley. 1606. 4to. Pp. 279. *British Museum.* Also, London. For E. Blount. 1606. 4to. *British Museum.* The second edition is a duplicate of the first with only the difference of the printer's name.

This work is described by the author as, "Written to the right honorable Arthur, late Lord Grey of Wilton," who had died October 14, 1593; it is dedicated to "his singular good Lord, Robert Earl of Salisbury."

Lodowick Bryskett, quaintly said to be the son of "a natural Italian," after being educated at Trinity College, Cambridge, became clerk of the council in Ireland, under Sir Henry Sidney. He accompanied Sir Henry Sidney's son, Philip Sidney, as "gentleman attendant," on a three years' continental tour through Germany, Poland, and Italy (1572-75), and upon his return was made clerk of the chancery for the faculties in Ireland, an office in which he was succeeded by Edmund Spenser.

*A Discourse of Civill Life*, after the manner of Italian books on social ethics, is supposed to record the conversation of a party of friends who met at Bryskett's cottage, near Dublin. Some of the gentlemen present were Dr. Long, Primate of Armagh, Sir Robert Dillon, Knight, M. Dormer, the Queen's solicitor, Captain Warham St. Leger, "M. Edmond Spenser, late your Lordship's Secretary, and Th. Smith, Apothecary."

After some general conversation, and leading up to his theme, Bryskett says he envies "the happiness of the Italians who have in their mother tongue late writers that have with a singular easy method taught that which Plato or Aristotle have confusedly or obscurely left written." Giraldi is mentioned as one of three "late writers" who had popularized moral philosophy. Addressing Spenser, Bryskett entreats the poet to

turn his great knowledge of philosophy to such an account, and to begin by entertaining his friends with a philosophical lecture on the spot. Spenser declines, on the ground that he had "already undertaken a work tending to the same effect, which is in heroical verse under the title of a *Faerie Queene*." But, he goes on, "I have seene (as he knoweth) a translation made by himsele out of the Italian tongue of a dialogue comprehending all the Ethike part of Moral Philosophy, written by one of those three he formerly mentioned, and that is by Giraldi under the title of a dialogue of ciuil life."

Giraldi Cintio's three dialogues on the training of children and youth were widely known to Elizabethan readers of Italian, because they were published with the novels of the *Hecatommithi*, which were themselves set forth on the title-page as aids to right living.

*Hecatommithi, ouero Cento Novelle di M. Giovanbattista Giraldi Cinthio nobile Ferrarese: Nelle quali, oltre le dilleteuoli materie, si conoscono moralità utilissime a gli huomini per il ben viuere; & per destare altresì l'intelletto alla sagacità. Potendosi da esse con facilità apprendere il vero modo di scriuere Toscano. Et vi sono tre Dialoghi della Vita Civile, li quali a gli huomini mostrano come deuono ammaestrare i loro figliuoli, & a giouani come ben reggersi.*

*In Venetia, appresso Fabio & Agostin Zoppini Fratelli.* MDLXXX. 2 volumes. 4to. (4th edition. First edition. *Monte Regale*. 1565. 2 volumes. 8vo.)

The speakers in Cintio's *Three Dialogues* are Fabio, Lelio, and Torquato, gentlemen of Rome, and Giannettino d'Oria, a Genoese nobleman. Bryskett's idea in translating was to set his version in a dialogue among friends of his own, partly in introduction, and partly by way of comment on the various philosophical questions discussed. The English dialogue interspersed is interesting, because it introduces Spenser as one of the interlocutors, and because, whether it is imaginary or not, it is based on personal knowledge of men who were engaged with Bryskett in the common task of governing and

civilizing Ireland. Spenser's *Amoretti*, xxxiii, is addressed to Lodowick Bryskett by name, and is an apology for the delay in completing *The Faerie Queene*.

Gabriel Chappuys made a French translation of the *Hecatommithi* and the *Tre Dialoghi*, probably from this Venetian edition. Both were published in Paris, by Abel l'Angelier, but separately, the *Hecatommithi* in two volumes, octavo, in 1583 or 1584. The French title of the *Dialogues* reads, —

*Dialogues philosophiques, italiens-françois, touchant la vie civile, contenant la nourriture du premier âge, l'instruction de la jeunesse, et de l'homme propre à se gouverner soymesme, traduits des trois excellens dialogues di Giraldi Cinthien, par Gabr. Chappuys.*

Paris. Abel l'Angelier. 1583. 12mo.

With *Colin Clouts Come Home Againe*, in 1595, Spenser published *Astrophel*, together with a series of elegiac poems on the death of Sidney. Two of the elegies were contributed by Bryskett, *The Mourning Muse of Thestylis*, and *A Pastorall Aeglogue upon the Death of Sir Phillip Sidney, Knight*, etc. W. P. Mustard has shown that *The Mourning Muse of Thestylis* is a paraphrase of Bernardo Tasso's *Selva nella morte del Signor Aluigi da Gonzaga*, and that the *Pastorall Aeglogue* paraphrases Tasso's first eclogue, *Alcippo*.

See *Lodowick Brysket and Bernardo Tasso*, in *The American Journal of Philology*, Vol. xxxv, 2, 1914.

### 391

[1606.] *Problemes of Beautie and all Humane Affections. Written in Italian by Tho. Buoni citizen of Lucca. With a discourse of Beauty by the Same Author. Translated into English by S.[amson] L.[ennard] Gent.*

London. G. Eld, for E. Blount and W. Aspley. [1606.] 12mo. *British Museum*.

A translation of Tommaso Buoni's

*I Problemi della Bellezza di tutti gli effetti humani: con un discorso della bellezza del medesimo autore.*

Venetia. 1605. 12mo. *British Museum*.

Samson Lennard accompanied Sir Philip Sidney to the Netherlands, and was with him when he received his fatal wound at the battle of Zutphen, in 1586. He subsequently entered the Herald's College, and died in 1633, as Bluemantle pursuivant.

## 392

1607. *Ars Aulica or the Courtiers Arte*. [Quotations and motto, *Felice chi puo.*]

London. Printed by Melch. Bradwood for Edward Blount. 1607. 12mo. *British Museum*.

Dedicated to the Herbert brothers, William, Earl of Pembroke, and Philip, Earl of Montgomery.

Translated, by Edward Blount, from Lorenzo Ducci's *Arte Aulica . . . nella quale s' insegna il modo che deve tenere il Cortegiano per devenir possessore della gratia del suo Principe*.

Ferrara. 1601. 8vo. *British Museum*.

## 393

1637. *Curiosities: or the Cabinet of Nature: containing Phylosophical, Naturall, and Morall questions fully answered. . . . Translated out of Latin, French and Italian Authors, by R. B.[asset] Gent. Never before published.*

N. & I. Okes. London 1637. 12mo. *British Museum*.

## 394

1904-05. *The Nobility of Women*. By William Bercher, 1559. Now for the first time edited, with Introduction and Notes, by R. Warwick Bond.

1904-05. Folio, with plates. 2 vols. (Roxburghe Club.)

"As for the book and its sources, Mr. Bond has been more successful in his search. The ultimate source he traces to two independent works, Cornelius Agrippa's *Declamation on the Nobility of Women*, delivered in 1509, but only published in 1529, and Capella's *Della Eccellenza et Dignita delle Donne*, published in 1525. From these works and other sources, such

as Castiglione and Dolce, Lodovico Domenichi published in 1549 *La Nobiltà delle Donne*, from which Barker translated, with adaptations, his work. The only step in Mr. Bond's reasoning at all weak is his inability to prove the publication of the Italian translation of Agrippa before 1549. As a matter of fact, two editions were printed before that date, 1544 and 1545, which are described in [Salvatore] Bongi (*Indice e Catalogi*, xi), Vol. I, p. 76 (1890). Haym [Niccolo Francesco Haym, *Biblioteca Italiana*, 1771-73, 2 vols.] states the author of the translation to have been Francesco Coccio."

The *Declamation* of Heinrich Cornelius Agrippa, of Nettesheim, is said to have been written at the instance of Margaret of Austria (1480-1530), sister of Charles V, Duchess of Savoy, and Regent of the Netherlands (1507-30). It is entitled, —

*De nobilitate et praeccellencia foeminei sexus declamatio.*

*Antuerpiae.* Mich. Hellenius. 1529. 8vo.

