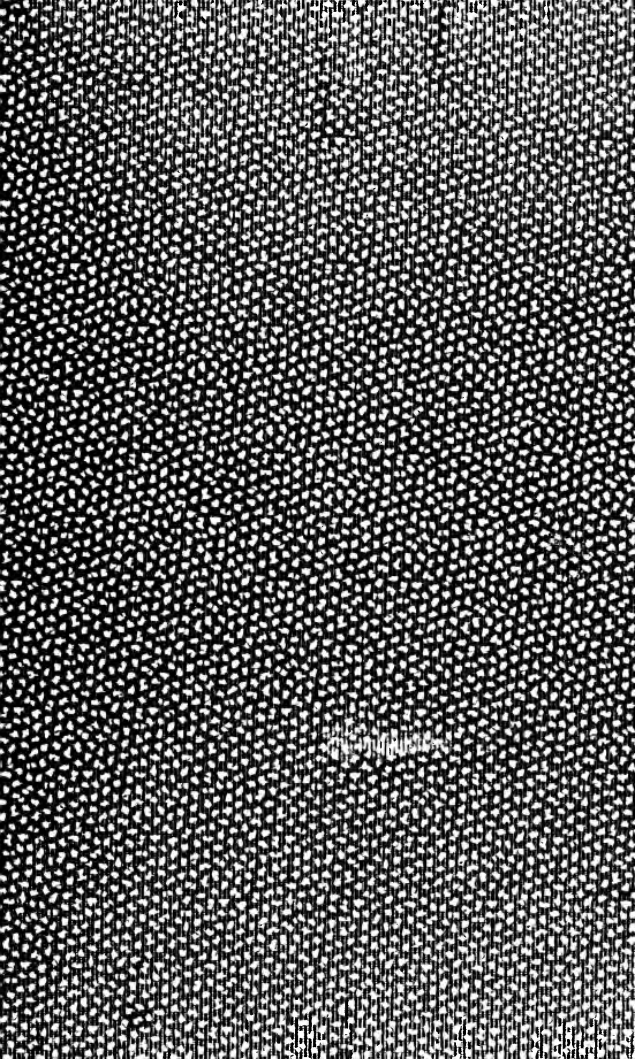

Campbell 2. e. 19

THE POEMS

OF

WILLIAM DUNBAR.

"WILLIAM DUNBAR, THE GREATEST POET THAT SCOTLAND HAS PRODUCED."—GEORGE ELLIS.

"THIS DARLING OF THE SCOTTISH MUSES HAS BEEN JUSTLY RAISED TO A LEVEL WITH CHAUCER BY EVERY JUDGE OF POETRY, TO WHOM HIS OBSOLETE LANGUAGE HAS NOT RENDERED HIM UNINTELLIGIBLE."—SIR WALTER SCOTT.

THE POEMS

OF

NOW FIRST COLLECTED.

WITH NOTES, AND A MEMOIR OF HIS LIFE.

BY DAVID LAING.

VOLUME SECOND.

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POEMS

ATTRIBUTED TO

WILLIAM DUNBAR.

THE FREIRIS OF BERWIK.

As it befell, and happinnit in to deid,
Upoun a rever, the quhilk is callit Tweid;
At Tweidis mowth thair ſtandis a nobill town,
Quhair mony lordis hes bene of grit renoune,
Quhair mony a lady bene fair of face,
And mony ane freſche luſty galland was.
In to this toun, the quhilk is callit Berwik,—
Upoun the ſey thair ſtandis nane it lyk;
For it is wallit weill abowt with ſtane,
And dowbill ſtankis caſtin mony ane;
And ſyne the caſtell is ſo ſtrang and wicht,
With ſtrait towris, and turattis hé on hicht,
The wallis wrocht craftely with all,
The portcules moſt ſubtelly to fall,
Quhen that thame liſt to draw thame upoun hicht,
That it micht be of na maner of micht,
To win that houſs be craft or ſubteltie;
Quhairfoir it is maiſt gud allutirly
In to my tyme quhair evir I haif bene,
Moſt fair, moſt gudly, moſt plefand to be ſene;
The toune, the wall, the caſtell, and the land,

The hé wallis upoun the upper hand,
The grit Croce kirk, and eik the Maifone Dew;
The Jacobene freiris of the quhyt hew,
The Carmeleitis, and the Monkis eik,
The four Ordouris wer nocht for to feik;
Thay wer all in [to] this toun dwelling.
So appinnit [it] in a May morning,
That twa of the quhyt Jacobyne freiris,
As thay wer wont and uſit mony yeiris
To paſs amang thair brethir upaland,
Wer fend of thame beſt practiſit and cunnand;
Freir Allane, and Freir Robert the uder:
Thir fyllie Freiris with wyffis weill cowld gluder,
Rycht wondir weill pleſit thai all wyffis,
And tawld thame tailis of haly Sanctis lyffis.
Quhill, on a tyme, thay purpoſit to paſs hame,
Bot verry tyrit and wett wes Freir Allane,
For he wes awld, and micht nocht wele travell,
And als he had ane littill ſpyce of gravell;
Freir Robert wes young, and verry hett of blude,
And be the way he bure both clothis and hude,
And all thair geir, for he wes ſtrong and wicht.
Be that it drew neir [hand] towart the nicht,
As thay wer cumand towart the toune full neir,
Freir Allane ſaid than, Gud bruder deir,
It is ſo lait, I dreid the yett be cloſit,
And we ar tyrit, and verry evill diſpoſit
To luge owt of the toun, bot gif that we
In ſum gude houſs this nycht mot herbryt be.

Swa wynnit thair ane woundir gude hoftillar
Without the toun, in till a fair manar,
And Symon Lawder he was callit be name:
Ane fair blyth wyf he had, of ony ane;
Bot ſcho wes ſum thing dynk, and dengerous.
The ſilly Freiris quhen thay come to the houſs,
With fair hailſing and bekking courteſlye,
To thame ſcho anſuerit agane in hye.
Freir Robert ſpeirit eftir the Gudman;
And ſcho agane anſuerit thame thane,
He went fra hame, God wait, on Weddinſday,
In the cuntré, for to ſeik corne and hay,
And uthir thingis, quhairof we haif neid.
Freir Robert ſaid, I pray grit God him ſpeid,
Him haill and ſound in to his travaill:
And hir deſyrit the ſtowp to fill of aill,
That we may drink, for I am wondir dry.
With that the wyfe went furth richt ſchortly,
And fillit the ſtowp, and brocht in breid and cheiſs;
Thay eit, and drank, and ſatt at their awin eiſs.
Freir Allane ſaid to the Gudwyf in hye,
Cum hidder, Dame, and ſett yow down me bye,
And fill the cop agane anis to me.
Freir Robert ſaid, Full weill payit ſall ye be.

The Freiris wer blyth, and mirry taillis cowld tell:
And even with that thay hard the prayer bell
Off thair awin Abbay; and than thay wer agaſt,
Becauſs thay knew the yettis wer cloſit faſt,
That thay on na wayiſs micht gett entré.

Than the Gudwyfe thay prayit, for cheritie,
To grant thame herberye [thair] that ane nicht.
Bot ſcho to thame gaif anſuer, with grit hicht,
The Gudman is fra hame, as I yow tald;
And God it wait, gif I durſt be ſo bald
To herbery Freiris in this houſs with me;
Quhat wald Symon ſay? Ha, Benedicite!
Bot in his abſence I abuſit his place.
Our deir Lady Mary keip fra ſic cace!
And keip me owt of perrell, and of ſchame.
Than auld Freir Allane ſaid, Na, fair Dame,
For Godis ſake, heir me quhat I ſall ſay,
In gud faith, we will both be deid or day,
The way is evill, and I am tyrit and wett;
Our yettis ar cloſit that we may nocht in gett,
And to our Abbay we can nocht win in;
To cauſs us perreiſs but help ye haif grit ſyn;
Thairfoir of verry neid we mon byd ſtill,
And us commit alhaill in to your will.
  The Gudwyf lukit unto the Freiris tway;
And, at the laſt, to thame this culd ſcho ſay,
Ye byd nocht heir, be Him that us all coſt;
Bot gif ye liſt to lig up in yone loft,
Quhilk is weill wrocht in to the hallis end,
Ye ſall fynd ſtray, and clathis I ſall yow ſend;
Quhair, and ye liſt, paſs on baith in feir;
For on no wayiſs will I repair haif heir.
  Hir Madin than ſcho ſend hir on befoir,
And hir thay followit baith withowttin moir;

Thay war full blyth, and did as ſcho thame kend,
And up thay went, in to the hallis end,
In till a loft wes maid for corne and hay.
Scho maid thair bed, ſyne paſt doun but delay,
Cloſit the trop, and thay remanit ſtill
In to the loft, thay wantit of thair will.
Freir Allane [liggis] down as he beſt micht:
Freir Robert ſaid, I hecht to walk this nicht,
Quha wait perchance ſum ſport I ma eſpy?—
Thus in the loft latt I thir Freiris ly,
And of the Gudwyf now I will ſpeik mair.
Scho wes richt blyth that thay wer cloſit thair,
For ſcho had maid ane tryſt, that ſamyn nicht,
Freir Johne hir luvis ſupper for to dicht;
And ſcho wald haif none uder cumpany,
Becaus Freir Johne that nicht with hir fowld ly,
Quha dwelland wes in to that ſamyne toun,
And ane Blak Freir he wes of grit renown.
He govirnit alhaill the Abbacy;
Silver and gold he had aboundantly;
He had a prevy poſterne of his awin,
Quhair he micht iſche, quhen that he liſt, unknawin.
Now thus in to the toun I leif him ſtill,
Bydand his tyme; and turne agane I will
To this fair wyfe, how ſcho the fyre cowld beit,
And thriſtit on fatt caponis to the ſpeit;
And fatt cunyngis to a fyre did ſcho lay,
Syne bad the Madin, in all the haiſt ſcho may,
To flawme, and turne, and roſt thame tenderly.

And to hir chalmer ſo ſcho went in hy.
Scho pullit hir mawkin, and gaif hit buffettis tway,
Upoun the cheikis, ſyne till it cowld ſcho ſay,
Ye ſowld be blyth and glaid at my requeiſt,
Thir mullis of youris ar callit to ane feiſt.
Scho cleithis hir in a kirtill of fyne reid,
Ane fair quhyt curch ſcho puttis upoun hir heid;
Hir kirtill wes of ſilk, and ſilver fyne,
Hir uther garmentis as the reid gold did ſchyne,
On every finger ſcho weiris ringis two;
Scho was als proud as ony papingo.
The burde ſcho cuverit with clath of coſtly grene,
Hir napry aboif wes wondir weill beſene.
Than but ſcho went, to ſé gif ony come,
Scho thocht full lang to meit hir lufe Freir Johne.
Syne ſchortly did this Freir knok at the yett;
His knok ſcho kend, and did ſo him in lett;
Scho welcomit him in all hir beſt maneir.
He thankit hir, and ſaid, My awin luve deir,
Haif thair ane pair of boſſis, gud and fyne,
Thay hald ane gallone full of Gaſcone wyne;
And als ane pair of pertrikis richt new ſlayne,
And eik ane creill full of breid of mane:
This I haif brocht to yow, my awin luve deir,
Thairfoir, I pray yow, be blyth and mak gud cheir;
Sen it is ſo that Symone is fra hame;
I will be hamely now with yow, gud Dame.
Scho ſayis, Ye ar full hertly welcome heir,
At ony tyme, quhen that ye liſt appeir.

With that ſcho ſmylit woundir luſtely;
He thriſtit hir hand agane richt prevely,
Than in hett luve thay talkit uderis till.
Thus at thair ſport now will I leif thame ſtill,
And tell yow of thir ſilly Freiris two
Were lokit in the loft amang the ſtro.
  Freir Allane in the loft ſtill can ly;
Freir Robert had ane littill jeloſy;
For in his hairt he had ane perſaving,
And throw the burdis he maid with his botkin
A littill hoill on ſic a wyifs maid he,
All that thay did thair doun he micht weill ſé,
And every word he herd that thay did ſay.
Quhen ſcho wes prowd, richt woundir freſche and gay,
Scho callit him baith hert, lemmane, and luve,
Lord God, gif than his curage wes aboif,
So prelat lyk ſat he in to the chyre!
Scho rownis than ane piſtill in his eir;
Thus ſportand thame, and makand melody.
And quhen ſcho ſaw the ſupper wes reddy,
Scho gois belyfe and cuveris the burde annon;
And ſyne the pair of boſſis hes ſcho tone,
And ſett thame doun uponn the burde him by:
And evin with that thay hard the Gudman cry,
And knokand at the yett he cryit faſt.
  Quhen thay him hard then wer thay both agaſt;
And als Freir Johne wes in a fellone fray,
He ſtert up faſt, and wald haif bene away;
But all for nocht, he micht no way win owt.

The Gudwyfe ſpak than, with a viſage ſtowt,
Yone is Symone that makis all this fray,
That I micht tholit full weill had bene away.
I fall him quyt, and I leif half a yeir,
That cummerit hes us thus in ſic maneir,
Becauſe for him we may nocht byd togidder:
I ſoir repent, and wo is he come hidder,
For we wer weill, gif that he wer away.
Quhat fall I do, allace? the Freir can ſay.
Hyd you, ſcho ſaid, quhill he be brocht to reſt,
In to yone troich, I think it for the beſt;
It lyis mekle and huge in all yone nuke,
It held a boll of meill quhen that we buke.
Than undir it ſcho gart him creip in hy,
And bad him lurk thair verry quyetly.
Scho cloſit him, and ſyne went on hir way,
Quhat fall I do, allace? the Freir can ſay.
Syne to hir Madin ſpedyly ſcho ſpak;
Go to the fyre, and the meitis fra it tak;
Be biſſy als, and ſlokkin out the fyre;
Go cloiſs yone burd; and tak away the chyre;
And lok up all in to yone almery,
Baith meit, and drink, with wyne and aill put by;
The mayne breid als thow hyd it with the wyne;
That being done, thow ſowp the howſe clene ſyne,
That na apperance of feiſt be heir ſene;
Bot ſobirly our ſelffis dois ſuſtene.
And ſyne, withowttin ony mair delay
Scho caſtis of [all] haill hir freſch array;

Than [bounit ſcho richt] to hir bed annone,
And tholit him to knock his fill, Symone.
Quhen he for knoking tyrit wes, and cryd;
Abowt he went unto the udir ſyd,
[Till ane windo wes at hir beddis heid;
And cryit, Alefoun awalk for Goddis deid!]
And [aye] on Alefoun faſt could he cry.
And at the laſt ſcho anſuerit crabitly,
Ach! quha be this that knawis ſa weill my name?
Go henſe, ſcho ſayis, for Symon is fra hame,
And I will herbery no gaiſtis heir, perfay;
Thairfoir I pray yow to wend on your way,
For at this tyme ye may nocht lugit be.
Than Symone ſaid, Fair Dame, ken ye nocht me?
I am your Symone and huſband of this place.
Ar ye my ſpous Symone? ſcho ſayis, Allace!
Be miſknawlege I had almaiſt miſgane,
Quha wenit that ye ſa lait wald haif cum hame?
Scho ſtertis up, and gettis licht in hy,
And oppinit than the yett full haiſtely.
Scho tuk fra him his geir, at all devyiſs;
Syne welcomit him on maiſt hairtly wyiſs.
He bad the Madin kindill on the fyre,
Syne graith me meit, and tak ye all thy hyre.
The Gudwyf ſaid [richt] ſchortly, Ye me trow,
Heir is no meit that ganand is for yow.
How ſa, fair Dame? Ga geit me cheiſe and breid,
Ga fill the ſtowp, hald me no mair in pleid,
For I am verry tyrit, wett, and cauld.

Than up ſcho raiſs, and durſt nocht mair be bauld,
Cuverit the burde, thairon ſett meit in hy,
Ane fowſit nolt fute, and ſcheip heid, haiſtely;
And ſum cauld meit ſcho brocht to him belyve,
And fillit the ſtowp: the Gudman than wes blyth.
Than ſatt he doun, and ſwoir, Be Allhallow
I fair richt weill and I had ane gud fallow.
Dame eit with me, and drink gif that ye may.
Said the Gudwyf, Devill inche cun I, nay;
It wer mair meit in to your bed to be,
Than now to ſit deſyrand cumpany.
[The Freiris twa, that in the loft can ly,
Thay hard him weill deſyrand cumpany.]
Freir Robert ſaid, Allace! Gud bruder deir,
I wald the Gudman wiſt that we wer heir,
Quha wait perchance ſum bettir wald he fair;
For ſickerly my hairt will ay be fair
Gif yone ſcheip heid with Symon birneiſt be;
Sa mekill gud cheir being in the almerie.
And with that word he gaif ane hoiſt anone.
The Gudman hard, and ſpeirit, Quha is yone?
[Methink that thair is men into yon loft.
The Gudwyf anſuerit, with wourdis ſoft,
Yon are your awin Freyris brether tway.
Symone ſaid, [Dame], tell me, quhat Freiris be thay?
Yone is Freir Robert, and ſilly Freir Allane,
That all this day hes travellit with grit pane.
Be thay come heir it wes ſo verry lait,
Curfue wes rung, and cloſit wes thair yait;

And in yone loft I gaif thame harberye.
The Gudman ſaid, Sa God haif part of me,
The Freiris twa ar hairtly welcome hidder,
Ga call thame doun, that we ma drink togidder.
The Gudwyf ſaid, I reid yow lat thame be,
Thay had levir ſleip, nor ſit in cumpanye;
[To drink, and dot, it ganis nocht for thame.
Let be, fair Dame, thy wordis ar in vane,
I will thame haif, be Goddis dignité;
Mak no delay, bot bring thame doun to me.]
The Gudman ſaid unto the Maid [in] thone,
Go, pray thame baith to come till me annone.
And ſone the trop the Madin oppinit than,
And bad thame baith cum doun to the Gudman.
Freir Robert ſaid, Now, be ſweit Sanct Jame,
The Gudman is verry welcome hame;
And for his weilfair dalie do we pray;
We ſall annone cum doun, to him ye ſay.
Than with that word thay ſtart up baith attone,
And doun the trop delyverly thay come,
Halſit Symone als ſone as thay him ſé;
And he agane thame welcomit hairtfullie,
And ſaid, Cum heir, myne awin bredir deir!
And ſett yow doun ſone beſyde me heir,
For I am now allone, as ye may ſé;
Thairfoir ſitt doun, and beir me cumpanye,
And tak yow part of ſic gud as we haif.
Freir Allane ſaid, Sir, I pray God yow ſaif!
For heir is now annuch of Goddis gud.

Than Symon anſwerit, Now, be the Rud,
Yit wald I giff ane croun of gold for me
For ſum gud meit and drink amangis us thré.
Freir Robert ſaid, Quhat drinkis wald ye craif,
Or quhat meitis defyre ye for to haif?
For I haif mony findry practikis ſeir
Beyond ye ſey, in Pareiſs did I leir,
That I wald preve glaidly for your ſaik,
And for your Dames, that harbry cowd us maik.
I tak on hand, and ye will counſale keip,
That I ſall gar yow ſé, or ever I ſleip,
Of the beſt meit that is in this cuntré;
Of Gaſcone wyne, gif ony in it be;
Or, be thair ony within ane hundreth myle,
It ſall be heir within a bony quhyle.
The Gudman had grit mervell of this taill;
And ſaid, [Brother,] my hairt [will] neir be haill
Bot gif ye preve that practik, or ye parte,
[Be quhat kin ſcience, nigromanſy, or art.
Freir Robert ſaid, Of this ye have no dreid;
For I can do fer mair, and thair be neid.
Than Symon ſaid, Freir Robert, I you pray,
For my ſake, that ſcience ye wald aſſay,
To mak us ſport. And than the Freir uprais,
And tuk his buke, and to the flure he gais.]
He turnis it our, and reidis it a littill ſpace,
And to the eiſt direct he turnis his face,
Syne to the weſt, he turnit and lukit down;
And tuk his buk and red ane oriſoun.

And ay his eyne wer on the almery,
And on the troch, quhair that Freir Johne did ly.
Than fat he doun, and keft abak his hude;
He granit, and he glowrit, as he wer woid.
And quhylis ftill he fatt in ftudéing;
And uthir quhylis upoun his buk reding.
And [quhylis] with baith his handis he wald clap;
And uthir quhylis wald he glowr and gaip;
Syne in the fowth he turnit him abowt,
Weill thryifs and mair than lawly cowd he lowt,
Quhen that he come neir [hand]the almery.
Thairat our Dame had woundir grit invy;
For in hir hairt fcho had ane perfaving
That he had knawin all hir govirning.
Scho faw him gif the almery fic a ftraik;
Unto hir felf fcho faid, full weill I wait
I am bot fchent, he knawis full weill my thocht.
Quhat fall I do? Allace, that I wes wrocht!
Get Symon wit, it wilbe deir doing.
Be that the Freir had left his ftudéing;
And on his feit he ftartis up full fture,
And come agane, and feyit all his cure.
Now is it done, and ye fall haif playntie
Of breid and wyne, the beft in this cuntré.
Thairfoir, fair Dame, get up delyverlie,
And ga belyve unto yone almerie,
And oppin it; and fé ye bring us fyne
Ane pair of boiffis full of Gafcone wyne,
Thay had ane galloun and mair, that wait I weill;

And bring us als the mayne breid in a creill;
Ane pair of cunyngis, fat and het pypand,
The caponis als ye fall us bring fra hand;
Tua pair of pertrikis, I wait thair is na ma,
And eik of pluveris fé that ye bring us twa.
The Gudwyf wift it wes no variance;
Scho knew the Freir had fene hir govirnance.
Scho faw it wes no bute for to deny;
With that fcho went nnto the almery
And opinnit it, and than fcho fand [richt] thair
All that the Freir had fpokin of befoir.
Scho ftert abak, as fcho wer in a fray,
And fanyt hir; and fmyland cowd fcho fay,
Ha, Benedicite! Quhat may this bene!
Quha evir afoir hes fic a fairly fene?
Sa grit a mervell as now hes appinnit heir!
Quhat fall I fay? He is ane haly Freir,
He faid full futh of all that he did fay.
Scho brocht all furth, and on the burd cowd lay
Baith breid, and wyne, and uthir thingis moir;
Cunyngis and caponis, as ye haif hard befoir;
Pertrikis and pluveris befoir thame hes fcho brocht.
The Freir knew weill, and faw thair wantit nocht;
Bot all wes furth brocht, evin at his devyis.
Quhen Symone faw it appinnit on this wyis,
He had grit wondir; and fweris be the mone,
That Freir Robert weill his dett had done:
He may be callit ane man of grit fcience,
Sa fuddanly maid all this purviance,

Hes brocht us heir, through his grit ſubteltie,
And throw his knawlege in filoſophie:
In ane gud tyme it wes quhen he come hidder.
Now fill the cop that we may drink togidder;
And mak gud cheir eftir this langſum day;
For I haif riddin ane woundir wilſome way.
Now God be lovit, heir is ſuffiſance
Unto us all throw your gud govirnance!
And than annone thay drank evin round abowt
Of Gaſcone wyne: The Freiris playit cop owt.
Thay ſportit thame, and makis mirry cheir
With ſangis lowd, baith Symone and the Freir;
And on this wyiſs the lang nicht thay ourdraif;
No thing thay want that thay deſyrd to haif.
Than Symon ſaid to the Gudwyf in hy,
Cum heir, fair Dame, and ſett yow doun me by;
And tak parte of ſic gud as we haif heir,
And hairtly, I yow pray, to thank this Freir
Of his bening grit befines and cure
That he hes done to us upoun this flure;
And brocht us meit and drink haboundantlie,
Quhairfoir of richt we aucht mirry to be.
Bot all thair ſport, quhen thay war maiſt at eiſs,
Unto our Dame it wes bot littill pleiſs.
For uther thing thair wes in to hir thocht;
Scho wes ſo red, hir hairt wes ay on flocht,
That throw the Freir ſcho ſowld diſcoverit be;
To him ſcho lukit oft tymes effeiritlie,
And ay diſparit in [hir] hairt was ſcho,

That he had witt of all hir purveance to.
Thus fatt ſcho ſtill, and wiſt no udir wane;
Quhat evir thay ſay, ſcho lute him all allane.
Bot ſcho drank with thame in to cumpany
With fenyeit cheir, and hairt full wo and hevy.
Bot thay wer blyth annuche, God wait, and ſang,
For ay the wyne was rakand thame amang;
Quhill at the laſt, thay woix richt blyth ilk one.
Than Symone ſaid unto the Freir annone,
I marvell meikill how that this may be,
In till ſchort tyme that ye ſa ſuddanlye,
Hes brocht to us ſa mony denteis deir.
Thairof haif ye no mervell, quoth the Freir,
I haif ane pege full prevy of my awin,
Quhen evir I liſt will cum to me unknawin,
And bring to me ſic thing as I will haif;
Quhat evir I liſt it neidis me nocht to craif:
Thairfoir be blyth, and tak in patience,
And treſt ye weill I ſall do diligence,
Gif that ye liſt, or thinkis to haif moir,
It ſalbe had, and I ſall ſtand thairfoir,
Incontinent that ſamyn ſall ye ſé;
Bot I proteſt that ye keip it previe,
Latt no man witt that I can do ſic thing.
Than Symone ſwoir and ſaid, Be hevynnis King,
It ſalbe kepit prevy, as for me:
But, bruder deir, your ſervand wald I ſé,
Gif it yow pleis, that we may drynk togidder,
For I wait nocht gif ye ma ay cum hidder

Quhen that we want our neidis ſic as this.
The Freir ſaid, Nay, ſo mot I haif hevynis blifs,
Yow to haif the ſicht of my ſervand
It can nocht be; ye ſall weill undirſtand,
That ye may ſé him graithly in his awin kynd,
Bot ye annone ſowld go owt of your mynd,
He is ſo fowll and ugly for to ſé;
I dar nocht awnter for to tak on me,
To bring him hidder heir in to our ſicht,
And namely now, ſo lait in to the nicht;
Bot gif it wer on ſic a maner wyifs
Him to tranſlait or ellis diſſagyifs,
Fra his awin kynd in to ane uder ſtait.
Than Symone ſaid, I mak no moir debait;
As pleiſis yow ſo lykis it to me,
As evir ye liſt, bot fane wald I him ſé.
In till quhat kynd ſall I him gar appeir?
Than Symone ſaid, In liknes of a freir,
In quhyt cullour; richt as your ſelf it war:
For quhyt cullour will no body deir.
Freir Robert ſaid, That ſwa it cowld nocht be
For ſic cauſſes as he may weill foirſé,
That he compeir in to our habeit quhyt:
Untill our Ordour it wer a grit diſpyte,
That ony ſic unworthy wicht as he
In till our habeit men ſowld behald or ſé;
Bot, ſen it pleiſſis yow that ar heir,
Ye ſall him ſé in liknes of a freir,
In habeit blak, it was his kynd to weir,

Into ſic wyiſs that he ſall no man deir.
Gif ye ſo do, and rewll yow at all wyiſs;
To hald yow cloiſ and ſtill at my devyiſs,
Quhat evir it be ye owdir ſé or heir,
Ye ſpeik no word, nor mak no kynd of ſteir;
Bot hald yow cloiſs, quhill I haif done my cure.
Than ſaid he, Symone, ye mon be on the flure,
Neir hand beſyd with ſtaff in to your hand;
Haif ye no dreid, I ſall yow ay warrand.
Than Symone ſaid, I aſſent that it be ſwa,
And up he ſtart, and gat a libberla
In to his hand, and on the flure he ſtert,
Sum thing effrayit, thocht ſtalwart was his hairt.
Than to the Freir ſaid Symone verry ſone,
Now tell me, Maiſter, quhat ye will haif done? 500
No thing, he ſaid, bot hald yow cloiſs and ſtill;
Quhat evir I do tak ye gud tent thairtill;
And neir the dur ye hyd yow prevely,
And quhen I bid yow ſtryk, ſtrek hardely;
In to the nek ſé that ye hit him richt.
That ſall I warrand, quoth he, with all my micht.
Thus on the flure I leif him ſtandand ſtill,
Bydand his tyme; and turne agane I will,
How that the Freir did tak his buke in hy,
And [turnit] our the levis full beſely
Ane full lang ſpace; and quhen he had done ſwa,
Towart the troch withowttin wordis ma,
He gois belyfe, and on this wyiſs ſayis he,
Ha, how, Hurlybaſs! now I conjure thé,

That thou upryis and ſone to me appeir,
In habeit blak in liknes of a freir:
Owt of this troch, quhair that thow dois ly,
Thow rax thé ſone, and mak no dyn nor cry;
Thow tumbill our the troch that we may ſé,
And unto us thow ſchaw thé oppinlie:
And in this place ſé that thow no man greif;
Bot draw thy handis boith in to thy ſleif,
And pull thy cowll doun owttour thy face;
Thow may thank God, that thow gettis ſic a grace!
Thairfoir thou turſs thé to thyne awin reſſett,
Sé this be done, and mak no moir debait:
In thy departing, ſé thow mak no deray
Unto no wicht, bot frely paſs thy way;
And in this place, ſé that thow cum no moir
Bot I command thé, or ellis thé charge befoir;
And our the ſtair ſé that thow ga gud ſpeid;
Gif thow dois nocht on thy awin perrell beid.

With that the Freir that under the troch lay
Raxit him ſone, bot he wes in a fray,
And up he raiſs, and wiſt na bettir wayn,
Bot of the troch he tumlit our the ſtane;
Syne fra the ſamyn quhairin he thocht him lang,
Unto the dure he preiſit him to gang;
With hevy cheir, and dreiry countenance,
For nevir befoir him happinnit ſic a chance.
And quhen Freir Robert ſaw him gangand by,
Unto the Gudman full lowdly cowd he cry,
Stryk, ſtryk herdely, for now is tyme to thé.

With that Symone a felloun flap lait flé,
With his burdoun he hit him on the nek.
He wes fa ferce he fell owttour the fek,
And brak his heid upoun ane muftarde ftane.
Be this Freir Johnne attour the ftair is gane,
In fic wyifs that mift he hes the trap,
And in ane myre he fell, fic was his hap,
Well fourty futis of breid, undir the ftair;
Yeit gat he up, with clething no thing fair;
Full drerelie upoun his feit he ftude,
And throw the myre full fmertly than he yude,
And our the wall he clam richt haiftely,
Quhilk round abowt wes laid with ftanis dry.
Off his efchaping in hairt he wes full fane,
I trow he fall be laith to cum agane.
With that Freir Robert ftart abak, and faw
Quhair the Gudman lay fa woundir law
Upoun the flure, and bleidand wes his heid:
He ftert to him, and went he had bene deid;
And clawcht him up withowttin wordis moir,
And to the dure delyverly him bure;
And fra the wind wes blawin twyifs in his face,
Than he ourcome within a lytill fpace.
And than Freir Robert franyt at him faft,
Quhat ailit him to be fo foir agaft?
He faid, Yone Freir hes maid me thus gait fay.
Lat be, quoth he, the werft is all away;
Mak mirry, man, and fe ye murne na mair,
Ye haif him ftrikin quyt owttour the ftair.

I ſaw him ſlip, gif I thé ſuth can tell,
Doun our the ſtair, in till a myre he fell.
Bot lat him go, he wes a graceleſs gaiſt,
And boun yow to your bed, for it is beſt.
Thus Symonis heid upoun the ſtane wes brokin;
And our the ſtair the Freir in myre hes loppin,
And tap our taill, he fyld wes woundir ill;
And Alefone on na wayis gat hir will.
This is the ſtory that happinnit of that Freir,
No moir thair is, bot Chryſt us help moſt deir.

A GENERAL SATYRE.

DEVORIT with dreme, devyſing in my ſlummer,
How that this realme, with Nobillis owt of nummer
Gydit, provydit ſa mony yeiris hes bene;
And now ſic hungir, ſic cowartis, and ſic cummer,
Within this land wes nevir hard nor ſene.

Sic pryd with Prellattis, ſo few till preiche and pray,
Sic hant of harlettis with thame, baith nicht and day,
That fowld haif ay thair God afoir thair ene,
So nyce array, ſo ſtrange to thair abbay,
Within this land was nevir hard nor ſene.

So mony Preiſtis cled up in ſecular weid,
With blaſing breiſtis caſting thair clathis on breid,
It is no neid to tell of quhome I mene,
So quhene the Pſalmes and Teſtament to reid,
Within this land was nevir hard nor ſene.

So mony maiſteris, ſo mony gukkit clerkis,
So mony weſtaris, to God and all his werkis,
So fyry ſparkis, of diſpyt fro the ſplene,
Sic loſin ſarkis, ſo mony glengoir merkis,
Within this land was nevir hard nor ſene.

Sa mony lordis, ſo mony naturall fulis,
That bettir accordis to play thame at the trulis,
  Nor ſeiſs the dulis that commonis dois ſuſtene,
New tane fra ſculis, ſa mony anis and mulis,
  Within this land was nevir hard nor ſene

Sa mekle treſſone, ſa mony partiall ſawis,
Sa littill reſſone, to help the commoun cauſs,
  That all the lawis ar nocht ſet by ane prene;
Sic ſenyeit ſlawis, ſa mony waſtit wawis,
  Within this land was nevir hard nor ſene.

Sa mony theivis and murdereris weill kend,
Sa grit relevis of lordis thame to defend,
  Becawis thay ſpend the pelf thame betwene,
Sa few till wend this miſcheif, till amend,
  Within this land was nevir hard nor ſene.

This to correct, thay ſchoir with mony crakkis,
But littill effect of ſpeir or battell-ax,
  Quhen curage lakkis the corſs that ſowld mak kene;
Sa mony jakkis, and brattis on beggaris bakkis,
  Within this land was nevir hard nor ſene.

Sic vant of wouſtouris with hairtis in ſinfull ſtaturis,
Sic brawlaris and boſteris, degenerat fra thair naturis,
  And ſic regratouris, the peure men to prevene;
Sa mony tratouris, ſa mony rubeatouris,
  Within this land was nevir hard nor ſene.

Sa mony Jugeis and Lordis now maid of late,
Sa ſmall refugeis the peure man to debait;
Sa mony eſtait, for commoun weill ſa quhene
Ouir all the gait, ſa mony thevis ſa tait,
Within this land was nevir hard nor ſene.

Sa mony ane ſentence retreitit, for to win
Geir and acquentance, or kyndneſs of thair kin;
Thay think no ſin, quhair proffeit cumis betwene;
Sa mony ane gin, to haiſt thame to the pin,
Within this land was nevir hard nor ſene.

Sic knavis and crakkaris, to play at cartis and dyce,
Sic halland-ſchekkaris, quhilk at Cokkilbeis gryce,
Ar haldin of pryce, quhen lymmaris dois convene;
Sic ſtoir of vyce, ſa mony wittis unwyce,
Within this land was nevir hard nor ſene.

Sa mony merchandis, ſa mony ar menſworne,
Sic peur tennandis, ſic curſing evin and morne,
Quhilk ſlayis the corne, and fruct that growis grene;
Sic ſkaith and ſcorne, ſa mony paitlattis worne,
Within this land was nevir hard nor ſene.

Sa mony rakkettis, ſa mony ketche-pillaris,
Sic ballis, ſic knackettis, and ſic tutivillaris,
And ſic evill-willaris to ſpeik of King and Quene;
Sic pudding-fillaris, diſcending doune frome millaris,
Within this land was nevir hard nor ſene.

Sic fartingaillis on flaggis als fatt as quhailis,
Facit lyk fulis with hattis that littill availlis;
And ſic fowill taillis to ſweip the calſay clene,
The duſt upſkaillis, mony fillok with fuk faillis,
Within this land was nevir hard nor ſene.

Sa mony ane Kittie, dreſt up with goldin chenyé,
Sa few witty, that weill can fabillis fenyie,
With apill renéis ay ſchawand hir goldin chene,
Of Sathanis ſeinyé, ſure ſic an unſall menyie
Within this land was nevir hard nor ſene.

A BRASH OF WOWING.

In fecreit place this hindir nycht,
I hard ane berne fay till ane bricht,
My hunny, my houp, my hairt, my heill,
I haif bene lang your lufar leill,
  And can of yow get confort nane;
How lang will ye with denger deill?
  Ye brek my hairt, my bony ane!

His bony beird was kemd and croppit,
Bot all with kaill it wes bedroppit;
And he wes comich, fulich, and gukkit,
He clappit faft, he kift, he chukkit
  As with the glaikis he wer ourgane;
Yit be his feiris he wald
  Ye brek my hairt, my bony ane!

Quoth he, My hairt, fweit as the hunny,
Sen that I born wes of my mynny,
I wowit nevir ane uder bot yow;
My wame is of your lufe fo fow,
  That as ane gaift I glour and grane,
I trymmill fa, ye will nocht trow:
  Ye brek my hairt, my bony ane!

Te hie! quoth ſcho, and gaiff ane gawf,
Be ſtill my cowffyne and my cawf,
My new ſpaind howphyn fra the gowk,
And all the blythnes of my bowk;
  My ſweit ſwanky, ſaif yow allane,
Na leid I luvit all this owk:
  Fow leifs me that gracelefs gane.

Quoth he, My claver, my curledoddy,
My hony ſoppis, my ſweit poſſoddy,
Be nocht our bufteous to your billie,
Be warme hairtit and nocht illwillie;
  Your hals as quhyt as quhalis bane,
Garfs ryſe on loft my quhilly lillie:
  Ye brek my hairt, my bony ane.

Quoth ſcho, My clip my unſpaynd ichane,
With muderis milk yit in your michane,
My belly-huddroun, my ſweit hurlé bawſy,
My hony gukkis, my ſlawſy gawſy,
  Your muſing wald pers ane hairt of ſtane,
Ga tak gud confort, my greit heidit gawſy:
  Fow leis me that graceles gane.

Quoth he, My kid, my capircalyeane,
My bony bab with the ruch brilyeane,
My tendir girdill, my wally gowdy,
My tirly mirly, my towdy mowdy;
  Quhen that our mowthis dois meit at ane,

My ſtang dois cork in with your towdy:
Ye brek my hairt, my bony ane.

Quoth ſcho, [Now] tak me be the hand,
Welcum, my golk of Maryland,
My chirry, and my maikleſs mynyeoun,
My ſucker ſweit as ony unyeoun,
My ſtrummil ſtirk, yit new to ſpane,
I am applyid to your opinyon:
Fow leis me that graceleſs gane.

He gaif till hir ane appill ruby;
Grammercy, quoth ſcho, My ſweit cowhubby.
Syne tha twa till ane play began,
Quhilk that thay call the dirrydan;
Quhill bayth thair bewis did meit in ane.
Fow wo, quoth ſcho, quhair will ye, man?
Fow leis me, that graceleſs gane.

COUNSALE IN LUVE.

FAINE wald I luve, bot quhair abowt,
Thair is ſo mony luvaris thairowt,
  That thair is left no place to me;
Quhairof I hovit now in dowt,
  Gif I fowld luve, or lat it be.

Sa mony ar thair ladeis treitis
With triumphand amoureſs balleitis,
  And dois thair bewteis pryiſs ſo hé,
That I find nocht bot daft conſaitis
  To ſay of luve.—Bot lat it be.

Sum thinkis his lady luſtieſt;
Sum haldis his lady for the beſt;
  Sum ſayis his luve is A per ſe;
Bot ſum, forſuth, ar ſo oppreſt
  With luve, wer bettir lat it be.

Sum for his ladyis luve lyis ſeik,
Suppois ſcho comptis it nocht a leik;
  And ſum drowpis down as he wold die;
Sum ſtrykis down a threid bair cheik
  For luve, wer bettir lat it be.

Sum luvis lang and lyis behind;
Sum luvis and freindſchip can nocht fynd;
  Sum feſtnit is, and ma nocht flé;
Sum led is lyk the belly-blynd
  With luve, wer bettir lat it be.

Thocht luve be grene in gud curage,
And be difficill till aſſwage,
  The end of it is miſerie:
Miſgovernit yowth makis gowſty aige;
  Forbeir ye nocht, and lat it be.

Bot quha perfytly wald imprent,
Sowld fynd his luve maiſt permanent,
  Luve God, thy prince, and freind, all thré;
Treit weill thy ſelf, and ſtand content,
  And latt all uthir luvaris be.

ADVYCE TO LUVARIS.

Gif ye wald lufe and luvit be,
In mynd keip weill thir thingis thré,
And fadly in thy breiſt imprent,
Be fecreit, trew, and pacient.

For he that pacience can nocht leir,
He fall diſpleſance haif, perqueir,
Thocht he had all this warldis rent:
Be fecreit, trew, and pacient.

For quha that fecreit can nocht be,
Him all gud fallowſchip fall flé,
And credence nane fall him be lent:
Be fecreit, trew, and pacient.

And he that is of hairt untrew,
Fra he be kend, fair weill, adew.
Fy on him, fy! his fame is went:
Be fecreit, trew, and pacient.

Thus he that wantis ane of thir thré,
Ane luvar glaid may nevir be,

Bot ay in ſum thing diſcontent:
Be ſecreit, trew, and pacient.

Nocht with thy toung thy ſelf diſcure
The thingis that thow hes of nature;
For, giff thow dois, thow ſuld repent:
Be ſecreit, trew, and pacient.

BALLAD OF KYND KITTOK.

My Gudame wes a gay wife, bot ſcho wes rycht gend,
Scho duelt furth fer in to France, apon Falkland fell;
Thay callit her Kynd Kittok, quha ſa hir weill kend:
Scho wes like a caldrone cruke cler under kell;
Thay threpit that ſcho deit of thrift, and maid a gud end.
Efter hir dede, ſcho dredit nought in hevin for to duell;
And ſa to hevin the hieway dredlefs ſcho wend,
Yit ſcho wanderit, and yeid by to ane elriche well.
Scho met thar, as I wene,
Ane aſk rydand on a ſnaill,
And cryit, Ourtane fallow, haill!
And raid ane inche behind the taill,
Quhill it wes neir evin.

Sua ſcho had hap to be horſit to hir herbry,
Att ane ailhous neir hevin, it nyghttit thaim thare;
Scho deit of thrift in this warld, that gert hir be ſo dry,
Scho nevir eit, bot drank our meſur and mair.
Scho ſlepit quhill the morne at none, and rais airly;
And to the yettis of hevin faſt can the wife fair,
And by Sanct Petir, in at the yett, ſcho ſtall prevely:
[He] lukit and ſaw hir lattin in, and lewch his hert fair.

And thar, yeris feven
Scho levit a gud life,
And wes our Ledyis hen wyfe;
And held Sanct Petir at ftryfe,
Ay quhill fcho wes in hevin.

Scho lukit out on a day, and thoght ryght lang
To fé the ailhous befide, in till an evill hour;
And out of hevin the hie gait couth the wyfe gang
For to get hir ane frefche drink, the aill of hevin wes four.
Scho come againe to hevinnis yett, quhen that the bell rang,
Sanct Petir hit hir with a club, quhill a gret clour
Rais in hir heid, becaus the wyfe yeid wrang.
Than to the ailhous agane fcho ran, the pycharis to pour,
And for to brew, and baik.
Freindis, I pray you hertfully,
Gif ye be thrifty or dry,
Drink with my Gudame, as ye ga by,
Anys for my faik.

THE DROICHIS PART OF THE PLAY:

AN INTERLUDE.

HARRY, harry, hobillſchowe !
Sé quha is cummyn nowe,
Bot I wait nevir howe,
With the quhorle wynd ?
A ſerjand owt of Soldane land,
A gyand ſtrang for to ſtand,
That with the ſtrenth of my hand
Beres may bynd.

Yit I trowe that I vary,
I am the nakit, blynd Hary,
That lang has bene in the Fary
Farleis to fynd ;
And yit gif this be nocht I,
I wait I am the ſpreit of Gy ;
Or ellis go by the ſky
Licht as the lynd.

The GOD of moſt magnificence,
Conſerf this fair preſens,
And ſaif this amyable audiens,
Grete of renoune ;

Proweſt, baillies, officeris,
And honerable induellaris,
Marchandis, and familiaris,
Of all this fair Towne.

Quha is cummyn heir, bot I,
A bauld buſtuoſs bellamy,
At your Corss to mak a cry,
With a hie fowne?
Quhilk generit am of gyandis kynd,
Fra ſtrang Hercules be ſtrynd;
Off all the occident of Ynd,
My eldaris bair the croune.

My fore grantſchir, hecht Fyn MacKowle,
That dang the devill, and gart him yowle,
The ſkyis ranyd quhen he wald ſcowle,
And trublit all the air:
He gat my grantſchir Gog Magog;
Ay quhen he danſit, the warld wald ſchog;
Five thouſand ellis yeid in his frog
Of Hieland pladdis, and mair.

Yit he was bot of tendir youth;
Bot eftir he grewe mekle at fouth,
Ellevyne myle wyde met was his mouth,
His teith was ten myle ſqwair.
He wald apon his tais ſtand,
And tak the ſternis doune with his hand,

And ſet tham in a gold garland
Above his wyfis hair.

He had a wyf was lang of clift;
Hir hed wan hiear than the lift;
The hevyne rerdit quhen ſcho wald rift;
The laſs was no thing ſklender:
Scho ſpittit Loch-Lomond with hir lippis;
Thunner and fyre-flaucht flewe fra hir hippis;
Quhen ſcho was crabit, the ſon tholit clippis;
The fende durſt nocht offend hir.

For cald ſcho tuke the fevir tertane;
For all the claith of Fraunce and Bertane,
Wald nocht be till hir leg a gartane,
Thocht ſcho was ying and tender;
Apon a nycht heir in the North,
Scho tuke the grawell, and ſtalit Cragorth
Scho piſchit the mekle watter of Forth;
Sic tyde ran efter hender.

A thing writtin of hir I fynd,
In Irland quhen ſcho blewe behynd,
At Noroway coſtis ſcho raſit the wynd,
And gret ſchippis drownit thar.
Scho fiſchit all the Spanye ſeis,
With hir ſark lape befor hir theis;
Sevyne dayis faling betuix hir kneis,
Was eſtymit and mair.

The hyngand brayis on athir fyde,
Scho poltit with hir lymmis wyde;
Laffis mycht leir at hir to ſtryd,
Wald ga to lufis lair.
Scho merkit fyne to land with myrth;
And piſchit fyve quhalis in the Firth,
That cropyn war in hir geig for girth,
Welterand amang the wair.

My father, mekle Gow Mackmorne,
Out of that wyfis wame was ſchorne;
For litilneſs ſcho was forlorne,
Sic a kempe to beir:
Or he of eld was yeris thré,
He wald ſtep our the Occeane ſé;
The mone ſprang never above his kné;
The hevyn had of him feir.

Ane thouſand yere is paſt fra mynd
Sen I was generit of his kynd,
Full far amang the defertis of Ynde,
Amang lyoun and beir:
Baith the King Arthour and Gawane,
And mony bald berne in Brettane,
Ar deid, and in the weris ſlane,
Sen I couth weild a ſpeir.

Sophea and the Soldane ſtrang,
With weris that has leſtit lang,

Furth of thar boundis maid me to gang,
And turn to Turky tyte.
The King of Frauncis gret army,
Has brocht in darth in Lombardy;
And in ane cuntré he and I
May nocht baith ſtand perfyte.

In Denmark, Swetherik, and Noroway,
Na in the Steidis I dar nocht ga;
Amang thaim is bot tak and ſla,
Cut thropillis, and mak quyte.
Irland for evir I have refuſit,
All wichtis ſuld hald me excuſit,
For nevir in land quhar Eriſche was uſit,
To duell had I delyte.

I have bene forthwart ever in feild,
And now ſo lang I haf borne ſcheld,
That I am all crynd in for eld
This litill, as ye may ſé.
I have bene bannit under the lynd
Full lang, that no man couth me fynd;
And now with this laſt ſouthin wynd,
I am cummyn heir, pardé.

My name is WELTH, thairfor be blyth,
I come heir comfort yow to kyth;
Suppoſs that wretchis wryng and wryth,
All darth I fall gar dé;

For fekerly, the treuth to tell,
I come amang yow heir to duell,
Fra found of Sanct Gelis bell,
Nevir think I to flé.

Quharfor in Scotland come I heir,
With yow to byde and perfeveir,
In EDINBURGH, quhar is meriaſt cheir,
Plefans, difport and play;
Quhilk is the lampe, and A per fe,
Of this regioun, in all degré,
Of welefair, and of honeſté,
Renoune, and riche aray.

Sen I am WELTH, cummyn to this wane,
Ye noble Merchandis everilkane,
Addreſs yow furth with bow and flane,
In lufty grene lufraye;
And follow furth on Robyn Hude,
With hartis coragiouſs and gud,
And thocht that wretchis wald ga wod,
Of worſchipe hald the way.

For I, and my thré feres aye,
WEILFAIR, WANTONESS, and PLAY,
Sall byde with yow, in all affray,
And cair put clene to flicht:
And we fall dredleſs us addreſs,
To banniſs derth, and all diſtreſs;

And with all ſportis, and meryneſs,
Your hartis hald ever on hicht.

Sen I am of mekle quantité,
Of gyand kynd, as ye may ſe,
Quhar ſall be gottin a wyf to me
Sicklyke of breid and hicht?
I dreid that thair be nocht a bryde,
In all this towne may me abyd,
Quha wait gif ony heir beſyde,
Micht ſuffer me all nycht.

With yow ſen I mon leid my lyf,
Gar ferſs baith Louthiane and Fyf,
And wale to me a mekle wyf,
A gret ungraciouſs gan;
Sen ſcho is gane, the Gret Forlore
. . . . . .

Adew! fairweill; for now I go,
Bot I will nocht lang byd yow fro;
Chriſt yow conſerve fra every wo,
Baith madin, wyf, and man.
God bliſs thame, and the Haly Rude,
Givis me a drink, ſa it be gude;
And quha trowis beſt that I do lude,
Skynk firſt to me the kan.

BALLAD OF UNSTEDFASTNES.

In all oure gardyn growis thare na flouris,
  Herbe nor tree that frute hes borne this yere.
The levys are doun fchakyn with the fchouris,
  The fynkle fadit in oure grene herbere;
  The birdis that bene wount to fyngen here,
In all this May unefe has fongin thrife;
  And all of Dangere is our gardenere;
And Gentrife is put quite out of fervice.

Quhat that I mene be this I dar noght fpeke,
  Nor I na dare, my heart it is fa fare,
Na never fall I me revenge and wreke,
  Bot on myfelf, although I fuld forfare;
  Saufand beauté I can prife na mare
Of hyr, that was wont to be gudelieft;
  And futh it is, and fene in all our quhare,
No erdly thing bot for a tyme may left.

Sen in this warld thare is no fekernes,
  Bot pas mon all, and end mon every thing,
I tak my leve at all Unftedfaftnes.

. . . . . .

TO THE QUENE DOWAGER.

O LUSTY flour of yowth, benying and [ſueit],
  Freſch blome of bewty, blythfull, brycht, and ſchene
Fair luffum Lady, gentill, and diſcret,
  Yung brekand bloſum, yit on the ſtalkis grene,
  Delytſum lilly, lufty for to be ſene,
Be glaid in hairt and expell havineſs;
  [Thocht] bair of blifs, that evir ſo blyth hes bene,
Devoyd langour, and leif in luſtineſs.

Brycht ſterne at morrow that dois the nycht hyn chaſe,
  Of luvis lychtſum [day the] lyfe and gyd,
Lat no dirk clud abſent from us thy face.
  Nor lat no fable frome us thy bewty hyd,
  That hes no confort quhair that we go or ryd
Bot to behald the beme of thy brychtneſs;
  Baneifs all baill, and into blifs abyd;
Devoyd langour, and leif in luſtineſs.

Art thow pleſand, lufty, yung and fair;
  Full of all vertew and gud conditioun,
Rycht nobill of blud, rycht wyifs and debonair,
  Honorable, gentill, and faythfull of renoun,
  Liberall, luffum, and lufty of perſoun,

Quhy fuld thow than lat fadneſs thé oppreſs?
  In hairt be blyth and lay all dolour doun;
Devoyd langour, and leif in luſtineſs.

I me commend with all humilitie
  Unto thy bewty, bliffull and bening,
To quhome I am, and ſall ay fervand be
  With ſteidfaſt hairt, and faythfull trew mening
  Unto the deid, without[en] departing;
For quhais faik I ſall my pen addreſs,
  Sangis to mak for thy reconforting,
That thow may leif in joy and luſtineſs.

O fair ſweit bloſſum, now in bewty flouris,
  Unfaidit bayth of cullour and vertew,
Thy nobill Lord that deid hes done devoir,
  Faid nocht with weping thy viſſage fair of hew;
  O luſſum luſty Lady, wyſe, and trew,
Caſt out all cair, and confort do increſs,
  Exyll all ſichand, on thy fervand rew!
Devoyd langour, and leif in luſtineſs.

THE LORDIS OF SCOTLAND TO THE GOVERNOUR IN FRANCE.

We Lordis hes chofin a chiftane mervellus,
That left hes us in grit perplexité;
And him abfentis, with wylis cautelus,
Yeiris and dayis mo than two or thré;
And nocht intendis the land nor peple fé,
Faltis to correct, nor vicis for to chace;
Our Lord Governour, this fedull fend we thé:
In lak of juftice this Realme is fchent, allace!

Is nane of us ane uddir fettis by,
Bot laubouris ay for utheris diftructioun;
Quhilk is grit plefour to our auld innamy,
And daly cauffis grit diffentioun,
Amang us now, and als divifioun,
Quhilk to heir is [in futh] ane drery cace,
To thé our Lord and gyd under the crown:
In lak of juftice this Realme is fchent, allace!

Thy prudent wit, we think thow hes abufit,
Abfentand thé for ony warldly geir;
We yarne thy prefens, bot oft thow hes refufit
Till cum us till, or yit till merk us neir,

Quhilk is the cauſs of thift, flawchtir and weir;
Approch in tyme, our freindſchip to purchaſe,
Thy lergeſs leill thy byding byis full deir:
In lak of juſtice this Realme is ſchent, allace!

Covatyce ringis in to the Spirituall ſtate,
Yarnand banifice, the quhilk ar now vacand,
That but thy preſens, will caus rycht grit debait,
And contraverſy to ryis in to this land;
And thy bidding we treſt thay fall ganeſtand,
Without thow cum, and preſent thame thy face,
Addreſs thé ſone, fulfill this will and band:
In lak of juſtice this Realme is ſchent, allace!

Grit weir and wandrecht hes bene us amang,
Sen thy departing, and yit approchis mair,
Thy tardatioun cauſſis us to think lang,
For of thy cuming we haif richt grit diſpair;
Off gyd and govirnance we ar all ſolitair,
Dependand ay upoun thy ſtait and grace;
Speid thé, thairfoir, in dreid we all forfair:
In lak of juſtice this Realme is ſchent, allace!

THE DANGER OF WRYTING.

FAINE wald I, with all diligence,
Ane ſang mak, pleſand of ſentence,
To everie mannis appetyte;
Bot thairin failyes my ſcience:
Thus wait I nocht quhairof to wryte.

For, thocht ſevin yeir I wer avyſit,
And with my wittis all devyſit,
Ane ſingulare thing to put in dyte;
It ſuld with ſum men be diſpyſit:
Thus wait I nocht quahairof to wryte.

And thocht I ſay in generale,
Sum fall it tak in ſpeciale;
And of ſum folk I ſuld have wyte,
Quham I did never offend nor fall:
Thus wait I nocht quhairof to wryte.

Wryte I of liberalitie,
Of gentrice, or nobilitie,
Than will thay ſay I flatter quyte,
Sa few ar of that facultie;
Thus wait I nocht quhairof to wryte.

And, gif I wryte of wretchitnes,
Than is it war than ever it wes;
  For thay will fay that I bakbyte;
So thik that furname dois increes;
  Thus wait I nocht quhairof to wryte.

Wryte I nocht eftir all menis mynd,
Suppois that part be evill inclynd,
  The making is nocht wourthe ane myte;
Is nane so hable, heir to Ynde,
  That eftir all mennis will can wryte.

Grit danger is in the endyting;
Gif lytill rewarde be in wrytiog,
  Bettir war leif my paper quhyte,
And [tak] me to uthir delyting:
  Thus wait I nocht quhairof to wryte.

DO FOR THY SELF QUHILL THOU ART HEIR.

Doun by ane rever as I red,
  Out throw a forreſt that wes fair,
Thynkand how that this warld wes maid;
  Sa ſuddanly away we fair,
  That kingis and lordis fall haif na mair,
Fra tyme that thay be bund on beir;
  Thus ſpak a Fowll, I yow declair,
Do for thy ſelf quhill thow art heir.

I marvellit quhat that bird fowld be
  That wes ſo fair, with fedderis gent,
Scho bownid hir nocht to flé fra me,
  But fatt, and tald me hir intent,—
  Off thy miſdeidis thow thé repent,
And of thy ſynnis confeſs thé cleir,
  For Deid that hes his bow ay bent;
Do for thy ſelf quhill thow art heir.

Fra he begyn to ſchute his ſchot,
  Thow wait nocht quhen that it will licht;
He ſpairis thé nocht, in ſchip, nor bot,
  In coive, nor craig, nor caſtell wicht;

Bot as the ſone that ſchynis bricht,
Out throw the glaſs that is ſo cleir,
To lenth thy lyfe thow hes no micht;
Do for thy ſelf quhill thow art heir.

Give ony man his lyfe micht lenth,
I wait it had bene Salamone;
Of all wiſdome he had the ſtrenth,
He knew the vertew of erb and ſtone;
He cowld nocht for him ſelf diſpone,
Attour his dait, to leif a yeir;
Ane wyſar wicht wes never none;
Do for thy ſelf quhill thow art heir.

Quhairto ſowld I thir ſampillis ſay?
Thow hes ſene mo than I can tell,
Off lordis in to this land perfay,
Sum wyſe, ſum wicht, ſum ſerſs, ſum ſell,
Thay dowttit nowthir hevin nor hell,
Thay wer ſo wicht, withowttin weir;
Now with thair ſawle we will nocht mell;
Do for thy ſelf quhill thow art heir.

And gif thow beis ane merchand man,
And wynnis thy living be the ſee,
Spend pairt of the gude that thow wan,
And keip thé ay with honeſtie;
Fra thow be gane, I tak on me,
Thy wyfe will haif ane uthir feir,

Thy dalie ſample thow may ſé;
Do for thy ſelf quhill thow art heir.

Or gif thow hes a benefice,
Preiſs nevir to hurde the kirkis gude;
Do almouſs deidis to peure alwayſs,
In to this warld to win thé rude;
Thow mon be bureit in thy hude,
Thy windinſcheit is nocht in weir,
Thy airis ar of eild to duid;
Do for thy ſelf quhill thow art heir.

I ſay this be a preiſt of pryd,
That wes full wanton of his will;
Gold and ſilver lay him beſyd,
The frenmit thairof thair baggis can fill;
All that thay prayit for him wes ill,
For now thay drink and makis gud cheir;
Wyſmen ſaid, he did nane ſkill:
Do for thy ſelf quhill thow art heir.

And of this preiſt I will ſpeik mair,
That had ſa mekle of warldis wrak,
Of all his freindis, leſs and mair,
He wald nocht mend thame worth ane plack;
Quhill Deid he hint him be the back,
That he micht nowdir ſtand nor ſteir,
And lute him nocht his teſtment mack;
Do for thy ſelf quhill thow art heir.

Sen for no wiſdome, nor no ſtrenth,
Nor for no richeſs in this erd,
That ony man his lyf may lenth,
Nathir for freindſchip agane wanewerd;
I tak on hand fra thow be berd,
Thy ſettouris ſpendis thy gudis cleir:
Thow may ſay that a Fowle thé lerd,
Do for thy ſelf quhill thow art heir.

OF THE NATIVITIE OF CHRIST.

Now glaidith every liffis creature,
With blifs, and confortable glaidnefs,
The hevynnis King is cled in our nature,
Us fro the death with ranfoun for to redrefs;
The lamp of joy, that chaſis all dirknefs,
Aſcendit [is] to be the warldis licht,
Fro every baill our boundis for to blefs,
Borne of the glorius Virgyn Mary bricht.

Above the radins hevin etheriall,
The court of ſterris, the courſs of ſone and mone,
The potent Prince of joy imperiall,
The hé ſurmounting Empriour abone,
Is cummyn fra his mychtie Faderis trone
In erd, with ane ineſtimable licht,
And is of angellis with a ſweit intone;
Borne of the moſt cheſt Virgyn Mary bricht.

Quho evir in erd hard ſo blyth a ſtory,
Or tithingis of ſa grit felicité,
As how the garthe of all grace and glory
For luve and mercy hes tane humanité;
Makar of angellis, man, erd, hevin, and fé,

And to ourcum our fo, and put to flicht,
  Is cumin a bab, full of benignité,
Borne of the glorius Virgyn Mary bricht.

The foverane Senyour of all celſitude,
  That ſittis abone the ordour cherubin,
Quhilk all thing creat, and all thing dois includ,
  That nevir ſall end, na nevir moir did begin,
  But quhome is nocht, fra quhome no tyme dois rin,
With quhome all gud is, with quhome is every wicht,
  Is with his woundis cum for to weſche our fyn;
Borne of the moſt cheſt Virgyn Mary bricht.

Quhairfoir ſing all with confort and glaidnes,
  And caſt away all cair, and cuvatice;
Devoyd all wo, and leif in merines;
  Exerce vertew, and banyſs every vice;
  Diſpyſs fortun, richt rynis on fynk and ſife;
And in the honour of the bliſſull mycht,
  All welcum we the Prince of Paradice,
Borne of the moſt cheſt Virgyn Mary bricht.

JERUSALEM REJOIS FOR JOY.

Jerusalem rejois for joy,
  Jeſus the ſterne of moſt bewté
In thé is riſſin, as rychtous roy,
  For dirkneſs [to] illumyne thé;
  With glorius ſound of angell glé,
Thy Prince is borne in Baithlem,
  Quhilk ſall thé mak of thraldome fré;
Illuminare Jeruſalem!

With angellis licht, in legionis,
  Thow art illumynit all about;
Thré Kingis of ſtrenge regionis
  To thé ar cum with luſty route,
  All dreſt with dyamantis but dout,
Reverſt with gold in every hem;
  Sounding attonis with a ſchout,
Illuminare Jeruſalem!

The regeand tirrant that in thé rang,
  Herod, is exilit and his offpring,
The land of Juda, that joſit wrang;
  And riſſin is now thy richtouſs King.
  So hé, ſo michtie is and ſo ding,

Quhen men his gloriuſs name dois nem,
  Hevin, erd, and hell makis inclynyng:
Illuminare Jerufalem!

His cummyng knew all element;
  The air be ſterne did him perſaife;
The watter, quhen dry he on it went;
  The erd, that trymlit all and raife;
  The fone, quhen he no lichtis gaif;
The croce, quhen it wes done contem;
  The ſtanis, quhen thay in pecis claif:
Illuminare Jerufalem!

The deid him knew that raiſs upricht,
  Quhilk lang tyme had the erd lyne undir;
Crukit, and blynd declarit his micht,
  That helit of thame ſo many hundir;
  Nature him knew, and did grit wundir,
Quhen he of Virgyn wes born but wem;
  Hell, quhan thair yettis wer brokin afundir:
Illuminare Jerufalem!

THE STERNE IS RISSIN OF OUR REDEMPTIOUN.

The Sterne is riſſin of our redemptioun
In Baithlem, with bemes blyth and bricht;
The Sone of God in erd hes ſchewin him boun,
Amang his angellis with a glorious licht,
As hevynnis Lord of majeſtie and mycht!
Cum mortall Kingis, and fall on knеis doun
Befoir the King of leſtand lyfe and lycht:
The Sterne is riſſin of our redemptioun.

All empriouris, kingis, princis, and prelattis,
Heir nakit borne, and nureiſt up with noy,
Leif all your wofull truble and debaittis,
Cum luke on the eternall King of joy;
Ly all on grufe, befoir that hich grand roy,
That only King of every regioun,
Of Perſe, of Ynd, of Egipt, Grece, and Troy:
The Sterne is riſſin of our redemptioun.

Inclyne befoir the Criſtin conqueroun,
Of every kith, and kinryk undir ſky;
Thehé makar of the mychté Salvatour,
The meik Redimar moſt to magnify;
With reverend feir, doun on your facis ly,

And on this day in his laudatioun,
  Ave Redemptor Jesu! all ye cry;
The Sterne is riſſin of our redemptioun.

We may nocht in this vale of bale abyd,
  Ourdirkit with the fable clud nocturn;
The ſterne of glory is riſſyn us to gyd,
  Abone the ſpeir of Mars, and of Saturn;
  Abone Phebus, the radius lamp diurn,
To the ſuperne eternall regioun,
  Quhair noxiall ſkyis may mak no fogeorn;
The Sterne is riſſin of our redemptioun.

All follow we the Sterne of moſt brichtnes,
  With the thré bliffull Orientall Kingis,
The ſterne of day, voyder of dirknes,
  Abone all ſterris, planeitis, ſpeiris, and ſignis;
  Beſeiking Him, fra quhome all mercy ſpringis,
Us to reſſave, with mirth of angell ſoun,
  In to the hevin quhair the Imperiall ringis:
The Sterne is riſſin of our redemptioun.

OF THE RESURRECTION OF CHRIST.

Surrexit Dominus de ſepulchro,
The Lord is riſſin fra deid to lyfe agane,
Qui pro nobis pependit in ligno,
Quhilk for our ſynnis on the croce wes ſlane;
Quhame to annoynt went Mary Magdalene,
Ibat Maria Salame cum ea,
Quhen Godis angell thus did anſuer plane,
Surrexit ſicut dixit, alleluia!

This angellis weid wes [ſnaw quhit] in collour,
His face as fyrflacht flawmyt, ferly brycht;
The knychtis keparis of Chriſtis ſepultour
Fell doun as deid, afferit of his licht;
Quhome to behold thay had no grace nor mycht;
Et terræ motus est factus in Judea;
The word of Jeſu is fulfillit rycht,
Surrexit ſicut dixit, alleluia!

Behaldin the brichtnes of this angell,
The Magdalene and Mary Salamee
Abaſit wer in ſpreit, as ſayis the Evangell,
And ſaid, Abak, be nocht afferd! ſaid he,
The Lord is riſſin quhome ye come to ſé,

Ipſe precedit vos in Gallilæa;
To his Appoſtillis ga tell the verité;
Surrexit ſicut dixit, alleluia!

All honour we this Lord with joy and glory,
Thanking that mychty campioun invincible,
That wan on tré triumphe of hé victory;
Syne brak the hellis dungeoun moſt terrible,
And cheſt the dragonis hidouſs and horrible,
Per crucis validiſſima trophea;
And brocht the fawlis to joy ever permanſible:
Surrexit ſicut dixit, alleluia!

Pleiſs we this Lord that did in battell byd,
For us, quhilk had non uthir bute nor beild,
Quhill bludy wes his bak, body, and fyd;
He wes our mychtie paviſs, and our ſcheild!
Or Phebus dirknes him Goddis Sone reveild
Sanguinea erant ejus canapea;
He deit triumphand, he raiſs and wan the feild,
Surrexit ſicut dixit, alleluia!

THE FLYTING

OF

DUNBAR AND KENNEDY.

THE FLYTING OF DUNBAR AND KENNEDY.

DUNBAR TO SIR JOHN THE ROSS.

Schir Johne the Ross,
Ane thing thair is compilit
In generale be Kennedy and Quinting,
Quhilk hes thame ſelf aboif the ſternis ſtylit;
Bot had thay maid of mannace ony mynting
In ſpeciall, ſic ſtryfe ſould ryſe but ſtynting;
Howbeit with boſt thair breiſtis wer als bendit
As Lucifer, that fra the Hevin diſcendit,
Hell ſould nocht hyd thair harnis fra harmis hynting.

The erd ſould trymbill, the firmament ſould ſchaik,
And all the air in venmanus ſuddane ſtink,
And all the divillis of hell for redour quaik,
To heir quhat I ſould wryt, with pen and ynk;
For and I Flyt ſum ſege for ſchame ſould ſink,
The ſé ſould birn, the mone ſould thoill eclippis,
Rochis ſould ryſe, the warld ſould hald no grippis,
Sa loud of cair the commoun bell ſould clynk.

Bot wondir laith wer I to be ane baird,
Flyting to uſe, for gritly I eſchame;

For it is nowthir wynning nor rewaird,
  Bot tinfale baith of honour and of fame,
  Increfs of forrow, fklander, and evill name;
Yit mycht thay be fa bald, in thair bakbytting,
To gar me ryme, and rais the feynd with Flyting,
  And throw all cuntreis, and kinrikis thame proclame.

KENNEDY TO DUNBAR.

Dirtin Dunbar, quhome on blawis thow thy boift?
  Pretendand thé to wryte fic fkaldit fkrowis;
Ramowd rebald, thow fall doun att the roift,
  My laureat letters at thé and I lowis;
  Mandrag, mymmerkin, maid Maifter bot in mowis,
Thryfe fcheild trumpir, with ane threid bair goun,
Say, "Deo merey," or I cry thé doun,
  And leif thy ryming, rebald, and thy rowis.

Dreid, dirtfaft dearch, that thow hes diffobeyit
  My couſing Quintene and my Commiſſar;
Fantaftik fule, treft weill thow falbe fleyit,
  Ignorant elf, aip, owll irregular,
  Skaldit fkaitbird, and commoun fkamelar;
Wan[thriven] funling, that Natour maid ane yrle,
Baith Johne the Ross and thow, fall fqueill and fkirle,
  And evir I heir ocht of your making mair.

Heir I put fylence to thé in all partis,
  Obey and ceis the play that thow pretendis;

Waik walidrag, and verlot of the cairtis,
  Sé fone thow mak my Commiſſar amendis,
  And lat him lay ſax leichis on thy lendis,
Meikly in recompanſing of thy ſcorne,
Or thow ſall ban the tyme that thow wes borne,
  For KENNEDY to Thé this cedull ſendis.

DUNBAR TO KENNEDY.

ERSCHE brybour baird, vyle beggar with thy brattis,
  [Carrybald] crawdoun KENNEDY, coward of kynd,
Evill farit and dryit, as Denſeman on the rattis,
  Lyk as the gleddis had on thy gule ſnowt dynd;
  Miſmaid mouſtour, ilk mone owt of thy mynd,
Renunce, rebald, thy ryming, thow bot royis,
  Thy trechour tung hes tane ane Heland ſtrynd;
Ane Lawland erſe wald mak a bettir noyis.

Revin, raggit ruke, and full of rebaldrie,
  Scarth fra ſcorpione, ſcaldit in ſcurrilitie,
I ſé thé haltane in thy harlotrie,
And in to uthir ſcience no thing ſlie,
  Off every vertew voyd, as men may ſie;
Quytclame clergie, and cleik to thé ane club,
  Ane baird blaſphemar, in brybrie ay to be;
For wit and wiſdome ane wiſp fra thé may rub.

Thow ſpeiris, daſtard, gif I dar with thé fecht?
  Ye Dagone, dowbart, thairof haif thow no dowt!

Quhairevir we meit thairto, my hand I hecht
To red thy rebald ryming with a rowt:
Throw all Bretane it falbe blawin out,
How that thow, poyſonit pelour, gat thy paikis;
With ane doig leich I ſchepe to gar thé ſchowt,
And nowthir to thé tak knyfe, ſwerd, nor aix.

Thow crop and rute of traitouris treſſonable,
The fathir and moder of murthour and miſcheif,
Diſſaitfull tyrand, with ſerpentis tung, unſtable;
Cukcald crawdoun, cowart, and commoun theif;
Thow purpoſt for to undo our Lordis cheif
In Paiſlay, with ane poyſone that wes fell,
For quhilk, brybour, yit ſall thow thoill a breif;
Pelour, on thé I ſall it preif my ſell.

