



Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation







HISTORICAL READER OF  
EARLY FRENCH



# HISTORICAL READER

OF

## EARLY FRENCH

CONTAINING PASSAGES ILLUSTRATIVE OF THE  
GROWTH OF THE FRENCH LANGUAGE  
FROM THE EARLIEST TIMES TO THE END OF  
THE FIFTEENTH CENTURY

BY

HERBERT A. STRONG, LL.D.

OFFICIER DE L'INSTRUCTION PUBLIQUE;  
PROFESSOR OF LATIN, UNIVERSITY COLLEGE, LIVERPOOL

AND

L. D. BARNETT, M.A., D.LITT.

WILLIAM BLACKWOOD AND SONS  
EDINBURGH AND LONDON

M C M I

133805



PC  
2825  
S928

## PREFACE.

---

THE object of this work is to give the student materials for following the development of Latin in its different stages into Old French, and of Old French into Modern French.

The basis of the French portion of the work is the *Chrestomathie du Moyen Âge*, edited by M. Sudre, to reproduce which with an English translation and notes leave was obtained from Messrs Delagrave. But several new pieces have been inserted, and many notes have been added to those furnished by M. Sudre. Use has been made throughout of Körting's *Romanisches Wörterbuch*, of Darmesteter's *Historical French Grammar*, translated by Hartog (Macmillan), of Toynbee's *Specimens of Old French*, and of Brachet and Toynbee's *Historical French Grammar*. The other works which have been consulted are mentioned where references to them occur.

Much gratitude is due to A. P. Goudy, Esq., Salomon's Lecturer in Russian at Cambridge University, for aid given in the Notes on Old French, and especially for supplying parallel instances of the usage of words in Romance.





# CONTENTS.

---

## INTRODUCTION.

	PAGE
I. PERIOD OF EARLY AND CLASSICAL LATIN . . . . .	1
II. POST-CLASSICAL LATIN OF GAUL . . . . .	20
III. DOMINANCE OF VULGAR LATIN . . . . .	33
IV. LATIN AND FRENCH . . . . .	46

## *ILLUSTRATIVE PASSAGES.*

### EARLY FRENCH.

STRASBURG OATHS . . . . .	68
ST EULALIA . . . . .	70
VIE DE SAINT LÉGER . . . . .	73

### ELEVENTH CENTURY.

LIFE OF ST ALEXIS . . . . .	76
CHANSON DE ROLAND . . . . .	79
CHARLEMAGNE'S PILGRIMAGE . . . . .	91
MYSTÈRE D'ADAM . . . . .	99

## TWELFTH CENTURY.

COURONNEMENT LOUIS . . . . .	104
THE WAGGON OF NÎMES . . . . .	112
ALESCHANS . . . . .	118
RAOUL DE CAMBRAI . . . . .	123
LAWS OF WILLIAM THE CONQUEROR . . . . .	129
ROMAN DE ROU . . . . .	134
LE CHEVALIER AU LION . . . . .	140
CRUSADE SONGS . . . . .	145

## THIRTEENTH CENTURY.

GAME OF ROBIN AND MARION. . . . .	147
REFLECTIONS OF A HERBALIST . . . . .	149
LE MYSTÈRE DE LA PASSION . . . . .	153
L'AVEUGLE ET LE BOITEUX . . . . .	155
THE MINSTREL OF REIMS . . . . .	158

## THIRTEENTH AND FOURTEENTH CENTURIES.

JOINVILLE . . . . .	161
---------------------	-----

## FIFTEENTH CENTURY.

FARCE DE MAISTRE PIERRE PATELIN . . . . .	167
GEOFFROY DE VILLEHARDOUIN . . . . .	173
HISTORY OF WILLIAM THE MARSHAL . . . . .	178

## FROISSART (1337-1410).

LES SIX BOURGEOIS DE CALAIS . . . . .	182
---------------------------------------	-----

## PHILLIPE DE COMINES (1445 ?-1511).

DU CHÂTIMENT DES FAUTES DES GRANDS ET DES PRINCES . . . . .	187
SUR LES DERNIERS MOMENTS DE LOUIS XI. . . . .	189

---

APPENDIX . . . . .	192
--------------------	-----

## INDEX—

LATIN . . . . .	197
FRENCH . . . . .	197

## LIST OF ABBREVIATIONS.

<p>A.S. or Anglo- }  Sax. } Anglo-Saxon.</p> <p>Arab.....Arabic.</p> <p>Eng.....English.</p> <p>Fr.....French.</p> <p>Ger.....German.</p> <p>Goth.....Gothic.</p> <p>Gr.....Greek.</p> <p>Ital.....Italian.</p> <p>Lat.....Latin.</p> <p>Low Lat.....low Latin.</p> <p>Medieval Lat.. . . . .medieval Latin.</p> <p>M.H.Ger ..... { middle High  } German.</p>	<p>Mod. Fr.....modern French.</p> <p>Mod. Ger.....modern German.</p> <p>Mod. Gr.....modern Greek.</p> <p>N.Fr.....Norman French.</p> <p>N.H.Ger. .... { new High Ger-  } man.</p> <p>O.Fr.....old French.</p> <p>O.Frank.....old Frankish.</p> <p>O.H.Ger..... { old High Ger-  } man.</p> <p>O.Norse..... { old Norse or Nor-  } wegian.</p> <p>Russ.....Russian.</p> <p>Spau. ....Spanish.</p>
--	--