French translations of Agrippa's *Declamation*, —

*Déclamatio de la noblesse et pré-eccellence du sexe féminin.*

*Anvers, chez Martin l'Empereur.* 1530. 8vo. Also, 1537.

*Lyon.* Fr. Juste. 1537. 16mo.

*Paris.* Denis Janot. n. d. 16mo.

1578. 16mo. Translated by L. Vivant.

*De la Grandeur et de l'Éxcellence des Femmes au-dessus des Hommes. Ouvrage composé en Latin, . . . et traduit en François, avec des notes curieuses et la vie d'Agrippa. Par J. d'Arnaudin.*

*Paris.* 1713. 12mo. *British Museum.*

*De Incertitudine et Vanitate Scientiarum, declamatio invectiva.*

*Antuerpiae.* Joann. Graphaeus. 1530. 4to. Also, *Paris*, 1531, 1532, 1537, and 1539. 8vo.

*Et cum praeccellencia feminei sexús super virilem; et de Sacramento matrimonii.*

1622. 12mo. *Lugd.* 1644. 12mo.

*H. C. A. sur la noblesse & excellence du sexe féminin, de sa pré-éminence sur l'autre sexe, & du sacrement du mariage. Avec le traité sur l'incertitude des sciences et des arts; ouvrage traduit par [Pier] de Guendeville.*

Leyden. 1726. 8vo. 3 volumes. *British Museum*.

*De l'excellence . . . de la femme au-dessus de l'homme. Ouvrage traduit du latin . . . avec les commentaires de Roëtig (François Peyrard).*

Paris. 1801. 12mo. *British Museum*.

English translations of Agrippa, are —

*A Treatise of Nobility.*

London. 1542. 4to.

*The Excellency of Womenkind.*

London. 1542. 4to.

Both by David Clapham.

*The Glory of Women; or a treatise declaring the excellency and preheminance of women above men. Translated into English by Edward Fleetwood, Gent.*

London. 1652. 4to. *British Museum*.

*The Glory of Women; or, a looking-glasse for ladies. Translated into prose, but now turned into English heroicall verse, by H. C.[are], Gent.*

London. 1652. 12mo. *British Museum*.

*Female Pre-eminence; or, the dignity and excellency of that sex above the male. Done into English, with additional advantages.*

London. 1670. 8vo. *British Museum*.

By Henry Care, with a fulsome dedication to Queen Catherine.

Galeazzo Flavio Capella, or Capra, wrote —

*Della Eccellenza et Dignità delle Donne.*

*Stampato in Roma nell' anno M.D.XXV. 4to.*

Lodovico Dolce wrote on the subject, —

*Dialogo . . . della Institutione delle Donne. Secondo li tre stati, che cadono nella vita humana.*

Venice. 1545. 8vo. *British Museum*.

Lodovico Domenichi's book is, —

*La Nobiltà della Donne.*

*Venezia. Giolito. 1549. 8vo. British Museum. 1551. 8vo. British Museum. 1554. 8vo.*

Francesco Angelo Coccio, who is stated by Haym to have

translated Agrippa into Italian in 1544 and 1545, was the author of two works, —

*Cebete Thebano, che in una tavola dipinta . . . mostra le qualità de la vita humana. Dialogo ridotto di Greco in volgare* [by Francesco Angelo Coccio].

1538. 8vo. *British Museum*.

*Gli amori di Leucippe e Clitofonte di Achille Tazio, volgarizzati da A. C. Collezione degli Erotici Greci, etc.*

Vol. I. 1814, etc. 8vo. *British Museum*.

Venice, 1550; Florence, 1617. 8vo.

“The scene of Bercher’s book is Petriolo, a little watering-place some twenty-two miles from Siena. Among the invalids there was ‘the ladye Philida, Countesse of Elcie,’ whom all the company conspired to amuse. At a meeting in her rooms one evening, after they ‘had begonn to singe Ytalyan versis, and daunce after they maner,’ the Countess suggested that an impromptu discussion of the night before, between Orlando and Camillo, should be resumed formally. Messer John Borghese, ‘made the lorde of the bath for the tyme,’ agreed, observing, ‘yt maketh no matter what we saye of you, for whatsoever we saye, in the ende we ar fayne to doe as ye will.’ From this point the discussion runs on merrily for some seventy pages; women are praised for all their good qualities, and excused for their bad ones, it being more than hinted that Hippolytus and Savonarola deserved all they got, while Camillo, the *advocatus diaboli*, lets them off very easily in view of the strength of his case and the unprincipled lengths to which Orlando went in his praise. An English visitor, on being appealed to, adds the names of a bevy of blue-stockings to those already known to us, and the Countess, observing sagely that it is late, and they are at the baths for their health, sends them off to bed, with the discussion unsolved.” (*The Athenaeum*, No. 4015, October 8, 1904.)

See *Epitaphia et Inscriptiones* (1566), and *The Fearfull Fansies of the Florentine Couper* (1568).



**XII**

**ITALIAN AND LATIN PUBLICATIONS IN ENGLAND**



## XII

### ITALIAN AND LATIN PUBLICATIONS IN ENGLAND

#### ITALIAN

1552-1645

395

1552. *Il Pellegrino Inglese ne 'l quale si defende l' innocente & la sincera vita de 'l pio & religioso re d' Inghilterra Henrico Ottavo bugiardamente calōniato da Clemēte VII. & da gl' altri adulatori de la Sedia Antichristiana.*

[Venice ?] 1552. 8vo. *British Museum.*

When the news of the death of Henry VIII reached Italy, in February, 1546-47, William Thomas was at Bologna, where in a discussion with some Italian gentlemen, he defended the personal character and public policy of the King. Subsequently he drew up an account of the discussion and published it, in Italian, probably at Venice. Thomas also wrote, but did not publish, an English version, and a copy of this, possibly a holograph, is preserved among the Cottonian MSS. in the *British Museum* (Vespasian. D. 18); the Harleian collection contains a later transcript (vol. CCCLIII, ff. 8. 36); while there is a third copy in the *Bodleian Library*, Oxford (No. 53).

Very likely in ignorance of Thomas's own English version, Edward Brown of Christ's College in Cambridge, made an independent translation which he intended to publish in the third volume of his *Fasciculus*. Anthony à Wood (*Athenae Oxonienses*) quotes a letter from Brown, dated August 15, 1690, giving this account of *The Pilgrim*, —

“Mr. Chiswell, I am upon printing a book that I have in my library of which I find the lord Herbert and my lord bishop of

Salisbury that now is, have made frequent use in their histories, and which deserves to be better known than now it is. The title is this:

*“Il pelegrino Inglese, or a Discourse that passed between Sir William Thomas, an English gentlemen, and some Italians at Bologna, a hundred and forty years ago, concerning Henry the eighth, King of England, and the affairs of those times. Wherein the said Sir William defends the innocent and sincere life of K. Henry the eighth, from ye lies and slanders of Pope Clement ye seaventh, and other flatterers of the seat of Antichrist. Translated exactly from ye old Italian copy printed in ye year M.D.LII. By E. B. Rector of Sundridge in Kent.”*

Brown's translation is preserved in the *Bodleian Library* (Tanner MS., No. 303).

The dialogue was first published in English, together with Thomas's political papers, also in the Cottonian collection, by Abraham D'Aubant, under the title, *The Works of William Thomas*. (London. 1774. 8vo.) The Harleian manuscript was edited by J. A. Froude, entitled, —

*The Pilgrim: a Dialogue on the Life and Actions of King Henry Eighth: Edited with Notes from the Archives at Paris and Brussels, by J. A. Froude.*

1861. 8vo. *British Museum*.

### 396

[1553 ?] *Cathechismo, cioè forma breve per amaestrare i fanciulli: La quale di tutta la christiano disciplina cõtiene la somma. . . Tradotta di Latino in lingua Thoscana per M. A. [Michael Angelo] Florio.*

[London (?) 1553 (?)] 8vo. *British Museum*.

The Latin original of this Protestant catechism is, —

*Catechismus pro pueris et Juventute in ecclesiis et ditione. . . Marchionum Brandenburgensium, et inelyti senatus Norimbergensis, breviter conscriptus, e Germanico Latine redditus per J.[ustus] Jonam. Addita epistola de laude Decalogi.*

1539. 8vo. *British Museum*.