Thocht I wald lie, thy frawart phiſnomy
Dois manifeſt thy malice to all men;
Fy! tratour theif; Fy! glengoir loun, fy! fy!
Fy! feyndly front, far fowlar than ane fen.
My freyndis thow reprovit with thy pen?
Thow leis, tratour! quhilk I ſall on thé preif,
Suppois thy heid war armit tymis ten,
Thow ſall recryat, or thy croun ſall cleif.

Or thow durſt move thy mynd malitius,
Thow ſaw the ſaill abone my heid updraw;
But Eolus full woid, and Neptunus,
Mirk and moneleſs, wes met with wind and waw,

And mony hundreth myle hyne cowd us blaw
By Holland, Seland, Zetland, and Northway coift,
In defert [place] quhair we wer famift aw;
Yit come I hame, fals baird, to lay thy boift.

Thow callis thé Rethory with thy goldin lippis:
Na, glowrand, gaipand fule, thow art begyld,
Thow art bot Gluncoch with thy giltin hippis,
That for thy lourry mony a leifch hes fyld;
Wan vifaged widdefow, out of thy wit gane wyld,
Laithly and lowfy, als lathand as ane leik,
Sen thow with wirfchep wald fa fane be ftyld,
Haill, foverane fenyeour! thy bawis hingis throw thy breik

Forworthin fule, of all the warld refufe,
Quhat ferly is thocht thow rejoys to Flyte?
Sic eloquence as thay in Erfchry ufe,
In fic is fett thy thraward appetyte;
Thow hes full littill feill of fair indyte:
I tak on me ane pair of Lowthiane hippis
Sall fairar Inglis mak, and mair parfyte,
Than thow can blabbar with thy Carrik lippis.

Bettir thow ganis to leid ane doig to fkomer,
Pynit pyk purfe pelour, than with thy Maifter pingill.
Thow lay full prydles in the peife this Somer,
And fane at evin for to bring hame a fingle,
Syne rubb it at ane uthir auld wyfis ingle;
Bot now, in Winter, for purteth thow art traikit;

Thow hes na breik to latt thy bollokis gyngill;
Beg thé ane club, for baird thow fall go naikit.

Lene lard'ar, loungeour, baith lowfy in lifk and lunyé;
Fy! fkolderit fkyn, thow art bot fkyre and fkrumple;
For he that roftit Lawrance had thy grunyé,
And he that hid fanct Johnis ene with ane wimple,
And he that dang fanct Augnftine with ane rumple,
Thy fowll front had, and he that Bartilmo flaid;
The gallowis gaipis eftir thy graceles gruntill,
As thow wald for ane haggeis, hungry gled.

Commirwald crawdoun, na man comptis thé ane kerfe,
Sueir fwappit fwanky, fwynekeper ay for fwaittis;
Thy Commiffar QUINTYNE biddis thé cum kifs his erfe,
He luvis nocht fic ane forlane loun of laittis;
He fayis, Thow fkaffis and beggis mair beir and aitis
Nor ony cripill in Karrik land abowt;
Uthir pure beggaris and thow ar at debaittis,
Decrepit Karlingis on KENNEDY cryis owt.

Mater annuch I haiff, I bid nocht fenyie,
Thocht thow, fowll trumpour, thus upoun me leid;
Corrupt carioun, hé fall I cry thy fenyie;
Thinkis thow nocht how thow come in grit neid,
Greitand in Galloway, lyk to ane gallow breid,
Ramand, and rolpand, beggand ky and ox;
I faw thé thair, in to thy wathemanis weid,
Quhilk wes nocht worth ane pair of auld gray fox.

Erfch Katherane, with thy polk breik, and rilling,
Thow and thy Quene, as gredy gleddis, ye gang
With polkis to mylne, and beggis baith meill and fchilling;
Thair is bot lyfe, and lang nailis yow amang:
Fowll heggirbald, for hennis thus will ye hang,
Thow hes ane perrellus face to play with lambis;
Ane thowfand kiddis, wer thay in faldis full ftrang,
Thy lymmerfull luke wald flé thame and thair dammis.

In till ane glen thow hes, owt of repair,
Ane laithly luge that wes the lippir mennis;
With thé ane fowtaris wyfe, off blifs als bair,
And lyk twa ftalkaris fteilis in cokis and hennis,
Thow plukkis the pultré, and fcho pullis off the pennis;
All Karrik cryis, God gif this dowfy be drownd;
And quhen thow heiris ane gufe cry in the glennis,
Thow thinkis it fwetar than faerand bell of fownd.

Thow Lazarus, thow laithly lene tramort,
To all the world thow may example be;
To luk upoun thy grytlie peteous port,
For hiddowis, haw, and holkit is thyne ee;
Thy cheik bane bair, and blaiknit is thy blé;
Thy choip, thy choll, garris men for to leif cheft;
Thy gane it garris us think that we mon dé:
I conjure thé, thow hungert Heland gaift.

The larbar lukis of thy lang lene craig,
Thy pure pynit thrott, peilit and owt of ply,

Thy ſkolderit ſkin, hewd lyk ane ſaffrone bag,
  Garris men diſpyt thar fleſche, thow ſpreit of Gy:
  Fy! feyndly front; fy! tykis face, fy! fy!
Ay loungand, lyk ane loikman on ane ledder;
  [Thy ghaiſtly luke fleys folkis that pas thé by,]
Lyke to ane ſtark theif glowrand in ane tedder.

Nyſe nagus, nipcaik, with thy ſchulderis narrow,
  Thow lukis lowſy, loun of lownis aw;
Hard hurcheoun, hirpland, hippit as ane harrow,
  Thy rigbane rattillis, and thy ribbis on raw,
  Thy hanchis hirklis, with hukebanis harth and haw,
Thy laithly lymis ar lene as ony treis;
  Obey, theif baird, or I ſall brek thy gaw,
Fowll carrybald, cry Mercy on thy kneis.

Thow pure hippit, ugly averill,
  With hurkland banis, holkand throw thy hyd,
Reiſtit and crynit as hangit-man on hill,
  And oft beſwakkit with ane our hie tyd,
  Quhilk brewis mekle barret to thy Bryd;
Hir cair is all to clenge thy cabroch howis,
  Quhair thow lyis fawſy in ſaphron, bak and ſyd,
Powderit with prymroſs, fawrand all with clowiſs.

Forworthin wirling, I warne thé it is wittin,
  How, ſkytterand ſkarth, thow hes the hurle behind;
Wan wraiglane waſp, ma wormis hes thow beſchittin,
  Nor thair is gerſs on grund, or leif on lind;

Thocht thow did firſt ſic foly to me fynd,
Thow ſall agane with ma witneſs than I;
Thy gulfoch gane dois on thy back it bind,
Thy hoſtand hippis lattis nevir thy hoſs go dry.

Thow held the Burch lang with ane borrowit goun,
And ane caprowſy barkit all with ſweit
And quhen the laidis ſaw thé ſa lyk a loun,
Thay bickerit thé with mony bae and bleit:
Now Upaland thow leivis on rubbit quheit,
Oft for ane cauſs thy burdclaith neidis no ſpredding,
For thow hes nowthir for to drink nor eit,
Bot lyk ane berdles baird, that had no bedding.

Strait Gibbonis air, that nevir ourſtred ane horſe,
Bla berfute berne, in bair tyme wes thow borne;
Thow bringis the Carrik clay to Edinburgh Corſe,
Upoun thy botingis, hobland hard as horne;
Stra wiſpis hingis owt, quhair that the wattis ar worne:
Cum thow agane to ſkar us with thy ſtrais,
We ſall gar ſcale our feulis all thé to ſcorne,
And ſtane thé up the calfay quhair thow gais.

Off Ediuburgh, the boyis as beis owt thrawis,
And cryis owt ay, Heir cumis our awin queir Clerk!
Than fleis thow, lyk ane howlat cheſt with crawis,
Quhill all the bichis at thy botingis dois bark:
Than carlingis cryis, Keip curches in the merk,
Our gallowis gaipis; lo! quhair ane graceles gais.

Ane uthir ſayis, I ſé him want ane ſark,
I reid yow, cummer, tak in your lynning clais.

Than rynis thow doun the gait, with gild of boyis,
And all the toun tykis hingand in thy heilis;
Of laidis and lownis thair ryſſis ſic ane noyis,
Quhill runſyis rynnis away with cairt and quheilis
And eager aviris caſtis bayth coillis and creilis,
For rerd of thé, and rattling of thy butis;
Fiſche wyvis cryis, Fy! and caſtis doun ſkillis and ſkeilis;
Sum claſchis thé, ſum cloddis thé on the cutis.

Loun lyk Mahoun, be boun me till obey,
Theif, or in greif miſcheif fall thé betyd;
Cry grace, tykis face, or I thé chace and ſley;
Oule, rare and yowle, I fall deſowll thy pryd;
Peilet gled, baith fed, and bred of bichis fyd,
And lyk ane tyk, purſpyk, quhat man fettis by thé!
Forflittin, [ſlae] bittin, beſchittin, barkit hyd,
Clym ledder, fyle tedder, foule edder, I defy thé.
[houſe;
Mauch muttoun, byle buttoun, peilit gluttoun, air to Hill-
Rank beggar, oftir dregar, foule fleggar, in the flet;
Chittir-lilling, ruch-rilling, lik-ſchilling in the milhouſs;
Baird rehator, theif of natour, fals tratour, feyndis gett;
Filling of tauch, rak fauch, cry crauch, thow art our ſett;
Muttonn dryver, girnall ryver, yadſwyvar, fowll fell thé;
Herretyk, lunatyk, purſpyk, carlingis pet,
Rottin crok, dirtin dok, cry cok, or I fall quell thé.

KENNEDY TO DUNBAR.

Dathane devillis ſone, and dragon diſpitous,
  Abironis birth, and bred with Beliall;
Wod werwolf, worme, and ſcorpion venemous,
  Luciferis laid, fowll feyndis face infernall;
  [Sarazene,] fyphareit, fra ſanctis celeſtiall,
Put I nocht ſylence to thé, ſchiphird knaif,
And thow of new begynis to ryme and raif,
  Thow ſalbe maid blait, bleir eit, beſtiall.

How thy forbearis come, I haif a feill,
  At Cokburnis-peth, the writ makis me war,
Generit betuix ane ſche beir and a deill;
  Sa wes he callit Dewlbeir, and nocht Dunbar:
  This Dewlbeir, generit of a meir of Mar,
Wes Corſpatrik, Erle of Merche; and be illuſioun
The firſt that evir put Scotland to confuſioun,
  Wes that fals tratour, hardely ſay I dar.

Quhen Bruce and Balioll differit for the croun,
  Scottis Lordis could nocht obey [the] Inglis lawis;
This Corſpatrick betraſit Berwick toun,
  And ſlew ſevin thouſand Scottiſmen within thay wawis,
  The battall fyne of Spottiſmuir he gart cauſe,
And come with Edwart Langſchankis to the feild,
Quhair twelve thowſand trew Scottiſmen wer keild,
  And Wallace cheſt, as the Cornicle ſchawis.

Scottis Lordis chiftanes he gart hald andcheſſone
In firmance faſt, quhill all the feild wes done,
Within Dunbar, that auld ſpelunk of treſſoun;
Sa Inglis tykis in Scotland wes abone
Than ſpulyeit thay the Haly Stane of Scone,
The Croce of Halyrudhouſe, and uthir jowellis.
He birnis in hell, body, banis, and bowellis,
This Corſpatrik that Scotland hes undone.

Wallace gart cry ane counſale in to Perth,
And callit Corſpatrick tratour be his ſtyle;
That dampnit dragone drew him in diſerth,
And ſayd, He kend bot Wallace, King in Kyle:
Out of Dunbar that theif he maid exyle
Unto Edward, and Inglis grund agane:
Tigris, ſerpentis, and taidis will remane
In Dunbar wallis, todis, wolffis, and beiſtis vyle.

Na fowlis of effect amangis thay binkis
Biggis, nor abydis, for no thing that may be;
Thay ſtanis of treſſone as the bruntſtane ſtinkis.
Deulbeiris moder, caſſin in by the fé,
The wariet apill of the forbiddin tré,
That Adame eit, quhen he tynt Paradyce,
Scho eit invennomit lyk a cokkatryce,
Syne marreit with the Devill for dignité.

Yit of new treſſone, I can tell thé tailis,
That cumis on nycht in viſioun in my ſleip;

Archbald Dunbar betrafd the houſe of Hailis,
Becaus the young Lord had Dunbar to keip;
Pretendand throw that to thair rowmis to creip,
Rycht crewaly his caſtell he perſewit,
Brocht him furth boundin, and the place reſkewit,
Sett him in fetteris in ane dungeoun deip.

It war aganis bayth natur and gud reſſoun,
That Deulbeiris bairnis were trew to God or man;
Quhilkis wer baith gottin, borne, and bred with treſſoun,
Belzebubbis oyis, and curſt Corſpatrikis clan:
Thow wes preſtyt, and ordanit be Sathan
For to be borne to do thy kyn defame,
And gar me ſchaw thy Anteceſſouris ſchame;
Thy kyn that leivis may wary thé and ban.

Sen thow on me thus, lymmer, leis and trattillis,
And fyndis ſentence foundit of invy,
Thy elderis banis ilk nycht ryſſis and rattillis,
And on thy corſs Vengeance, vengeance! thay cry.
Thow art the cauſe thay may nocht reſt, nor ly;
Thow fayis for thame few pſaltaris, pſalmis, or creidis,
Bot garis me tell thair trentallis, and miſdeidis,
And thair auld fyn with new ſchame certify.

Iuſenſuat fow, ceiſs fals Euſtace air!
And knaw, kene ſkald, I hald of Alathia,
And cauſs me nocht the cauſe lang to declair
Of thy curſt kyn, Deulbeir and his Allia:

Cum to the Crofs, on kneis, and mak a cria;
Confefs thy cryme, hald KENNEDY thy king,
And with ane hauthorne fkurge thy felf and ding:
Thus dré thy pennance with "Deliquifti quia."

Pafs to my Commiffar, and be confeft,
Cour befoir him on kneis, and cum in will;
And fyne gar STOBO for thy life proteft;
Renunce thy rymis, baith ban and birn thy bill;
Heive to the hevin thy handis, and hald thé ftill:
Do thow nocht thus, brigane, thow falbe brint,
With pik, fyre, ter, gun powlder, and lint,
On Arthouris Sait, or on ane hyar hill.

I perambulit of Pernafo the montayne,
Infpirit with Mercury fra his goldin fpheir;
And dulcely drank of eloquence the fontayne,
Quhen it wes purefeit with froft, and flowit cleir:
And thow come, Fule! in Merche or Februeir,
Thair till ane pule, and drank the paddok rude,
That garris thé ryme in to thy termis glude,
And blabbaris that, noyis mennis eiris to heir.

Thow luvis nane Erifche, elf, I undirftand,
Bot it fowld be all trew Scottis mennis leid;
It wes the gud langage of this land,
And Scota it caufit to multiply and fpreid,
Quhill Corfpatrik, that we of treffoun reid,
Thy forefader, maid Erfche and Erfchmen thin,

Throw his treſſoun brocht Inglis rumpillis in,
So wald thy ſelf, mycht thow to him ſucceid.

Ignorant fule! in to thy mowis and mokkis,
It may be verifeit that thy wit is thin;
Quhair thow wryttis Denſmen dryit on the rattis,
Denſmen of Denmark ar of the Kingis kin.
The wit thow fowld haif had, wes caſſin in
Evin at thyne erſs, bakwart, with ane ſtalf flung.
Heirfoir, fals harlott, hurſone, hald thy tung:
Deulbeir! thow deivis the devill, thy eme, with din.

Quhair as thow ſaid, I ſtall hennis and lammis,
I lat thé wit, I haif landis, ſtoir, and ſtakkis.
Thow wald be fane to gnaw, lad, with thy gammis,
Undir my burde, ſmoch banis behind doggis bakkis:
Thow hes ane tome purſs, I haif ſteidis and takkis,
Thow tynt culter, I haif culter and plench;
For ſubſtance and geir thow hes a widdy teuch
On Mont Falcone, about thy craig to rax.

And yit Mont Falcone gallowis is our fair,
For to be fylit with ſic ane frutleſs face;
Cum hame, and hing on our gallowis of Air,
To erd thé undir it I ſall purcheſs grace;
To eit thy fleſch the doggis ſall haif na ſpace,
The revynis ſall ryſe na thing bot thy tung rutis,
For thow ſik malice of thy Maiſter mutis,
It is weill fett that thow ſic barret brace.

Small fynance amangis thy freyndis thow beggit,
To ſtanche thy ſtorne, with haly muldis thow loſt;
Thow ſalit to get a dowkar for to dregg it,
It lyis cloſit in ane clowt on Northway coſt:
Sic rewll garris thé be ſervit with cauld roſt,
And ſitt onſoupit oft beyond the ſé,
Cryand at durris, "Caritas amore Dei,"
Bairfute, breikleſs, and all in duddis updoſt.

Deulbeir hes nocht ado with ane Dunbar,
The Erle of Murray bure that furname rycht,
That evir trew and conſtant to the Kingis grace war
And of that kin cam Dunbar of Weſtfeild knycht;
That ſucceſſioun is hardy, wyſe, and wicht,
And hes na thing ado now with thé, devill:
Bot Deulbeir is thy kin, and kennis thé weill,
And hes in hell for thé ane chalmer dycht.

Curſt croapand craw, I ſall gar crop thy tung,
And thow ſall cry "Cor mundum," on thy kneis;
Duerch, I ſall ding thé, quhill thow bayth dryte and dung,
And thow ſall lik thy lippis, and fneir thow leis:
I ſall degraid thé, graceleſs, of thy greis;
Scale thé for ſcorne, and ſcar thé off the ſcule,
Gar round thy heid tranſforme thé as a ſule,
And ſyne with treſſone trone thé on the treis.

Raw mowit rebald, rannegald rehatour,
My lynnage and forbearis wer ay leill;

It cumis thé of kynde to be ane tratour,
To ryd on nycht, to rug, to reif, to ſteill.
Quhen thow puttis poyſone to me, I appeill
Thé in that parte, and preif it on thy perſoun;
Clame nocht to clergy, for I defy thé garſoun,
Thow fall by it deir, with me, duerch, and thow dele.

In Ingland, owle, ſould be thy habitatioun,
Homage to Edwart Langſchankis maid thy kyn,
In Dunbar reſſavit him thy fals natioun,
Thay ſowld be exylit Scotland mair and myn.
Ane ſtark gallowis, ane widdy, and ane pyn,
The heid poynt of thy elderis armis ar;
Writtin in poyſie abone "Hang Dunbar,
Quarter and draw, and mak that ſurname thin."

I am the Kingis blude, his trew ſpeciall Clerk,
That nevir yit imaginit his offence,
Conſtand in mynd, in thocht, word, and werk,
Only dependand upoun his excellence;
Treſtand to haif of his magnificence
Guerdoun, reward, and benefyce bedene;
Quhen that the revynnis fall ryfe out bayth thy ene,
And on the rattis ſalbe thy reſidence.

Fra Atrik Forreſt furth ward to Drumfreiſs
Thow beggit with ane pardoun in all kirkis,
Collapis, crudis, meill, grottis, gryce, and geiſs,
And undir nycht quhylis thow ſtall ſtaigis and ſtirkis.

Becauſs that Scotland of thy begging irkis,
Thow ſchaipis in France to be a knycht of the feild;
Thow hes thy clamſchellis, and thy burdoun keild,
Unhoneſt wayis all, wolroun, that thow wirkis.

Thow may nocht paſs Mont Bernard for wyld beiſtis,
Nor win throw Mont Scarpry for the ſnaw;
Mont Nicholace, Mont Godard thé arreiſtis,
Sic beis of briggand blindis thame with ane blaw.
In Paris with thy Maiſter burreaw
Abyd, and be his prenteiſs neir the bank,
And help to hang the pece for half ane frank,
And, at the laſt, thy ſelf mon thoill the law.

Haltand harlott, the devill a gude thow hes!
For falt of puiſſance, pelour, thow mon pak thé;
Thow drank thy thrift, and als wodſett thy clais,
Thair is na Lord in ſervice that will tak thé.
Ane pak of fla-ſkynis, fynance for to mak thé,
Thow ſall reſſaif, in Danſkyn, of my tailyé;
With "De profundis" ſett thé, and that felyé,
And I ſall ſend the blak Devill for to bak thé.

Into the Katherene thow maid ane fowll kahute,
For thow bedrait hir, doun fra ſtern to ſteir;
Upoun hir ſyddis wes ſene that thow culd ſchute,
The dirt cleivis till hir towis this twenty yeir:
The firmament nor firth wes nevir cleir,
Quhill thow, devillis birth, Deulbeir, wes on the ſee,

The ſawlis had ſunkin throw the ſin of thé,
War nocht the pepill maid ſic grit prayeir.

Quhen that the ſchip was ſaynit, and undir ſaill,
Foule brow, in hoill, thow purpoſt for to paſs,
Thow ſchott, and wes nocht ſicker of thy taill,
Beſchait the ſteir, the cumpaſs, and the glaſs;
The Skippar bad, gar land thé at the Baſs:
Thow ſpewit, and keſt owt mony laithly lump,
Faſter nor all the marineris cowd pump;
And yet thy wame is war nor evir it was.

Had thay bene ſo provydit of ſchott of gun
Be men of weir but perrell thay had paſt;
As thow wes lowſs, and reddy of thy bun,
Thay micht haif tane na tollum at the laſt;
For thow wald cuke ane cairtfull at the caſt;
Thair is no ſchip that thé will now reſſaif;
Thow fylit faſter nor fyfteneſum mycht laif,
And myrit thame with thy muk to the midmaſt.

Throw England, theif, and tak thé to thy fute,
And boun to haif with thé ane fals botwand;
Ane horſs Merchell thow call thé at the mute,
And with that craft convoy thé throw the land:
Be na thing airch, tak ferely on hand,
Happin thow to be hangit in Northumbir,
Than all thy kyn ar weill quyt of thy cumbir,
For that mon be thy dome, I undirſtand.

Hie Soverane Lord, lat nevir this finfull fot
Do fchame, fra hame, unto your Natioun!
That nevir nane, fic ane, be callit a Scot,
Ane rottin crok, lowfs of the dok, thair doun.
Fra honeft folk devoyd this laithly loun:
On fum defert, quhair thair is no repair,
For fyling and infecking of the air,
Caufs cary this cankerit corruptit carioun.

Thow wes confavit in the grit ecclippis,
Ane monftour maid be grit Mercurius;
Na hald againe, nor hoo is at thy hippis,
Infortunate, [foull,] falfe, and furius,
Evill fchryvin, wanthryvin, nocht clene nor curius;
Ane myting, fule of flyting, the flyrdome maift lyk,
Ane crabbit, fkabbit, evill facit meflane tyk;
Ane fchitt, but witt, fchrevit and injurius.

Grit in the glaikis gud Maifter Guilliame gukkis,
Our imperfyte in poetrie, or in proifs,
All clofs undir clud of nycht thow cukkis.
Rymifs thow of me, of Rethory the Rofs,
Lunatyk, lymmar, lufchbald, lowfs thy hoifs,
That I may twich thy tone with tribulatioun,
In recompanfing of thy confpiratioun,
Or turfs thé owt of Scotland: tak thy choifs.

Ane Benefice quha wald gif fic ane beift,
Bot gif it war to jyngill Judafs bellis;

Tak thé ane fidill, or a floyt to jeiſt,
  Undocht, thow art ordanit to nocht ellis!
  Thy clowtit cloik, thy ſkrip, and thy clamſchellis,
Cleik on thy corce, and fair on in to France,
And cum thow nevir agane but ane miſchance;
  The feynd fair with thé, fordwart our the fellis.

Cankerit Cayne, tryit trowane, tutevillouſs,
  Marmadin, mymmerkin, monſtour of all men,
I ſall gar bake thé to the laird of Hilhouſs,
  To ſwelly thé in ſteid of ane pullit hen.
  Fowmart, fazart, foſterit in filth and fen,
Fowle fellone, fiend fule, upoun thy phiſnom fy!
Thy dok ay dreipis of dirt, and will nocht dry,
  To tume thy tone it wald tyre carlingis ten.

Conſpiratour, curſit kokatrice, hellis ka,
  Turk, trumpour, tratour, tyrrane intemperat;
Thow irefull attircop, Pylat appoſtata,
  Judaſs, jow, juglour, Lollard lawreat;
  Sarazene, ſymonyte, prowd Pagane pronunceat,
Mahomeit, manefworne, [rebald] abhomïnable,
Devill, dampnit doig, [in evill] unſatiable,
  With Gog and Magog greit glorificat.

Nero thy nevoy, Golias thy grantſchir,
  Pharo thy fadeir, Egipya thy dame,
Deulbeir, thir ar the cauſſis that I conſpyre,
  Termygantis temptis and Veſpaſius thy eme;

Belzebub thy full brodir will clame
To be thy air, and Cayphaſs thy fectour;
Pluto the heid of thy kyn, and protectour
To leid thé to hell, of licht day and leme.

Herod thy uthir eme, and grit Egeaſs,
Marciane, Mahomeit, and Maxentiuſs,
Thy trew kyniſmen, Antenor and Eneaſs,
Throp thy neir neice, and awſterne Olibrius,
Puttidew, Baall, and Eyobuluſs;
Thir freyndis ar the flour of thy four braynchis,
Steirand the pottis of hell, and nevir ſtenchis,
Dout nocht, Deulbeir, Tu es Diabolus.

Deulbeir, thy ſpeir of weir, but feir, thow yeild,
Hangit, mangit, eddir ſtangit, ſtryndie ſtultorum,
To me, maiſt hé KENNYDIE, and flie the feild,
Pickit, wickit, ſtickit, convickit, lamp Lollardorum.
Diffamit, ſchamit, blamit, Primus Paganorum.
Out! out! I ſchowt, upon that ſnout that ſnevillis.
Taill tellar, rebellar, indwellar with the divillis,
Spink, ſink with ſtink ad Tartara Termagorum.

POEMS

BY

WALTER KENNEDY.

THE PRAISE OF AIGE.

At matyne houre, in myddis of the nicht,
  Walknit of fleip, I faw befyd me foue,
Ane Aigit Man, feimit fextie yeiris of ficht
  This fentance fett, and fong it in gud tone,—
  Omnipotent, and eterne God in trone!
To be content and lufe thé I haif caufs
That my licht yowth-heid is oppreft and done,
  Honour with aige to every vertew drawis.

Grene yowth, to aige thow mon obey and bow,
  Thy foly luftis leftis ſkant ane May;
That than wes witt, is naturall foly now,
  As warldly honour, riches, or freſche array,
  Deffy the divill, dreid God and domifday.
For all fall be accufit, as thow knawis;
Bliffit be God, my yowth-heid is away;
  Honour with aige to every vertew drawis.

O bittir yowth! that feimis fo delicious;
  O haly aige! that fumtymes feimit foure,
O reftleſs yowth! hie, hait, and vicious;
  O honeſt aige! fullfillit with honoure;
  O frawart yowth! fruitleſs and fedand flour,

Contrair to conſcience, baith to God and lawis,
  Of all vane gloir the lamp and the mirroure:
Honour with aige till every vertew drawis.

This warld is ſett for to diſſaive us evin,
  Pryde is the nett, and cuvatece is the trane;
For na reward, except the joy of hevin,
  Wald I be yung in to this warld agane.
  The ſchip of faith, tempeſtous wind and rane
Dryvis in the ſee of Lollerdry that blawis;
  My yowth is gane, and I am glaid and fane,
Honour with aige to every vertew drawis.

Law, luve, and lawtie, graffin law thay ly;
  Diſſimulance hes borrowit conſcience clayis;
Aithis, writ, walx nor ſeilis ar nocht ſet by;
  Flattery is fofterit baith with freindis and fayis.
  The fone, to bruike it that his fader hais,
Wald ſé him deid; Sathanas ſic ſeid ſawis:
  Yowth-heid, adew, ane of my mortall fais:
Honour with aige to every vertew drawis.

ANE AIGIT MANIS INVECTIVE

AGAINST MOUTH-THANKLESS.

Ane aigit man, twyſs fourty yeiris,
  Eftir the haly dayis of Yule,
I hard him ſay, amangis the Freiris
  Of Ordour Gray, makand grit dule,
  Rycht as he wer a furiuſs fule,
Oft ſyiſs he ſicht, and ſaid, Allace!
  Be Chryſt, my cair ma nevir cule,
That evir I ſervit Mowth-thankleſs!

Throch ignorance, and foly youth,
  My preterit tyme I wald nevir ſpair,
Pleſans to put in to that mowth,
  Quhill Eild ſaid, Fule, latt be thy fair:
  And now my heid is quhyt and hair,
For feding of that fowmart face,
  Quhairfoir I murn bayth laitt and air,
That evir I ſervit Mowth-thankleſs.

Gold and ſilver that I micht gett,
  Brochis, beiſandis, robbis, and ringis,
Frely to gife, I wald nocht lett,
  To pleiſs tha mullis attour all thingis.
  Rycht as the ſwan for ſorrow ſingis

Befoir hir deid ane littell ſpace,
  Rycht ſo do I, and my handis wringis,
That evir I ſervit Mowth-thankleſs.

Bettir it war ane man to ſerf,
  With wirchep, and honour, undir a ſcheild,
Nor hir to pleiſs, thocht thow ſuld ſterf,
  That will nocht luke on thé in eild:
  Fra that thow haif no hair to heild
Thy heid fra harmyng that it heſs,
  Quhen pen, and purſs, and all is peild,
Tak thair a meiſs of Mowth-thankleſs.

And in example it may be ſene,
  The grund of trewth quha undirſtude,
Fra in thy bag thow beir thyne ene,
  Thow gettis no grace, bott for thy gud,
  At Venus cloſet, for to conclude;
Call ye nocht thiſs ane kankert caiſs!
  Now God help, and the Haly Rude,
And keip all men fra Mowth-thankleſs.

O brukill yowth in tyme behald
  And in thyne hairt thir wordis graif,
Or thy complexioun gadder cald,
  Amend thy miſs, thy ſelf to ſaif,
  The hevynis bliſs gif thow wilt haif,
And of thy gilt remit and grace.
  All this I hard ane auld man raif,
Eftir the Yule, of Mowth-thankleſs.

ANE BALLAT

IN PRAISE OF OUR LADY.

Clostir of Chriſt, riche recent flour-de-lyſs,
  Ave Maria, herbar of amouris!
Princeſs of hevyn, hell, erd, and paradyſs,
  That bathis our blak ſyn with thy balmy ſchouris,
  Nuryſs to God, and modir of favouris
To leper, leche, cruikit, blynd, deif, and dum,
  Thé all the ordouris of hevyne honouris,
Sancta Maria, Virgo virginum!

Protectrix till all pepill penitent,
  The beriale boſome, that our bliſs in bred,
Sched betuix fymaris and Godis jugement,
  Schawand thy Son the fweit palpis that him fed,
  Prayand him for the precious blud he bled,
Us to forgeif of our gret treſpaſs;
  Thy corps was nevir with corruptioun cled,
Sancta et immaculata virginitas!

Revar of grace, that fall us all releif,
  Above Natur conſavit God and Man;
Our heretage that Adam tynt, and Eif,
  Thow conqueſt newe, ourcome the Devill and wan!

Blift be thow Mary, and thy modir An,
And Joachim that generit thé [alfo;]
For till exalt thy name quha may or can?
Quibus te laudibus referam nefcio.

The modir fé, fludis, lochis, and wellis,
War all thir ynke, and quyk and deid couth wryte,
The hevyne ftellat, montanis, planetis, and fellis,
War fair perchiament, and all as Virgillis dyte,
And plefand pennis for to report perfyte
War woddis, foreftis, treis, gardingis, and gravis,
Couth nocht difcryve thy honouris infinit!
Specioſa facta es, et ſuavis.

Onely abone all virginis thow had hap,
To confaif be the Haly Gaift I grant;
Sanct Jhone joyit in his modiris wame, and lap,
Quhen thow fpak with Elizabeth thy ant;
Thow was ay meike but vane glore, pryd, or want,
Sibilla faid, alfs Balaam, and fanct Dave,
Tharfore Chrift chefit thy wame his houfe and hant,
Dominus fit tecum, gracia plena Ave!

Ruby of reuth, riche lafs, and hevinnis gem,
Blenke up with thy eyne of grace owt of the eft;
Suppofs all Sanctis our fynfull prayer contempne,
Thyne eres are ay opyn at our requeft;
Now for the fpeir that Longius fet in reft,
And perfit thy fonnis precioufs hert for us,

Thow bring us to the joye that nevir is ceft,
Benedicta tu in mulieribus!

Blift be thy hair, hed, eyne, face, and neifs!
Blift be thy halfs, breift bane, bak and rib!
Blift be thy palpis that couth thy fone appleifs!
Blift be thy handis that wande him in the crib!
Blift be thy fydis, and wame that maid us fib
To Chrift! Blift be thy body all forthy!
Blift be thy blude, that come of Jofues trybe!
Et benedictus fructus ventris tui!

Thocht we brek vowis, prayeris, pilgrimage, and hechtis,
To thé, Rofare, and rute of our remeid,
For us, fair Lady, with the Devill thow fechtis,
And ftandis full neir us in the hour of deid;
Saifand our fawlis frome the playand leid
Of hell, quhair it fervit to be tane to;
Syne ftowis us faifly in to Angellis fteid,
Cum Jhefu Chrifto filio tuo!

Befeike thy Sone, that for me gaf na pryce
Of riche gold, bot the reid blude of his hert,
To purge me of my gret trefpafs and vyce,
And clenge my faull fra lipper fyne inwart;
And grant that of the hevin I may haif part,
Throw thy requeft, MARY, as wele thow can!
Sen hale fupplé to KENNEDY thow art,
O mater Dei, memento mei, thy man!

PIOUS COUNSALE.

Leiff luiff, my luiff, no langer I it lyk,
  Alter our amouris in to obſervance;
Eſchew the ſword of vengeance or it ſtryk;
  Oure luſte, and pleſance turne we in pennance;
  Of miſdeidis mend; of kiſſing mak conſcience;
Confeſs our ſinnis, and Sathanas ourſett;
  Puniſche our fleſche for our grit offence;
Haif eye to God, and brek the Divellis nett.

Voluptuous lyff, quhy thinkis thow ſo ſweit,
  Knawing the deithe that no man may evaid?
Syne perſaveiris in fleſchelie luſt and heitt,
  No ſawis may thé frome thy ſinnis diffwaid;
  Contemning God, of nocht that hes thé maid;
Truſting unto this brukill lyff and vane;
  Repent in tyme, devoid thé of this laid,
And knaw in hell thair is eternall pane!

THE PASSIOUN OF CHRIST.

HAILL, Criſtin Knycht! Haill, etern Confortour!
Haill, riall King, in trone celeſtiall!
Haill, lampe of licht! Haill, Jheſu Salvatour,
In Hevinnis empire Prince perpetuall!
Haill, in diſtres Protectour principall!
Haill, God and Man, borne of a Virgin cleyne!
Haill, boiſt of balme, ſpilit within my ſplene!

Haill, in my hert with lufe wippit intern!
Haill, ſpice of taiſt, to heir ſueit ſympheony!
Haill, ſilk to graipe, to ſicht brycht lycht in dern,
To feit fute rode! Haill, guide to gude herbry!
Haill, berne cloſit till woundit and wery!
Haill, bed till reſt! Haill, faulis habitakill!
Haill, beyme to ſkaill of deid the dirk umbrakill!

In till oure hert, quhill thou art herbriour,
We ar wifer than wes King Salomone;
Throw ſpiritnall pith moir potent protectour,
Stranger than Hectour, Judas, or Sampſon;
Farar be fer than ever wes Abſalon;
Richer in grace than Alexander the Gret;
Waldin as wynd, be grace ech for to tret.

Fra thou difluge for our iniquité
We ar waker than ever wes Fermulus,
Quhilk wes all mait, be gret infirmité;
Als lazar than ever wes Lazarus;
As ftruttioun ftif, as tigar tyrannus;
Mair pure of gude than wes Diogynes;
Wilder in wit than Nabell Carnales.

Thus to the faule fen life is [thy] prefence,
Off thé is gude to have poffeffioun;
Quhilk may nocht be bot [we] with diligence
Baith nycht and day remember thi Paffioun;
And of thi glore fall have fruicioun
Bot he that ftudyis heir, efter his eftait,
Thy cruell deid with pieté to regrait.

Bot now, allace! men ar mair ftudyus
To reid the Seïge of the toun of Tyre,
The life of Turfalem, or Hector, or Troylus,
The vanité of Alexanderis empire;
Bot quhen the warld fall all birn in a fire,
Than vane ftoryis fall mak na remeid,
Bot all thair helpe mon cum throu Criftis deid.

Bot fen our natour is of fic a kind,
That ever it feikis confolatioun,
He is maift wife that dalie hes in mynd,
Himfelf to keip in occupacioun;
Quhairon the fpirit hes delectatioun,

Profit to the faule, his God worſchip and dreid,
Confort thy hert, but leiſing of his meid.

Bot ſen mony in will ar rycht mychtie,
  Quhilk in deid ar [bot] pure be ignorance,
Throu helpe of Him quhilk deit on the tré,
  In Inglis toung I think to mak remembrance
  How God maid man; how man fell throu myſchance;
Syne, how greit pyne ſuſtenit for his ſynne
The Sone of God, or hé wald ſuccour him.

In [this] proceſs I think als commonly,
  For till exclud all curioſité,
Maiſt plane termes with deligence to ſpy,
  Quhilk may be tane with ſmall defficulté;
  Bot gif me cauſs inſtant neceſſitie
Termes to find, quhilk hes na ganand ſound,
That thai till hide, the better wald confound.

Be naturall gift nane to the end may bring
  Gude purpois tane, bot [he] him gid with grace,
In quhilk of natour hes ſober conforting,
  Throu help of him in cauſſis in this caiſs;
  Quhilk for my faule the bitter deid can bras
Apoun the croce, in price of his ranſoun;
Sa, in this hope, my purpois now I foune.

EXPLICIT PROLOGUS.

INCIPIT PASSIO.

1. God of his grace and gudneſs infinite,
Sa nobill maid the man his Creatour,
That of himſelfe [he] knawlage had perfite,
Als of his Godheid, and uthir creatur;
Throu grace of God, nocht of his awin natour,
He might have ſtand quhill God to grace him brocht,
But pane, or dreid; bot he unwiſſie wrocht.

2. He wrocht unwiſe, allace! throu Lucifer,
Quhilk cauſit him to diſſobey his king,
Quhen he till Eve as ſerpent couth appear,
And cauſit hir the appill for to bring
To fader Adam, that he mycht, throw taiſting
Off the appill, be like to God, and kend
Baith gude and ill; bot that was nocht the end.

3. The end wes war, for than baniſt he wes
Be the Angell, and put out of Paradice,
He and his ſeid, ever in this warld to paſs,
Wanderand in wa, as man in nycht glaidles;
In cauld and heit his neidis to purches;
As woundit wycht in natour bair of grace,
Put to the horn, exilit fra Goddis face.

4. Silit he wes under ſchaddew of ſyn,
Quhilk him deput ever with deid to dwell,

As bandonit knycht, and till law bundin,
Heir to thoile reiſt, ſyne techit be to hell;
He had no mycht fra him for to appeill,
For party wes the Prince of maiſt poweir,
Eternall God quhilk had him preſoneir.

5. Fra he wes preſonet yeris mony ane
As Goddis ſa, cloſit within myrknes,
Marcy and Pieté maid ane full hevy moan
That thai wer tynt, for mankind gat na grace;
In Hevinnis empire, befor the Faderis face
Thai apperit, allegeand as for thane,
That be thair law Man ſuld be fre fra pane.

6. Thair allegence Justice and Verité
Affermit nocht; thairfor, befor that King,
Thai allegit for thame rycht conſtantlye,
That be thair law Adam and his offpring
Eternalie ſuld be baniſt his rigne,
God infinit becauſe he had offende;
Efter their law his pane ſuld nevir end.

7. Than the Fader, all richtuis [King and] Lord,
Till his Sone to pas gaif commandement,
In thair debait be him to mak concord:
And he richt ſone ſchew him his ſentiment,
Sayand, Ane deid ſall mak you baith content,
And bring Adam till peace with all his feid,
That me will worſhip baith in word and deid.

8. Than God the Angell ſend in the cieté
Off Nazareth to Mary the Virgin,
Quhilk halſit hir with reverence and pieté,
Sayand, Haill, ſweit angelicall Regin!
God hes thé choſin to be baith rute and ryn
For mannis peace, for you a Sone ſall beir
Callit Jheſu, thairfor be nocht affeir.

. . . . . .

11. This worthy Lady, but mannis ſyne bur a Child,
Till angell glore, till ſynnar ſalvatour,
Till feind a fa, a freind to ſaule exild,
Till hungry meit, till thriſty ſweit licoure,
Till blind the ſycht, to will a herbriour,
Till dede the life, till pure the riche Lord,
Till ſeik the heill, till life ſcho bure concord.

. . . . . .

13. The Kingis thré he giddit be ane ſterne
Out of the Eſt, in haiſt to Bathelem;
In the ſtabill thai fand the bony Barne
With [Mary] his moder, in cribe allane.
For his poverte, the Kingis thocht na ſchame
Till knell on kné, and him adore as King,
And of gold, ſens, mire, to mak offering.

. . . . . .

17. Yeris ſeven fra he had dwelling maid
Intill Egypt, agane come the Angell,

Sayand, Joſephe, Sé you, but mair abaid
Paſs to thi hame, the land of Iſraell:
God has me ſend agane, thé for to tell,
That thai ar deid quhilk wald the Barne have ſlane.
In Nazareth thus are thai enterin agane.

18. Mair of his life, unto the twelft yeir,
The Evangellis makis na [recordence];
Bot uthir ſaid, that with his Moder deir
In Nazareth he maid his [reſidence],
Hir and Joſaphe ſervand in gret reverence,
Thoucht thai wer pure, and he a riche Lord;
As Lindulphus and utheris can record.

19. Fra of his age twelve yeris wer cumin,
All to the cieté in tyme of Paſche thai went;
Thair wes he tynt, ſyne in the Tempell fundin,
Amang the Doctouris halding argument:
His Moder ſaid, Sueit Sone, thou hes us ſchent;
For we thé foucht with gret dollour and pane,
Bene neir our hame, ſyne turnit heir agane.

21. Neir thretty yeir fra [he] had maid duelling
With his Moder, as ſempill ſervitour,
He thocht it tyme to ſchaw [him] Lord and King
Send fra the Hevin the tynt man to recure;
He tuke his leife, and [in] flouv Jordan ſure
Baptiſt was than, thocht he was cleyne of ſyn,
Lerand all man with meiknes hevin to wyn.

. . . . . .

25. Syne [tyme] drew neir that he wald offerand mak
Off his body, for us baniſt of blis;
With Moſes and Elias firſt he ſpak
Intill Tabor, for thai wer twa witnis,
That he wes Criſt, hecht till all Faderis
Quhilk in the Lymbe lay, cryand day and nycht
Up to the hevin, [Now] cum doun lampe of lycht.

26. Quhen his diſcipillis ſaw him ſchyne ſo brycht,
Thai thoucht it gude ay to mak dwelling thair;
Bot quhen thai herd the voce cry, fra the hicht,
Thai fell on growſe, for dreid thai frayit fair;
He confort thame, and bad thaim ſpeik no mair
Off that Viſioun, quhill he raiſs fra the deid
Quhilk God deput for ſyne to be remeid.

27. Efter lang pane, and lauber infinite,
Hunger [and] thriſt, [and] cauld in wynd and rane,
Walking, wandering, powerte, gret diſpite,
Dollour, diſeis, [and] cair cotidiane;
Till all his ſair, he ſoucht na ſaw bot ane,
The quhilk wes deid, as ſurcharge till his ſorrow,
That his manheid to dé fra God couth borrow.

. . . . . .

38. He paſſit furth unto the hill to pray,
As he wes wont; ſyne his diſcipillis ſchew,
At that ſamin nycht thai ſuld all paſs him fra.

Peter ſaid, Lord, thocht thai be all untrew,
Yit, or I ſuld ſic tratoury perſew,
As preſoneir [far] lever dé wald I.
Criſt ſaid, This nycht you ſall me thrice deny.

39. Cedron he paſſit, ſyne enterit in the yard;
He bad thame walk, for he to pray wald pas.
Methink this King had bot ane ſempill gard,
That yeid to ſleip quhen he to battall wes.
The feir of deid him put in ſic a diſtres,
That he ſwet blud, for he knew perfitlie,
That him behuffit to dé richt cruellie.

. . . . . .

65. In the tolbuth [then] Pilot enterit in,
Callit on Criſt, and ſperit, Gif he wes King?
Criſt anſuerit, inquirand firſt at him,
Gif of himſelf or utheris reherſing
He ſa inquirit, gif he as Prince ſuld ring?
Pilot anſuerit, I am na Jew to knaw,
Thy awne pepill hes brocht thé to my law.

66. Criſt ſaid, My kinrik into this warld is nocht;
Bot heir I come to ſchaw the verité;
As warldly king to regne, and I had thocht,
My miniſteris had maid debait for me,
Quhilkis fra the Jewis gret iniquité
Had me defendit, and keipit fra thair handis,
Thairfor to regne I come nocht in thir landis.

. . . . . .

98. O pyne, unkind, quhy art thow mair till him
Than ony knycht thow had befor in hand?
To breik the law [thow] fuld at him begyn
Quhilk be trefpas is fubject to thy wand:
Thow art nocht juft, [and] thy law can nocht ftand,
For thow hes grace oftyme to fynneris fend,
And of his wa thow will nocht mak an end.

99. Aponne the croce all nakit thai him band,
With fa gret force, quhill thai neir hand him fla;
With irne nalis, quhen thay feft were ftrikand
Throw the handis, than he begouth to pray
Sayand, Fadir, na vengence on thame ta,
Bot for my faik forget thair cruelté,
For thame blindis thair gret iniquité.

100. On lenth and breid with fcharpe cordis thai tak
That nobill corps, quhill thai the banis twyn,
Now all the lithis on his tender bak
Thai fa depart, quhill that his ene wox dyme;
Fra hed to fute, thai brak baith hed and ryme,
Twynis his joyntouris, and rivis all his banis,
Birffis his breift, and all his bowellis panis.

101. Mony panis he tholit of befor,
Bot to this pane is na pane to be peir;
Now he is mait, now he may do no moir,
Now flefch [and] blude, and banis is all on fteir;

Now Dede fra pane hes tane him prefonneir,
Quhilkis him handillis full fair in every part,
Fra heid to fute him perfis with a dart.

102. O Man, now luke how deir is thy ranfoun,
How he is puniſt, for thé, that did na myfs;
Thriſt in thy hert his bitter Paffioun,
Murnyng in mynd, for Thow art caufe of this!
Say, Lord, my fyn and thy gret lufe, I wifs,
[That] garis thé now ly ſtentit on the tré:
I did the mifs, Lord, have mercy on me!

. . . . . .

124. Fra Criſt our king, quhilk is the lampe of lycht,
Inclynit him the ſpirit till expire,
Phebus for us to luke [on] had nocht mycht,
But drew abak his bemes in his ire;
Fra twelf till thre he let no thing eſpire;
As he wald fay, I fall revengit be
Apoun the man quhilk garris his Maker dé.

125. Quhen none drew neir, he cryit twifs, Ely,
Sayand, Fader, quhy hes thou left me fa?
Thou lettis me pyne, and efter confort cry,
Sa that the Jewis haldis me for thy fa;
To thy Marteris thou fendis confort in wa,
Till me, thy Sone, thou fendis no remeid,
Bot in my wo, refreſchis me with deid.

126. O voce of reuth! O voce of maiſt dollour,
Off lamentatioun, and gret pieté!
Off all the warld [the] generall Salviour,
But ony help, now deis on the tré!
Cry what he will, he gettis na fupplé;
For God him puttis in the will of man,
And man wait nocht how torment he him can.

. . . . . .

131. Quhen Deid enterit within the breiſt of blis,
His nobill hert he graipit in his hand,
Sayand, O King, [thocht] ye have done no myſs,
For your pepill ye mon bow till our wand;
For your Fader hes gart us underſtand,
That be your deid Man is reſtorit to grace;
Bot yow, faikles, I dred to ſla, allace!

132. O! he full blyth obeyit to the deid,
For faik of man he in his armes braiſt;
Syne on his breiſt he inclynit his heid,
As he wald ſay, Now man I gif the gaiſt!
He thocht full lang the bitter dede till taiſt,
For mannis faule, [the] quhilk man maid mait hes
Off Hevinnis blis, quhilk [caufed] him cry allace!

133. With ane gret voce, cryit our Salviour,
Sayand, Fadir, I commend in thi handis
My puniſt ſpreit, now tak in to thi cure,
Quhilk Deid hankis herd in his bandis;

Wait none my wo, bot thou that underſtandis.
And this fayand, he inclynit his face,
Syne with gret pane he gaif the gaiſt, allace!

134. And fra my hert wald bludy teris ſpring
For thy Paſſioun, to murne baith day and nycht,
My wofull mynd it wald to confort bring;
Off all ſolace thou had tynit the ſycht:
And I ſalbe beſy, with all my mycht,
And ſall nocht ceiſs to cry, quhill I worth hais,
For my kind Kingis deid to ſay, allace!

135. O cruell Deid, with thé I think to ſtite,
Quhilk me hes reivit all my conforting.
Allace! my hert is now ſoupit in ſite,
For be the deid it happinit this parting;
Thow art unricht as juſtice for to ring,
The Son of God in to thy handis thow brace
Fra me pure Knycht, to ſla my Lord, allace!

136. O cruell Deid, ſo bald how durſt thow be,
To put handis on Him that aucht thé nocht?
Speik, gif thou dar! and mak anſwer to me,
Thow ſoull of reiff, to end that has been brocht:
He fynnit never in word, dede, nor thocht!
But cryme to dé, it is ane hevy cais,
Thow hes him ſlane, thair for but law, allace.

. . . . . .

. . . . . .

223. He thocht it tyme to ſchaw his Majeſtie,
Throw his awin mycht aſcendand to the glore,
That he wald pas to the Hevin ſo hie;
Thairfor the tyme he wald prolong no more,
Bothe aſcendit all the pepill before,
To ſet his manheid on his Faderis rycht hand,
Quhilk for his will to deid was obeyand.

. . . . . .

226. With victory and triumph celeſtiall,
With Angellis ſang, and Angellis in company
He aſcendit, quhen thai war preſent all,
Fra Mont Olivet throw his agilité;
Baith handis and face till Hevin directit he,
And thai behaldand, and ſa aſcendit on hicht,
Quhill a bricht clude him tuke out of thair ſycht.

227. Thocht [that] I wer alſe fair in eloquens
As ony ordour of Angell cherubyn,
I culd not ſchaw quhat cure and deligence
Had ſueit Jheſu, the mannis ſaule to wyn,
Born for our ſaik, and ſyne ſlane for our ſyn;
Till Hevin aſcendit, till him a gid to be,
His blude in drink, in meit left his bodie.

. . . . . .

231. O Etern God, quha hes wit to expreme
The ſubtill wirking of the Haly Gaiſt,

Quhilk Man fra evill to God turnit fa cleyne ?
Off his cummin, and he have hap to taift,
He garris [the] occourar leif his gud in haift,
And him follow in gret powerté ;
Ane hird, a king, a propheit makis he.

232. Off ane perfewar he makis a protectour ;
And of a cowart, quhilk denyit his name
Thris for ane word or runyn wes ane hour,
He garris contempne all erdly pane ; and thane
Againis knychtis and princis him allane
Stand conftantly, and Criftis faith defend ;
Leif as ane poftill, fyne as a marter end.

233. With fic a man of traft aquent to be,
Quhilk is fo without proceís of tyme,
It is rycht gude till him that fuddanlie
Wald be difchairgit of all the fyn and cryme,
Quhair for he fuld fufteyne eternall pyne ;
And his gret grace in fchort tyme to retour
The lang offence done to thy Salvatour.

234. And every man is ficker of his grace
And he fa gret be of contritioun
That he pretend, and he have tyme and fpace,
Off his fynnis to mak confeffioun ;
Als [that] he may mak fatisfactionn,
And fyne no mair his Maker to offend,
And be with me unto the warldis end.

235. O ſweit Jheſu! O Salviour ſoverane!
O Goddis Sone, in manheid immortall!
Quhilk on the croce ſufferit [gret wo and] pane,
The baniſt man to grace for to rehabill;
Into thy grace the Criſtin pepill ſtabill,
In Hevinnis empire that thai thy face may ſé
Withouttin end! Amen, for thy mercy!

NOTES.

VOLUME FIRST.

THE THRISSILL AND THE ROIS.—Page 3.

AT the conclusion of this beautiful and interesting poem, DUNBAR informs us that it was written on the ninth of May [1503], near three months before the arrival of the PRINCESS MARGARET in Scotland. Her nuptials with JAMES THE FOURTH were celebrated at Holyrood, August 8th, 1503. But the Poet had visited England at the end of 1501, and had probably remained to witness the 'fiancels,' which took place January 25th, 1502.

For the preservation of this poem we are solely indebted to GEORGE BANNATYNE, from whose MS. it was first published by ALLAN RAMSAY in 'The Evergreen,' in 1724. He introduces it with these lines:

The THISTLE and the ROSE,
O'er flowers and herbage green,
By Lady Nature chose
Brave King and lovely Queen.

'The Thrissil and Rois' has been ably illustrated by LORD HAILES, in his volume of selections from Bannatyne's Manuscript, entitled "Ancient Scottish Poems," Edinburgh, 1770, 12mo.

"THIS is a poem (he says) of acknowledged merit: Every reader will remember Mr Langhorne's encomium:

> In nervous strains DUNBAR's bold music flows,
> And *Time still spares the Thistle and the Rose.*

"It was occasioned by the nuptials of James IV., King of Scots, and Margaret Tudor, the eldest daughter of Henry VII., King of England: an event on which the fate of the two nations has turned throughout every succeeding age; to it we owe the union of the crowns, the union of the kingdoms, and the Protestant succession."—HAILES.

In the supplementary chapter to DR HENRY'S History of Great Britain, on the state of the Arts and Literature at that period, Mr MALCOLM LAING thus mentions this poem: "DUNBAR, an ecclesiastic, at least an expectant of church preferment, seems to have languished at the court of James IV., whose marriage with Margaret of England he has celebrated in the 'Thistle and the Rose,' a happy allegory, by which the vulgar topics of an epithalamium are judiciously avoided, and exhortation and eulogy delicately insinuated. The versification of the poem is harmonious, the stanza artificial and pleasing, the language copious and selected, the narrative diversified, rising often to dramatic energy. The poem from its subject is descriptive; but Dunbar improves the most luxuriant descriptions by an intermixture of imagery, sentiment, and moral observation.' *Hist.* vol. vi. p. 604, edit. 1793.

WARTON, with his usual felicity, has given an analysis of this poem, and quotes the opening stanzas, which, he says, "are remarkable for their descriptive and picturesque beauties."—*Hist. of English Poetry*, edit. 1824, 8vo, vol. iii. p. 91.

Line 1.] "This verse is to be pronounced thus:—

Quhen Merche wes with *ra-ri-and* windis past.

The former publisher, not attending to the rules, or rather to the license, of Scottish prosody, changed the expression into,

Quhen Merche with variand winds was *over*-past.

"This may be a better line than what Dunbar could make; but it is the business of a publisher to set forth other men's works, not his own."—HAILES.

Line 2. *Appryle.*] "This word is to be pronounced as a trisyllable. The Scots still pronounce *April* thus, *Aperil;* Lat. *Aperilis.* Possibly Dunbar wrote *Aprilis*, as in the very first line of his master, Chaucer."—HAILES.

Line 4. *Lusty May,*] "Desirable May. Lusty through these poems is an epithet frequently used in this sense; also, in our language, it expresses youthful, blooming, large, jolly."—ALLAN RAMSAY.

Line 4. *Thair houris.*] From *Horæ*, in the Missal of the Roman Church. "Hours, *heures*, means their matins or morning-orisons. Chaucer has made a full choir of birds, p. 570. Urie's edition,

On May-day, when the larke began to ryse,
To *Matins* went the lustie nightingale, &c.

In the Evergreen, Dunbar's verse is turned thus: 'Begin *by timous hours ;*' which is both prosaic, and wide of the sense of the poet."—HAILES.

Line 12. *Fro the splene.*] "From the splene, or, as we would now say, from the heart, assiduously, ardently. It appears to have been a fashionable phrase in the sixteenth century, but is now forgotten."—HAILES.

Line 37. *Upryse, and do thy observance.*] "Perform thy duty or respects. Here 'tis proper we take notice of the cadency of such words; many, in that age, being pronounced long that now are expressed short. But our union with France, and French auxiliaries so often in Scotland at that time, can easily account for that manner of pronunciation."—RAMSAY.

In this passage, Dunbar has evidently imitated some lines in Chaucer's Knight's Tale, in the description of Emelie,

Ere it was day, as she was wont to do,
She was arisen, and all redy dight;
For May wol haue no slogardie a night. . . . .
And sayth, Arise, and do thin observance.

Line 46.] The words inserted within brackets, are supplied instead of '*full hastily,*' repeated in the MS. from the former line.

Line 49. *Doing of dew doun fleit ;*] "*i. e.* quickly dropping dew."—HAILES.

Line 57. *And as the blissfull sone of cherarchy.*] "Instead of *cherarchy,* the Evergreen has, 'drave up the sky.' 'The blissfull sone of cherarchy,' means the

thanksgiving of the angels, in allusion to Job, xxxviii. the holy shout of the host angelical."—HAILES.

Line 60.] This song of the birds saluting May, will suggest to the reader the words of Chaucer when Palamon and Arcite see Emelie, from their prison-window, walking in the garden—

> And loud he sung, again the sonne shene,
> O May, with all thy flouris and thy grene,
> Right welcume be thou faire fresche May:

also the similar description, and the song of the "little sweet nightingale," in the King's Quair, by James I., when confined in the Tower of Windsor Castle, on beholding Lady Jane walking in the palace-garden.

Line 67. *No schouris.*] "The word '*schouris*' must be pronounced as a trisyllable, *Scho-u-ris*. In the Evergreen there is substituted,

> 'That nowther blashy shower, nor blasts mair cauld.'

A line adapted to modern prosody, making *schouris* from three syllables, and *blastis* from two, to become one; adding *blashy*, a superfluous epithet, and *mair*, an unmeaning comparative."—HAILES.

Notwithstanding Lord Hailes' remark, a syllable is evidently wanting in this line, as *schouris* never occurs as a trisyllable, and I have inserted the epithet *snell*, sharp or piercing, to supply the defect. Thus, in Bishop Douglas' Description of Winter, we have '*The sessoun was sa snell*,' and again, '*Sere bitter bubbis* (or blasts) *and the schouris snell*.'

Line 83. *Full craftely conjurit scho the yarrow.*] "The *yarrow* is *achillea*, or *millefolium*, vulgarly *sneeswort*. I know no reason for selecting this plant to go on the message to all flowers, but that its name has been

supposed to be derived from *arrow*, being held a remedy for flesh-wounds inflicted by that weapon. The poet, in apology for personifying *sneeswort*, has added, 'full craftily conjurit scho.' A ridiculous enough example of the *ratio ultima vatum*, the ΘΕΟΣ ΑΠΟ ΜΗΧΑΝΗΣ."—HAILES.

Line 85.] Dunbar, in this description of the beasts assembled before the lion, as their king, may have had in his recollection, the Parliament of Beasts, in Henryson's Fable of the Fox and the Lyon.—*Hart's edition*, 1621, p. 32.

Line 91. *And courage leonyne.*] "Allan Ramsay observes, 'this perhaps may be smiled at; but there is as much to laugh at in the modern phrase, of one's looking like himself.' I cannot admit, as a sufficient apology for an old phrase, that a newer one equally absurd is still employed. Indeed, the expression *courage leonyne*, used of a lion, has nothing at which 'one may smile,' unless that *one* be of the vulgar, who judge of language without learning, and deride what they do not understand. The expression means no more, than 'with a heart such as befits a lion.' In old French, *courage* means *coeur*. Thus *courage feminine*, would, from analogy, mean the tender sensibility which befits the nature of woman."—HAILES.

The phrase, however, is of frequent occurrence. Chaucer says of Alexander the Great,

> —— Nothing might assuage
> His high entente in armes and labour,
> So was he ful of leonin corage.
>
> *Cant. Tales, Tyrwh. edit.* l. 14561.

And in Clariodus, a metrical romance, translated from the French into Scottish verse, about Dunbar's own time, and first printed at Edinburgh, 1830, 4to, (p. 78,) we have

Clariodus, the flour of Mars his kuichtis,
Full lustilie into his weidis him dichtis
With kuichtlie cheir and curage leonine.

Line 92.] Here Dunbar describes the lion heraldically, as represented in the Royal Arms of Scotland; and the manner of blazoning the arms, as Lord Hailes observes, "is ingenious and elegant." Allan Ramsay also speaks of "being ravished with pleasure," on reading this excellent description of the lyon and the Scots Arms, and says, "If one were to comment and illustrate every poetical beauty that strikes our imaginations so agreeably, and come so frequent, he would swell the notes too much, and rob the reader of a pleasure which is his own property."

Mr Ellis, in mentioning the occasion upon which this poem was written, observes, that it was "an event which is likely to have produced many invocations to the Muses, but which probably was hailed by very few panegyrics so delicate and ingenious as this of Dunbar. In the age of allegory and romance, when a knowledge of heraldry was a necessary accomplishment, it was natural enough to compliment the royal bridegroom under the character of a Lion, (part of the arms of Scotland,) or under that of the Thistle; and to describe the bride as the Rose, proceeding from the joint stems of York and Lancaster: but it required considerable ingenuity to call into action these heraldic personages. . . . . In this singular but ingenious allegory, Dunbar has interwoven a number of rich and glowing descriptions, much excellent advice, and many delicate compliments, without any fulsome adulation."—*Specimens of the English Poets*, vol. i. p. 385.

Sir D. Lyndsay, in his "Deploration of the Death of Quene Magdalene," in 1537, employs the same figure in alluding to the alliance of James V. with the eldest daughter of Francis I. as being

> ——— The hevinly flour of France
> Quhilk impit was into the Thissill kene,
> Quharein all Scotland saw thair haill plesance,
> And maid the Lyon rejoysit from the splene.

Line 119. *Quhois noble yre is proteir prostratis.*] "This obscure expression was not understood by Allan Ramsay. In place of it he has, happily enough, substituted 'his greitnes mitigates.' There is, probably, some error in the MS. From the word *prostratis* being used, a very intelligent gentleman concludes, that the passage, however corrupted, has an allusion to the manly sentiment of Virgil, *parcere subjectis:* thus expressed in the motto of an illustrious family, '*Est nobilis ira leonis.*'"—HAILES.

The Manuscript has *proteir* or *proceir prostratis*, but *parcere* has been introduced into the text, as having at least an intelligible meaning. Some minuter corrections adopted in this poem are: line 24, lork—lark; l. 39, Ross—Rois; l. 41 and 154, our—oure; l. 69, goddas —goddes; l. 104, thi—thy; l. 115, la—le; l. 131 and 144, concedring—considering.

Line 129.] Pinkerton has remarked, (*Hist.* ii. 36,) that the first authentic appearance of the Thistle, as a Scotish badge, is in this poem, and in the account of Margaret's reception and wedding, (August 1503,) where it is called a *chardon.* "Under was a licorne and a greyhound, that held a difference of one chardon

floryscheđ, and a red rose interlassed."—LELAND's *Collect.* vol. iv. p. 290.

The Thistle, the national badge of Scotland, is celebrated in an episode by Hamilton of Bangour, in his unfinished poem, "The Flowers:"

> —— The Thistle, happier far,
> Exalted into nobler fame, shall rise
> Triumphant o'er each flower; to Scotia's bards
> Subject of lasting song, their Monarch's choice.
> *Poems*, p. 105, *edit.* 1760.

Line 131—140.] "This is an ingenious exhortation to conjugal fidelity, drawn from the high birth, beauty, and virtues of the Princess Margaret."—HAILES.

Line 142 and following lines contain allusions to the Union of the Houses of York and Lancaster, in the persons of Henry VII. and his Queen. Their daughter Margaret, at the time when this poem was written, was only fourteen years of age, and it is highly probable that the Poet, (as mentioned in the Memoir,) who had recently been in England, was able, from his own observation, to celebrate the personal attractions of the youthful bride.

Line 150. *Aboif the lilly, illustrare of lynnage.*] "Of more noble lineage than the lilly. He prefers *Tudor* to *Valois;* for there can be no doubt that the *lily* means France."—HAILES.

Line 172. *Of michty cullours twane.*] "The white of York, and the red of Lancaster. The medal of James I. is well known: '*Rosas* Henricus, *regna* Jacobus;' (Evelyn of Medals, p. 102.) May there never be occasion to add, '*At quis concordet animos?*'"—HAILES.

Line 188. *And thus I wret.*] Allan Ramsay, instead of the two concluding lines of this poem, substituted the following:

> Callt to my Muse, and for my subjeck chose,
> To sing the Ryal Thistle and the Rose.

It is singular that a person of so much judgment and good taste as Lord Hailes, (forgetting his own remark on Ramsay's trivial alteration in the first line of this very same poem, see p. 213,) should have retained these lines in preference to the Author's. "The conclusion of this stanza (he says) is taken from Allan Ramsay, who caught the spirit of Dunbar, which Dunbar himself seems to have let escape, by his bald and prosaic conclusion:—

> And thus I wret as ye haif hard to forrow,
> Of lusty May upone the nynt morrow.

A conclusion (he adds) worse, if worse may be, than the lines of Ben Jonson to Sir Kenelm Digby:

> Witness thy victory gained at Scanderoon,
> Upon thy birth-day the *eleventh of June*."—HAILES.

Even had Dunbar's lines conveyed no information as to the time when the poem was written, their inferiority to Ramsay's would not be admitted. To say nothing of the ungrammatical expression, '*Callt to* my Muse,' instead of, *called upon*, it is rather out of place, at its conclusion, to announce the subject of the poem, unless all that preceded such an intimation had been only a prologue of something to follow.

Neither was it unusual among the elder poets to specify the day of the month on which their compositions

were written. Thus Chaucer, in his *House of Fame*, assigns the "tenth of December" as the date of his dream; and Douglas, in his description of May, in the prologue to the twelfth book of his translation of Virgil's Æneis, says,

—— And with this, in chawmer quhair I lay,
The nynt morow of fresche temperit May,
On fut I sprent.—P. 403, l. 52.

THE GOLDYN TARGE.—Page 11.

This poem is mentioned in the Complaynt of Scotland, 1549, in the enumeration of popular songs and stories; and was printed at Edinburgh, no doubt under the Author's own eye, by Walter Chepman and Andro Myllar, in the year 1508, six leaves 4to, with the following title, "Here begynnys ane litil tretie intitulit the goldyn targe compilit be Maister William dunbar." It is also preserved in the Manuscript Collections of George Bannatyne and Sir Richard Maitland, and has been frequently reprinted since the days of Allan Ramsay, the text of Bannatyne's Manuscript being usually adopted. The present text has been taken from the old printed copy, with some corrections on the authority of the Manuscripts, but none of such importance as to require to be specified.

"The finding of this poem among the old manuscripts, gives a great pleasure, it being particularly quoted by Sir David Lindsay in his Prologue to the Complaint of the Papingo, where he mentions many of the old poets."—Ramsay.

"This poem was much admired in the days of its

author. By it Sir David Lindesay seems to estimate the poetical merit of Dunbar:

> —— Who language had at lerge,
> As may be sene intil his *Goldin Terge*.

It is rich in *description* and in *allegory;* but it will not afford much entertainment to those who, in obsolete poems, seek for the manners of a remote age. The scene might have been laid, with as much propriety, in Italy as in Scotland, and with more propriety during Paganism, than in the 16th century."—HAILES.

"The design of Dunbar's Golden Terge, is to show the gradual and imperceptible influence of love, when too far indulged, over reason. The discerning reader will observe, that the cast of this poem is tinctured with the morality and imagery of the Romaunt of the Rose, and the Flowre and Leafe, of Chaucer."—WARTON.

"The Golden Terge is another allegorical poem of Dunbar's, constructed in a stanza similar to Spenser's, but more artificial, and far more difficult. In description perhaps it excels, in sentiment it scarcely equals, the Thistle and Rose. Its narrative is not interchanged with dialogue; its allegory refers to the passions, the dominion of beauty, the subjection of reason, and is less fortunate than the Thistle and Rose, whose occult and secondary signification is an historical truth that subsists apart, and however embellished, cannot be obscured by the ostensible emblem. When the passions or the mental powers are personified and involved in action, we pursue the tale, forgetful of their abstraction, to which it is relative; but to remedy this, the Golden Terge has a merit in its brevity which few allegorical poems possess. The allegorical genius of our ancient

poetry discovers often a sublime invention; but it has intercepted what is now more valuable, the representation of genuine character and of the manners peculiar to ancient life. These manners Dunbar has sometimes delineated with humour, in poems lately retrieved from oblivion; and from them he appears in the new light of a skilful satirist, and an attentive observer of human nature."—Dr Henry, *History*, vol. vi. p. 605.

"William Dunbar, the most eminent of the Scottish Poets, deals much in *Dremes*. And it was to his Golden Terge that Lyndsay was obviously indebted, not only for the conceit of his Dreme, [composed in 1528,] but also for the plan, and some of the machinery."—Chalmers' *edit. of Lyndsay*, vol. i. p. 185.

"Than the Thistle and the Rose, and the Golden Terge of the Scottish bard, (says Dr Drake,) there cannot be two poems of similar length which exhibit greater warmth and luxuriancy of description, or greater skill in the invention and arrangement of the allegorical imagery. They certainly rival in opulence and strength of colouring the most highly finished allegorical pictures of his great master Chaucer, for such he ever acknowledged him to be."

Line 1, &c.] In analysing this poem, Warton says, "The Poet walks forth at the dawn of a bright day. The effects of the rising sun on a vernal landscape, with its accompaniments, are delineated in the manner of Lydgate, yet with more strength, distinctness, and exuberance of ornament."—*Hist. of English Poetry*, vol. iii. p. 97.

Line 21. *Venus chapel clarkis.*] Sir David Lyndsay,

in his Testament of Squyer Meldrum, applies this phrase literally to priests:—

> Quharefor gar warne al Venus chapel clarkis,
> Quhilk hes bene most exercit in hir warkis.

But Montgomery, in the Cherrie and the Slae, like our author, applies it to birds:—

> Quhill Cupid walkinnis with the cryis
> Of Nature's chappell clarkis.

Line 23. *War powderit.*] "Besprinkled. An heraldic term. See Observations on the Fairy Queen, ii. p. 158, *seq.*"—WARTON.

Line 28. *Down throu the ryce.*] "Through the bushes, the trees. Rice, or ris, is properly a long branch. This word is still used in the west of England." To this explanation, Warton adds quotations from Chaucer, Alexander Scott, and Lydgate.

Line 31. *With twynkling glemis.*] "The water blazed like a lamp, and threw about it shadowy gleams of twinkling light."—WARTON.

Line 44. *The rocke,* &c.] "The rock, glittering with the reflection of the river, illuminated as with fire all the bright leaves. Low is a flame."—WARTON.

Line 45. *Levis schene.*] "St. i. *seq.* Compare Chaucer's Morning, in the Knight's Tale, v. 1493," &c.—WARTON.

Line 52. *Merse of gold.*] "In our old poetry and the romances, we frequently read of ships superbly decorated. This was taken from real life. Froissart, speaking of the French fleet in 1387, prepared for the invasion of England under the reign of Richard the Second,

says, that the ships were painted with the arms of the commanders and gilt, with banners, pennons, and standards of silk; and that the masts were painted from top to bottom, glittering with gold. The ship of Lord Guy of Tremoyll was so sumptuously garnished, that the painting and colours cost 2000 French franks, more than 222 pounds of English currency at that time. See Grafton's Chron. p. 364. At his second expedition into France, in 1417, King Henry the Fifth was in a ship, whose sails were of purple silk, most richly embroidered with gold. Speed's Chron. B. ix. p. 636, ed. 1611. Many other instances might be brought from antient miniatures and illuminations."—WARTON.