---

Brachet and Toynbee.....	{ Brachet and Toynbee's <i>Historical French Grammar</i> .
Ch. de R.....	"Chanson de Roland."
Darm.....	Darmesteter's <i>Historical French Grammar</i> .
K. or Körting.....	Körting's <i>Romanisches Wörterbuch</i> .
Toynbee, Spec. ....	Toynbee's <i>Specimens of Old French</i> .



# HISTORICAL READER OF EARLY FRENCH.

---

## INTRODUCTION.

### I.

#### PERIOD OF EARLY AND CLASSICAL LATIN.

##### 1.

*Alc.* Satin parva res est voluptatum in vita atque in aetate agunda  
praequam quod molestumst? ita quoique comparatumst in aetate hominum; ita divis est placitum, voluptatem ut maeror comes consequatur,  
quin incommodi [ut] plus malique ilico adsit, boni si optigit quid.  
nam ego id nunc experiordomo atque ipsa de me scio, quoi voluptas  
parumper datast dum viri mei potestas videndi fuit mi

##### 1.

'Tis a pretty small matter of pleasure we get in our life and our allotted span, compared with the trouble! 'Tis so arranged in the life of man for each of us; ay, such is the gods' will, that sorrow should follow hard on pleasure—or rather indeed that all the more worry and vexation should be on us straight for each stroke of good luck. Why, now I am making proof of this in my own case, and of my personal experience I know it; for to me was granted for a brief while the pleasure of being able to see

noctem unam modo ; atque is  
 repente abiit a me . . . hinc  
 ante lucem.  
 sola hic mihi nunc videor,  
 quia ille hinc abest quem  
 ego amo praeter omnes.  
 aegri plus ex abitu viri quam  
 ex adventu voluptatis cepi.  
 sed hoc me beat saltem, quom  
 perduellis  
 vicit et domum laudis compos  
 revenit :  
 id solaciost. absit, dum  
 laude parta  
 domum recipiat se ; feram et  
 perferam usque  
 abitum eius animo forti  
 atque affirmato, id modo  
 si mercedis  
 datur mi ut meus victor vir  
 belli clueat, satis mi esse  
 ducam.  
 virtus praemiumst optum-  
 um . . .  
 virtus omnibus rebus anteit  
 profecto ;  
 libertas salus vita res et  
 parentes  
 patria [hac] et prognati tu-  
 tantur servantur :  
 virtus omnia in sese habet,  
 omnia adsunt  
 bona quem penest virtus.

—Plautus, *Amphitruo*,  
 II. ii. 1-21.

my husband for one sole  
 night—and in a trice he  
 went off from me ere day-  
 break. Here now I seem to  
 myself to be all alone ; for  
 he whom I love beyond all  
 others is away. The bitter-  
 ness I felt at my lord's de-  
 parture was greater than the  
 joy at his home-coming. But  
 this thought at any rate  
 cheers me—he has van-  
 quished his foes and come  
 back full of glory. That is  
 my consoling thought. I  
 don't mind his being away,  
 if only he can get home with  
 his laurels ; I will bear—  
 yes, bear even to the end—  
 his departure with stout and  
 constant heart, if only this  
 much of reward be mine,  
 that my husband be hailed  
 as conqueror in war. I shall  
 deem this enough. Valour  
 is the greatest of guerdons ;  
 valour goes before every-  
 thing, in truth ; freedom,  
 safety, life, fortune, and pa-  
 rents by it are guarded, are  
 saved. Valour includes every-  
 thing ; all goods are his in  
 whom is valour.

Titus Maccius Plautus — an  
 official name derived from his  
 stage-name Maccus Plotus—was  
 an Umbrian from Sarsina. Prac-  
 tically nothing is known of his  
 life. He is said to have com-  
 menced authorship while working  
 as a journeyman miller. He was  
 born about 250 B.C., and lived to a  
 great age.

2. Q. Marcius L.f S[p.]  
 Postumius L.f. cos. senatum  
 consoluerunt n. Octob. apud

2. Quintus Marcius son of  
 Lucius and Spurius Postum-  
 ius son of Lucius, Consuls,

aedem Duclonai. Sc(ribe)ndo  
 arf(uerunt) M. Claudi(us) M. f.  
 L. Valeri(us) P. f. Q. Minuci-  
 (us) C. f.