Florio's title apparently translates Archbishop Cranmer's English one, —

*Catechismus. That is to say; a shorte Instruction into Christian Religion for the Synguler commoditie and profyete of childrē and yong people. Set forth by . . . Thomas Archbyshop of Canterbury.* [Translated from a Latin work, which was itself a translation from the German, made by Justus Jonas.] *With woodcuts from designs by Holbein.*

Gualter Lynne. London. 1548. 8vo. Black letter. *British Museum.*

Dedicated to King Edward VI.

Michael Angelo Florio, father of John Florio, was a Florentine originally from Siena, who fled to England from the persecution of the Waldenses in the Valtelline shortly before the accession of Edward VI. He was patronized by both Archbishop Cranmer, and Sir William Cecil, in whose house he lived for some time. In 1550, he was pastor of a congregation of Italian Protestants in London. His most interesting work is a biography of Lady Jane Grey.

See *Historia de la Vita e de la Morte de l' illustrissima Signora Giovanna Graia.* (1607.)

### 397

1566. *Espositione di Giovanni Battista Agnello Venetiano sopra un libro, intitolato Apocalypsis spiritus secreti.* [With the "Apocalypsis" prefixed.]

*Giovanni Kingston à instancia di P. Angelino. Londra. 1566. 4to. British Museum.*

### 398

[1580?] *Una essortazione al Timor di Dio, con alcune rime italiane, nuovamente messe in luce [da G. B. Castiglione].* [Attributed to Jacobus Acontius.]

*Londra, appresso Gio. Wolfio, senzi anno. [1580?] 8vo. British Museum.*

Dedicated to Queen Elizabeth, by Giovanni Battista Cas-

tiglione, the queen's master of Italian, and groom of the privy chamber, to whom Jacopo Aconcio left his papers.

## 399

1581. *La Vita di Carlo Magno Imperadore, scritta in lingua Italiana da Petruccio Ubaldino Cittadin Fiorentino.*

Londra: Appresso Giouanni Wolfio Inghilese. 1581. Sm. 4to. Pp. 125, A through Q. *British Museum* (2 copies). [Oxford?] 1599. 4to. *British Museum*. (Didot-Hoefler's *Biographie Générale* says that the Oxford edition was printed in 1589.)

Dedicated, "*A i Nobili, et Illustri Signori, et Magnanimi Cauallieri & altri gentil' huomini della natione Inghilese Petruccio Ubaldino Cittadin Fiorentino Desira perpetua lode d' ogni loro honorata attione.*"

The copy of *La Vita di Carlo Magno Imperadore*, belonging to the late Mr. J. Dewitt Miller, was sent to me, from Chicago, in 1903, for examination. I found the little quarto perfect, although showing the marks of time. These marks were three: all the bands but one were loosened from the back; the clasps were gone; and a bookworm had enhanced the romantic interest of the life of Charlemagne by journeying through the wide margins from the back cover forwards, through endpapers and signatures to Signature E. The book was bound in limp white vellum and illuminated in gold, front and back. On the fly-leaf, opposite the title-page, there was inscribed, in beautiful Italian script:—

*All' Ill<sup>mo</sup> et Ecc<sup>mo</sup> il Sig<sup>o</sup>*

*Conte di Lecestrioré*

*Petruccio Ubaldino, in riconoscenza  
dicerta, et no' mai dimenticata obligatio:*

*ne', et di douuta humiltà desidera*

*prosperità.*

On the title-page, under the date, there was the signature, 'Elizabeth R,' supposedly in old English script. There was pasted on the inside of the front cover the book-plate of the Right Honorable Charles Bathurst, Lydney Park.

I was asked my opinion of the genuineness of the inscription and the signature. Of the inscription I had no doubt whatever, but there had come into my hands the unique exemplar presented by the author and illuminator to the Earl of Leicester. Of the royal signature, I had every doubt. I advised that the book be sent to the British Museum for expert examination of Queen Elizabeth's signature. This was done through Mr. W. M. Voynich, who confirmed my opinion on both points, that the book had been the Earl of Leicester's autograph copy, and that the signature on the title-page was not that of Queen Elizabeth.

Mr. Voynich added a note on the binding, — "The binding is exceedingly rare, and one of the earliest specimens of this kind used in England. There is no such specimen in the British Museum."

## 400

1581. *A Briefe Discourse of Royall Monarchie, as the best Common-Weale: wherein the subiect may beholde the Sacred Majestie of the Princes most Royall Estate: written by Charles Merbury, Gentleman, in duetifull Reuerence of Her Majesties Most Princely Highnesse; Whereunto is added by the same Pen a Collection of Italian Prouerbes in Benefite of such as are studious of that Language.*

T. Vautrollier. London. 1581. 4to. *British Museum* (2 copies).

The *Proverbes* have a distinct pagination and title-page, which reads, —

*Proverbi vulgari, raccolti in diversi luoghi d' Italia, etc.*

Prefixed to this work is the note, "Approbation of Mr. T. Norton, counsellor and solicitor of London, appointed by the bishop of London."

A dedication, in Italian, to Queen Elizabeth, is followed by a commendatory address to "the Vertuous reader," by Henry Unton.

Merbury's *Discourse* is interesting as showing the opinion of monarchy in Queen Elizabeth's time.

## 401

1584. *La Cena de le Ceneri, descritta in cinque dialogi, etc.*  
[By Giordano Bruno.]

London. 1584. 8vo. *British Museum.*

Dedicated to the French ambassador, Michel de Castelnau, Sieur de la Mauvissière.

“Bruno tells how, on the evening of Ash Wednesday, the 13th of February, 1584, he was invited by Fulke Greville to meet Sidney and others in order that they might hear ‘*the reasons of his belief that the earth moves;*’ and this seems to have been one of numerous gatherings — a revival or a continuation, in another form and for graver purposes, of the Areopagus of 1579. ‘We met,’ Bruno says, ‘in a chamber in the house of Mr. Fulke Greville, to discuss moral, metaphysical, mathematical, and natural speculations.’” (H. R. Fox-Bourne, *Sir Philip Sidney*, (1891), p. 292.)

## 402

1584. G.[iordano] B.[runo]. *Dell' infinito Universo e Mondi.*  
*Stampato in Venetia* [or rather London]. 1584. 8vo. *British Museum.*

Dedicated to Michel de Castelnau, Sieur de la Mauvissière, French Ambassador.

An exposition of Bruno's belief that the universe is made up of an infinite number of worlds.

## 403

1584. G. Bruno Nolano. *De la causa, principio, et Uno, etc.*  
*Stampato in Venezia* [or rather London]. 1584. 8vo. *British Museum.*

Dedicated to Michel de Castelnau, Sieur de la Mauvissière.

In his trial before the Venetian Inquisitors (1592), Bruno gave reasons why this book, and the six others printed in London between 1583 and 1584 bore Venice or Paris on their title-pages. The London printer was Vautrollier who had to flee to



Scotland for his audacity. See *The Athenaeum*, April 30, 1898, No. 3679, p. 562.

“The freshest and most brilliant of Bruno’s philosophical writing: ‘a dialogue worthy of Plato,’ Moritz Carrière has said.” (J. Lewis McIntyre, *Giordano Bruno* (1903), p. 38.)

## 404

1584. *Spaccio de la Bestia Trionfante. . . Consecrato al molto illustre et eccellente Cavalliero Sig. Philippo Sidneo.* [By Giordano Bruno.]

*Stampato in Parigi* [or rather by T. Vautrollier, London].

1584. 8vo. *British Museum.*

Translated, except for the introductory letter to Sidney, as — *Sp. dalla Best. Triom., or The Expulsion of the Triumphant Beast.*

London. 1713.

Attributed to William Morehead (1637–92), nephew of General Monck.

The *Spaccio de la Bestia Trionfante*, or *Expulsion of the Triumphant Beast*, is an allegory set forth in three dialogues. The gods are represented as resolving to banish the constellations out of heaven, because so many of them recorded their loose lives, and to substitute the moral virtues in the firmament in their stead. The first dialogue, which ostensibly censures classical mythology, is really an attack on all forms of anthropomorphic religion. This is the gist of the argument of the piece, but the second dialogue is the most important from the philosophical point of view, for here Bruno discourses of Truth, Prudence, Wisdom, Law, Universal Judgment, and the other moral virtues which take the places of the beasts. His treatment of the virtues makes clear the essence of his philosophy. Truth, he explains, is the unity and substance which underlies all things; Prudence, or Providence, is the regulating power of truth, and includes at once liberty and necessity; Wisdom is Providence itself in its supersensible aspect, in man, it is reason which grasps the truth of things;

Law naturally proceeds from Wisdom, for every good law must be rational, and have for its object the welfare of all; by Universal judgment men are judged with absolute justice, by their actual deeds, not by their religious beliefs, which may or may not make for righteousness.