Line 75. *Latona.*] In the MSS., as well as in Chepman's edition, the name "Appollo" occurs, which certainly is an oversight, as appears from line 80. In line 78, Pallas and Minerva are introduced as two distinct persons.

Lines 82—90.] This fine description of May has been imitated by Gawin Douglas, in his celebrated prologue to the 12th book of Virgil.

Line 151.] Read *Schelde of Gold.*

Line 199. *Grundyn dartis.*] Thus Douglas, in his poem King Hart:

> The grundin dartis, scharp and bricht to see,
> Wald mak ane hart of flint to fald and flé
> For terrour.

Line 209. *A woful prisonnere.*] See the next poem.

Line 253.] "Our Author (says the Historian of English Poetry) then breaks out into a laboured encomium on Chaucer, Gower, and Lydgate. This

I chuse to recite at large, as it shews the peculiar distinction antiently paid to those fathers of verse; and the high ideas which now prevailed, even in Scotland, of the improvements introduced by their writings into the British poetry, language, and literature." After quoting the passage, he adds, "This panegyric, and the poem, is closed with an apology, couched in elegant metaphors, for his own comparative humility of style."—WARTON.

Line 259. *Was thou nocht of* our Inglisch *all the lycht.*] "Dunbar was a native of Salton in East Lothian, and consequently looked upon himself as an Anglo-Saxon by birth. From other passages of his poems, it appears that he was too apt to despise those who were born *without the English pale.* Such confined ideas must be attributed to the ignorant and illiberal age in which it was his misfortune to live. Every one must admit the justice of his panegyric on Chaucer, who was indeed a prodigy."—HAILES.

From a note on the "Flyting," lines 367-370, it will appear that Lord Hailes inadvertently adopted the notion of Salton being the birth-place of Dunbar.

BEWTY AND THE PRESONEIR.—Page 22.

IN Reidpeth's MS. the first two stanzas only of the poem have been transcribed, but there is added as a colophon—"Et quæ sequitur.—QUOD DUNBAR." The entire poem, however, as an anonymous composition, is preserved in Bannatyne's MS., from which it is now first printed. It was probably much admired at the

time; at least, in the "Complaynt of Scotland," 1549, in the enumeration of the "sweit songs" then popular, one is quoted as "Lady help your presoneir," which may have been the same. There is also in the first part of "King Hart," by Bishop Douglas, an occasional resemblance in the allegory, and the mode in which Dame Pleasaunce and her ladies assail King Hart's castle, and take him and his servants prisoners. See the poem in Pinkerton's "Ancient Scotish Poems," Lond., 1786, vol. i. p. 3.

It may also be noticed that there is a poem attributed to Lord Vaux, entitled "Thassault of Cupide upon the Fort where the Lover's hart lay wounded, and how he was taken." It was first printed among the "Poems of Uncertain Authors," subjoined to Tottel's edition, in 1557, of Surrey and Wyatt's Poems; and has been reprinted in Percy's Reliques, vol. ii. p. 46, edit. 1794, and in Chalmers' English Poets, vol. ii. p. 412.

But such allegorical poems as the present would be best illustrated by a reference to the pageants or masques of the period, as Dunbar may here have done little more than delineated one which he may have witnessed while in England, without having recourse to the fertility of his own invention. One of these pageants is described by Halle, as "Le Fortresse Dangerus," exhibited at the Court of Henry VIII. on New Year's Night, 1512, and it may have been represented at a still earlier period. The same Chronicler has preserved a more minute account of a similar pageant on occasion of a banquet given by the Cardinal Wolsey, on Shrove Tuesday, March 1522, when the Ambassadors from the Emperor Charles V. arrived in England. Halle's description is

here quoted, both as exhibiting a curious picture of the English court, and of Henry VIII., in his days of gallantry, and as illustrative of Dunbar's poem.

"The thirde daie of Marche (says Halle) the Cardinall made to the Kyng and the Ambassadors a greate and a costly banket, and after that a Plaie and a Maske: thair garmentes were russet sattin and yelowe, all the one side was yelowe, face and legge, and all the other side was russet.

" On Shroue Tewesdaie, at night, the said Cardinall to the Kyng and Ambassadors made another supper, and after supper thei came into a great chamber hanged with arras, and there was a clothe of estate and many braunches, and on every braunche xxxii torchettes of waxe; and in the nether-ende of the same chamber was a Castle, in whiche was a principall Tower, in whiche was a cresset burning; and two other lesse Towers stode on euery side, warded and embattailed; and on euery Tower was a banner; one banner was of iii rent hartes, the other was a ladies hand gripyng a mannes harte; the third banner was a ladyes hand turnyng a mannes hart. This Castle was kept with Ladies of straunge names; the first Beautie, the second Honor, the third Perseveraunce, the fourth Kyndnes, the fifth Constance, the sixte Bountie, the seuenthe Mercie, and the eight Pitie. These eight Ladies had Millian gounes of white sattin, euery ladie had her name embraudered with golde on their heddes calles and Millein bonettes of gold with jwelles. Vnder nethe the basse fortresse of the Castle were other eight Ladies, whose names were Dangier, Disdain, Gelousie, Unkyndnes, Scorne, Malebouche, Straungenes; these Ladies were tired like to Women

of Inde. Than entered eight Lordes in clothe of golde, cappes and all, and great mantell clokes of blewe sattin; these Lords were named Amorus, Noblenes, Youth, Attendaunce, Loyaltie, Pleasure, Gentlenes, and Libertie: the Kyng was chief of this compaignie. This compaignie was led by one all in crimosin sattin with burnyng flames of gold, called Ardent Desire, whiche so moved the Ladies to geve over the Castle, but Scorne and Disdain saied thay would holde the place; than Desire saied the Ladies should be wonne, and came and encoraged the Knightes; than the Lordes ranne to the Castle (at which tyme without was shot a gret peale of gunnes), and the Ladies defended the Castle with rose water and comfittes, and the Lordes threwe in dates and orenges and other fruites made for pleasure; but at the last the place was wonne; but lady Scorne and her compaignie stubbernely defended tham with boows and balles, till they were driven out of the place and fled. Then the Lordes toke the Ladies of honor as prisoners by the handes, and brought them doune and daunced together verie pleasauntly, which much pleased the straungers; and when thei had daunced their fill, than all these disvisered themselfes and were knowen: and than was there a costly banket. And when all was done, the straungiers tooke their leaue of the Kyng and the Cardinall, and so departed into Flaunders, gevyng to the Kyng much commendacion."—HALLE's *Chron.*, vol. ii., fol. 92, edit. 1549, folio.

Holinshed describes at great length the "excellent triumph," or turnay of the "Fortresse of Beauty," in which the Earl of Arundel, Lord Windsor, Sir Philip Sidney, and Fulke Greville, were the chief actors, at Westminster, April 1581, in the presence of Queen

Elizabeth; in compliment to whom "these courtlie triumphes were set foorth with most costlie brauerie and gallantnesse."—*Chron.* edit. 1587, p. 1316—1321.

Line 22. *Quoth Strangeness unto the porteir.*] In line 18, Strangeness is called the Porter.

Line 82. *This he wes banist.*] Evidently a blunder for "Bissines wes banist:" See lines 59 to 63.—There are other mistakes in the MS. copy of this poem which I am unable to rectify.

Line 101. *Than was he and his linege lost.*] Nearly the same words occur in King Hart:

> And out they blew with long and mekle bost,
> That Lady and hir lynnage suld be lost.

Line 104.] Reference having been made to Douglas' poem, it may be added in explanation, that King Hart is at length released by Pity, and having in his turn successfully assailed Pleasaunce and her companions, he is married to that lady; and thus concludes the first part of his allegorical representation of human life. But this author has, in that poem, carried his personifications to a very preposterous length, having introduced such personages as Dim-Sight, Honour of War, Waste-Good, and Night-Walk; and Innocence and Benevolence are strangely enough converted into horses, on which Youth-hede and Delyte ride.

TO A LADYE.—Page 27.

This address to a Lady, preserved in Sir R. Maitland's collection, was first printed by Pinkerton among his "Ancient Scotish Poems," 1786. An anonymous

poem, in a similar though less beautiful strain, will be found in this volume, at page 199.

"This is a pretty poem, though it turns on a pun, the herb *rew* and *rue* or *pity*. The herb rue was, however, also an emblem of pity, and perhaps no pun is meant."—PINKERTON. The same critic has a learned note on the last stanza, regarding "the cruelty" of the month of March in this climate, which I need not quote.

"This little poem," says DR IRVING, "presents Dunbar in the character of a lover; a character which he has hardly assumed on any other occasion. The lady to whom these stanzas are addressed may be Maestris Musgraeffe; whom he elsewhere complimented in flattering terms." In like manner, a later writer says, "Among Dunbar's minor pieces, there is a very pleasing one addressed 'To a Ladye,' which, if we may venture to appropriate it to Mistress Musgraeffe, would complete her picture in very favourable colours. From the strain of these lines, it would seem that Dunbar, like Petrarch, sang an unrequited passion."—*Lives of Eminent Scotsmen*, art. DUNBAR. Such conjectures, however, may be considered as very idle.

Line 4.] The syllables deficient in this line were thus supplied by Pinkerton "that [to hevin] is deir."

THE VISITATION OF ST FRANCIS.—Page 28.

THIS poem, which is preserved in the several MSS. of Bannatyne, Maitland, and Reidpeth, is of more than ordinary interest, on account of its referring to various incidents in the personal history of the Poet, and con-

veying, as it does, nearly all the information we possess regarding the earlier period of his life. There is no circumstance mentioned that might enable us to fix the date of its composition, but as he refers to what had happened full many a year before, it may be assigned to the later period of the reign of James IV. when the author was looking for preferment in the church.—In Bannatyne's MS. the poem is entitled "How Dunbar was desyred to be ane Frier," under which title it has been hitherto printed.

The mendicant order of Franciscans or Grey Friars, was established in Scotland early in the 13th century, and had several convents in different parts of the country. Whether Dunbar, in the earlier part of his life, belonged to the Conventuals, or to the Observatines, who professed a stricter adherence to the rule of their patron Saint, is uncertain. The latter had a convent at Edinburgh, where theology and philosophy were constantly taught at this period, and it is not improbable but that part of our author's time may have been thus spent during his noviciate. This satirical poem does not seem to have involved him in enmity with that religious order, such as Buchanan experienced at their hands in 1537, for composing his *Somnium* a poem, which is the more deserving of our notice in being a close and happy imitation of that by Dunbar. This persecution was the more remarkable, (see IRVING'S *Life of Buchanan*, edit. 1817, p. 15,) not only as Buchanan at the time enjoyed the protection of James V., by whom he had been appointed preceptor to one of his sons, but as it was at the King's instigation that he composed his *Franciscanus*, and other satirical pieces, against that

powerful Order, who prevailed both in depriving him of that appointment, and in forcing him into exile. His own words, in 1564, are :—" Itaque totis suæ impotentiæ viribus, in me incumbunt, et animo gladiatorio injuriam (ut ipsis videbatur) tam insignem ultum eunt : . . . . Illi vero, qui meo supplicio cuperent aliorum ora abstruere, et securitati suæ in longinquum prospicere, non destiterunt, et per se maledicis concionibus, et per suæ factionis amicos in Aula, primum a filio Regis instituendo me abstrahere, deinde in exilium ejicere, exulem totis potentiæ viribus per Angliam, Franciam, Hispaniam, et Liguriam persequi."

Buchanan's *Somnium* is so easily accessible in the various editions of his poems, that it would be superfluous to quote it entire in this place.

Lines 21—25.] Dr Irving, in his Lives of the Scotish Poets, in pointing out Buchanan's *Somnium* as an undoubted imitation of the present poem, says, " The two poems are modeled according to the same plan; and the finest epigrammatic turn [quoting these and the corresponding lines as follows] in that of Buchanan is borrowed from his predecessor."

Mentior, aut peragra saxo fundata vetusto
Delubra, et titulos per simulacra lege :
Multus honoratis fulgebit Episcopus aris
Rara cucullato sternitur ara gregi.
Atque inter Monachos erit hæc rarissima vestis :
Induat hanc, si quis gaudeat esse miser.
Quòd si tanta meæ tangit te cura salutis,
Vis mihi, vis animæ consuluisse meæ?
Quilibet hac alius mendicet veste superbus :
At mihi da mitram, purpureamque togam.

Line 37. *Preichit.*] "Sir David Lyndsay in his *Papingo*, written in 1530, says,

> War nocht the preching of the begging freris
> Tint war the faith amang the secularis.

The Preaching Friars had been instituted in the thirteenth century, with the intention of restoring that duty, often neglected by the superior clergy, and of opposing the popular preaching of the Lollards."—SIBBALD, *Chronicle of Scottish Poetry*, vol. i. p. 240.

DUNBAR'S DREAM.—Page 31.

THE author, in this poem, introduces a "goodly company" of allegorical personages, singing and dancing, led by Nobleness, who, seeing the Poet oppressed with Languor and her sister Heaviness, comfort him with the assurance that the King would not, for the rent or value of a bishopric, allow him for half a year to go unrewarded. From line 55, it appears to have been composed as a New-Year's Address to James the Fourth, probably at a late period of his reign. It is preserved only in Reidpeth's MS., and is here for the first time printed.

Line 3. *Was all depaynt.*] Various passages might be quoted from the older poets to show, that before the use of tapestry was introduced, it was customary to paint the walls of rooms, as well as of churches, with historical and other designs. Thus Chaucer, in the Romaunt of the Rose—

> And soothe to sayn my chamber was
> Full well depainted.

and, in the Knightes Tale, the Temple of Diana was

Depented by the walles up and doun
Of hunting, and of shamefast chastetee.

Line 30.] Insert a comma after *My sisters*. In line 107, *Prince* should have been printed with a capital letter. And, in line 115, for *ainon* read *anon*.

Line 90. *Yone Ballet-Maker*.] As this is not the only place where Dunbar styles himself by so lowly a designation, it may be observed that the term "Ballad" was not applied to any one particular species of composition. Short poems in general were usually so styled; and the Poet here refers to his complaints and petitions to the King, as offered "humblie in to Ballat wyse." It was also applied to Songs. In the Treasurer's Accounts, 1491-2, three unicorns, or L.2, 14s., were paid "On Monunda the ij° Januar to Sir Thomas Galbrecht, Jok Goldsmyth and Crafurd, for the singyn of a Ballat to the King, in the mornyng."

THE BIRTH OF ANTICHRIST. Page 36.

This poem, which is contained in the MSS. of Bannatyne, Maitland, and Reidpeth, was printed by Lord Hailes under the title of a "Dream." The allusions it contains to the Abbot of Tungland will be amply illustrated in the notes to the poem that immediately follows, as it refers more directly to the life and adventures of this noted character. The present poem was probably written about 1507, and it shows with what facility and happiness Dunbar could seize upon such an unusual occurrence as the Abbot's attempt to fly in the

air, in order to bear on his own personal views and expectations.

Line 32.—*Mahoun.*] "According to Matth. Paris, p. 289, ad an. 1236, *Maho* is the same with Mahomet. Du Cange, voc. *Mahum*, has quoted various passages from the old French poets, which he thinks proves this. A more direct proof is to be found in the fragment of the Fairy tale, [in Bannatyne's MS.,] where the following lines occur:—

The Carling now for dispyte,
Is mareit with *Mahomyte*,
Sensyne the cokkis of Crawmound crew nevir a day,
For dule of that devillisch deme wes with *Mahoun* mareit, &c.

Here *Mahoun* and *Mahomet* are evidently synonymous. It would seem that the Franks hearing the Saracens swear by their prophet, imagined him to be some evil spirit which they worshipped: Hence all over the western world *Mahoun* came to be an appellation of the devil."—HAILES.

The fragment here quoted has been printed under the title of "The Gyre-Carling," by Sir Walter Scott, in the Border Minstrelsy, and by the present Editor in "Select Pieces of the Ancient Popular Poetry of Scotland." Edin. 1822. 4to.

Line 44. *Flé wald ane Abbot.*] From the notes to the subsequent poem, it will appear that the person here alluded to was made Abbot in 1504, three years previously to his attempt to fly from the battlements of Stirling Castle.

Line 112. *And schot ane gun.*] Thus, in the Goldyn Terge, line 238, "Thay fyrit gunnis with powder violent." James IV., as we learn from the Treasurer's

accounts, amused himself with shooting. On February 1, 1508, L.14, by the King's command, was paid for a gun, to James Bertoun. Three days later, is this entry, "Item to the King, quhilk he tynt on schuting with the culveryn in the hall of Halyrud house, with Hannis [the gunnar], 28s." The next day, "Item to the King, quhilk he tynt on schuting with the culveryn, in Sir George Newton's yard, 7 french crownis, summa L.4, 18s." Many similar entries might be quoted.

THE FREIR OF TUNGLAND. Page 39.

This ballad is preserved in the MS. collections of Asloane and Bannatyne, but in the first it is imperfect, ending with line 69. The defect in this portion of Asloane's volume is much to be lamented, as several other of Dunbar's poems were no doubt contained in the leaves that are lost.

The singularity of this ballad, it is hoped, will serve to excuse the prolixity of the illustrations; and in giving some account of the Abbot of Tungland, whose name appears to have been John Damian, I am indebted for nearly the whole of the information to the very copious notes furnished me by my friend James Chalmers, Esq.

The first occasion when the Abbot makes his appearance in this country, is the year 1501. Previous to his appointment as Abbot, in 1504, he is in the Treasurer's accounts variously styled "The French Leich," "Maister John the French Leich," "Maister John the French Medicinar," and "French Maister John." This desig-

nation evidently implies his profession, and as he received "leveray," along with other persons at court in 1501-2, he no doubt had an appointment in the King's household, as a physician. About the same time there is mention made of "the Leich with the curland hair," or "with yellow hair;" and of a "John Francis," but these undoubtedly were different persons. Bishop Lesley says, that he was an Italian; and from Dunbar's poem we further learn that he was a native of Lombardy, and had practised Surgery and other arts in France, before his arrival in this country. Being a person of pleasing address and great ingenuity, he easily succeeded in ingratiating himself with the King. It was from him that James imbibed a strong passion for alchymy, having about this time established at Stirling a furnace for prosecuting such experiments; and the King continued during the rest of his reign to expend considerable sums of money in attempts to make "Quinta Essentia," which should convert other metals into pure gold. For "Maister John," according to Bishop Lesley, "causet the King believe that he, *be multiplyinge*, and utheris his inventions, wold make fine golde of uther mettall, quhilk science he callit the Quintassence, whereupon the King made great cost; but all in vain." But the Scotish Monarch was not singular in being thus deluded (to use the words of the English Dramatist)—

> ———For hidden treasure
> He hopes to find; and has proposed himself
> So infinite a mass, as to recover,
> He cares not what he parts with, of the present,
> To his men of art.
>
> BEN JONSON, by GIFFORD, vol. v. p. 28.

Thus, in the Privy purse expenses of Henry VII., June 6, 1499, there was paid "*to a multiplier* in the Tower of London, L.33, 6s. 8d." The following entry in the Treasurer's Accounts is one of the earliest notices of the Abbot that occurs: 1501-2, "Item the thrid day of Merch, send to Striuelin iiij hary nobles in . . . . *to the Leich to multiply*, summa L.9." The day following—"Item to the King and the French Leich to play at the cartis, L.9, 5s." On the 29th May, 1502, the King's Treasurer paid to Robert Bertoun, one of the King's Mariners, "for certaine droggis brocht home to him to the French Leich, L.31, 4s." And the day after, he gave "to the French Leich, quhen he passit his way, 300 french crownis," or L.210, Scotish money. This probably refers to a temporary visit to the Continent in furtherance of his schemes.

In addition to the numerous substantial proofs of the King's liberality which are noticed in the Treasurer's Accounts, as bestowed on "the French Leich," Dunbar no doubt felt mortified when such an adventurer was elected Abbot of Tungland in Galloway. This was early in the year 1504. On the 11th March, 1503-4, the Treasurer paid "to Gareoch Pursevant, 14s. to pass to Tungland for the Abbacy to French Maister John." On the 12th of the same month, "by the King's command," he paid "to Bardus Altovite, Lumbard, L.25 for Maister John the French Mediciner, *new maid Abbot of Tungland*, quhilk he aucht [was indebted] to the said Bardus." And a few days later, on the 17th, there was given "to Maister John the new maid Abbot of Tungland, L.7." Three years after, in 1507, July 27, occurs—"Item, lent be the Kingis command to the

Abbot of Tungland, *and can nocht be gottin fra him,* L.33, 6s. 8d."

The incident which gave rise to Dunbar's poem occurred in September or October 1507. Bishop Lesley, in his English History, (recently printed by the Bannatyne Club,) noticing an embassy sent to France September 27th, that year, says, that the Abbot of Tungland "tuik in hand to flie with wingis, and to be in Fraunce befoir the saidis Ambassadouris. And to that effect he causet mak ane pair of wingis of fedderis, quhilkis beand fessinit apoun him, he flew of the Castell wall of Striveling, bot shortlie he fell to the ground and brak his thee [thigh] bane; bot the wyt thairof he ascryvit to that thair was sum hen fedderis in the wingis quhilk yarnit and covet the mydding and not the skyis. In this doinge he preissit to conterfute ane King of Yngland callit Bladud, quha, as thair histories mentiones, decked himself in fedderis, and presumed to flie in the aire as he did, bot, falling on the tempell of Apollo, brak his neck."—*Hist.* p. 76. Edin. 1830, 4to.

Bishop Lesley, in his Latin History, has amplified the narrative in some respects, but the passage is too long for quotation. (*De Origine, &c., Scotorum*, p. 345, Romæ, 1578, 4to.) His unsuccessful attempt, according to the historian, subjected him to the ridicule of the whole kingdom. Yet he still retained the King's favour, as the Treasurer's books from October 1507 to August 1508, repeatedly mention him as having played at dice, cartis, &c., with his Majesty; and on the 8th September, 1508, "DAMIANE, Abbot of Tungland," obtained from the King a license to pass out of the realm, and remain in what place he pleases, at the study,

or any other lawful occupation, during the space of five years, without incurring any hurt, prejudice, or skaith, anent the Abbay and place of Tungland.—(*Register of Privy Seal*, vol. iii. p. 187.) He must have returned to Scotland previous to the death of James; as, on the 29th March, 1513, L.20 was paid to "the Abbot of Tungland to pas to the myne of Crawfurd-moor." The King had then artisans at work upon this mine, from which gold had been obtained.

Line 3. *A sweveyng swyth did me assaile.*] "A vision suddenly came upon me."—HAILES.

Line 5. *A Turk of Tartary.*] "The Turks were first known by the name of *Tartars*, from the country out of which they issued. There is a curious account of the Turks in the Chronicle of Melros, much in the form of a newspaper."—HAILES.

Line 9. *Fra baptising for to eschew.*] "To avoid being baptized; for had he been discovered, he would have been made a slave, or, by way of alternative, forced to profess Christianity."—HAILES.

Line 12. *For he cowth wryte and reid.*] "The meaning is, as he could read and write, he was able to pass for a friar under the habit which he assumed."—HAILES.

Line 16. *With litill of Lumbard leid.*] Lord Hailes explains this as "either with small knowledge of the Italian language, or with a little, or a smattering of Italian literature, or with some knowledge of the Lombard business of broker."

Line 20. *Or he hyne yeid.*] "Before he went from thence."—HAILES.

Line 21. *Vane-organis he full clenely carvit.*] Lord Hailes says this is a very obscure line: "*Vane-organis* seems to mean the veins of the head; and then the sense will be, He was dexterous in bleeding at the veins of the head. This is commonly performed by cupping-glasses, which no doubt would be considered in Scotland as a curious operation." But the words simply intimate that he was very skilful in letting blood from the veins.

Line 22. *Quhen of his straik so mony starvit.*] "When so many died by his stroke. The word *straik*, or *stroke*, seems to confirm the notion, that cupping-glasses are here meant. *Starvit* is a word still preserved in English, implying a violent death by hunger. *To starve of cold*, is still a Scottish expression, from the word *storven*, to die."—HAILES

Line 29. *In potingary he wrocht gret pyne.*] "Acting in the character of apothecary, he did much mischief. The poet distinguishes the three branches of the *healing art* all joined in this empyric, 'pottingry, medecyne, and leiche-craft.'"—HAILES.

Line 31. *The Jow was of a gret engyne.*] "Not this Jew, but this juggler, or magician. The words to *jowk*, to deceive, and *jowkery-pawkry*, juggling tricks, are still in use."—HAILES. Bishop Lesley, in speaking of the Abbot of Tungland, says, he "wes of curious ingyne." Lord Hailes, in his Note, also notices the fragment of the Fairy Tale, quoted at page 236, as containing the expression, "Scho is the Quene of *Jowis*," meaning, she is the queen of magicians.

Line 34. *He wald haif, &c.*] "His fees were so exorbitant, that one night's attendance cost a horse,

the most sumptuous of presents in those days, and the skin of the patient, still alluding, as it would seem, to the manner in which the mountebank applied his cupping-glasses. *Hyd* may mean *hidden treasure*, or *hoard;* but the other interpretation seems more simple."—HAILES.

Line 36. *So meikle he was of myance.*] "Probably corrupted from *moiens.* It means expedients for gain." —HAILES. "*Myance,* so written for the rhyme, properly *moyens,* signifying means, might, power."—*MS. Note,* J. CHALMERS.

Line 37. *His yrnis was rude as ony rawchtir.*] "His chirurgical instruments were like those used in torture. Ungrammatical phrases, such as 'yrins was,' are very frequent in this collection."—HAILES. "*Rawchtir* means a *beam,* or the leg of a couple in the roof of a house. The word is still in common use in the North." —*MS. Note,* J. CHALMERS.

Line 40. *Gardyvians.*] "Literally *garde de viande,* or cupboard; but here it implies his cabinet," [rather, a portable cabinet.] The glossary subjoined to the "Evergreen" ridiculously enough explains it to be *a case of instruments.* "In this stanza and the following, the poet describes his hero busied in the laboratory. 'This dignitary of the church,' says he, 'never chose to go to mass, although warned by the holy bell, or skellat. [This name is still given to a sort of rattle which criers use.] His head with beating at the anvil was spotted or speckled like a blacksmith's. Although a new-made canon, he disobeyed the ecclesiastical law, which requires persons of that station to say matins. He neither put on *stole* nor *fanon,* [*stola* and *manipulus,* or *sudarium,* parts

of the vestments of an officiating priest,] lest they should have been defiled with the smoke of his laboratory.'"—HAILES.

Line 51. *As black-smyth brukit was his pellat,*
For battiring at the study.]

"His head was blackened or begrimed as a blacksmith. A black-faced sheep is called a bruikit sheep.—James IV., who was a firm built, athletic man, was fond of showing his powers by *striking at the study*, or anvil. There are in the Treasurer's Accounts gratuities paid to blacksmiths, where the King *strak at the study*. Sir Anthony Darcie, the French knight, struck at the study with the King; and the Abbot of Tungland probably did the same, which has occasioned Dunbar's ridicule." *MS. Note*, J. CHALMERS.

Line 58. *To mak the quintessance and failyeit.*] "Of alchymy and its royal bubbles, there is a good account in a tract by J. F. Buddeus. 'An alchemistæ sint in republica tolerandi;' *Halæ Saxonum*, 1712, 12mo..... James IV. of Scotland was a professed admirer of alchymy. In a letter from him to Mr James Inglis, (*Epist. Reg. Scot.* v. i. p. 119,) he says, 'Animi tui benevolentiam gratanter accepimus, qua, datis ad nos literis reconditos alchemiæ *sanioris philosophiæ* libros apud te esse significas: quos etsi viri dignissimi abs te peterent, ad nostros tamen usus difficilius servas, quia nos *eo artis studio teneri audieras*.'"—HAILES.

"In the Treasurer's accounts, there are numerous payments for the 'QUINTA ESSENTIA,' including wages to the persons employed; utensils of various kinds; coals and wood for the furnaces; and for a variety of other materials, such as quicksilver, aquavite,

litharge auri, fine tin, brint silver, allum, salt and eggs, saltpeter, salaramoniack, &c. Considerable payments were also made to several ' Potingairs, for stuff of various kinds to the Quinta Essentia.' On the 13th Oct. 1507, the King's Treasurer paid L.6 for a *puncheon of wine to the Abbot of Tungland, to mak Quinta Essentia.* The King sometimes got *gold coins* from the Treasurer to *put into the Quinta Essentia.*"—*MS. Note,* J. CHALMERS.

To these particulars, I shall only add, that Dr Thomas Morison, in his " Liber novus de Metallorum causis et Transsubstantiatione," Francof. 1593, 8vo, mentions the Abbot, but mistakes in supposing him to have been patronised by James V. In his dedication to James VI., he says, that in the desire of procuring this transmutation, most of the Princes of Europe " ut gregarios sileam, naufragium olei et operæ fecerunt;" and adds, " Taceo Avum tuum felicioris memoriæ Jacobum Quintum cum sua creatura Abbate Tunlandiæ, qui, dum in multiplicationis verba assentitur Rex, eum circumducit ingentibus pecuniis."

Line 60. *A federam on he tuke.*] " After having in vain attempted to make the grand elixir, he put on wings; *fedrem* or *fedderome,* is *feathering.*"—HAILES.

Line 61. *And schupe in Turky for to flé.*] " Shaped his course, or prepared himself to fly back into the land of the Turks, which the poet has thought proper to represent as the native country of this friar."—HAILES. It suited the purpose of Dunbar's ridicule to substitute Turkey, but the Abbot's avowed intention was to flee into France. Bishop Lesley, (in his Latin History,)

as Lord Hailes observes, " could not avoid likening the Abbot of Tungland to Simon Magus: there is, however, this difference between the stories, that the fanatic Italian *did* attempt to fly, whereas the adventure of Simon Magus is a stupid, inconsistent, impossible fable." Dunbar also, in the preceding poem, line 30, compares the Abbot to Symone Magus. The instance of King Blaudud (already referred to, p. 240) is gravely related by all the old English chroniclers; and the curious reader, for a similar attempt, may consult the Tale of Velant the Smith, contained in the Icelandic " Wilkena-Saga," or the excellent abstract of it given in Campbell's New Monthly Magazine, vol. iv. p. 527. " The Storie of the Parson of Kalenborwe," a most rare English tract, printed about the year 1500, also tells, how he engaged to fly from the steeple of the parish church over the river Tonowa, on a sultry day, for the purpose of collecting a crowd, to get off 'wyne that he had in his seler that was marred.'—See the extract in Ames' Typogr. Antiq. by Herbert, vol. iii. p. 1531, *note*.

Line 69. &c.] " The author has introduced the names of many different fowls. Instead of cumbering the glossary with the explication of a multitude of words which occur but once, I will explain them here as well as I am able. *Gled, sparhalk, tarsal, stanchel, bissart, marlyen, mittane,* are all different kinds of hawks. *Pyot,* magpie; *crawis,* common crows; *mawis,* mew; *gormaw,* cormorant; *kayis,* jackdaws; *ja,* geay; *egill,* eagle; *hornet-howle,* great horned owl; *rukis,* rooks; *St Martin's fowl,* the marten or martlet, which is supposed to leave this country about St Martin's day, in

the beginning of winter; *cuschettis*, is ring-doves; but from the company they are placed in, may be understood of *chouette*, common owl."—HAILES.

Line 79. *To the spring him sped.*] "Betook himself hastily to his *spring* or flight."—HAILES.

Line 88. *Scho held them at a hynt.*] Held them with a catch. But Lord Hailes thus explains it, "Literally held them by a hold, i. e. held them fast."

Line 97. *Skrippit with a skryke.*] *Skrippit*, says Lord Hailes, signifies to make mouths in sign of derision. The line may be explained, mocked with a screech.

Line 101. *Uncunnandly he cawkit.*] "Unknowingly he bewrayed himself."—HAILES.

Line 103. *All hawkit.*] "Horned cattle are called *hawkit* when they have streaks on their skin, and particularly on their foreheads."—HAILES.

Line 107. *In a myre.*] Lesley says, that the Abbot thus accounted for his misfortune:—"My wings," said he, "were composed of various feathers; among them were the feathers of dunghill fowls, and they, by a certain sort of sympathy, were attracted towards the dunghill; whereas, had my wings been composed of the feathers of eagles alone, the same sympathy would have attracted them into the region of air."—*De Origine, &c. Scot.* p. 345.

Line 115. *The crawis him socht with cryis of cair.*] Chaucer, in his Assemblee of Fowles, to which poem Dunbar, in his enumeration of birds, may have been indebted, uses a similar phrase: "The ravyn and the crowe with her voice of care."—Godfray's edit. 1532, fol. 281.

THE DEVILL'S INQUEST.—Page 45.

This poem, usually printed under the title of "The Sweirers and the Devill," is preserved in the MSS. of Bannatyne, Maitland, and Reidpeth. From the original list of contents prefixed to Asloane's MS., it is probable that this poem was contained in the portion of the volume which is lost, under the title now adopted, "The Devill's Inquest." The present text is from Bannatyne's MS., except in a few passages which will be specified; but as that copy differs materially from the other MSS., it may be necessary to point out the chief variations, by repeating such parts as differ most widely. The 1st and 4th stanzas vary almost in every word; and the 2d, 3d, 11th, 12th, 14th, and 16th, as given in the printed text, are not found in the other copies. On the other hand, these copies contain four new stanzas, two of which, the 12th and the last, as afterwards stated, have been adopted.

Dremand, me thocht that I did hear
The commoun people ban and sueir,
  Blasfeimand Godis majestie;
The Divell ay roundand in thair eir,
  Renunce your God, and cum to me.

. . . . . .

The merchand sweiris mony aith,
That never man saw better claith,
  Na fynar silk cam ouer the se;
Go sweir, quod Sathan, be not layth,
  To sell my geir I will have thé.

. . . . . .

The tailzour says, in all this toun, 26
Be thair ane bettir shapin gown.

. . . . . .

That better breid did na man se. 38
The Devill said, and on him could nod,
With thy licht levis cum down to me.

. . . . . .

The fleschour sweiris, be Godis woundis, 41
Come nevir sic beiff into their boundis,
Na fattar muttoun cannot be.
Fals, quod the feind, and till him roundis,
Renunce your God, and come to me.

. . . . . .

With thy fals mett cum unto me. 50

. . . . . .

Syne come, and play a spring to me. 70

. . . . . .

The fische wyffis flett, and swore thair meins. 81
And to the feind gave flesch and banis,
Sa did the huckstaris haillilie.

. . . . . .

The court man did gryt aithis sueir,
He wald serve Sathan for seviu yeir,
For fair claithis and gold plentie.
The Devill said, thir is sum for geir
Wald renunce God and cum to me.

To ban and sweir nane stuid [in] a,
Man or woman, gryt or sma,
Riche or pure, nor the clairgie.
The Devil said, Then of commoun la
All men sworn folk man cum to me.

"The former publisher [Allan Ramsay] has retouched this poem in almost every line. Instead of the simple burden in the original, he has inserted many lively repartees on the Devil's part. Sometimes he has made him speak against his own interest, as stanza 12,

'Quoth Nick, thou'll get far less with me.'"

Lord Hailes also says,—"It is remarkable that many of the oaths which fell under the lash of Dunbar's satire, are actually recited in Act 16, Parl. 5, Queen Mary, anno 1551." This act narrates, that "notwithstanding the oft and frequent preachings in detestatioun of the grevous and abominabill aithis, sweiring, execratiounis, and blasphematioun of the name of God; sweirand in vane be his precious blude, body, passioun, and woundis; Devill stick, cummer, gor, roist, or ryfe thame; and sic uthers ugsome aithis and execratiounis aganis the command of God," were so prevalent among persons of all ranks, that it was thought expedient to inflict certain penalties on the users of such oaths: In particular, it is provided, that "ane Prelate of the Kirk, Erle, or Lord," shall for the first offence be fined 12d.; "ane Barrone, or beneficit man in dignité ecclesiastick," 4d.; and so decreasing according to rank; and "wemen to be weyit and considderit conforme to thair blude or estate of thair parteis that thay ar cuplit with."

Mr Chalmers, in his edition of Sir David Lyndsay's Works, says, "The one half of conversation in that age, both in England and in Scotland, was made up by *swearing;*" and he has gleaned a curious list of the oaths which occur in the Satyre of the Three Estates, vol. i. p. 360, note. This profane practice long prevail-

ed: See Acts of Parl.—James VI. 1581, 103. Charles II. 1661, 19, 21, &c. Without enlarging upon this subject, it may be noticed that the General Assembly appointed some of their number to confer with James VI., in May 1595, regarding various abuses that prevailed at Court: one was "*His Majestie is blottit with banning and sweiring*, quhilk is ower common in Courtiers also, &c."—(*Buik of the Universal Kirk. MS.*) About the same time, the Presbytery of Glasgow, August 23, 1597, "Ordeins that sum ordour be tane with the sweiraris and baneris within the toun and citie of Glasgu, and specialie on the Hie Streittis thairof; and that the Ministeris and Sessioun of Glasgu be diligent to see ordour tane thairwith with expeditioun."—(MS. Minutes.)

Line 3. *Aithes of crewaltie.*] "That is, in the words of the statute just quoted, *grievous oaths*. In vulgar English, *bloody* is still used in a similar sense."—HAILES.

Line 7. *Ane preist sweirit braid.*] "The scandalous oath here alluded to, as peculiar to the clergy, and to butchers, stanza 9, is much used in Germany. The French also use it, but politely minced down, as is their practice in swearing."—HAILES.

Line 13. *Harmes wes, &c.*] "*i. e.* Sorrows, who was, &c. This is particularly mentioned in the statute."—HAILES.

Line 17. *His pairt of hevin and hell.*] "The former publisher has taken the trouble to make sense of this oath, by printing *for*, instead of *and*."—HAILES.

Line 31. *Ane sowttar said, &c.*] "From this, and many other passages in Dunbar's poems, to be found in

the *Evergreen*, it appears that he had a strange antipathy at shoemakers. The oaths which he appropriates to the shoemakers may not have so much of the *bon ton* of infidelity as those of the churchmen and butchers. They are, however, less exceptionable, being no more than 'ifackins;' and, 'may I be hanged else.'"—HAILES.

Line 46—50.] "This stanza is aimed at the extortion of malt-makers, who took a profit of *six shillings* on the boll of barley. This would be incredible, were it not proved by Act 29, Parl. 4, James V., which limits their profit to two shillings on the boll."—HAILES.

Line 56—60.] These lines are not contained in Bannatyne's MS., but are supplied from the other copies.

Line 64. *For with that craft I can nocht thraip.*] "The sense of this line is obscure. I apprehend that it means, in demanding high or exorbitant prices for my work, I cannot *threap*, affirm, or persist, as other artificers do; for every customer knows the just price of my work, consisting solely of horse-shoes and plough-irons. It is probable that throughout the country men were astricted or *thirled* to the smith's shop of the barony, as much as to the mill; so that the complaint of the smith, concerning the small gains of his profession, is to be considered as highly affected. Possibly *thraip* may be the same as *thrive*."—HAILES.

Line 68.] In this line the reading of MS. Maitl. has been followed. Bannatyne's has, "*The Devill said, Hardly mot it be.*"

Line 71. *Ane dysour said.*] "In a dispute at play, a gamester swore, that he had thrown three sixes with three dice. This is the highest throw known, except-

ing that of St Ghislain, who, playing against the Devil, threw *sevens*."—HAILES.

Line 76.] Lord Hailes printed this line, "Ill that ever I chaip," and in his note observed, that "the MS., instead of *ill*, has God. The word *chaip* is used for *escape*. So that the sense is, 'I will not desist from my vocation till I be hanged.'"—HAILES.

Line 86—90.] These lines are copied from Maitland and Reidpeth's MSS. instead of the following, with which the poem in Bannatyne's MS. concludes.

Me thocht the Devillis als blak as pik,
Solissand wer, as beis thik,
Ay tempand folk with wayis slé;
Rownand to Robene and to Dik,
Renunce thy God, and cum to me.

THE DANCE OF THE SEVIN DEIDLY SYNNIS. —Page 49.

THE MSS. of Bannatyne, Maitland, and Reidpeth, have preserved this very remarkable poem. In the second of these, a part is repeated, but in the last it is imperfect. The text is now given from a collation of these several copies. LORD HAILES, who seldom ventures an opinion on the merits of any poem, on this occasion says,—"The drawing of this picture is bold, the figures well grouped. I do not recollect ever to have seen the *Seven Deadly Sins* painted by a more masterly pencil than that of Dunbar. His designs certainly excel the explanatory peacocks and serpents of Callot."

To this may be subjoined the opinion of two other distinguished poetical critics.

"Dunbar's Daunce has very great merit in the comic style of painting. It exhibits a group of figures touched with the capricious but spirited pencil of Callot. On the eve of Lent, a general day of confession, the poet in a dream sees a display of heaven and hell. Mahomet, or the Devil, commands a dance to be performed by a select party of fiends; particularly by those who, in the other world, had never made confession to the priest, and had consequently never received absolution. Immediately the SEVEN DEADLY SINS appear, and present a mask, or mummery, with the newest gambols just imported from France."—WARTON.

"Dunbar is a poet of a higher order. . . . His Dance of the Seven Deadly Sins through Hell, though it would be absurd to compare it with the beauty and refinement of the celebrated Ode on the Passions, has yet an animated picturesqueness not unlike that of Collins. The effect of both pieces shows how much more potent allegorical figures become, by being made to fleet suddenly before the imagination, than by being detained in its view by prolonged description. Dunbar conjures up the personified Sins, as Collins does the Passions, to rise, to strike, to disappear. They 'come like shadows, so depart.'"—CAMPBELL'S *Specimens of the British Poets*, vol. ii. p. 68.

Line 1. *Off Februar the fyftene nicht.*] "He afterwards mentions this to have been on the eve of Lent; so that the precise date of this poem may be ascertain-

ed, viz. in that year of the reign of James IV., or James V., when Lent began on the 16th February."—Hailes.

"Dunbar does not, as Lord Hailes states, mention the night of the 15th February to have been *on the eve of Lent.* His words seem to indicate that Fasterns-even was the 16th of February, and not the 15th. The only years between 1480 and 1540 in which Fasterns-even fell on the 15th February, were 1485 and 1491, both of which are too early to be assigned as the date. The only years in the same period in which Fasterns-even fell on the 16th February, were 1496, 1507, and 1518. It therefore appears most probable that this poem was written either in 1496 or 1507: I should prefer the last."—*MS. Note,* J. Chalmers.

Line 6. *Mahoun.*] See Note, page 236, to line 32 of preceding poem, "The Birth of Antichrist."

Line 7. *Shrewis that wer never schrevin.*] "Accursed persons who had never made confession to the priest, nor of consequence obtained absolution."—Hailes.

Line 8. *Fasternis evin.*] The evening preceding Lent. At the Scotish Court it appears to have been held as a joyous festival. In 1504-5, February 3, various entries occur in the Treasurer's books for long and short swords, spears, &c., "for the barres, and for turnaying, at Fasteringis evin." There is the following curious notice of a Dance on that occasion, devised by Peter the More, taubroner, one of the King's musicians:—"Item, for xij cotis and xij pair hois, half Scottis blak, and half quhit, to xij dansaris, be the More Taubroneris devise, agane Fasteringis evin, be the Kingis command, L.13, 2s. 10d."

Line 10. *Gallawds ga graith a gysis.*] "Gallants prepare a mask. The exhibitions of *gysarts* are still known in Scotland, being the same with the Christmas mommery of the English. In Scotland, even till the beginning of this century, maskers were admitted into any fashionable family, if the person who introduced them was known, and became answerable for the behaviour of his companions. Dancing with the maskers ensued. *This*, I suppose, was the *promiscuous dancing*, the subject of many a sad declamation, borrowed from Prynne and other writers of that sort."—HAILES.

Line 11. *Gamountis.*] "Gambade, *crurum jactatio*, of the newest French fashion."—HAILES. "In the Memoir concerning the progress of the Princess Margaret into Scotland, we have the following passage:—'The Lord of Northumberland made his *devoir*, at the departynge, of *gambades* and lepps, [leaps,] as did likewise the Lord Scrope the father, and many others that returned agayne, *in taking their congee.*'"—WARTON.

Line 12. *As varlottis dois in France.*] This is the reading of Maitland's MS.; in Barnatyne's it is: *The last come out of Fraunce.*

Lines 13—18.] These lines in the different MSS. are made to follow the next stanza, or line 30, and have been hitherto so printed. As they are evidently misplaced, I have ventured to transpose them; and it is not less certain that one-half of the stanza has been lost. The lines are descriptive of the characters generally who make their appearance on Mahoun's calling for a 'Dance of Shrewis' at this festival; and not of the attendants upon Pryde, who takes precedence in be-

ginning the Dance. But whether the lines wanting may have formed the first, or the last half of the stanza, is doubtful.

Line 13. *Heillie Harlottis on hawtane wyiss.*] "This is a bold line, if it implies, as I think it does, 'Holie whores in haughty guise.'"—HAILES. *Heillie harlottis* means proud, or haughty harlots: the epithet *harlot* was applied indiscriminately by early writers to persons of either sex.

Line 18. *Blak-belly and Bawsy-Brown.*] "Popular names of certain spirits. *Bawsy-Brown* seems to be the English Robin Goodfellow, known in Scotland by the name of *Brownie*. In [Bannatyne's] MS., p. 104, among other spirits there occurs,

> Browny als that can play kow
> Behind the claith with mony mow."—HAILES.

Line 20. *With that the fowll* SEVIN DEIDLY SINNIS.] It perhaps was not unusual in the early pageants to represent such personations; although I cannot refer to any instance of a very ancient date. Hawkins expresses his surprise that the people of Italy should still be fond of seeing the Seven Deadly Sins dance a saraband with the Evil Spirit. (*Origin of the English Drama*, Pref. p. vi.) And in the strange mixture of characters at Heidelberg, who formed a procession in the Entertainments of Frederick Count Palatine and the Princess Elizabeth, in 1613, we are informed, "After all these came in the Seaven Deadly Sinnes, all of them chained, and driven forward by a dragon, who continually spet fire." (NICHOLS' *Prog. of K. James*, vol. ii. p. 618.) Such an exhibition may have been suggested by

Spenser's 'Procession of the Deadly Sins' from the Palace of Pride. He represents Pride as the lady of the Palace, whom he compares to Aurora, as she comes forth riding in 'her coach,' drawn by

——— "six unequall beasts,
On which her six sage Counsellours did ryde."

His description is painted with a masterly hand, the characters described being Idlenesse, habited like a monk, riding upon a slouthful ass, Gluttony on a filthy swine, Lechery upon a bearded goat, Avarice upon a camel loaden with gold, Envye upon a ravenous wolf, and Wrath upon a lion.

And after all, upon the wagan beame
Rode Sathan, with a smarting whip in hand,
With which he forward lasht the laesie teme,
So oft as Slowth still in the mire did stand.
Faerie Queene, Booke i. canto iv.

Line 22. *And first of all in dance wes Pryd.*] "Pride properly takes place of all the other deadly sins. *By that sin fell the angels.*—He is described in the ceremony-habit of those times, in his bonnet and gown, his hair loosely thrown back, his cap awry; his *kethat, casaque*, or gown, industriously made to fall down to his feet in ample folds."—HAILES.

Line 28. *Many proud trumpour.*] "I know no word in English that approaches so nearly to the sense of this as the vulgar one, *rattle-scull.* In the Low Dutch, *tromp* is a rattle; *trompen*, to rattle. It is more immediately derived from the French, *trompeur*, when understood as that whereby one is deceived; for the context will not admit of our understanding it in the sense of an active cheat."—HAILES. Tyrwhitt, in a note upon line

2673 of the Knightes Tale, *The Trompowres with the loud minstralcie*, which he explains, the *Trumpeters*, says, "If the learned Editor of *Ancient Scottish Poems* had found this word in this sense in his copy of Chaucer, he would not, I apprehend, have looked any farther for an explanation of it in *The Dance*, by Dunbar." The word, however, no doubt means *deceiver;* and in this sense it occurs in the poem on Discretion in Giving, (p. 169,) *Sum gevis to trumpouris and to schrewis.*

Line 31. *Then Yre came in, &c.*] Dr Drake quotes these two lines as an instance, that "In depicting the passions or fiends who form the *dramatis personæ* in the Daunce, the poet has introduced several features of mingled sublimity and terror, not unworthy even of the genius of Shakspeare."

Line 32. *His hand wes ay upon his knyfe.*] So Spenser,

> "And on his dagger still his hand he held,
> Trembling through hasty rage."

Line 34. *Bostaris, braggaris, and barganeris.*] This line Lord Hailes explains as "Huffers, (or threateners,) boasters, and they who pick quarrels:" literally it means, Boasters, braggers, and quarrellers.

Line 36. *All bodin in feir of weir.*] "Literally, all arrayed in feature of war. *Bodin* and *feir of weir*, are both in the statute-book. Sir David Lindesay thus speaks of the state of Scotland during the minority of James V., p. 202,—

> Oppression did sa loud his bugil blaw,
> That nane durst ride but into feir of weir.

i. e. His horn so loudly did oppression blow,
That none durst journey but in martial show."—HAILES.

Line 37. *In jakkis, scrypis, and bonnetis of steill.*] With short coats of mail, and steel head-pieces. Lord Hailes printed *strypis* for *scrypis*, which he says may mean stirrups: if so, it is oddly joined with armour.

Line 38. *Thair leggis wer ehenyiet to the heill.*] Their legs were all covered down to the heel with chain-armour, or iron net-work.

Line 50.] *And bak-byttaris of sindry racis.*—MS. Maitl.

Line 52. *And rownaris of fals lesingis.*] "Rounders or whisperers of false injurious reports. Dunbar, with a generous indignation, laments that the gates of princes were not shut against the plague of such vermin."—Hailes.

Line 60. *All with that Warlo went.*] "Warloch is still used for a male witch or magician. See Lye in his additions to Junius. Voc. *Warlochkud-pyke*, was used in that age for a *miser*."—Hailes.

Line 62. *A fudder.*] Lord Hailes says, "It is properly 128 lb. weight, but here it is used for any indefinite great quantity." See *Fother* in Glossary to Lyndsay's Works, by Mr Chalmers.

Line 65. *Feyndis filld thame new up to the throt, with gold.*] This mode of punishment may remind the reader of some noble lines of Ford, the dramatist, where the Friar awakens the conscience of Annabella to her guilt, by telling her of that place "where day is never seen:"—

—— in this place
Dwell many thousand thousand sundry sorts
Of never-dying deaths; there damned souls
Roar without pity; there are gluttons fed
With toads and adders; there is burning oil
Pour'd down the drunkard's throat; *the usurer*

Is forced to sup whole draughts of molten gold;
There is the murderer for ever stabb'd,
Yet can he never die; there lies the wanton
On racks of burning steel, whilst in his soul
He feels the torment of his raging lust, &c.

Line 70. *Mony sweir bumbard belly-huddroun.*] "*Sweir*, lazy, sluggish. In modern language, the consequence only is used; for *sweir* means unwilling. *Bumbard:* The meaning of this word is to be found in *Pierce Ploughman*, p. 24, p. 2, quoted by Skinner. 'And who so *bummed* thereof, bought it thereafter, a gallon for a grote.' Skinner says, 'Videtur ex contextu, quicunque eam cerevisiam gustavit, vel quicunque eam appetiit seu concupivit.' Hence *bummard, bumbard, bumpard,* must be a trier or a taster, 'Celui qui goute.' A *drammer* will be found to have a like signification; he who drinks often in small quantities. '*Belly-huddroun.*' The word *huddroun* is still used for 'a slovenly disorderly person.'"—HAILES.

Line 71. *Mony slute daw, and slepy duddroun.*] "*Slute, slewth,* slothful. *Daw,* idle, useless, creature. G. Douglas says, Prol. to Maphæus's Suppl. p. 452, l. 23,

I wyl not be ane *daw,* I wyl not sleip."—HAILES.

"*Duddroun* means a slut, a drab, a lazy wench; and the previous line, Many a lazy tun-bellied sloven."—*MS. Note,* J. CHALMERS.

Line 72. *Him servit ay with sounyie.*] "Attended on him with care."—HAILES.

Line 78. *Quicker of counye.*] "Quicker of cunning or apprehension, or, perhaps, quicker of coin, of circulation or course. The law of the measure which Dunbar uses, required that the 3d, 6th, 9th, and 12th lines

of each stanza should rhyme together. This has fettered the poet, and obliged him to use several expressions, not because they were the aptest, but because they answered the measure best."—HAILES.

Line 80. *Berand lyk a bagit horse.*] "Neighing like a stone horse. The meaning of the Fr. *baguette* is well known."—HAILES.

Line 81.] *Sic lythenes did him leid,* MS. Maitl.

Line 83. *Tramort.*] A dead body, in a state of corruption. Dunbar again uses it: see page 249, line 20, of this volume.

Line 87, &c.] The latter part of this stanza is supplied from Maitland's MS., which corresponds with Reidpeth's. The lines are sufficiently coarse, and differ in a few words from Bannatyne's copy; viz. line 87. *Like turkass birnand reid.* Line 88. *All led thay;* and line 89. *fyckit.* Lord Hailes explains the line, *Lyk turkas,* &c., "Like red-hot pincers." Their faces glowing like burning torches, as given in the text, is more likely to have been the author's expression. The other lines may be allowed to stand without explanation.

Line 97. *Full mony a waistless wally-drag.*] "*Wally-dragle* is a word still used for the weakest bird in the nest, or the weakest chicken in the flock. It seems corrupted from *wallowit dreg,* a withered outcast, and thence, by an easy metonymy, signifies any thing useless or unprofitable."—HAILES. "*Potius drochil, q. e.* diminutive of *Droch,* a pigmy, and is still used. We say a drochil of a body, meaning a person of diminutive size."—*MS. Note by the late* D. MACPHERSON. The reader may consult Dr Jamieson's Dictionary, v. *Wally-drag,* for a still more elaborate definition of the term.

Line 102.] Lord Hailes printed this line as in Bannatyne's MS., *Thair loveray wes no less;* which he explained, "Their desire was not diminished; their thirst was insatiable." *Leveray* occurs in Maitland's MS., and may be the proper reading, viz. The fiends gave these drunkards hot lead to drink, for such was their *leveray*, or reward.

Line 103.] Presuming that the first half of this stanza has been lost, I have inserted points to mark the *hiatus*. All the MSS., indeed, correspond in giving only six lines to this as well as to the second stanza; but this, I apprehend, rather denotes that these copies were originally derived from one common source, than that the author, whose skill and facility of versification is displayed so strikingly in this identical poem, should have left it unfinished.

Line 104.] "*Glee-men*, or minstrels. See Percy's *Dissert. on Minstrels*, wherein many curious illustrations of British antiquities are to be found."—Hailes.

Line 108. *And enterit be breif of richt.*] "Was admitted to the possession of his inheritance in Hell by the *Breve de recto*."—Hailes.

Line 109, &c.] "This whole stanza is employed in satirizing the Highlanders. Dunbar was a Lothian man, born in a Saxon country. The antipathy which the Scottish Saxons bore at the Highlanders in former times, is almost incredible. . . . . I believe the enmity of the Highlanders was no less rancorous. Happily those wretched, narrow-minded, and infinitely fatal animosities, are no more, in that part of *the United Kingdoms* called Scotland."—Hailes.

Line 110. *Makfadyane.*] "Mahoun having expressed his desire to see an Highland pageant, a fiend hasted to fetch *Macfadyane.* I suppose this name was chosen by the poet as one of the harshest that occurred to him." —HAILES.

Line 112. *Be he the Correnoch had done schout.*] "As soon as he had made the cry of distress, or what in old French is called *à l'aide.* So in the ballad of the battle of Harlaw: 'Cryand the *Corynoch* on hie.' The glossary subjoined to the *Evergreen* says, that it means *a Highland tune;* that is, it may be either a strain of victory or a dirge."—HAILES. For Corenoch, see note in Chalmers' Caledonia, vol. i. p. 461; and Jamieson's Dict. *sub voce.*

Line 115. *Thae tarmegantis.*] "See an account of the word *termagant* in Lye's edition of *Junius.* That article, however, might have been more ample. I suspect that Dunbar meant another word than *termagant,* or, 'heathenish crew.' There is a species of wild-fowl well known in the Highlands of Scotland, which our statute-book calls *termigant.* Dunbar may have likened the Highlanders to a flock of their country birds; the context favours this interpretation, and thus his illiberal raillery will be like that of Essex calves, Hampshire hogs, Middlesex mungrils, Norfolk dumplings, Welch goats, &c., and his wit will be upon a footing with that of Cleveland.

> ——— when the Scots decease,
> Hell, like their nation, feeds on barnacles:
> A Scot, when from the gallows-tree got loose,
> Falls into Styx, and turns a soland goose."—HAILES.

THE JUSTIS BETWIX THE TAILYEOUR AND THE SOWTER.—Page 54.

It was thought proper to place this satirical poem immediately after "The Daunce;" not only on account of its being written in the same peculiar construction of stanza, but as the first line of it evidently denotes that it was intended as a sequel to that more striking performance. It is contained in the MSS. of Asloane, Bannatyne, and Maitland. In the latter it is introduced with the first and last stanzas of "The Daunce." Ramsay, with his usual inaccuracy, inserted this poem in the Evergreen; and Pinkerton, in his list of contents of Maitland's MS., says, "No variations shall be given, as the flames alone can cleanse the filth of this poem. But such were the standing jokes of the time. Sir Thomas More has his epigrams, *De ventris crepitu.*" There is so much broad humour displayed in Dunbar s 'Justis,' or Tournament, that we may regret the subject should be so very offensive.

For similar specimens, of the knightly encounters in the lists having been turned into ridicule by persons in the lower ranks of life, see the poem written by Sir David Lyndsay, in 1538, (Works, by Chalmers, vol. ii. p. 190,) and one by Alexander Scott, about 1560, (Poems, edit. 1821, 8vo, p. 17.) It is not improbable that Dunbar may have had some personal allusions in this mock-poem, as among the numerous entries in the Treasurer's accounts regarding tournaments, and justing in the barres, or barriers, is the following:—1502,

October 24, " Item, to the Heraldis for thair compositioun of the eschet of the barres, *quhen Christofer Tailzour faucht*, L.6, 13s. 4d."

Line 1.] *Syne till a Turnament fast thai tryit*, is the reading of Maitland's MS.—Other variations in the MS. copies may be here pointed out. Line 5. *Hobbill-clouttar*. 11. *Cat-knapparis*, or *clayth-clipparis*. 17. *Quhill the Greik-sé*. 19. *The Tailyour*. 22. *Mahoun come forth*. 25. *He maid ane hecht*. 27. *Strong as mast*. 32. *Wes full dum*. 36. *He leit off*. 40. *Wirlot*. 43. *Was of*. 50. *Wamlyng*. 51. *Scantlie he myeht*. 54. *Deill a bit*. 62. *Effeiritlye*. 65. *Thay micht weill ken be thair effeiris*. 73. *His harnas*. 75. *Start with*. 78. *And he*. 79. *Mahoun eschewit*. 81. *So sterne he was*. 84. *Evin quyte fra*. 85. *Lowsit it aff*. 86. *He strak to erd—he blewe to erd*. 89. *Lay bayth in swom—wes laid in swoun*. 94. *Harlottis ay—harlottis bayth*. 95. *Nor ony—than ony*. 101. *To my hart it wrocht*. 104. *To put this in*. 106. *For this said Justing it befell*.

AMENDIS TO THE TAILYEOURIS AND SOWTARIS.—Page 59.

This " Amendis," or Peace-offering for the offence given by the preceding poem, is contained both in Bannatyne and Maitland's MSS. In the former it is entitled, " Followis the Amendis maid be him [Dunbar] to the Telyouris and Sowtaris for the Turnament maid on thame." In the latter it has this colophon, " Quod Dunbar quhane he drank to the Dekynnis for amendis

to the bodeis [members] of thair craftis." Allan Ramsay, who could suffer no opportunity of the kind to pass without a joke, introduces it with these lines. "Follows ane

> Amends made to the forsaid
> Knichts of the Birs and Thumble;
> In case his joke should them provok
> Owr sair to girn and grumble."

The subject of this and the preceding poem leads to the remark, that the old Scotish poets seem to have had an especial antipathy to the two professions of tailor and shoemaker. Ramsay, who delighted in such specimens of coarse humour, published in the Evergreen, vol. i. p. 118—122, parts of the "Flyting betuix the Soutar and the Tailyour," by Stewart, one of the poets who flourished in the reign of James the Fifth. The following quatrain, hitherto unprinted, may serve as a specimen of this coarse invective. "The Soutar, inveyand aganis the Talyour, sayis:—

> Quhan I come by yone Telyeouris stall,
> I saw ane louis creipand up his wall;
> Snap, quoth the Telyeour, Snap, quoth the Scheiris,
> Cokkis lownis! quoth the louis, I haif lost myne eiris."

THE TWA MARIIT WEMEN AND THE WEDO. —Page 61.

This poem, in a printed form, but unfortunately imperfect at the commencement, forms part of a singular volume of tracts preserved in the Advocates' Library,

which issued from the press of Walter Chepman and Andro Myllar, at Edinburgh, in the year 1508. Previous to the discovery of that original edition, it was known to exist only in Sir Richard Maitland's MS., from which it was first published by Pinkerton, in 1786; but owing to the difficulty of deciphering the MS., his transcript contained many inaccurate readings. The text is now given from the old printed copy, supplying the first 103 lines, which are wanting, from the MS., which also has furnished occasional corrections throughout the poem. Chepman's copy, indeed, is printed in such a careless and inaccurate manner, that we may presume the sheets were not revised by the author. One peculiarity of printing which has not been retained, is the use of *et*, instead of the English conjunctive participle *and*.

In Maitland's MS., the poem is thus inscribed:— "Heir beginis the tretis of the Twa Mariit Wemen and the Wedo, compylit be Maister William Dunbar." The following rubricks occur in the MS. At line 41. "Audi viduam, jam cum interrogatione sua." Line 49. "Responsio primæ uxoris ad viduam." Line 89. "Audi ut dicet de viro suo." Line 150. "Hic bibent, et inde vidua interrogat alteram mulierem; et illa respondet ut sequitur." Line 245. "Nunc bibent, et inde primæ dominæ interrogant viduam; et de sua responsione, et quomodo erat."

Dunbar's tale appears to have been first noticed by Dr Percy in his Reliques; where he quotes a few lines as a specimen of the versification, and says, "The author pretends to overhear three gossips sitting in an arbour, and revealing all their secret methods of alluring and governing the other sex: it is a severe and

humorous satire on bad women, and nothing inferior to Chaucer's Prologue to his Wife of Bathe's Tale." (Edit. 1794, vol. ii. p. 287.)

"This," says PINKERTON, "is one of the most curious and singular remains of ancient Scotish poetry. It presents Dunbar in quite a new light, and as the rival of Chaucer in his chief walk. The verse approaches near to the Greek and Latin heroic measure, and is the earliest, if not only example, of blank verse in the Scotish language. But Dunbar has no claim to the invention. The verse originally belonged to the Gothic and Saxon poets, as may be learned from Dr Percy's Remarks on the Metre of Pierce Plowman's Visions. The original rule of it was, that three words in every line should begin with one letter; and these initial letters were styled *literæ canoræ*, as Olaus Wormius tells us: the whole vowels were esteemed equal in power, and provided that three words at proper distances began with a vowel, the rule was observed. But the vowels are seldom, if ever, admitted to this honour by the English writers, or by Dunbar."

Mr Pinkerton in his notes has also a great deal more regarding the use of these *literæ canoræ*, which need not be quoted, as the subject of alliterative verse has not only occupied the attention of Percy and Warton, but has more recently attracted the notice of several learned writers; and, in particular, has been ably illustrated by Dr Whittaker, in his splendid and elaborate publication of "The Vision of William concerning Peirs Plowman, ascribed to Robert Langland," London, 1813, 4to; and by the late Professor Conybeare,

and his brother, the Rev. W. D. Conybeare, in their volume of "Illustrations of Anglo-Saxon Poetry," London, 1826, 8vo.

Some lines near the end of Dunbar's poem [lines 512—522,] are quoted in the last-mentioned work, the Editor dividing them at the cæsural pause, and printing the alliterative consonants or vowels in antique letters. A short specimen, in a similar form, will render the peculiar construction of this kind of verse more intelligible; and it may be questioned, whether, in printing the text of the poem, the hemistichial form should not have been adopted. The following are the first six lines so divided:—

Apon the **M**idsu**M**er evin,
Mirriest of nichtis,
I **M**uvit furth allane,
Neir as **M**id**N**icht wes past,
Besyde ane **G**udlie **G**rene **G**arth,
Full of **G**ay flouris,
He**G**eit of ane **H**u**G**e **H**icht
With **H**awthorne treis:
Quhairon ane **B**ird, on ane **B**ransche,
So **B**irst out hir notis,
That never ane **B**lythfuller **B**ird
Was on the **B**euche harde.

Mr Conybeare has noticed that Dunbar frequently extends the alliteration through two lines, instead of one. It would be difficult to meet with a more complete specimen of such alliteration than is presented in the lines which Mr Conybeare quotes; of which lines 515 to 518 follow:—

Silver **SCH**ouris doune **SCH**uke
As the **SCH**ene cristall,
And birdis **SCH**outit in **SCH**aw
With thair **SCH**ill notis;
The **G**oldin **GL**itterand **GL**eme
So **GL**adit thair hertis,
Thai maid a **GL**orious **GL**é
Amang the **G**rene bewis.

"Dunbar's tale presents us with a lively though indelicate picture of ancient manners. Bishop Percy considers it as equal to one of the most humorous productions of Chaucer. The peculiarity of the metre has compelled the poet to adopt many uncouth terms; but his accuracy of observation and strength of description shine through the cloud of obsolete language in which they are involved. He has characterised the three dissolute females with admirable powers of description. Nor is the charge of immorality to be urged against him. He has exhibited these characters, not as patterns of imitation, but as objects of infamy. In order, however, to effect this purpose, it was necessary to attempt a complete developement of their system of conduct: and if in the prosecution of his design he is sometimes found to overstep the bounds of propriety, we must recollect the indelicate complexion of the age in which he lived."—IRVING'S *Lives of the Scotish Poets*, vol. i. p. 415.

Were we to judge from this poem, the ladies of Dunbar's time must have been sadly given to intemperance; as, at every pause in the conversation, the rich wines are

quaffed with a relish that shows it was no unusual indulgence. But perhaps the poet thought it proper to represent these gossips carousing deeply, in order to have the less reserve in narrating their adventures. A somewhat similar vein of humour, but kept within stricter bounds, occurs in a poem attributed to Samuel Rowlands, entitled, "'Tis Merry when Gossips meet." London, 1609, and reprinted in 1818, 8vo.

Mr Pinkerton, in his preliminary note upon this poem, has likewise favoured his reader with some general remarks, suggested by the poem itself, which may be left without quotation, as I am not very anxious to settle the distinction which he labours to point out as existing between *obscenitas* and *impudicitia*. Objectionable as this poem unquestionably is for free language and description, yet for knowledge of life, and spirited delineation of character, it is a most striking performance; and the opening lines present a landscape scene enriched with figures worthy of the pencil of Rubens. Excepting for the serious objection arising from the indelicate nature of the poem, we might have wished either that it had been written in a less obscure and antiquated dialect, or that Dryden or Pope had transfused its spirit into English verse. The state of manners at an early time, may offer a much better apology for our author, than all Mr Pinkerton's commendations "of that style of writing," which was sanctioned, he tells us, by some of "the politest authors" of Greece and Rome, as well as of modern times. The poem is evidently an early composition, and it is no less certain that Dunbar in writing it must have had in

his eye the similar descriptions, and endeavoured to imitate the vein of pleasantry that runs through Chaucer's Prologue to the Wife of Bathe's Tale.

Line 1. *Midsummer even.*] "This seems to have been a favourite period with our early poets; of which an immortal proof remains in the Midsummer Night's Dream."—PINKERTON.

Line 4. *Hawthorne treeis.*] "Compare the description of a garden in that curious poem of James I., the King's Quair, published by Mr Tytler, p. 74, 75.—'*And hawthorn hegis knet.*'"—PINKERTON.

Line 9. *Dirkin efter myrthis.*] "Perhaps the *dirkin* should be *hirkin;* that is, the phrase will mean to listen for entertainment; but I rather think the meaning is *to dirkin*, to hide myself in obscurity, after a merry day."—PINKERTON. "It may signify," says DR JAMIESON, "clandestinely to seek diversion."

Line 10. *Dew donkit.*] "*Donkit* is *moistened*, and we still say *dank*. '*Donkedde wyth dewe.*'—(Sege of Jerusalem.) '*The dew now donkis the roses redolent,*' (Lyndsay's Monarchy, close.)"—PINKERTON.

Line 11. *Holyn.*] "The holly was, and is now, very frequent in Scotland, where it grows to great size in the woods.

> The park thai tuk, Wallace a place has seyn,
> Off gret hollyns, that grew baith heych and greyn.
> *Life of Wallace*, b. xii."—PINKERTON.

Line 17.] "Dunbar's description of the persons of these ladies is wonderfully luxuriant. The grass shining with the golden radiance of their yellow hair, is highly poetical. Golden hair was the favourite both of classic and romantic times, as every one knows."—PINKERTON.

In the same note, Mr Pinkerton notices some similar descriptions to this by Dunbar, of ladies and their dress, from early writers, but the want of space precludes in a great measure the insertion of such extracts, unless when strictly illustrative of the text.

Line 30. *Arrayit ryallie, &c.*] This passage is somewhat obscure, not as to the meaning of the words, for *wardour* certainly signifies *verdure*, but whether the description is meant to apply to the ladies, or to the arbour in which they are seated. The lines very possibly have been transposed.

Line 36. *Wlonkes.*] This word, which puzzled Pinkerton, as an adj. usually signifies richness or splendour of attire, and the expression "*wlonkest in wedys*" occurs frequently in old metrical romances. (See Jamieson's Dict. *sub voce.*) Here, and in other parts of this poem, it is used as a noun subst., to designate the persons of the three ladies.

Line 49. *Anc lufly.*] In the MS. *lusty.* "That is, an *amiable* lady, as we say *a fair*, or *the fair*."—PINKERTON. Dunbar, however, never would use the word *lusty* twice in one line; and *lufly* has been substituted.

Line 60. *Na bernis.*] "That is, *thau men. Barne*, or *berne*, at first was an appellation of honour, as implying a man of capacity; whence *Baro* and *Baron:* next, it meant simply *a man*, as here; and now in Scotish and North-English, *a child:* Such is the progression of words. Holophernes is, in a poem in this volume, styled a *busteous berne*, that is, a *boisterous man*."—PINKERTON.

Line 71. *At playis, and at preichingis.*] "It has been urged, as the sole argument against the antiquity of that fine ballad, 'The Flowers of the Forest,' that

preichings were unknown till the Reformation. See Chaucer's Wife of Bath's Prologue, and the Second Merchant's Tale, ascribed to him. See the noted sermons printed about 1490, of Oliver Mailard, a preacher of hemming memory, ridiculed by Rabelais. . . . . Preaching was the office of the secular clergy, and was never once discontinued." — PINKERTON. Notwithstanding this, the ballad referred to is a modern composition.—See SCOTT's *Minstrelsy of the Scottish Border.*

Line 88. *Flour burgeoun.*] " *Burgyn*, or *burryn*, as trees; Germino. (Prompt. Parv.) Though the meaning of *burgeoun* be thus clear, namely, to bud, yet that of the line is not very apparent. Perhaps it is, ' For though he displayed but the flour of youth, yet I should rather gather fruit of him.' "—PINKERTON.

Line 89.] " The old Scotish language was extremely rich in opprobrious epithets, as we may learn from the Flyting of Dunbar and Kennedy; and we have a tolerable sample here, not to mention Dunbar's Complaint, which see in this volume, [vol. i. p. 142.]"—PINKERTON.