De Bacanalibus qui foederatei essent ita exdeicendum censuere—

Nei quis eorum Bacanal habuisse velet. Sei quae essent qui sibi deicerent necesse esse Bacanal habere, eis ut ei ad praetorem urbanum Romanam venirent deque eis rebus ubi eorum verba audita essent ut ei senatus decerneret, dum ne minus senatoribus C adessent [quom] ea res cosoleretur. Bacas vir ne quis adiesse velet civis Romanus neve nomen Latini neve socium ququam, nisi praetorem urbanum adiesset isque [d]e senatus sententiam, dum ne minus senatoribus C adessent quom ea res cosoleretur, iussisset. Censuere. (Corpus Inscr. Lat. I. 196.)

consulted the Senate on the Nones of October at the temple of Bellona. Witnesses of the drafting were Marcus Claudius son of Marcus, Lucius Valerius son of Publius, and Quintus Minucius son of Gaius.

With regard to Bacchic rites, it was proposed to make the following announcement to those in association:—

None of them shall hold a Bacchic rite. If there be any who declare a need to hold a Bacchic rite, they shall come to Rome before the Urban Praetor, and on the matter the Senate shall decide after hearing their statements, provided there be present not fewer than one hundred Senators while the matter is under discussion. No person, whether Roman citizen, or member of the *Nomen Latinum*, or one of the Allies, shall approach a Bacchante, unless he approach the Urban Praetor and the latter give permission on the advice of the Senate, provided there be present not fewer than one hundred Senators while the matter is under discussion. The resolution was passed.

This law was passed 186 B.C., to suppress the licence of Bacchic rites, which were finding their way into Italy.

3. *M. Cicero S. D. Volumnio.*

Quod sine praenomine familiariter ut debebas ad me epistolam misisti, primum addubitavi num a Volumnio

3. *M. Cicero to Volumnius Greeting.*

You sent me a letter with the friendly and proper omission of my first name; and this at first led me to doubt whether it was from Volum-

senatore esset, quocum mihi est magnus usus; deinde *εὐτραπέλια* litterarum fecit ut intellegerem tuas esse; quibus in litteris omnia periuenda fuerunt praeter illud, quod parum diligenter possessio salinarum mearum a te procuratore defenditur; ais enim, ut ego discesserim, omnia omnia dicta, in eis etiam Sestiana, in me conferri. quid? tu id pateris? non me defendis? non resistis? equidem sperabam ita notata me reliquisse genera dictorum meorum ut cognosci sua sponte possent; sed quoniam tanta faex est in urbe ut nihil tam sit *ἀκύθηρον* quod non alieni venustum esse videatur, pugna, si me amas, nisi acuta *ἀμφιβολία*, nisi elegans *ὑπερβολή*, nisi *πράγμα* bellum, nisi ridiculum *παρὰ προσδοκίαν*, nisi cetera quae sunt a me in secundo libro De Oratore per Antonii personam disputata de ridiculis *ἔντεχνα* et arguta apparebunt, ut sacramento contendas mea non esse. nam, de iudiciis quod queris, multo laboro minus: trahantur per me pedibus omnes rei: sit vel Silius tam eloquens ut posset probare se liberum; non laboro. urbanitatis possessionem amabo quibusvis interdictis defend-

nus the Senator, for he and I are close friends; but then the *esprit* of the letter showed me it was yours. I was highly pleased with all its contents, except one item: the tenure of my wit-mines is being defended under your agency with insufficient care, for you tell me that since my departure every good saying of everybody—and among them even those of Sestius—is ascribed to me. What? You tolerate this? You don't defend me? You don't stand up against it? Upon my word, I thought I had left the types of my witticisms so well hall-marked that they could be recognised of themselves. But since the *canaille* in town is so numerous that nothing, however much *de mauvais goût*, fails to strike somebody as tasteful, fight, if you love me—fight by maintaining on your oath that they are none of mine unless there appear in them a pointed *double entente*, a graceful *surcroît*, a neat *jeu de mots*, a laughable *surprise*, or the rest of the *tours de méthode* and smartnesses handled by me in the second book of my De Oratore in treating the Laughable with Antonius as my mouth-piece. As to your complaints about the law-courts, I am much less concerned. For what I care, all the defendants may go hang; even Silius may speak well enough to prove himself a freeman; I don't care. But pray let us defend with every possible

amus ; in qua te nnum metuo, contemno ceteros. derideri te putas : nunc demum intellego te sapere. sed mehercules extra iocum : valde mihi tuae litterae facetae elegantesque visae sunt. illa quamvis ridicula essent sicut erant mihi tamen risum non moverunt ; cupio enim nostrum illum amicum in tribunatu quam plurimum habere gravitatis : id cum ipsius causa—est mihi ut scis in amoribus—tum mehercule etiam rei p. quam quidem, quamvis in me ingrata sit, amare non desinam. tu, mi Volumni, quoniam et instituisti et mihi vides esse gratum, scribe ad me quam saepissime de rebus urbanis, de re p. : iucundus est mihi sermo litterarum tuarum. praeterea Dolabellam, quem ego perspicio et indico cupidissimum esse atque amantissimum mei, cohortare et confirma et redde plane meum, non mehercule quo quicquam desit, sed quia valde cupio non videor nimium laborare. (Cicero, *Ad Famil.* vii. 32.)

