

w better than he how to make vanity, or could more justly cry which she could condescend in the Tower for some offence, was about to pass to Green-land on approaching the window, over distance, the Queen of his object which the earth bore of the Tower (his own par-between his prisoner and the apparently influenced by a fit life, his goddess! A scuffle like, in which the lieutenant and rugged with fury—tore each drew daggers, and were only been being informed of this adorer, it wrought, as was favour of the captive Paladin. is quarrel with the lieutenant purpose which it produced.

ROBERT LANEHAM.

Laneham, save in his curious giving an account of Queen at Kenilworth, written in a affectation, both in point of . He describes himself as a . He to be jolly and dry in the will would be chiefly in the was, by the interest of Lord oil-chamber door, and also Council sits,' says he, 'I am chubling, peace, say I. If I see the chinks or lockhole, I am . If a friend comes, I make rm or chest. The rest may has been seldom a better eit and self-importance of a

—DR. JULIO.

Italian physician, Julio, was to be a skillful compounder with such frequency, that the y the marvellous good luck an opportune deaths of those wishes. There is a curious

ove with the Lady Sheffield, then also had he the same eye quickly, with an extreme given out), but as others say, pped his breath, he in the death of my Lord e), and that at a time most when he was coming home revenge himself upon my his wife with child in his lighter, and biers manners oles, his wife), my Lord of ted not a friend or two to ong other a couple of the (if I misse not his name), d his secretary, entertained ester, and so he dyed in the ed by an Italian recipe, as d, the maker whereof was d, that then was newly com- ing man and sure in opera- d Lady had been sooner she should not have needed id fearful of her husband's e country. . . . Neither e these died in at Oxford, he excellency of the Italian and Dr. Julio were enter- make a man dye in what ill—by whose instructions, now cunning, especially all of his Doctor Bayly, a e seems to be describ'd in a publike act in Oxford, d of Leicester (if I be not might be so tempered presently, and yet should time should be appointed; d well his lordship, and

therefore was chosen to be discussed in his audience, if I be not deceived of his being that day present. So, though one dye of a flux, and another of a catarre, yet this im- porteth little to the matter, but sheweth rather the great cunning and skill of the artificer.—PARSONS' *Leicester's Commonwealth*, p. 23.

It is unnecessary to state the numerous reasons why the earl is stated in the tale to be rather the dupe of villains than the unprincipled author of their atrocities. In the latter capacity, which a part at least of his contemporaries imputed to him, he would have made a character too disgustingly wicked to be useful for the purposes of fiction.

I have only to add, that the union of the poisoner, the quacksalver, the alchemist, and the astrologer, in the same person, was familiar to the pretenders to the mystic sciences.

NOTE H, p. 292.—AMY ROBSART AT KENILWORTH.

[The historical critic will recognise an obvious anachronism in the Author's account of Amy's visit to Kenilworth Castle. The festivities there took place in July 1575; several years after the death of the real Amye Dudley. It may be mentioned, however, that during these festivities the Earl of Leicester was living in secret wedlock with Lady Sheffield.]

With reference to these historical liberties, see the conclusion to the *Monastery*, vol. x. p. 423, of this edition.]

NOTE I, p. 307.—ENTERTAINMENTS AT KENILWORTH.

See Laneham's Account of the Queen's Entertainment at Kenilworth Castle, in 1575, a very diverting tract, written by as great a coxcomb as ever blotted paper. (See Note F.) The original is extremely rare, but it has been twice reprinted; once in Mr. Nichols's very curious and interesting collection of the *Progresses and Public Processions of Queen Elizabeth*, vol. i.; and more lately in a beautiful antiquarian publication termed *Kenilworth Illustrated*, printed at Chiswick, for Henry Merriwof Coventry, and Radcliffe of Birmingham. It contains reprints of Laneham's Letter, Gascoigne's *Princely Progress*, and other scarce pieces, annotated with accuracy and ability. The Author takes the liberty to refer to this work as his authority for the account of the festivities.

I am indebted for a curious ground-plan of the Castle of Kenilworth, as it existed in Queen Elizabeth's time, to the voluntary kindness of Richard Badnall, Esq. of Olivebank, near Liverpool. From his obliging communication, I learn that the original sketch was found among the manuscripts of the celebrated J. J. Rousseau, when he left England. These were entrusted by the philosopher to the care of his friend Mr. Davenport, and passed from his legatee into the possession of Mr. Badnall.

NOTE J, p. 310.—ITALIAN RHYMES.

The incident alluded to occurs in the poem of Orlando Innamorato of Boiardo, libro ii. canto 4, stanza 25.

'Non era per ventura,' etc.

It may be rendered thus:—

As then, perchance, unguarded was the tower,

So enter'd free Anglaute's dauntless knight.