Line 95. *As birss, &c.*] That is, says Pinkerton, his beard is as stiff as the bristles of a fierce boar. On the subsequent lines he adds: " Many words in this page are obscure, or lost; and some I do not wish to explain."

Lines 142—145.] These lines are illegible in Maitland's MS., and were omitted by its former editor.

Line 243. *Thai swan-quhyt of hewis.*] " Another familiar term for ladies in old romances: *Forthy dede is that white as swanne* (La Morte Arthur). There is a deal of art in the opening of the Widow's story. It is highly in character. One is led to expect a sermon, but *desinit in piscem.*"—PINKERTON.

Line 273.] *Hatit him like a hund*, is equivalent to

the Latin *cane pejus et angue*. . . . In the next line, *I gert the carill fon*, is, I made him look foolish: *fonerit* in old English, is *did make foolish*. In line 276, *a bukky in my cheik*, means, I suppose, that she thrust her tongue in her cheek at him, behind his back. *Bler his ald é*, is used in the same sense in old romances, 'Hak sche gan hyr fadyr's *yghe blere*.' (Octovyan.) *Dises*, line 281, is simply *disturbance, uneasiness*, in its primitive meaning as negative of ease."—PINKERTON.

Line 287. *To goif it gladit me.*] The meaning is, it *gave me delight to stare on him*, and not as Pinkerton explained the words, it *rejoiced me even to frenzy*. To *goif*, or *gove*, occurs again in the same sense, at line 393. Thus also, at line 5 of 'Bewty and the Presoneir,' vol. i. p. 22, "*I govit on that gudliest*."

Line 305. *Within perfit eild.*] "This line implies that she was *perfectly* an old woman, as a lady might yet word it; but it appears from the whole of the tale, that she does not mean literally, but that she was forty years old or so. Perhaps she speaks ironically. A very old woman would hardly be so much courted, or in the methods mentioned towards the close. Her reference to the curate implies irony. The curate, she would say, was so impertinent as to tell me I was getting old to induce me to reform. Her praises of him enforce the suspicion of irony in the whole passage." —PINKERTON.

Line 338. *His burrow-landis.*] "A *land* is still Scotish for a house. As biggings are also mentioned, perhaps *borow-landis* may be burgage-fields, or estate." —PINKERTON. It may be mortgage lands, or perhaps only houses within the town or burgh.

Line 355. *The cappil that the creilis.*] A poor cart-

horse. ' *With that ane Cadgeour with capil and creilis, Came carping forth.*'—(Henryson's Fables, p. 66.)

Line 410. *Dollin in erd.*] " Is from the same root as *delved, buried* in earth. *Gravyn* or *dolvyn ;* Fossus, (Prompt. Parv.)"—PINKERTON.

Line 465.] The sense of this line is not quite obvious. Pinkerton supposed that the meaning was, *Hooted be she, who, though an hundred years old,* and that a line was wanting, which he thus supplied :

That is cald to Venus warkis and to sweet pleasure.

Line 469. *Semelyar sege.*] " *Seye* is man. ' Segger, Isl. Ex humili statu in magnos evasi milites ; et per syn. *viri.*' (Jonæ Gram. Isl.) ' I have seen *segges,* quoth he, in the city of London,' (Piers Plowman.) In this page of Dunbar's tale is a curious description of a *route* of the Fifteenth century."—PINKERTON.

Line 494. *Far but.*] That is, *far without,* or in the outer apartment.

Line 499. *Lyre.*] " Is common in old English romances for *skin,* but originally means *flesh.* ' *Her leyre light shone.*' (Launfal.) That is, her skin shone bright."—PINKERTON.

THE TWA CUMMERIS.—Page 81.

IN MSS. Bannatyne, Maitland, and Reidpeth.—Pinkerton says of this poem, " This is a curious picture from the life, in the style of Flemish paintings." The present text is from Bannatyne's MS. As the other copies differ in a number of minute particulars, some of these variations may be here noticed :—Line 1. *Airlie*

on als Wednisday. 2. *At the wine.* 4. *Sichand and soupand.* 6. *Besyde the fire, quhair that scho sat.* 9. *Sayand ay, cummer.* 11. *Fair gentill cummer.* 13. *Ill wyne.* 17 and 19 are transposed. *And I sall find yow gud to borrow.* 24. *Fill the cop, cummer.* 26. *Thir twa, out of.* 27. *Thré quartis.* 28. *Sic drowthe and thirst was thame betwene.* In the last line of each verse, the burden, instead of being in the present tense, is, *That Lentrune sall,* or *suld, nocht mak, us, hir,* or *you, lene.*

Line 5. *Lentron.*] Any person eating flesh, without license, during Lentron, was liable to have his goods confiscated. Acts Q. Mary, an. 1551, c. 36.

Line 6. *On cowth.*] So in the MS., but it should be, *On cowch:* thus, in the Treasurer's Accounts, 1507, Jan. 7. "Item, for tua steik bukrame *to be ane cowch* to the Queine, 28s. Item, for ane stane of woll to it, 10s. Item, for making of *the said cowch,* and carding of the woll to it," &c.

Line 14. *Bot Mavasy.*] Malvesy, or Malmsey wine, so named after a city of Peloponnesus, from which this wine was first brought. Pinkerton supposed the line to mean, "Except Malmsey, she begged (she would have) no other wine." *Bad,* however, seems rather to signify *desired.*

THE TOD AND THE LAMB.—Page 83.

In Bannatyne's MS., this poem is entitled, "Followis the Wowing of the King, quhen he was in Dunfermeling." It is also found in Maitland's MS.; and in Reidpeth's are only the first two stanzas. Mr Sibbald, in his "Chronicle of Scottish Poetry," very justly remarks, that "This is certainly a strange production,

coming from the pen of a candidate for church preferment; but it is attributed to Dunbar in both of the ancient manuscripts." That it has a reference, under the form of an apologue, to some intrigue of James the Fourth, cannot be well doubted, from the above title; although that monarch has been accused, on rather slender evidence, of "a propensity to vulgar and fugitive amours." Previous, indeed, to his marriage, in 1503, he had several natural children by the daughters of some of the nobles and other persons of rank; but it would be unnecessary to hazard any opinion in regard to the time when this poem was written, as it affords no intrinsic evidence for any satisfactory conjecture.

Line 65. *The Wowf went.*] Evidently for, the Wolf ween'd, or imagined.

DIRIGE TO THE KING AT STIRLING.—P. 86.

In MSS. Bannatyne, Maitland, and Reidpeth.—Bannatyne erroneously calls it, "The Dregy of Dunbar, maid to King James the Fyift, being in Striuilling." It was also contained in the lost portion of Asloane's MS., as No. lxvii. of the old table of contents, under the title of "Dunbarris Derige of Edinburgh and Striuiling." In a moral point of view, this, of all our author's compositions, is certainly the most objectionable, inasmuch as it is a profane parody of the Services of the Church to which Dunbar belonged. But at that period, the license given to such open violations of religious observances, as took place under the direction of Lords of Misrule or Abbots of Unreason, might have rendered such satirical effusions, like this Dirige, less obnoxious. Lord Hailes, in a note upon the Testament of Andro

Kennedy, [vol. i. p. 137,] thus alludes to the present poem, which he purposely omitted, as his correct judgment and serious turn of mind naturally led him to condemn any thing like ill-timed levity on spiritual subjects. " On another occasion, (he says,) Dunbar carried the spirit of ridicule much farther. His *Dergé* to King James V. is a lewd and profane parody of the litanies of the Church of Rome. Protestants cannot be fully sensible of the irreligious strain of Dunbar's *Dergé*. Had James V. retained any the least appearance of devotion, no poet durst have addressed him in such a style."—HAILES.

The King whom Dunbar here addresses was not James the Fifth, but James the Fourth, whose character was a singular compound of opposite qualities; and his penances and pilgrimages to the distant shrines of St Ninian, at Whithorn, in Galloway, and of St Duthac in Ross-shire, were no doubt held as atoning for his reckless pursuit of idle amusements, and for sensual indulgence. In Chalmers' Caledonia, vol. iii. p. 412, &c., a variety of curious notices are selected from the Treasurer's accounts, in regard to these pilgrimages to the shrine of St Ninian.

James the Fourth had established, in 1494, at Stirling, a Convent of the Franciscans, or Gray Friars,—an order, of which, in a letter to Pope Julius II., he declared himself to be the special patron. After stating in what respects the brethren of that order had been patronized by some of his predecessors, he says, " Ego ipse, quasi hæreditario pietatis vinculo, hujus religionis domos alias super alias absolvi, supellectili bona ornavi; *ubi conscientiæ nostræ lavacrum et præcipuum devotionis ardorem reposui, atque me in filium et defensorem*

dedi." (*Epist. Regum Scotorum*, vol. i. p. 23, &c.) As James was accustomed at Lent, or when in a penitential mood, to retire thither for a season, it may have been on some such occasion that this Dergé was addressed to him, as an effectual mode of expressing the regret of the poet, and of other dependents at the Court of Holyrood, for his long absence. In order to relieve the King out of the state of purgatory in which he is represented as living at the time, the Service of the Dergé is here burlesqued; and a humorous contrast is made between the opulence, the good living, and the amusements which Edinburgh afforded, with the absence of all such at Stirling.

NEW-YEAR'S GIFT TO THE KING.—Page 91.

This graceful and appropriate address to James the Fourth is only to be found in Reidpeth's MS., and is now first printed. From the Treasurer's Accounts, it appears that the King was accustomed to bestow New-Year's gifts, on his servants and other persons at Court, varying in amount, according to their respective rank. But whether it was customary, as at a later period, for such persons to make equivalent gifts in return, is not so certain. The poets, at least, on such occasions, would not fail to present some congratulatory address, conveying, like the present, suitable commendations of the King's liberality, and wishing him "*High liberall heart, and hands* NOT SWEAR;" that is, *not reluctant* to dispense such rewards. A similar and most characteristic poem, *Lerges of this New-Yeir day*, composed, as Lord Hailes shows, in 1527, is well

known. The writer, Stewart, who flourished in the reign of James the Fifth, thus commences:

> First lerges of the King, my chief,
> Quhilk come *als quiet as a theif*,
> And in my hand slid schillingis tway,
> To put his lergnes to the preif,
> For lerges of this New-yeir day.

Even Buchanan did not disdain to offer such addresses to Queen Mary, the Regent Earl of Murray, and to other persons at Holyrood, on New-year's day.

Line 18. *And send thee many France crownes.*] The King's gifts were usually French crowns of gold, of the value of 14s. each in Scotish money.

OF LADYIS SOLISTARIS AT COURT.—Page 92.

These satirical verses are contained in the MSS. of Bannatyne, Maitland, and Reidpeth, without any material variation. The poem was first printed by Ramsay in the Evergreen, from Bannatyne's MS., where it is followed by a similar ballad on the subject of country Lairds sending their wives to Court, as solicitors in disputed causes; and which Ramsay, without any authority from the manuscript, chose to entitle,

> "Another of the samen cast,
> *Pend be the Poet wrote the last.*"

The ballad, which also occurs as an anonymous composition in Maitland's MS., is quite unworthy of Dunbar.

V. R.—Line 2. *Mak repair;* line 19, *No miss;* line 50, *And thay;* line 53, *Sic grace;* line 60, *Seillis thair to.*

IN PRAIS OF WOMEN.—Page 95.

IN MSS. Bannatyne and Maitland.—Pinkerton styles these lines "a paltry piece in praise of women;" and adds, "It is subscribed, *quod Dunbar in prays of women;* but I daresay he is innocent of it." Certainly much cannot be said in praise of this composition; yet, being so subscribed in both MSS., and containing no internal evidence to the contrary, we must conclude that Dunbar at times may have been as dull as his neighbours; but not more so than Chaucer, if a poem of a similar kind, also entitled "In prayse of Women," has been correctly attributed to him.

TO THE MERCHANTIS OF EDINBURGH.—P. 97.

FOR the preservation of this satirical address, so interesting to a native of the Northern Metropolis, we are indebted to Reidpeth's MS., from whence it is now first printed. It is the more curious, as we have no description of Edinburgh of so early a date; for the brief notice which occurs in Froissart refers to a period when the city consisted of houses chiefly of wood, and presented an appearance which must have been totally unlike what it assumed during the 15th, and retained till the close of the last century. Even those who remember the High Street and Luckenbooths, previous to the first alterations which took place in the Parliament Square, and the neighbourhood of St Giles's Cathedral, and before the removal of the Tolbooth, the Krames, and other adjacent buildings, will be fully sensible of the correctness of the Poet's description. I have

ventured to suggest that this poem might have been composed about the year 1500. Sir David Lyndsay, in a poem written in 1530, thus alludes to the Merchants of Edinburgh, in lines which may be contrasted with Dunbar's satire.

> Adew EDINBURGH, thou heich tryumphand toun,
> Within quhose boundis richt blythful have I bene,
> Of trew merchandis, the rute of this regioun,
> Most reddy to ressave Court, King, and Quene.
> Thy policie and justice may be sene,
> War devotioun, wysedome, and honestie,
> And credence tint, thay micht be found in thee.

Much curious illustrative matter, regarding the earlier state of the city, might have been here introduced, but the interest of such notes would be entirely local.

Line 8. *Your principall gaitis.*] That is, none may enter your town, on account of the smell of fish, and the noise and quarrels of those who were seated at the different ports or gates of the city.

Line 15. *Scule.*] From the annexed epithet, probably an error in the MS. for *Style*, (see Note to line 38,) as no trace of any public School in Edinburgh at that time has been discovered. The *parroche Kirk*, mentioned in the following line, is undoubtedly the Collegiate Church of St Giles.

Line 17. *Your foirstairis.*] The common stairs to the different tenements, which projected into the street.

Line 22. *Your hie Cross.*] The Cross of Edinburgh, long a conspicuous object in the High Street, and celebrated in Scotish history from the days of James the Fourth, when the singular Summonds of Plotcock was heard, before the battle of Floddon:

A tale, which chronicles of old
In Scottish story have enrolled;

and which forms so striking an incident in Sir Walter Scott's Marmion. It had been rebuilt in 1617, preserving the ancient shaft or cross which surmounted the octagonal building, but was finally removed as a nuisance, in March, 1756. Its site is still marked by the radiated pavement, and continues as the place from which all public proclamations are made.

Line 24. *Your Trone.*] Lower down the street, near the site of the present Tron Church, was placed the *Tron*, or public beam, for weighing merchandise or heavy wares.

Line 24. *Cohill and wilk.*] It was customary for fishwomen to be seated in this part of the town, retailing shell-fish; such as "*cockles*, spouts, mussels, oysters, buckies, clams, and *wilks*," or periwinkles; together with "dulce and tangle," certain species of sea-ware.

Line 25. *Pansches* and *puddingis.*] May mean *tripe* and *haggis;* but the particular kind of *puddings* called *of Jok* and *Jame* are now unknown.

Line 29. *Your common Menstrales.*] Most of the towns in Scotland had one or more persons called Common Minstrels, or pipers, and from the Treasurer's accounts we learn that James the Fourth was accustomed to give them gratuities, when passing through the place to which they belonged. Edinburgh seems to have had the services of three such persons, as appears from an act of Council, 15th August, 1487, ordaining that "the common pyparis of the town be feyit for the honour of the town on this wise;" viz. that they should be billeted on the inhabitants in succession, and, as it is expressed, "hip nane," to pass

none over; and that such persons as found it inconvenient to entertain them, when their turn came, should be liable to the exaction of nine pence, "that is, to ilk pyper iijd. at the leist." Similar arrangements in other places were made, and might be exemplified, in particular, from the old Burgh Records of Aberdeen. That these minstrels were possessed of no great skill, may be easily imagined, independent of Dunbar's satirical expression, *mowers*, jesters, or mockers *of the moon*. Of the two tunes mentioned in line 30, "*Now the day dawis*," and "*Into June*," the first was long very popular: it is thus mentioned by Gawin Douglas:

> Thareto thir birdis singis in thair shawis,
> As menstralis plays *The joly day now dawis*.

The "profane song" of this title was converted to one of "the gude and godlie ballatis," by Wedderburn, about the time of the Reformation; it was also imitated by Alexander Montgomery, author of the Cherrie and the Slae; and is elsewhere referred to. See note to Ritson's Scotish Songs, vol. i. p. xxxii.

Line 38. *Your stinkand Style.*] This style, or narrow passage, extended from the north side of St Giles' Church, between the Tolbooth and the houses which formed the Krames, to the opposite side of the street, now called the Luckenbooths. It long continued to be a place noted for filth, robberies, and assaults. See Pitcairn's Criminal Trials, vol. ii. p. 416 and 462.

Line 43—53.] The towns in Scotland, particularly during the 16th century, were infested with beggars and idle vagabonds; and Acts of Parliament, or of Town Councils, seem to have been of little avail in repressing their number and importunities.

Line 46. *To cry and rame.*] To cry out, bewailing themselves. In the Acts of Q. Mary, 1551, it is expressly stated, that by reason of the number of beggaris, "nane may pass throw the streittis *for raming and crying upone thame;*" and Gawin Douglas, in his Virgil, says of the mother of Eurialus:

> Furth fleis sche *wyth mony schout and cry*, ...
> Takand nane hede, nor yit na maner schame,
> Sa amang men to ryn, roup, *and rame.*

Line 57. *Sen for the Court and the Sessioun.*] The importance of Edinburgh was greatly increased when it became the seat of government, and of the Supreme Courts, in the course of the fifteenth century. The Abbey of Holyrood had long served as an occasional place of residence to our Kings, previous to the time of James the Fourth, by whom, and not by his son, James the Fifth, as commonly supposed, the adjoining Palace of Holyrood was erected.

Line 71. *Singulair profeit.*] That is, their greed of personal gain caused them to neglect or overlook the general good or welfare of the town. See the phrase in Lyndsay's Works, vol. i. pp. 240 and 259.

Line 77. *Reconqueis.*] This word is inserted to supply a blank in the MS.

OF SOLISTARIS AT COURT.—Page 101.

This poem occurs both in Maitland and Reidpeth's MSS., and was first printed by Pinkerton, who says it is "A curious picture of the Court of James the Fourth."

Line 5. *On substance sum men dois abide.* MS. Maitl.

Line 6. *Sum singis ; sum dancis ; sum tellis stories.*] Many entries might be quoted from the Treasurer's Accounts of liberal payments made to singers, dancers, jesters, and tale-tellers. Among other persons who received frequent gratuities, by the King's command, was a Richard Wallace, sometimes for carrying letters to different parts of the country, at other times for telling 'tales,' or 'geists,' &c., to the King. The name also of "Widderspune the foulare, that tald tales and brocht foulls to the King," occurs in 1496 and 1497; and at the same time that of "Watschod the tale tellare." Besides various nameless jesters in different towns, we meet with "Hog the jestour," "Thomas Jestour," and others, who will be noticed in a subsequent note.

Line 7. *Sum lait at evin bringis in the Moreis.*] The subject of Morris-dancing in England has been ably illustrated by one of our most eminent antiquaries, Francis Douce, Esq., in his Illustrations of Shakspeare. The following notices, regarding this pastime in Scotland, consist of extracts from the Treasurer's Accounts, communicated by Mr Chalmers.

"1501-2. Feb. 8. To the men that brocht in the Morice dance, and to the menstrallis in Striuelin, be the Kingis command, 42s.

"1503-4. Jan. 5. To Maister John, [the French Leich, afterwards Abbot of Tungland,] to buy bells for the Moriss danss, 28s.

"Jan. 6. To Colin Campbell, [one of the King's Luters, or players on the lute,] and his marrowis, that brocht in the Moress daunss, for thair expensis maid thairon, be the King's command, 20 French crowns, equal to L.14 Scots.

"Jan. 7. To John Franciss, for 21 eln taffeti, rede and blew, quhilk wes six daunsing cotis in Maister Johnis danss, L.14, 14s. Item, for 18 eln blak gray to lyne the same, 21s. Item, for making of the six daunsing cotis, 18s. Item, for 5 eln blew taffeti to the womanis goun in the said dance, ilk eln 14s., L.3, 10s. Item, for 7 eln quhite to lyne the same, 8s. 2d. Item, for making of the samyn, 3s. Item, for 27 eln 3 quarteris taffeti, blew, rede, and variant, deliverit to Franche Maister John for the said Daunsaris hede gere, L.19, 8s. 6d. Item, to the said Maister John that he spendit on this gere for the dance, 20s.

"1504-5. Feb. 2. To the Gysaris that dansit to the King and Queen, 7 French crowns, L.4, 18s.

"1506. Dec. 30. The Treasurer paid for grene sey to be dancing coats, doublets, and hose, &c., to 5 boys, and a kirtall, &c., to a woman [Margaret Naper] for dancing; and for stuff to be 7 dancing coats and doublets to the squires, viz. Thomas Boswel and his complices. On the 31st, for 30 dosan bellis to the dansaris, deliverit to Thomas Boswell, L.4, 12s.

"1506-7. Jan. 8. To Mergret Naper, for cause scho dansit, 4 eln of scarlet, 50s. the eln, L.10, and 5 qrs. wellus, L.2, 15s.—Jan. 15. To Colin Campbell, [one of the King's luters,] in recompensation of ane danss maid be him, 8 French crowns, L.5, 12s.—Feb. 28. To Gwilliam tawbroner, [William Brown, one of the King's players on the tabron,] for making of ane danss the tyme of the Prince's birth, [Feb. 21st] L.4, 4s.

"1507-8. March 5. To the Franche menstrallis, that maid ane danss in the Abbay, be the King's command, 12 French crowns, L.8, 8s. Item, for thair dansing cotis to the said danss, L.5.

" 1512. Dec. 5. Payit to Monsur La Mote's [the French Ambassador] servitouris that dansit ane Moriss to the King, 10 crowns of wecht, L.9. Dec. 16. To Monsur La Mote's servitouris that dansit an uthir Moriss to the King and Quene, L.5, 8s.

Line 19. *Advocatis in chamir.*] "Are pretty wives. See two satires, by Dunbar, against female advocates in court, in the Maitland MSS., and published in the Evergreen from Bannatyne."—PINKERTON. One of these satires is printed at page 92 of vol. i.; the other, as stated in the note upon that poem, (see page 282,) has been erroneously ascribed to Dunbar, and is therefore excluded from this collection of his works.

TYDINGIS FRA THE SESSIOUN.—Page 102.

THIS poem is common to the several collections of Bannatyne, Maitland, and Reidpeth. The date of its composition cannot be fixed, as it is doubtful whether it alludes to the old Court of Session, which was instituted in 1425, regulated anew in 1457, and abolished in March 1503-4, or to the Court of Daily Council, which consisted of Committees of Parliament, and was then established. That Court still retained its popular name of the Session, as appears from expressions used by Sir David Lyndsay in a poem written in 1529; while the present Court of Session, or College of Justice, was instituted by James the Fifth in 1532.

Line 1. *Ane Murelandis man of uplandis mak.*] That is, a man of rustic habits, residing in an inland or heathy part of the country; thus the name in the well-known song, *Muirland Willie.*

Line 15. *Sum with his fallow rownis.*] "One whispers in a familiar insinuating manner to his companion, or the person next him."—HAILES.

Line 18. *Sum patteris with his mowth on beidis.*] "One mutters his prayers, and tells his beads over. *Pitter patter* is an expression still used by the vulgar; it is in allusion to the custom of muttering *Paternosters.*"—HAILES.

Line 22.] Lord Hailes explains, "One mortgages his estate while his suit is depending." And line 26, "How enmity and favour banish discernment." He subjoins two extracts from Buchanan and Lesley, as he says "it is curious to observe what very opposite sentiments two contemporary historians entertained of the Court of Session." The passages, however, are too long for quotation in this place.

Line 29—35.] "This stanza will be both intelligible and entertaining to those who are acquainted with the forms of procedure in the Court of Session; to those who are not, a commentary would be nearly as obscure as the text."—HAILES.

Line 41. *Sum sanis the sait, and sum thame cursis.*] "Some bless, others curse the judges. *Lords of the seat,* for judges of the Court of Session, is used in Act 53, Parliament 5, James V., and is an expression still remembered by the vulgar."—HAILES.

Line 45. *Baith Carmeleitis and Cordilleris.* "In order to point this satire more keenly, the author has selected his examples of incontinency from the severer orders of regular clergy. The former publisher has added two stanzas, which are not only modern, but also, as it would seem, satirically aimed at individuals. It is strange that such an interpolation should have re-

mained so long undiscovered. Speaking of the great number of unemployed advocates, [RAMSAY] says,

> But weil I wate, ane of ilk *Ten*
> Micht very weil gane all the Sessioun.

He did not advert, that at the institution of the College of Justice, there were no more than *eight* advocates in all; Act 64, Parliament 5, James V."—HAILES.

TO THE LORD TREASURER.—Page 105.

THIS address to the Lord High Treasurer, by whom Dunbar's pension was paid at the usual terms, is contained in Reidpeth's MS., and is now first printed. As we cannot fix the date of the poem, although subsequent to 1500, the person whom the Poet here commemorates for his extreme and praiseworthy punctuality can only be guessed. But as Dunbar appears to have had no reason of complaint against any of the Lord High Treasurers, I shall here give a list of the persons who successively held that office during the reign of James the Fourth:

1488—1493. Sir William Knollis, Lord St John of Jerusalem.
1493—1495. Henry Arnot, Abbot of Cambuskenneth.
1495—1497. George Schaw, Abbot of Paisley.
1497—1502. Sir Robert Lundin of Balgony.
1502—1504. Sir David Betoun of Creich.
1504—1509. James Betoun, Abbot of Dunfermling.
1509—1510. George Hepburn, Bishop of the Isles.
1511—1512. Andrew Stewart, Bishop of Caithness.
1512—1514. Mr Cuthbert Baillie, Commendator of

Glenluce.—(Treasurer's Accounts, &c. Crawford's Officers of State, p. 366-369.)

Line 19. *Fra town of Stirling to the air.*] The Aire, or itinerant courts of justice, which were held in different parts of the country, at stated intervals, like the present Circuit Courts of the Lords of Session. The Lords Justiciars, who were often accompanied by the King in person, received payment for their expenses by the number of days they attended, but varying in amount according to their respective rank.

Line 23. *Heart on sair.*] Without pain or sorrow.

Line 25. *My rent, and all the lyflett.*] That is, my revenue and means of sustenance. I apprehend that in both the quotations from Wallace, given by Dr Jamieson, *lyflat* should be taken in this sense; and that *this lyflat man*, means not a person deceased, but a man of substance or possession.

ANE HIS AWIN ENEMY.—Page 107.

In MSS. Bannatyne and Maitland; and first printed in the Evergreen, the Editor of that collection using his ordinary license at emendation.

Line 11—15.] "This stanza contains an allegory of pleasures lawful and forbidden. It will not bear a particular explanation. 'Fleis of Spenyie,' are *cantharides*. This circumstance gives us an *high* idea of the elegance and refinement of our forefathers."—Hailes.

Line 23. *Gude wyne to sell.*] "Great care was taken in those days that the lieges should drink no wine but what was both good and cheap. In the reign of James III., anno 1482, it was ordained by Parliament

that "na man sall tak upon hand to mix or corrupt wine, under pain of death."—SIBBALD. Wine imported from France long continued in this country to be sold at a very moderate price. In 1520, the price of French wine, both red and white, as regulated by the Town Council of Edinburgh, was 6d. Scotish money the pint, (or English half gallon); ale, which in 1504 was 16d. the gallon, was then raised to 20d.; the penny loaf of wheat bread was ordered to weigh one pound, and the penny cake, one pound eight ounces. By an Act Q. Mary, anno 1551, no person was allowed to sell Burdeous wine dearer than 10d., and Rochell wine, than 8d. the pint.

TO THE LORDIS OF THE KINGIS CHECKER. —Page 109.

LIKE the similar address, at page 105, this jocular effusion occurs only in Reidpeth's MS., and is now first printed. We cannot, however, infer that Dunbar was in the habit of receiving any payment from the Lords of Exchequer, or indeed that he had any 'rents,' or 'roumes,' possessions, to live upon, excepting the pittance he received from the Lord Treasurer, although his words in lines 25 and 26 of the former poem might seem to warrant a different inference.

Line 4. *Neither corce nor cunyie.*] That is, no money or coin of any kind. "*Corse*, thus denominated (says Dr Jamieson) from the form of the *cross*, anciently impressed on our silver money." Dunbar, in a poem addressed to the King, (vol. i. p. 158,) again employs the word.

OF JAMES DOIG.—Pages 110 and 111.

These poems, contained in Maitland and Reidpeth's MSS., were first printed by Mr Pinkerton. In his Notes, he was correct in inferring that the Queen, who is here addressed, was Margaret, wife of James the Fourth; but the history of the person to whom these poems relate can now be best elucidated by a reference to the Treasurer's Accounts. I shall not, however, swell out the Notes with extracts from these accounts, of such entries where Doig's name occurs, as they would throw no light on the character of that individual; and the curiosity of most readers in regard to him will no doubt be satisfied by presenting the following result of Mr Chalmers' indefatigable researches.

James Dog, or Doig, appears in the Treasurer's Accounts as one of the King's domestic servants, in 1489, and from the numerous subsequent entries where his name occurs, he must have been regarded as a trusty, active, and confidential person; and he was enabled by his savings to purchase the lands of Duntober, in Perthshire, May 12th, 1500. (Privy Seal Register, vol. ii. p. 1.) After the King's marriage, in 1503, he was transferred to the establishment of the Queen's household, whom he long continued to serve with fidelity. In proof of this, it may be noticed, that in 1523, Aug. 4, a grant was made to the King's "lovit servitour, James Dog," of the ward, nonentries, and relief of the lands of the late Dormond Johnston of Drongy, and the marriage of his heir. (Privy Seal Regist. vol. v. fol. 152.) Though here called the King's servitour, he was, in fact, still the servant of the Queen Dowager, and had been so for twenty

years. In an autograph letter from the Earl of Surrey, at Newcastle, Oct. 24th, 1523, to Cardinal Wolsey, he says, "Plesith your Grace to be advertised, that this present houre is come to me, James Dog, the Quene of Scotts' servante, &c." (Cotton MS. Calig. B. vi. fo. 311.) His name also occurs, in December 1526, but how long he may have survived is uncertain. His son, James Dog, younger, was, on Sept. 17th, 1524, appointed "yeman of the King's wardrope, with leveray clothing, busche of court, and duties used and wont, &c." (Privy Seal Regist. vol. vii. fo. 92.)

Line 2. *To gif a doublett.*] Dunbar must have been in the habit of receiving a gown, or dress, at Christmas, as on more than one occasion he received, by the King's command, a sum of money, "becaus he wantit his goun at Zule." (See Appendix to the Memoir, No. II.) This, however, had no concern with the Queen's gift. "The Queen seems to have ordered him a doublet, or suit of clothes, from the royal wardrobe, but Mr Doig having scrupled, was *hitched into a rime*, and thus stands as a skeleton in the Surgeons' Hall of Fame." —PINKERTON. The same critic, upon the second of these poems, says, "This is a sharp satire in the piercing mode of pity, and was written, as the colophon tells us, when Doig *had pleisit him.* If so, whether was it most dangerous to displease, or to please Dunbar?"

Line 5. *Your marks.*] "Seems to mean *seal.* The seal of Margaret appears at many letters of her's in the Cotton Library. It is a lady sitting, and either a lamb or dog by her."—PINKERTON.

Line 23. *His gang garris all your chalmeris schog.*] Pinkerton, by mistake, reads *gangarris* as if one word, which he explained as being "a cant phrase for *feet;*

his *walkars ;*" a mistake in which he has been followed by Dr Jamieson. The meaning of the line is, 'He walks so heavily as to cause your chambers to shake;' literally, 'His gait makes all your chambers shake.'

Page 111, line 10, *wordrope* should be *wardrope.*

Line 23. *That nevir dolour mak him dram.*] "It is strange," as Dr JAMIESON remarks, "that Mr Pinkerton should render this, 'That grief may never force him to the dram-bottle.' *Dram*, or *drum*, sullen, melancholy; the meaning is, That grief should never make him sad."

THAT THE KING WAS JOHNE THOMSOUNE'S MAN.—Page 113.

THE burden of this humorous address, which is preserved in Sir R. Maitland's MS., is a proverbial expression of a man ruled by his wife, in common phrase, a *hen-pecked husband.* Thus, in the collection of Scottish Proverbs by David Fergussone, under the head "Of effeminate persons," one is "He is John Thomsone's man, coutching carle."—sign. c. 4. edit. Edinb. 1641, 4to. "I have little doubt (says Mr Pinkerton) but the original proverb was Joan Thomson's man: *man* in Scotland signifies either *husband* or *servant*," and he quotes the following lines from Sam. Colville's Scottish Hudibras, first printed in 1681:

> We read in greatest warriors' lives
> They oft were ruled by their wives.
> The world's conqueror, Alexander,
> Obey'd a lady, his commander:
> And Antonie, that drunkard keen,
> Was rul'd by his lascivious Queen. . . . .

So the imperious Roxalan
Made the great Turk *John Thomson's man.*

"The intent of the prayer therefore is, 'That the King were ruled by the Queen.' Margaret, Queen of James IV., had, in all likelihood, promised Dunbar her assistance in procuring him a benefice; but he found that her influence with the King was not very strong, and wrote this poem in consequence."—PINKERTON.

Line 11. *In Bartane.*] That is, in Britain; and *syn* in this line stands for *sen*, since.

Line 19. *That ye had vowit to the Swan.*] "The stanza, containing this line, is quoted from our MS. by Mr Tyrwhitt in his excellent glossary to Chaucer; who there adduces a singular instance of this vow from Matthew of Westminster. When Edward I. was setting out on his last expedition to Scotland, 1306, a festival was held, at which, 'Allati sunt in pompaticâ gloria duo CYGNI vel OLORES ante Regem, phalerati retibus aureis vel fistulis deauratis, desiderabile spectaculum intuentibus. Quibus visis, REX VOTUM VOVIT DEO CŒLI ET CYGNIS se proficisci in Scotiam, mortem Johannis Comyn et fidem hæsam Scotorum vivus sive mortuus vindicaturus,' &c."—PINKERTON. "In the days of chivalry, it was customary for the Knights to make vows to God *over* a roasted swan, peacock, pheasant, heron, or other bird; and these vows were held to be inviolable. The bird was afterwards carried to the table."—SIBBALD. In the metrical romance of Alexander, translated from the French in 1438, and printed at Edinburgh by Arbuthnot about 1580, one of the books or parts 'the Avowis of Alexander,' (in the French MS. entitled '*Li Veu du Paon,*') refers

entirely to this singular custom of the knights and ladies taking solemn vows upon themselves when 'the poun' or peacock is set before them. Martin, also, in his Description of the Western Islands, says, "When the natives kill a swan, it is common for the eaters of it to make a negative vow (*i. e.* they swear never to do something that is in itself impracticable) before they taste of the fowl."—p. 71.

TO THE QUENE.—Page 115.

In MSS. Maitland and Reidpeth.—"This piece (says Mr Pinkerton) is a singular one to be addressed to a Queen. Some words in it I shall not, and others, I confess, I cannot explain." The poem, indeed, might have been allowed to stand without any comment, were it not that this, perhaps, more than any other poem by Dunbar, has given rise to the notion, that his moral character alone prevented his obtaining church preferment. The verses evidently refer to the irregular and licentious conduct of some of the Queen's domestics on Fastrens-Eve; but the exact meaning of the very coarse phrase which forms the burden of each verse, I am unable to explain. *To lib*, usually signifies *castrare, emasculare*, from the Teuton. *lubb-en*. Here it cannot have such a meaning, as it occurs in various senses; but might have had some reference to the *lues venerea*, a disease which had made its appearance in Scotland in 1497, and is then spoken of as a 'contagious plage' or 'sickness,' under the name of *Grandgore*. (Maitland's Edinburgh, p. 10; Pinkerton's Hist. vol. ii. p. 34). I apprehend, therefore, that this poem more ob-

viously serves to indicate the coarse manners of the age, which could tolerate such verses being addressed to a lady, or induce the Queen to listen to such allusions, than to substantiate any charge against the Poet individually. An allusion of a similar kind occurs in the Privy Purse Expenses of Elizabeth of York, Queen of Henry the Seventh, and mother of the Scotish Queen; where are several entries on the 15th of March 1503, for the dyett and dress of John Pertriche, "one of the sonnes of mad Beale"—a person who was supported at the Queen's expense; the last charge is, "Item, payed to a Surgeon which heled him of the Frenche pox, xx s."—"That such an entry," as Sir Harris Nicolas (the Editor of that curious and interesting record) observes, "should be mentioned in accounts evidently intended for the Queen's eye, is strongly indicative of the coarse manners of the time."

Line 14. For an explanation of this obscure line, see Dr Jamieson's Dict. Suppl. *sub voce*, Pamplette.

Line 22. *Willing wandis.*] Should evidently be *willow wandis* or *rods;* and in l. 25, *ower off*, is a typographical error for *ower oft*, too often.

V. R.—Lines 3, *lat than;* 8, *in the feder;* 21, *thame stark as ony gyandis;* 30, *Spaneze;* 33, *jockis.*

COMPLAINT AGANIS MURE.—Page 117.

In MSS. Maitland and Reidpeth.—The person is altogether unknown against whom this indignant complaint is made for having altered and interpolated some of Dunbar's verses; but from the mention made of the

Dumfries fool, in line 24, he probably belonged to the South-Country.

Line 19. *A roundit head.*] *i. e.* to have his ears cut off.

Line 24. *Cuddy Ring.*] So in Reidpeth's MS.; in this part, Maitland's is not very legible, but the name seems to be "Rug," which Pinkerton deciphered as "cuddy rung." From the following notices in the Treasurer's Accounts, there can be no doubt the name should be CUDDY RIG.—In 1504, Sept. 11, there was paid to the four Italian minstrels, and to the More taubroner, who accompanied the King, "for their expensis in Drumfreis, L.4, 4s.;" and the same day, "To Cloffess, be the Kingis command, quhan Cuddy Rig tuk his taubroun, 28s." On the 17th of that month, 14s. was paid "to the crukit Vicar of Drumfreiss that sang to the King in Lochmaben," and 14s. at the same time, by the King's command, to 'Cuddy Rig.' The names of 'Cuddy Rig' and of 'English Cuddy' occur in later accounts. Thus, on June 13, 1508:—"Item, to Engliss Cuddy, *that brocht in ane nakit gyss*, in the close, be the Kingis command, 36s." On Jan. 2, 1512, 'Cudde Rig' received 14s.; and on Feb. 28, that year, there was also paid "to Cudde fule, at ewinsange, to by hyme ane coit, 14s."

DANCE IN THE QUENIS CHALMER.—Page 119.

IN MSS. Maitland and Reidpeth.—This "strange poem," as it has been called, is possessed of considerable interest, from its affording us a glimpse of the free and good-humoured sociality which prevailed at Court. Besides the Poet himself, and the English

lady, of whom he represents himself as the avowed admirer, it describes several persons well known at the time, as joining in this 'merry dance.' In giving some notices of these persons, I chiefly avail myself of the researches of my friend Mr Chalmers.

Line 1.] Sir John Sinclair of Dryden was one of the King's attendants or courtiers, as appears from the Treasurer's Accounts, the name of John Sinclair occurring as early as 1490. In 1501, June 20, "Giffin to the King himself that he playit at the Rowbowlis with the Prothonotar [Andrew Forman] and Schir John Sinclair, 56s. In 1503, July, Sir John Sinclair of Dryden, knight, was one of the King's attendants who was furnished with clothes preparatory to the King's marriage. As Dunbar calls him "the Quenis Knycht," perhaps he became one of her attendants.—1504, Sept. 27, "That samyn nycht to the King to play at the cartis with Sir Johne Sinclair, 10 French crowns and tynt, L.7."—1506, Nov. 3, "To Sir John Sinclair, be the Kingis command, L.28." Sir John Sinkler's wyff received L.10, as a New Year's gift, on Jan. 1, 1511-2; and a similar sum was given to Maistres Sinclair, Jan. 1, 1512-3.

Line 8.] Maister Robert Schaw first appears in the Treasurer's Accounts in 1502; and from that year till 1508, his name occurs frequently as having received sums of money, and articles of dress, including a gown of scarlet, lined with birge satin. From the two following entries, it seems probable that he was a physician:—1504, May 28, "Item, to Maister Robert Schaw, be the Kingis command, quhen he passit to Bothwile to the Lady liand seik, L.7."—1504-5, Feb. 9, "Item, to the said William [Foular, potingair] for ane blude stane, and thre vnce vther stuf for the Quene, for bleding of

the ness [nose], after an R. of Maister Robert Schaw 22s." In 1508, he appears, probably on obtaining some preferment, to have taken Holy Orders, as on May 14, "the King's offerand to Maister Robert Schawis first Mess," was 10 French crowns, or L.7: this was a very high offering to a Priest's first Mass, and shows that he must have been a favourite with the King.

Line 15.] The Master Almaser was Doctor Babington, who came from England with the Queen at the time of her marriage, Aug. 1503, as her Almoner, and remained, with a salary of L.20 English, or L.70 Scotish, yearly. Thus, on Dec. 13, 1503, the King's Treasurer paid "to Doctour Babingtoun, Almessar to the Quene, his half-year's fee, L.10 Inglis, quhilk is in Scottis money L.35." This sum he continued to receive during three years, the last half-yearly payment being made on the 8th of February, 1506. Soon after he was appointed to the Deanry of Aberdeen. In the Treasurer's Accounts, between Aug. 6th, 1506, and 6th Sept. 1507, there is a payment of L.39 "gret Flemish money, for expediting the Bullis of the Denery of Aberdene to Doctor Babingtoun."

Line 19.] John Bute was one of the King's fools. His name has not been met with earlier than November 1506. In December that year, for his dress he received a Doctor's gown of chamlot, lined with black grey, and purfellit with skins, with a hoode, a doublet of fustian, hose, and a grey bonnet; and at the same time 'Spark, John Butis man,' received a gown of russet, doublet of fustian, and hose of carsay. The names of 'John of Bute' and his man Spark, occur repeatedly in the Treasurer's accounts during the rest of James's reign; and that of 'John Butis brother,' Sept. 20, 1512.

Line 22.] DUNBAR THE MAKAR. Here the Poet introduces himself, as the lover of the lady described in the following verse, and tripping with such boisterous mirth, as to lose one of his slippers or embroidered shoes. We could have wished that he had described his own personal appearance, instead of telling us *how* he danced. The kind of dance called "Dirry Dantoun" is not known; but, as the next line will not bear particular explanation, we must infer that it was wholly unbecoming in a person of his age and character. Pinkerton says the expression, in line 27, which he printed *like a pillar*, &c., "seems equivalent to Doll Common's jest.

> *Falstaff.* The rogue fled from me like quicksilver.
> *Doll.* I' faith, and thou follow'dst him *like a church.*"

Line 29.] MAESTRIS MUSGRAEFFE. This lady is supposed to have been Sir John Musgrave's wife, who came to Scotland with the young Queen at the time of her marriage, in Aug. 1503, and remained with her. She appears to have been the principal lady about the Queen, and, besides her salary from the King, she often received clothes, presents, and New-year's gifts. Mr Chalmers says, she is generally called, 'the Lady Maestres,' and in one instance, 'Sir John Musgrave's wife;' a Knight's wife being then usually styled Maistress, and not Lady. The half-year's fee of the Lady Maistress was L.13, 6s. 8d. Sterl. or L.46, 13s. 4d. Scotish money. For bringing tidings to the King of the Prince's birth, Febr. 21, 1506-7, she received 100 unicornis, equal to L.90, Scotish money, along with a great cup of silver which the Bishop of Murray had given to the King. The names of Maistres Musgray,

and Agnes Musgraif, often occur, in the years 1511 to 1513.

Line 36. *Dame Doutebour.*] In MS. Maitl., it is *Duontebour*, in MS. Reidp., *Dautie*, or *Dancie Boir.* Mr Chalmers suggests that the name should be *Duntibour*, or *Dountebour*, a cant term applied to a loose woman, which is so used both by Sir David Lyndsay and John Knox, (Hist. of the Reform.) Who the person was whom Dunbar has so named, cannot be ascertained, nor is it of much importance. Among other strange characters who appeared at Court to partake of the King's bounty, was a lady with the very odd appellation of "Jonet Bair-arse." Small sums (generally 14s.) were also occasionally paid "to Wantonness and hir Marowis," or companions, who sang to the King; and on one of these occasions (Feb. 16, 1507) is added, "Item, to Wantonness that the King fechit, and gert hir sing *in the Quenis chamer*, 14s."

Line 44.] The Quenis Dog, is undoubtedly intended for James Doig, the keeper of the Queen's wardrobe, who had on another occasion been subjected to Dunbar's ridicule. See vol. i. p. 110, and vol. ii. p. 294.

V. R.—Lines 4, *ourycht;* 9, *lerned;* 12, *hop;* 15, *Maister Dancer;* 17, *a stirk starrland.*

TO A LADY.—Page 121.

In Maitland's MS.—Pinkerton, referring to these lines, says, "This is a ballad by Dunbar, but worth nothing." It is indeed a very unmeaning "cry to his Mistress for mercy," on some occasion, "quhen he list to feyne." Yet such kind of verses seem to have been highly esteemed, if we may judge from the many similar effusions of George Bannatyne, and other minor Scotish poets of the sixteenth century, contained in his MS.

OF A BLACKAMOOR.—Page 123.

In MSS. Maitland and Reidpeth.—This ballad truly is quite of a different complexion from the last, and furnishes a lively example of our author's turn for broad, yet good-natured caricature. It is evidently a sketch from the life; and the African beauty who sat for this portrait is supposed to have been captured in a Portuguese vessel, and brought to this country about the year 1506, by one of the Bartons, who were highly distinguished for naval enterprise. See Pinkerton's Hist. vol. ii. p. 61, and Percy's Reliques, vol. ii. 180.

Blackamoors, however, were not such a novelty at the Scotish Court as might be supposed. One of the King's minstrels, whose name occurs repeatedly in the Treasurer's Accounts for 1501, and subsequent years, was "the More taubroner," "Peter the Moryen," or "Peter the More," as he is variously styled. In 1508, two Blackamoor Friars came to Scotland, and remained for a few months, James the Fourth having occasionally contributed to defray their expenses, and to furnish "the More freris" with articles of dress.

In November 1504, two Blackamoor girls arrived in Scotland, and were baptised by the names of Elen and Margaret. They were educated at Court, where they remained as attendants upon the Queen. I much regret that want of space precludes me from availing myself of the very copious and interesting notes communicated by Mr Chalmers regarding these ladies. Mr Tytler, however, in the Appendix to his "Scottish Worthies," Vol. III., has given an interesting account of these black maidens, partly from a similar source. That Dunbar's poem was occasioned by either of them, might be doubt-

ed, as the description seems far more applicable to a person well advanced in years. Yet the allusion in the fourth verse to the contention that was to take place 'with speir and scheild,' seems to favour such a notion, as a tournament in honour of the Queen's Black Lady, Elen More, or Black Elen, as she is variously styled, was held in June 1507 with great splendour. No notice of these black maidens occurs in the Treasurer's books after the close of James the Fourth's reign.

Line 3. *Last Schippis.*] Scotland, during the 15th and early part of the 16th century, must have had considerable commerce, as Mr Pinkerton infers, from the quantity of foreign money which was then in circulation, and the regulations as to its value.

Line 4. *Quhow,*] and elsewhere in this poem, is merely a variety of spelling *how.*

Line 13. *The son thollit clippis.*] The sun was under eclipse at the time of her birth.

V. R.—Lines 11, *Reid apparell;* l. 17, *preissis.*

OF SIR THOMAS NORRAY.—Page 125.

In MSS. Maitland and Reidpeth.—Reidpeth's collection was not known to Mr Pinkerton, and, in printing this poem from the other MS., where it is very illegible, he gave it as a fragment "On Sir Thomas Moray." The name in that MS., however, is Norray or Nornay, and in Reidpeth's, Norry. Who this person was, might have remained for ever a matter of conjecture, had not the Treasurer's Accounts removed all doubts on this important point, but of this fact I was not aware in time to give his name correctly in the text.

The person, then, to whom this poem relates, was

Thomas Nornee, or Norny, one of the King's Fools, who for many years seems to have been a favourite attendant. A few notices from the Treasurer's Accounts may be here annexed, and it will be observed that he is, on more than one occasion, but no doubt in derision, actually styled *Sir* Thomas Nornee. The measure of this satirical effusion may remind the reader of Chaucer's Rime of Sir Thopas.

In August 1503, Nornee received a doublat of birge satin, hose of yellow carsay, &c. In April 1504, a coat of yellow and black chamlot, a doublat of birge satin, and a pair of carsay hose, red and yellow; also a coat of carsay, red and yellow, and a doublat of gray milan fustiane. There are many similar entries at subsequent dates, which include bonnets, shoes, and other articles of dress, but which need not be detailed. In May 1505, L.3, 10s. was given "to the wif quhair Nornee lay sick in the Sennis." July 23, "for ane hors to Nornee, L.3." In August that year, 'Sir Thomas Nornee' accompanied James the Fourth to Whithorn; and when the King was in the North, 10s. was paid by his command "to Sir Thomas Nornee." In short, he appears to have been a regular attendant upon the King in his journeys from one part of the country to another. In 1511-12, March 24, the Treasurer paid "to Thomas Norny, fule, in elimose, at his passage to Saint James, 56s.;" and August 5, "to Schir Thomas Norny, one pair schone, price 16d."

Line 16. *Off the Glen Quhettane, &c.*] That is, He drove away twenty score of oxen belonging to the Clan Quhattane, or Chattan, probably the Mackintoshes.

Line 25, &c.] The names of the persons mentioned in this verse were probably all familiar in our Poet's time

by means of popular ballads or tales. Of these, *Robeine under Beuche* is evidently meant for Robin Hood; and *Allan Bell* may be a mistake for "Adam Bell," who, along with "Clym of the Cleughe and Wyllyam of Cloudeslé," is celebrated in an early metrical tale, reprinted in Ritson's "Pieces of Ancient Popular Poetry." *Roger of Clekkinsklewch* and *Simones sons of Quhynfell*, are personages now unknown to fame; while *Guy of Gisborne* is the subject of one of the Robin-Hood ballads, which was first printed in Percy's Reliques. Mr Ritson, in reprinting that ballad in his very interesting publication, "Robin Hood," has quoted these lines by Dunbar, "as the only further memorial which has occurred concerning him, [Guy of Gisborne,] where he is named along with our hero, Adam Bell, and other worthies, it is conjectured, of a similar stamp, but whose merits have not, less fortunately, come to the knowledge of posterity." (Vol. i. p. 114.)

Line 37. *Quhentyne.*] This verse probably had some allusion to a saying, or satirical composition, by Quintyne, the poet.

Lines 43 and 48. Currie.] The person here mentioned was one of the King's fools, and his name occurs very frequently in the Treasurer's Accounts, between June 1496 and June 1506, when particular sums were paid either for his expenses, and his dress, (usually including a red and yellow coat of carsay,) or as an allowance to the person who kept or attended him. His *knaif* or servant was no doubt "Law, Curryis man," whose name also occurs in the same record. Curry must have died about the end of May 1506, as on the 2d of June the Treasurer paid "for the tyrment and expenses maid on the furthbringing of Curry, deliverit to Sir Andro Makbrek, 46s. 8d."—"Item, payit to Johne

Knox wif for keping, walking, and expenses of Curry liand seik, 41s.;" and on the 13th, "Item, be the Kingis command to the wif quhair Curry lay seik, 18s." In the same Accounts, we meet with frequent entries respecting Curryis mother, Daft Anne, Curryis wif, Peter Curry, Curryis broder, and Law, Curryis man.

Line 50. *Lord of every fuill.*] These Fools seem to have been pretty numerous. Thus, there were Thomas Norny, Curry, Law, Curryis man, John Bute, Spark, John Butis man, John Wallas, and Cuddy Rig, all of whom are specially mentioned in the course of these Notes. In the Treasurer's Accounts we meet with the names of various others, such as Joly Johne, the English fule, 1488 to 1492, ane fule callit Hammilton, 1497, Johne Rouch, 1502 to 1505, Jok, fule in Dunde, 1503, Jok, fule of Abirdene, 1505, Swagger, Sir William Murray's fule, 1505, Quhissilgibboun in Falkland, 1508, and the fule Bille How, 1508; and likewise sundry others called "Jestours," who may have exercised the same favourite and probably lucrative profession.

V. R.—Lines 1, *Now lystis;* 30, *Of thocht war;* 32, *Nor at.*

ON HIS HEID-AKE. Page 128.

This short address occurs only in Reidpeth's MS., and is now first printed. It conveys in brief but pathetic terms the Poet's excuse, on some particular occasion, for his inability, when setting himself to his daily occupation, to compose what might be worthy of the King's notice.

To mak, in line 2, as *to dyt*, in line 6, means to *compose*, or to *endite*, although *mak* implies to compose *in verse*. Line 15 should probably read *walkin in no wise*.

WELCUM TO BERNARD STEWART, &c.—P. 129.

This poem, which was printed at Edinburgh by Chepman and Myllar, in 1508, is not contained in any of the old MS. collections. The person whom the Poet has so happily styled 'The Flour of Chivalry,' and French writers, 'Le Chevalier sans Reproche,' from his having been esteemed one of the most gallant and valiant Knights of his time, was descended from the Stewarts of Dernelay, and inherited the title and estates of Aubigny, in France, by succession. He was also Viceroy of Naples, and Governor of Milan. His first appearance in a public capacity was in March 1484, when sent by Charles the Eighth of France, as his ambassador to Scotland, for renewing the ancient League between the two kingdoms. In the following year, he eminently distinguished himself at Bosworth-Field, where he commanded the French auxiliaries to Henry Duke of Richmond, and is celebrated by Sir John Beaumont in his heroic poem of "Bosworth-Field." London, 1629, 8vo. A few lines of that poem may be quoted, in regard to Bernard, Lord Aubigny, '*A blossom of the Stewarts' happy line.*'

"The sun, whose rays the heaven with beauty crown,
From his ascending to his going down,
Saw not a braver leader in that age;
And Bosworth-Field must be the glorious stage
In which this Northern eagle learns to fly,
And try those wings which after raise him high;
When he, beyond the snowy Alps renown'd,
Shall plant French lilies in Italian ground,
And cause the craggy Appenine to know
What fruits on Caledonian mountains grow."

It has been usually stated that Aubigny arrived in Scotland, on his second embassy, in 1504. This, however, is a mistake, proceeding on the inaccurate manner in which Lindesay of Pitscottie has noticed his last arrival, under a wrong date. A message, indeed, came from Aubigny that year, as we learn from the following entries in the Treasurer's Accounts:—"1504, Sept. 26. Item, to Bernard Stewartis man of France, quhilk come to the King, L.8, 8s. Item, to the samyn man, to mak the quhit horsis expensis quhilk the King send to Bernard Stewart, L.3, 10s." It was not till May 9th, 1508, that Aubigny himself arrived in Scotland, having come through England with a train of 80 horse; and he was received at the Scotish Court with all the honour and respect due to a person so distinguished. It was undoubtedly on this occasion (and not in 1504, as stated by the present Editor, in the preface to the facsimile reprint of Chepman's Tracts) that Dunbar's poem was composed.

Of this panegyrical address, only one copy of the original edition, by Chepman and Myllar, has been discovered, and that, unfortunately, is imperfect. It has the following title:—

The ballade of ane right noble victorius & mychty lord Barnard Stewart lord of Aubigny erle of Beaumont roger and bonaffre consaloure and chamerlane ordinare to the maist hee maist excellent & maist crystyn prince Lops king of france Knycht of his ordoure Capitane of the kepyng of his body Conquereur of Naplis and vmquhile constable general of the same Compilit be Maistir Willyam dumbar at the said lordis cumyng to Edinburghe in Scotland send in ane vcht excellent embassat fra the said maist crystin king to our maist Souuerane lord and victorius prince James the ferde kyng of Scottis.

Dunbar in this poem expresses his intention of celebrating at greater length the exploits of this distinguished person, but, as will be seen from the next poem, he was constrained to change his notes of welcome into lamentation, and this intended work in all probability was never commenced. That the exploits of Aubigny were worthy of Dunbar's Muse, will appear to those who inquire into his history, regarding which many interesting notices from early writers will be found collected in the 'Genealogical History of the Stewarts,' by Andrew Stuart, Esq. p. 197, &c. Lond. 1798. 4to.

Line 8. *With glorie.*] At the end of this and the other verses, *glorie* should probably be, for the sake of euphony, (as at line 56,) *gloire*. *Sunyhe* in line 31, in the original is *swyne*.

Line 27. *That never saw Scot yet indigent, &c.*] Here the Poet expresses what he himself might have experienced during some of his foreign peregrinations, Lord Aubigny being a liberal encourager of men of learning.

Line 89, &c.] In this verse the Poet expresses what the several letters contained in the name BERNARDVS betokened: Had the conclusion of this poem been preserved, there is little doubt we should have seen the letters of his surname illustrated in a similar manner.

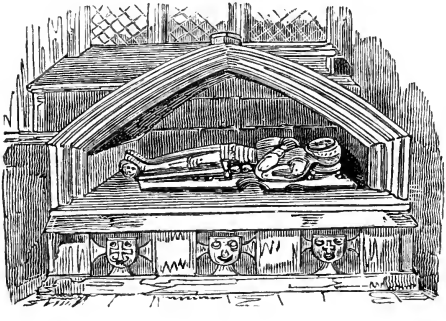
ELEGY ON BERNARD STEWART, &c.—P. 133.

LORD Aubigny, as stated in the Notes to the preceding poem, arrived in Scotland on his Second Embassy from the King of France, May 9th, 1508. He was then advanced in years, and in a precarious state of health; and he did not long survive, either to participate in the rejoicings on occasion of his arrival, or to conclude the

object of his embassy, as he died in the beginning of the subsequent month, at the seat of Forrester of Corstorphine, in the neighbourhood of Edinburgh. This is proved by the copy of his Last Will and Testament, and the inventory of his effects, taken, it is said, *after his decease*, on the 8th of June, 1508. (Stuart's Geneal. Hist. p. 207.) On the 15th of that month, also, the Treasurer gave 14s. "as the Kingis Offerand at my Lord Awbignes saule mess."

Lord Aubigny is usually said to have been interred in the south aisle of Corstorphine Church, where the tomb of a single recumbent figure in armour, has, for more than a century, continued to be pointed out as having been erected to his memory. (Monteith's Theater of Mortality, p. 27, Edin. 1713.)

The following is a slight sketch of the said monument, which has been carefully preserved in the course of the recent alterations made on the old parish Church of Corstorphine.



That this monument was that of Lord Aubigny appears, however, as Mr Wood (Peerage, vol. ii. p. 93) well observes, to be very questionable, since not only in his latter will, made very shortly before his death, Aubigny expressly desired that he might be interred in the Church of the Black Friars of Edinburgh (which was burned down in 1528), but the arms on the monument in question are those of Forrester and not Stewart.

Dunbar's Elegy on Aubigny, which must thus have been written in June, 1508, is preserved in Reidpeth's MS. and is now first printed. Sir D. Lyndsay has imitated this poem, both in the structure of verse and in some of the expressions, in his Deploration of the Death of Quene Magdalene, in 1537. (Works, vol. ii. p. 178.)

AGANIS TREASON.—Page 135.

In MSS. Bannatyne, Maitland, and Reidpeth.—This invective against treason is said to have been composed as an Epitaph for Donald Owre. This Donald was a natural son of Angus, the natural son of John Lord of the Isles; and having usurped that title, he was, with some of his abettors, forfeited in 1503, when the Western Islands of Scotland became the property of the Crown. The name Donald Owre, in the Gaelic signifies 'Donald the dark brown man.' He is incidentally mentioned by this name in the Treasurer's Accounts, 1496, April 28. "Item, to Donald Owris man at the Kingis command, 18s." 1497-8, March 1, "Item, to Donald Owr at the Kingis command, in the toun of Air [Aberdeen ?] L.2, 16s. 8d." "Item, to ane man of Donald Owris, the King send away erandis, 14s." The King had two hens-

men, Donald, and Ronald of the Isles; and Margaret of the Isles, a sister of theirs probably, was also at Court, during the latter part of his reign.

Line 40. *Ay rynnis the fox, quhill he fute hes.*] A proverbial expression which occurs in Henryson's fable of 'The Court of Beasts,' p. 29.

It may be noticed that Sir Richard Maitland, in his poem on the Thevis of Liddisdail, has imitated the measure of Dunbar's poem.

V. R.—Lines 8, *So terribill;* 27, *Kynd hes all reffar, theiff and tratour;* 30, *thai heff off;* 31, *fawld;* 32, *gevin als oft for frawd;* 35, *him hawd.*

TESTAMENT OF ANDREW KENNEDY.—P. 137.

This satirical poem was printed by Chepman and Myllar in 1508, and is also contained in the MSS. of Bannatyne, Maitland, and Reidpeth. "This," says Lord Hailes, "is a singular performance; it represents the character of a drunken graceless scholar. The alternate lines are composed of shreds of the breviary, mixed with what we call *Dog-Latin*, and the French *Latin de Cuisine*." Both Warton (Hist. of E. P.) and Kippis, in his article Dunbar (Biographia Britannica, vol. v.) have borrowed Lord Hailes's sentiments regarding this poem, which they say "represents the character of an idle dissolute scholar, and ridicules the funeral ceremonies of the Romish Communion. Almost every line is composed of the formularies of a Latin will, and shreds of the Breviary, mixed with what the French call *Latin de Cuisine*. There is some humour in the performance, arising from these burlesque applications."

The reader will naturally ask, who was the person thus characterised by Dunbar as a drunken graceless scholar. In MSS. Maitland and Reidpeth, the name of Walter instead of Andrew having been erroneously substituted, the very prejudicial inference has been drawn that Dunbar intended, by such ridicule, to asperse the memory of Walter Kennedy the Poet. No single line in the entire poem seems to be at all applicable to that very eminent writer; and if we had not had the authority of Chepman's original edition, and of Bannatyne's MS., in reading *Andrew* Kennedy, it might have been sufficient for the vindication of our author could we have shown (what has been doubted) that a person of that name was known at Court when Dunbar's poem must have been composed. That we should be ignorant of his history need excite no surprise, as such characters have no particular claims on posterity. But in the Treasurer's Accounts, that fertile source for the illustration of Dunbar's poetry, are the following entries: 1502, August 21, "Item, for ane hors bocht to Jok Bailye [one of the King's hensmen], and syne was geffin to ANDRO KENNEDY, be the Kingis command, 50s." Two days previously, "Item, the xix day of August, to Andro Kennedy, be the Kingis command, 28s." Again, in 1503, Sept. 8. "Item, to the said Andro [Aytoun] that he gaif to Andro Kennedy, in Maij bipast, to pas to Wigtoun to the King, with ane Relique of Sanct Niniane, 14s." A grant made to one "Andro Kennedy," May 13, 1501, also occurs in the Privy Seal Register, vol. ii. fol. 51.

The late OCTAVIUS GILCHRIST, in his remarks on Macaronick poetry, (Brydges' Censura Literaria, vol. iii. p. 359,) in mentioning Theophilus Folengo of Mantua,

known best under his assumed name of Merlinus Cocaius, as the supposed inventor of that kind of verse, in his 'Opus Macaronicum,' first printed in 1517, says "he was preceded by the laureat Skelton, whose works were printed in 1512, who was himself anticipated by the great genius of Scotland, Dunbar, in his 'Testament of Andro Kennedy,' and the last must be considered as the reviver or introducer of Macaronic or burlesque poetry."

This opinion, however, is not quite correct, as the mixture either of Latin and English words, or in alternate lines, as used by Skelton and Dunbar, does not constitute what is called Macaronic verse, the peculiarity of which consists in the use of Latin words and of vernacular words with Latin terminations, usually in hexameter verse. One of the earliest and most celebrated pieces of the kind which is known in this country, is Drummond of Hawthornden's Polemo-Middinia.—With regard to SKELTON, whose works have never been collected, the edition announced by the Rev. ALEXANDER DYCE, to whom English literature is already so much indebted, cannot fail to be a most acceptable publication. With the exception of Hawes, no other English poet during the reigns of Henry VII. and VIII. is worthy of much notice; and Skelton's genius was of so peculiar a kind, displaying such striking powers of invective, as well as of humorous or burlesque satire, and so characteristic of the age in which he lived, as to render it desirable that his poetical remains should be collected, and for the first time published under the eye of a zealous and accomplished editor.

Line 8. *Diabolus incarnatus.*] See Lyndsay's 'Satyre of the Three Estates,' (Works, vol. ii. p. 21.)

Line 40.] After this line, the following verse occurs in MS. Maitl.

Thair wald I be beriet, me think,
Or beir my bodie ad tabernam ;
Quhair I may feil the savour of drink
Syne syng for me requiem eternam.

These lines have some resemblance to part of the celebrated convivial song by Walter de Mapes,—

Mihi est propositum in taberna mori,
Vinum sit appositum morientis ori,
Ut dicant cum venerint Angelorum chori
Deus sit propitius huic potatori.

Line 28. *Laith and wraith.*] "Let him but give me drink, and I forgive both his disgusts and his anger."—HAILES.

Line 32. *My Lordis bed of stait.*] "The bed in the principal bed-chamber, called the chawmyr of dice, i. e. *chambre au dais*, having a canopy."—HAILES.

Line 34. *Of warldis gud I had na mair.*] *Had*, a typ. err. for *bad*, that is, I desired no other worldly goods.

Line 37. *In a draf midding.*] "After having consigned his soul to the wine-cellar, he orders his body to be laid on a heap of brewer's grains."—HAILES.

Line 49. *The best aucht I bought.*] "In the Law-Latin of that age, 'Melius *averium* de conquestu.'"—HAILES.

Line 50. *Propter cape.*] "By way of *caupes*. Skene, *De verborum significatione*, says, '*Caupes*, calpes in Galloway and *Carrict*, quhairof mention is maid in the actes of parliament, James IV. p. 2, c. 18, 19, signifies ane gift, quhilk an man in his awin lifetime, and liege poustie, gives to his maister, or to onie uther man, that is greatest in power and authoritie, and *specially to the head and chiefe of the clann*, for his maintenance and protection.'"—HAILES. *Caupes*, levying of pretended benevolence, &c. See Pinkerton's Hist. vol. ii. p. 391.

Line 52. *Than I schrew my scawpe.*] *i. e.* "Then shrew my scalp. Curse my head, or, may evil light on my head."—HAILES.

Line 53. *I callit my Lord my heid, but hiddell.*] "I privately informed the Earl of Cassilis, chief of the name of Kennedy. His predecessor Gilbert Kennedy obtained from James II. a grant of being *Caput totius prosapiæ suæ*, to him and his heirs-male for ever."—HAILES.

Line 55. *We wer als sib as seif and riddill.*] "We were as nearly related as sieves of different bores and fineness, made of wood from the same forest. See Kelly, Scots proverbs, A. No. 186."—HAILES. It is an old proverbial expression, and occurs at line 476 in the 'Tales of the Preists of Peblis,' nearly in the same words, where it is said of the Clerk who feigned himself a fool,

> Unto the Kirk he came, befoir the King,
> With club, and cote, and monie bell to ring,
> *Dieu gard*, Sir King, I bid nocht bald in hiddill
> I am to you *as sib as seif is to ane riddel.*

Line 60. *The Maister of Saint Antane.*] "The preceptor of St Anthony's hospital: the order of St Anthony had only one monastery in Scotland, at Leith, now called the South Kirk (Spottiswood's Religious Houses in Scotland, c. 3.)"—HAILES. The preceptory of St Anthony in Leith, was founded in 1435, by Robert Logan of Restalrig. There was also a chapel and hermitage consecrated to St Anthony, looking down upon the royal palace and Abbey of Holyrood, from an acclivity on the north side of Arthur's Seat, and of which some dilapidated ruins still remain. (Arnot's Edinburgh, p. 225. Chalmers's Caledonia, vol. ii. p. 769.)

Line 63. *Qui nunquam fabricat mendacia,*

Bot quhen the holyne growis grene.] A proverbial expression of false persons: "He lies never but when the holen is green." i. e. He lies at all times. (D. Fergusson's Scottish Proverbs. Edinburgh, 1641, 4to.)

Line 65. *My fals wyaning.*] "To *weene*, is to lament; hence the word *whine;* as if he had said, 'I leave my hypocritical whinning to the knavish friars, *qui conducti plorant in funere.*'"—Hailes.

Line 73. *To Jok the Fule.*] Lord Hailes observes, that in the family of every person of distinction, there was a jester maintained, generally a composition of knave and fool; and he refers to Pitscottie to show that James the Fifth had a fool called John Mackilrie. From the Treasurer's Accounts, however, we learn the names of some of the *Fools* who formed part of the establishment of James the Fourth, at the time when this poem was written. Among these, 'Jok Fule,' who is here mentioned, was no doubt Johne Wallass, the fule, (sometimes styled 'Daft Jok the Fule,') who attended the King when at St Andrews in October, 1504. He died in the summer of 1508, as on June 19th, 16s. was paid "for Jok Wallass tyrment."

Line 81, &c.] "This stanza is obscure, because we are not acquainted with Maister Johnie Clerk. He was, probably, an ignorant practitioner in physic, who took upon himself to prescribe in Latin without understanding the language. Such a person prescribing for the teeth might say, R. 'ad curandos *entes;*' catching at an imperfect sound, as the ignorant universally do: a trifling circumstance of this kind was sufficient to point the satire of the poet at Maister Johnie Clerk."—Hailes. This is not a very satisfactory explanation;

yet, being unable to throw any light on the precise meaning of this passage, I refrain from hazarding idle conjectures on the subject.

Line 96. *Non sicut more solito.*] See the directions given in the Testament of Squyer Meldrum for his funeral. (Lyndsay's Works, vol. ii. p. 314.)

Line 103. *With hie stevin.*] "Voice or sound; it seems to be connected with the following line, '*Potum meum cum fletu miscebam.*' As if he had said, 'Singing this *stave* of the penitential psalm, with many tears.'"—HAILES. "With that verse, or stanza, in the Psalms, '*I have mingled my drink with weeping.*'"—WARTON.

Line 107. *Dies illa, &c.*] This is the first line, the words being transposed, of the celebrated hymn on the resurrection, in the Missal, which was sung at funerals,

Dies iræ, dies illa,
Solvet sæclum in favilla, &c.

See it printed in Sir Alex. Croke's Essay on Rhyming Latin Verse, p. 134. Oxford, 1828, 8vo.

Line 115. *Than hardely sing.*] "Than sing hardily, or with confidence."—HAILES.

Line 116.] "A verse in the Psalms. See other instances in Dunbar (vol. i. page 198.) In George Bannatyne's MS. are many examples of this mixture, the impropriety of which was not, perhaps, perceived by our ancestors."—WARTON.

COMPLAINT TO THE KING.—Page 142.

In MSS. Maitland and Reidpeth.—"This complaint is written in a passion, which is a great enemy to clear-

ness. An author may find occasion to give his writing a zest of supreme indignation; and no cause can be stronger than this of Dunbar, the seeing blockheads preferred to him by caprice, or ignorance; but he should always be cool, even when expressing the sternest anger and contempt, else his pages will be obscure, and all the fire be lost in smoke. Many harsh names in this piece I cannot explain."—PINKERTON. As Maitland's MS. is very illegible, it is no wonder Mr Pinkerton should have been unable to make out many of these harsh names, and have to omit some lines near the conclusion, which the other MS. fortunately supplies.

Line 72. *Throw all Regiouns.*] Here Dunbar distinctly alludes to his having been employed in the King's service in foreign lands, and where he had undergone *tein* or *teyne*, sorrow, of which his writings had borne witness.

REMONSTRANCE TO THE KING.—Page 145.