Many of Bruno's ideas have affinities with the philosophy of Spinoza, but the bold, mocking spirit of the Italian gives a character to the *Spaccio* that is all its own. Bruno girds at the monks, he scoffs at the mysteries of faith, to him the miracles are 'magical tricks,' Jewish record and Greek myth are all one. The Roman Catholic Church was correct in recognizing underneath the allegory a vehement attack on the established religion.

In many respects the *Spaccio de la Bestia Trionfante* is the most remarkable work of Bruno as it is decidedly the most popular. One phase of its popularity is especially interesting to English readers; it is the source of Thomas Carew's masque, *Coelum Britannicum*, acted at Whitehall by King Charles I and the noblemen of his Court, on Shrove Tuesday night, February 18, 1633. The masque was written in compliment to King Charles I and Queen Henrietta Maria, praising the temperance, chastity, and justice of the royal pair.

As in the *Spaccio*, Heaven is divested of its gods and goddesses, in whose stead shines first the King, "the bright Polestarre of this Hemispheare," by his side his "faire Consort," and a "Noble traine, of either sexe"; —

So to the Brittish stars this lower Globe  
Shall owe its light, and they alone dispence  
To the world a pure refined influence.

The closing scene of the masque represents the moral virtues, Religion, Truth, Wisdom, Concord, Government, and Reputation, seated on clouds, with Eternity on a Globe in their midst. Fifteen stars express fifteen 'stellified British Heroes,' among them 'Prince Arthur' and 'the brave St. George.'

## 405

1584. *Atto della Giustitia d' Inghilterra, eseguito, per la conservatione della commune & christiana pace, contra alcuni seminatori di discordie, & seguaci de ribelli, & de nemici del reame, & non per niuna persecutione, che fosse lor fatta, per cagion della religione: si come e stato falsamente publicato da defensori, & da sostentatori della costoro rebellione, & tradimento. Traslatò d' Inglese [of William Cecil, Lord Burghley] in vulgare. . . . Il 25 di Maggio, 1584, etc.*

*Appresso G. Wolfio. Londra, 1584. 8vo. British Museum (2 copies).*

This is a translation of the first part of Lord Burghley's tract, —

*The Execution of Justice in England for maintenance of publique and Christian peace, against certeine stirrers of sedition, and adherents to the traytors and enemies of the Realme, without any persecution of them for questions of Religion, as is falsely reported and published by the fautors and fosterers of their treasons.*

[By William Cecil, Lord Burghley.]

London, 1583. 4to. Black letter. *British Museum* (2 copies). Also, 1583, 4to, a second imprint, "with some small alterations."

Lord Burghley's *Execution of Justice* was also printed in a Latin translation (T. Vautroullierius, Londini, 1584, 8vo), and in Dutch (R. Schilders, Middelburg, 1584, 4to), both in the *British Museum*.

This is one of the many public documents prepared by Lord Burghley, and its being translated into Italian, Latin, and Dutch gives an idea of the political and social conditions of the time. Lord Burghley wrote with ease and precision in Latin, French, and Italian.

The Cecil Papers at Hatfield House contain 1290 documents which were prepared either by William Cecil himself or under his immediate direction.

## 406

1585. G. Bruno Nolano. *De Gl' Heroici Furori. Al molto illustre et eccellente Cavalliero, Signor Philippo Sidneo.*

*Appresso Antonio Baio. Parigi* [or rather by T. Vautrollier, London]. 1585. 8vo. *British Museum.*

Translated as —

*The Heroic Enthusiasts: An Ethical Poem. Part the first. By L. Williams.* [The Argument or Summary, and the Apology of Bruno are omitted.]

G. Redway. London. 1887. 8vo. Pp. 170. *British Museum Catalogue. Supplement.*

The Introduction is compiled chiefly from D. Levi's *G. Bruno o la religione del pensiero.*

Bruno made this collection of sonnets, with illustrations in prose, on the Platonic theme that the world and all that is in it are but reflections of eternal beauty, that the soul through love may rise to heavenly *furor*, an ecstatic unity with the divine life.

Thinking of the similarity of Shelley to Bruno, John Owen, in his *Skeptics of the Italian Renaissance*, compares *Gli eroici furori* to the *Hymn to Intellectual Beauty*, and the *Spaccio de la Bestia Trionfante* to *Prometheus Unbound*. Cicada, one of the characters in the dialogue, *Gli eroici furori*, says, — "How much better is a worthy and heroic death than a disgraceful and vile success." "On that proposition," responds the poet Tansillo, "I composed this sonnet," whereupon Bruno borrows from Tansillo the verses which have been generally accepted as his own prediction of his fate. The sestet reads, —

Soaring I hear my trembling heart's refrain

"Where bearest me, O rash one? The fell steep  
Too arduous is not climb'd without much pain."

"Fear not," I answer, "for the fatal leap,  
Serene I cleave the clouds and death disdain,  
If death so glorious heaven will that I reap."

## 407

1585. *Cabala del Cavallo Pegaseo. Con l'aggiunta dell'Asino Cillenico*, etc. By Giordano Bruno.

*Parigi* [or rather London]. 1585. 8vo. *British Museum*.

This is a treatise on the different kinds of ignorance, or asinity, whether dogmatic or pedantic or purely sceptical and uninquiring. Its purpose is to rouse men to free and intelligent thought, and Bruno wrote it as "The awakener of sleeping minds" (*dormitantium animorum excubitor* — his style for himself in his letter to the Vice-Chancellor of Oxford, prefixed to his *Spiegazione di trenta sigilli*, 1583). The satirical conclusion of the work is, that asinity is the highest human duty, and to it is assigned divine favor both in this world and the next. Bruno's warfare with dogma, superstition and ignorance, in the *Spaccio de la Bestia Trionfante* goes on in the *Caballa del Cavallo Pegaseo*. In this sense the ideal and cabalistic ass is the Triumphant Beast of Dogma in real flesh and blood. Hence, and it is explained with many particulars as to asses in the Old and New Testaments, and in the ancient writers, the spiritual and moral ass is everywhere as much esteemed as the physical and material ass is appreciated by particular communities. A cynical sonnet erects asinity into a saint or goddess, —

O sainted Asinity. Ignorance most holy! etc.

## 408

1585. *Dichiaratione delle caggioni che hanno mosso la Serenissima Reina d'Inghilterra a dar' aiuto alla difesa del popolo afflitto e oppresso negli Paesi Bassi*. (1 Oct. 1585.)

*Christofero Barcher. Londra. 1585. 8vo. British Museum.*

This is a translation of

*A declaration of the causes mooving the Queene of England to give aide to the defence of the people afflicted and oppressed in the lowe Countries. (An addition to the declaration touching the slaunders published of her Maiestie. 1 Oct. 1585.)*

*C. Barker. London. 1585. 4to. British Museum.*

Another edition in the same year (1585), 4to. Barker also printed the *Declaration* in Latin and in French (1585, 8vo), and the *British Museum* contains two copies of each.

A political tract drawn up by the Lord Treasurer Burghley, dated, "Richmond the 1st of Octob. 27 regin. Elizabeth."

## 409

1585. *La Vita di Giulio Agricola, scritta da Cornelio Tacito et messa in volgare da Giovanni Maria Manelli.*

*Londra nella stamperia di Giovanni Wolfio.* 1585. 4to. Pp. 48. *British Museum.*

Dedicated to Lord Robert Sidney.

Tacitus's life of Cnaeus Julius Agricola, *Julii Agricolae Vita*, done into Italian and published in London.

## 410

1587. *Examine di varii Giudicii de i Politici, e della Dottrina e de i Fatti de i Protestanti veri e de i Cattolici Romani.*

*Londra nella Stamperia di Gioianni Wolfio.* 1587. 4to. (Lowndes.)