caveat our tenure of wit ; on this ground I fear only you, the rest I despise. You think I am laughing at you ? Well, now I perceive your intelligence. But, on my word, jesting apart, your letter struck me as extremely witty and graceful. What you say, however laughable it might be, as indeed it was, nevertheless did not draw a smile from me ; for I am anxious that our friend should have as much influence as possible in his tribunate ; this not only for his own sake—as you know, he is one of my pets—but also for the sake of our country, which I shall never cease to love, however thankless it may be towards me. Pray, my dear Volumnius, since you have set yourself to it and you see I appreciate it, write to me as often as you can about the doings in town, and about the government : the conversation of your letters is pleasing to me. Furthermore, you must encourage Dolabella, whom I see through and judge to be strongly inclined towards me and deeply attached ; you must strengthen him and make him wholly mine—not indeed that there is anything lacking, but the strength of my desire makes me think I don't overdo my efforts.

Marcus Tullius Cicero, born 106 B.C. at Arpinum, made his *débüt* as a barrister in the year 80. In 63 he became Consul. His attempts to buttress up the tottering republican constitution by a



combination of the capitalist Equites with the Patricii were cut short by his banishment in 58, due to Clodius. Restored in 57, he was henceforth politically in the shade until the murder of Julius Cæsar in 44, through which he became the mouthpiece of the Senatorial policy. On the formation of the Triumvirate in 43 he was assassinated.

4. Eucharis Liciniae L(ib-  
erta) docta erodita omnes ar-  
tes virgo vixit an(nos) xiiii.

Heus oculo errante quei as-  
picis leti domus  
morare gressum et titulum  
nostrum perlege,  
amor parenteis quem dedit  
natae suae  
ubei se reliquiae conlocarent  
corporis.  
heic viridis aetas cum floreret  
artibus  
crescente et aevo gloriam con-  
scenderet,  
properavit hora tristis fatalis  
mea  
et denegavit ultra veitae spir-  
itum.  
docta erodita paene Musarum  
manu,  
quae modo nobilium ludos  
decoravi choro  
et graeca in scaena prima  
populo apparui,  
en hoc in tumulo cinerem  
nostri corporis  
infistae Parcae deposierunt  
carmine.  
studium patronae, cura amor  
laudes decus

4. Eucharis, freedwoman  
of Licinia, a maid cultured  
and trained in all the arts,  
lived fourteen years.

Oh, you who with wan-  
dering eye regard the homes  
of death, delay your step and  
study my storied stone, be-  
stowed by a father's love  
upon a daughter that the re-  
lics of her body might there  
be deposited. Here, while  
youth's freshness was lush in  
my limbs and was rising  
through age's increase into  
honour, the sad hour of my  
doom came premature and  
denied me further breath of  
life. Cultured and trained  
as it were by the very Muses'  
hand, but a little time ago I  
embellished with choirs the  
nobles' games, and was first of  
them that stand before the  
people on the Greek stage:  
and now, lo! the unkind  
Fates with their charm have  
laid in this tomb the ashes of  
my body. My mistress's in-  
terest, care, love, praise, hon-  
our, are hushed over the

silent ambusto corpore et leto  
tacent.

reliqui fletum nata genitori  
meo

et antecessi genita post leti  
diem.

bis hic septeni mecum natales  
dies

tenebris tenentur Ditis ae-  
terna domu.

rogo ut discedens terram mihi  
dicas levem.

(C.I. L., i. 1009 : vi. 10,096.)

5. Et mihi discendi et tibi  
docendi facultatem otium  
praebet. igitur perquam  
velim scire esse phantasmata  
et habere propriam figuram  
numenque aliquod putes an  
inania et vana ex metu nos-  
tro imaginem accipere. ego  
ut esse credam in primis  
eo ducor quod audio accidisse  
Curtio Rufo. tenuis adhuc  
et obscurus obtinenti Afri-  
cam comes haeserat : in-  
clinato die spatiabatur in  
porticu : offertur ei mulieris  
figura humana grandior pul-  
chriorque : perterrito Afri-  
cam se, futurorum praenun-  
tiam, dixit : iturum enim  
Romam honoresque gestur-  
um atque etiam cum sum-  
mo imperio in eandem pro-  
vinciam reversurum ibique  
moriturum. facta sunt om-  
nia. praeterea accedenti  
Carthaginem egredientique  
nave eadem figura in litore

burnt corpse, silent before  
death. I bequeathed tears  
to my father, and though  
younger preceded his day of  
doom. Twice seven birth-  
days are here encompassed  
with me in darkness, in the  
ageless hall of Dis. I beg  
you in departing to bid the  
earth be light for me.