THIS poem is preserved in Maitland's MS., and is now first printed. PINKERTON styles it, "An angry address to the King by Dunbar, mentioning the many officers, flatterers, &c. about Court; and reproaching the King that he had no place. Consisting almost solely of abusive names, and, being nearly the same with Dunbar's Complaint (he adds) it was not transcribed." Notwithstanding this, I conceive it is one of the most curious productions of our author, from its presenting such a singular picture of the Court of James the Fourth, probably about 1509. From the mention of Printers, in line 16, it is evident at least that this poem must have been written subsequent to June 1507, when the art of printing was first introduced into this country,

under the King's auspices, by WALTER CHEPMAN and ANDREW MYLLAR. Chepman had been long employed as a general merchant, and from the extensive traffic which he carried on, might be considered well fitted as an agent to bring over foreign workmen and the materials for printing. See the introduction to the reprint of "The Knightly Tale of Golagrus and Gawane, and other Ancient Poems." Edinburgh, 1827. 4to.

Line 1. *Schir ye have mony Servitouris.*] It would be foreign to the purport of this work to illustrate at any length the various objects and pursuits of the Scotish Monarch, or even to enumerate the names of those artists and other persons whom the poet here mentions in general terms. In the metrical romance of Clariodus there is a passage which might have been suggested to the translator by the encouragement of artists at the Court of James the Fourth. In preparing a triumphal banquet for Meliades, a "fair hall of turnour werk" being ordered to be prepared:

> This forsaid Knicht gart search all the countrie,
> And fetchit thair all werkmen that war slee,
> Wrichtis, and maisters of geometrie,
> And maist practitioneris of theotrie,
> Carvors, painters, and subtillest devysers,
> To mak the listis to the interprisers, &c.—(P. 93.)

Line 25—34. *And thought that I, &c.*] These lines may remind the classical reader of Ovid's *Nec Jovis ira, &c.* (Metam. xv. 871) and Horace's *Exegi monumentum &c.*, (Carm. III. xxx.) On this occasion, when Dunbar asserted his own worth, as if he looked forward with confidence to the award of posterity, he is not chargeable with any undue degree of self-esteem. Similar instances might be quoted from English poets

—such as Spenser in his Shepherd's Kalender, and Shakespeare in his Sonnets, of thus paraphrasing and applying to themselves the words of the Latin poet. Douglas also, in his translation of Virgil, in 1513, adopts a similar mode of expression, when he takes final leave of poetry and the agreeable occupations of his youth—*Now is my werk*, &c. (p. 480, edit. 1710.) In the case of Dunbar, his words merely express his indignant feelings, on beholding the manner in which the respective claims of two very different classes of men were treated at the Scotish Court; for while he commends the King for his liberality to men of science and talent, and says it was both honourable and profitable to give employment to such persons, he, at the same time, inveighs in no measured terms on his indiscriminate favour bestowed on the crowd of importunate, idle, and worthless characters who intercepted his Majesty's favour from deserving objects. It is satisfactory, indeed, to think that James cannot be accused of having overlooked Dunbar's merits by allowing him 'to sit unserved,' although he might not have taken the most effectual method to benefit the poet.

Line 66. *That feistit at Cokelbeis gryce.*] This alludes to a coarse but humorous production of that age called 'Colkelbye Sow,' preserved in Bannatyne's MS., and printed in "Select Remains, &c." Edin. 1822, 4to.

Line 73. *Ponence.*] Probably an error for *patience*; as *less of*, in l. 76, may be for *lessen*; and *fer*, in l. 79, for *fers*.

PETITION TO THE KING, &c.—Page 149.

In this singular performance, the Poet represents himself under the character of an old grey horse, worn out

in the King's service. By some chance the poem has been preserved in detached fragments. Maitland's MS., as printed by Pinkerton, contains lines 23 to 47, with the exception of 30, 36, and 42; it has also part of the next verse, but almost illegible. In Reidpeth's MS. the poem occurs as fragments, in no less than three different parts of the volume. These consist of, (1.) Lines 23 to 53, omitting 30, 36, 42, and 48, as in MS. Maitl. (2.) Lines 55 to 65, excepting 58 and 60, and oddly enough joined to a different poem by Dunbar: see Note to vol. i. page 253. (3.) Lines 1 to 24, excepting 6, 12, and 18, but accompanied with the "Responsio Regis," which is printed on page 152. Thus it will be seen that the chief liberty taken is in repeating the 2d line of the burden of the poem, which the transcriber had omitted in most of the stanzas.

What the burden of this complaint signifies, is somewhat uncertain. The words are:—"Sir, let it never be told in the toun that I should be *an yuillis yald*." Pinkerton, at line 24, copied them '*thot I should be an howlis hald*,' and asks, "Is *howlis hold*, a ruin—an owl's habitation?" As *howlis hald* 'seemed inexplicable,' Mr Sibbald, in reprinting the fragment from Pinkerton, substituted *ane owtter hald*, which might have been equally so, without this comment: "Considered as an *outlyer*, or neglected person; the word (he adds) signifies literally a horse, or horned beast that is not housed during the winter." *Out-lier* may be considered as an English word, which Dr Bentley uses as applied to persons non-resident. In a letter written in 1716, he speaks of the party who were opposed to him, as having "sent messengers for all their *outliers*, within twenty miles of Cambridge, to come to the election."—(Monk's Life of Bentley, vol.

i. p. 424.) It is, however, only of importance to know what the words in the MS. signify. It appears from some of the corresponding lines, that *yald* might be pronounced *yawd* or *yaud*, meaning properly an old horse or mare in the sense of the E. *jade*, a horse of no spirit, a worthless nag; and *yuillis* evidently means of, or pertaining to, Yule or Christmas. The expression, therefore, might have been proverbial, although its proper signification is now lost. My friend Mr R. Jamieson, informs me "that a superstition prevailed in Morayshire, about 50 years ago, to the effect that no female would leave her work *in the draik* (i. e. unfinished) on Christmas Eve, for fear she should be *Yule's yaud*. Every girl was to finish the stocking she was knitting, the flax upon her rock, &c., in good time upon Christmas Eve, and then put every thing in order, all over the house, before going to bed, otherwise she should be *Yule's yaud* during the next year; but whether in the idea that the *yaud* or mare was to be ridden by Yule, the Night-Mare, or the Fairies, I cannot say."

Line 3. *Gillettis*] Some kind of horse, probably a filly or young mare. The word occurs in Rowlis Cursing, line 178, (vol. ii. p. 185): Also in Henryson's Fables, p. 31.

> The jolie Gilet, and the gentle Steid,
> The Asse, the Mule, the Horse of every kind.

Line 13. *Knyp*] or *gnyp*, i. e. to eat, or crop grass like any other horse. See also line 46.

Line 25. *An auld yaid aver.*] "An old worn out horse; *yaid* or *yede*, signifying gone, spent or wasted." —Sibbald.

Line 27. *And had the streuth of all Stranaver.*]

Strathnaver, a district in Sutherlandshire, introduced evidently only for the rhyme. In Reidpeth's MS. it is Sterne-erne. Mr Pinkerton copied the words from MS. Maitl. thus:—*The strengthis of all strene bevis*, and suggested whether it ought to be *Bevis* the hero of romance! Mr Sibbald thinking such a line to be "apparently nonsense," substituted "*the streith of awstrene bayvar*," which apparently makes no better sense, although he gave it this explanation, 'a spirited horse.'

Line 46. *Kwip.*] See note to line 13. Sir Thomas Elliot, in his 'Boke of the Knowledge,' &c., speaks of persons at Court, who, "like a galled horse, abiding no plaisters, be always *knapping* and kicking at such examples and sentences as they find do feel sharp, or to bite them."

Line 58. *Grawin.*] For the sake of the rhyme, should be *gnald* or *gnowd*.

In the Memoir I said I would leave it for the Reader to form his own conclusion, whether the "Responsio Regis," which is printed on page 152, was written by the King himself, or added by Dunbar. Mr Chalmers, in his Poetical Remains of the Scotish Kings, London, 1824, has printed these lines as a genuine production of James the Fourth.

THE QUEEN'S RECEPTION AT ABERDENE.—Page 153.

This interesting historical poem, has been preserved in Reidpeth's MS., and is now first printed. It was in May 1511, that Queen Margaret made her first visit to the town of Aberdeen. Preparatory to this, the Magistrates, on the last of April, framed an act, ordaining

" the Belman to pass thro the hail toune, and command and charge all maner of persones that hes any myddingis upone the forgait befor thar yettis and durris, to devoid, red, and clenge the samyn betwix this and Sonday, under the pane of xl s.," and also to remove all swyne cruiffis from the high-street, under the penalty of the swyne being escheated, and a fine of viii s.—(Burgh Records, vol. viii. p. 1180.) On the 5th of May, the Magistrates and community having been convened, " all in ane voice concordand, grantit, and freely consentit to ressaue owre Souerane Lady the Queyne *als honorablie as any burgh of Scotland, except Edinburgh allanerlie;*" for which purpose, a sum of L.200 was agreed to be raised as a *propine*, or gift to her Majesty, and Commissioners were appointed, with power to grant certain tacks or leases in reversion, and also the rights of fishing belonging to the community, for that purpose. Farther resolutions were passed for cleaning and adorning the town, and for these preparations the inhabitants incurred a degree of expense considerably beyond their limited means, (ib. pp. 1182-7, 1196 and 7. Kennedy's Annals of Aberdeen, vol. i. p. 63. Aberd. 1818. 4to.) When King James visited the town, it was usual to offer him a propine. In 1505, this consisted " of six pair of torches, one dozen of prikets, thirty six syfs of wax, twelve pounds of scorcheats, and as much wine as the Master of the cellar inclined."—(Ib. vol. viii. p. 508. Kenn. Ann. vol. i. p. 63.)

Line 1. *Beriall of all townis.*] See Chalmers' Lyndsay, vol. i. p. 367.

Line 17. *Ane fair Procession.*] The whole strain of the poem is evidently that of an eyewitness. Line 21 to 32, contains a description of one of those pageants or

mysteries, which, as appears from the Council Registers, the inhabitants of Aberdeen were then in the habit of seeing performed.

Line 49. *Hung with Tapestrie.*] This was an usual practice during the Sixteenth Century. On the present occasion the Magistrates of Aberdeen "statute and ordaned the inhabitants to furnys and graith the staris of the forgait with arress werk daily, as efferis,—for the ressauing of our Souerane Lady the Quene." It was also ordained that such persons as brought "ony byrkis, holingis, gyrss, herbis, or ony other of rare flouris, suld haf common passages, and sall have fre money and reddy siluer for the samyn."

Line 58. *Abundantlie ran wyne.*] Sir Richard Maitland, of Lethington, in his poem on the marriage of Queen Mary with her first husband Francis, the Dauphin of France, in 1558, says:—

> And at your Croce gar wyne rin sindrie wayis,
> As was the custome in our eldaris dayis,
> Quhen that they maid triumphe for ony thing,
> And all your stairis with tapestrie gar hing.

V.R.—Lines 3 and 37. A blank in the MS., for the words within brackets; l. 12, *velvot* might be read *velvous;* l. 33, *Stor;* l. 47, *saluand*, in the MS. *husband.*

TO THE KING.—Page 156.

In MSS. Maitland and Reidpeth.—"Many of Dunbar's pieces (says Pinkerton) contain strong requests for a benefice, which seems to have been the utmost of his wishes. He certainly deserved one better than those who had them." Sir D. Lyndsay says,

War I ane man worthy to weir ane croun,
Aye quhen thare vaikit ony beneficeis,
I sulde gar call ane congregatioun,
The precipall of all the prelacies,
Maist cunning clerkis, of universities,
Maist famous fatheris of religioun;
With thair advyce, mak dispositiouns.—(Vol. i. p. 344.)

V.R.—Line 5, *on na wyss*; 6, *mereit mair*; 8, *fowman*.

TO THE KING.—Page 157.

This address is preserved in Bannatyne's MS. Its general strain may suggest a resemblance with that of Chaucer to his Empty Purse. "This poem appears to have been written while the poet was yet in the practice of 'setting himself to sing and dance.'—We may suppose this to be one of the earliest of Dunbar's addresses to James IV., as it contains no request for a benefice. Hitherto, he probably thought himself secure of promotion."—Sibbald.

Line 1. *Sanct Salvatour send silver sorrow.*] "A divine hand has visited me with the pains of poverty. This is conjectured to be the sense of the expression. Our forefathers, in their zeal for making saints, were pleased to make a *Sanct Salvatour*. The phrase *silver sorrow*, may imply the anguish arising from the want of ready money."—Hailes.

Line 22. *Na corses.*] See note at page 294.

TO THE KING.—Page 159.

In MSS. Maitland and Reidpeth.—*Feist of Benefice*, in line 1, says Pinkerton, seems to mean vacation of a

benefice. This poem was probably composed about the same time as that at page 156, when we are told many benefices were vacant.

Line 14. *Caritas, &c.*] "The practice of mingling Latin and English, or Scotish, was then very frequent." PINKERTON. Without going further, numerous examples will be found in the present volumes.

V. R.—Lines 4, *gest;* 13, *lairdis;* 15, *no;* 20, *ay is;* 21, *Swa thay;* 23, *hang thame;* 26, *varyit;* 27, *that nane thairof can be content;* 30, *With largest compt.*

TO THE KING.—Page 161.

IN MSS. Bannatyne and Maitland.—Lord Hailes, in the ignorance which prevailed respecting the exact period when Dunbar flourished, imagined that this and many other of his poems were addressed to James the Fifth, instead of James the Fourth.

Line 8. *To cum to lure that hes no leif.*] "Who is not permitted to come to lure, or to his master's hand: A term of falconry."—HAILES.

Line 13. *Of quhome the gled dois prectikis preif.*] "That is, according to the glossary in Douglas's Virgil, 'practice stratagems,' or 'try tricks.'"—HAILES. Mr Sibbald, however, altered this line to *Oft quhon the gled dois peirtrikkis preif.* "Often when the gled feeds upon partridges."

Line 18. *The corchat cleif.*] "Divide a crochet. A term of music."—HAILES.

Line 21. *Ay farest fuderis, &c.*] "The meaning is this, 'Farrest fowls have always fairest feathers, although they scream instead of singing; they sit favoured in cages of silver, but in our own home-bred nest, nothing is hatched but owls.' This stanza allegorically, and the

next, more directly, accuse James V. [James IV.] of an injurious partiality to foreigners."—Hailes.

Line 33. Rauf Coilyear, *and* Johne the Reif.] "Ralph Collier is a robber of no name, '*caret quia vate sacro*,' while Johne the Reif, or Johny Armstrong, is immortalized in popular ballads."—Hailes. Rauf Coilyear, however, was no robber, and what is still better, *non caruit vate*, as the poem relating to '*Rauf Colyear with the thrawin brow*,' has been fortunately recovered. It is in a very ancient style of alliterative verse, and has been reprinted in the collection of "Select Remains of the Ancient Popular Poetry of Scotland," from an unique copy "imprented at Saint Androis be Robert Lekprevik." 1572. 4to. Lord Hailes was mistaken in supposing that the popular tale of 'John the Reif' or bailiff, had any reference to the Border hero, John Armstrong, who was executed in 1527; and consequently any poem relating to his fate could not possibly have been alluded to by Dunbar.—See Percy's Reliques, vol. iii. p. 179, for some notice of this curious poem, which has not hitherto been printed.

Line 37.] "Have few good qualities, for which I may applaud myself, yet, come of Adam and of Eve, I wish to thrive as do others."—Hailes.

Line 43. *Pyk-thank.*] "I would attempt to turn spy, informer, or tale-bearer."—Hailes.

Line 47. *Flatter and fenyé.*] Dunbar elsewhere alludes to his inability to flatter like other people. See lines 68-70 of his Dream, vol. i. p. 33.

Line 49.] "Scruples stay my reins, or check me in my course to promotion."—Hailes.

Line 56. *May nane, &c.*] "Indeed you, Sir, can best cure my disease: bestow a benefice upon me, and see whether *that* will not recover me at once."—Hailes.

Line 61. *I wes in youth, &c.*] "When I was an infant, my nurse dandling me on her knees, called me Bishop, and yet, stricken as I am in years, I have not attained to a curacy.——A singular argument for obtaining preferment, and a reason no less singular for repining at the want of preferment! The prognostications of nurses and gossips have been more fortunate in other cases than in that of poor Dunbar. Bishop Duppa says of Archbishop Spotiswood, 'he was no sooner brought into the world, but a *remarkable passage* accompanied it; for among the rest that were present, not ordinary gossipers, but women of good note, there was one among them, who in a sober, *though in a prophetic fit*, taking the child in her arms, called aloud to the rest in these or the like terms, *You may all very well rejoice at the birth of this child, for he will become the prop and pillar of this church, and the main and chief instrument in the defending it.* From what principle this prediction came, or *how she wes thus inspired*, I will not search into;' (*Life of Archbishop Spotiswood*, p. 2.) Were it not too presumptuous, I would attempt to search into what the Bishop so reverently touches.——A child was born to a Presbyterian minister; one of the gossipers, of *good note* indeed, but still a gossiper, cried out, 'Be blyth, cummeris, we haif gottin a lad-bairn; I warrant he will be a bra minister belyve.' Such is the very simple gossiping story, when divested of rhetorical ornaments."—Hailes.

Line 66. *Jok, &c.*] "Jok, formerly a keeper of bullocks and heifers, makes a hawl of benefices, by means of secret calumny and false suggestion, of more value

Than all my lays beneath the birchen shade."—Hailes.

Line 72.] "With a wallet-ful of dispensations, for incapacity, non-residence, &c."—HAILES.

Line 73. *New.*] Should evidently be *never.*

Line 74. *He playis with totum.*] "Alluding to that game of chance called *T totum*, exploded from the facility of perverting it to deceit. See Rabelais, l. i. c. 22, and the notes to the words, 'pille, nade, jocque, fore.'" —HAILES.

V. R.—Lines 9, *to mout;* 11, *forfett;* 13, *peirtrikkis;* 14, *undynd;* 16, *pairtie;* 23, *sit bot grief;* 33, *Rauf Coilyearis kind;* 34, *na conqueis than;* 49, *leidis;* 62, *Call'd Daudely;* 72, dele *bund;* 73, *never;* 81, *As saule into;* 83, *Seand myself I haif belief.*

OF DISCRETION IN ASKING.—Page 165.

IN MSS. Bannatyne (where it is also repeated), Maitland, and Reidpeth.—As these copies contain several variations, the most important may be here specified. Line 3, *And be thair cous as men may sé;* 4, *And be thair nane,* or, *And quhair na cause is;* 7, *Cryis, gif me, gif me, intill a raine;* 8, *dronis on;* 12, *askis nathing but it he schervis;* 14, *without his guerdon;* 21, *his maist;* 22, *He may it tyne with;* 23, *Infulische;* 24, *may serve;* 26 to 30, this stanza is wanting in some copies; 36, *Sum hes so much he takis na cuir;* 37, *That of the winning tak no laboure;* 38, *Bot for his tyme no more hes he;* 41, *lang unschervit;* 44, *To flyt with.*

OF DISCRETION IN GIVING.—Page 167.

IN MSS. Bannatyne, Maitland, and Reidpeth. The poem is repeated in Bannatyne's MS., but breaks off at

line 34. These copies also vary in a number of minute particulars, some of which may be noticed. Line 7, *grunching ;* 9, *als mekle aganc ;* 11, *thank, sum charitie ;* 16, *requirit ;* 17, *Quhill the persewar be so tyrit ;* 19, *The thankis are, . . . expirit ;* 23, *So grit ane ;* 28, *Throw want ;* 36, *and facis new ;* 38, *And will nocht pay auld schervandisfie ;* 39, *Thocht thai be nevir ;* 41, *can craftlie plenzie ;* 46, *Sum giffis ;* 48, *Thocht he ken weill the contrarie ;* 49, *So is thair mony now a dayis ;* 51, *for thair guid kewis ;* 53, *to kneavis ;* 54, *guid find fewis ;* 58, *To teiche, to rewill, and ;* 59, *That hes na witt.*

Line 21. *Full wretchitly.*] "Some give so little, and in so niggardly a manner, that their gifts are despised, and they themselves are generally reflected on as misers."—HAILES.

Line 37. *That yisterday fra Flanderis flew.*] "This alludes to some mark of liberality with which foreigners had been distinguished. The common intercourse between Scotland and the Continent was by the Netherlands. The mutual jealousy of the two nations made it difficult to pass from England to Scotland, even in the time of peace."—HAILES.

Line 51. *For thair thewis.*] In MS. Ban. *for guid kewis.* This Lord Hailes conceived to mean, 'for their ready address;' it rather signifies 'for their good manners, or good qualities.' See Glossary to Chalmers' Lyndsay.

Line 57. *Kirkis of Sanct Bernard and Sanct Bryd.*] "If we knew in detail how ecclesiastical benefices were bestowed in those days, we should probably discover this line to be satirically personal."—HAILES.

OF DISCRETION IN TAKING.—Page 171.

In MSS. Bannatyne, Maitland, and Reidpeth.—These copies, as in the two preceding parts, present occasional variations: Lines 1, *we will speik;* 2, *of na gud giftis;* 8, *Set he the rent, na cure giffis he;* 11, *Thir barrounes;* 13, dele *in; ... ar raisit so hie;* 16, *Thir;* 26, *Pairt takis be sie, and pairt be land;* 27, *and pairt fra ... his hand;* 28, *tit upon a;* 29, *and than;* 33, *As he dois God quha dois him sie;* 34, *to tak it all he wald nocht;* 36, *warldis breid;* 43, *Quhill small takaris.*

The following lines occur in MS. Maitl., after line 35.

Stude I na mair aw of man nor God,
Than suld I tak bayth evin and od,
Ane end of all thing that I see,
Sie justice is nocht worth ane clod;
In taking sould discretion be.

Line 2.] "The meaning seems to be, I may speak of taking, but I need not say much of people's quitting any thing of value, *that* is not common."—Hailes.

Line 6. *The clerkis takis benefices with brawlis.*] "Ecclesiastical persons possess themselves of benefices by riot and outrage. Thus John Hepburn stormed the cathedral of St Andrew's, and yet was obliged to yield the see to Andrew Foreman. With more prosperous fortune the celebrated Gavin Douglas besieged and took by capitulation the cathedral of Dunkeld, although the partisans of Andrew Stewart made a stand in the belfrey. Milne, *Lives of the Bishops of Dunkeld*, MS."—Hailes.

Line 13. *Gersomes raisit owir he.*] "*Gersome* and

grassum are the same. *Grass* is called *gerse* by the vulgar in many parts of Scotland. The word *grassum* originally meant an allotment of grass or pasture. Thus in a grant by William the Lion to the monastery of Coldinghame, it is said, 'Et omnia nemora et *gressuma* sua sint sub defensione Prioris et custodia;' *Ch. Coldingham*, p. 29. It has long signified a sum of money paid by a tenant for a renewal of his lease."—HAILES.

INCONSTANCY OF LOVE.—Page 172.

THESE lines are only found in Bannatyne's MS., and were first printed in the British Bibliographer, vol. iv. p. 192, in an article communicated by the late HENRY WEBER, who remarked, that "this copy of verses is recommended by the name of the author, and the singularity of its rhythmical structure, but certainly can challenge no high rank among the productions of William Dunbar." He adds, "It is, at any rate, a mite towards a collection of his works, which, to the disgrace of his country, have never appeared in a uniform standard edition."

OF MEN EVILL TO PLEIS.—Page 173.

IN Reidpeth's MS. this poem is attributed to Dunbar. It also occurs in Bannatyne's MS. as an anonymous composition, and wanting the last stanza; and there is a duplicate copy of lines 9 to 24 in another part of the same collection. In these copies the arrangement of the third and fourth stanzas differs from that of Reidpeth's; and line 13 reads, "*The thrid dois eik so dourly drink*," and line 9, "*The last that hes of nobill blude*."

Line 27. *No largess cry.*] This alludes to the custom which then prevailed at feasts and other public occa-

sions, when the heralds threw pieces of gold or silver coin among the people, and cried *largess*, liberality, or bounty, on the part of the King. In Ford's Perkin Warbek, the King says,

> We will throw
> *A largess* free amongst them, which shall hearten
> And cherish up their loyalties.

Several entries of payments "to the Heraldis in the hall," occur in the Treasurer's Accounts, more especially at the festival of Christmas. In 1512, April 14, ten French crownis, or L.7, was paid "to the Heraldis for thair largess, at *Pasche;*" and that same year, "On the xxv day of December, viz. Zule day, gevin to the Heraldis in the hall, as it is the custom, L.7."

OF COVETYCE.—Page 175.

In MSS. Bannatyne, Maitland, and Reidpeth.—In the first of these it has no author's name. Dunbar, in the burden of this poem, might have recollected the words of Chaucer in the Pardonere's Tale,—

> Lordings, quod he, in chirche quhen I preiche,
> I peine me to haue an hautein speche
> And ring it out, as rouud as goth a bell,
> For I can all by rote that I tell;
> My teme is always one, and ever was,
> *Radix malorum est cupiditas.*

And again—

> Therefore my teme is yet, and ever was,
> *Radix malorum est cupiditas.*

Line 1. *Fredome.*] "By *fredome* is here meant generosity and hospitality."—Hailes.

Line 7. *And play is set at litill price.*] "Mirth; all joyous amusements, are despised; men are become avaricious and gamesters."—Hailes.

Line 9. *Swift horse rynning.*] "Hence it appears that our forefathers did not consider horse-racing as a species of gaming."—Hailes.

Line 11. *Bot cartis and dyce.*] The Treasurer's Accounts furnish abundant proofs that playing at cards and dice were favourite, and sometimes expensive, amusements of James the Fourth.

Line 35. *Is haldin a fule, and that full nice.*] "*Nice* is from the French *niais*, simple. Thus Chaucer says, Cuckowe and Nightingale, p. 543, l. 13, '*For he can makin of wise folke full nice.*" Thus also Dunbar, p. 37, line 41, of this collection—"*Quhen I awoik my dreme it was so nice.*"—Hailes.

V.R.—Line 17, *In tounes;* 20, *Is now bot cair and covetyce;* 23, *hes no guidis;* 25, *the burgessis of,* or, *The younkeris blyth.*

GUDE COUNSALE.—Page 177.

These sententious lines have been preserved in Bannatyne's MS., and are now first printed.

REWL OF ANIS SELF.—Page 179.

This poem also is only found in Bannatyne's MS. It was pretty closely imitated by Sir Richard Maitland of Lethington, in his poem entitled, "Counsell to his Son beand in the Court."

Line 4. *In meikle speice,* &c.] In Bann. MS. "Speice is pride. Thus a *spicy man* is still used for one self-conceited and proud."—Hailes.

Line 6] should probably have been printed, *thy self, Son, be no tyd;* and line 30, *With wilfull men, Son,* &c.

Lines 19 and 20.] "When contented, thou hast no need of more; when not contented, thy desires become turbulent and insatiable."—HAILES.

Line 21. *Evirmoir till deth say to thé than chakmait.*] "The obvious interpretation of this phrase may be sought in the game of chess. I think the sense, however, may be, till death call himself your companion. 'Thou sould nocht mak thy self chakmate to the King,' was the expression of Adam Reid of Barskimming to Archbishop Blackadder; *Knox, p.* 4."—HAILES.

OF DEMING.—Page 181.

In MSS. Bannatyne and Maitland: the last of these has the poem repeated, and in both places containing the ninth stanza, which is wanting in Bannatyne's. Some of the various readings may be here noticed. Lines 8, *I lie;* 9, *Sum prayis;* 17, *plesand men;* 22, *cled as,* or *cled, that cumis me richt;* 45, *Or than they wald lat.* In line 32, *streiche* should probably have been *screiche,* and in l. 39, *tunis, temis.*

Dunbar no doubt could say with Wyntoun,

> He mon be war in mony thing
> That will hym kepe fra Misdemying.—(Vol. i. p. 123.)

Line 14. *Thocht he dow nocht to leid a tyk.*] "'Although he has not the abilities, nor the spirit necessary for the meanest of all employments, that of leading a dog in a string.' There is no single word in modern English which corresponds with *dow:* that which approaches the nearest to it is *list,* from which the adjective *listless.* The force of the word *dow* is well

expressed in a modern Scotish ballad, which begins, 'There wes ane May.' The lines to which I allude are in the description of one crossed in love by an envious sister's machination, and a peevish mother's frowardness.

> And now he gangs *dandering* about the dykes,
> And all he *dow* do is to *hund the tykes*.

The whole is executed with equal truth and strength of colouring. I am informed that it is the composition of Lady Grissel Baillie, daughter of the first Earl of Marchmont, and wife of George Baillie of Jerviswood." —HAILES. "The line literally means, 'Though he deserves not to lead a dog;' or, 'though he is not worthy of leading a dog.'"—MS. Note, J. CHALMERS.

Line 19. *That I am jaipit.*] Altered by Lord Hailes to "I am dishonourit." He says, "The original bears a word used by Chaucer, but which gave offence a century ago; much more would it do so now, in an age distinguished for purity of language."

Line 24. *A widdy wicht.*] "In modern language, a *strong halter*. A *widdy* is a pliant branch of a tree. When justice was executed upon the spot, the first tree afforded a halter."—HAILES.

Lines 31—35.] "The sense of this stanza seems to be, 'If I am elegant of speech, some vulgar wench says, I am affected, and do not pronounce my words as her people do; and yet she, who will not abstain from censuring, needs a surgeon to stitch up part of her own wide mouth, that she may not speak *broad*.'"—HAILES.

Line 46. *Gude James the Ferd, our nobill King.*] MR CHALMERS, in his "Poetical Remains of the Scotish Kings," p. 118, Lond. 1824, 8vo, has quoted these lines,

as a proof that James not only patronised the arts and protected genius, but was a writer himself. Excepting the lines entitled, The King's Reply to a Petition of Dunbar, printed at page 152, no remains of his composition have been discovered.—It has been suggested that the fine anonymous poem, "Tayis Bank," might, by some zealous antiquary, be ascribed to that Monarch. (Genealogy of the House of Drummond, App. p. 289. Edin. 1832, 4to.)

HOW SALL I GOVERNE ME.—Page 184.

In MSS. Bannatyne, Maitland, and Reidpeth.—This poem is of the same strain as the preceding. "Through the whole of the second part, the Poet complains of being at a loss how to carry into practice the resolution he had formed in the first, 'to do weill, and to disregard the censorious.' This seems, therefore, the natural order of placing them."—SIBBALD.—Lord Hailes does it scrimp justice when he says, "this poem, on censoriousness, is a feeble copy of the *Balade of gode counsaile*, by Lydgate, in Chaucer's Works, p. 549, having for burden, '*A wickid tonge wol alway deme amis.*'" Some of the expressions manifestly allude to the author's own situation; and if he was censured at one time for having gone so long without reward, others might afterwards have alleged that such rewards as he eventually obtained were more than commensurate for the services of a mere 'ballad-monger.'

Line 28. *That evill he gydis.*] "An *ill guide* is still used with us for a *bad manager*."—HAILES.

Line 31. *Gife I be sene in court ouir lang.*] "The being *seen in court*, appears to have signified in those days, the being in expectation of an office."—HAILES.

Line 36. *In court rewaird than purches I.*] "This means, obtaining preferment, without any relation to bargain and sale."—HAILES.

V.R.—Lines 1, *or in;* 4, *my maneris will;* 8, *Yon man out of his mynd;* 26, *als weill;* 28, *Evill gydit is yon man, pardé;* 32, *quhisper thame;* 34, *but reward;* 39, *hinder privalie.* The punctuation of the last verse should be, l. 47, *still;*—l. 48, *salbe,*—l. 49, *will.*

BEST TO BE BLYTH.—Page 187.

IN MSS. Bannatyne, Maitland, and Reidpeth.—Some slight variations in these copies are as follows:—Lines 6, *change and vary;* 8, *Na tyme in turning can it rest;* 12, *turnd on him the quheill;* 21, *warldlie;* 31, *warldlie;* 33, *for my pleasure;* 36, *dois change;* 37, *Lat us na mair in hairt be sary;* 38, *ay be.*

According to the burden of this poem, Dunbar's maxim was, that in this life it was 'best to be blyth' or cheerful, and thus set Fortune at defiance. In like manner, Henryson says—

> Best thing in earth, therefore, I say for me,
> Is blithnesse in heart, with small possessioun.

So in Lyndsay's Satire, vol. i. p. 365, and in Flemyng's ballat 'of Evill Wyffis,'

> Als lang leivis the mirry man
> As dois the wreck, for ocht he can.

OF CONTENT.—Page 189.

IN MSS. Maitland and Reidpeth.—"A most excellent moral poem, written with great neatness of brevity."—PINKERTON.

In line 2, *And,* and in line 6, *all,* have been supplied, per-

haps unnecessarily. The various readings are not very important. Lines 4, *nor yitt;* 11, *Thairfoir, thocht thow, my broder deir;* 12, *Nocht servit be with;* 16, *this warld;* 24, *And it sall riches turn;* 28, *Lat languor nane in us be lent;* 31, *For quho that leist contentit is;* 33, *And neidfullest in his intent.*

TO SPEND ANIS AWIN GUDE.—Page 191.

In MSS. Bannatyne and Maitland.—"This advice to be liberal, as commonly happens in such cases, exhorts to profusion; *in vitium virtus.*"—Hailes.

Line 27. *That his auld thrift settis on ane aee.*] "This age is not to be told what 'settis on an ace' implies. It may be more necessary to explain the phrase 'auld thrift.' It is wealth accumulated by the successive frugality of his ancestors."—Hailes.

Lines 33—40.] "The words in these two stanzas are plain, but the meaning obscure. The sense is probably this: Do not expect that another will do for you, that which you would never do for yourself. The child draws milk from its mother's breast, but gives nothing in return."—Hailes. "The meaning seems rather to be: As an infant subsists entirely upon the milk which it draws from its mother's breast, so your heir will probably spend all the wealth which you leave to him, before he thinks of any other means of subsistence. It will then be impossible for him to make you enjoy after death, that which you could not enjoy while you was in life."—Sibbald.

NO TRESSOUR AVAILIS, &c.—Page 193.

In MSS. Bannatyne and Maitland—"This is a *moral*

poem without *personal reflections*. It will not be admired; but there is *one* expression in it which ought to be remembered, as containing more good sense than some systems of ethics.

——— No more thy pairt dois fall,
Bot meit, drink, clais, and *of the laif a sight*.

"In modern language Dunbar would have expressed himself thus.

What riches gives us, let us then explore;
Meat, drink, and cloaths; what else? *a sight of more!*" HAILES.

In reference to this class of our Author's poems, Mr ELLIS, after quoting these stanzas, as containing the Poet's 'advice to others,' says, "In these specimens we see much good sense and sound morality, expressed with force and conciseness. This is indeed Dunbar's peculiar excellence. His style, whether grave or humorous, whether simple or ornamented, is always energetic; and though all his compositions cannot be expected to possess equal merit, we seldom find in them a weak or a redundant stanza." (Specim. vol. i. p. 385.)

NONE MAY ASSURE, &c.—Page 195.

IN MSS. Bannatyne, Maitland, and Reidpeth.—The variations are not of much importance. Lines 39, *Exylit is Honour*, or, *And exul is*; 43, *every ilk*; 48, *And ene ar maid of blew asure*; 51, *Yitt heart and handis, and body all*; 72, *dicentes sunt*; 84, *Tu regum da imperium*.

Line 48. *Our fredome is laid on foirfaltour*.] "The word *fredome* generally signifies, open-heartedness, generosity."—HAILES.

Line 71. *Ubi ardentes animæ.*] "This mingling of sentences from the Breviary, with verses in the vulgar language, sounds very strange to modern ears; but there are so many examples of it in the MS. that I presume our forefathers did not perceive its impropriety."—HAILES.

LEARNING VAIN, &c.—Page 199.

IN MSS. Maitland and Reidpeth.—"This is a moral poem, a walk which Chaucer never tried, and in which Dunbar is superlative. His short moral pieces have a terseness, elegance, and force, only inferior to those of Horace. The Oxinfurd, mentioned in the Colophon, must be the university of Oxford, as the subject of the poem declares: though there be an Oxenford in Scotland, which in last century gave a title of Viscount."—PINKERTON.

Mr ELLIS in his Specimens, vol. i. p. 378, inserted this poem, and says, it was "apparently written in Dunbar's youth, since it is stated to have been composed at Oxford, during his travels in England." Other writers, from the same circumstance, have suggested that our Author studied in that University. "It is obvious, indeed, (as Dr IRVING remarks,) that he might visit Oxford in some other capacity than that of a student." The strain of the poem seems to indicate that it should be placed among his later compositions. It belongs at least to a much more advanced period of his life than when pursuing his academical studies. It might have been composed at the end of 1502, or beginning of 1503, when we know that he had been in England, and possibly passed through Oxford. Mr ELLIS

further remarks that it "is strongly marked by that [moral and didactic] turn of mind which is attributed to him by Warton."

It will be seen from the Memoirs of Dunbar that St Andrew's was the Poet's *Alma Mater*. So little is known respecting the earlier state of the Scotish Universities, that it is hoped the following extract from a very rare tract, printed in the year 1491, will not be deemed misplaced. Jaspar Laet de Borchloen, the author of "De Eclipsi Solis Anni M.cccc.xci. currentis [octava die Maji] Pronosticum," addressed it to William Schevez, Archbishop of St Andrews, who was promoted to that See in 1478, and died in 1497. After commending the learned prelate for his profound knowledge of sacred literature and pontifical law, he thus alludes to his endeavours to promote science and learning in that university: "Universa demum philosophia tibi familiaris est. Discipline autem quadruuiales in te decus et gloriam pepererunt. Quis immensam tuam prudentiam non admirabitur? *In ciuitate inquam Sancti Andree in qua solemnis claret Uniuersitas, ac plurium doctissimorum virorum confluxus, etsi nullis parcas expensis, sollertiori studio bibliothecas preciosissimas ac omni genere codicum refertissimas instituisti.* Precipue tamen geometricas disciplinas nescio utrum Scotorum incuria ab hoc clericali gremio fere abolitas de ceca obliuionis caligine in luminis claritatem protulisti. In syderealis scientie recuperationem plures codices comparasti, &c." Unfortunately these books and manuscripts have been long since dispersed.

Line 22. *Your sawis.*] 'Your sayings.' "The Dictes or Sayings of the Philosophoures," translated by the Earl of Ryvers, was a popular work at this time, having

been twice printed by Caxton. It was probably a copy of that volume which is mentioned, as one of "Three Inglis bukis, ane of the Philosophouris Sawis, an uther of Genetris, the thrid of medecyn, the prices of the iij bukis x. li.," in an action "for wrangeous spoliation, away taking, and withholding," pursued by Robert Lord Lile, against James Earl of Buchan, July 3, 1483. (Acta Auditorum.)

OF THE WARLDIS VANITY.—Page 201.

These lines are only found in Maitland's MS., and are now first printed, as Pinkerton thought this moral poem to be too dull for publication.

Line 9. *Walk furth, Pilgrime.*] A moral poem attributed to Chaucer, and said to have been "made by him upon his dethe bedde, lying in grete anguysse," concludes with the following similar lines:—

> Here is no home; here is but wildernesse;
> Forthe, pilgrim, forthe, O best out of thy stall!
> Loke up on high, and thanke thy God of all;
> Weiveth thy luste, and let thy ghoste the lede;
> And trouthe thé shall deliver, 'tis no drede.

OF THE CHANGES OF LYFE.—Page 203.

In MSS. Maitland and Reidpeth.—"This is a piece of elegant morality. It also shews that our changeable climate has been always the same; if that be not a pun. '*As fresche as pacock feddir*' means, it is supposed, as beautiful in freshness as a peacock's feather. This simile sounds odd to our ears, but this is owing to the great commonness of these birds; for to a philosopher,

with whom a thing is not pretty because it is rare, the eye of a peacock's feather is certainly one of the most exquisite minute beauties of nature. In 1186, as Roger Hoveden tells us, Urban III. sent Henry II. of England a crown of peacocks' feathers, richly set in gold, as a mark of supreme favour. This sounds as odd in our ears as Dunbar's comparison."—PINKERTON.

Line 19. *Next eftir joy, ay cumis sorrow.*] Thus, in the romance of Clariodus, in regard to 'the chance of Fortoune,' the following lines may be quoted:

> Hir variance and unstabilitie
> Alyke is redie to heich and law degree;
> For febilnes oft cumis eftir micht,
> And eftir dayis cumis the dewlie nicht,
> And oft tymes joy cumis eftir sorrow and caire,
> And eftir winter cumis the summer fair, &c. (p. 129.)

V.R.—Lines 6, *the seasoun saft;* 18, *eftir midnycht.*

OF THE WARLDIS INSTABILITY.—Page 204.

In MSS. Maitland and Reidpeth.—"A well-written poem, though beginning with morality, and ending with a petition for a benefice."—PINKERTON.

Line 17. *Nocht I say all to this cuntre, &c.*] "Implies, I do not confine my observation to this country, but it extends to France, &c., nay to Italy and Spain."—PINKERTON.

Line 19. *Bot all.*] Should evidently be *als*, or *also*.

Line 45. *I knaw nocht.*] "The transition (says Pinkerton) to the poet's own case is arch. *Ane bishoprick may nocht him gane*, at line 51, signifies, 'may not avail, or be of any use to him.'"

Line 62. *Fra Calyecot and the New-found Isle.*] After the discovery of America, it was usually styled the New-found Isle. Thus in the accounts of the Privy Purse expenses of Henry VII. we find, under 1497, August 10th, "To him that found the New Isle, L.10." 1504, April 8th, "To a preste that goeth to the New Islande, L.2." 1505, August 25th, "To Clays going to Richmount with wylde catts and popyngays of the New-found Island, for his costis, 13s. 4d."

That Calyecot should be mentioned in connexion with the American Continent is not remarkable, as it was the expectation of finding a shorter passage to India that led Columbus on his path of discovery; and America itself was considered for a time, not as a New World, but only a vast island stretching between Europe and the fertile regions of Eastern Asia. Unfortunately for himself, and for the cause of humanity, it was not till his Third Voyage, in August, 1498, that the Great Navigator reached any part of the American Continent. We are indebted to the zeal and research of an American gentleman, for vindicating the undoubted claims of Sebastian Cabot, who was a native of Bristol, to the prior discovery of the American Coast, extending from Labrador to Florida. In the valuable and interesting work referred to, the fact is established that Sebastian Cabot made this discovery in the year 1497, or fourteen months before Columbus beheld the Continent, and two years before Vespucius had been west of the Canaries; and it also throws much new and important light on the part which England had in the progress of maritime discovery.

Line 70. *Fra Paris.*] Probably an error in the MS. for *Perse* or *Persia*. *Paris* at least cannot be consi-

dered in connexion with *the Orient parts* mentioned in the same line.

Line 78. *Bayth Unicornis and crownis of wecht.*] "Are coins; the first Scotish, the latter French. James III. was the first who coined unicorns, or gold coins, stamped with a unicorn. See Essay on Medals, App. No. III."—PINKERTON. "Unicorns, a Scotish gold coin, then of the value of 18s. Scots. Crowns of wecht were French gold coins, then of the same value, 18s. Scots. They were called crowns of wecht to distinguish them from the smaller French crowns, value 14s. Scots. At that period these last were the most common gold coins in Scotland: the crowns of wecht were much more rare."—MS. Note, J. CHALMERS.

ERDLY JOY, &c.—Page 209.

IN MSS. Bannatyne and Maitland.—V.R. Lines 3, *out-plane;* 7, *revert agane;* 11, *flourit;* 15, *Coverit with flouris laid for a traine.*

LAMENT FOR THE MAKARIS.—Page 211.

THIS interesting poem has been preserved both in the MSS. of Bannatyne and Maitland, and among the black-letter tracts printed at Edinburgh by Walter Chepman and Andro Myllar, in 1508. We may therefore place the date of its composition about the year 1506 or 1507.—It suggests many reflections.

"We see the once gay Dunbar, now advanced in years, deprived of his joyous companions, and probably jostled out of court by other wits younger and more fashionable. This *Lament* has not the spirit of some

of his earlier compositions. The solemn burden, '*Timor mortis conturbat me*,' serves to show under what impressions the aged poet composed this general elegy. It may serve as a proper introduction to his religious poems."—HAILES. But the chief interest of the poem arises not so much from any personal allusions to Dunbar himself, as from the enumeration it gives of the earlier Scotish Poets, of several of whom no other memorial has been discovered. Their fate (as Lord Hailes observes) is like that of those writers in the Augustan age, whom Ovid celebrates.

> Ponticus Heroo, Bassus quoque clarus Iambo,
> ——— magnique Rabirius oris.

The burden, '*Timor mortis conturbat me*,' is borrowed from a poem by Lydgate, which begins '*So as I lay the other night*.'—(RITSON's Bibl. Poetica, p. 76.)

Line 17. *Unto the deid, &c.*] Thus, in some energetic lines, in the Visions of Piers Plowman:

> Deth came dryvyng aftir, and al to dust pashed
> Kynges and knyghtes, kaisours and popis;
> Lerid ne lewide, he left no man stand,
> That he hitte evene, steride never after;
> Many a lofly lady, and lemmanys of knyghtes,
> Sounede and swelte, for sorow of Dethes dyntes.

Line 29. *In the stour.*] In battle: LORD HAILES explains it more literally, "In the dust of war." In the following line, he observes, "By *capitane* is meant, governor of a fortified place, as captain of Norham, of Berwick, of Calais."

Line 45. *I see the* MAKARIS.] Makar, a Poet: "It is worthy of observation that, in various languages, the name given to a poet contains an allusion to the

creative power which has been ascribed to genius." —Jamieson. In like manner, Sir Philip Sidney, in his Defense of Poesy, says, " The Greeks named the poet ποιητὴν, which name, as the most excellent, hath gone through other languages. It cometh of this word ποιεῖν, *to make:* Wherein I know not, whether by luck or wisdom, we Englishmen have mette well the Greeks, in calling him a *maker*." It is strange, therefore, that Sir John Harrington, in his "Apologie of Poetrie," prefixed to his translation of Ariosto, 1591, should have referred to Puttenham's Art of English Poesie, as the first to have introduced the English term Makar, as applied to a Poet. " Neither do I suppose it to be greatly behoofull .... to dispute how high and supernatural the name of a *Maker* is, *so christned in English* by that unknowne godfather, that *this last year save one*, viz. 1589, set forth a booke, called the Art of English Poetrie."

Our Blind Minstrel, in concluding his heroic poem of Wallace, written about 1480, at the conclusion says:

> Go nobill buke, fulfillyt off gud sentens,
> Suppois thou be baran of eloquens;
> Go worthi buk, fulfillit off suthfast deid,
> Bot in language off help thou has gret neid:
> *Quhen gud Makaris rang weill in to Scotland,*
> Gret harm was it that naine of thaim thé fand, &c.

Ben Jonson frequently uses the term *Maker*, instead of the more ordinary name, Poet. Thus, in his translation of Horace's Art of Poetry:

> And I still bid the learned *Maker* look
> On life, and manners, and make those his book,
> Thence draw forth true expressions.

Line 50. CHAUCER, LYDGATE, and GOWER.] These three English poets were invariably selected by their Scotish brethren as most worthy of praise. See Dunbar's Goldyn Targe, Douglas's Palice of Honour, and Lyndsay's Complaynt of the Papingo.

Line 53. SIR HUGH DE EGLINTON] Flourished about the middle of the fourteenth century. He derived his title from a lordship and castle in Ayrshire. In 1361 he was one of the Justiciaries of Lothian; and in September, 1367, was appointed a Commissioner for a treaty of peace with England. He married Egidia, daughter of Walter, Lord High Steward of Scotland, sister of King Robert the Second, and relict of Sir James Lindsay of Crawford, who had died about 1358. After Robert's accession to the throne in 1371, he bestowed on Sir Hugh Eglinton various grants of land, and in these royal charters he is designated "Dilecto fratri suo Hugoni Eglintone, militi." He died, it is supposed, about the year 1381, without male issue; his widow marrying for her third husband, Sir James Douglas of Dalkeith. Sir Hugh Eglinton's only daughter and heiress, Elizabeth, married John Montgomery de Eglinton, and thus carried his great estates to the Montgomeries; her descendants being successively raised to the dignity of Lord Montgomery, before 1449, and Earl of Eglinton, in 1507. It is matter of regret, that Sir Hugh Eglinton's poetical talents should be known only in consequence of Dunbar's mention of his name. It has indeed been alleged that he was the same person with HUCHEON OF THE AWLE RYALE, celebrated by Wyntown as the author of several works which he enumerates. But this, as stated in the Memoir, (p. 38,) seems to be a matter of very considerable doubt.

Line 54. ETRIK.] No mention has been met with of a poet so named, and as this line, in the edition printed by Chepman, reads, *Et eik Heryot et Wyntoun*, that is, *And also Heryot and Wyntoun*, (the Latin particle *Et* being generally used as a contraction for *and*, in the printed fragments of 1508,) I am inclined to think that this name should be struck out of the list of Scotish Poets.

Line 54. HERYOT.] This poet is not better known, none of his writings having been preserved, nor can we say at what time he flourished. We have no grounds, however, for calling his identity in question, as in the case of Etrik.—It may be remarked, as a singular circumstance, that Dunbar, in this Lament, should have made no mention of such poets as THOMAS THE RHYMER, and KING JAMES THE FIRST. He has also, among other living poets, passed over in silence GAWIN DOUGLAS, who had already distinguished himself by the composition of his Palice of Honour, and other works.

Line 54. ANDREW OF WYNTOUN.] Prior of the Inch of Lochleven, and author of The Chronicle Originale, in Scotish metre, first published by Mr Macpherson. Lond. 1795, 2 vols. royal 8vo. See vol. i. p. 40 of the Memoir.

Line 58. MAISTER JOHNE CLERK.] More than one Scotish poet of the name of CLERK has been commemorated, but of their personal history and writings nothing is known.

Line 58. JAMES AFFLEK.] There can be little doubt that this was "Maister James Achlik, servitour to the Earl of Rosse," whose name occurs in the Acta Dominorum Concilii, July 1, 1494. He appears to have been

in holy orders, and to have died in the year 1497; as we find from the Records of Privy Council, that the presentation to the Chantory of Caithness, becoming vacant by the decease of "Maister James Auchinleck," was given by the King to Maister James Beton, (afterwards Archbishop of St Andrews?) on Sept. 17, 1497.

There is a poem entitled 'The Quair of Jelousy,' preserved in the Selden MS. Arch. B. 24, which has at the end, "Explicit quod Auchin . . ." This poem consists of 607 lines, and I apprehend it is the only specimen of his composition now existing.

Line 59. *Tragedie.*] "It would seem, that in the language of those times, *tragedy* meant any moral descriptive poem. Thus in [Bannatyne's] MS. page 107, line 1,

> This *tragedy* is callit, but dreid
> Rowlis Cursing, quha will it reid."—HAILES.

The best definition of the earlier signification of Tragedy is perhaps that given by Chaucer, in the Prologue to the Monke's Tale, (Tyrwhitt's edit. l. 19379,) but which I need not quote.

Line 61. HOLLAND.] This poet flourished about the middle of the fifteenth century. "His poem of the *Howlatt* is preserved in Lord Hyndford's MS. and in a MS. belonging to Lord Auchinleck. It is a verbose work, but must have merit with antiquaries, from the stanzas describing "the kyndis of instrumentis, the sportaris [jugglers], the Irish bard, and the fulis."—HAILES. See vol. i. page 41 of the Memoir.

Line 61. JOHN BARBOUR.] Archdeacon of Aberdeen, in the reign of David II., and author of the 'Acts of Robert the Bruce.' See vol. i. page 39 of the Memoir.

Line 63. Sir Mungo Lokert of the Le.] "I do not find this name in the family of Lee, one of the most ancient and honourable in Scotland. I suspect that the person here meant has been some priest, officiating in a chapel belonging to that family. Every one knows that *Sir* was the common appellation of secular priests, the *Pope's knights*, as they were vulgarly denominated."—Hailes. In the Acta Dominorum Concilii, Feb. 27, 1489, there is, however, mention of 'Agnes Lindesay, spouse of *umquhile Sir Mongo Lokart, knycht*,' and of 'Robert Lokart of the Leie, *his son and are*.' This Robert had not long survived, as 'James Lokart, air to umquhile Robert,' &c. is mentioned Oct. 21, 1493. But no work by Sir Mungo Lockart is known to have been preserved.

Line 65. Clerk of Tranent.] See vol. i. p. 38 of the Memoir.

Line 67. Sir Gilbert Hay.] Chamberlain to Charles VII. of France. See vol. i. p. 50. In MS. Maitland, his name is erroneously written Sir Gilbert Gray.

Line 69. Blind Harry.] "A popular poet, who has celebrated the actions which Wallace did not perform, as well as those which he did. Dempster, according to his careless way, places him in the fourteenth century. John Major brings him down a century later; 'Integrum librum Guillelmi Wallacei, Henricus a nativitate luminibus captus, *meæ infantiæ tempore cudit*.'—*De Gestis Scotorum*, l. 4. c. 15. It is evident that this work, however antiquated it may now appear, has been much altered and amended."—Hailes. See the Memoirs, vol. i. p. 44. From the Treasurer's Accounts we find that small gratuities were occasionally given 'to Blind Harye' by James the Fourth, between April 1489 and January 1492.

Line 69. ALEXANDER TRAIL.] No traces either of his history or writings have been discovered.

Line 71. PATRICK JOHNSTOUN.] There is one poem, 'The Three Deid Powis,' attributed to him in Bannatyne's MS., and first printed in Lord Hailes' collection, page 139. But this poem, and perhaps more correctly, in Maitland's MS. is attributed to Robert Henryson. The name of Patrick Johnstoun occurs occasionally in the Treasurer's Accounts during the earlier part of the reign of James the Fourth. Thus, 1488, August 5, 'Item, to Patrick Johnson, and the playaris of Lythquou, that playt to the King, L.5.' 1489, August 31, 'Item, to Patrick Johnson, and his fallowis, that playt a play to the King in Lythqu, L.3, 10s.' 1489-90, Jan. 15, 'Item, on Friday the 15th da of Januar to Patrick Johnson to the cense, 24s.' 1490-91, Jan. 6, 'Item, on Vphaly da, to Patrik Johnson, for [the] cense, 36s.;' and a similar payment on Jan. 6, 1491-92.

Line 73. MERSAR.] So little is known regarding his personal history, that we cannot ascertain the Christian name of a poet, who was thought worthy of commemoration by Lyndsay as well as by Dunbar. In the Treasurer's Accounts we find a Peter Mersar who received articles of dress "quhen he passit in Denmark," in November 1494; a James Mersar, whose name occurs as sometimes receiving the sum of L.10 from the King, between 1494 and 1497; and a Wille or William Mersar, who was one of the Royal household, and apparently a favourite attendant upon the King, from 1500 to 1503. Which, if any, of these persons was the Poet, must be left to conjecture. There was also an Andro Mersar, from 1503 to 1508, who was one of the grooms of the Prince's chamber.

Lines 77 and 78. ROWL of Abirdene, and ROWL of Corstorphine.] Lyndsay also mentions the name of Rowl, but it is uncertain which of these two persons was the SIR JOHN ROWL, author of the strange poem of 'Rowlis Cursing,' referred to in Lord Hailes's note to line 59 of this Lament. It was first printed from Bannatyne's MS., in the "Select Remains of the Early Popular Poetry of Scotland," Edin. 1822.—In reprinting that collection, I will have an opportunity of giving the text more perfect, by inserting several lines, which only occur in Maitland's MS., in which the poem is also preserved.

Line 81. BROUN.] "In Bannatyne's MS. there is a poem of *Judgment to come*, by Walter [William] Brown, probably the person here meant. The poem has little other merit besides that of a pious intention."—HAILES. The MS. contains two copies of the poem; and in one place he is named SIR WILLIAM BROWN, which denotes that he was a priest. In this passage of Dunbar's poem, however, I suspect the name of Brown has been introduced by a clerical mistake. In Chepman's original edition, lines 81 and 82 are made to apply solely to Henryson; thus:

In Dumfermline he has doun roune
Gud Maister Robert Henrysoun.

'*Hes doun roune*,' SIBBALD explains 'has rounded, or whispered in the ear.'

Line 82. ROBERT HENRYSON.] See vol. i. p. 42 of the Memoir. "He is said to have been *scolmaister of Dunfermling*, in a collection of his fables 1575; *Harleian MSS.* 3865, p. 1. I suppose his office to have been that of preceptor of youth in the Benedictine convent at Dunfermline. Many of Henrysoun's poems are to

be found in this collection. They have a moral turn, and are free from that licentiousness which debases the compositions of some of his contemporaries."—HAILES.

Line 83. SIR JOHN THE ROSS.] "To this person Dunbar addresses his Invective against Kennedy. The distinction of *Sir*, probably relates to his ecclesiastical character. It seems uncertain whether *Ross* was his name, or only the place of his residence."—HAILES. See note to line 1 of the Flyting. None of his compositions are known to have been preserved.

Line 86. STOBO.] His compositions are also unknown. See note to line 331 of the Flyting, for some notices respecting his personal history.

Line 86. QUINTYNE SCHAW.] The only poem of his known, the 'Advyce to a Courtier,' was first printed by Pinkerton from Maitland's MS. For some further notices of this Poet, see the note to lines 3 and 34 of the Flyting.

Line 89. WALTER KENNEDY.] See vol. i. p. 45 of the Memoir, and the note annexed to his Poems, which are inserted in this volume, pages 87—112.

Line 94. *He will not lat me leif alane.*] Southwell, the English Jesuit, in 'Saint Peters Complaint,' 1596, has a poem 'Upon the Image of Death,' which breathes much the same spirit and sentiment as Dunbar's Lament. A few lines may be quoted:

My ancestors are turn'd to clay,
And many of my mates are gone;
My youngers daily drop away,
And can I think to 'scape alone?
No, no; I know that I must die,
And yet my life amend not I.
. . . . . .

If none can 'scape Death's dreadful dart,
If rich and poor his beck obey;
If strong, if wise, if all do smart,
Then I to 'scape shall have no way:
Then grant me grace, O God, that I
My life may mend, since I must die.

There is a kind of imitation of Dunbar's poem, written about the end of the seventeenth century, which was long very popular as a *chap-book*, entitled, "Cogitations upon Death, or the Mirrour of Man's Miserie." The oldest copy I have met with is called "The Seventh Edition, corrected and amended. Edinburgh, 1710." 12mo. pp. 15. The burthen of each stanza is, '*This makes me dread when I shall die.*'

ALLAN RAMSAY, in printing this poem by Dunbar in the Evergreen, (vol. i. p. 135,) has added the following verses as a "Postscript," in allusion to himself as Editor, and to his "Patron, Mr William Carmichael, brother to the Earl of Hyndford, who lent A. R. that curious MS. collected by Mr George Bannantyne, Anno 1568, from whence these Poems are printed."

Suthe I forsie, if spae-craft had,
Frae hethir-muirs sall ryse a LAD,
Aftir twa centries pas, sall he
Revive our fame and memorie.

Then sall we flourish EVIR GRENE;
All thanks to carefull BANNANTYNE,
And to the PATRON kind and frie,
Quha lends the LAD baith them and me.

Far sall we fare, baith Eist and West,
Owre ilka clyme be Scots possest;
Then sen our Warks sall nevir die,
Timor mortis non turbat me.

THE MERLE AND THE NYCHTINGAILL.—P. 216.

In MSS. Bannatyne and Maitland. The third and fourth stanzas of this poem are wanting in Maitland's MS. This, and the following poem appear also to have been contained in Asloane's MS., as in the original table of contents, we find "The twa Luves, erdly and divyne," as No. xxv. and "The Disputation between the Merle and the Nychtingale," as No. lxvj. The poem is written as an apologue, between two birds, the Merle or Blackbird and the Nightingale. "Dialogues between animals upon moral subjects were brought into fashion by the early English poets. Dryden, in his *Hind and Panther*, unsuccessfully attempted to revive this taste. Great examples may serve to excuse, but will scarcely justify a species of composition so unnatural."—Hailes.

Line 35. *But fable.*] This word would require to be accented *fabéll.* Lord Hailes substituted "*but* [*faill*]."

OF LUVE ERDLY AND DIVINE.—Page 221.

In Bannatyne's MS. and first printed by Lord Hailes. "I have placed this comparison between love sensual and divine in the front of the religious poems of Dunbar. When allowance is made for the style, which may now seem uncouth, it will be found to contain more good sense, and more poetry, than are in some modern compositions of a like argument.—One thing is remarkable in the religious poems of Dunbar; although a Roman Catholic, and actually in orders, he generally expresses himself in language which a Protestant might adopt."—Hailes.

Line 13. *No man hes curage.*] "No man has heart or abilities."—HAILES.

Line 16. *Their kyndnes is so contrair clene.*] "*Kindnes* implies, kind or particular nature; and the sense is, the two sorts of love, sensual and divine, have no relation to each other."—HAILES.

Line 22. *The quarrell to susteine.*] "Alluding to the style used in singular combats. The French phrase, *soutenir la gageure,* is derived from the same source."—HAILES.

Line 26. *In Luvis court anis did I dwell.*] Here the Poet refers to his own experience.

Line 33. *Quhair I had maugre to my meid.*] "Where, instead of being *rewarded,* I met with *discountenance.*"—HAILES.

Line 45. *All wy.*] "Every person. *Wy,* from A. S. *wiga, heros, semideus, miles;* but poetically used for *cujuscunque conditionis vir.* See Hickes, *Gram. Anglo-Sax.* p. 105, 106.; G. Douglas, *Æneid.* p. 236, l. 54. says, 'Ilys lyffe he led unknawin of any wy.'"—HAILES.

Line 50. *Descriue.*] In the MS. *discure,* which signifies to survey, or to observe accurately. Here, the sense requires to describe or to discover.

Line 67. *Unquyt I do nothing nor sane.*] "I do not any thing, I say not any thing that is unacquitted; *i. e.* my whole conduct is approved and rewarded by my love."—HAILES.

MANER OF PASSING TO CONFESSIOUN, P. 225.

THIS poem relating to one of the Sacraments of the Roman Catholic Church, has been preserved in a volume of religious poetry, which I have elsewhere

quoted as the Howard MS. [See note to Kennedy's poem, at p. 97 of this volume.] The poem seems little else than portions of Chaucer's Persone's Tale put into verse, and more particularly of the concluding part "Of veray (*i. e.* true) Confession, that is the Second part of Penitence;" in which true penitent and special confession is urged, in order that "the Preist, who is thy Juge, may the better be advised of his judgement in giving of pennance, that shal be after (*i. e.* according to) thy contrition."—As the Church of Rome demanded of her children, for their souls' welfare, that they should make the most unreserved and circumstantial disclosures of their guilt, in the act of confession, such aids as this and the following poem afford, might have been found very useful.

THE TABILL OF CONFESSIOUN.—Page 228.

In MSS. Howard, Bannatyne (which has it also repeated), and Maitland.—This is a mere form of general Confession, according to the usage of the Romish Church, and is so entitled in Maitland's MS.: "Heir endis ane Confession generale, compylit be Maister William Dunbar."—Pinkerton, who styles it "a general confession *of his sins*," surely was not at the trouble of reading it; yet, he adds, "no reader will regret its omission, as he must even be a patient monk who could listen to so general a confession." Chapman, in his play, "Two Wise Men and all the Rest Fooles," has introduced one of the characters as saying:

"I will free the Court from the foule and loathsome custome of drunkennesse.—I wish we were as cleare from idlenesse, pride, disdaine, envy, lecherie,

covetousnesse, flattery, lying, cosenage, oppression, and vnthriftines, as we are from drunkennesse.

" Mary, sir, these are vices enow. And except you were guilty of all the deadly sinnes, and breach of every commandement, I know not what you could add to these." (Lond. 1619, 4to.)

Although having the benefit of no less than four MS. copies of this poem, it was very difficult to give the text in any thing like a correct form, and many of the lines are still left in a state requiring considerable emendation. I shall not trouble the reader with a list of various readings, as there is no need of showing, in how prosaic a form this dull poem is given in some of the MSS., more particularly in that of Howard.

ANE ORISOUN.—Page 235.

In MSS. Maitland and Reidpeth.—In both MSS. these ' seven pious lines (as Pinkerton styles them) by Dunbar, of no moment,' are preceded by an anonymous poem, of six stanzas of seven lines each, which the same editor justly calls " a poor satire on woman," beginning ' *The beistlie lust and furious appetyte.*' It also occurs anonymously in Bannatyne's MS. It has been included in some lists of Dunbar's poems, under the mistaken notion, that the present ' Orisoun,' which has his name as its author, had formed the conclusion. I should indeed have regretted had it been necessary to insert what is in every sense a most wretched composition.

OF LYFE.—Page 235.

These lines are attributed to Dunbar, in Maitland's

MS. In Bannatyne's they occur anonymously in the midst of about thirty short moral pieces, oddly enough entitled " Documenta." See the titles of those pieces in the account of the MS. contained in " Memorials of George Bannatyne," p. 58. Edin. 1829, 4to.

THE NATIVITIE OF CHRIST.—Page 236.

This beautiful poem is only to be met with in Bannatyne's MS.—Three similar anonymous compositions are inserted in this volume, at pages 55—60. Christmas Carols were known in Scotland at an early period, but these poems do not properly belong to that class of popular rhymes. See, however, a curious and interesting volume of similar English verses, entitled " Christmas Carols, ancient and modern; &c. with an introduction by William Sandys, F.S.A." Lond. 1833. 8vo.

ANE BALLAT OF OUR LADY.—Page 239.

This poem is contained in Asloane's MS. and is now first printed.—It is remarkable only for the versification, as the frequent recurrence of the rhyme, and the use of antiquated terms, render it at once harsh and insipid.

Line 35. *In firthis and in forrestis fair.*] ' In woods and forests.' See *Frith* and *Firth*, in Glossary to Chalmers's edit. of Lyndsay.

THE PASSIOUN OF CHRIST.—Page 243.

In MSS. Asloane, Howard, and Maitland.—This poem, descriptive of the sufferings of our Saviour, has nothing

particular to recommend it to notice. Pinkerton, in his usual dogmatic manner, styles it "A long poem on Christ's Passioun, as stupid as need be. Yet it is by Dunbar."

ON THE RESURRECTION OF CHRIST.—P. 247.

This animated poem has been preserved in Bannatyne's MS.—A similar composition, but written with less spirit, by an anonymous author, is inserted in Vol. ii. page 61. Christ's descent into Hell was the subject of several of the old mysteries or religious plays, during the middle ages, being chiefly a paraphrase of passages in the apocryphal Gospel of Nicodemus. See Hone's Ancient Mysteries described, p. 120. Lond. 1823. 8vo.

OF MANIS MORTALITIE.—Page 249.

In MSS. Bannatyne and Maitland.—Some various readings are as follows: Lines 6, *Thyn gais;* 13, *Ilis past thair tyme;* 20, *horrible tramort;* 22, *the dait is;* 30, *sall feche thee;* 38, *Tak this to spur thee quhen thou sweiris.*

Line 28. *That all devouris.*] Supplied in Ban. MS. in an old hand, the line having been left unfinished by the transcriber.

QUHEN THE GOVERNOUR PAST INTO FRANCE.—Page 251.

In MSS. Maitland and Reidpeth.—This is the very last of Dunbar's poems of which the time of the com-

position can with any reasonable probability be assigned. John Duke of Albany, it is well known, was invited to assume the regency of Scotland, during the minority of James the Fifth. He arrived at Dunbarton in May, 1515, and was welcomed with every expression of regard; and on the 26th of that month, he came to Edinburgh, where he was received, says Bishop Lesley, "be mony Lordis and Barronis quha mett him, and sindrie ferses and gude playis maide be the burgessis of the toun to his honour and prayse. The Quene also come fra hir awin lodging and to do him honour." (Hist. p. 102.) But his own pusillanimous conduct and mismanagement speedily alienated the affections of all ranks, and the prevailing factions of the time drove him on three several occasions back to France. The first was in June, 1517; the second in October, 1522. As this poem in the MS. is said to have been written "Quhen the Governor passit into France," it could not therefore have been earlier than June 1517. It contains no personal allusions to the Duke of Albany which might serve to fix a later date. "It would seem that the first journey, or that of 1517, was the occasion of this poem, for, had it been either of the last, the poet might naturally have been led to take some notice of the war in which Scotland was then engaged against England; or, to express his apprehensions that the Regent's visit might be equally tedious with the former; or the title might have said for the 'second' or 'third time.'" —SIBBALD.

Line 1. &c.] Sir Richard Maitland has imitated the measure as well as the general strain of this 'Orisoun,' in his verses "Of the Assemblie of the Congregatioun," in 1559. (Poems, p. 11. Glasgow, 1830, 4to.)

See also the anonymous poem inserted at page 47 of this volume. If that poem could have been assigned to Dunbar with any degree of certainty, the date of the present one might have been brought down later. But we have no evidence that the Poet survived long after the first occasion that the Governor retired to France.

MEDITATIOUN IN WYNTER.—Page 253.

This poem is preserved in Maitland's MS. Part of it also occurs in Reidpeth's, where it proceeds on to line 22, when it is strangely connected with lines 55 to 66 of the poem printed at page 151. In transcribing from an earlier MS., Reidpeth might possibly have turned over two leaves instead of one, and thus joined parts of two poems which have nothing in common with each other, excepting that of being by the same author.

"This is a most singular and affecting poem. Winter, that great enemy of the Poet's mental flowers, is almost sole sovereign of the British skies. . . . . This poem presents a very interesting picture of Dunbar's melancholy under the pressure of age. The addresses of the several personifications to him are fine; that of Age pathetic; and that of Death even sublime. Death's throwing up his gates wide, and telling the poet he must enter, are most grand and striking circumstances."—Pinkerton. "It is pleasant to observe in this fine poem the elastic spirit of Dunbar struggling against the pressure of melancholy: indeed, it appears that his morality was of the most cheerful kind."—Ellis.

V.R.—Line 4, *naturall;* l. 6, *lenth in;* l. 7, *hewie;* l. 11, *can;* l. 14, *and ever;* MS. Reidp.

Line 20. *Into this Court abyde.*] Although this poem is placed last in the series, from the allusion in this line I should imagine it to have been written about the year 1507, or when Dunbar composed the 'Lament for the Makers.'

Line 27. *Quhy wald thou hald that will away.*] Thus, Ben Jonson, in his Bartholomew Fair, has, '*Who can hold that will away.*' "This (says GIFFORD) is a proverbial expression of old standing. It occurs in Dunbar, and in many of our ancient dramatists."—(Jonson's Works, vol. iv. p. 394.)

Line 45. *How glad that ever I dyne or sowp.*] From this line an inference has been drawn that Dunbar in the latter period of his life was in a state of such destitution as often to want his regular meals. But the words do not warrant any such inference. The simple and obvious meaning of the passage is, that with whatever gratification he might dine or sup, nothing could prevent him from remembering that Death was at hand,—neither the gold which was laid up in his coffers, the wine which was in his goblet, nor the happiness which he enjoyed as a lover.

VOLUME SECOND.

POEMS ATTRIBUTED TO DUNBAR.

THE FREIRIS OF BERWIK.—Page 3.

IN printing this very admirable Tale from Maitland's MS, Mr Pinkerton, in 1786, was the first to ascribe its composition to Dunbar. It is also preserved in Bannatyne's MS., and in an Edition printed at Aberdeen, in 1622; but in these copies it is also anonymous.

"This admirable Tale the Editor (Pinkerton) supposes to have been written by Dunbar; though the Reader will at once see a great difference between the language of this and the last tale;" namely, *The Tua Maryit Wemen and the Wedo*. "But this is owing solely to the necessity of alliteration, and the consequent use of old and uncommon words in the last Tale, while the

measure of this has no such constraint. That the language of the Freirs of Berwik is not too modern for Dunbar, will be apparent to any one who has read his *Goldin Terge*, or any of his other poems. But this Tale cannot, at any rate, be above thirteen years later than Dunbar, who must have died about 1525. In 1482, Berwick was wrested from Scotland, and was ever after in the possession of the English. Now, this poem speaks of all the Monasteries as actually standing and flourishing while it was written; and it is well known, that in 1535 Henry VIII. suppressed the lesser monasteries, and in 1539 the greater. It follows, that this Tale must, in all events, have been written before 1539. So that they, who, from the language, would refuse it to Dunbar, must suppose that in the course of thirteen years there was a change in the Scotish tongue; which is too great an absurdity to be seriously advanced, much less to deserve refutation, though this were easy from the evidence of this very volume.