## 411

1591. *Il Pastor Fido: tragicomedia pastorale* [in five acts and in verse]. (*Aminta, favola boschereccia del S. Torquato Tasso.*)

*Per Giovanni Volfeo, a spese di Giacomo Castelvetri.* *Londra.* 1591. 12mo. *British Museum.*

This is the fourth edition of Guarini's famous pastoral, together with the *Aminta* of Tasso, edited in Italian, for English readers. It appeared eleven years before the first English translation.

See *Il Pastor Fido* (1602), by —— Dymoke, and 1647-48, by Sir Richard Fanshawe.

## 412

1591. *Le Vite delle Donne Illustri. Del Regno d' Inghilterra, & del Regno di Scotia, & di quelle, che d' altri paesi ne i due detti Regni sono stato maritate, etc.* [By Petruccio Ubaldini.]

*Giovanni Volfio. Londra. 1591. 4to. British Museum (2 copies); also, 1601.*

413

1591. *Giardino di recreatione, nel quale crescono fronde fiori et frutti, vaghe leggiadre e soave, sotto nome di sei miglia proverbi, e piacevoli ribiboli italiani; raccolto da Giovanni Florio.*

*Londra. Th. Woodcock. 1591. 4to.*

Dedicated to Master Nicholas Saunders of Ewell, esq.

A collection of 6150 proverbs, all in Italian.

A manuscript, inscribed to Sir Edward Dyer, from Oxford, 12 November 1582, is in the *British Museum* (Addit. MS. 15214). It has been in the possession successively of Oldys, Isaac Heard, and B. H. Bright. The collection is "annexed" to *Florios Second Frutes*, of the same year, with the same printer and dedication.

414

1592. *Parte prima delle brevi dimostrazioni, et precetti utilissimi ne i quali si trattano diversi Propositi morali, politici, et economici, chè convengono ancora ad ogni nobil matrona, etc.* MS. Notes.

[London?] 1592. 4to. *British Museum.*

A book of proverbial philosophy by Petruccio Ubaldini.

415

1594. *Lo Stato delle Tre Corti. Altrimenti: Relationi di alcune Qualità Politiche con le loro dipendenze considerabili appresso di quei che dei governi delli stati si dilettono, ritrovate nelli stati della Corte Romana, nel Regno di Napoli, et nelli stati del Gran Duca di Thoscana; cagioni secondo la natura di quelle genti securissimi della fermezza di quei governi.* [By Petruccio Ubaldini.]

*London. 1594. 4to. 1597. 4to.*

416

1595. *Alto. Di Tomaso Morlei Il primo libro delle Ballate A Cinque voci.*

In *Londra. Appresso Tomaso Este. cio. io. xc. v. [1595.]*  
4to. 15 leaves. *British Museum.*

Italian version of Morley's *The First Booke of Balletts to five voyces* (1595).

## 417

1595. *Scelta di alcune attioni e di varii accidenti occorsi tra alcune Nationi Differenti del Mondo; cavati della Selva dei casi diversi.*

London. 1595. 4to.

A scrap-book by Petruccio Ubaldini.

## 418

1596. *Rime. Londra. 1596. 4to.*

Petruccio Ubaldini, the author of these verses was an Italian Protestant refugee in London, who supported himself by teaching Italian and illuminating books. He was of the noble Tuscan family of Ubaldini, although for some reason he does not seem to have been known in England by that name. Ubaldini was first patronized by Henry Fitzalan, 12th Earl of Arundel, and afterwards by King Edward VI, who took him into his service. Whatever his connection with the Court was, it seems to have been continued under Elizabeth, for the Huth Library contained a *Liber precum* illuminated by him and bearing the royal monogram, E. R., surmounted by a crown. It is supposed to have belonged to the Queen and to have been presented to her by the author.

See *La Vita di Carlo Magno Imperadore* (1581).

## 419

1596. *Elizabetha. Dichiaratione delle cause che hanno indotta la. . . Reina d' Inghilterra, di preparare & mandare sopra il mare una Armata per la difesa de i suoi Regni, contra le forze d' el Re di Spagna, etc.*

*Stampato per le Deputati di Christophero Barker. Londra. 1596. 4to. British Museum.*



This is a translation of a political pamphlet issued by the Earl of Essex and Admiral Howard of Effingham, entitled, —

*A Declaration of the Causes moving the Queenes Majestie . . . to prepare and send a Navy to the Seas, for the defence of her Realmes against the King of Spaines forces, to bee published by the generals of the saide navy, etc.*

By the Deputies of C. Barker. London. 1596. 4to. Black letter. *British Museum*. Also, in French, Spanish, and Dutch, “By de Gedeputeerde van C. Barker.” (London. 1596. 4to.) *British Museum*.

## 420

1597. *Militia del Gran Duca di Thoscana. Capitoli, ordini et privilegii della Militia et Bande di sua Altezza Serenissima prima così ordinati dalla buona et felice memoria di Cosimo Primo Gran Duca di Thoscana; et di poi corroborati da i successori suoi figliuoli con l'aggiunta de i nuovi capitoli . . . concessi . . . alla nuova militia de i cavalli, etc.*

[Londra?] 1597. 4to. *British Museum*.

Dedicated, from London, to Queen Elizabeth, “*il primo dell' anno 1597,*” by Petruccio Ubaldini.

The book is a description of the military system of Tuscany.

## 421

1607. *Historia de la Vita e de la Morte de l' illustriss.[ima] Signora Giovanna Graia, già Regina eletta e publicata d' Ing-helterra: e de le cose accadute in quel regno dopo la morte del Re Edoardo VI. Nella quale secondo le diuine Scritture si tratta dei principali articoli de la religione Christiana. Con l'aggiunta d' una dottiss.[ima] disputa fatta in Ossonia l' anno 1554. (de la real presenza del corpo di Christo ne l' Eucharistia; fra N. Ridleo, et un gran numero di Laureati Papei . . . il primo de quali fu dottore Smitho. Lettere e ragionamenti de la Signora G.[iovanna] Graia.)* [By Michael Angelo Florio.]

*Stampato appresso Richardo Pittore nel anno di Christo.* [London? *Catalogue of Early English Books — to 1640.*] 1607.

Sm. 8vo. Pp. 1-378. *British Museum* (2 copies). (Supposed to be of Dutch imprint. D.N.B.)

Most of the letters and other works attributed to Lady Jane Grey are found translated into Italian in the *Lettere e ragionamenti* at the end of Florio's biography.

See *Catechismo*. [1553?]

## 422

1609. *Rime di Antonio Galli All' Illustrissima Signora Elisabetta Talbot Grey.*

*Londini. Excudebat* M. Bradwood. 1609. Sm. 8vo.

Dedicated to Lady Elizabeth Talbot Grey, Countess of Kent.

The first poem contains an account of a *balletto* or dance, given by Queen Anne, 6 January, 1608/9, mentioning the Court guests by name. Two other poems are addressed to Lady Arabella Stuart and to the Earl of Southampton.

## 423

1613. *Raccolta d' alcune Rime del Cavaliere Lodovico Petrucci Nobile Toscano in piu luoghi, e tempi composte et e diversi Prencipi dedicate; con la Selua delle suo Persecutioni.*

*Farrago Poematum Equitis Lodouici Petrucci, Nobilis Tuscani diversis locis et temporibus conscriptorum et ad diversos principes dedicatarum una cum sylva suarum persecutionum.*

*Oxoniae.* 1613. Sm. 4to. *British Museum.*

Dedicated, in prose, to King James I, and, in verse, to all the royal family.

This is a volume of Italian poems, with a Latin version of each, by Petruccio Ubaldini. It was published after his death, and contains verses addressed to Queen Elizabeth, King James I, Sir Francis Bacon, and other notable personages. One poem is an elegy in memory of Sir Thomas Bodley.

## 424

1617. *Scala Politica dell' Abominazione e Tirannia Papale di Benvenuto Italiano, a tutti gli Prencipi, Republiche, Stati, e*

*Signori et ad ogn' altro nobil spirito amatore dell' ortodossa e Christiana fede.*

Roma. [London.] 1617. 12mo. *British Museum.*

See *The Passenger of Benvenuto Italian* (1612).

425

1617. *Predica* [on Rom. XIII. 12] . . . *fatta la prima Domenica dell' Avvento quest anno 1617 in Londra nella Cappella detta delli Merciarì.*

*Giovanni Billio, Londra.* 1617. 16mo. *British Museum.*

By Marco Antonio de Dominis.