Epitaph on a young actress,  
from Rome ; date about the  
middle of the 1st century B.C.

5. Our leisure gives facilit-  
ies for learning to me, and  
for teaching to you. So I par-  
ticularly want to know if you  
believe that ghosts exist and  
possess a special form and  
some supernatural power, or  
that empty and idle fancies  
take bodily shape through  
our terrors. I am led to  
believe in their existence  
mainly from what I hear  
befell Curtius Rufus. When  
still poor and unknown he  
had remained as companion  
with the governor of Africa.  
At the close of day he was  
taking a stroll in the portico  
when a woman's form, taller  
and fairer than that of a  
mortal, appeared to him.  
She told the terrified list-  
ener that she was Africa,  
and prophesied his future :  
he was destined to go to  
Rome and hold office, to  
return moreover in the  
highest command to the  
same province, and there to  
die. It all came true. Be-  
sides this, as he was ap-  
proaching Carthage and dis-  
embarking from his ship,

occurrisse narratur. ipse certe implicitus morbo, futura praeteritis, adversa secundis auguratus, spem salutis nullo suorum desperante proiecit. iam illud nonne et magis terribile et non minus mirum est quod exponam ut accepi? erat Athenis spatiosa et capax domus sed infamis et pestilens. per silentium noctis sonus ferri et si attenderes acrius strepitus vinculorum longius primo, deinde e proximo reddebatur: mox apparebat idolon, senex macie et squalore confectus, promissa barba, horrenti capillo; cruribus compedes manibus catenas gerebat quatiebatque. inde inhabitantibus tristes diraeque noctes per metum vigilabantur: vigiliam morbus et crescente formidine mors sequebatur. nam interdiu quoque, quamquam absceserat imago, memoria imaginis oculis inerrabat, longiorque causis timoris timor erat. deserta inde et damnata solitudine domus totaque illi monstro relicta: proscribebatur tamen seu quis emere seu quis conducere ignarus tanti mali

the same form, they say, met him. It is a fact that he himself at the time was in the clutches of disease, and drawing from prosperity in the past his forecast of adversity in the future, he gave up hopes of recovery, though none of his people despaired. Now is not this case—which I shall narrate as I heard it—still more awe-inspiring and no less amazing? There was in Athens a house, large and roomy, but of evil reputation and unhealthy. In the dead of night there used to be heard a din of iron, and, if one listened more carefully, a clanking of chains, first at a distance and then close at hand. Next would appear the ghost, an old man, emaciated and grimy, with a long beard and bristling hair. He wore and clanked on his legs fetters and on his hands manacles. So dwellers here passed dismal and fearsome nights in terrified watching; their sleeplessness was followed by sickness, and, as the alarm increased, by death. For even by day, though the phantom had vanished, recollections of it haunted their sight, and their fears outlasted the causes of their fears. So the house was deserted and condemned to loneliness; it was entirely abandoned to the Horror. Nevertheless it was advertised, if any one in ignorance of its awful curse wanted to buy or hire it. There came to Athens a philosopher Athenodorus. He read the

vellet. venit Athenas philosophus Athenodorus, legit titulum, auditoque pretio quia suspecta vilitas percunctatus omnia docetur ac nihilo minus, immo tanto magis conducit. ubi coepit advesperascere iubet sterni sibi in prima domus parte, poscit pugillares stilum lumen; suos omnes in interiora dimittit, ipse ad scribendum animum oculos manum intendit, ne vacua mens audita simulacra et inanes sibi metus fingeret. initio, quale ubique, silentium noctis; dein concuti ferrum, vincula moveri: ille non tollere oculos, non remittere stilum, sed affirmare animum auribusque praetendere. tum crebrescere fragor, adventare, et iam ut in limine, iam ut intra limen audiri. respicit, videt agnoscitque narratam sibi effigiem. stabat innuebatque digito similis vocanti. hic contra ut paulum exspectaret manu significat rursusque ceris et stilo incumbit. illa scribentis capiti catenis insonabat. respicit rursus idem quod prius innuentem, nec moratus tollit lumen et se-