"The fact is, that the spelling of this piece has been modernized a little to that of Sir Richard Maitland's time by the transcriber; but the language is doubtless as ancient as that of *The Thistle and the Rose* by Dunbar, which was written, as is well known, in 1503, upon the marriage of Margaret, daughter of Henry VII. of England, to James IV. of Scotland."—PINKERTON.

The same Editor, in his Preface, in reference to these tales, *The Twa Married Wemen and the Wedo*, and *The Freiris of Berwik*, expresses similar sentiments, which may be also quoted, on account of the general criticism annexed:—"The Gothic alliterative measure of the first Tale forced the Poet to use ancient and uncommon words, that his sense might not suffer by the structure

of the rhythm, which makes that piece appear even more ancient than the poems of Barbour written more than a century before. The second Tale, having no such restraint, appears as modern as the *Goldin Terge*, or any other of Dunbar's Poems; but by no means more so. The Reader will at once see a great difference between the language of *The Freirs of Berwik*, and that of Sir Richard Maitland, who began to write about 1555, the former being much more ancient.

"These tales place Dunbar in quite a new and more important light; for it is believed they will be as much preferred to his *Goldin Terge*, and *Thistle and Rose*, though these pieces have an elegance and opulence which Chaucer nowhere attains, as Chaucer's Tales are to his allegorical poems. Dunbar, having a genius at least equal to Chaucer, and perhaps more original; and having the advantage of living a whole century after him, when the language was more rich and expressive; it is no wonder that he should excel that venerable Poet in every point, but in the length of his pieces, a most dispensable quality."—PINKERTON.

That *The Freiris of Berwik* is a composition belonging to the commencement of the sixteenth century, and not later than the minority of James the Fifth, cannot, I think, be doubted. That it affords such intrinsic evidence as might warrant an unhesitating ascription of it to Dunbar, seems much less certain. Pinkerton's reasons on this head are certainly not very conclusive. SIBBALD, who thought "the language too modern, at any rate more delicate than what probably would have been used by Dunbar in a performance of this sort," says it is "apparently by the author of *The Priests of Peblis*." But this latter work, which is also by an ano-

nymous author, has been proved to have been written not later than 1515, and although in the same measure, has certainly not the spirit and graphic description of the present tale. Now, as we know of no poet of that age whose remains have any kind of resemblance to the style or manner of either of these tales, it would serve no useful purpose to indulge in farther vague conjecture. Pinkerton's opinion has been, at least, so far sanctioned by succeeding critics, that the poem is almost uniformly quoted as the composition of Dunbar.

But leaving this question, it may be observed that, respecting the singular merits of this tale, there has been, and can be, no diversity of opinion. PINKERTON commends it "not merely for comic humour, but for contrivance, the rarest quality of this species of writing."—"This tale, (says Dr IRVING,) to whatever author it may be referred, undoubtedly exhibits a most admirable specimen of the comic mode of writing. Without suffering by the comparison, it may be ranked with the best tales of Chaucer. The story is most skilfully conducted; and in its progress, the poet displays an extensive and accurate acquaintance with the diversities of human character. His humour seems peculiar and underived. His descriptions are at once striking and appropriate. The different characters introduced are supported with the utmost propriety, and with a power of conception and of delineation which has not very frequently solicited our attention."

"This tale also possesses one advantage over the other; it is written in the heroic couplet, a measure with which our ears have long been familiarized. This measure did not compel the poet to adopt obsolete and uncouth terms for the sake of alliteration. If Dunbar

was in reality the author of this production, it affords additional evidence of his uncommon proficiency in the art of poetry. Few writers have attempted a greater variety of measures, and managed them with equal success."—IRVING.

In like manner, Mr ELLIS says: "Of Dunbar's comic pieces, the most excellent are his two tales of the *Two Married Women and the Widow*, and the *Friars of Berwick*. The latter, in particular, is admirable; but its merit would evidently be lost in an abridgement." Dr DRAKE observes, that the tale is "conducted, both as to its fable and its characters, with a thorough knowledge of human nature, with the most minute fidelity in point of description, and with a pungency and originality of humour which has seldom, if ever, been surpassed." So also the Author of the "Lives of Scottish Worthies," in his account of Dunbar, (vol. iii. p. 120,) says, "The 'Friars of Berwick,' which Pinkerton, on very probable grounds, has ascribed to this poet, affords a still finer example of his vigour as a satirist. Its object is to expose the licentious lives of some of the monkish orders, and nothing can be more rich than the humour with which the story is told." After a short analysis of the story, my very excellent friend, Mr TYTLER, adds: "There are few of Chaucer's tales which are equal, and certainly none of them superior to this excellent piece of satire. I have dwelt upon it the rather, because, without the coarseness and licentiousness which infects the poetry of the age, it gives us a fine specimen of its strength and natural painting. The whole management of the story, its quiet comic humour, its variety and natural delineation of human character, the freshness and brilliancy of its colouring, the excellence

and playfulness of its satire upon the hypocritical and dissolute lives of many of the monastic orders, and the vigorous versification into which it is thrown, are entitled to the highest praise."

Whether *The Freiris of Berwik* is altogether an original production, may be questioned, as similar incidents in the progress of the story might be found in earlier writers. But no composition has been discovered, from which we might trace in it any thing approaching to direct imitation. Rather more than a century ago it served as a prototype to ALLAN RAMSAY, for his popular tale of "The Monk and the Miller's Wife;" but, with some disingenuousness, he did not choose to acknowledge how much, or even that he was at all indebted to the older and more spirited composition. It must have arisen, at least, from any thing rather than inability to appreciate its merits, that Ramsay excluded this poem from the 'Evergreen,' while he made room for several very coarse or ordinary pieces, making his selections from Bannatyne's MS. for that publication; and the only excuse that can be offered for him is, that as he intended to have added two other volumes to the work, it might, perchance, have then found a place in his collection.

The late Lord WOODHOUSELEE, in his Remarks on the Writings of ALLAN RAMSAY, says, that "*The Monk and the Miller's Wife* would, of itself, be his passport to immortality, as a comic poet. In this capacity, he might enter the lists with Chaucer, and Boccaccio, with no great risk of discomfiture. Though far their inferior in acquired address, his native strength was, perhaps, not widely disproportionate. Of this admirable tale, I conceive he has the merit of the invention.

. . . . . A story of more festive humour could not have been devised. The characters are sustained with consummate propriety; the manners are true to nature; and poetic justice is most strictly observed in the winding up of the piece. We are amused with the ingenuous simplicity and credulity of the honest miller; we are delighted with the malicious roguery of the young student; who amply revenges himself, yet, with infinite good-nature, spares his hostess, and her sanctimonious gallant, that utter disgrace, which they might have justly expected at his offended hands."—(Ramsay's Poems, vol. i. p. cviii., edit. Lond. 1800, 8vo.) The above sentiments, of an accomplished writer, are quoted as equally applicable to the original tale as to its imitation. Without any wish to depreciate the merits of Allan Ramsay, while it is obvious that the praise of invention does not belong to him, it may be asserted, that his version of the tale is by no means comparable to the original, although he has shown considerable ingenuity in the adaptation of its modern rustic dress.

Among other imitations of this tale, it may be mentioned, that in " The famous history of Friar Bacon," first printed about the year 1612, and reprinted in Thoms's collection of Early Prose Romances, 1828, one of the chapters bears a striking resemblance to the chief incidents of this tale. It is entitled ' How Miles, Fryer Bacon's man, did conjure for meat, and got meate for himself and his hoast.' But the gallant, instead of Friar John the priest, proves to be ' *Goodman Stumpe*, the tooth-drawer.'

The copies of *The Freiris of Berwik* which have been discovered, differ considerably from each other. In Bannatyne's MS., from which the present text is taken,

it has 567 lines; and in Maitland's MS., as printed by Pinkerton, only 556 lines. But the one copy contains lines omitted in the other, most of which have been inserted, and, for the sake of distinction, these are printed within brackets [ ], thus extending the poem to 582 lines. To point out all the minute variations between these two copies, might, in fact, require that more than half the poem should be reprinted. It may be sufficient to notice such as seem to be most material. But I must add, that these additional lines or variations are given on the authority of Pinkerton's edition; for, not being impressed with the idea that any such collation was very requisite, I omitted to compare his text with the MS.

This tale must have passed more than once through the press, as we find it included among "Sindrie other Delectabil Discourses," announced as printed and sold by Robert Charteris, in Edinburgh, in 1603. The only edition, however, which has been discovered, is that already mentioned as printed in the year 1622, and which is of so great rarity that no other copy is known except one in the library of Skene of Skene, now by succession the property of the Earl of Fife. It has the following title:

"The Merrie Historie of the Thrie Friers of Berwicke. ☞ Printed at Aberdene, By Edvvard Raban, For David Melvill, 1622." 4to. pp. 19.

In general, the text of this edition corresponds very closely with that of Bannatyne's MS., and, like it, does not contain the lines which have been inserted within brackets. Great liberty, however, has been taken in modernizing the language, sometimes at the expense of altering the sense, and in introducing ex-

pletives to supply the change in the measure occasioned by the disuse of the old mode of pronunciation in many of the dissyllables.

Line 1, &c.] "The title and progress of this Tale call for a brief hint of the Monasteries in Berwick. Mr Pennant, in his Tour in Scotland, vol. i., tells us from Spottiswoode, that, besides two nunneries (one of Benedictines, and one of Cistertians) there were three monasteries, namely, of Mathurines, of Dominicans, and of Franciscans. But this poem mentions four; Jacobines, Carmelites, Augustines, and Minors. How are we to reconcile these accounts? The Franciscans and Minors are well known to be the same. The Jacobines were also a division of the Dominicans; and the Mathurines of the Augustines. Thus both accounts agree, save that Spottiswoode knew not of, or has omitted, the Carmelites. But this is of no moment; it being sufficient for understanding this tale to be certain, as we are, that the two friars are of the Jacobine order, or White Friars, and the superior detected by them, is of the Minors, afterwards called Franciscans, or Gray Friars. . . . . The Minors were particularly hated by the other clergy. A curious enumeration of their faults occurs in a remarkable Latin pamphlet in the Editor's possession, printed in Gothic letter about 1490, containing, 1. The speech of Richard Archbishop of Armagh against the Minors or Privilegiati, made in the Consistory before the Pope and Cardinals at Avignon, 8th Nov. 1357. . . . The Archbishop is very severe against the gallantry of the Minors; and says, *jam cum pulcherrimis dominabus philosophentur in cameris.*"—PINKERTON.

Line 5. *In to this toun.*] "Though Berwick was in possession of the English, yet being situated on the north side of the Tweed, and having been frequently held by Scotland, most of its inhabitants appear to have been Scots, and the garrison alone could be properly called English. The monasteries in particular were mostly, if not all, founded by the Earls of March and other Scotishmen. Hence the monks must have been chiefly Scotish; and of course held their principal intercourse with their own nation.—From the introduction of this Tale, it is evidently written by one perfectly acquainted with the scene of action; and his descriptions have every claim to truth. It is even highly probable that the incidents are founded on reality, though, indeed, the exquisite nature of the piece would give truth to fiction."—PINKERTON.

Line 11, *And syne the castell.*] "Mr Pennant says, 'On the cession of Berwick, as one of the securities for the payment of the ransom of William King of Scotland, the castle, now a ruin, was built by Henry II.' Mr Pennant then tells us, that Berwick is contracted from its old dimensions, and that the castle is at some distance from the present ramparts of the city. It always was so, as is plain from Froissart, speaking of Berwick, (which he calls Warwick, and thus confounds it with quite another town): he says, '*Le chastel est moult bel et fort, au dehors de la cité.*' (Chroniques, Tome i.) It was in the hall of this castle that Edward I. determined the competition for the crown of Scotland."—PINKERTON.

Line 12. *With strait towris.*] In M. MS. and edit. 1622, *With staitlie towris.*

Line 21. *The toune,* &c.] In the British Museum

(MS. Harl. 7017, art. 38) there is an unpublished "Description of Berwick," written about the middle of the seventeenth century. For the following passages extracted from it, I am indebted to the kindness of Robert Weddell, Esq., Berwick.—"In this Towne were in times past keept and maintained neare one thousand brave Soldiours. . . . This Towne was strengthened, environed, and is incircuited with strong walls and flankeirs, each rampier containing four or five great pieces of ordinance, and every flanker had two great ordinance opposite one to another, &c. . . . This towne hath severall secret vaults or passages, besides the common gates; it had two of the fairest windmills in Great Britaine; it hath a commodious key for shipps, a fair and stately stone bridge, built at the charge of the late famous, pious, prudent, and for ever memorable Prince and Monarch James king of Great Britaine, &c.—This towne had a stronge castle, situate upon a high rocke, in manner circular, but the want of repairing, as also the delapidation of the walls, cause the beholders to be sorry, considering the mounts, rampiers, and flankers, sometime so well replenished with great ordinance, and now looke like a new shorne sheepe, these great pieces put away few knowes whither. This castle had faire houses therein, the walls and gates made beautifull with pictures of stone, the worke curious and delicate; it had a large gallery couered over with lead; but the worke being unfinished by the death of the Right Honourable George Earl of Dunbarr, cause the pictures in a manner to weepe and feare their downfall. I must not omitt the faire built Pallace, sometime a court fitter for a prince then a subject, but since Berwick's desolution, or rather

destruction, it is almost laid levell with the ground." &c.

Line 22. *The hé wallis upoun the upper hand.*] In M. MS. and in edit. 1622, *The valleys grene upon the uther hand.*

Line 23. *The grit Croce kirk, and eik the Maison-dew.*] "The 'grit Croce-kirk' is the Church of the Great Cross, in Latin perhaps *Ecclesia de Magna Cruce.* The *Maison-dieu* is another name for an *Hospital;* and there were many hospitals both in England and Scotland, which are known to have borne this name, signifying *the house of God.*"—PINKERTON.

Lines 24—26. *The four ordouris,* &c.] These lines, as they occur in M. MS., seem to be preferable, and perhaps ought to have been adopted in the text, as line 26 may be considered as only summing up the orders which had been named.

> The friars of Jacobinis, quhyt of hew,
> The Carmelitis, Augustins, Minors eik,
> The four ordours of freiris war nocht to seik;
> And all in to this wourthy place dwelling.

The edit. 1622 has,—

> The Jacobines, they friers are of whyte hew,
> The Carmelites, and the Minouries eik, &c.

Sibbald, adopting the words of Bannatyne's MS. in line 23, *And the Mouhis eik,* supplied *Of* at the beginning of the next line—*Of the four ordouris.*

Line 51. *Hostillar.*] "This is simply *householder: maneir* in next line may imply either his *mode* of living, or that he had a fair *manor* or farm. Chaucer, speaking of a carpenter's house, calls it a *hostelrie*—(Miller's Tale, near the beginning). Blind Harry also uses this word generally for a house. Hotel is still French, and

almost English."—PINKERTON. "It is necessary to remark that Mr Pinkerton seems to be mistaken in the profession of the landlord. According to every appearance, Symon Lawder is not a farmer, but an innkeeper or *hostellar*. A farmer, in those days, was by no means likely to have occasion for hay and corn in the month of May; nor to go *into the country* to buy necessaries; nor is it credible that his wife would be clothed in silk and silver stuff, with the 'red gold shining through her proud purse;' nor, lastly, that she would have hearkened to the offer of payment from the poor friars for their two pots of ale, without a disdainful rejection. The whole of her gaudy trappings bespeak her the mistress of an inn; and the kneading trough that held a boll of meal conveys a good idea of the extent of her business. . . . . James I., upon his return from England in 1424, found it necessary among his very first acts to ordain, that 'in burrow townes and throuchfares there should be hostillares havand stables and chalmers, and bread and aile, and all uther fude, als well to horse as men, for reasonable price, after the chaipes of the countrey.' . . . . In order to establish these hostillars or innkeepers with greater facility, James I. prohibited 'burgesses to lodge strangers or travellers fra time that the hostillaries be made, under the pain of forty shillings.'"—SIBBALD.

Line 53.] From M. MS. In Bannatyne's MS. this line reads, '*And Symon Laurear wes his name.*' In the edition 1622, it is: '*Symon Lawrell hee called was by name.*'

Line 64.] In M. MS. and in edit. 1622, *Freyr Allane said:* line 66, *Freyr Robert said, Dame, fill ane stoip of aill;* line 75, *the freirs woxe blyth.*

Line 126. *Aue Blak Freir.*] In M. MS. and edit. 1622, throughout the poem, Freir John is called *Gray-Freyr*, —a difference that is quite immaterial, as in no way affecting the point of the story.

Line 131. *I leif him still.*] "This transition is frequent in this tale; and is certainly better than suddenly passing from one part of the story to another quite distinct, without any such warning to the reader."—PINKERTON.

Line 133. *The fyre cowld beit.*] "*Beit the fire* is a phrase used by Chaucer, (Knighte's Tale, ver. 2255, 2294,) for to *rouse* or *stir up*. The fire-place was, till within a late period, and is even now, in some farm-houses of Scotland, placed in the middle of the kitchen, where all can sit round."—PINKERTON.

Lines 139—142.] These four lines do not occur in Pinkerton's edit.; and the reading in one or two of the words of the edit. 1622, has been adopted.

Line 143, &c.] "The description here given of the dress of a farmer's wife, by a contemporary, gives us a good idea of the condition of that rank of people at the time, though perhaps the author meaned only to show the liberality of her lover.—The reader, who wishes to compare the dress of an Englishwoman, of equal station, with this, may inspect Chaucer's admirable description of that of the carpenter's wife in *The Millere's Tale*, a poem which deserves to be called the masterpiece of Chaucer."—PINKERTON.

Line 146.] Pinkerton gives this line: *With aue proud purs, and keyis gingling syne.* The edit. 1622 has *Embrodred purse: her keyes hung clincking syne.* "It was usual even for the men to wear their purses at a girdle. 'For in auld times, like as it is yit used

in divers places, ilk man carried his silver and his gold in his belt; either in ane purse hanging at the end thereof, or sewed or inclosed within the samen.' (Skene de Verb. Sign. *voce Dyour.*)" — PINKERTON. "So the Highlanders do still. So did the Northern nations of old. v. The Expedition to Ireland in Thorkelin's Fragments, for Hoskield's Purse."—*MS. Note by the late* D. MACPHERSON.

Line 158. *Gascone wine.*] "Most of the wine imported into Britain formerly was of Gascony, also called Bourdeaux, from the port where it was shipped. . . . The company of vintners in London were originally called 'Merchants Vintners of Gascoyne.' Fordun mentions wine of Gascoyne as common in Scotland in 1305."—PINKERTON.

Line 160. *Breid of mane.*] At lines 119 and 370, it is called *main breid*, and, says Pinkerton, "means palpably the very finest, or whitest wheaten bread." Sibbald understands it as signifying almond biscuit; in Fr. *Pain d'amand;* Belg. *amandel biskuyt;* Germ. *mand bred.* Without quoting all that has been written on the meaning and etymology of the word, it may be sufficient to refer to Dr Jamieson's Dict. and Suppl. sub v. Mane.

Line 176. *Botkin*] "means *small knife.* Shakspeare uses it for *dagger*, in a well-known passage of Hamlet. Barbour, in same sense, tells that Julius Cæsar was '*Slane with bodkins unto the deid.*' "—PINKERTON.

Line 204.] After this line, in Pinkerton's edit., Freir John continues thus:

> Into this case, Lord, how sall I me beir?
> For I am schent and Symon find me heir.
> I dreid me sair, and he cum in this innis,
> And fynd me heir, that I los both my quhynnis.

Line 212] Is probably repeated from line 204 by mistake. In Pinkerton's edit., instead of this and the next two lines, we read:

> And till hir madin smartlie can scho say :
> Away all this ; and slokin out the fyre.

In the edit. 1622: *softly can scho say, Take way this geare ;* &c.

Line 225.] In Bann. MS. *Than went scho.*

Lines 231—232.] In the edit. 1622 :—

> When Alison had tholde him long to crye,
> As halfe a sleepe, shee answearde crabbedlye.

Lines 275—278.] Instead of these lines, Bann. MS. has only *The Gudwyf said, Yone are Freiris tway.*

Line 302. *Thay come.*] In Pink. edit. *Ar gone*, which suits better for the rhyme.

Line 313. *Ane crown of gold.*] "Crowns of gold were French coins, value ten shillings of our present money, and were so called, because they had originally a crown on one side. In Harl. MS. 2252, Henry VIII., answering with great spirit the defiance of James IV. of Scotland, tells his herald, that the reason why that Prince made war on him was, *because he was anointed with crowns of the sun.* These were other French gold coins with the sun on reverse."—PINKERTON. See note at page 352.

Line 318. *In Pareis did I leir.*] "Paris was greatly frequented by Scotish nobility and scholars formerly, owing to the amity between the countries. Scotish churchmen, in particular, had generally been some time in the Sorbonne."—PINKERTON.

Line 320. *Your Dames*] read *Dame's.* In Pink. edit. *Our Dame.*

Line 329. *Practick.*] "Practik is a term commonly applied to magical practices. See King James' Demonologie. It need hardly be mentioned, how generally magic and witchcraft were believed, both in England and Scotland, till within a late period. In the Editor's possession is a MS. Discourse on Witchcraft, by Mr John Bell, minister at Gladsmuir, written 1705, in which are stories of witchcraft and magic, and helps against them, &c."—PINKERTON. For a curious and interesting sketch of the history of Witchcraft in Scotland, see Mr Kirkpatrick Sharpe's Introduction to Law's Memorialls. Edin. 1818, 4to.

Line 341. *Almerye,*] or *Aumry,* a press; in the edit. 1622 the word is uniformly altered to *Panterye,* which means a closet, or separate apartment.

Line 362. *And seyit all his cure.*] In M. MS. and edit. 1622, *And said, All haill my cure, Is done. Anone, and ye sall have,* &c.

Line 365. *And sweris by the mone.*] A customary oath. See Jamieson's Dict. sub v. Mone.

Line 408. *Playit cop out.*] "This phrase is used by Dunbar in one of his short poems, here published [vol. i. p. 156.] It means *drank out the cup.*—The whole of the scene is now highly dramatic, and nothing can exceed the unexpected change of situation in the parties. A most excellent farce might be founded on this tale."—PINKERTON. "They have got it on the stage of Sadler's Wells, (in 1794) under the title of its improved copy, The Monk and the Miller's Wife."—*MS. Note by the late* D. MACPHERSON.

Lines 413 to 420; 427 and 428; 430 and 431; and 459 to 462, are not contained in Pinkerton's edition.

Lines 472—474.] In Pinkerton's edition:

Bot, brother deir, your servand wald I sé.
Freyr Robert sayd, Sen that your will is so,
Tell onto me, withouttin wourdis mo,
In to quhat stait ye list that he appeir.

Line 485. *In habeit blak.*] See note to line 126. "The enmity of the different monastic orders to each other is known to be extreme. But I wish some reason had been given for striking a spirit, which seems to me the only objectionable part of this tale. Perhaps, however, it may be said with great reason, that both the Farmer and the Friar must now have been drunk; and their speaking and acting irrationally are of course highly in nature."—PINKERTON. In the edit. 1622, at line 435, it is expressly said that Symon and his companions were drunk.

For aye the wyne was raking them amang;
Till at the last, that *they were drunke each ane.*

Lines 511 and 512; and 525 to 532, are not contained in Pinkerton's edition.

Line 523. *Thy cowll outtour thy face.*] "Though the friar wished to punish the Superior, yet he does not push the chastisement to cruelty. Showing his face would have been a total loss of his character, and that extreme punishment is therefore spared. Not to add, that the farmer might perhaps have known him, and soon have distinguished his acquaintance from a spirit." —PINKERTON.

Lines 533—538.] In Pinkerton's edition:

With that the freyr under the trouche that lay,
No wounder thoch his hart was in effray;
Than off the trouche he tumblit sone anone,
And to the dure he schapis him to gone.

Line 547. *Mustarde stane*] "must mean mortar stone; a large stone mortar used to bruise barley in, with a huge wooden beetle, in order to fit it for the pot, before barley mills were invented. Such hollow stones still appear in the yards of old farm-houses, though never used now. (See Mr Callander's Two Ancient Scotish Poems, p. 183.)"—PINKERTON.

Line 556. *With stanis dry.*] In edit. 1622, *With stanes full hye.*

Line 576. *For it is best.*] In edit. 1622, *I holde it best.*

Line 577, &c.] The concluding lines in Pinkerton's edition are:

> Thus Symon's heid upon the wall was brokin;
> And als freyr Johne attour the stayr was loppin,
> And hurt his heid, and wart him wounder ill:
> And Alesoun scho gat nocht all her will.
> And thus my taill I end heir of the Freyr.
> Chryst send us peice, and lat us nevir have weyr.

In the edition of 1622, line 578: *And eeke Frier John into the myre is loppen;* 579, *Hee wette his head, and drest his cloathes full ill;* 581, *This is a feate which;* 582, *The Lorde helpe us, and Christ his Sonne so deare.*

A GENERAL SATIRE.—Page 24.

THIS poem is preserved in the manuscripts of Bannatyne and Maitland. In the first of these it is attributed to DUNBAR; in the other, and probably more correctly, to SIR JAMES INGLIS. The period of its composition is also uncertain. LORD HAILES, from the allusion in line 46, concludes that it was written soon

after the Institution of the College of Justice by James the Fifth in 1532. It is much more probable, as Mr Sibbald suggests, that this allusion must have been "to the Lords of Daily Council appointed in 1503; and thus the poem, whether by Sir James Inglis or by Dunbar, must have been written between 1503 and 1513, when, agreeably to stanza fourteenth, the good people of Scotland had an opportunity of reviling both a King and a Queen. Lord Hailes seems, therefore, erroneous in his chronology of this poem. He says it must have been written after the marriage of James V. in 1538; that is, about seven years after the death of Sir James Inglis, or seventeen years after the death of Dunbar; and we have no right to ascribe it to any other person."—Sibbald. Mr J. Chalmers, in his MS. notes, concurs in this opinion, that the allusion in line 46 was "to the Judges and Lords appointed by James IV. to be members of the Daily Council, established by Act of Parliament, March 11, 1503-4; and if so, the poem was probably written in 1504, by Dunbar, for Sir James Inglis had not then begun to write."

As we really know nothing of the literary history of Sir James Inglis, for except this poem no other composition by him is known to exist, we ought not to infer that he could not have been its author, as if all his compositions were necessarily subsequent to the supposed date of this poem. But, in fact, it contains no direct allusions that would fix the date within any particular period or reign. See the notes to lines 46 and 68.

Sir James Inglis appears to have been a person of some distinction at Court, and had not his life been brought to a premature close, he might, in all proba-

bility, have attained the highest ecclesiastical preferment. But there were two churchmen of that name who were contemporaries, and this circumstance being hitherto unnoticed, I may avail myself of this occasion to prove the fact, and to state some particulars of their history.

One of the earliest notices of Sir James Inglis that occurs in the Treasurer's Accounts, is Dec. 10, 1511, when 12 ells of taffety and 12 ells of canvas were furnished, at an expense of L.8, 8s., and 14s., "to be hyme and his collegis play-cotis." At this time he was attached to the Royal Household, and received his 'leveray,' or dress, at Yule, with an annual salary of L.40, paid quarterly, to "Schir James Inglis, Clerk of the Kingis closet." Soon after the birth of James the Fifth, when Gavin Dunbar, afterwards Archbishop of Glasgow, was appointed his preceptor, and David Lyndsay, Usher, Sir James Inglis was 'Chapellane to the Prince,' with the same salary. How many years he retained this situation is uncertain, the Treasurer's Accounts during the minority of James the Fifth being nearly all lost. In the year 1515, he is called Secretary to the Queen Margaret, and some of his letters, written that year, while he was in England, employed in some negotiations connected with her party, are preserved among the Cottonian Manuscripts. But he still continued attached to the Prince, as in the same year, Sept. 12, the Treasurer paid L.2, 16s., "deliverit to Schir James Inglis for the Kingis grace, and for my Lord Duke his brother, *to be thame sarkis*, aucht elnis holand [claith];" and on the 28th Jan. 1515-16, "Item, to Schir James Inglis, for wylicotis [under-vests, or petticoats] to the King, ij eln scarlet, L.5."

In a charter of Sept. 19th, 1527, he is styled Chancellor of the Royal Chapel at Stirling; and as 'Chancellor of the Kingis Chapell,' the Treasurer furnished him with 16 ells of black satyne to be a goun, at the cost of L.22, 8s. In the Treasurer's Accounts of the same year, he is also styled 'Maister of Werk,' or superintendent of the works erecting at the King's expense, with an annual salary of L.40. He likewise was employed, as in former years, in getting up dramatic entertainments for the Court,—thus presenting a singular instance of the diversified kinds of employment in which ecclesiastical dignitaries deemed it not unbecoming in those days to be engaged. For, about the end of 1526, the Treasurer paid, "Item, to Sir James Inglis to by play-coitis agane Zule, be the Kingis precept, L.40." Not long after this, he must have been advanced to the Abbacy of Culross. But, for some reason not stated by our historians, the Abbot of Culross, on the 1st of March, 1531, was murdered by the Baron of Tullialane and his followers, among whom was a priest named Sir William Lothian. On the 28th of March, 1531, John Blacater of Tullyalloune, and William Louthian (who had been publicly degraded from his orders, in the King's presence, on the preceding day), being convicted by an Assize of art and part of the cruel slaughter of James Inglis, Abbot of Culrosse, were beheaded. (Pitcairn's Criminal Trials, vol. i. p. *151.)

As a poet, Inglis's fame rests upon the testimony of Sir David Lyndsay, with whom he must have been familiar, from their intercourse in the Prince's household. In a poem, written in December 1530, Lyndsay thus commemorates Sir James, who was then alive, and alluding to his former occupations at Court, in-

sinuates that his opulent Abbacy had suppressed his literary pursuits.

> And, in the Courte, bene present in thir dayis,
> That ballatis brevis lustelie, and layis,
> Quhilkis till oure Prince daylie thay do present.
> Quha can say mair than SCHIR JAMES INGLIS sayis
> In ballatis, farsis, and in plesand playis?
> Bot CULROSS haith his pen maid impotent.
> (Works, vol. i. p. 286.)

The other JAMES INGLIS was also in Priest's orders, and succeeded Sir Thomas Marshall as chaplain in the Abbay of Cambuskenneth, some time between 1508 and 1511, as appears from the Treasurer's Accounts. One or two extracts may be here given. 1513, March 18. 'Item, to Schir James Inglis, that syngis in Cambuskynneth for the King and Quene that last decessit, for his half yeris fee of the terme of Mertymes last bipast, L.6, 13s. 4d.' 1516, Aug. 7. 'Item, to ane Schir James Inglis, quhilk is feft in Cambuskynneth for the saulis of King James the Threid and his Quene, takand yerely for his fee, as his infeftment beris, twenty merkes,' &c. 1517, June 19, 'Item, to Schir James Inglis, for his pensioun and service at Saint Niniau's Chapel in Striveling, xx merkis.' On the 4th of Jan. 1515, the presentation 'super vicaria pensionaria ecclesiæ de Forrest,' was given 'Domino Jacobo Inglis, capellano.' (Regist. Secr. Sig. vol. v. p. 38.) That this chaplain was a different person from the Abbot of Culross, appears conclusively from the fact that he continued for several years after the reign of James the Fifth to receive his usual salary. Thus, in the Treasurer's Accounts for the years 1546 to 1550, one of the latest en-

tries, in 1550, is: "Item, to SCHIR JAMES INGLISCHE, chapillane of our Lady Altar, fundit within the Abbay of Cambuskynneth, to pray for the saullis of vmquhile our Souerane Lord, quhom God assolzé, King James the Thrid and Quene Margaret his spouss, ilk zeir xx markis, summa [for 4 years] L.53, 6s. 8d." In the next volume, from 1550 to 1552, it appears that, probably on account of advanced age, he had resigned this situation in favour of Sir Robert Paterson: "Item, to Schir Robert Paterson, chaplane off our Lady Altar within the Abbay of Cambuskynneth, zerly, in the place of Schir James Inglis, quha had the samin of befoir, and resignit and ourgevin be him in favouris of the said Schir Robert, L.13, 6s. 8d." How long he may have survived cannot be ascertained.

Whether this SIR JAMES INGLIS should be ranked as an author, is by no means certain; but there is one circumstance which may excuse an additional paragraph to this long introductory note. Dr George Mackenzie (Lives, vol. iii. p. 40) has written what he calls a "Life of Sir James Inglis, *knight*," which is obviously not to be trusted. Part of his narrative is founded upon Lyndsay's lines already quoted, and as it is beyond all doubt that these refer to the Abbot of Culross, who was murdered in 1531, it follows that he could not have been the same who, Mackenzie says, so distinguished himself against the English forces which invaded Scotland under the Earl of Somerset, in 1547, that "the Governour, the Earl of Arran, knighted him in the field for his valour;" and who, as we are farther told, "went over to Fife, where he spent the remnant of his life in the innocent amusements of a country life, during which time he composed several treatises both in verse and

prose, of which we have still extant one, called Scotland's Complaint, printed at St Andrews, in 1548;" and who died at Culross in 1554. Since we find that a Sir James Inglis was alive in 1550, the supposition that he might have been the author of that well-known work, THE COMPLAYNT OF SCOTLAND, is not so absurd as was formerly imagined. From the extracts he has given, it is evident that he must have had a copy of the work before him. Now, as we may conclude that the volume actually was printed at St Andrews, in 1548 or 1549, I cannot conceive that Mackenzie, however careless in many of his statements, would have attributed it to Inglis without some kind of authority, probably furnished by the title-page of the book itself. If a *perfect* copy of that curious little volume, which was republished in a learned manner by the late DR JOHN LEYDEN, in 1801, should ever cast up, this much-disputed point as to authorship might perchance be ascertained.

Line 6. *Sic pryd with Prellatis, so few till preiche and pray.*] "For illustration of this charge, see preface to Archbishop Hamilton's Catechism, and the first book of Knox's *History*."—HAILES.

Line 7. *Sic hant of harlottis with thame, baith nicht and day.*] Lord Hailes, mistaking the chronology of this poem, had an opportunity of introducing the following curious commentary on this line. It would not be very difficult to adduce similar examples, at the time when the poem was composed. "David Bethune, Abbot of Aberbrothock in 1525, afterwards Archbishop of St Andrew's, and a Cardinal under the title of *Sancti Stephani in Coelio Monte*, had three bastards legitimated in one day; Rec. b. xxvi. No. 330. William Stewart,

Bishop of Aberdeen, from 1532 to 1545, had a bastard son legitimated; ibid. b. xxviii. No. 360. William Chisolme, Bishop of Dumblane, from 1527 to 1564, gave great portions to his bastard son and two bastard daughters; *Keith, Catalogue of Scottish Bishops*, p. 105. Alexander Stewart, Bishop of Moray, from 1527 to 1534, had a bastard daughter legitimated; Rec. b. xxx. No. 116; and a bastard son legitimated; ibid. b. xxx. No. 374. But they were all excelled by Patrick Hepburn, Bishop of Moray, from 1535 until the Reformation, for *he* had *five* bastard sons all legitimated in one day; ibid. b. xxx. No. 585; and *two* bastard daughters, b. xxx. No. 572. Such were the goodly fruits of clerical celibacy! They among the reformed who looked back to Rome, always revered the pure politic celibacy of that church."—HAILES.

Line 9. *So strange to thair abbay.*] "The practice of holding benefices *in commendam*, became prevalent under the reign of James IV. Of this there are various examples *in Epistolæ Reg. Scot.* vol. i. From that period until the Reformation, benefices were, by a short-sighted policy, heaped on the relations or the retainers of the nobility; meantime learning, morals, and even discipline, were neglected. A clergy without knowledge and without virtue, could neither withstand the assaults of innovators, nor maintain authority over the minds of the people."—HAILES.

Line 11. *Cled up in secular weid.*] "This affectation of wearing the dress of laymen was very ancient. See *Scottish Canons*, 1242, c. xi. p. 9, and 1549, c. vii.; *Wilkins*, vol. iv. p. 46-60. The following lines are levelled at some particular person, whom I cannot, with certainty, discover."—HAILES.

Line 16. *So mony maisteris, so mony gukkit clerkis.*] "So many masters of arts among the clergy, and yet such general ignorance. *Guck, Gowck* is properly the cuckow."—HAILES.

Line 18. *Of dispyt fro the splene.*] "From the spleen; and the sense of the expression seems to be, so thoroughly insolent and overbearing."—HAILES.

Line 19. *Sic losin sarkis.*] "So many lost shirts; such petty larceny. See *Dunbar's Invective*, stanza xxii. line 7. I am not altogether satisfied with this explanation."—HAILES. DR JAMIESON, in Suppl. sub v. Losin, quotes from the Aberdeen Register, "Ane new sark *losin* with blak werk," but leaves it unexplained.

Line 22. *To play them at the trulis.*] "This is obscure. *Troull*, in the dialect of Poitou, means a *spindle:* so that to *play at the trulis*, may imply to hold the distaff, to amuse one's self in female occupations, or at some game, like *T. totum*, which resembles a spindle. I am informed that *trule* means some childish game, of the nature of *cappy-hole:* if so, the sense will be, as if he had said, 'Who are better qualified for playing at chuck-farthing, than for redressing the grievances of the poor commons."—HAILES. "Germ. *torl* signifies the game of top. The term, however, seems rather to denote some trundling sort of game, perhaps resembling the bowls; as probably allied to Su. G. *trill-a rotari, ut solet globus;* Ihre."—JAMIESON.

Line 26. *Sa mony partiall sawis.*] "So many partial sentences or decrees."—HAILES.

Line 29. *Sic fenyeit flawis.*] "Possibly pretended defects in the title-deeds of estates, used as an engine of oppression; or it may mean false tales in general." HAILES.

Lines 36-38] "The nobles loudly declared their resolutions to remedy this grievance; but they are like cowards, who arm while they dare not fight."—HAILES.

Line 41. *Sic vant of woustouris.*] "A woustour is used in *Pierce Plowman* for a *thraso*, or *miles gloriosus*. It is the same as *boaster*. In modern English, *b* and *w* are reciprocal letters."—HAILES.

Line 43. *Regratouris.*] "Engrossers and forestallers; of whose offences, mostly imaginary, the statute-book in both kingdoms is full."—HAILES.

Line 46. *Sa mony Jugeis and Lordis now maid of* LATE.] "Hence it appears that this poem was written soon after the Institution of the College of Justice by James V."—HAILES. From the introductory note it will be seen that this reference might have been to the Lords of Daily Council, any time between 1504 and 1532.

Line 47. *Sa small refugeis the peure man to debait.*] "As if he had said, 'Such little quirks to lay the poor man low.' *Refuge*, in Cotgrave, is said to be *demurrer*."—HAILES.

Line 48. *For commounweill so quhene.*] "So few zealous for the public good. We still use *wheene* in the sense of *a few*."—HAILES.

Line 49. *Sa mony theivis sa tait.*] "Probably *tate*, *tyte*, ready and expedite in every highway: so many active thieves. See *glossary* to G. Douglas, vv. *Tate*, *tyte*."—HAILES.

Line 51. *Sa mony ane sentence retreitit for to win.*] "So many judgments reversed in order to obtain money, or the friendship and patronage of the parties."—HAILES.

Line 54. *Haist thame to the pin.*] "So many devices

to forward their preferment. *Pin* is *point* or *pinnacle*." —HAILES.

Line 57. *Sic halland-schekkaris quhilk at Cokkilbeis gryce.*] "This alludes to a popular poem preserved in Lord Hyndford's [Bannatyne's] MS. One *Cowkelbé* had a black sow which he sold for three pennies. He lost one of those *pennies;* it was found by a person, who purchased a pig with it. A very numerous company was invited to feast upon this pig. The guests are enumerated in the tale. It would be tedious to mention them; they are, in general, wicked, lewd, and disorderly persons of every degree. . . . . This poem is, as to versification, below contempt. It contains, however, many curious particulars concerning the manners of the vulgar. It even mentions the names of the different fashionable dances. It was certainly composed a considerable time before the Reformation. The reader will now understand who they were,

> ——— 'quhilk at Cowkelbyis gryce
> Are halden of pryce, when *lymaris* do convene.'

Limmer is supposed to mean *mungrill*. It is here understood of every worthless person. In the modern Scotish language, it is supposed to mean a loose woman; and, indeed, if Lye's derivation of the word in his additions to Junius be right, *that* was its original and proper signification."—HAILES. The very strange tale of "Cokkilbeis Sow" is also alluded to by Dunbar, vol. i. p. 147, and by Gawin Douglas in his Palace of Honour, written in 1501. It was first printed in "Select Remains of the Early Popular Poetry of Scotland," 1822, 4to.

Line 62. *Sic cursing evin and morne.*] "Such con-

stant coursing or hunting with greyhounds, as appears from the context."—HAILES.

Line 64. *Sa mony paitlattis worne.*] "*Parpailauts, Partelet, partelot*, is a woman's ruff. It is also used for an ornament on the forehead of horses. The glossary to the *Evergreen* says, that it is an under-coat. See *Rabelais*, l. 4. c. 13. *Papillettes*."—HAILES. "Lord Hailes seems to view it as the same with E. *partlet*, which, he says, is a woman's ruff. According to Skinner, the latter is rather a napkin or neck-kerchief. It might, perhaps, be some sort of *bandeau* for the head, as Fr. *patellette* denotes the broad piece of leather which passes through the top of a headstall, Cotgr. Arm. *Patelet*, however, according to Bullet, is a bib for children. Sibbald explains it ruff, viewing 'Fr. *poitral* (*pectorale*) a cover for the neck and breast,' as the origin." —JAMIESON.

Line 66. *Sa mony rakhettis, sa mony ketche-pillaris.*"] "Chaucer, Testament of Love, p. 482, uses the phrase, 'playing *raket*,' for being inconstant. If the word is here taken in that sense, the meaning is, so much inconstancy either in private life or in political principles."—HAILES. "*Racket* is properly the name of the bat which strikes the ball at Tennis, (see the Glossary to Lyndsay's Works,) but is also applied to the game itself, and is so used by Sir D. Lyndsay.

"*Ketche, Kaitche, Caiche* or *Cache*, as it is variously spelt, was a favourite game at Court, in the reigns of James IV. and James V. Sir David Lyndsay, in his Satyre of the Three Estates, makes the parson say—

> Thocht I preich nocht, I can play at the *Caiche*:
> I wait there is nocht ane amang you all
> Mair ferylie can play at the fute ball.

"In the Treasurer's Accounts of James IV. and James V. there are frequent payments for balls to the King, to play at the Caiche, and for money lost by the King at the game, for example: 1508, April 17, 'For ballis to the King, to play at the Caiche, 4s.'—Same day, 'To the King, quhilke he tint at the Caiche, 14s.'—April 19, the King 'playit at the Caiche with the Lard of Burly, and tint L 4, 4s.'—1526, June 29, 'For ballis in Crumiss' Cache-puyll quhen the King playit with the Lord Glammis, 20s.'—Aug. 12, 'Gevin for ballis in the Cache-puyll, 10s.'—The *Caiche* was probably a similar game to that of Catch-ball, which is still practised in Scotland; and *Caich-puyll* was the name of the place where the game was played."—MS. Note, J. CHALMERS.

Line 67. *Sic knachettis.*] "A *nacquet*, in French, is a lad who marks at tennis. It is now used for an insignificant person. *Sic tuticillaris.* Junius in *etymol.* voc. *Tromperies*, has the following note. 'Res nihili, *things of no worth*, olim *titivilitia* puto dicta; prout antiquis *titivilitiorum* nomen denotabat fila putrida, quae de colo cadunt, pluresque id genus res vilissimas, quas proborum mercimoniorum loco simplicioribus obtrudunt impostores.' See also *Erasmi Adagia*, voc. *Titivillitium.*"—HAILES. See note to line 513 of the Flyting.

Line 68. *King and Quene.*] "Magdalene of France, the first wife of James V., scarcely survived the rejoicings at her nuptials, so that the good people of Scotland had no opportunity of censuring her. Mary of Guise, therefore, must be here meant; and this proves the poem to have been written some time after June 1538, when she was married to James V."—HAILES. From the introductory note it will be seen that the

poem belongs to an earlier period than Lord Hailes imagined. As Margaret, wife of James the Fourth, still retained the title of Queen, the mention of *King and Queen* in this line might be explained, without the necessity of fixing the date of the poem either previous to the death of James the Fourth, in 1513, or subsequent to the marriage of James the Fifth, in 1538.

Line 69.] "Such gluttons descended of millars, seems to be personal satire, and, at this distance of time, inexplicable."—HAILES.

Line 71. *Sic fartingaillis on flaggis als fatt as quhailis.*] "From the Fr. *vertugalle*, a corruption of *vertu-gard*, a hoop-petticoat."—SIBBALD. "It will scarcely be believed in *this* age, that in *the last*, the *city-ladies* reformed their hereditary farthingales, after the *Scottish fashion*. In a comedy called *Eastward Hoe*, act 1. *Dodsley's collection of old plays*, vol. iv. p. 155, 157, 'Enter Poldavy, a French tailor, with a Scottish farthingale and a French fall in his arms.' Mildred says, 'Tailor Poldavy, prythee fit, fit it. Is this a right Scot? Does it clip close? and bear up round?'—*On flaggis.* On flanks as fat as the sides of a whale."—HAILES.

Line 72. *Hattis that littill availles.*] "Of *little avail*, or *little worth*, according to the Scottish idiom, means more than a negative; not *useless*, but *highly censurable.* This line probably alludes to the dress of the women, who covered their faces in such a manner as to call for the sage interposition of the legislature; act 70, James II. That statute provides, 'That no woman cum to kirk nor mercat [into places of public resort] with her face mussaled or covered, that scho may not be kend.' This act of Parliament to the contrary notwithstanding,

the ladies continued *mussaled* during *three* reigns. In the days of James V. Sir David Lindesay thus censures them:—

——— Quhen they go to quyet places,
I thame excuse to hide thair faces,
Quhen thay wald make collatioun
With onie lustie companyeoun;
Bot in the *kirk and market-places*,
I think thay suld not hide thair faces."—HAILES.

Line 73. *And sic fowill taillis to sweip the calsay clene.*] "The enormity of long trains was provided against by the same statute of James II, 'That na woman wear tailes unfit in length.' The legislature has not determined what tails were fit in length; that perhaps may be gathered from a mandate issued by a Papal legate in Germany to the nations under his care: 'Velamina etiam mulierum, quæ *ad verecundium designandem* eis sunt concessa, sed nunc per insipientiam earum in lasciviam et luxuriam excreverunt, et *immoderata longitudo superpelliciorum, quibus pulverem trahunt*, ad moderatum usum, *sicut decet verecundiam sexûs*, per excommunicationis sententiam cohibeantur.' Transcribed from a MS. of the 14th century, by Ludewig, *Reliq. Diplom.* tom. ii. p. 441. This mandate does not precisely ascertain the orthodox standard of petticoats; but as it excommunicates the 'tailes to swepe the causy clene,' and says that the moderate use of petticoats, for modesty's sake, is to be adopted, it may be concluded, that ladies who covered their feet were sufficiently conformists; an inch or two less might be immodesty, an inch or two more might be vanity.

"What effects followed from this provisional sen-

tence of excommunication, I have not learnt: certain it is, that the Scotish Act of Parliament against *long tails*, was equally fruitless with that against *mussaling*; for in the reign of James V., Sir David Lindesay wrote a long poem, called, 'An supplication directit from Sir David Lindesay of the Mont, Knicht, to the Kingis Grace, in contemptioun of syde taillis,' p. 306.—p. 311. It is not without humour, but is beyond measure indecent."—HAILES.

Line 74. *Filloh.*] "I cannot explain this better than in the words of Horace:—

> Quæ, velut latis equa trima campis,
> Ludit exultim, metuitque tangi,
> Nuptiarum expers, et adhuc protervo
> Cruda marito."—HAILES.

Line 76. *Sa mony ane Kittie drest up with goldin chenyé.*] "As if he had said, 'So many whores with golden chains adorned.' . . . *Kittie* also seems to import a giddy young woman, though not dissolute It is not uncommon to use the *cause* for the *effect*."—HAILES.

Line 78.] Lord Hailes observes that "the Fr. phrase, *Pomme d'ambre*, means an amber bead, in shape and colour like an apple; hence the English word *pomander*. It is reasonable," he continues, "to suppose that, either by analogy of language, or by imitation, *apill*, apple, had the same sense with us. Upon this supposition the whole line is intelligible. *Apill renye* is a rein, string, or necklace of beads, and, as I take it, an amber necklace; for the sense seems to be, 'always displaying an amber necklace, which makes her chin, or under-jaw, appear yellow.' Thus the two difficult words, *apple*, when applied to *rein*, and *golden*, when

applied to *chin*, lead to the explication of this obscure verse. The fashion of wearing amber necklaces by degrees went down among the lower sort of people in Scotland; it is now almost exploded even among them. I suppose some future age will be to seek among the vulgar for the definition of *cardinale* and *capucine*, while curches [*couvre-chef*] and plaids again cover the head and shoulders of a woman of fashion."—HAILES.

Line 79. *Of Sathanis seinyé, sure sic an unsall menyie.*] "The meaning of this line may be 'such an unhallowed company sprung from the corruption of Satan.' It has been suggested, that *seinye* in our old language means *synod*. This interpretation makes good sense, and is confirmed by Knox, p. 63. The reader will determine whether it or the other contains the most probable sense of the passage."—HAILES.

V. R. according to Pinkerton.—Line 14, *Sa few to reid the dargey and the beid;* 23, *Nor stanche;* 31, *and mycharis;* 33, *spend the spreyth;* 41, *Sic vantar . . . in sindrie;* 58, *Wan meikil price;* 61, *Sa mony aythis;* 72, *Sic faceit lyk fules with harts that lytil avalis;* 74, *fillokis;* 78, *Schawand their semblance schene;* 79, *At Satane's seinye sic ane unsell menye.*

ANE BRASH OF WOWING.—Page 28.

IN MSS. Bannatyne, Maitland, and Reidpeth.—This poem was first printed in the Evergreen, under the name of CLERK,—a name which has been affixed to it in Bannatyne's MS., apparently in a modern hand. In the other MSS. it is ascribed to Dunbar, and I fear there is no good reason for believing that he must not be held chargeable for its composition, and conse-

quently that it should have had a place in the first volume. I shall only observe that this *brash*, or rough mode of wooing, is written with much more spirit than delicacy; and I may be excused for not attempting to explain many of the strange and uncouth expressions which it contains. Among the anonymous "Ballatis aganis Evill Wemen," contained in Bannatyne's MS., there is one entitled "Commonyng betwix the Mester and the Heure," which is written much in the same strain, though with less spirit than this poem, of which it might have been an imitation by some poet of the reign of James the Fifth.

I said to hir, My darling deir,
My luve, my hairt, and all my cheir,
The conforting of all my cair,
Quhen pleisis yow I mak repair?
Tell me your mynd, and nothing lane;
My hairt with yow sall ay remane.
Into my eir, than could scho roun,
Byd quhill the Court be of the Toun.

Than said I, with ane dolorous mane,
Ye brek my hairt, my bony ane;
My travell I may think ill sett
Gif I no mair kyndnes yit gett;
Ye gart me trow, or thay war gane,
Ye lovit me best of ony ane;
Quhat ailis yow, now, for to luik down?
Becaus the Court is in the Toun.

The lover continues in this strain to importune his 'birdy broun,' but she treats him somewhat disdainfully; and the poem concludes:

Thus I ourdraif fra day to day,
To spy quhen Court sowld gone away ;
Quhill of hir lufe my langour was gane,
I had provydit ane bonyar ane ;
Syne met hir I spak with befoir,
Weill plesterit up in the glengoir,
Quha had bene flamet, and new laid down,
Lang or the Court yeid of the Toun.

COUNSALE IN LUVE.—Page 31.

This poem is preserved in Bannatyne's MS., and, like the preceding, has the name of Clerk added to it, seemingly in a modern hand. It was first printed in Sibbald's Chronicle of Scottish Poetry, (vol. i. p. 368,) who conjectured it might have been composed by the Maister John Clerk, mentioned in Dunbar's Lament for the Makars.

ADVICE TO LUVARIS.—Page 33.

This poem in Bannatyne's MS. is anonymous, and is now first printed. It is written in the same measure as some of Dunbar's poems. See vol. i. pp. 173, 175.

BALLAD OF KYND KITTOK.—Page 35.

In Bannatyne's MS. this satirical poem is anonymous. It is also preserved among the fragments printed by Chepman and Myllar, at Edinburgh, in 1508, without any author's name, but in connexion with some of Dunbar's pieces. It cannot, however, be attributed to him with any degree of certainty. Another anonymous

poem, in the same style and measure, and probably by the same hand, has been printed, under the title of "The Gyre Carling," in the Border Minstrelsy, and in Select Remains, &c. 1822.

THE DROICHIS PART OF THE PLAY.—Page 37.

In Bannatyne's MS. this curious relique of early dramatic poetry is entitled, Ane litill Interlude of the Droichis part of the Play, and is included in the collections of Ramsay, Hailes, and Sibbald. It also occurs in the earlier MS. of Asloane, with this title, Heir followis the Maner of the Crying of ane Playe, and is printed under that title in "Select Remains of the early Popular Poetry of Scotland," 1822, 4to.

"In this singular piece the genius of wealth is introduced under the character of a blind pigmy. During the 16th century some traces of theatrical compositions may be discovered in Scotland. Sir David Lindesay was the author of various interludes. Some of them are to be found in Lord Hyndford's [Bannatyne's] MS. I believe no one will ever venture to publish them; they are loose and indecent beyond credibility."—Hailes. "The following 'littil interlude,' with every appearance of probability, has been ascribed to Sir David Lyndsay, and may have been introduced somewhere in the preceding play, "The Satire of the Three Estates," although no particular connexion be apparent. At that time surely no other dramatic composition of Scotland could be dignified with the title, The Play. The Genius of Wealth is here represented under the character of a blind pigmy, or one of that distinct race of

beings called by the ancient northern nations Duerghar or Droichs. They were a kind of lesser divinities, or demons, who inhabited the wild rocky mountains, and excelled in the manufacture of weapons, that were held to be proof against all force and brand. Their swords in particular are frequently mentioned in old Islandic poems."—SIBBALD. Notwithstanding this opinion, Sir David Lyndsay could not have been the author of this interlude, since it occurs in Asloane's MS., which was written at least fourteen years before the date of his earliest composition. Unfortunately, in that MS., the leaf that contained the concluding lines of the poem, and which might have exhibited the name of its author, has been lost. It preserves, however, several intermediate verses not contained in Bannatyne's MS., and these, from their local allusions, plainly indicate that it was intended to be recited, probably as a pageant, at the Cross of Edinburgh.

In printing this poem, in "The Select Remains," &c., after alluding to the idea of its having been connected with Lyndsay's Satire of the Three Estates, I ventured to attribute it to Dunbar; observing that "the present poem evidently belongs to the reign of James the Fourth, and not of his successor; and instead of being the work of Sir David Lyndsay, it seems to bear sufficient evidence of the more masterly hand of his predecessor Dunbar."

In thus ascribing the interlude to Dunbar, I was influenced not only by the time when it must have been written, but also by the peculiarity of its measure, and its very close resemblance to the ballad *Off the Fenyeit Freir of Tungland.* [See vol. i. p. 39—44.] From the allusion in lines 117, &c., we may conjecture that it

was composed about the end of the fifteenth century. Lyndsay in some passages of his play has evidently imitated the present interlude. See in particular the Speech of "Solace," vol i. pp. 368-9.

Line 1. *Harry*, &c.] In Bann. MS. *Hiry, hary, hubbilschow.* "These are words expressing hurry and confusion. *Hiry, hary*, seems to be a corruption of the French *haro*, or the cry *à l'aide;* like *huesium* in our old laws, and *hue* in English. *Hubbilschow* is still used with us for *uproar*."—Hailes.

Line 5.] In Asl. MS. *A Soldane owt of Seriand land.*

Line 14. *The spreit of Gy.*] Dunbar, in the Flyting, line 172, styles Kennedy, *Thou spreit of Gy.*

Lines 17 to 24.] Are not contained in Bann. MS.

Line 33. *Fyn M'Kowle.*] "Better known in this age under the modernised name of Fingal.——Concerning this personage, whether real or imaginary, there are innumerable legends in the Highlands of Scotland. He is more celebrated as a giant than as the hero of Ossian."—Hailes. Gawin Douglas, in his Palice of Honour, speaks of

> Greit Gowmakmorne, and Fyn Makcoull, and how
> Thay suld be goddis in Ireland, as thay say.

Line 34. *That dang the devill.*] "This may allude to the contest with the spirit Loda. Here let me observe, that to doubt of Fingal and Temora being ancient compositions, is indeed a refinement in scepticism. They contain various allusions to the manners of other times, which have escaped the observation of Mr Macpherson himself."—Hailes. Most sensible people, I believe, are agreed in rejecting the claims set up in be-

half of the antiquity or genuineness of Macpherson's Ossian. That portions of these, or of similar poems in Gaelic, had been known and preserved in the Highlands, by tradition, from an early time, perhaps from the eleventh or twelfth century, appears from historical evidence; but this is a very different question from that alluded to by Lord Hailes.

Line 40.] In Asl. MS. *pladdis of hair*: and line 43, *Ellevyne ell.*

Line 57. *Fevir tertane.*] In Asl. MS. *fevir cartane.*

Line 60. *Cragorth.*] In Bann. MS. *Craig-Gorth.* "It has been conjectured that *Car-Gorth* in Aberdeenshire is here meant. I should rather suppose it to be *Craig-Forth*, in the neighbourhood of Stirling."—HAILES. See Nimmo's Stirlingshire, 2d edit. p. 351.

Line 79. *Hir geig.*] This is the reading of Bann. MS.

Line 97 to 112.] In Asl. MS. these two verses are transposed, and follow the next two. The arrangement of Bann. MS. is evidently preferable.

Line 101. *The King of Fraunces gret army.*] This seems to contain an allusion to the wars in Italy, either of Charles VIII. or of Louis XII. in the earlier part of his reign.

Line 106. *Nor in the Steiddis*, &c.] "*Steides.* The States or government of the Netherlands. *Bot and slae.* The words *Bot and*, corrupted from the Low Dutch *buitand*, i. e. without or besides, often occur in our popular ballads. These lines allude to that scene of cruelty begun by Charles V. and perfected by Philip II. in the Netherlands. *Make quyte* is an obscure expression; it probably means, 'to get rid of obnoxious persons.'"—HAILES. From the introductory note, however, it will be seen that Lord Hailes' conjecture

cannot be right, as this Interlude must have been written, if not before Charles V. was born, at least during his infancy.

Line 109. *Irland for evir I have refusit.*] "Here is another example of the illiberal raillery which I have elsewhere censured."—HAILES. See note at page 263.

Line 127. *Sanct Gelis bell.*] The Collegiate Church of St Giles, Edinburgh. In Bannatyne's MS. the line reads, '*the sound of Curphour bell.*' "The *couvre feu*, and, by corruption, *curfew*. This bell was rung in boroughs at nine in the evening, act 144, parliament 13, James I. The hour was changed to ten, at the solicitation of the wife of James Stewart, the favourite of James VI."—HAILES.

Lines 129 to 152.] These three verses are not contained in Bann. MS.

Line 157.] In Asl. MS. *Nocht a maide*; and l. 163, *Vale.*

Line 165.] In Asloane's MS., the poem breaks off abruptly with this line; and unluckily the verse is not contained in Bannatyne's MS. In formerly printing the poem, the three deficient lines were thus supplied by my learned friend, ROBERT JAMIESON, Esq., editor of "Popular Songs and Ballads."

Sen scho is gane, the Gret FORLORE
[Of BABYLON, that I full yore
Espousit, quhan we tochir store
Fra gud sanct Dawy wan.]

The idea is taken from the munificence of David the First, King of Scotland, in the eleventh century, who expended large sums in the erection of religious foundations. "'He was a sair Sanct to the Crown!' as James the First very feelingly observed to the Abbot of

Dunfermling, who was extolling David's munificence to the Church, which had been so disastrous to his successors."—*MS. Note*, R. JAMIESON.

Line 169, &c.] Are supplied from Bannatyne's MS. "In this stanza there is a strange mixture of grave and ludicrous. With us, before the Reformation, religious offices were farcical, and farces religious. On the Continent, wherever the Roman Catholic worship has not been refined, the same assemblage of discordant ideas prevails."—HAILES.

V. R.—Line 1, *Hiry*; 2, *Se ye not quha is cum now*; 3, *Bot yit wait I*; 4, *Quhirle-wind*; 5, *A sargeand out of Soudan land*; 9, *Bot yit*; 10, *I am bot ane blynd Hary*; 11, *With the fary*; 14, *I wait it is*; 15, *ellis flé*; 16, *And licht*; 27, *Amang you all to cry a cry*; 28, *With ane michty soun*; 37, *my gud-syr*; 39, *Ten thowsand*; 40, *plaidis, and mair*; 43, *myle*; 49, *mekle of*; 50, *was heichar nor*; 53, *spatt*; 58, *claith in*; 63, *grit watter*; 82, *Ont of his moderis*; 85, *of age*; 93, *Worthie King*; 97, *Sowdoun*; 104, *Can nocht dwell baith*; 105, *Swadrik, Denmark, and*; 110, *All wise men will*; 113, *formest*; 118, *This lang tyme, that nane*; 119, *this last eistin wynd*; 127, *Far fra the sound of Carphour bell*; 128, *To dwell thinkis nevir me*; 157, *In all this bourre*; 158, *Ane hour, I wait, dar me abyde*; 159, *Yet trow ye ony*.

BALLAD OF UNSTEDFASTNES.—Page 44.

THESE beautiful lines occur at the end of the Metrical Romance of Syr Eglamoure, among the fragments printed by Chepman and Myllar in 1508. Unfortunately no other copy is known, from which the concluding lines might have been supplied.

TO THE QUENE DOWAGER.—Page 45.

This very beautiful poem is preserved in Bannatyne's MS., and is now first printed. In the MS. it has no title; but being addressed to a Lady, 'whose nobill Lord, Deid (or Death) has done devoir,' I have presumed to attribute it to Dunbar, on the supposition that it might have been addressed by him to Queen Margaret, soon after the death of her husband, James the Fourth. The Queen Dowager at that time was only twenty-five years of age; and although the Poet calls on her not to be too much oppressed with sorrow, or to allow any dark cloud to hide her beauty from 'her servants,' it is obvious, I think, that the poem is not written in the character of a lover to his mistress; for the writer says, at lines 27 to 32, that as he had ever been, with all humility, her true and constant servant, so he should still address his pen 'to mak' or compose songs 'for her recomforting.'

THE LORDIS OF SCOTLAND, &c.—Page 47.

This poem is also preserved in Bannatyne's MS., and is now first printed. It contains an obvious allusion to John Duke of Albany, Governor of Scotland, in the form of a remonstrance from the Lords of Parliament, by whom he had been chosen to this high dignity. It must have been written about the year 1519 or 1520, as in the last stanza it declares that war and misfortune had happened *since* the Duke's departing. This implies that some considerable interval must have elapsed. It may form a suitable companion to Dunbar's 'Orisoun,' vol. i. p. 251, which was written when the Duke of Albany left Scotland in June 1517.

THE DANGER OF WRITING.—Page 49.

This poem was first printed by Pinkerton, from Maitland's MS.: he says of it, "probably by Dunbar."

DO FOR THYSELF, &c.—Page 51.

OF THE NATIVITIE.—Page 55.

JERUSALEM, REJOIS, &c.—Page 57.

THE STERNE IS RISSIN, &c.—Page 59.

OF THE RESURRECTION.—Page 61.

This and the four preceding poems are preserved in Bannatyne's MS., and are now first printed. In the MS., the last of these precedes Dunbar's poem 'On the Resurrection,' printed in vol. i. p. 247, which has for the burden of each verse the words of the first line of this poem, '*Surrexit Dominus de sepulchro.*'—The only reason I can assign for inserting some of these anonymous poems in this division, is, that they are written in the same measure with others of Dunbar; and although not actually by him, they may still serve, by comparison, to illustrate his compositions.

Lines 6 and 18. *Mary Salamee.*] According to Epiphanius and some of the apocryphal writers, Joseph had six children by a former wife, previous to his marriage with the Virgin Mary, namely, four sons, James, Jose, Simeon, and Judas, and two daughters, Mary and Salome.

THE FLYTING OF DUNBAR AND KENNEDY.—Page 63.

Lord Hailes, it is believed, was the first to conjecture that this "Flyting" or poetical contest had not arisen from any thing like personal animosity. His words are:—"In many places it is obscure, in many more utterly unintelligible. I incline to think that this altercation, which for scurrility is unexampled, may have been a play of illiberal fancy, without any real quarrel between the antagonists. This idea is confirmed by the affectionate manner in which Dunbar here speaks of Quintin Schaw and Kennedy."—Hailes. This opinion, Dr Irving observes, "is rendered somewhat plausible by the correspondent history of the altercation which subsisted between Luigi Pulci and Matteo Franco. Although, for the amusement of their readers, those authors loaded each with the grossest abuse, yet the intimacy of their friendship is said to have continued without interruption." (*See* Roscoe's Life of Lorenzo de Medici.) But the idea might have been suggested to the authors by such sarcastic compositions as the Invectives of Poggio and Philelphus; although such altercations are of great antiquity. The Athenian women who rallied one another from their respective waggons, and the *Fescennina Licentia* of the country people, who enlivened their harvest-homes by abusing each other in alternate verse, (Horat. Ep. ii. 139,) might have only followed the usage of still more remote times.

The 'Flyting' was printed during Dunbar's life, at Edinburgh, by Chepman and Myllar, in the year 1508.

Of this edition a fragment only is known to exist, consisting of the latter portion, viz. from line 316 to the end. It was likewise contained as No. xli. in that portion of Asloane's MS. which unfortunately is lost. But it is preserved entire in the collections of Bannatyne, Maitland, and Reidpeth; and the present text is given from the first of these MSS., collated with the fragment of Chepman's edition. In all these copies the Flyting corresponds in its several divisions and the number of its stanzas. Notwithstanding such agreement, it may be inferred that only portions of it have reached our times; but from its having formed part of all the collections of early Scotish poetry with which we are acquainted, we might be satisfied how highly it must have been esteemed.

It is therefore the less singular that this Flyting should have found, during the sixteenth century, several imitators among persons who were distinguished both for rank and talent. About the year 1536, JAMES THE FIFTH, then aged 24, wrote some satirical verses, which appear to have been handed about Court, in ridicule of LYNDSAY, and which brought him into such discredit, that although he asserted that *he could not flyte*, he was under the necessity of making some reply to 'the King's dyting.' It is to be regretted that Lyndsay's reply only should now exist, as it would have been interesting to have had such a specimen of royal vituperation, which called forth a declaration, perhaps as much out of policy as truth, that JAMES was 'THE PRINCE OF POETRIE,' while Lyndsay conveyed allusions to the King's amours, in terms any thing but decent or respectful. Of a less personal nature are the Flytings between a Tailor and Souter, written about the same

time, which are mentioned in these Notes, at page 267. But by far the most noted production of the kind was that of ALEXANDER MONTGOMERY, author of 'The Cherrie and the Slae,' and SIR PATRICK HUME OF POLWART, who imitated with sufficient success the coarseness and abuse of their predecessors. See Montgomery's Poems, pages 99—132, edit. Edin. 1821, 8vo. Their Flyting is not known to have been printed during the lives of the authors, but must have been written not later than 1584, as King James the Sixth, in his juvenile treatise, called 'Reulis and Cautelis of Scottis Poesie,' printed in that year, has quoted one of the stanzas, '*In the hinder end of harvest*,' &c. as the kind of verse 'callit Rouncefallis or Tumbling verse,' best adapted 'for Flyting, or Invectives.' It may be noticed that, by some oversight, Sir Walter Scott, in his 'Letters on Demonology and Witchcraft,' p. 130, refers to the said stanza, as written by Dunbar instead of Montgomery. Prefixed to the earliest edition of that Flyting, are some verses, which assure us that it was not the result of any personal dispute between Hume and Montgomery.

> *No cankring envy, malice, nor despite*
> *Stirr'd up these men so eagerly to flyte,*
> *But generous emulation:* So in plays
> Best Actors flyte and raile, and thousand ways
> Delight the itching eare; so wanton curres,
> Wak'd with the gingling of a courteours spurris,
> Bark all the night, and neuer seeke to bite;—
> Such bravery these Versers mou'd to write.

One circumstance which renders Dunbar's Flyting deserving of attention is, that it abounds with allusions

to the personal history both of himself and of Kennedy, but which either have been altogether overlooked or misapplied. I have availed myself in the Memoir of Dunbar of the hints which it affords, but I trust without indulging in what shall be deemed idle conjecture, by any forced interpretation of such allusions. It would have been satisfactory, could we have with any certainty fixed the date of its composition. This point will be considered at greater length in the notes upon lines 449 and 505. But from the whole tenor of the composition, as well as from particular allusions, I am inclined to think it must have been written some time between 1492 and 1497.

Line 1.] Schir Johne the Ross. Dunbar, in his Lament for the Makars, includes among the Poets then deceased, the person to whom the first part of the Flyting is here addressed. The name at the time being not uncommon, it is perhaps impossible now to ascertain who this person was. There are only three persons, however, who seem to require notice.

First.—Sir John Ross of Halkhead, or Halket, knicht, Sheriff of Linlithgowshire, from 1479 to 1483, (Acta Auditorum,) and one of the Conservators of a treaty with the English, under the designation of Joannes Rosse de Halkhede miles, Sept. 20, 1484. He died about 1506, but as he had been previously created a Baron, it may be concluded that he was not the poet lamented by Dunbar.

Second.—Sir John Ross of Montgrenane, knight, (in Cuningham, Ayrshire,) King's Advocate in the reign of James the Third, from 1479 to 1488. He was forfeited in Parliament as one of the King's adherents;

but soon afterwards he recovered his property of Montgrenane. In Feb. 1489-90, he was chosen in Parliament one of the young King's Council; and frequently appears as one of the Lords Auditors, and Lords of Council. In June 1493, he was one of the King's Commissioners who entered into a convention with the English Commissioners at Edinburgh. It is not certain how long he survived. Mr J. Chalmers, to whom I am indebted for these notices, thinks that he must have been the poet to whom Dunbar alludes; and says, "The only notice I found in the Treasurer's Accounts which can apply to the Poet is a payment, 8th May, 1490, 'Item to John the Ross, be a precept of the Kingis, xx Unicornis,' (L.18.) This (he adds) might apply to John the Ross of Montgrenane, who was not then knighted." I am not inclined to concur in this opinion, as Sir John Ross of Montgrenane was not a person likely to have been on terms of such intimacy either with Kennedy or Dunbar as this Flyting would imply; and his time, at least after 1478, must have been fully occupied with important official duties.

Third.—Sir John the Ross, whom Lord Hailes supposed, might have been a priest. See note at page 361. He might have been the person above mentioned who received L.18 in 1490, and whose name again occurs in the Treasurer's Accounts, 1498, April 29th: 'Item, 'giffin to John the Ross, otherwiss call[it] . . . . . to mak his expensis in Ros . . . . .' Unfortunately in the MS. his designation is illegible; and the history of this individual, if he was the poet in question, is quite unknown.