See *A Sermon preached . . . the first Sunday in Advent, etc.* (1617).

426

1618. *Saggi Morali del Signore Francesco Bacono, cavaliere inglese, gran cancelliero d' Inghelterra, con un' altro suo Trattato della Sapienza degli Antichi. Tradotti in Italiano* [by Sir Tobie Matthew].

*Giovanni Billio. Londra.* 1618. 8vo. 2 parts. (Part 2, *Della Sapienza degli Antichi*, is separately paged.) *British Museum.*

*Saggi morali . . . corretti e dati in luce dal Sig. Cavalier Andrea Cioli . . . et un trattato della Sapienza degli Antichi.*

*Fiorenza.* 1619-18. 12mo. *British Museum.* Also, *Venetia,* 1621. 12mo. *British Museum.* *Bracciano.* 1621. 24mo. *British Museum.*

The second edition, *curante Andrea Cioli*, contains the essay *Of Seditions and Troubles*, which was not printed in England till 1625.

A dedicatory letter to Cosimo II dei Medici, Grand Duke of Tuscany, eulogizes Sir Francis Bacon, praising him not only for the qualities of his intellect, but also for those of the heart and will, and moral understanding; "being a man most sweet in his conversation and ways, grave in his judgment, invariable in his fortunes, splendid in his expenses; a friend unalterable to his friends; an enemy to no man; a most hearty and

indefatigable servant to the king, and a most earnest lover of the Public, — having all the thoughts of that large heart of his set upon adorning the age in which he lives, and benefiting as far as possible the whole human race.”

Sir Tobie Matthew and Sir Francis Bacon became friends as young men together in Parliament, and their affection knew no break through every variation of both their fortunes. Bacon held a high opinion of Matthew's literary judgment, and submitted his writings to him for criticism from time to time, among other pieces his book, *De Sapientia Veterum*, with an accompanying letter dated February 17, 1610. In the last year of Bacon's life, at Sir Tobie Matthew's special request, he rewrote entirely the essay *Of Friendship*, to commemorate their lifelong intimacy.

Mr. A. H. Bullen, in his edition of Thomas Middleton's *A Game at Chess* (1625), identifies the White King's Pawn, who is "black underneath," as the Italianated English Jesuit, Sir Tobie Matthew.

## 427

1619. *La Caccia . . . poema heroico, nel qual si tratta pienamente della natura, e de gli affetti d' ogni sorte di Fiere, co 'l modo di cacciarle, & prenderle.*

*Appresso Gio. Billio. Londra. 1619. 8vo. British Museum.*  
A poem by Alessandro Gatti.

## 428

1645. *Poems by Mr. John Milton, both English and Latin, compos'd at several Times. Printed by his true Copies. The Songs were set in Musick by Mr. Henry Lawes, Gentleman of the King's Chappell, London.*

Printed by Ruth Raworth, for Humphrey Mosely, etc. London. 1645. Sm. 8vo. 2 parts. *British Museum.*

The first collective edition of Milton and the first work bearing his name. It contains an oval portrait of the poet at the age of twenty-one, by W. Marshall, with a Greek inscrip-

tion satirizing the engraver for representing a man of middle age.

*Poems, &c., upon several Occasions. By Mr. John Milton; both English and Latin, &c. Composed at several Times. With a small Tractate of Education to Mr. Hartlib.*

London. Printed for Thomas Dring, at the White Lion. . . . Fleet Street. 1673. Sm. 8vo. Pp. 292. With portrait by W. Dolle, and considerable additions, both to the English and the Latin poems. *British Museum.*

Accompanying the English Poems, Part I, in these two editions prepared for the press by Milton himself, are five Italian sonnets, numbered III, IV, V, VI, and VII, and a *canzone*.

They relate the story of the poet's love for an Italian lady, whom he describes as beautiful, dark-haired, appreciative of poetry, and a sweet singer. Sonnet III reveals her birthplace as the Vale of the Reno, between Bologna and Ferrara. Warton conjectures that she was the celebrated singer Leonora Baroni, whom Milton heard at Cardinal Barberini's musicales in Rome, and to whom he addressed three pieces of complimentary Latin verse. But there is no real ground for this fancy, nor indeed anything to indicate definitely that Milton met the lady in Italy. He may have met her in London society, and the poems may have been written before he travelled in Italy. By common consent, however, they are referred to the time of the Italian journey, 1638-39.

In three of the sonnets the lady is addressed directly, —

*Sonnet III*

*Donna leggiadra, il cui bel nome onora  
L'erbosa val di Reno e il nobil varco.*

*Sonnet VI*

*Per certo, i bei vostri occhi, Donna mia,  
Esser non può che non sian lo mio sole.*

*Sonnet VII*

*Giovane, piano, e semplicetto amante,  
Poichè fuggir me stesso in dubbio sono,  
Madonna, a voi del mio cuor l'umil dono  
Farò divoto.*

In Sonnet v, Milton takes into his confidence his Italian friend, Charles Diodati, —

*Diodati (e te 'l dirò con maraviglia).*

In Sonnet iv, —

*Qual in colle aspro, all' imbrunir di sera,*

and in the *canzone*, the English poet excuses himself for writing in Italian, on the ground that the lady had “praised her native tongue as that in which Love delighted.”

*Canzone*

*Ridonsi donne e giovani amarosi  
M' accostandosi attorno, e “Perchè scrivi,  
Perchè tu scrivi in lingua ignota e strana  
Verseggiando d' amor, e come t' osi?  
Dinne, se la tua spema sia mai vana,  
E de' pensieri lo miglior t' arrivi!”  
Così mi van burlando: “altri rivi,  
Altri lidi t' aspettan, ed altre onde,  
Nelle cui verdi sponde  
Spuntati ad or ad or alla tua chioma  
L' immortal guiderdon d' eterne frondi,  
Perchè alle spalle tue soverchia soma?”  
Canzon, dirotti, e tu per me rispondi:  
“Dice mia Donna, e 'l suo dir è il mio cuore,  
Questa è lingua di cui si vanta Amore.”*

LATIN

1545–1637

429

1545. *Opusculum plane divinum de mortuorum resurrectione et extremo iudicio, in quattuor linguis succincte conscriptum. Latyne, Englysshe, Italian, Frenche.* [By John Clerk.]

London. J. Herforde. 1545. 4to. *British Museum.* 1547. 4to. Tanner notes a third edition of 1573. 4to.

Dedicated to Henry Howard, Earl of Surrey, K.G.

An excessively rare little book on the resurrection of the

dead. The English and French texts are printed in black letter, and the Latin and Italian in Roman character, while the pages are divided into double columns, so that the four languages can be read side by side.

## 430

[1549.] *Tractatio de Sacramento Eucharistiae, habita in celeberrima universitate Oxoniensi in Anglia, per D. petrum martyrem vermiliium Florentinum, Regiam ibidem Theologiae professorem, cum jam absolvisset interpretationem ii capitis prioris epistolae D. Pauli Apostoli ad Corinthios. Ad hec Disputatio de eodem Eucharistiae sacramento, in eadem Universitate habita per eundem D. P. Mar. Anno Domini M. D. XLIX. 2 parts.*

*Londini, ad aeneum serpentem. Library of Edward VI. Royal Library. British Museum.*

At folios 8, 10, 11, 12, and 13, of the *Disputatio* are notes in the handwriting of King Edward VI.

Peter Martyr was appointed Regius Professor of Divinity at Oxford, in 1548. His wife, and the wife of Richard Cox, Bishop of Ely, were "the first women, as 't was observ'd, that resided in any coll. or hall in Oxon."

## 431

1565. *Laelii Capilupi Mantuani Cento ex Vergilio De Vita Monachorum.*

*Impressum Edinburgi per Robertum Lekprevik. Anno 1565. 4to. 8 leaves. In verse. Trinity College. Cambridge.*

The poem consists of bits of Virgil pieced together, with marginal reference. It is a Scottish reprint of Lelio Capilupi's work.

*Cento Virgilianus de Vita monachorum quos vulgo fratres appellant.*

Venice. 1543. 1550. 8vo. Rome. 1573. Reprinted in *Varia doctorum priorumque virorum de corrupto Ecclesiae statu Poemata.*

*Bâle. 1556. 8vo.*

## 432

1566. *Epitaphia et Inscriptiones lugubres, a G. B. cum in Italia, animi causa, peregrinaretur, collecta.*

Londini. 1566. 4to. *British Museum.*

The *Dictionary of National Biography* gives the first edition, as London, 1554.