advertisement. On learning the price he made inquiries, as its cheapness was suspicious, and was informed of the whole story. None the less, or rather all the more readily, he hired it. As evening began to close in he ordered a couch to be prepared for him in the front part of the house, called for his note-book, his pencil, and a light, and sent away all his people into the inner chambers, while he himself applied mind, eyes, and hand to writing, so that the unemployed fancy should not conjure up before him hearsay phantoms and empty terrors. At first, night's silence prevailed as usual; then iron began to clank, fetters to move. He did not raise his eyes nor put by his pencil, but steeled his mind and opposed it to his hearing. Then the din grew louder. It drew nearer, and was heard, as it were, first on the threshold, and then within the threshold. He turned his head and saw; he recognised the phantom described to him. It stood there and beckoned with a finger, as though summoning him. He on the other hand ordered it with a gesture to wait a while, and applied himself anew to his note-book and pencil. It began to rattle its chains over the writer's head. Looking round again, he saw it beckoning as before. Without more ado he took up the light and followed. It walked with a slow step, as

quitur. ibat illa lento gradu quasi gravis vinculis; postquam deflexit in aream domus repente dilapsa deserit comitem. desertus herbas et folia concepta signum loco ponit. postero die adit magistratus, monet ut illum locum effodi iubeant. inveniuntur ossa inserta catenis et implicita quae corpus aeo terraque putrefactum nuda et exesa reliquerat vinculis: collecta publice sepeliuntur. domus postea rite conditis manibus caruit. et haec quidem adfirmantibus credo; illud adfirmare aliis possum. est libertus mihi non inlitteratus. cum hoc minor frater eodem lecto quiescebat. is visus est sibi cernere quendam in toro residentem admoventemque capiti suo cultros atque etiam ex ipso vertice amputantem capillos. ubi inluxit ipse circa verticem tonsus, capilli iacentes reperiuntur. exiguum temporis medium, et rursus simile aliud priori fidem fecit. puer in paedagogio mixtus pluribus dormiebat. venerunt per fenestras, ita narrat, in tunicis albis duo cubantemque detonderunt et

though weighed down by its chains. After turning into the courtyard it suddenly vanished, and left its companion alone. Thus left to himself, he plucked some grass and leaves and laid them down to mark the spot. The next day he went to the magistrates and advised them to order the place to be dug up. Bones were found locked and confined in chains; the flesh, wasted by time and the action of the earth, had left them bare and gnawed by the fetters. They were collected and officially buried. After this the spirit, having received due sepulture, did not appear in the house. The avouchers of these tales I believe. Here is one that I can avouch to others. I have a fairly well educated freedman. With him his younger brother was sleeping in the same bed. This person imagined he saw some one seat himself on the bed, apply razors to his head, and actually cut off hair from his crown. At daybreak he himself was found to be shorn about the crown of the head, and his hair to be lying by. A little while elapsed, and a second like event proved the truth of the former. A lad was sleeping with several others in the pages' hall. Through the windows, he says, came two figures in white tunics, cropped his hair as he lay there, and withdrew by the way they had come. Daybreak displayed him too



qua venerant recesserunt. hunc quoque tonsum spar-  
 sosque circa capillos dies  
 ostendit. nihil notabile se-  
 cutum, nisi forte quod non  
 fui reus, futurus si Domi-  
 tianus, sub quo haec accide-  
 runt, diutius vixisset. nam  
 in scrinio eius datus a Caro  
 de me libellus inventus est ;  
 ex quo coniectari potest, quia  
 reis moris est summittere ca-  
 pillum, recisos meorum ca-  
 pillos depulsi quod immine-  
 bat periculi signum fuisse.  
 proinde rogo eruditionem  
 tuam intendas. digna res  
 est quam diu multumque  
 consideres, ne ego quidem  
 indignus cui copiam scientiae  
 tuae facias. licet etiam ut-  
 ramque in partem, ut soles,  
 disputes, ex altera tamen  
 fortius, ne me suspensum  
 incertumque dimittas, cum  
 mihi consulendi causa fuerit  
 ut dubitare desinerem. vale.  
 (Pliny, *Epistles*, vii. 27.)

with a shorn head and the  
 hair scattered around him.  
 Nothing worth mentioning  
 followed, except, perhaps,  
 that I was not accused of  
 treason, as I should have  
 been if Domitian, in whose  
 reign this happened, had  
 lived longer ; for in his desk  
 was found a charge-sheet  
 relating to me, which Carus  
 had given in. Hence one  
 may conjecture, as it is usual  
 with the accused to let their  
 hair grow, that the shaving  
 of my people's hair was a  
 token of the removal of the  
 threatening danger. So pray  
 set your learning to work.  
 The matter is one that de-  
 serves long and deep study  
 on your part ; and I too  
 am not unworthy to receive  
 the benefit of your know-  
 ledge. You may indeed,  
 after your wont, support  
 both sides with arguments ;  
 only support one more vigor-  
 ously than the other, so as  
 not to send me away in sus-  
 pense and uncertainty, when  
 the very reason of my con-  
 sulting you was the wish to  
 be put out of doubt.