Line 2. Quintyne.] Another question as to identity occurs in regard to this person. We may infer that he

was the same as Kennedy's Cousin and Commissary, whose name occurs at lines 34, 44, 131, and 329 of this Flyting. If so, as Dunbar insinuates that Quintyne had given assistance to Kennedy in writing the verses which occasioned this contest, we may likewise infer that he was the same with QUINTYNE THE POET, whom Gawin Douglas, in his Palice of Honour, written in 1501, celebrates with Kennedy and Dunbar as three living Poets belonging to this country, who were held worthy of a place in the Court of the Muses. (See vol. i. page 19 of the Memoir.) Again, Sir D. Lyndsay, in his enumeration of deceased Scotish Poets, in 1530, enumerates Quintyne. Now, the question remains, Who was this Quintyne? It has been conjectured that he was the same with Quintyne Schaw, who died about the year 1505, and who is mentioned in Dunbar's Lament for the Makars. This might be no improbable conjecture, if we were quite certain that Quintyne was not a surname in Scotland at that time; for otherwise it would seem very strange that on so many occasions he should have been familiarly mentioned among other poets only by his baptismal name. There was a John Quentin, Doctor in Theology, who published several works in French and Latin, at Paris, between 1490 and 1500, but he probably was a native of France.

With regard to QUINTYNE SCHAW, who evidently was a native of Ayrshire, such notices as have been discovered are here introduced. His name first occurs in an action brought before the Lords Auditors, June 5, 1478, when 'Quintyne Schaw appeared as Procurator for his bruder William Schaw.' (Acta Auditorum, p. 61.) On the 13th of March, 1478-9, the same William of Schaw is styled 'air of umquhile Robert of

Schaw, his bruder,' (Ib. 75.) On the 19th of March, 1478-9, the Lords Auditors 'decrettis that Quintyne Schaw' shall content and pay the sum of £vij, which he owed 'to Margaret Lamb, spouse of umquhile Alexander Halyburton, for certain merchandice, as was provit be the said Mergretis compt buk, writtin with the said Quintynis hand, schewin and producit before the said Lordis.' (Ib. p. 81.)

From these notices, and from notes of some charters communicated by J. W. MACKENZIE, Esq., we may conclude that Quintyne Schaw was the son of John Schaw of Halie, a family in Ayrshire of considerable distinction at that time. An ancestor of this John Schaw married a daughter of William Mure of Rowallane, in the reign of David the Bruce, and aunt of Elizabeth, Queen of Robert the Third. John Schaw was one of the Ambassadors to Denmark relative to the marriage of James the Third, in 1469. He was the proprietor of the lands of Henriston in Renfrew, which he exchanged for part of the lands of Dreghorn in Airshire, with the Lord of Dernley, according to a charter dated August 9th, 1475. Quintin Schaw, son of *John Schaw of Haily*, had a charter under the Great Seal, dated June 20, 1489, confirming the charter of 1475, by the Lord of Dernley, to him and the heirs-male of his body; whom failing, to William Schaw, his brother-german, and the heirs-male of his body; whom failing, to the true, lawful, and nearest heirs whomsoever of the said John Schaw of Halie, &c.

The following entries, regarding QUINTYNE SCHAW, are found in the Treasurer's Accounts. They prove without intimating his profession, that he had been long known at Court. 1489, April 4. 'Item, to Qwintin Schaw

be a precept of the Kingis, L.6.' On the 18th of that month, 'Item, to Quintin Schaw, at the Kingis command, to by him a gown, L.6.' 1490, Nov. 22, he received L.5; 1492, Dec. 22, L.6; 1494, June, L.8; and 1495, Nov. L.8. In 1501, June 20, he received 14s.; and Dec. 31, 'be command of ane precept,' L.10, with a similar grant, Sept. 2, 1502. In March, 1503, he received articles of dress, as follows: "Item, for ane steik chamlot to Quintin Schaw be the Kingis command, quhilk cost L.4, 10s., and vij eln mair to ane gown to him, ilk eln 10s. Summa, L.8. Item, for ane eln bukram to it, 2s. Item, for lynyng of it with quhit skinnis, 30s. Item, for making of it, 5s." The same year, July 13, 'Item, to Quintin Schaw, his pensioun that zeir, L.10;' and on Aug. 10, two days after the King's marriage, be the Kingis command, 28s. He received similar sums in 1504, on March 15, April 9, and April 15; and on July 8, that year, his name again occurs, as having received, by the King's command, his annual pension of L.10. 'Item, the samyn day to Quintin Schaw, in his pensioun, be the Kingis command, quhilk he hes [ilk] zeir, L.10.' As no further notice of him occurs in these Accounts, it may be concluded that he did not long survive the last mentioned date.—As already stated, in the note at page 361, the 'Advyce to a Courtier' is the only specimen of his composition known to exist.

Line 29. *Bot in mowis.*] Only in jest; *Maid Master*, alluding to his degree of Master of Arts, at the University.

Line 39. JOHN THE ROSS.] The omission of SIR in this line seems rather to favour the idea that Dunbar's friend in this Flyting was a churchman.

Line 51. *A Densemen on the rattis.*] See note to lines 355 and 424.

Line 62. *Cleik to thee ane club.*] Take to thyself a club, or pike-staff, like a sturdy-beggar.

Line 77. *To undo our Lordis chief, In Paislay, with ane poysone.*] This allusion to some alleged attempt on the life, it is presumed, of James the Fourth, previous to his accession to the throne, is not noticed by any contemporary historian. Kennedy, in his reply, at line 405, has referred to this charge made against him of an attempt to poison.

Line 79. *Thoil a breif.*] To suffer or undergo a legal charge.

Line 97. *Thow callis thé Rhetory with thy* [*the*] *goldin lippis.*] No expression of this kind occurs in Kennedy's first reply; but as, at line 500, he styles himself, '*of Rethory the Rois*,' it is highly probable that the stanzas have been transposed.

Line 99. *Glunoch.*] Dr Jamieson explains, "A sour fellow, one who has a morose look."

Line 110. *I tak on me*, &c.] This, taken in connexion with line 112, contains an evident allusion to the districts of Lothian, and of Carrick or Ayrshire, in which the two Poets were born.

Line 120. *Beg thee ane club.*] Probably a mistake for *ane cloak*, as it is said, otherwise he would go naked.

Line 133. *He sayis*, &c.] From these words, as well as from line 205, &c., we may conclude that Kennedy was then residing in Ayrshire, having been appointed, previous to 1492, Depute-Bailie of Carrick, (See page 442); while it is equally evident from lines 201, 217, &c., that he had been well known in Edinburgh by his former residence in 'that burgh.'

Line 146. *Thy queene.*] In this line, as well as at line 189, Dunbar might seem to intimate that Kennedy had been married. But the allusion at line 155, will give *Bryd*, as well as *Queene*, a different signification.

Line 194.] Ramsay for the words of the text substituted, *Thou skyland skarth*, which Dr Jamieson explains agreeably to the sense of the passage. I notice this merely as an instance of words such as *skyland* finding a place in his work, on Ramsay's authority, which never were used by Dunbar or by any other author.

Line 209. *Strait-Gibbonis air.*] In the Treasurer's Accounts, 1503, July 6, we meet with, 'Item, to Strait-Gibbon, be the Kingis command, xiiij s.' Who this person was is uncertain.

Line 258. *At Cokburnis-peth.*] Formerly Colbrand's-path, the parish of that name, in Berwickshire; but here it evidently alludes to an ancient fortress and manor which belonged to the Earls of Dunbar, near the ravine over which has been erected the Peese-Bridge; and which fortress, from its situation, commanding the pass, was considered to be one of the keys of the kingdom.

Line 262. *Corspatrick Earl of March.*] It is not necessary, perhaps, to endeavour to clear up the historical allusions to the family of the Earls of Dunbar and March, in this and the succeeding stanzas. These allusions are very vague, and not very correct. In Douglas's Peerage, vol. ii. p. 166-169, and in Chalmers's Caledonia, vol. ii. p. 243-247, information of a more exact kind will be found respecting the share which the members of this noble and powerful family took in public affairs during the 13th and 14th centuries.

Line 284. *And sayd, He hend hot Wallace, King in*

Kyle.] "The Earl of Dunbar opposed himself to the efforts of Wallace; and being summoned, by the guardian of Scotland, to attend a convention at Perth [in 1297], the Earl contemptuously refused; calling Wallace the 'King of Kyle.'" In the foot-note to this passage, MR CHALMERS adds: "See Blind Harrie's Metrical History of William Wallace, whom the Scotish historians generally follow, but dare not quote. (Book viii.) Blind Harrie is, however, supported by the Tower Records. Patrick Earl of Dunbar was Edward's captain, 'Citra mare Scotiæ,' on the south side of the Forth, in November 1297. Calend. Rot. Pat. 59."—(Caledonia, vol. ii. p. 246.)

Line 299. *Archibald Dunbar, betrayed the House of Hailes.*] The Castle of Hailes, in Haddingtonshire, about the year 1446, was taken by Archibald Dunbar, who surprised it by a sudden assault in the night; and, according to Pitscottie, "slew them all that he found therein; bot, shortly thereafter, he was seized by James Douglas, in whose will he put himself, and castle, without any further debate." The castle, which is now in ruins, is beautifully situated in a retired spot, about two miles from Linton.

Line 331. *And syne gar* STOBO *for thy life protest.*] The same person who is recorded among the Scotish Poets, by Dunbar, in his *Lament for the Makars*. He held some ecclesiastical preferment, and had been employed as a writer and notary-public at Court during the reigns of James the Second and Third, as well as of James the Fourth. He seems all along to have been familiarly known as Stobo, although his proper name was JOHN REDE, or REID. According to the Treasurer's Accounts for the years 1473 and 1474, (the only por-

tion now in existence, previous to 1488,) Stobo received his half-yearly pension of L.5 at Whitsuntide, and the same at Martinmas. This pension, increased to L.20 annually, was confirmed to him by charter from James the Third, Jan. 9, 1477-8, bearing that it was granted "dilecto nostro familiari servitori et scribe JOHANNI RED *nuncupato* STOBO," and was payable out of the customs of the burgh of Edinburgh for the period of his life,—"pro gratuitis serviciis per eundem quondam progenitori nostro et nobis impensis,—in scripturis literarum nostrorum sanctissimo patri nostro Pape et diversis Regibus, Principibus, ac Magnatibus ultra regnum nostrum missarum, et in expensis suis in pergameno, papiro, cera alba et rubea, &c. sustentis,—et pro toto tempore vite sue faciendis et sustentandis, et in sui supportacionem ad expensas antedictas." (Regist. Magni Sig. vol. viii. f. 81.) He was no doubt the same with Schir Johne Reid, public Notar, whose name occurs in the Acta Audit. Oct. 19, 1479. From notes obligingly communicated by ROBERT PITCAIRN, Esq., I also find that he appears as a witness to charters dated Dec. 10, 1488, and May 9 and 10, 1491, where he is designated 'JOHANNE REDE, *alias* STOBO, Rectore de Kirkcristo.' (Reg. Mag. Sig. vol. xii. f. 66, 279, and 281.) There were several places in Scotland of the name of Christ's Kirk, which makes us regret that the county or diocese should not have been stated. MR J. CHALMERS, in his MS. notes, says, "I know not why he was called Stobo, unless it was from his being a native of Stobo in Tweeddale." As we cannot feel, however, any great interest respecting 'Good gentle Stobo,' since none of his compositions are known to exist, I shall merely notice that his name occurs very

frequently in the Treasurer's Accounts, between 1488 and 1505, the probable time of his death. The latest entries are as follows: 1505, May 6, 'Item, be the Kingis command, to Stobo *liand seik*, L.5;' and on May 27, 'Item, to Stobo, liand seik, be the Kingis command, 5 French crownis, L.3, 10s.' He probably did not long survive, as Dunbar in his Lament, written sometime between 1505 and 1508, says,

> And he hes now tane last of aw,
> Gud gentill STOBO and QUINTYNE SCHAW,
> Of quhome all wichtis hes petie!

Mention of a Jacob Stobo occurs in the same Accounts, Oct. 1505, April 1506, and Jan. 1507; and of 'Stobois madin that brocht capons to the King,' in April and May 1501, Dec. 1505, and Jan. and Feb. 1506, on which occasions she received a small gratuity.

Line 355. *Densmen dryit on the rattis.*] In allusion to line 51. See also note to line 424.—In the next line, the expression, *Densmen of Denmark ar of the Kingis kin*, shows that the Flyting was composed during the reign of James the Fourth, who was the son of Margaret of Denmark.

Line 367, &c. *For substance and geir thou hes but a wedy touch, On Mont Falcone*, &c.] In this passage, Allan Ramsay, by mistake or ignorance, substituted Salton instead of Falcon. Hence originated the idea, that the village of Salton, in East Lothian, was Dunbar's birth-place. See Lord Hailes's note, quoted at page 226. In like manner, says Pinkerton, "Salton, a village on the delightful coast of the Forth, in East Lothian, seems to have been the place of the great poet's birth." Salton is not on the coast, but an inland village; and the Rev. ANDREW JOHNSTON, in his Account of the Pa-

rish, says: "SALTON is entitled to vie with most of the parishes of Scotland, in the honour of giving birth, or affording residence, to the greatest number of eminent characters. In the first class, she is proud to enrol the name of DUNBAR, the Horace of his country," &c. (Statistical Account, vol. x. p. 259.) ALEXANDER THOMSON author of "Whist, and other Poems," has the following sonnet in honour of Salton, as our Poet's birth-place; at the conclusion of which he alludes to his intended History of Scotish Poetry:—

THOUGH, SALTON, thy domains unshelter'd seem,
And less than each adjacent village fair;
Yet with that light which Mem'ry's classic beam
Around thee throws, can nought of theirs compare.
In thee, DUNBAR, of SCOTTISH Bards supreme,
Inhal'd his earliest draught of vital air;
DUNBAR, whose song with Fancy's brilliant gleam
Conjoins the comic boast of Humour rare.
DUNBAR, whose mystic ROSE and THISTLE's twine
Unfading glory may so boldly claim;
Whose GOLDEN SHIELD, enrich'd with forms divine,
Shall hang for ever in the Hall of Fame.
Hail, charming Bard! to thee some future day,
Perhaps my critic pow'rs may larger tribute pay.

Salton, June 14, 1792.

In a foot-note, it is added: "Although some doubts have lately been started, in consequence of a more accurate examination of Manuscripts, with regard to the once prevalent opinion, that Salton was the birth-place of Dunbar, the former prevalence of that opinion is surely sufficient for the purposes of poetry." ("Sonnets, Odes, and Elegies," p. 148, Edin. 1801, 12mo.)

Soon after this, a new hypothesis was started by MR

Sibbald, in his Chronicle of Scotish Poetry, vol. i. 358. After pointing out the mistake into which Ramsay led Lord Hailes and Pinkerton, he notices that the barony of Kilconquhar, or Kinnebar, in Fife, remained in the possession of the family of the Earl of March until the reign of Queen Mary, and says, "there is a probability that Dunbar belonged to the county of Fife." "*Falkland*" (he adds) "being situated very near to the Lowmond hills, one of them may have been distinguished, at least in poetical language, by the name of *Falkland Mount;* and in those days it was also natural enough that there should be a *gallows* in the vicinity of a royal residence. Thus, the true reading of the passage may be Falkland Mount; by corruption, *Falcann* or *Falconn*." Dr Irving, in quoting this passage, might well observe: "These conjectures will not, I presume, appear very satisfactory to many readers."

But "this name," Mount Falcoun, says Dr Irving, "I believe is not now applied to any place within the limits of Scotland." As in fact it never was so applied, I shall show what place was really intended, by giving the plain meaning of a passage which has been so totally misunderstood. Kennedy, after expatiating at lines 362 and 366 with much complacency on the nature of his own inheritance, addresses Dunbar, who was then in Paris, and says to him, "But *Thou* art a poor wretched creature: the whole of thy patrimony is a tough halter on Mont Falcone;" or Montfaucon, a noted place in the suburbs of Paris, where criminals were then executed;—"and yet (adds he) Mont Falcone is too fair to be defyled by such a graceless face as thine! Come home, therefore, and be hanged on our own gallows at Ayr!"

The following extract will show more exactly the character of the place referred to, and which is said to have 'brought misfortune on all those who had any hand in its erection or repair.'—"In ancient times it was the custom to suspend upon gibbets without the city the bodies of criminals who had been executed in Paris. These gibbets were called *justices*. The most remarkable was that of *Montfaucon*. This was an elevated spot, situated between the Fauxbourg Saint Martin and the Fauxbourg du Temple, having upon its summit a solid mass of masonry, about sixteen feet high, forty long, and thirty broad. Upon the surface of this mass were sixteen stone pillars, thirty-two feet in height, which served to support large beams, and from the latter hung iron chains, in which the dead bodies were placed. While this custom prevailed, there were generally fifty or sixty criminals waving in the air. When there was no room for a dead body, that which had been there longest was taken down, and thrown into a cave, which opened into the centre of the enclosure. In the beginning of the 18th century this frightful gibbet had fallen into decay, and only three or four pillars remained." (History of Paris, Lond. 1825, 8vo, vol. iii. p. 62.)

Line 377. *Small fynance.*] *Finance* here seems to signify money raised or collected; from the Fr. phrase, *faire finance*, 'to make or gather a stocke of money.' Cotgrave, as quoted by Dr Jamieson.

Line 386. *Dunbar, Erle of Murray.*] "Lady Agnes Randolph, the heroic daughter of the noble Regent, having married Patrick, ninth Earl of Dunbar and March, on the death of her brother, 1347, assumed the title of Countess of Moray, and her husband, in her

right, that of Earl, and entered into possession of the extensive property of the family, the Earldom of Moray, the Isle of Man, the Lordship of Annandale, the Baronies of Morton, Mordington, Longformacus, Dunse, Mochrum, Cumnock, and Blantyre. Patrick, Earl of Dunbar, March, and Moray, died about 1369, leaving two sons; 1. George, tenth Earl of Dunbar and March. 2. John, Earl of Moray."—(Wood's Peerage of Scotland, vol. ii. p. 252.) The second son carried on the succession as Earl of Moray, but the title became extinct in the course of the fifteenth century.

Line 388. *Of that kin cam Dunbar of Westfeild knicht.*] The founder of this opulent and distinguished family was Sir Alexander Dunbar, Sheriff of Moray, the son of James, Earl of Moray, by Isabel, daughter of Sir William Innes. She was his second cousin, and died before a papal dispensation for their marriage could be obtained. In a charter, 1450, Sir Alexander is designated brother of the Countess of Moray. He married Isabel, daughter of Alexander Sutherland of Duffus, by whom he had six sons and one daughter. The descent of the Westfield family, and of its several collateral branches, will be found detailed in Douglas's Baronage of Scotland. Dr Leyden, in his Introduction to the Complaynt of Scotland, (p. 250,) notices a genealogical poem, written in 1554, entitled "An Account of the Dunbars, Earls of Moray, and of the family of Sir Alexander Dunbar of Westfield."

Regarding the descendants of Sir Alexander, it may be noticed, that his eldest son Sir James Dunbar of Westfield, and Sheriff of Moray, married Eupheme, eldest daughter of Patrick Dunbar of Cumnock, in 1474; and died in 1505, leaving, it is said, one son, Sir James, who succeeded, and who died in 1535. It

appears, however, from an original contract or bond of manrent, "betuix honorabill men, Alexander Dunbare of the Westfield knycht, and James Dunbare of Cumnock knycht, on the ta [one] part, and Farchar Makintoisch, sone and appeirand heir to Duncan Makintoisch, Capitane of the Clanquhattane, on the tuther part," dated at Dernwa, Sept. 18, 1492, that the said Sir James, who was eldest son of the said Sir Alexander, had a son and heir, Laurence Dunbar, but who may not have survived his father.—Among the other sons of Sir Alexander, was Gawin Dunbar, a distinguished ecclesiastic, who was successively Dean of Moray, Lord Clerk Register of Scotland, Archdeacon of St Andrews, and Bishop of Aberdeen. He died March 9, 1532. Keith says he was son to Sir James Dunbar of Cumnock; but the Bishop himself by a deed mortified an annual rent of 50 merks out of Quarrelwood, in Elginshire, for the use of the Cathedral of Aberdeen, to pray for the souls of Sir Alexander Dunbar of Westfield, knight, his father, and Dame Elizabeth Sutherland, his mother, Sept. 28, 1529.

Line 405. *Quhen thow puttis poysone to me.*] See lines 70 and 78.

Line 424. *And on the rattis salbe thy residence.*] This seems to have a corresponding meaning with the phrase in lines 51 and 355. *Rattis*, from the Lat. *Rota*, Germ. Belg. *Rad*, a wheel. (See JAMIESON, sub v. *Ratts.*) It is, therefore, not improbable that these lines might have had some reference to the practice which then prevailed, and still exists, in Denmark and Sweden, of exposing the bodies of criminals after execution, upon wheels raised from the ground.

Line 395 and 408. *Duerch,*] or Dwarf. As Kennedy repeats the word Dwarf, and synonymous terms at

lines 29, 33 and 38, as a personal epithet applied to Dunbar, it might possibly have been in allusion to his stature.

Line 417 and 420.] Kennedy, by his here calling himself the King's special clerk, probably alludes to the office he held in Carrik. See note to line 133, page 425, and also, page 442.

Line 433. *Mont Bernard*, &c.] In a geographical description of the World, written about the same period with the Flyting, we find the following enumeration of the Alpine range:—"In Europia is Ytalia, Ausonia, Tuskia, &c. &c. The gret Duchery and Montanis of Haustry, sic as Mont Bernard, Mont Goddart, Mont Cristofere, Mont Savoye, Mont Nycholas, Mont Pistoy, and mony ma." (Asloane's MS., fol. 155.)

Line 437. *In Paris with thy maister burreaw.*] From the Fr. *boreau*, an executioner, or hangman. In the Complaynt of Scotland, the author, speaking of 'our auld enemies' the English, says, "It followis nocht that the cruel Inglis men, quhilkis *ar boreaus and hangmen* permittit be God to puneis vs, that thai ar in the favour of God . . . . Ane boreau, or hangman, is permittit be ane Prince to scourge or puneise transgressours," &c. (p. 40.)

Line 449. *Into the Katherene.*] From the context it appears that this was the name of the vessel in which Dunbar had gone abroad. The expression in line 452, although in the present tense, does not imply that twenty years had actually passed since the voyage referred to —for the name of the vessel, and any allusion to the voyage, would have been then forgotten or altogether unmeaning—but is merely a mode of expressing that the dirt would adhere to the sides of the ship for a great length of time. The whole strain of the subsequent

stanzas demonstrates that the allusion is to some recent occurrence. In the Treasurer's Accounts, among some payments made to the Earl of Bothwell and Lord Monypenny, when sent as Ambassadors to France in 1491, we incidentally find the name of this vessel; namely, July 16, 'Item, to my Lord Bothwell, *quhilk the King gart him gif to the schipmen of the Katryn*, besyde Northberwic, quhen the Imbassatouris past in France, xl demys, summa L.26, 14s. 4d.'—'Item, the samyn tyme to Lord Monypenny, at the Kingis command, L.250.—'Item, to Champanze, the Fransche harrold, at the Kingis command, L.100.'—'Item, till a prest that wrayt the instrumentis and oderis letteris, that past with the Imbassitouris in France, 36s.' Nov. 29, 'Item, quhen the King com fra Sanct Johnstoun to Edinburt, quhen the Erle Boythwell com hame, til a boyt he com owr the water in, 18s.'—'Item, to the boyt of my Lord Boythwellis schip, that met the King be the way, iiij vnicornis, L.3, 10s.' Dec. 10, 'Item, the x° day of Decembris, to Wil Layng for the Fransche Harroldis exspencis with him, L.2.' These Ambassadors were sent for the twofold purpose of negotiating a peace between the two countries, and a marriage for James the Fourth. As suggested in the Memoir, (see p. 16,) it is highly probable that Dunbar was in their train, and that he remained in Paris after their return to Scotland.

Line 475. *Ane Horse Merchell.*] The person or groom who had the charge of horses. 1497, August 27, 'Item, at the Kingis command, to the Ingliss hors Marschael, 10s.' 1498, April 22, 'Item, giffin be the Kingis command to the Ingliss hors Merchael, to hele the broun geldin, 18s.' (Treasurer's Accounts.)

Line 497, &c.] I suspect that at least this and the

following stanza must have belonged to Kennedy's first reply, and have been transposed. In line 500 is the epithet to which Dunbar alluded at line 97. In lines 504 and 510, Kennedy tells Dunbar *to turse* or carry himself out of Scotland, and *to fare* or proceed to France, while, from lines 430 and 437, it is evident that Dunbar had already reached France, and was actually residing in Paris during the winter season, in the view of crossing the Alps.

Line 505. *Ane Benefice quha wald gif sic ane beist.*] From this expression, Mr J. Chalmers concludes that the Flyting was not composed till between 17th March, 1503-4, when Dunbar said his first mass in the King's presence, and the Summer of 1505, when Stobo is supposed to have died. "It is evident (he says) from the Flyting that Dunbar was a priest when it was written, and that he was seeking and expecting a benefice. I consider the record notice in the Treasurer's Accounts of the King's offerand at Maister William Dunbar's *first mess*, on the 17th March, 1503-4, as evidence that he then said his *first* mass, and, of course, that he had recently been ordained a priest. It was an established usage at that time, and continued till the Reformation, to make a collection of offerings to the priest when he said his *first mass*, and there are in the Treasurer's Accounts many entries of the King's offering on such occasions. Whether the mass was performed in the King's chapel or any other, was immaterial." I cannot agree with Mr Chalmers in the opinion of the Flyting having been written at so late a date. Had we no other evidence than this same stanza, I think it would be clear that this poetical contest must have taken place several years before, as it refers to that period of Dunbar's life, mentioned in his ballad on the

Visitation of St Francis, when he sustained the character of a mendicant friar. In that poem he speaks of his having preached both in England and France, which proves that he must have been in holy orders. The terms of the grant of his pension, in August, 1500, (or nearly four years before the time when he said his first mass in the King's presence,) show equally clearly, that he was qualified to accept, and that he expected some benefice. But after all, Kennedy's satirical question, 'Who would give a benefice to such a beast as thou art?' proves only that Dunbar had solicited, not that he had obtained such preferment.

Line 513. *Tutevillouss.*] Lord Hailes considered this to be the same word as *Tutivillaris*, which occurs at line 67 of '*The General Satire.*' See vol. ii. p. 26. He notices, that among the other guests at Cokkilby's Feast, there is a *Tuttivillus;* and in *The Cursing of Sir John Rowl*, among other evil spirits, are mentioned *Fyremouth* and *Tutivillus*. Dr Jamieson, from the instances quoted by Lord Hailes, considers that it must have been a personal designation. This appears more distinctly from one of the old English moral plays, called "Mankind," in which *Tutivillus*, one of the characters, is described as a fiend, the representative of sensual desire, and of whom Mercy tells Mankind to beware.

'And propyrly Titivillus sygnyfyth the fend of helle,
The flesch, that ys, the unclene concupyssens of your body.
. . . . Beware of Titivillus with his net.'
(Collyer's Hist. of Dramatic Poetry, vol. ii. p. 293, 297.)

Line 515. *I sall gar bake thé to the Laird of Hilhouse.*] The name of Johne Sandilandis of Hilhouss, probably in Linlithgowshire, occurs in the *Acta Dominorum*

Concilii, July 12, 1480. Whether this was the person who is alluded to in the Flyting, and in the Treasurer's Accounts, I will not pretend to determine. In 1494, among other persons at Court, who received dresses, was "the Laird of Hillouss;" viz. 3½ ellis of rown tanne, for a gown, 2½ ellis of chamlote, for a doublat and hoiss. In 1496, Sept. 11, 'Item, giffin to the Lard of Hilhouss, to remane vpon the artailzery, and to helpe to gyde it, L.3;" and 1497, July 31, 'Item, to the Lard of Hilhouss, for his expenss cummand hame for Mons, 9s.' This alludes to the celebrated piece of ordnance called 'Mons Meg,' which has been again restored to the Castle of Edinburgh. The only other time when his name occurs in these Accounts, is 1501, Dec. 8, 'Item, to the Lard of Hilhouss, that com furth of Ingland from the Lordis, be the Kingis command, 28s.'

Line 524 and 548. *Lollard lawreat.*] We perhaps ought to attach no definite meaning to this name used here, in the sense of a heretic, as a term of reproach applied personally to Dunbar. See the note at page 445.

Line 540. *Austerne Olibrius.*] This personage makes a conspicuous figure in the ancient metrical legend of Saint Margaret, preserved in the Auchinleck MS. See Leyden's Complaynt of Scotland, Gloss. p. 308. It would not be easy to describe many of the other worthies who are named in this and the preceding stanza.

POEMS BY WALTER KENNEDY.—Page 87.

The circumstance of Dunbar having engaged in a poetical contest with Kennedy, is calculated to excite a more than ordinary degree of interest regarding this rival poet, who appears to have shared with Dunbar something of a similar fate, having been equally praised and admired during life, and as much neglected afterwards. Accordingly, in this division will be found collected the few poetical remains of Walter Kennedy which are known to exist. But before noticing these compositions, it may be proper to bring together in this place some scattered notices of his personal history.

Walter Kennedy was born in Ayrshire, probably before the year 1460. He was the third son of Gilbert, first Lord Kennedy. Like Dunbar, he appears to have been early intended for the Church; and at a later period, in allusion to his prospects of church preferment, when speaking of James the Fourth, he says,

> Trusting to have of his magnificence
> Guerdon, reward, and benefice bedene.

He was educated at the College of Glasgow. The following entries, copied from the Registers of that University, will show that he was incorporated in the year 1475, took his degree, as Bachelor of Arts, in 1476, and as a Licentiate and Master of Arts, in 1478. In Nov. 1481, he was elected one of the Four Masters to exercise the office of Examinator.

" Incorporati anno 1475, crastino Sancti Martini, in electione Magistri Willelmi Glendinwyne rectoris Universitatis Glasguensis, . . . Walterus Kennedy, Jacobus Blak, famulus pro tunc nobilis viri Walteri Kennedy, studentis in Collegio facultatis artium," &c.

" Anno Domini 1476, prope festum Sancti Nicholai, sub Magistro Johanne Browne, determinaverunt infrascripti Bacularíandi pro eorum Bacularíatu, . . . Valterus Kennedy, Johannes Douglass, David Cunnynghame," &c.

" Eodem anno, [1478, Julii 8,] Licentiati, . . . Walterus Kennedy, Johannes Douglas, Georgius Stewart," &c.

" Eodem anno, [1478,] Insignia Magistralia receperunt sub Magistro Johanne Doby regente in facultate Artium, &c. . . . Walterus Kennedy, Johannes Douglas," &c.

" Eodem anno recepti erant ad gremium Facultatis prestitis juratis solitis et consuetis, secundum formam statutorum, . . . Magister Walterus Kennedy, M. Johannes Douglas," &c.

1481, Nov. 3, he was one of the " Quatuor Magistri electi pro exercendo officium Temptatorum."

Of Kennedy's subsequent history very little is known. From the Flyting it is evident that he must have resided for some time on the Continent, and also that he was well known in Edinburgh. But at that time he was living in Ayrshire. His father, ' Gilbert Kennedy of Dunure,' obtained a charter Feb. 13th, 1450-1, declaring him head of his tribe, and heritable Bailie of Carrick. This office was ratified by charter to his grandson David, afterwards third Lord Kennedy, July

9th, 1489. Walter Kennedy appears to have acted under his nephew in that office, as we find him, in a process before the Lords of Council, Feb. 26, 1491-2, styled 'Pretended Baillie-Deput of Carrick.' The action related to the wrong serving of a brief of inquest, by Kennedy neglecting to cause due proclamation of it to be made 'in the publik place of the principal burgh of the said bailyery,'—'according to the Kingis lawis;'—and judgment was pronounced that such neglect had rendered the service of no avail. It might have been to this official appointment that he refers, when he calls himself the King's 'trew special Clerk.'

But previous to that time he must have distinguished himself by his poetical talents. From his own words in the Flyting, it might be argued that he was sufficiently impressed with a sense of his own importance, as he speaks of himself as 'Of Rhetory the Rose,' and says,

> I perambulit of Pernaso the montayne,
> Inspirit with Mercury fra his goldin spheir;
> And dulcely drank of eloquence the fontayne,
> Quhen it wes purefeit with frost, and flowit cleir.

But besides the testimony of Dunbar in his Lament, both Bishop Douglas (in 1501) and Sir David Lyndsay (in 1530) have ranked him, and QUINTYNE, among the most eminent poets of the age. Mentioning John Bellenden, who was afterwards Archdeacon of Moray, Lyndsay says,

> Get he into the Courte auctorie,
> He will excell QUINTYNE and KENNEDIE.

Douglas even seems to rank him before Dunbar, in his Court of the Muses, calling him 'GREAT KENNEDY.'

His parts of the Flyting, indeed, may be considered as equal to Dunbar's for sarcastic and biting raillery, though inferior in ease and happiness of versification. But his other poetical remains do not seem to warrant such high praise.

Of the later period of Kennedy's life, no satisfactory information has been discovered. In a History of the Family of Kennedy, written about the year 1613, one of the sons of Gilbert, first Lord Kennedy, is said to have been Provost of Minniboil, or Maybole. This was a collegiate church dedicated to the Virgin Mary, which had been founded by Sir John Kennedy, 'Dominus de Dunowre,' and confirmed by royal charter, Dec. 4, 1371. (Chalmers' Caledonia, vol. iii. p. 493, 4.) As the patronage was vested in the family of the founder, it is highly probable that Walter Kennedy might have been appointed to that office on the demise of Sir David Robertson, Provost of Minniboil, in or about the year 1494, or soon after the time, when, I presume, the Flyting was written. In the work referred to, indeed, he is called Gilbert,—for, it is stated, that the first Lord Kennedy had four sons, John who succeeded, Gilbert, Provost of Minnibole, and two who died young. According to the more accurate statement by Mr Wood, in his edition of Douglas's Peerage, only three sons are mentioned,—John, second Lord Kennedy, James, who was married in 1473, and Walter, who is designated brother of John Lord Kennedy, in a charter of the Earl of Angus, Sept. 25, 1498. (Wood's Peerage, vol. i. p. 328.)

Dunbar, in his Lament for the Makars, written between 1505 and 1508, speaks of Kennedy as then lying at the point of death. His words are:

> Gud MAISTER WALTER KENNEDY
> In poynt of dede lyis veraly;
> Gret reuth it wer that so suld be!

Whether such anticipation was realized at that time is not known. But from Lyndsay's words, in Dec. 1530, we may at least conclude that he had been dead for a considerable time:

> Or *quha can now* the warkis contrefait
> Off KENNEDIE, with termes aureait?

It may be mentioned, as the name was uncommon, that Walter Kennedy, 'Canon of Glasgow, and Rector of Dowglace,' was incorporated as a Member of the College of Glasgow in October, 1511. Whether he was any relation of the Poet cannot be determined, but is highly probable. In the year 1525, he was chosen Rector of the College, at which time he held the office of Provost of Maybole: "Circumspectus et egregius vir Magister Valterus Kennydy, prebendarius de Dowglace, canonicus ecclesie Metropolitan. Glasguensis, ac prepositus ecclesie collegiate de Mayboill, Glasg. dioc. absente tanquam presente, electus fuit in Rectorem hujus alme Universitatis."

THE PRAISE OF AIGE.—Page 89.

IN MSS. Bannatyne (where it is repeated) and Maitland.—"This poem gives a favourable idea of Kennedy as a versifier. His lines are more polished and smooth than those of his contemporaries. If he is the person against whom Dunbar directed his Invective, he has met with hard measure."—HAILES. I cannot perceive in what respect Kennedy's versification is entitled to

such praise. Even this poem, which presents the most favourable specimen of his genius that has been preserved, must be considered as an imitation of Henryson's similar poem in 'Praise of Age.'

Line 39. *The schip of faith . . . Dryvis in the see of Lollardry.*] Or, as it reads in Maitl. MS., *Of heresye.* Kennedy, at the conclusion of the Flyting, again uses the term of Lollard, as signifying a heretic. "Kennedy appears to have been a zealous partisan of what was termed *the old faith;* whereas the poets, his contemporaries, were either lukewarm in their religious tenets, or inclined to the *new* opinions. The name of *Lollard* is well known both on the Continent and in Britain. . . . When the Lollards were first discovered in England, the Bishops were at a loss how to describe their tenets. In 1387, Henry Bishop of Worcester informed his clergy, that they were 'followers of Mahomet.' Wilkin's *Concil.* vol. iii. p. 202. . . . The conclusions of the Lollards, as presented by themselves to Parliament in the reign of Richard II., are to be found in Wilkins, vol. iii. p. 221. They are conclusions which Protestants in this age might hold, with the exception of some fanatical conceits, such as the absolute unlawfulness of war. They are expressed with a singular *naïveté.* . . . It is remarkable that different Lollards recant different tenets. This looks as if the sect had not been formed, but that every one who presumed to deviate from the onward path of Catholic faith, was comprehended under the general denomination of Lollard." —Hailes.

The doctrines of the Lollards may be considered as having been first promulgated in Britain by the great English Reformer Wyklyffe, and extended by his fol-

lowers throughout a great part of Catholic Europe. Some of these sought shelter in Kyle and Bute, and in other remote Western parts of Scotland. The prevalence, therefore, of such religious opinions in Ayrshire, may account for Kennedy, in the Flyting as well as in this poem, alluding to the Lollards. "We can trace (says Dr M'Crie) the existence of the Lollards in Ayrshire, from the time of Wicklyffe to the days of George Wishart," (who was burnt for heresy in 1546.) In the note to this passage, the same learned writer (Life of Melville, vol. i. p. 415) makes mention of the fact, that "at a Congregation of the University of St Andrews, held on the tenth day of June, 1416, it was enacted, that all who commenced Masters of Arts should swear, among other things, that they would resist all adherents of the sect of Lollards. 'Item, Jurabitis quod ecclesiam defendetis contra insultam Lollardorum, et quibuscunque eorum secte adherentibus pro posse vestro resistetis.'" (Records of University.)

V. R.—According to Pinkerton. Line 3, *be sicht;* 5, *O thryn fold;* 7, *ourpast and done;* 10, *fulis lust;* 12, delete *As;* 13, *dreid deid;* 17, *semit;* 18, *O swetest;* 19, *O rekless;* 20, *O haly;* 21, *O flowand;* 22, *leyth to lufgud lawis;* 23, *the lantherne;* 29, *The schip of faythe is stormyt with wynd and rane;* 30, *Of heresye dryvand in the sey hir blauis;* 35, *Writ, walx, and selis or no wayis sett by.*

ANE AIGHT MAN'S INVECTIVE.—Page 91.

In MSS. Bannatyne and Maitland.—First printed in the Evergreen. This Invective against 'Mouth-Thankless,' has been considered as beneath criticism. So far

as it is intelligible, it is indecent. See Chalmers' Lyndsay, vol. ii. p. 160.

ANE BALLAT OF OUR LADY.—Page 93.

This poem is only to be found in Asloane's MS., and is now first printed. It will be observed, that Kennedy has introduced his own name at the close of the poem, as the 'man' or servant of the Virgin. In the same manuscript are two similar addresses to the Virgin, in eight-line stanzas, written in a similar strain; but being anonymous, and not possessing any poetical merit, while one of them is imperfect, it was not thought advisable to print either. They begin,

Rois Mary most of vertewe virginale. Six stanzas

O Hie Empryss, and Quene Celestiale. Five stanzas.

Line 21. *Thy modir An, and Joachim.*] According to the Apocryphal Gospel of the birth of Mary, published out of Jerome's works, by Jones, we are informed that the Virgin was born in the city of Nazareth. "Her father's name was Joachim, and her mother's Anna. The family of her father was of Galilee, and the city of Nazareth. The family of her mother was of Bethlehem." The parents of the Virgin were well known to the common people during the dark ages of Popery, by the religious plays or mysteries, founded on these apocryphal writings, which were then exhibited.

PIOUS COUNSALE.—Page 96.

In MSS. Bannatyne and Maitland.—In the first these lines are anonymous. It may be mentioned, that Ram-

say, in printing 'John Upon Land's Complaint,' a poem evidently written during the minority of James the Fifth, took the liberty of adding Kennedy's name as its author, for which ascription Bannatyne's MS. affords no evidence.

THE PASSIOUN OF CHRIST.—Page 97.

This long, dull, religious poem, if it deserves the title, which has hitherto escaped notice, is preserved in the Howard MS. But only a portion of it has been now printed; the selections consisting of the entire Prologue, and of such of the stanzas as seemed most worthy of publication. The entire composition extends to 245 stanzas, or 1715 lines; and the Reader, I apprehend, will rather charge me with having given too copious extracts, than for not having inserted the whole. In fact, it was only in consideration of the great fame which Kennedy enjoyed as a Poet, and of the few remains by him which are known to exist, that I was induced to give any specimen of it at all. The passages omitted either present a dry summary of the chief events of Our Saviour's life and sufferings, or contain tedious episodical reflections appropriated to the different Hours (Prime, Matins, &c.) of the Romish Church service.

The writer of the Howard MS. has committed innumerable blunders; and with all the pains that could be taken, some of the passages selected are allowed to remain sufficiently obscure, if not unintelligible. The words printed within brackets are inserted either to fill up defective syllables in the measure, or in place of evident blunders. A list of the readings of the

MS. which have been thus corrected is here annexed: Line 4, *Hevin;* 9, *spite;* 10, *rycht lycht odour;* 11, *dern;* 14, *unbrakill;* 21, *eth;* 37, *Troy;* 88, *glaidnes;* 96 and 97, are transposed in the MS.; 97, *maist powstie;* 103, *Hevin;* 114, *Than till;* 132, *richt;* 139, *adorne;* 140, *As of;* 142, *na mencioun;* 144, *his hantage;* 162, *and cum;* 225, *bund;* 227, *thay in strik sa fest;* 254, *wes till;* 286, *man hes maid mait;* 327, *in Hevin;* 368, *reabill;* 370, *Hevin;* 371, *without.*

The volume quoted as the HOWARD MANUSCRIPT, is in 4to, written on paper probably about the year 1500, and is so named from having belonged to the noble family of that name. It has the autograph of William Howard, and was in that portion of the Arundel Manuscripts which was given by Henry, Duke of Norfolk, to Gresham College, in 1678, and afterwards became the property of the Royal Society of London. This collection of MSS., for every purpose of practical utility, has been recently and most properly transferred to that grand National repository the British Museum. It would be well for the cause of literature if the various MSS. which are at present locked up in many of the Collegiate and Cathedral libraries, were by any similar arrangement to become public property.

Line 37. *The Seige of Tyre.*] This stanza of Kennedy's prologue is interesting as mentioning what was, not indeed the 'popular,' but the current literature of his time, among persons of education. Lyndsay, in like manner, includes, in his enumeration of 'antique storeis,'

> Of Troylus, the sorrow and the joy,
> And seiges all, of Tyre, Thebes, and Troy.

For those of Troy and Thebes he was, no doubt, indebted to the favourite and well-known productions of Chaucer and Lydgate; and that of Tyre forms the commencement of one or more of the old metrical romances of Alexander the Great. Milton referred to the more classical sources of ancient learning, when he exclaimed,—

> Some time let gorgeous Tragedy
> In scepter'd pall come sweeping by,
> Presenting Thebes, or Pelops line,
> Or the tale of Troy divine!

Line 38. *The life of Tursalem.*] Probably a mistake, as no such work or person is known. "There cannot be the smallest doubt that the questionable line in Walter Kennedy's Poem should stand thus—'The Sege of Jerusalem,' an old metrical romance, not uncommon in MS."—MS. Note, F. Douce, Esq.

Line 101. *Mercy and Pieté maid ane full hevy moan.*] In one of the old English plays, called the Coventry Mysteries, we find Mercy, Justice, and Peace, introduced as pleading before the Almighty in behalf of Adam, after the Fall.

Line 154. *As Lindulphus—can record.*] The author referred to was Landulphus or Ludolphus of Saxony, a Carthusian monk of the 14th century, who has been styled "Scriptor ultra sæculi sui sortem elegans." (Fabricii Bibl. Lat. Mædii Ævi, vol. iv. p. 846. Eyringi Synopsis Hist. Liter. p. 433.) His great work, entitled 'Divinum devotissimumque Vitæ Christi Opus,' was first printed in the year 1474, and passed through many editions. Translations of it into French, Spanish, Portuguese, and German, had also appeared previous to the year 1500. (Ebert's Bibliographisches Lexicon.)

ADDITIONAL NOTES AND CORRECTIONS.

TO THE MEMOIRS OF DUNBAR.

THE opinion of Sir Walter Scott, (as quoted at the top of page 4,) respecting the character of Dunbar is not singular. Mr George Ellis, in his Specimens of the Early English Poets, also styles "William Dunbar, the greatest Poet that Scotland has produced." Mr Campbell, after mentioning Gawin Douglas, and some of the older Scotish Poets, says, "Dunbar is a Poet of a higher order. His Tale of the Friars of Berwick is quite in the spirit of Chaucer." Among other eminent writers who have incidentally borne testimony to the merits of our Author, I may take this opportunity to quote a passage from the Life of Mr Crabbe, lately published. In a letter describing Crabbe's visit to Edinburgh, in 1822, when he resided in Sir Walter Scott's house, Mr Lockhart states, that after perusing Allan Ramsay's 'Gentle

Shepherd,' "He [CRABBE] told me next morning that he had been pleased with it, but added, 'there is a long step between Ramsay and Burns.' *He then made* SIR WALTER *read and interpret some of old* DUNBAR *to him; and said,* 'I SEE THAT THE AYRSHIRE BARD HAD ONE GIANT BEFORE HIM.'" (Vol. i. p. 278.) MR LOCKHART, in his excellent Life of Burns, also speaks in high terms of our 'Scotish Chaucer;' and a distinguished living Poet, in his letter respecting an edition of the Ayrshire bard's works, observes, rather quaintly, "It is consistent that Lucien Buonaparte, who could censure Milton for having surrounded Satan in the infernal regions with courtly and regal splendour, should pronounce the modern Ossian to be the glory of Scotland;—a Country that has produced a DUNBAR, a Buchanan, a Thomson, and a Burns."—WORDSWORTH.

In an excellent article by the late MR GILCHRIST, on Lord Hailes' volume of 'Ancient Scottish Poems,' are some remarks on Dunbar's character as a Poet, which want of space alone prevents me from quoting. (Censura Literaria, vol. v. p. 240.)

Page 13, line 20, "The Flyting commences on the part of Dunbar, at a time when he was at some distance from Court."] I should have said, "The Flyting commences on the part of Dunbar, at a time when he might have been at Court, and when Kennedy was residing in Ayrshire, but it was carried on, and the latter portion of it undoubtedly written while Dunbar was abroad." See Notes to the Flyting at pages 431 and 436 of this volume.

Page 22, line 7. "Neither the Queen," &c.] I am not aware that the following letter of Queen Margaret, addressed to her father, Henry the Seventh, has

ever been printed. It is curious in shewing the state of the young Queen's mind, soon after her marriage, in regard to the management of public affairs, as she complains of the King having been too much engrossed with the company of the Earl of Surrey. The original is preserved among the Cotton. MSS. Vespas. F. xiii.

"My most dere Lorde and Fader, in the most humble wyse that I can thynke, I recummaund me vnto your Grace, besechyng you, off your dayly blessyng, and that it will pleise you to yene hartely thankes to all your seruauntes, the whych be your commaundment haue geuen ryght good attendaunce on me at this tyme, and specially to all thes ladies and jantilwomen which hath accompeneyd me hydder, and to geff credence to thys good Lady, the berar heroff; ffor I haue showde hyr mor off my mynd than I will wryght at thys tyme. Sir, I beseche your Grace to be good and gracios lorde to Thomas, whych was footman to the Quene, my moder, whos sowle God haue soyle, for he hath byn on off my fotemen hydder with as gret diligence and labur to hys great charge of hys awne good and true mynde, I am not able to recumpence hym except the fauour off your Grace. Sir, as for newys, I haue none to send but that my Lorde of Surrey ys yn great fauor with the Kyng her, that he cannott forber the companey off hym no tyme of the day. He and the Bichopp of Murrey ordereth euery thyng as nyght as they can to the Kyngis pleasur. I pray God it may be for my pore harttis ease in tyme to come! They cal not my Chamberlayne to them, which I am sur wull speke better for my part than any off them that ben off that consell; and iff he speke any thyng for my cause, my Lord of Surrey hath such worddis vnto hym that he dar speke

no furder. God send me comford to hys pleasur, and that I and myne that ben lefft her with me be well entretid, such wayse as they haue taken. *For Godes sak, Syr, oulde me a escwsyd that I wryt not my sylf to your Grace, for I hau no laysyr thys tym, bot wyth wihse I would I wer wyt your Grace now, and many tyms mor wan I wold, and Syr, as for thys that I haue wrytyn to your Grace yt ys wery tru, but I pray God I may fynd yt wel for my welet erefter. No mor to your Grace at tys tym, bot Our Lord hau you en ys kepyng. Wryttyn wyt the hand of your humble douter,*

MARGARET."

This letter has no date, but as the servants to whom the Queen alludes, as having accompanied her to Scotland, appear, from the Treasurer's Accounts, to have returned on the 13th of August, or five days after the marriage, we may suppose that it was written at that time. Only the latter part of it, (being the words printed in italics,) is in the Queen's hand, and presents no favourable specimen either of her penmanship, or skill in orthography.

Page 26.] Whether Dunbar's admission to the highest order of priesthood in the Romish Church, was immediately preceding the date of his performing mass in the King's presence cannot be ascertained; nor does it appear to have been attended at that time with any preferment in the church, but this at least qualified him to officiate as King's Chaplain, when attending James in his occasional visits to different parts of the country.

Page 45, note 48.] Delete the words "and the 'Poems by Dunbar's Contemporaries,' in vol. ii."

Page 59, note 65.] Delete the two sentences begin-

ning, "It is written," &c., as the poem in question has, since that sheet was printed, been inserted in the present volume at page 37. See also the notes to that poem, at page 409. I observe, that Mr Mackenzie, in his Report on the Authenticity of the Poems ascribed to Ossian, p. 22, has quoted this Interlude, as written by Dunbar. Among other points of resemblance which might be specified as tending to confirm this idea, I may notice his commendation of Edinburgh, *quhair is meriast cheer*, at line 131, &c. when compared with similar expressions in his Dirige to the King. See vol i. p. 86, lines 21, 35, 69, &c.

Page 62. *Woodcut view of Holyrood.*] The Royal Palace of Holyrood is usually said to have been erected by James the Fifth. It may have been enlarged or completed by that Monarch, but it certainly was built in the reign of James the Fourth, as appears from entries in the Treasurer's Accounts, and, consequently, during the time when our Author lived at Court. Although partially destroyed by fire in 1547, it was probably restored according to its original design. The present view, which was engraved in Holland, from a drawing by Gordon of Rothiemay, before 1650, may therefore be considered as a correct view of the original Palace, which having been accidentally 'burnt to the ground,' by some of Cromwell's soldiers in October 1650, was rebuilt in the reign of Charles the Second, according to a different plan, retaining, however, the double tower upon the north-west, still known as Queen Mary's apartments.

TO THE NOTES ON DUNBAR'S POEMS.

Pages 113 to 208 of this volume are left blank, occasioned by the circumstance alluded to at page xi. of the Preface.

Page 218, note on line 119.] '*The Lyone—Quhois nobill yre is* PARCERE PROSTRATIS.' Dr JAMIESON, in reference to the reading of the MS. in this line, says, "*Proteir* is certainly a blunder of some transcriber for *protegere, i. e.* to protect the fallen." The correction introduced into the text not only suits the measure, but is confirmed by a proverbial saying, which occurs in reference, as in Dunbar's poem, to the armorial bearings of the Kings of Scotland, namely, "*Jouxte le commun proverbe*, Parcere prostratis scit nobilis ira leonis." See page 21 of the work by 'Maistre Jehan le Feron, escuyer,' entitled, 'Le Simbol Armorial des Armoires de France, et d'Escoce, et de Lorraine," dedicated to 'Madame Marie de Lorraine Royne et Douairiere d'Escoce,' and printed at Paris in the year 1555, 4to.

Page 223, line 8.] *Read*, MALCOLM LAING, (in HENRY's History, vol. vi. p. 605.)

Page 229, line 13. "And the ladies defended the Castle with rose water and comfittes, and the lordes threwe in dates and oranges."] An instance of a more strange kind of assaulting or *bickering* a fortress in one of these pageants, what we should think more suitable for annoying some unfortunate individual in the pillory, than as a courtly amusement, occurs in the Treasurer's Accounts, 1526, last of June, "Item,

gevin for eggis to bikker the Castell, 15s. 6d." It might have been for the same pastime that the Treasurer paid on July 17th, "Item, gevin at the Kingis command, till puyre wivis that come gretand apone his Grace, for eggis takin fra thame be his servandis, 20s."—There is a rare English poem, by Neville, son of the Lord Latymer, entitled 'The Castell of Pleasure,' printed at London, in 1508, 4to. See Dibdin's Typogr. Antiq. vol. ii. p. 371, and Gent. Mag. Feb. 1834, p. 195.

Page 225, note on line 253.] Sir David Lyndsay, in his Complaynt of the Papingo, written in 1530, also exclaims, that 'the bell of rethorick had bene roung,' by Chaucer, Gower, and Lydgate, and adds,

> Quha dar presume thir Poetis till impung
> Quhais sweit sentence throuch Albion ben sung.

Page 256, note on line 23, PRYD, *with hair wyld bak, and bonet on syd.*] Thus, in a poem, *Sons exylit throw Pryd*, printed by Lord Hailes, p. 142, *His hat on syd set up for ony hest.*

Page 260, note on line 37, *Jakkis, Scrippis, &c.*] Perhaps the latter word ought to be *Splentis*. Thus, in the poem on Pryde, last quoted, it is said that the extravagant expense laid out on silks, furrings, chains, and other articles of dress,

> Micht furneis fourty into Jak and Splent
> Weill bodin at his bak with bow and speir.

Splentis was a kind of armour for the legs as well as the arms. In the Act of Parliament, 1429, it was enjoyned, that persons "of ten pund of rent, or fyftie pundis in gudis, have hat, gorget, breist-plate, pans, and *leg-splentis*, at the leist."

Page 300, line 1, " serves to indicate the coarse manners of the age," &c.] Mr CAMPBELL, after mentioning the Tale of the *Freiris of Berwik*, and the *Daunce of the Deidly Synnis*, has some general remarks, partly suggested by this Poem, addressed to Queen Margaret, by Dunbar, which I omitted elsewhere to quote :—" In the works of those Northern makers of the fifteenth century, there is a gay spirit, and an indication of jovial manners, which forms a contrast to the covenanting national character of subsequent times. The frequent coarseness of this poetical gaiety, it would indeed be more easy than agreeable to prove by quotations; and, if we could forget how very gross the humour of Chaucer sometimes is, we might, on a general comparison of the Scotch with the English poets, extol the comparative delicacy of English taste; for Skelton himself, though more burlesque than Sir David Lyndsay in style, is less outrageously indecorous in matter. At a period when James IV. was breaking lances in the lists of chivalry, and when the Court, and Court poets of Scotland might be supposed to have possessed ideas of decency, if not of refinement, Dunbar at that period addresses the Queen on the occasion of having danced in her Majesty's chamber, with jokes which a beggar wench of the present day would probably consider as an offence to her delicacy."—(Specimens, &c. vol. ii. p. 69.)

Page 301, note on line 24. *Cuddy Ring.*] Lines 6, &c. of this note should read as follows :—" Which Pinkerton deciphered as 'cuddy-rung,' " and explained 'a cudgel!' In this he has been followed by Dr Jamieson, but the Poet evidently alluded to a person of the name of Cuddy, and from the following notices in the

Treasurer's Accounts it appears that the name should be CUDDY RIG, &c.

Page 307, line 8. "No notice of these black maidens," &c.] In the Treasurer's Accounts during the reign of James the Fifth, I find, however, this entry, 1527, August 22. 'Item to Helenor, the blak moir, be the Kingis precept, xls.'

Page 316, note on line 40. *Ay rynnis the fox, quhill he fute hes.*] Knox, in his History of the Reformation, in referring to some of Cardinal Betoun's proceedings, also makes use of this proverbial expression, and says, "Sa that the Scottis proverb was trew of him, '*Sa lang runes the Fox, as he fute hes.*'" (P. 40, edit. 1732.)

Page 318.] See a specimen of such monkish lines in 'A Recantation of famous Pasquin of Rome,' Lond. 1570, quoted in the British Bibliographer, vol. ii. p. 289. 290. Also, in 'Bonner's Dirge,' ib. 287.

Page 327, note on line 3. *Gilletis.*] Dunbar, in line 114, of his Tale of *The Twa Married Women and the Wedo*, also uses *gillot*, as a wanton filly, or young mare. Although Dr Jamieson, in quoting that obscure but coarse line, has, by oversight, given a different meaning to the word, not only the sense of the passage referred to, but the whole strain of this petition, in the assumed character of an old worn-out steed, places the true interpretation beyond all doubt. *Jillet* is still applied to a young giddy girl. Burns, in some verses written in the prospect of his setting out for the West Indies, says of himself, '*A jillet brak his heart at last, Ill mot she be!*'

Page 328, note on line 32, *dring and draw.*] *Dring,*

in one of the copies, reads *drup*, but probably should be *drug*, to pull or drag. Thus, in Gawin Douglas,

> ———Richt ernistlie they wirk,
> And for *to drug and draw* will neuer irk.

In the Complaynt of Scotland, it is said that 'Busiphal,' "hed a brothir, who was grit, fayr, and gud lyik, bot nochtheles the maist perfyit industreus horse dantars of Macedon culd nocht gar him be veil bridilit nor manerit in na comodius sort conuenient to serue ane prince, quhar for he vas nocht treittit, bot rather dejekkit and chassit to the vyild barran feildis to seyk his meyt, ande ofte tymes *he vas put in ane cart to drug and draw*, quhar he vas euyl dung and broddit."—P. 236.

Page 335, note on line 26. *Noeht neidfull is men sowld be dum.*] Thus, Lyndsay, speaking from experience, says,—

> "Bot, now I may weill understand
> Ane dum man yit wan never land,
> And, in the Court men gettis na thing,
> Withoutin opportune asking."—(Vol. i. p. 255.)

GLOSSARY

TO DUNBAR'S POEMS.

THE GLOSSARY.

N. refers to the Notes, and the pages to Volume I., unless when otherwise specified.

A, *one.*
A, *all.*
Abaisit, *abashed, confounded.*
Abak, *back.*
Abayd, *delay.*
Abbeit, *habit, dress.*
Abil, *able.*
Abone, abufe, *above.*
Adjutorie, *helper, intercessor.*
Adjutory, *help, intercession.*
Adred, *in dread.*
Affeir, *same as* Effeir.
Afferit, *afraid, terrified.*
Afferitlye, *affrightedly.*
Affy, *to consider with regard, to esteem.*
Aforrow, *before.*
Aganis, *against.*
Agast, *frightened.*
Ago, *gone.*
Ainon, *anone.*
Air, *an heir.*
Air, the, *itinerant court of justice.* See N. 293.
Aith, aithis, *oath, oaths.*
Aitis, *oats.*
Alkin, allkin, *all kind, every sort.*
Allanerly, *only, solely.*
Allevin, *alleged, admitted.*
Allowit, *praised, commended.*
Allutirly, *entirely, wholly.*
Almané, *Germany.*
Almery, *a cupboard.*
Almess, almouss, *charitable.*
Almess, almous, *alms.*
Almoner, *a disposer of alms.*
Als, *also, as, so.*
Anamalit, *adorned.*
Anarmit, *armed.*
And, *if.*
Ane, *one.*
Anis, *once.*
Anis, *asses.*
Anterous, *same as* awnterous.
A per se, *A by itself, unique in perfection.*
Aphrycane, *Africa.*

Apill reneis. See N. 405.
Appinnit, *happened.*
Argone, *to argue, to contend.*
Armony, *harmony.*
Arteilye, *artillery, weapons ofoffence.*
As, ass, *ashes.*
Ash-Weddinsday, *the first day of Lent.*
Ask, *a kind of lizard.*
Askaris, *beggars.*
Aspyit, *espied, beheld.*
Assalyeit, *tried.*
Astrologis, *astrologers.*
At, *that.*
Attanis, *at once.*
Atteir, *attire, dress.*
Attone, atonis, *at once.*
Attour, *beside, over.*
Aucht, *ought.*
Aucht, *possession, having the property of.*
Aunter, awnter, *an adventure, also to undertake.*
Aureate, *golden.*
Avail, (p. 204,) *abasement, humiliation.*
Averill, *a term of reproach, same as* haverel, *a poor useless fellow.*
Avenand, *affable, elegant.*
Aver, *a horse.*
Avyise, *to advise, consider.*
Awalk, awoilk, *awake.*
Awfrand, *offering.*
Awin, *own.*
Awnterous, *bold, adventurous, chivalrous.*
Awppis, *whappis, curlews.*
Ay, *ever, always.*

B.

Babill, *a fool's bauble.*
Bace, *bass.*
Bad, *desired, ordered.*
Bae, *bah!*
Baggis, *bags, or wealth.*
Baggit horse. See N. 262.
Baid, *residence, abiding.*
Baill, bale, bailis, *sorrow.*
Baillfull, *sorrowful.*
Baird, *a bard, or rhymer, used in a reproachful sense.*
Bairneheid, *childhood.*
Ballingaris, *vessels of war.*
Ban, *to curse and swear.*
Band, bandis, *bond, bonds.*
Bandoun, *service, dominion.*
Bandounit, *abandoned.*
Banning, *cursing.*
Bannist, *bunished.*
Bard, (p. 84,) *barred, shut.*
Bargane, *conflict, contention.*
Barganeris, *quarrellers, wranglers.* See N. 259.
Barkis, *small vessels, barks.*
Barkit, *dried, tanned, engrained.*
Barrass, *barriers, lists.*
Barrat, baret, *contention, vexation, trouble.*
Barrow-tram, *the pole or shaft of a barrow.*
Bartane, *Britain.*
Batteret, *beaten.*
Bauld, *bold.*
Bausy-handis, *large, coarse hands.*
Bauthles, (p. 73,)?

Bawch, *indifferent, distasteful.*
Bawd, *bade.*
Baxstar, *a baker.*
Beckis, *see* bek.
Bedene, *immediately, quickly.*
Beft, *give blows.*
Begouth, *began.*
Behechtis, *promises.*
Behuifit, behud, *behoved.*
Bejaip, *to deceive.*
Beid, (vol. ii. p. 21.) *be it.*
Beikis, (p. 150,) *same as bokis? the corner teeth of a horse.*
Beild, *abode, shelter, refuge.*
Beild, *festered.*
Beir, *noise made by the flight of birds.*
Beir, *barley.*
Beir, *a bier.*
Beisandis, *certain pieces of gold coin struck in France.*
Beit, *to help, to supply;* beit the fire, *to add fuel to it.*
Bek, beckis, *a bow, courtsy.*
Bekking, *bowing, cringing.*
Bellamy, *a boon companion.*
Belly-blind, *a person blindfolded, or hoodwinked.*
Belly-huddroun, *a glutton.*
Belyff, belyve, *presently, immediately, quickly.*
Ben, *the inner room; within, opposed to* but, *without.*
Bend, *a spring, a leap.*
Bene, *a bean, used for a thing of no value.*
Benefyce, benefeis, *a benefice.*
Bennisoun, *blessing.*
Bent, *rushes, or coarse grass.*
Berand, *roaring, used for snorting.*
Berd, (v. ii. p. 54,) *buried.*
Beres, *bears.*
Beriall, *brightest.*
Berne, *a person, a man.*
Bertane, (p. 132,) *Bretagne.*
Beschawin, *be shown.*
Besene, *busy, occupied, active.*
Bested, *circumstanced.*
Beswakkit, *immersed, wallowing.*
Beswick, *to deceive.*
Betrasit, *betrayed.*
Betteis, *stupid fellows?*
Betuix, *betwixt, between.*
Beuch, *a bough.*
Bewis, *boughs.*
Bewrie, *to reveal.*
Bicker, *a wooden dish, also used as a drinking cup.*
Bid, *to ask, to desire.*
Biddis, *withholds, stays.*
Bikkar, *bickering, attack, skirmish.*
Billie, *a lover, companion.*
Bill, billis, *a writing, deeds.*
Binkis, *shelves.*
Birkis, *birch-trees.*
Birneist, (v. ii. p. 12,) *burnished, picked clean.*
Birnes, (p. 56,) *cuirass, or harness?*
Birnis, *burns.*
Bissart, *a buzzard.*
Bla, *black and blue.*
Blabbar, blabberis, *to blether, babble, make a noise.*
Blandit, *flattered, soothed.*

Blaw, blawand, blawin, blawis, *to blow.*
Blé, (v. ii. p. 71,) *complexion.*
Bledder-cheikis, *cheeks puffed out like a bladder.*
Bleir, bleris, *to dim, to obscure the sight;* bleir the é, *to deceive;* bleir eit, *bleareyed.*
Blek, *black, blacking.*
Blekit, *blackened.*
Blenkis, blenkand, blenkit, *glances, blinking, glanced.*
Blent, (p. 132,) *glance, look.*
Blynis, (p. 71,) *ceases.*
Blythe, *glad, cheerful.*
Blythfullar, *blyther.*
Bödin, *arrayed, dressed, provided.*
Bogill, *a spectre, a goblin.*
Boist, bost, boistis, bostit, *to threaten.*
Boistaris, *threateners.*
Bony, *pretty, beautiful.*
Bony quhyle, (v. ii. p. 12,) *in a short while.*
Borrow, (p. 157,) *to pawn, to lay aside.*
Borrowit, (p. 247,) *redeemed.*
Bossis, *bottles of earthenware.*
Bostis, *threats;* see boist.
Bot, *but, only, without.*
Botingis, *buskins.*
Botkin, *a small knife.*
Botwand, *a baton, or rod of power.*
Boun, bownit, *to dress, prepare, make ready.*
Boun, bown, bound, *to go, to bend one's course.*
Bour, *chamber.*
Bourd, *a jest, light matter.*
Bourdour, *a jester.*
Bousteous, *rough, boisterous.*
Bowdin, *swelled.*
Bowgle, *the wild ox, or buffalo.*
Bowk, *the body.*
Bown, *see* boun.
Bowrde, *to jest.*
Bowsum, *buxom, yielding, obedient.*
Braid, *assault, a start, quick motion.*
Braidis of me, (p. 165,) *turns away from me.*
Braid up my head, *to toss it up like a high-mettled horse.*
Braiss, braisit, *to embrace, embraced.*
Brandeist, *brandished.*
Brankand, *bedecked, dressed gaily, swaggering.*
Brankit, *capered, pranced.*
Brash, *an assault, an effort.*
Bratill, *a clattering noise.*
Brattis, *ragged children.*
Brawlaris, *disorderly persons.*
Brawlis, *tumults, violence.*
Bray, *an acclivity.*
Brayd, braid, *broad, open.*
Brayd, braid, bred, *started, or sprung away.*
Breid, *breadth.*
Breid of mayne. See N. 386.
Breif, breve, *to compose, indite, write.*
Breikis, *breeches.*
Breikless, *without breeches.*
Bremys, (p. 12)?
Brether, *brethren.*
Breve, *see* breif.

Bribour, *a greedy rascal, a thief, low beggarly fellow.*
Bricht, *a young woman.*
Briganedis, brigan, *a brigand, robbers.*
Brikand, *budding.*
Brint, *burnt.*
Briss, birss, *bristles.*
Brist, birstis, *to burst.*
Broddit, *jagged, spurred.*
Broudrit, *embroidered.*
Browstar, *a brewer.*
Brudermaist, *most brotherly.*
Brukit. See N. 244.
Bruke, bruik, brukis, bruikit, *to possess, enjoy.*
Brukle, brukil, *brittle.*
Bruntstane, *brimstone.*
Brybour, *same as* bribour.
Bryn, *fierce, violent.*
Bud, buddis, *gift, gifts, bribes.*
Buik, *a book.*
Buill, *the bull.*
Buird, burde, *a board, table.*
Buke, *baked.*
Bukky, *a shell.*
Bumbard, *a lazy drone, driveller.*
Burch, bruch, *borough town.*
Burd claith, *table cloth.*
Burde of silk, *a strip, or selvidge of embroidered silk.*
Burde, *see* buird.
Burdoun, *a large staff with a pike; also a pilgrim's staff, or baton.*
Burgeoun, *a bud, a shoot.*
Burgh and land, *town and country.*
Burreaw, *a hangman.*
Burrowstoun, *a burgh town.*
Busk, buskit, *to dress, dressed, adorned.*
Bussis, *bushes.*
Bussome, (p. 37,) *a besom.*
Busteous, bustuous, *rough, boisterous, overbearing.*
But, *without.*
But, *the outer apartment of a house.*
But dout, *without doubt.*
But weir, *without apprehension.*
Bute, *gift, advantage, compensation.*
Bute, *help, remedy.*
Buthman, *a small merchant, or keeper of a booth or covered stall.*
Butis of leather, *pieces of tanned leather.*
By, *beside, without.*
Byd, byde, bydand, *to abide, to wait, attend.*

C.