No monster and no giant guard the tower

In whose recess reclined the fair light.

Robed in a loose eymar of lily white,

In whose broad blade, as in a mirror bright,

Like maid that trims her for a festival night,

The fairy deck'd her hair, and placed her coronet aright.

Elizabeth's attachment to the Italian school of poetry was singularly manifested on a well-known occasion. Her godson, Sir John Harrington, having offended her delicacy by translating some of the licentious passages of the Orlando Furioso, she imposed on him, as a penance, the task of rendering the whole poem into English.

NOTE K, p. 314.—FURNITURE OF KENILWORTH.

In revising this work, I have had the means of making some accurate additions to my attempt to describe the princely pleasures of Kenilworth, by the kindness of my friend William Hamper, Esq., who had the goodness to communicate to me an inventory of the furniture of Kenilworth in the days of the magnificent Earl of Leicester. I

have adorned the text with some of the splendid articles mentioned in the inventory, but antiquaries, especially, will be desirous to see a more full specimen than the story leaves room for.

EXTRACTS FROM KENILWORTH INVENTORY, A.D. 1584.

A Salte, ship-fashion, of the mother of perle, garnished with silver and divers workes, warlike ensignes, and ornaments, with xvj peeces of ordinance, whereof ij on wheles, two anchors on the foreparte, and on the stearne the image of Dame Fortune standing on a globe with a flag in her hand. Pois xxxij oz.

A gilte salte like a swann, mother of perle. Pois xxx oz. iij quarters.

A George on horseback, of wood, painted and gilt, with a case for knives in the tayle of the horse, and a case for oyster knives in the breast of the Dragon.

A green barge-cloth, embroider'd with white lions and beares.

A perfuming pann, of silver. Pois xix oz.

In the halfe. Tabells, long and short, vj. Formes, long and short, xiiij.

HANGINGS.

(These are minutely specified, and consisted of the following subjects, in tapestry, and gilt, and red leather.)

Flowers, beasts, and pillars arched. Forest worke. Historie. Storie of Susanna, the Prodigall Childe, Saule, Tobie, Hercules, Lady Fame, Hawking and Hunting, Jezabel, Judith and Holofernes, David, Abraham, Sampson, Hippolitus, Alexander the Great, Naanian the Assyrian, Jacob, etc.

BEDSTEDS, WITH THEIR FURNITURE.

(These are magnificent and numerous. I shall copy, *verbatim*, the description of what appears to have been one of the best.)

A bedsted of wallnut-tree, toppe fashion, the pillars redd and varnished, the ceelor, tester, and single valance of crimson sattin, paned with a broad border of bone lace of golde and silver. The tester richlie embroidered with my l.o. arabes in a garland of hoppers, roses, and pomegranetts, and lyned with buckerom. Fyve curtines of crimson sattin to the same bedsted, striped downe with a bone lace of golde and silver, garnished with buttons and loops of crimson silk and golde, containing xiiij breadths of sattin, and one yarde iij quarters deepe. The ceelor, valance, and curtines lyned with crymson taffata saraset. A crymson sattin counterpointe, quilted and embr. with a golde twist, and lyned with redd saraset, being in length iij yards good, and in breadth iij scant.

A chaise of crymson sattin, suteable. A fayre quite of crymson sattin, vj breadths, iij yards 3 quarters naile deepe, all lozenged over with silver twist, in the midst a cinquefoile within a garland of ragged staves, fringed rounde aboute with a small fringe of crymson silke, lyned thoroughte with white fustian.

Fyve plumes of cooleared feathers, garnished with bone lace and spangells of golde and silver, standing in cups * knitt all over with golde, silver, and crymson silke. A carpet for a cupboard of crymson sattin, embroidered with a border of golde twist, about iij parts of it fringed with silke and golde, lyned with bridges† sattin, in length ij yards, and ij breadths of sattin.

(There were eleven down beds and ninety feather beds, besides thirty-seven mattresses.)

CHAYRES, STOOLLES, AND CUSHENS.

(These were equally splendid with the beds, etc. I shall here copy that which stands at the head of the list.)

A chaire of crymson velvet, the seate and backe partlie embroidered, with R. L. in cloth of golde, the beare and ragged staffe in clothe of silver, garnished with lace and fringe of golde, silver, and crimson silke. The frame covered with velvet, bounde about the edge with golde lace, and studded with gilte nailes.

A square stoole and a foote stoole, of crymson velvet, fringed and garnished suteable.

A long cushion of crymson velvet, embr. with the ragged staffe in a wreathe of golde, with my l.o. posie 'Droyte et Loyall' written in the same, and the letters R. L. in

* Probably on the centre and four corners of the bedstead. Four beares and ragged staves occupied a similar position on another of these sumptuous pieces of furniture.
† i.e. Buges.