G. B. is William Barker or Bercher, secretary of Thomas Howard, 4th Duke of Norfolk, who translated *The Fearfull Fancies of the Florentine Couper* (1568), and *The Nobility of Women* (1559), first printed, 1904-05.

## 433

1571. *Balthasaris Castilionis comitis de Curiale sive Aulico libri quatuor, ex Italico sermone in Latinum conversi. Bartholomaeo Clerke Anglo Cantabrigiensi interprete. Non ante aediti.*

Apud J. Dayum. Londini. 1571. 8vo. *British Museum.*

Londini. 1577. 8vo. Londini. 1585. 8vo. *British Museum.*

Londini. 1593. 8vo. Londini. 1603. 8vo. *British Museum.*

Londini. 1612. 8vo. *British Museum.* Cambridge. 1713. 8vo.

Revised by Samuel Drake. *British Museum.* Frankfort. 1606.

8vo. Strasbourg. 1619. 8vo. *British Museum.* Strasbourg.

1663. 8vo. Seven English imprints, three foreign, in ninety-two years.

To the first Latin edition, by Bartholomew Clerke, is prefixed a Latin Epistle by Thomas Sackville, Lord Buckhurst, and Earl of Dorset, author of *Gorboduc*, the earliest English tragedy. Clerke's Latin translation is highly commended by Sir John Harington, in the preface to his translation of Ariosto's *Orlando Furioso*. (1591.)

See *The Courtyer of Count Baldessar Castilio*. (1561.)

## 434

1573. *B. Mantuani . . . adolescentia, seu bucolica, brevibus Jodoci Badii commentariis illustrata. His accesserunt Joannis Murnelii in singulas eclogas argumenta, cum annotatiunculis*



*ejusdem in loca aliquot obscuriora. Accessit & index . . . novus . . . opera B. Laurentis.*

Apud T. Marsh. Londini. 1573. 8vo. *British Museum.*  
Also, Londini. 1627. 8vo. *British Museum.*

See *The Eglogs of . . . B. Mantuan* (1567).

435

1574. *M. Palingenii* [Pietro Angelo Manzolli] . . . *Zodiacus vitae. Hoc est de hominis vita, studio ac moribus optime instituendis Libri XII.* Few MS. Notes.

T. Marsh. Londini. 1574. 16mo. Also, Londini, 1575, 8vo, 1579, 16mo, 1592, 8vo, and 1639, 8vo, all five editions in the *British Museum.*

See *The first thre Bokes of the most christiā Poet Marcellus Palingenius.* (1560.)

436

1580. *Jo. Casae Galateo, seu de morum honestate et elegantia liber.* [Translated into Latin by Nathan Chytraeus born 'Kochhoff.'] Oxford. 1580. 8vo. 1630. 8vo. 1665. 8vo, all three Oxford imprints. Dedicated to Nicholas Casa, Chancellor of the King of Denmark. First Latin translation of *Galateo.*

See *Galateo of Maister John Della Casa.* (1576.)

437

1581. *Epistolarum P. Manutii* [Paolo Manuzio] *libri x. Quinque nuper additis. Eiusdem quae praefationes appellantur: cum noua quoque accessione.*

T. Vautrolle[rius]. Londini. 1581. 16mo. Pp. 505. *British Museum.* Also [*libri XII*], Londini. 1591. 16mo. *British Museum.*

438

1581. *Phrases Linguae Latinae ab A.[ldo] Manutio* [Aldo Manuzio, the Younger]. *P. F. conscriptae; nunc primum in ordinem Abecedarium adductae, & in Anglicum sermonem conuersae, etc.*

*Ex officina Thomae Vautrollerii. Londini. 1581. 12mo. British Museum. Also, Londini, 1599, 8vo, British Museum; Londini, 1618, 8vo, British Museum; and Cantabrigiae, 1636, 8vo, British Museum.*

## 439

1581. *Paraphrasis aliquot [i.e., 22] Psalmorum Davidis, Carmine heroico. S. Gentili . . . Auctore. (Alcon, seu de Natali Jesu Christi, Ecloga, etc.)*

*T. Vautrollerius. Londini. 1581. 4to. British Museum.*

## 440

*S. Gentilis in xxv. Davidis Psalmos epicae paraphrases. Apud J. Wolfium. Londini. 1584. 4to. British Museum.*

## 441

1582. *A Gentilis de Juris Interpretibus dialogi sex.*

*Apud J. Wolfium. Londini. 1582. 8vo. British Museum.*

1584. 8vo. 1585. 8vo. And in Gui Panciroli's *De claris Legum interpretibus*. Venice. (1637.)

Alberico Gentili, 1550–1611(?), came of an ancient and noble family of the Marches of Ancona. Having become a Protestant, Alberico went to England, and was entered at New Inn Hall, Oxford, in 1580. He seems to have been a man whose social qualities were as brilliant as his learning was profound. He was the friend of Sir Francis Walsingham, Sir Philip Sidney, Sir Henry Wotton, Sir Thomas Bodley, and other famous Elizabethans, and was patronized by both the Earl of Leicester and the Earl of Essex. In 1587, Queen Elizabeth made him professor of Civil Law, at Oxford. His writings, which are in Latin, constitute the earliest systematic digest of international law that exists. Robert Gentili, his son, was a prodigy of learning as a boy, but left only a few translations from the Italian, of which the best known is the *History of the Inquisition*, from the Italian of Father Paul [Paolo Servita] (1639).

Scipio Gentili, brother to Alberico, a juris-consult and pro-

fessor of civil law at Altdorf, made a Latin version of Tasso's *La Gerusalemme Liberata* (London, 1584), and wrote two paraphrases, from the Psalms, in verse. The surname is usually Englished, 'Gentilis.'

442

[1583?] *Philothei J. Bruni. . . Recens et completa Ars Reminiscendi, et in phantastico campo exarandi. Ad plurimas in triginta Sigillis inquirendi, disponendi, etque retinendi implicitas novas rationes & artes introductoria.* (*Philothei J. Bruni. . . Explicatio Triginta sigillorum, quibus adjectus est Sigillus Sigillorum.*) 2 parts. [By Giordano Bruno.]

[London. 1583?] 8vo. *British Museum.*

Dedicated to Michel de Castelnau, Sieur de la Mauvissière, French Ambassador to the Court of Elizabeth, in whose official family Bruno lived during his stay in England, 1583-85. The house of the French Ambassador was the resort of a select little band of cultivated Englishmen, among whom were Sir Philip Sidney, Sir Fulke Greville, Dyer, Harvey, the poet Spenser, Temple, the translator of Ramus's *Dialecticæ*, and others who took an interest in literature and philosophy.

A psychological work; the thirty seals are hints "for the acquiring, arranging, and recollecting of all sciences and arts," the Seal of Seals "for comparing and explaining all operations of the mind. And it may be called the Art of Arts."

443

1583-87. *Lectionem et Epistolarum quae ad Jus Civile pertinent. Libr. I-IV.* [By Alberico Gentili.]

London. 1583-87. 8vo.

444

1584. *Hugonis Platti armig. Manuele, sententias aliquot Divinas & Morales complectens: partim è Sacris Patribus, partim è Petrarcha philosopho et Poeta celeberrimo decerptas.*

1584. 16mo. Also, P. Short. *Londini.* 1594. 16mo. *British Museum.*

## 445

1584. *Torquato Tasso Solymeidos, Liber primus, Latinis numeris expressus à Scipio Gentili.*

*Londini, excudebat Johannes Wolfius. 1584. 4to. British Museum.*

*S. Gentilis Solymeidos libri duo priores de T. Tassi Italicis expressi.*

1584. 4to. *British Museum.* 1585. 4to. *British Museum.*

See *A Gentilis de Juris Interpretibus dialogi sex* (1582), and *The History of the Inquisition* (1639), and *The Chiefe Events of the Monarchie of Spaine* (1647).

## 446

1585. *J. C. Stellae Nob. Rom. Columbeidos, Libri Priores duo.* [Edited by Giacompo Castelvetri.]