Cabeld yon cout, (p. 74,) *reined yon colt.*
Cabroch-howis, *lean, meagre limbs.*
Cace, cacis, *chance.*
Caff, *chaff.*
Cager-aviris, *cadger horses.*
Caiche. See N. 401.
Caill, *see* kaill.
Cairl, carlis, *a clown, rustic, also a rude, surly fellow.*
Cairt, cartis, *card, cards.*

Cald, *disease caused by cold.*
Callanderis, (p. 145,)?
Calsay, *the pavement.*
Calyecot, *Calicut, a town in Hindostan, the first Indian port visited by European shipping.*
Campioun, *champion.*
Camroch, *cambric.*
Cankerit, *cross, ill tempered.*
Capircalyeane, *the mountain cock.*
Cappil, *a work-horse, a sorry horse.*
Caprousy, *upper garment, or short cloak with a cowl or hood.*
Carle, carlis, *see* cairl.
Carlich, *belonging to a* cairl.
Carlich, (p. 161,) *churlish.*
Carlingis, *a contemptuous epithet applied to old women.*
Carpand, carpit, *talking, talked.*
Carvouris, *carvers, sculptors.*
Carybald carle, *a crabbed scurvy old fellow.*
Cassyne, *cast.*
Castingis, *cast-off clothes.*
Cauld, *cold.*
Cawf, *a calf.*
Cayne, *Cain.*
Cedull, *schedule, writing.*
Celicall, *celestial.*
Chaftis, *the jaws, chops.*
Chaip, *escape.*
Chakmait. See N. 341.
Chalmarer, *chamberlain.*
Chalmir, chamir, *a chamber.*
Chapell-clerkis. See N. 224.
Chapman, *a merchant.*
Char, on, *on edge.*
Cheif, *head of a clan or family.*
Cheip, cheipit, *to squeak.*
Cheis, *choose.*
Chenyeis, *chains.*
Chevist, *acquired.*
Choip, *the chops.*
Choll, *the jaws.*
Chuff, *a clown, churl.*
Chukkit, *chuckled, fondled.*
Churl, *a slave, villain, or bondsman.*
Chymys, *houses.*
Clyre, (v. ii. p. 10,) *cheer, entertainment.*
Cinque and sice, *at dice.*
Clais, clayis, *clothes.*
Clam-schellis, *scallop shells, as worn by pilgrims.*
Clappit, *placed.*
Clasches, *reviles, uses terms of reproach.*
Clatteraris, *tattlers, tale-bearers.*
Clattir, clattiris, *to tattle, to make a noise.*
Claver, *clover.*
Clawcht, *seized, raised up.*
Clayth-knapparis, *cloth-clippers.*
Cleif. See N. 332.
Cleik, cleikis, cleikit, *to seize, draw to one's self.*
Clek, *to hatch.*
Clewchis, *ravines, narrow glens.*
Clip, (v. ii. p. 29,) *a colt.*
Clipis, clippit, *to call.*
Clippis, *eclipse.*
Clippit, *embraced.*

Cloddis, *to throw clods.*
Clois, *inclosure.*
Clour, *a lump, tumour.*
Clout, clowtis, *a clout, pieces, or shreds of cloth.*
Cloutit, *patched.*
Clowis, *claws.*
Clowiss, *cloves.*
Cluccanes, *grippers, persons who seize with violence.*
Cluik, *a claw.*
Cluvis, *hoofs.*
Clynkand, *jingling.*
Coft, *bought.*
Coilyear, Rauf. See N. 333.
Coive, *cave.*
Cokill, *cockles, shell-fish, scallop.*
Cokkilby's Sow, or Cokelbie's Gryce. See N. 240.
Collapis, *collops, minced meat.*
Collatioun, (p. 156,) *a feast, banquet.*
Collep, (p. 52,) *some kind of drinking cup.*
Colleveris, (p. 149,) *coalheavers.*
Commerwald, *hen-pecked.*
Communing, *conversation or dialogue.*
Compt, *an account, reckoning.*
Comptis, *reckons, accounts.*
Conding, *condign, worthy.*
Confort, *comfort.*
Conquys, *acquire.*
Conserf, *preserve.*
Contrair, *against, contrary to.*
Conwoy, *mein, carriage.*
Cope, copis, *a cup for drinking;* playit cop out, *to drink off all that is in a cup.*
Corce, corses, *crosses, money.*
Corchat, *crotchet in music.*
Cor mundum, *the beginning of one of the Penitential Psalms,*—'*Cor mundum crea in me.*'
Corpis, corse, *body.*
Correnoch. See N. 264.
Cors, *the Cross, in the market-place.*
Coud, *same as* couth.
Coumpt, *same as* compt.
Counyie, *coin, and hence circulation.*
Counyie, (p. 52,) *apprehension.*
Couth, *could, was able.*
Covanis, (p. 156,) *company?*
Cowclinkis, *harlots.*
Cowffyne, *pretty little cow.*
Cowhubby, *a cow-herd, a booby.*
Cowit noddill, *shaven or bald head.*
Cowkin-kenseis, *idle beggars?*
Cowp, *a drinking cup.*
Crabbit, *crabbed, peevish.*
Craft, *trade, profession.*
Craftis, *men of craft, tradesmen.*
Crag, craig, *the neck, throat.*
Craig, cragis, *rock, rocks.*
Craikaris, crakkaris, *boasters.*
Crak, crakkis, *boasting words, talk.*
Cramasee, *crimson, usually applied to velvet.*
Craudoun, crawdones, *coward, cowards.*
Creill, *a wicker basket.*

Creische, *grease, fat.*
Cria, *a public recantation.*
Crockis, *old ewes.*
Crok, *a dwarf.*
Crooned, *murmured, or sung in a low tune.*
Crop, cropt, *the top.*
Crop and rute, *branch and root.*
Cropand craw, *croaking rook.*
Croppis, *branches.*
Crownis of wecht, *gold coins.* See N. 352.
Crowse, *brisk.*
Crudis, *curds.*
Crufe, *a hog's-stye.*
Cruik, crukit, *crooked, lameness.*
Cruke, *circle.*
Cry, (p. 193,) *for a short space.*
Cryaris, *public criers.*
Crynit, crynd, *contracted, drawn together.*
Cuchettis. See N. 247.
Cuddy Ring. See N. 301 and 458.
Cuir, cuiris, *cure, benefices.*
Cuke, cukis, *a cook, cooks.*
Culroun, *scoundrel.*
Cumis, *becomes.*
Cummer, cummeris, *female gossips.*
Cummer, cummerit, *trouble, encumber, encumbered.*
Cummerlyke, *like gossips.*
Cun, *to know, also to taste.*
Cuningar, *more expert.*
Cunnand, *knowing, expert, skilful.*
Cunnaris, *tasters.*
Cunyie, *same as* counyie.
Cunyngis, *rabbits.*
Cunyouris, *coiners.*
Curch, curches, *head-dress, kerchief.*
Cure, curis, *a benefice; also business, profession.*
Curle-doddy, *a wild plant.*
Cursing, *excommunication.*
Cursing, *coursing, hunting with greyhounds.*
Cursouris, *coursers.*
Curries knaiff. See N. 309.
Cury, *cookery.*
Cutis, *the ancles.*

D.

Daft, *foolish, giddy.*
Daudely, *used to signify one who is spoiled, by being too much made of.*
Dane, *gentle, dainty?*
Dang, *knocked at, struck.*
Danger, (p. 144,) *same as* denger.
Danskyn, *Denmark.*
Dantis, dantit, *to subdue.*
Darth, *dearth, scarcity.*
Daseyne, (p. 240,) *the daisy?*
Dautit, *made much of.*
Daw, *see* slute-daw.
Daw, dawing, *dawn, dawned;* up daw, *rose up.*
Dearch, *a dwarf.*
Defame, *infamy, shame, disgrace.*
Deflord, *disfigured.*
Degest, *composed, grave, sedate.*

Did, dedee, *Death.*
Deid, *deed.*
Deiff, *to deave, deafen.*
Deill, *deal.*
Deill, *the Devil.*
Deir, *do harm, injury.*
Deirance, *injury.*
Deiris, (p. 144,) *encourages, renders bold?*
Delyverlie, *nimbly, quickly.*
Demane, (p. 205,) *to maltreat.*
Deme, *dame, mother.*
Deme, *to censure, to judge, to condemn.*
Deming, *damning, censuring.*
Denger, (p. 223,) *coyness, reserve.*
Densmen, *Danes.*
Depaynt, *painted.*
Depurit, *purified.*
Deray, *noise, disorder.*
Derene, derenyeit, *to disorder.*
Derne, *in secret,* (p. 239,) *in darkness.*
Detressit, *hanging in tresses.*
Devit, *deafened.*
Devoyd, *to divest, lay aside.*
Devyiss, *device, counsel.*
Devysit, *contrived.*
Deyne, *disdain.*
Dicht, *to dress, to prepare, to make ready.*
Dill, (p. 176,) deill?
Ding, *condign, worthy.*
Ding, *to strike.*
Dink, *saucy, nice, precise; also gay.*
Dirige, *the funeral service, from the first word in the 5th Psalm, sung in the Office for the dead.*
Dirk, dirkness, *dark, darkness.*
Dirkin. See N. 273.
Dirkit, *darkened, obscured.*
Discryve, *to describe.*
Discure, *to discover.*
Diseis, *uneasiness.*
Diserth, (vol. ii. p. 76)?
Disheris, *to disinherit.*
Disjone, *breakfast.*
Disperne, *to disperse.*
Dispone, *to dispose, make ready.*
Dispulit, *despoiled.*
Disteynit, *stained.*
Diurn, *daily.*
Dogonis, (p. 393,) *followers?*
Dollin, *buried.*
Dolour, *grief.*
Dome, *judgment.*
Donk, donkit, *dank, moist, moistened.*
Dost, updost, *decked, dressed.*
Dot, *state of stupor.*
Dotit, *stupid, confused.*
Doun-thring, *to overturn, throw down.*
Dour, *obstinate.*
Dourly, *obstinately.*
Do wait, *take heed.*
Dowbart, *a dull, spiritless fellow.*
Dowblett, doublat, *a short jacket, or under coat.*
Dowis, *doves.*
Dowkar for to dregg it, *a diver to drag, or fish it up.*
Dowsy, *a dull stupid fellow.*

Draff, *brewer's grains.*
Draik and duik, *drake and duck.*
Draikit, *same as* drawkit.
Dram, *sullen, melancholy.* See N. 297.
Drawkit, *drenched, draggled.*
Dré, *to suffer, endure.*
Dreid, but, *doubtless.*
Dreipis, *to drop.*
Drene, *constant repetition.*
Dress, *to go forth, to prepare for leaving.*
Drest, *provided.*
Drevellis, *drivellers?*
Dring, *to drag slowly.*
Droich, droichis, *a dwarf.*
Drowp, drup, *to droop.*
Drowp, drupe, *a feeble person.*
Drowth, *drought, thirst.*
Drublie, *gloomy, troubled.*
Drug, druggit, *to pull forcibly.*
Dryfe, dryvis, *to spend.*
Dryvand, *driving, riding quickly.*
Dub, *gutter, shallow water.*
Duddis, *ragged clothes.*
Duddroun, *sloven, drab.*
Duid, (v. ii. p. 53,) *do it.*
Duilfull, *sorrowful.*
Dukis, *ducks.*
Dulce, *sweet.*
Dulcely, *sweetly.*
Dule, *grief, sorrow.*
Dule, *to grieve, to lament.*
Dullit, *dulled, obscured, stupified.*
Dully, *doleful, melancholy;* dully glennis, *lonely, solitary glen.*
Durés, (p. 17,) *harm, injury.*
Duris, durris, *doors.*
Dwalme, dwawmes, *sudden fit of sickness, swooning.*
Dwalming, *squeamishness.*
Dyk, (p. 61,) *a fence.*
Dynarit the fowlis, (p. 61,) *the birds made a cheerful din or noise?*
Dyng, *see* ding.
Dynk, *see* dink.
Dyouris, *bankrupts.*
Dysour, *a gambler, one who plays at dice.*
Dyt, *a discourse, writing.*
Dyte, endyte, *to compose in verse, to make verses.*
Dytis, *indicts, accuses.*
Dyvour, *bankrupt.*

E.

E, *eye.*
Effeir, effeiris, *condition, qualities,*
Effeiris, effeirand, *befits, relating to, conformable to.*
Effek, *effect.*
Effray, *to affright, terrify.*
Efterhend, *after, afterwards.*
Eik, eke, *also.*
Eikit, *increased.*
Eild, eld, *age, old age.*
Eit, *see* bleir.
Eith, *easy.*
Eldaris, *predecessors.*
Eldnyng, *jealousy.*
Ellis, *else.*
Elrich, *expressing relation to eril spirits, elvish.*

Elyk, *alike.*
Eme, *uncle, mother's father.*
Enarmit, *armed.*
Enchesoun, *blame, exception.*
Endlang, *lengthways.*
Endyte, *see* dyte.
Ene, *eyes.*
Ensence, *to offer incense.*
Erd, eird, *the Earth.*
Erd, erdit, *to inter, buried.*
Ern, ernis, *the eagle.*
Ersche, Erische, *Irish, or Gaelic.*
Ersche men, *applied to Highlanders.*
Eschame, *ashamed.*
Ess, *ace in dice.*
Estin, *eastern.*
Evill-dredie, *given to evil deeds.*
Exercing, *exercising.*
Expreme, expreming, expremit, *to express.*
Exul, *exiled, banished.*
Exulyife, (p. 234)?

F.

Faikles, *weak.*
Failyé, *to fail.*
Faine, *to feign.*
Fair, fare, *to go, to pass, to proceed.*
Fais, *foes.*
Fald, (p. 150,) *same as* fold.
Faldis, *folds.*
Fallow, *to equal, to put on a footing with.*
Falset, *falsehood.*
Falt, *default, indigence.*
Fane, fain, *desirous, eager, fond.*
Fang, *to embrace, to seize, to lay hold of.*
Fang, *the hand.*
Fannoun, *a scarf worn on the left arm of an officiating priest at Mass.*
Farcy, *well-fed, crammed.*
Fare, *behaviour.*
Fare, farne, *to fare, fared.*
Farlet, *same as* ferleit.
Farlyis, *wonders.*
Fartingaillis, *a fardingale, or woman's hoop.*
Fary, *tumult, bustle.*
Fary, *fairy.*
Fassoun, *fashion.*
Fassoun, *address, politeness,*
Fasternis-evin, *the even preceding the first day of the fast of Lent.*
Fastit, *fasted.*
Fazart, *a coward, dastard.*
Fecht, *fight, battle.*
Feid, *feud, enmity.*
Feile, *knowledge.*
Feill, *numerous, many.*
Feir, *feature.*
Feir of weir, *prepared for war.*
Feir, fere, feres, feyris, *companion, companions, mate.*
Feiris, *companionship.*
Fek, *a considerable part.*
Fell, *to befall.*
Fellone, felloun, *violent, extreme, fierce; also strange.*
Felye, *to fail.*
Fend, *to defend, provide for.*
Fenyeis, fenyeit, fenis, *to feign.*

Fenyouris, *deceivers.*
Fepillis, *quivering of the under-lip.*
Ferd, feird, *fourth.*
Ferleit, *wondered.*
Ferly, *wonder, wonderful.*
Fers, *fierce.*
Festnit, *fastened.*
Festuall, *festival.*
Fethreme, *feathering, or dress made of feathers.*
Fetrit, *fastened.*
Feure, *furrow in corn fields.*
Fewté, *fealty.*
Fild, *filled.*
Fillok. See N. 405.
Fillok, *a little filly.*
Firth, frith, frithis, *a forest, woods.*
Flaggis, *flanks or sides?*
Flane, flayn, *a shaft, an arrow.*
Flap, *a stroke.*
Flawe, *flew.*
Flawme, *to baste.*
Flé, *to dispel, to put to flight.*
Fleichit, *prevailed upon by entreaty, flattered, wheedled.*
Fleichouris, *flatterers.*
Fleit, flete, *fleet, quick;* downfleit, (p. 214,) *dropping.*
Fleit, (p. 248,) *frightened, terrified.*
Fleme, flemis, flemit, *to banish, banishes, expelled.*
Fleschour, *a butcher.*
Flete, *to flow.*
Flett, *scolded, see* Flyte.
Flicht and wary, *change and fluctuate.*
Flingaris, *dancers.*
Flocht, *fluttered, state of fluctuation.*
Flouris, *figuratively signifies youth, or the prime of life.*
Fludder, *to cajole, also to be in a bustle.*
Flyrdis, *flirts, or gibes?*
Flyrit, (p. 65)?
Flyrok, *a deformed person?*
Flyte, *to scold, inveigh.*
Flyting, *scolding; used also as a name for a poetical contest.*
Fog, *moss.*
Foirbearis, *predecessors, ancestors.*
Foirstairis, *outer-stairs, stairs projecting into the street.*
Fold, *earth, the earth.*
Folie, *foolish, foolishness.*
Folkis, *people.*
Fon, *to play, to fondle.*
Forcryit, *worn out with crying.*
Forcye, *valiant, full of strength.*
Forfairn, *decayed, wasted.*
Forfare, forfair, *to perish, to be lost.*
Forgit, *fashioned.*
Forknokit, *fatigued with knocking.*
Forky-fure, *a strong able-bodied man.*
Forlane, *importunate.*
Forleit, *to forsake.*
Forloir, (p. 161,) *utterly lost, forlorn;* (p. 253,) *to become useless from languor.*
Forloppin, *vagabond, fugitive.*

Forrow, *time past.*
Fors, (p. 160,) *to care*; of fors, *of necessity.*
Forschoir, (p. 253,) *dejected.*
Forsy, *same as* forcye.
Forthwart, *forward.*
Forthy, *therefore.*
Fortys, *stout.*
Forwayit, *wandered.*
Forworthin, *execrable, unworthy.*
Foryett, *forget, forgotten.*
Fow, *full, also drunken.*
Fowth, *abundance, at large.*
Fowyr, *four.*
Frak, *pass over, move swiftly.*
Frakkar, *more active, vigorous.*
Frane, franit, *to inquire.*
Fra thyne, *henceforth.*
Frawfull, *froward, untoward.*
Fray, *fear, terror, fright.*
Fray, *disturbance.*
Freik, *a petulant, forward fellow.*
Frely, (p. 198,) *entirely, completely.*
Fremmit, *foreign, strange.*
Frith, *same as* firth.
Fro, *from.*
Frog, *a upper coat, frock.*
Frustir, *vain, unavailing.*
Frustir, *to render useless, destroy.*
Fudder. See N. 260.
Fuill, fulle, *a fool.*
Fuilles, *Fools.* See N. 310.
Fullfilld, *filled full.*
Fulyeit, *failed.*
Fur, *same as* fair, *went.*
Fure, *a furrow.*
Fure, (p. 60,) *fared.*
Fure, *see* forky.
Furtheyit, *to pour out.*
Furthy, *forward, courageous; also, ready of speech.*
Futher, *same as* fudder.
Fyiftene, *fifteenth.*
Fyle, fyld, *to defile.*
Fyne, *the end.*
Fynance. See N. 432.
Fynkle, *fennel.*
Fyre-flaucht, *lightning, wildfire.*

G.

Ga, gais, *to go, goes.*
Gadderit, *gathered.*
Gaist, (p. 159,) *a jest.*
Gait, *way, manner.*
Gait, gaittis, *public street, streets.*
Gait, *way, road.*
Gait, *manner of walking.*
Gammaldis, *gambols, capers.*
Gamountis, *capers, gambols.*
Ganand, *fit, proper.*
Gan, (v. ii. p. 43)?
Gane, *face, countenance?*
Gane, ganyt, *to serve, suffice.*
Gane will, *gone astray.*
Gang, *to go, to walk; also gait.*
Gangarel, *a stroller?*
Ganyie, gainyeis, *a dart, arrows.*
Gar, ger, gart, garris, *to order, cause, causes.*
Gardyvians, *a cabinet, cupboard.*

Garesoun, *a company, body of troops.*
Garsoun, *servant.*
Gartane, *a garter.*
Garth, *an inclosure, garden.*
Gaudé-flore, (p. 243,) *alluding to some words in the invocation to the Virgin,* Gaude Maria!
Gawf, *a loud, violent laugh.*
Gawsy, slawsy, (v. ii. p. 29)?
Gay, (v. ii. p. 35,) *indifferently good.*
Geir, *goods, effects, substance, money.*
Geit, (v. ii. p. 11,) *same as* gett, *fetch.*
Geit, (p. 68,) *a cinder.*
Gekkis, *signs of derision.*
Gend, *playful.*
Genner, *to engender.*
Gentrice, *honourable birth.*
Gersomes, *sums paid at the entry of a lease.*
Gett, feyndis, (v. ii. p. 74,) *child of the devil.*
Gib, *name given to a male cat.*
Gild, (v. ii. p. 74,) *clamour, noise.*
Gillot, gillotis. See N. 327 and 459.
Girnall-ryver, *robber of a granary.*
Glaiking, *folly, wantonness, caprice.*
Glaikis, to give the, *to put a trick or cheat on a person.*
Glaikit, *wanton, foolish, capricious.*
Glamir, (p. 101,) *deception sight.*
Glar, *mud.*
Glaschand game, *err. for* gaine, (p. 144)?
Glaschew-heidit, (p. 143)?
Gle-men, *minstrels.*
Gled, gleddis, *the kite.*
Gledaris, *persons like kites.*
Glen, glennis, *a valley.*
Glete, *glitter.*
Glowir, glour, *to stare.*
Glude, (v. ii. p. 78,) *slippery?*
Gluder, *to cajole.*
Gnap, gnapparis, *to catch hold of, catchers.*
Gnip, gnyp, *to crop, to gnaw, to nip.*
Golk, gowk, *the cuckoo, a foolish person.*
Gome, *a man.*
Gorge-millaris, (p. 143)?
Gove, goif, govit, *to gaze with eagerness.*
Gousty, *tempestuous.*
Gowk, *see* golk.
Gowkit, gukkit, *foolish.*
Gowles, *wild marygolds.*
Gowlis, gūles, *a heraldic term.*
Gowsty, *desolate, dreary.*
Graffin, *buried.*
Graine, grayne, *the branch of a tree, also, the stem of a plant.*
Graith, *substance, all kinds of instruments.*
Graith, grathit, *to dress up, prepare, arrayed.*
Graithly, *readily.*
Grandschyre, *grandsire, forefather.*

Grane, granis, *to groan, groans.*
Grathing, *making ready, preparing.*
Grayth, *see* graith.
Greis, *degrees at a University.*
Grene, *to long, wish for.*
Grie, wan the, *gained the prize.*
Grip, *see* gryp.
Grippis, *embrace.*
Gronkaris, *sharpers.*
Grufe, on growfe, *with the face flat to the ground.*
Grume, *a man-servant.*
Grund, *ground.*
Grundyn, *sharpened.*
Gruntill, *the snout.*
Grunyie, *a grunt, used in a ludicrous sense for the mouth.*
Gryce, *pig, pigs.*
Gryp, *to lay hold of, to seize.*
Gudame, *grandmother.*
Gudschir, *grandfather.*
Guerdoun, *reward.*
Gukkit, *same as* gowkit.
Gule-snowt, *yellow-snout.*
Gulsoch, *the jaundice, the yellow sickness; also voracious appetite.*
Gy, *to guide.*
Gy, *Sir Guy, of Romance.*
Gydis. See N. 343; *but might have been applied to dress or attire.*
Gyiss, gys, *a mask, disguise; also, guise, fashion.*
Gyn, *engine for war, or great gun.*
Gyng, *gang.*
Gyrnd, *grinned.*
Gyrss, girsis, *grass, grasses.*
Gysaris. See N. 256, and 258.

H.

Habitakle, *habitation, dwelling-place.*
Hable, *able.*
Hadder, *heather.*
Haggeis, *a well-known Scotish dish.*
Haggerbaldis, *coarse feeders.*
Haill, *entire, whole.*
Haire, *hoary, with age.*
Halflinges, *half.*
Halk, *the hawk.*
Hals, *the throat, neck.*
Hals, halsit, halsing, *to hail, hailed, saluted.*
Halok-lass, *giddy, crazy girl.*
Haltane, *haughty.*
Hand, fra, *forthwith, immediately; also, out of hand.*
Hand, tak on, *to engage, undertake.*
Hankersaidillis, *anchorites.*
Hansell, *gift.*
Hanyt, *not exhausted by labour.*
Hap, *to cover up.*
Hap, *chance.*
Hapshaklit, *applied to a horse or cow, with the head fastened to the forefoot, to keep from straying.*
Hard, *heard.*
Hardely, *boldly, with confidence.*
Hardly, *scarcely.*

Harle, harlis, harlit, *to drag, trail.*
Harlot, harlottis, *an opprobrious term formerly applied to a worthless person of either sex.*
Harmes, *sufferings.*
Harnis, *brains.*
Harth, *prob.* harsk, *sharp, harsh.*
Haschbaldis, *gluttons.*
Hathe, (p. 69,) *a sudden pain.*
Having, *behaviour.*
Haw, (v. ii. p. 71,) *hollow.*
Hawkit, *streaked.*
Hawtane, *haughty, proud, lofty.*
Hé, *high.*
Hecht, hicht, *named.*
Hecht, *swore, promised.*
Hechtis, *offers, promises.*
Heft, *a handle, hilt of a weapon.*
Hegeis, *hedges.*
Heildit, helit, *covered over, concealed.*
Heill, *health.*
Heill, *the heel.*
Heillie, *haughty, proud.*
Heird, *hear it.*
Heir doun, (p. 142,) *here below, in this lower world.*
Heis, *to exalt, gently raise up.*
Helit, *same as* heildit.
Helland-scheckaris, *raggamuffins.*
Hende, *same as* heynd.
Herbere, *a garden.*
Herberye, herbreit, herbry', *to lodge, to harbour, give reception to.*
Herreit, hareit, *plundered, robbed.*
Hewand, *hewing, working.*
Hewd, *of hue, complexion.*
Heynd, *a skilful person, also expert, exercised.*
Hiddowus, *hideous, terrible.*
Hicht, grit, *great pride.*
Hiddill, *in secret.*
Hiddy-giddy, *hither and thither, up and down.*
Hie, uphie, *to raise, to exalt.*
Hie-gait, *highway.*
Hiear, *higher.*
Hint, hynt, hynting, *to catch, lay hold of.*
Hirklis, *prob.* hirchillis, *shivers.*
Hirplis, hirpland, *halts, halting.*
Hobbill-clowtar, *a cobbler, a clumsy mender of shoes.*
Hobill-chowe, *confused noise, great uproar.*
Hoist, *a cough.*
Holene-tree, holyn, *holly.*
Holtis, *woods, high grounds.*
Holkit, *hollowed.*
Hommelty-jommelty, *clumsy and confused.*
Hone, *delay, stop.*
Hony-came, *honey-comb.*
Hony gukkis, (v. ii. p. 29)?
Hony-soppis, *sops made with honey.*
Hoppir-hippis, *lank, shrunk about the hips.*
Hostand, *coughing.*
Hostillar, *an innkeeper.*
Hostillry, *an inn.*
Houp, *hope.*

Houris, *morning orisons.*
Hous, (p. 150,) *housing, or saddlecloth.*
Hovit, *tarried.*
Howlat, *the owl.*
Howphyn, *darling.*
Huche, *a deep ragged valley, or small glen.*
Huckstaris, *huckster-women.*
Huddit-craw, *the carrion-crow.*
Huddroun, *slovenly, disorderly.*
Hud-pykis, *misers.*
Hummellis, *drones.*
Hungert, *hungry.*
Hunny, *honey.*
Hunyit, *sweet, honeyed.*
Hurcheoun, *the hedge-hog.*
Hurde, *a hoard.*
Hurdaris, *hoarders.*
Hurklis, *crouched together, contracted.*
Hurkland-banis, *bones in a ricketty state.*
Hurlé-bawsy, (v. ii. p. 29)?
Husbandis, *husbandmen.*
Hutit, *hooted, derided.*
Hyd, *skin*
Hye, *haste.*
Hye, *high.*
Hyne, hyn, *from hence.*
Hyne fair, *to go hence.*
Hynt, hynting, *see* hint.
Hyre, *hire, wages.*

J.

Jack, *short coat-of-mail.*
Jagit, *pricked, struck.*
Jaipit, *scorned, derided.*
Janglaris, jangelours, *wranglers, talkative, disputatious persons.*
Jangle, *the cry of the jay.*
Ichane, (vol. ii. p. 29)?
Jevellis, *perhaps drunkards? see* jow-jowrdane.
Jevellouris, *jailors.*
Ilk, *each.*
Ilk, *the same.*
Ilkane, *every one.*
Illustare, *illustrious.*
Impesche, *to hinder.*
Impyre, *government.*
Ind, *in it, into it.*
Indeficient, *not deficient, assured.*
Indoce, indost, *indorsed.*
Infek, *perhaps from* feck, *or* feik, *vigour,* done infek, *deprived of strength?*
Infratour, (p. 134), *in the guise of a monk?*
Ingle, *the fire.*
Inglis, *English.*
Ingyne, *genius, wit, intellect, ability.*
Ingynouris, *ingenious persons, men of ability.*
Inlaik, *deficieney.*
Innis, *dwelling, lodging.*
Innoportoun, *untimely.*
Inthrang, *to thrust, intrude.*
John Thomsonis Man. See N. 297.
John the Reif. See N. 233.
Joisis, josit, *to enjoy.*
Jok the Fule. See N. 321.
Jow, jowis, *a Jew, Jews.*
Jow, *juggler.*

Jow-jowrdane yhedit jevellis, *literally fellows resembling overflowing chamber-pots.*
Jowrdane, *a chamber-pot.*
Irke, *to tire.*
Irkit, *troubled.*
Irnis. See N. 243.
Ische, *to issue, to go out.*
Ische, *to burst forth.*
Juffeler, *shuffler.*
Jupert, *jeopardy.*
Jure, *jurisprudence, law.*
Jympis, *quirks.*

K.

Kahute, *cabin of a ship.*
Kaill, *broth, made of greens; also, cabbage, colewort.*
Kan, *a can or dish for holding liquor.*
Keik, *to peep, to look with a prying eye.*
Keild, (v. ii. p. 82,) *or* keill, *marked with ruddle?*
Kell, *cawl, or hinder part of a woman's cap.*
Kemd, *combed.*
Ken, kennis, kend, *to know.*
Kenrik, *same as* kynrick.
Kensies, *froward fellows?*
Kepar, *one who catches at a thing.*
Keppis, *catches, intercepts.*
Kerse, *cresses.*
Kervit. See N. 242.
Ketche, *see* caiche.
Ketche-pillaris, *sharpers at the game of Caiche.*
Kethat, *a cassock, robe.*
Kevillis, *sorry fellows.*
Kewis, *good manners, good qualities.*
Kill, *kiln.*
Kirkmenis, *churchmen.*
Kist, *a chest.*
Kittie, *a lewd woman.*
Kittock, *a little kittie.*
Knackettis. See N. 402.
Knaip, *knave, servant.*
Knak, *mock or jest.*
Knapparis, *knaves, or stealers?*
Knaw, knawis, *to know.*
Knitchell, *a small bundle.*
Knoppis, *buds.*
Knowll-tais, *toes swelled at the joints.*
Knyp, knip, *to grip, to catch at.* See N. 327.
Kokenis, (p. 146,) *same as* cowkenseis? *idle beggars, or froward fellows?*
Krisp, *fine linen, cobweb lawn.*
Kyn, kynd, *kindred.*
Kynd, kyndness, *kind, particular nature.*
Kynrick, *kingdom.*
Kyth, kythit, *to show, shown, appeared.*

L.

Laidis, laddis, *lads, boys.*
Laif, *the rest.*
Laip, *to lap.*
Lair, *learning.*
Lait, *let.*
Laith, *loath, reluctant.*

Laith and wraith, *disgust and anger?*
Laithly, *loathsomely.*
Laitis, *manners, behaviour.*
Lak, lakkis, *wants, is deficient of.*
Landit, *possessed of land.*
Landwart, *inward, of, or belonging to the country.*
Langit, *belonged.*
Langsum, *longsome, tedious.*
Lang syne, *long ago.*
Lanis, *conceals.*
Lap, *leaped.*
Larbar, larbaris, *worn-out, impotent persons; also torpid, ghastly, sluggish.*
Largess. See N. 281.
Largness, *bounty, liberality.*
Lasar, *leisure.*
Lat, *same as* let.
Lathand, *loathsome, detestable.*
Lathit, lathlyit, *detested, loathed.*
Laverock, *the lark.*
Law, *low.*
Lawd, (p. 149,) *persons of low rank.*
Lawis, *brings low.*
Lawry, lawryr, *laurel.*
Lawté, *loyalty.*
Lê, *quiet, peace.*
Leche, *a physician.*
Lechecraft, *surgical skill.*
Leich, the French. See N. 237.
Leid, *learning, knowledge.*
Leid, *lied.*
Leill, *true, lawful, faithful.*
Leinds, *leans, inclines to.*
Leir, leyr, leiris, leirit, *to learn, learns, learned, taught.*
Leis, *lies.*
Leische, *scourge, lash.*
Leiss me, *an expression of desire.*
Leit, *to let on, pretend.*
Leit, *to permit, allow.*
Leme, lemand, *to gleam, shining.*
Lemmane, *a sweetheart, or lover, applied to either sex.*
Lemys, *sunbeams, shines.*
Len, *to lend.*
Lendis, *the loins.*
Lentron, *the season of Lent.*
Leonyne, *lion-like, courageous.*
Lerd, leirit, *taught, learned.*
Lergnes, *same as* largness.
Lesingis, *lies, falsehoods, untruths.*
Lessoun, (p. 208,) *lessening.*
Let, *hinderance.*
Leuch, lewche, luche, *to laugh.*
Lever, levir, *rather.*
Leveray, *reward.*
Levis, *lives.*
Ley, *to lie.*
Leyr, *see* leir.
Libberla, (v. ii. p. 20)? *a large stick, or baton, but the word itself is doubtful.*
Lichtit, *alighted.*
Lichtleit, *slighted, undervalued.*
Lifly, *lively.*
Lift, *the firmament.*
Lig, liggit, *to lye, to dwell.*

Limmar, *an opprobrious epithet applied to either sex, as knave, scoundrel, jade.*
Lind, *see* lynd.
Lippened, lippinit, *trusted, confided.*
Lipper-men, *lepers.*
Lisk, *the flank or groin.*
List, *to will, to please.*
Lob-avoir, *a lubberly* aver *or horse?*
Loiffit, *praised.*
Loik-hearted, *compassionate, tender-hearted.*
Loikman, *public executioner.*
Lollard, *one who adhered to the doctrines of Wycliffe, a heretic.* See N. 445.
Lollerdy, *heresy.*
Loppin, *leapt.*
Losingeris, *lying flatterers.*
Losin sarkis, (vol. ii. p. 24)?
Loun, lown, lownis, *a worthless fellow.*
Lounry, *villany.*
Louss, lowis, *to release.*
Lout, *same as* lowt.
Lovery, *reward, bounty.*
Loving, lovyngis, *praise, praises.*
Low, *a flame.*
Lowrit, *looked craftily.*
Lowry, *a fox, hence a crafty fellow.*
Lowsit, *let loose, discharged.*
Lowt, loutit, *to stoop.*
Lucerne, *a lamp.*
Luche, *see* leuch.
Lude, *loved.*
Lufray, *bounty.*
Luikit, *looked.*
Lumbart, (p. 74,) *a money-dealer?*
Lunyie, *the loins.*
Lurdane, lurdoun, *a sot, lazy person.*
Lure, to come to, *a term of falconry.*
Luschbald, *a lazy fellow.*
Lustiness, *beauty, perfection.*
Lusty, *pleasant, delightful.*
Lute, *let, permitted.*
Lut-schulderis, *stooping-shoulders.*
Luttaird-bak, *bowed-back.*
Lyart, *grey.*
Lyflett, *pension, means of subsistence.*
Lykand, *grateful, pleasing, acceptable.*
Lymmer, *see* limmar.
Lymmerful, *sturdy.*
Lynd, linden, *lime-tree.*
Lynd, *the line, equator.*
Lyne, *to lie.*
Lynnage, linege, *lineage, descent.*
Lyntall, *the lintel.*
Lyre, *the skin.*
Lyte, *a little.*
Lythis, *listen.*

M.

Mack, *see* mak.
Macul, *blemish, defect.*
Magryme, *megrim, a disorder in the head.*
Mahoun, *Mahommed; also the Devil.*

Maik, *a mate, companion.*
Maikless, *matchless.*
Mailis, *duties, rents.*
Mailyeis, *coat of mail, network.*
Maister, *one who has taken his degree of A. M. at a University.*
Mak, mack, *make, fashion habits.*
Mak, makking, *to make, to compose verses.*
Makaris, *makers, poets.*
Makdom, *elegance of shape.*
Makfadyane. See N. 264.
Makowle, Fyn. See N. 411.
Mal-eis, *trouble, uneasiness.*
Maling, *malign.*
Malisone, *a malediction, a curse.*
Malvesy, *Malmsey wine.*
Man, mon, *must.*
Mandragis, *mandrakes.*
Mangit, (p. 65,) *manged, scabbed.*
Mannace, *threatening.*
Markis, *sign to a warrant.*
Marrit, *confounded, marred.*
Marrow, *mate, partner.*
Matutyne, *morning.*
Maugre, *discountenance, in despite of.*
Mavis, *the thrush.*
May, *a young woman.*
Mayne-breid. See N. 386.
Meid. See N. 364.
Meid, medis, *meadows.*
Meit-revaris, *pilferers of meat.*
Mekle, mekill, *much, great.*
Mell, mellis, mellit, *to meddle, to mingle.*
Mell, (p. 63,) *to last, endure.*
Mell-heidit, *a head like a mallet, beetle-headed.*
Mellie, *contest, battle.*
Mendis, *amends, satisfaction.*
Mene, *to pity; also to complain.*
Menis, *means, substance.*
Menkit, *matched.*
Mensk, (p. 74,) *manners?*
Menstrallis, *minstrels, musicians.*
Mensworne, *perjured.*
Menyie, *a multitude, a company, forces.*
Menyie, (p. 107,) *hurt, maim.*
Menys, *pities.*
Merk, merkit, *to pass over, draw near.*
Merle, *the blackbird.*
Merse, *a mast.*
Mess, *the service of the Mass.*
Messan, *a lap-dog;* messantyk, *a cur, a house-dog.*
Methis, (p. 22,) *to come within our bounds.*
Mett, met, *measure.*
Meyne, *same as* mene.
Michane, *the maw?*
Midding, *a dunghill.*
Middis, *the midst, middle.*
Militant, (p. 251)?
Mir, *myrrh.*
Miss, (p. 233,) *faults.*
Mist, *missed.*
Mister, *need, necessity.*
Misterful, *needy.*
Misters, *needs, requires.*
Molet, *the bit of a bridle.*
Mon, mone, *must.*
Monsouris, *Monsieurs.*

Mont Falcone. See N. 429 and 432.
Moreis, *the morrice-dance.* See N. 288.
Morgeounis, *grumbling, murmuring.*
Morne, (p. 252)?
Morne, to, *to-morrow.*
Morrow, *the morning.*
Most, *almost.*
Mot, *may.*
Moune, *the Moon.*
Mow, mowis, *jest, jests.*
Mowaris, *mockers.*
Mowlis, *chilblains.*
Moy, *mild, gentle.*
Muddir, *mother.*
Muirlandis-man. See N. 290.
Muk the stable, *to cleanse the stable.*
Muldis, haly, (v. ii. p. 80), *holy reliques?*
Mustarde-stane, *the mortar-stone.*
Mute, (v. ii. p. 83,) *public meeting.*
Mutis, (v. ii. p. 79,) *speaks.*
Myans, *means.*
Myd, *middle.*
Mydlis, (p. 13,) *waists.*
Mymmerkin, *a contemptuous term, expressive of diminutive stature.*
Mynd, *intention.*
Myngis, *mingles.*
Mynny, *mother.*
Mynting, *attempt.*
Mynyon, *minion.*
Mysell, *myself.*
Myss, *failure in duty*
Mysteris, *wants, necessities.*
Myttane, *a hawk.*

N.

Na, *than, generally used for nor, neither, or none.*
Nackettis, *markers at tennis.*
Nanis, *nonce, upon the occasion.*
Napry, *tablecloth linen.*
Nar, *nigh, near.*
Neir, *never.*
Neis, nois, *the nose.*
Nevyne, *to name, call upon.*
New-Fund-Ile, *America.* See N. 351.
Nichel, *nothing.*
Nill, (p. 207,) *do not wish.*
Nocht, *not, nought, nothing.*
Nolt, *oxen.*
Not, *ne wot, know not.*
Nottit, *renowned, celebrated.*
Noy, *care.*
Noyis, *to annoy.*
Nuke, nuik, *corner, work.*
Nune, *noon.*
Nurtir, *behaviour, good breeding.*
Nyce, *simple, silly.*
Nycht, *night.*
Nychtbouris, *neighbours.*
Nyghttit, *benighted.*

O.

Observance, *duty, respects.*
Ockeraris, *usurers.*
Of spring, (p. 239,) *err. for* offspring.

Oft syiss, *ofttimes.*
Okir, *usury.*
Or, *before, that.*
Orient, *the Eastern.*
Orisoun, *a prayer.*
Ornate, *adorned.*
Our, *over.*
Ourcome, (v. ii. p. 22,) *revived.*
Ourdraif, *spent, drove over.*
Our settis, (p. 227,) *passes over.*
Ourstred, *crossed over.*
Ourthort, *across, over.*
Owk, owklie, *week, weekly.*
Owre, Donald. See N. 315.
Owreskalit, *diffused, overspread.*
Owttour, *out, over.*
Oxtar, *the arm-pit.*
Oyis, *grandsons.*

P.

Paddock rude, *spawn of frogs.*
Padyane, padyheanes, *pageant, pageants.*
Paikis, *strokes, beating.*
Paill, *pall.*
Pais, pasche, *Easter.*
Paitlattis, patelet, *a woman's ruff.* See N. 401.
Pak, pakis, *a pack, hence a packman.*
Palestral, *a place of exercise.*
Pamphelet, *a plump young woman?*
Pansches, *tripe.*
Panse, pansing, *to consider, to meditate, meditating.*
Pantoun, *a slipper.*
Papingo, *the parrot.*
Pappis, *paps.*
Parage, *descent, parentage.*
Paramour, *sweetheart, lover.*
Partrik, pertrikis, *the partridge, partridges.*
Passioun, *suffering.*
Pastance, *pastime.*
Patteris, *mutters.*
Pavyse, paviss, *defence, a large shield, behind which archers were stationed.*
Payit, *rewarded.*
Peax, *peace.*
Pechis, *thick breathing.*
Pedder, *a pedlar.*
Peild, *stript bare, pillaged.*
Peipand, *squeaking.*
Pelf, *money.*
Pellat, *the head.*
Pelour, *a thief.*
Pendit, *affixed.*
Pennis, *feathers.*
Perfay, *by my faith.*
Perfurneis, *to perform.*
Permansible, *continuing.*
Peronal, *a girl, a young woman.*
Perqueir, *exactly, truly.*
Persew, (p. 231,) *to attend.*
Phane, *a fane, weathercock.*
Phary, (p. 31), *fairy.*
Pietie, *compassion, clemency.*
Pik, *pitch.*
Pin, *point, pinnacle.*
Pingill, *to strive, to vie with.*
Piscence, puscence, *power.*
Pistill, *discourse, speech.*
Plait, (p. 196), *coat of mail?*
Plane, pleyne, plenis, *same as* plenyie.

Planeist, *replenished, furnished.*
Plat, *fell flat.*
Playit cop out, *drank out the cup.*
Pled, (p. 115)?
Pleid, *plea, dispute.*
Pleis, *to please.*
Plenyie, *to complain, lament.*
Plesere, *delight, pleasure.*
Ply, *plight, condition.*
Polk, polkis, *a bag, bags.*
Potingaris, *apothecaries.*
Potingary, *business of an apothecary.*
Pot, pottis, *a cauldron.*
Powderit, *besprinkled.*
Powsoddy, *broth made of a sheep's head, a sodden pow or head.*
Practick, *skill.* See N. 388.
Praktikis, *practiques, tricks.*
Preif, preving, *to prove, try.*
Preiss, *a crowd, a multitude; see* pres.
Prene, *pin, used for a thing of no value.*
Prent, *impression of a die.*
Pres, preiss, *heat of battle.*
Press, preiss, *endeavour.*
Prestyt, *ordained.*
Prevene, prevenis, *to prevent.*
Prodission, *treason.*
Propyne, *an offering, a gift.*
Prunya, prunyeit, *to deck, trimmed.*
Pryiss, prise, prysit, *value, to esteem.*
Pudding-fillaris, *gluttons.*
Puddingis, *stuffed intestines.*
Pulder, *powder.*
Pule, *a pool.*
Pullit hen, *a chicken.*
Purchess rewaird, *to obtain preferment.*
Purfillit, *furbelowed.*
Purspyk, *pick-pocket.*
Purteth, *poverty.*
Pycharis, *pitchers for holding liquor.*
Pykis, *prickles.*
Pyk-thankis, *flatterers, parasites, officious tale-bearers.*
Pyne, *sorrow, pain.*
Pyot, *the magpie.*
Pypand het, *piping hot.*

Q.

Quair, *quire, sheets of paper stitched together as a book.*
Quene, (v. ii. p. 71,) *a reproachful term applied to women, a queun.*
Quhailis, *whales.*
Quhaillis bone, *ivory of whale's tusks.*
Quhare, our all, *everywhere.*
Quheill, *a wheel.*
Quhelp, *a whelp.*
Quhen, *when.*
Quhene, *few, small number.*
Quhettane, Glen, *the Clan-Chattan.* See N. 308.
Quhilk, quhilkis, *which, who, what.*
Quhill, quhile, *while, until;* ay quhile, *as long as.*

Quhinge, *whining.*
Quhip, a *whip.*
Quhowe, *how.*
Quhryne, *to whine, to cry out.*
Quhylis, *at times, sometimes.*
Quhyte, *white;* wirdis quhyte, *hypocritical words.*
Quintessence. See N. 244.
Quod, *quoth, said.*
Quyte, *free from;* mak quyt, *to get rid of.*
Quytclame, *to renounce, disown, disclaim.*

R.

Rad, *judged, condemned.*
Rad, raid, red, *afraid.*
Raddour, *rigour, severity.*
Ragment, *a rhapsody, discourse; also, an accusation.*
Raid, radis, *invasion, encounter.*
Raif, raiffis, *to rave.*
Raik, *ranks of condition, estates.*
Raird, reird, rerd, *resounded, made a great noise.*
Rak, *care, matter.*
Rak, *rude shock, blow.*
Rak, *a great number.*
Rakand, *circulating, passing.*
Rakit, (p. 73,) *regarded.*
Rakit hame, (p. 80,) *passed, or went home.*
Rakket, *the game at tennis.*
Ralyeis, *jests.*
Ralyest, *jested.*
Ramed, ramand, *to cry out, to make a loud noise.*
Ramowd, raw-mowit, *having a raw-mouth, or beardless?*
Ramyis, *obtains by reiterated importunity or crying.*
Rangat, *tumult, disorder.*
Ranyt, *rained.*
Rare, rair, *to roar, cry.*
Rattis. See N. 434.
Raucht, rawcht, *stretched, reached.*
Rauchtir. See N. 243.
Rawis, *rows.*
Rax, raxit, *to stretch.*
Rebald, *a low worthless vagabond.*
Reboytit, *repulsed.*
Rebute, *repulse.*
Recryat, *to confess, retract.*
Recure, *to recover.*
Red, *to unravel, to put in order.*
Red, *to obey, serve.*
Red, *see* rad.
Rede, reid, *advice, counsel.*
Redomyt, *bound, encircled.*
Redour, *terror.*
Refugeis. See N. 399.
Refute, *refuge, help.*
Regratouris, *engrossers, forestallers.*
Reid-wod, rede-wod, *raging mad, furious.*
Reif, *robber; also, robbery, pillage.*
Reik, reke, *smoke.*
Reikit, *smoked.*
Reird, *see* raird.
Reistit, *dried by the heat of the sun, or in a chimney.*

Reive, (p. 151,) *to tear and eat.*
Remeid, *remedy.*
Remord, *remorse.*
Renyeis, *reins, strings.*
Repair, out of, (v. ii. p. 71,) *unfrequented.*
Repet, (p. 68,) *noise, uproar.*
Resownyt, *resounded.*
Resset, *a dwelling, abode.*
Rethoris, *orators, rhetoricians.*
Retreitit, *rescinded, reversed.*
Reven, *the raven.*
Revest, reverst, *clothed.*
Revin, *torn, rent.*
Revis, *tears, pull to pieces.*
Rew, *the herb rue.*
Rew, *to pity.*
Rewth, *pity, compassion.*
Rewthfull, *full of pity.*
Riall, *same as* ryall.
Riches, *enriches.*
Richt swa, *just so, in like manner.*
Rift, *to belch.*
Rigbane, *the back-bone.*
Rilling, *shoes made of undressed hides.*
Ring, ringis, *reign, reigns.*
Rispis, *the coarse grass that grows in marshy ground.*
Roch, rochis, *rock, rocks.*
Rockis, rokkis, *distaffs.*
Rokkat, *a surplice.*
Rolpand, *crying with a hoarse voice.*
Ronk, *rank, thick.*
Rosier, *a rose-bush.*
Roun, *to round, whisper.*
Roundar, *a whisperer.*
Roundit-head. See N. 301.
Roust, (p. 67)?
Rout, rowt, rowte, *assembly, company.*
Rowis, (v. ii. p. 66,) *rolls, writings.*
Rowme, rowmis, *place, farms.*
Rownaris, *whisperers.*
Rowne and rude, (p. 206)?
Rownit, *whispered.*
Rowp, *to speak hoarsely, to croak.*
Roy, *a king, the King.*
Royis, *raves.*
Rubiatouris, *libertines.*
Ruch, *rough.*
Rude, *the Cross.*
Ruffie, *ruffian.*
Ruffil, *loss, injury.*
Rug, ruge, ruggis, rugging, *to pull roughly, pulling.*
Ruge, *roar,* (p. 243.)
Ruke, rukis, *the rook.*
Rumpillis, *wrinkled or disorderly folds of a garment.*
Rumple, *the rump, the tail.*
Runsyis, *horses of burden.*
Rusе, rusing, *boast, boasting.*
Ry, *a kind of strong grass, rye-grass.*
Ryce, rise, rys, *brushwood.*
Ryel, ryale, *royal.*
Ryfe, ryfe, *to pierce, to rive, tear in pieces.*
Rype, *to search.*

S.

Sacrand, or sacryng bell, *the holy bell.*

Saikless, sakless, *blameless, guiltless.*
Sailyeit, *assailed.*
Saip, *soap.*
Sair, *sore;* on sair, *without pain.*
Sairis, *savours.*
Sait, (p. 103,) *the seat of judges.*
Saitt celestial, *the heavenly court.*
Sals, *sauce.*
Salt, *assault.*
Saluand, *saluting.*
Saluse, salust, *saluted, welcomed.*
Sanct Geill, Saint Jeill, *St Giles, the tutelary saint of Edinburgh.*
Sane, sanis, sainyt, sainyine, *bless, blesses, blessed, blessing.*
Sane, sayn, *to say.*
Sark, *shirt, or shift.*
Sary, sarry, *sorry, grieved.*
Sary, sarry, *sorry, worthless.*
Saule mess, *Mass performed for the soul of a person deceased.*
Sauvand, *excepting, save.*
Saw, sawis, *sayings.*
Sawsy, (v. ii. p. 72)?
Scafferis, *collectors of provisions.*
Scald, kene, (v. ii. p. 77,)?
Scaldit, *see* skaldit.
Scale, *to disperse, separate.*
Scamleris, *frequenters of the shambles.*
Scant, *scarcely.*
Scapit, *escaped.*
Scar, scarrit, skarit, *affrighted, startled.*
Scawpe, *the head, scalp.*
Schalk, *a term of derision applied to an old man.*
Schaw, schawis, *to show, shows.*
Schawis, *groves.*
Scheir, *to cut, to shear.*
Schene, *elegant, beautiful.*
Schent, *disgraced, ruined, put to shame.*
Schepe, *same as* schupe.
Scherene, *serene.*
Scheure, *to divest, shuffle off.*
Schewill, *distorted.*
Schilling, *grain that is shelled, or freed from the husk.*
Schinnis, *shins, the fore part of the leg.*
Schir, *sir.*
Schire, (p. 228,) *prob. same as* schrive, *to confess; but may also signify to purge, to cleanse.*
Scho, *she.*
Scho, *shoe.*
Schog, *to jog, shake.*
Schoir, *to threaten.*
Schom; (p. 151,) evill schom strae, *ill-shorn straw?*
Schomd, (p. 149)? *decked with trappings?*
Schore, *threatening.*
Schort, *to grow short, to decrease.*
Schouris, *showers.*
Schow, schowis, *to shove, to thrust, pressing.*
Schowaris, *thrusters, forward persons.*

Schrevin, *made confession.*
Schrew, *to curse.*
Schrewis, *cursed persons, outcasts.*
Schrift, *confession.*
Schrive, schrivit, *to confess, confessed.*
Schrowd, (p. 70,) *apparel;* (p. 149,) *covered over?*
Schulderaris, *to push aside with the shoulders.*
Schupe, *shaped, prepared.*
Schut, schute, *to shoot.*
Schyre down, (p. 62,) *hanging down.*
Scrip, *a wallet.*
Scrypis. See N. 260, and 400.
Scule, sculis, *school.*
Scunnir, *to loathe, loathing.*
Sege, *to talk, to speak.*
Sege, (pp. 65, 78,) *a man, person.*
Seif, *a sieve.*
Seill, (p. 88,) *felicity, happines.*
Seinyé, senyé, *seed, progeny.*
Seir, *strange.*
Seir, *several, many.*
Seiss, (p. 252,) *cease to cease?*
Sek, (v. ii. p. 22,) *a sack?*
Sekerly, *truly.*
Sekernes, *security.*
Sell, *self.*
Selleir, *a cellar.*
Sely, *poor, wretched.*
Sen, *since.*
Sene, (p. 23,) *say.*
Senyour, *lord.*
Serss, *to search.*
Servis, *deserves.*
Servitouris, *servants, attendants.*
Set, *suits, become.*
Settis by, *values, esteems.*
Sew, *to sue.*
Sey, *the sea.*
Seyit, *assayed.*
Seyndill, *seldom.*
Seyne, (p. 27,) *beheld.*
Sib, *of kin, related.*
Sicker, *secure, stedfast.*
Sickerness, *stedfastness.*
Signakle, *a token, sign.*
Sile, syle, *to betray, circumvent.*
Single, *a handful of gleaned corn.*
Sirculit, *encircled.*
Skaffis, *extorts.*
Skail, skaild, *to scatter.*
Skailit, *spilt, dissolved.*
Skait-bird, *the Arctic gull.*
Skaith, *damage.*
Skaldit, *dispersed, disconnected.*
Skamelar, (v. ii. p. 66,) *a frequenter of the shambles.*
Skant, *scarcely.*
Skarrit, *see* scar.
Skeiche, (p. 74,) *shy, timorous.*
Skeilis, *tubs used for washing.*
Skellat, *a small bell, an iron rattle used by common criers.*
Sker, (p. 74,) *frightened.*
Skerche, (p. 177,) *sparing, niggardly.*
Skill, (p. 53,) *knowledge.*
Skillis, *coarse wicker baskets.*
Skippar, *a skipper, the master of a ship.*

Skirle, *to scream with a shrill voice.*
Skolderit, *scorched.*
Skomer, *to vomit.*
Skowry, *wasted, having a dried withered appearance.*
Skrippit, *mocked, derided.*
Skrowis, *scrolls, writings.*
Skrumpillit, *shrivelled.*
Skrumple, *wrinkle.*
Skryke, skryking, *a screech.*
Skrymming, *clamouring.*
Skynk, *to pour out liquor.*
Skyre, *a schirrus.*
Slé, slie, *artful.*
Slokin, slokyn, sloknyt, *to quench, to assuage the heat of passion.*
Slummer, *slumber.*
Slute-daw, *a lazy slovenly drab.*
Smaik, *a pitiful knave.*
Smaik smolet, *a small puny fellow.*
Smedye, *a smith's workshop.*
Smirkis, *smiles.*
Smorit, smord, *smothered.*
Smowk, smuke, *smoke.*
Smowking, *smoking.*
Smy, *a fawning fellow.*
Snell, *sharp, piercing.*
Sofft, *soften.*
Soldan, *the Sultan.*
Solistaris, *solicitors, agents in a court of law.*
Sonce, (p. 88,) *prosperity.*
Sone, *soon.*
Sonkaris, *loiterers, hangers-on, drivellers.*
Sonyie, sonyeit, *see* sunyie.
Sornand, *living at another's cost.*
Sossery, *sorcery.*
Souch, *a whistling sound.*
Soudoun-land, *land of the Sultan.*
Soun, *the Son.*
Sounyie, *to care, also solicitude.*
Southin, *Southern.*
Souttar, sowtar, *a shoemaker.*
Sover, *secure.*
Sowne, *sound voice.*
Sowp, *sweep.*
Sowp and sowp, *a small draught or mouthful of liquor.*
Sowsit nolt fute, *a cow's heel.*
Sox, (*err. printed* fox,) *socks, short stockings.*
Spald, *the shoulder-blade;* (p. 151,) *every joint.*
Spane, spanit, *wean, weaned.*
Spanye, *Spanish.*
Sparkis, fyry, *hot-headed persons, fiery-tempered.*
Speice, *pride, self-conceit.*
Speir, speiris, *sphere, spheres.*
Speiris, *splinters.*
Speiris, speirit, *to inquire.*
Spelunk, (v. ii. p. 76,) *a den.*
Spirling, *a smelt, sprat.*
Splene. See **N.** 214.
Splentis, *armour for the legs and arms.* See **N.** 457.
Spray, *small branches.*
Sprent, *sprinkled.*
Sprent, *started up.*
Spring, (p. 42,) *flight of birds.*
Spruming, *rising up, projecting.*

Spynand, *spinning.*
Spynist, *full blown.*
Stackerand, *staggering.*
Staffische, *obstinate, obdurate, unmanageable.*
Staigis, *young horses.*
Stakkerit, *staggered.*
Stald, *kept in stall.*
Stalkeris, *usually applied to persons who range, illegally killing deer.*
Stalwart, *stout, brave.*
Stanch thy storne, (v. ii. p. 80)?
Stanche, *to quench, to abate, to assuage, also, to satisfy with food.*
Stanchell, *a kind of hawk.*
Stang, stangis, *to sting.*
Stankis, *the ditches of a fortified town.*
Stanneris, *gravel, small stones in the bed of a river.*
Stark, *strong, powerful.*
Starvit, *made to die, dead.*
Staw, *stall in a stable.*
Sted, bested, *circumstanced.*
Steid, steidis, *place, places, also farms.*
Steidis, *the States, applied to those in the Netherlands.*
Steir, steiris, *the rudder of a ship.*
Steir, on, *in a state of commotion.*
Steiris, *rules, directs, governs.*
Stenches, (v. ii. p. 86,) *ceases.*
Stenye, *to stain.*
Sterne, sternis, *star, stars.*
Stevin, *voice, sound.*
Stirk, stirkis, *a young bullock, or heifer in the second year.*
Stole, *a vestment used by a priest.*
Store and hore, (p. 241)?
Stound, *a short space of time.*
Stound, *to have the sensation of acute pain.*
Stoure, *dust, tumult, battle.*
Stowp, *a pitcher for liquor;* choppin stowp, *two English pints.*
Straik, *a stroke.*
Straited, *stretched out.*
Strand, (p. 244,) *a stream;* strandis, *shores.*
Straucht, *straight.*
Stray, stro, strais, *straw.*
Streiche, *affected, stiff.*
Strekouris, *flatterers.*
Strenyie, *to strain.*
Stricht, *straight.*
Strivilling, *the town of Stirling.*
Strumbell, strummellis, *persons who can't walk without stumbling.*
Strummel-aver, *a stumbling horse.*
Strynd, *race, offspring kindred.*
Studeing, *in a state of abstraction.*
Study, *a smith's anvil.*
Stuffettis, *lackeys, couriers.*
Sture, *austere, strong.*
Sturt, *disturbance, vexation.*
Stychling, (p. 25,) *rustling sound.*
Style, the Stynkard. See N. 286.

Styug, or stang, *a long pole.*
Stynt, *to cease.*
Stynyst, (p. 73,) *astonished.*
Sua, *so.*
Subchettis, *subjects.*
Sudand, *sudden.*
Sueir, sweir, *lazy, reluctant, unwilling.*
Sueirness, *sloth.*
Sueving, *dreaming.*
Suey, *to swing, to incline to one side.*
Sueyre, *the neck.*
Sugeorne, *sojourn, delay.*
Sunyhé, sunyeit, *to care for.*
Sunyie, sunyeis, *excuse, excuses.*
Suth, *truth.*
Swage, *to assuage.*
Swaillis, *devours.*
Swaittis, *new ale, wort.*
Swak, *a violent dash, or severe blow.*
Swalme, *tumour, excrescence.*
Swan, Vow to the. See N. 298.
Swanky, *a lank fellow; also, a young man, a wooer.*
Swappit, *huddled together, squatted down.*
Swappit, (p. 70,) *drank, quaffed.*
Sway, *so.*
Swelly, *to swallow.*
Swening, *swooning, trance, vision.*
Swenyouris, *idle, sturdy vagabonds.*
Swerf, *swoon.*
Swetherik, *Sweden.*
Swirk, *to spring with velocity.*
Swyr, (p. 80,) *a hollow, or declination of a hill near the summit.*
Swyth, *quickly, suddenly.*
Syde, *wide.*
Syd frog, *wide upper garment.*
Syde long, *hanging low.*
Syis, syse, *repeated times.*
Syis, syisis, *sixes at dice.*
Syle, sylit, *to blind, deceived.*
Syne, *since.*
Syne, *then.*
Syne, (p. 78,) *a sign.*
Synk and sise, *cinque and size at dice.*
Sypher, *cipher.*
Syre, *a man, a great man.*

T.

Taidis, *toads.*
Tailye, (v. ii. p. 82,)?
Tailyeour, *tailor.*
Tais, *toes.*
Tait, *ready.* See N. 399.
Takis, *takes.*
Takkis, *leases.*
Taklit, *fitted out.*
Tangis, *a pair of tongs.*
Tap, *the top, the head;* tap our taill, *heels over head.*
Tardatioun, *slowness.*
Targe, *a shield, target.*
Tarmegant. See N. 264.
Tarsal, *a hawk.*
Tax, (p. 245,) *nails.*
Tein, teyne, *anger, sorrow.*
Teine, tene, *to vex, irritate.*

Teme, temit, *to empty.*
Tent, tak, *take heed.*
Ter, *tar.*
Terne, *anger, wrath.*
Terne, *fierce, wrathful.*
Tertane, *tertian ague.*
Thair-doun, *downwards, in that place below.*
Thairrout, *out of doors.*
Thehé. (vol. ii. p. 59,) *err. for* The hé, *or high.*
Thewis, *qualities, dispositions.*
Thir, *these.*
Thirlit, *bound, engaged.*
Thoill, tholis, tholit, *endures, suffers, suffered.*
Thone, *yonder;* (v. ii. p. 13,) *then.*
Thraif, *a heap, several.*
Thraip, threip, *assert, strive, affirm, persist.*
Thrang, *to throng.*
Thrawart, *cross-grained, ill-humoured, perverse.*
Threpit, *asserted.*
Thrift, *prosperity, frugality;* auld thrift, *accumulated wealth.* See N. 345.
Thriftaris. (p. 146,) *prob. err. for* thristaris, *thrusters.*
Thrimlaris, *persons who squeeze, or press forward in a crowd.*
Thring, *to thrust, to throw;* doun thring, *to throw down.*
Thrissill, *the thistle.*
Thristis, *thirsts.*
Thristit, *thrusted.*
Thropillis, *throttles, the wind-pipe.*
Till, *unto.*
Tirvit, *stripped.*
Tod, *the fox.*
Todlit, *to walk with short steps.*
To-forrow, *before; also, to-morrow.*
Tone, towk, *taken.*
Tother, *the other.*
Toun, (p. 31,) *tune.*
Towis, *ropes of a vessel.*
Townage, (p. 23)?
Tragedie. See N. 357.
Traikit, *much fatigued.*
Tram, *the shaft of a cart.*
Tramort, *a dead body.*
Trane, *a snare, a stratagem.*
Trappouris, *trappings.*
Trattling, *tattling, prattling.*
Trawe, (p. 65,) *device?*
Trechour, *deceitful.*
Treit, *to entreat, obtain by entreaty.*
Trentallis, *the service of thirty masses for the dead.*
Trest, trestis, *trusts, trusty.*
Tretie, (v. ii. p. 231,) *treatise.*
Trimmill, *to tremble.*
Trippit, *tripped, danced.*
Trone, *the place for weighing heavy goods.*
Trone, *to be put in the pillory.*
Trone, tronis, *a throne.*
Trop, *trap-door.*
Trow, trowit, trowd, *to trust, trusted, believed.*
Trulis. See N. 398.
Trumpour, trumpir, *deceiver.* See N. 258.
Tryackill, *treacle.*

Trymlit, *trembled.*
Tryne, (p. 240,) *race?*
Tryst, *appointment.*
Tumis, tumit, *empties.*
Tungland, Friar of. See N. 237.
Turkass, *torches, also pincers.*
Tursis, *trusses, bundles up, carries.*
Tute-mowitt, *having the under jaw projecting.*
Tutivillaris, tutivillous. See N. 402, and 438.
Twich, *to touch.*
Twistis, *twigs, branches.*
Tyce, *to entice, persuade.*
Tyk, *a dog, a cur.*
Tyne, tynis, *to lose, loses.*
Tynsall, *loss.*
Tynt, *lost.*
Tyt, *to snatch, to pull*; tyt, (p. 245,) *fastened.*
Tyte, *straight, speedily, quickly.*

U.

Udder, udir, udderis, *other, others; one another.*
Ugsom, *horrible, ugly.*
Umbrakle, *shadow.*
Unabaisitly, *undauntedly.*
Uncow, *strange.*
Uncunnandly, *unknowingly.*
Undemit, *uncensured.*
Undocht, *a worthless fellow, good for nothing.*
Uneiss, unese, *scarcely, with difficulty.*
Unicornis, *gold coins* See N. 352.
Unkynd, *without favour.*
Unleissum, *unlawful.*
Unmanyeit, *without hurt, unmaimed.*
Unourcumable, *invincible, unconquerable.*
Unplane, *rude, unpolished.*
Unquyt, *unacquitted, unpaid.*
Unrycht, *wrong.*
Unsaul, unsele, *unblessed, wretched, unhallowed.*
Unsicker, *unsecure.*
Unspaynd, *unweaned, not weaned.*
Unto, (p. 177,) *until.*
Unycoun, *onion.*
Upalland, uplandis, *highland, rustic.*
Updaw, *to dawn.*
Updost, *decked, dressed.*
Uphie, upheyt, *to raise, exalted;* (p. 230,) *to observe.*
Upplane, (p. 209,) *rustic, unpolished.*
Upskailis, *raises, puts into motion.*

V.

Vaistie, *void, wasteful.*
Vakit, *became vacant.*
Vane-organis, *the temple arteries.* See N. 242.
Vanys, *veins.*
Veseit, vissy, *to visit.*
Vyld, *vile.*

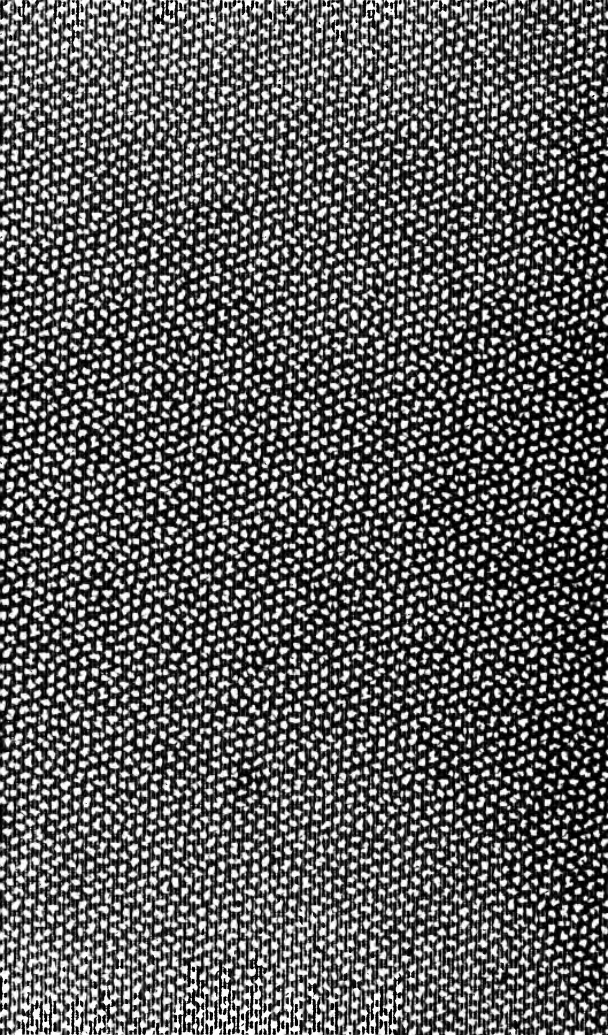
W.

Waill, wale, *to choose.*
Wair, *to spend.*
Waistless, *spendthrift.*
Wait, *wot, know.*
Waithman, watheman, *a wanderer, hunter.*
Wald, *would.*
Wale, waill, *to choose.*
Walk, walkin, wouke, *awake.*
Walkryfe, *wakeful.*
Wallowit, *withered, shrivelled.*
Wally-drag, *refuse, outcast.* See N. 262.
Wally-gowdy, *precious jewel or ornament.*
Walteris, welteris, *tosses about.*
Wame, *the belly.*
Wandis, *rods, twigs.*
Wandrecht, *misfortune, trouble.*
Wane, wain, wanis, *abode, dwelling.*
Wane, wayn, *manner.*
Wane, *a wane, waggon.*
Wanewerd, *hard lot, unhappy fate.*
Wanhap, *unluckiness.*
Wappit, *suddenly struck down.*
War, *aware.*
War, wer, *worse.*
Wardour, *verdure.*
Wardraipper, *keeper of the wardrobe.*
Wariand, *cursing, railing.*
Wariet, *accursed.*
Warit, *bestowed, expended.*
Warlo, *a sorcerer, wicked person, wizard.*
Warsill, *to wrestle, to strive.*
Wate, *wots, knows.*
Wattis, (v ii. p. 73)?
Wauchtit, *quaffed, took large draughts.*
Wauld-feitt, *plain-footed.*
Wawis, *walls.*
Weche, *watch.*
Wed, wadset, *mortgage.*
Wedye, *same as* widdy.
Weid, *dress.*
Weild, *have in one's power, to enjoy.*
Weir, *doubt, uncertainty.*
Weird, *fate, destiny.*
Weirly, *warily.*
Well, *well.*
Welth, *abundance.*
Wem, *stain, blame.*
Wend, *to go, to pass on.*
Wene, *to conjecture, think;* but wene, *doubtless.*
Wenit, went, wend, *imagined, thought, believed.*
Went, *same as* wenit.
Werk, (p. 194,) *prob.* werth, *property.*
Weris, *wars.*
Werkis, *works.*
Wichiss, *witches.*
Wicht, wichtis, *a man, men, persons.*
Wicht, *strong.*
Wicker, *osier twigs.*
Widdy, *a halter made of withies, or the pliant branches of a tree.*

Widdyfow, *rascally, one who deserves a widdy or halter.*
Wilk, *a small shell-fish, a periwinkle.*
Willing, (p. 116,) *prob. err. for* willow.
Wilsome, wilsum, *lonely, solitary, wandering, dreary.*
Wimple, *winding or fold; also, ornament for a lady's head.*
Wirk, wirkis, *to work, works.*
Wirker, *maker.*
Wirrok, *same as* wyrok.
Wirry, wirriand, *to worry, suffocate.*
Wiss, *wish.*
Wisy, *to visit, to consider.*
Wit, *knowledge.*
Wite, *see* wyte.
Wittandlie, *with knowledge.*
Wlonk. See N. 274.
Wobat, *feeble, wasted.*
Wod, woid, *mad.*
Wodenes, *madness, fury.*
Woix, *waxed.*
Wolroun, (p. 64, and vol. ii. p. 82.) ?
Wose, *wash.*
Wosp, (p. 73,) *a wisp;* stra wispis, *wisps of straw.*
Wouk, *same as* walk.
Wousters, *boasters.*
Wow, wowit, *to woo.*
Wowf, *the wolf.*
Wrak, *trash, refuse of any kind.*
Wreche, wrechis, *wretch, niggard, niggards.*
Wrechitness, *penuriousness.*
Wret, *wrote.*
Wrink, *winding, subterfuge.*
Wrokin, *wreak, revenged.*
Wryng and wryth, *to twist and writhe about.*
Wun, *to win.*
Wy, *a man, persons.*
Wycht, *strong, powerful.*
Wyis, *wise, ways.*
Wyld, (p. 50,) *wyled, combed.*
Wylie, *cunning.*
Wynning, *whining.*
Wynnit, *dwelt, resided.*
Wyppit, *encircled, entwined.*
Wyrok, *a corn, or bony excrescence on the foot.*
Wyte, wytt, *blame.*
Wyte, *to know.*
Wyvis, *women.*

Y.

Yaid, yaud, *a worn-out horse.*
Yaid, yede, *spent, worn-out, wasted.*
Yaip, *eager, keen.*
Yak, *to ache.*
Yald, *same as* yaid *or* yaud: Yuillis yald, see N. 326.
Yarne, yerne, yarnand, *eagerly to desire.*
Yarrow, *an herb, the sneeswort.* See N 125.
Yawmeris, *yells, loud cries.*
Yede, yeid, *went.*
Yeme, yemit, *to keep, to take care of.*
Yemen, *yeomen.*
Yet, yett, yettis, *a gate, gates.*
Yfere, *together.*
Ying, *young.*
Yistrein, *evening of yesterday.*

Ympit, *ingrafted.*
Ynde, *the East Indies.*
Yoldyn, *yielded, surrendered.*
Yowis, *ewes.*
Yowlis, *screams, howling.*
Yrle, *same as* herle, *a mischievous imp or dwarf.*
Ythand, *pronounced* ydant, *incessant, diligent.*
Yude, (v. ii. p. 22.) *went.*
Yuill, Yule, *Christmas.*
Yuillis, *of or belonging to Yule, or Christmas.*
Yyng, *young.*

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