Gaius Plinius Cæcilius Sec-  
 undus was born 62 A.D. at Novum  
 Comum. A distinguished poli-  
 tical career culminated in his  
 consulate (A.D. 100), and his  
 administration as imperial legate  
 of Bithynia (about 112).

6.

(a) Admiror o parians te non  
 cecidisse [ruinis]  
 qui tot scriptorum ta[e-  
 d]ia sustineas.

6.

(a) I marvel, Wall, you have  
 not tumbled in ruin, since  
 so many writers inflict  
 themselves upon you.

- (b) Ubi perna cocta est si  
convivae apponitur,  
non gustat pernam,  
lingit ollam aut cac-  
cabum.
- (c) Quisquis amat veniat ;  
Veneri volo frangere  
costas  
fustibus et lumbos de-  
bilitare deae.  
si pot[is] illa mihi ten-  
erum pertundere pec-  
tus,  
qu[r] ego non possim  
caput ill[i] frangere  
fuste ?
- (b) If when a ham has been  
cooked it is set before  
the guest, he does not  
taste the ham, but licks  
the pot or saucepan.
- (c) Let any lover come on ; I  
want to pound Venus'  
ribs with a cudgel and  
knock up the goddess'  
loins. If she can dig  
through my soft breast,  
why should not I be able  
to break her head with a  
cudgel ?

Verses scribbled on the walls of  
Pompeii (C.I.L. iv. 1904, 1896,  
1824).

7. Is finis nobis et ser-  
monis et itineris communis  
fuit. Nam comites utrique  
ad villulam proximam laevor-  
sum abierunt. ego vero  
quod primum ingressu stab-  
ulum conspicatus sum, ac-  
cessi et de quadam anu cau-  
pona ilico percontor : estne,  
inquam, Hypata haec civitas ?  
annuit. nostine Milonem  
quendam e primoribus ?  
arrisit et vere, inquit, pri-  
mus istic perhibetur Milo  
qui extra pomoerium et  
urbem totam colit. remoto,  
inquam, ioco, parens optima,  
dic oro et cuiatis sit et  
quibus deversetur aedibus.  
videsne, inquit, extremas  
fenestras quae foris urbem  
prospiciunt et altrinsecus  
fores proximum respicientes

7. So ended our chat and  
our journey in common ; for  
both companions turned off  
towards the left to the near-  
est homestead. As for my-  
self, I went up to the very  
first outhouse that met my  
eye on entering and straight-  
way asked an old woman  
who kept a tavern there,  
“Is this city Hypata ?” She  
noddod. “Do you know  
Milo, one of the leading cit-  
izens ?” She smiled. “Milo,”  
she said, “is truly accounted  
a leading citizen there, when  
he lives outside the city bound-  
ary and the whole town.”  
“Jesting apart,” said I,  
“pray tell me, good mother,  
where he comes from and in  
which house he lodges.”  
“Do you see those farthest  
windows,” quoth she, “which  
look forward towards the  
town from without, and on  
the other side the door back-

angiportum? inibi iste Milo deversatur ampliter nummatus et longe opulentus, verum extremae avaritiae et sordis infimae infamis homo, fenus denique copiosum sub arrabone auri et argenti crebriter exercens, exiguo lare inclusus et aerugini semper intentus; cum uxore etiam calamitatis suae comite habitat, neque praeter unicam pascit ancillulam et habitu mendico semper incedit. ad haec ego risu subicio, benigne, inquam, et prospicue Demeas meus in me consuluit, qui peregrinatorem tali viro conciliavit, in cuius hospitio nec fumi nec nidoris nebulam vererer. et cum dicto modico secus progressus ostium accedo et ianuam firmiter oppessulatam pulsare vocaliter incipio. tandem adulescentula quaedam procedens, heus tu, inquit, qui tam fortiter fores verberasti, sub qua specie mutuari cupis? an tu solus ignoras praeter aurum argentumque nullum nos pignus admittere? meliora, inquam, ominare et potius responde an intra aedes erum tuum offenderim plane, inquit; sed quae causa quaestionis huius? litteras ei a Corintho Demea scriptas ad eum reddo. dum annuntio, inquit, hic ibidem me opperimur. et cum dicto rursus foribus oppessulatis se intro

ing into the neighbouring alley? That is where your Milo lodges—a man well moneyed and monstrous substantial, but in discredit for his prodigious greed and outrageous meanness; a man too who constantly practises on a big scale usury on deposits of gold and silver, confining himself in a narrow dwelling and brooding always over the rust of his cash. He lives with a wife who shares alike in his plight; he keeps but one maid, and always goes about in the garb of a beggar." To this I replied with a smile, "My friend Demeas has kindly and considerately studied my interests by bringing me in my pilgrimage to a man under whose roof I need apprehend reek neither of smoke nor of kitchen odours."