*Apud J. Wolfium. Londini. 1585. 4to. British Museum.*

A poem on the discovery of the new world, composed at the age of twenty, by Giulio Cesare Stella. It won a great reputation for the author in Italy, but it is said to be a mediocre performance, and the author wrote nothing of note afterwards.

## 447

1585. *A Gentilis de Legationibus, libri tres.*

*T. Vautrollerius. Londini. 1585. 4to. British Museum.* (2 editions.) *Hanau. 1594 and 1607. 8vo.*

Dedicated to Sir Philip Sidney.

## 448

1585. *Legalium Comitiorum Oxoniensium Actio.* [By Alberico Gentili.]

London. 1585. 8vo.

## 449

1587. *Disputationum Decas prima.* [By Alberico Gentili.]

London. 1587. 8vo.

450

1587. *Conditionum Liber Singularis*. [By Alberico Gentili.] London. 1587. 8vo. 1588. 4to.

451

1588. *De Jure Belli Commentatio Prima*. [By Alberico Gentili.]

London. 1588. 4to; *Commentatio Secunda*. 1588-89; *Commentatio Tertia*. 1589; *Commentationes Tres*. London. 1589. 8vo; *De Jure Belli Libri Tres*. Oxford, ed. T. E. Holland. 1877. 8vo; and in the *Opera Omnia*. 1770. 4to.

This is the work on which Gentili's reputation mainly rests.

452

1590. *De Injustitia Bellica Romanorum Actio*. [By Alberico Gentili.]

Oxford. 1590. 4to.

453

1591. *De furtivis literarum notis, vulgo de Ziferis libri III*. [Edited by Giacompo Castelvetro, from Giovanni Battista della Porta.]

*J. Wolphium. Londini*. 1591. 4to. Pp. 228. *British Museum*.

This work appeared at Naples, in 1563. It gives one hundred and eighty different ciphers, with methods to multiply them infinitely, and entitles Porta to high rank among early writers on cryptography.

454

1594. *Tractatus de Globis et eorum Usu, accommodatus iis qui Londini editi sunt anno 1593, sumptibus Gulielmi Sandersoni, civis Londinensis*.

*In aedibus Thomae Dawson. Londini*. 1594. 8vo. *British Museum*. Amsterdam. 1611 and 1624. With notes and illustrations by J. J. Pontanus. Heidelberg. 1613.

Dedicated to Sir Walter Raleigh.

Robert Hues's *Tractatus de Globis et eorum Usu* was written especially for Emery Molyneux's terrestrial and celestial globes, published in 1592, and now in the library of the Middle Temple. Molyneux's terrestrial globe showed by a red line the route of Sir Francis Drake's circumnavigation of the earth, 1577-1580.

See *A Learned Treatise of Globes*. (1638.)

## 455

1604. *Ad I. Maccabaeorum Disp. et de Linguarum Mistura*. [By Alberico Gentili.]  
London. 1604.

## 456

1605. *A. Gentilis. . . Regales Disputationes tres; id est, De potestate Regis absoluta. De unione Regnorum Britanniae. De vi civium in Regem semper iniusta. Nunc primùm in lucem editae*. [With dedication by R. Gentilis.]  
*Apud T. Vautrollerium. Londini*. 1605. 4to. *British Museum*. Also, Folio, same year. *Hanau*. 1605. 8vo.

## 457

1605. *De Unione Angliae et Scotiae Discursus*. [By Alberico Gentili.]  
London. 1605. 8vo. *Helmstedt*. 1664. 4to.

## 458

1606. *De libro Pyano ad Jo. Howsonum Epistola* (dated 1603) in Howson's *Theseos defensio*. [By Alberico Gentili.]  
Oxford. 1606.

## 459

1616. *M. A. de Dominis . . . suae Profectionis Consilium exponit*.  
*Apud J. Billium. Londini*. 1616. 4to. *British Museum* (2 copies).

## 460

1617-58. *De republica Ecclesiastica Libri x.* (. . . *Pars secunda . . . cum appendicibus . . . in quibus . . . refellitur opus . . . Cardinalis Perronii, in ea Parte in qua agitur de sanctissima Eucharistia. . . . Additur . . . Responsio ad magnam partem Defensionis Fidei P. F. Suarez. — Pars Tertia . . . cum . . . G. Cassandri tractatu De Officio pii viri circa religionis Dissidia, etc.*) 3 parts. [By M. A. de Dominis.]

*Apud J. Billium. Londini* [and Frankfort]. 1617-58. Folio. *British Museum.*

Part III bears the imprint, "*Francofurti.*"

The controversial authors of Parts II and III are Cardinal Jacques Davy du Perron, Francisco Suarez, and George Casandre.

## 461

1619. *Apologia Equitis Lodovico Petrucci contra Calumniatores suos; Una cum Responsione ad libellum a Jesuitis contra serenissimum Leonardum Donatum, Ducem Venetum, Promulgatum.*

*Londini.* 1619. 4to. *British Museum.* Incomplete, does not contain the reply to the Jesuits, mentioned in the title. Also, in Italian, with portrait by Thomas Potheary.

Dedicated to King James I, by Petruccio Ubaldini.

## 462

1620. *Petri Suavis Polani Historiae Concilii Tridentini Libri Octo. Ex Italicis summa fide et accuratone Latini facti. Veniet qui conditam, et seculi sui malignitate compressam Veritatem, dies publicet. Etiam si omnibus tecum viventibus silentium livor indixerit; venient qui sine offensa, sine gratia judicent. Nihil simulatio proficit, paucis imponit leviter extrinsecus inducta facies; veritas in omnem partem sui semper eadem est. Quae decipiunt, nihil habent solidi. Tenue est mendacium; perlucet, si diligenter inspexeris.*

*Seneca, in fine Epist.* LXXIX.

*Augustae Trinobantum.* [London.] M.DC.XX.

A Latin translation of Fra Paolo's *Historia dell' Concilio Tridentino*. The first six books were translated by Adam Newton, Dean of Durham, afterwards, Sir Adam Newton, and the last two by William Bedell, afterwards Bishop of Ardagh and Kilmore.

## 463

1626. *Inderdicti Veneti Historia de motu Italiae sub initio Pontificatus Pauli V. Commentarius, Authore R. P. Paulo Sarpio, Veneto. . . . Recens ex Italico conversus* [by William Bedell, Bishop of Kilmore and Ardagh].

*Apud T. Bucke, J. Bucke, et L. Greene, Cantabrigiae.* 1626. 4to. Pp. 225. *British Museum.*

Dedicated, "Serenissimo Potentissimoque Principi Carolo, D. G. Magnae Britanniae, Franciae, et Hiberniae Regi, Fidei Defensori."

This is a Latin version of Fra Paolo's *History of the Interdict*, written in 1608, but not published until after the author's death.

*Istoria particolare delle cose passate tra 'l Sommo Pontifice Paolo V e la Serenissima Republica di Venetia gli anni M.DCV, M.DCVI, M.DCVII. Lione.* [Venice?] 1624. 4to. *British Museum.*

See *The History of the Quarrels of Pope Paul V. with the State of Venice.* (1626.)

## 464

1629. *De Ludis Scenicis Epistolae Duae* (dated 1593). [By Alberico Gentili.] (Appended to John Rainolds's *The Overthrow of Stage Playes.* Middelburg. 1599. 4to.)

Oxford. 1629. 4to.

## 465

1631. *F. Stradae* [Famiano Strada] *Romani . . . Prolusiones Academicæ juxta exemplar Authoris recognitæ, etc.*

G. Turner. *Oxoniae.* 1631. 8vo. *British Museum.*



[Another edition.] *Oxonii*. 1745. 8vo. *British Museum*.  
See *Steps to the Temple*. (1646.)

## 466

1637. *R. P. E. Thesauri* [Count Emmanuele Tesauro] . . .  
*Caesares; et ejusdem varia carmina: quibus accesserunt. . .*  
*Nobilissimorum Orientis & Occidentis Pontificum elogia &*  
*varia opera Poetica. Editio secunda emendatior, cum auctariolo.*

L. Lichfield. *Impensis Gulielmi Webb. Oxonii*. 1637. 8vo.  
*British Museum*.



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Oft war ek dasa dur ek dro thiek.

'Oft was I weary when I tugged at thee.'

*This line was found inscribed on an oar cast by the sea on the coast of Iceland.*

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