After this conversation I walked a little way onwards and approached the doorway. The door was strongly barred; I began to knock on it, shouting the while. At length a young woman came forth, and said, "You, sir, who have been knocking so confidently at the door, what is your claim for desiring to raise a loan? Or are you the only man who does not know that we accept nothing as a pledge but gold and silver?" "Don't talk so ominously," said I; "tell me rather whether I have found your master at home." "Certainly," said she; "but what's your reason for asking this?" "I am bringing him letters from Corinth

capessivit. modico deinde regressa patefactis foribus, rogat te, inquit. intuli me eumque accubantem exiguo admodum grabatulo et commodum cenare incipientem invenio. adsidebat pedes uxor et mensa vacua posita, cuius monstratu, en, inquit, hospitium. bene, ego; et ilico ei litteras Demeae trado. quibus properiter lectis, amo, inquit, meum Demean qui mihi tantum conciliavit hospitem. et cum dicto iubet uxorem decedere utque in eius locum assidam iubet, meque etiam nunc verecundia cunctantem arrepta lacinia detrahens, adside, inquit, istic. nam prae metu latronum nulla sessibula ac ne sufficientem supellectilem parare nobis licet. feci. et sic, ego te, inquit, etiam de ista corporis speciosa habitudine deque hac virginali prorsus verecundia generosa stirpe proditum et recte concicerem. sed et meus Demeas eadem litteris pronuntiat. ergo brevitatem gurgustioli nostri ne spernas peto. erit tibi adiacens et ecce illud cubiculum honestum receptaculum. fac libenter deverseris in nostro. nam et maiorem domum dignatione tua feceris et tibi specimen gloriosum arrogaris si contentus lare parvulo Thesei illius cognominis patris tui

which Demeas has written to him." "Wait for me here on the spot, the pair of you," said she, "while I announce you." With these words she barred the doors again, and withdrew into the house. Returning shortly after, she opened the door and said, "He asks you in." I entered, and found him reclining on the tiniest of couches and just beginning dinner. At his feet his wife was sitting; an empty table stood by, pointing to which he said, "Here is our hospitality!" "Excuse me," said I, and forthwith handed him the letter of Demeas. He read it swiftly and said, "I am obliged to my friend Demeas for bringing to me a guest of such importance." So saying, he dismissed his wife and bade me sit down in her place by him. As I still from modesty hesitated, he seized me by the lappel and drew me down, saying, "Sit by me there—for we can't get chairs, or even sufficient furniture, from fear of burglars." I did so. Thereupon he said, "Even from this comely appearance and quite maidenly modesty of yours, I should guess you, and rightly too, to be a scion of some noble stock; but my friend Demeas too makes the same statement in his letter. So I beg you won't despise the narrowness of our poor cabin. You will find yonder adjoining chamber a decent lodging. I hope you'll enjoy yourself with us; for you will make our house the

virtutes aemulaveris, qui non est aspernatus Hecales anus hospitium tenue. et vocata ancillula, Fotis, inquit, sarcinulas hospitis susceptas cum fide conde in illud cubiculum ac simul ex promptuario oleum unctui et lintea tersui et cetera huic eidem usui profer ociter, et hospitem meum produc ad proximas balneas; satis arduo itinere atque prolixo fatigatus est. (Apuleius, *Metamorph.* l. xxi.-xxiii.)

8. Erant in quadam civitate rex et regina. hi tres numero filias forma conspicuas habuere. sed maiores quidem natu quamvis gratissima specie idonee tamen celebrari posse laudibus humanis credebantur, at vero puellae iunioris tam praecipua, tam praeclara pulchritudo nec exprimi ac ne sufficienter quidem laudari sermonis humani penuria poterat. multi denique civium et advenae copiosi, quos eximii spectaculi rumor studiosa celebritate congregabat, inaccessae formositatis admiratione stupidi, et admoventes oribus suis dexteram, primore digito in erectum pollicem residente, ut ipsam prorsus deam Venerem re-

greater by your condescension, and you will be able to claim honour as an example if you rival the virtues of Theseus, your father's namesake, who did not despise old Hecale's scanty hospitality." Then, summoning the maid, he said, "Fotis, take my guest's luggage and bestow it carefully into that bedroom, and at the same time bring out at once from the store-room oil for anointing him, towels for drying him, and other things for the same purpose; then show my guest to the nearest baths. After his really toilsome and tedious journey he is worn out."

8. In a certain country there lived a king and a queen. They had daughters three in number, of striking beauty. But while it was thought that the two eldest, exquisite as were their charms, still were not beyond the possible scope of mortal praise, the loveliness of the youngest was so unique, so transcendent, as to surpass description and even reasonable laudation from sheer poverty of human language. Now there were many of her countrymen and numerous strangers who were banded by the fame of the rare vision in eager crowds; dumb with admiration of her unapproachable loveliness, and applying their right hands to their mouths with the finger-tip closed down on the raised thumb, they adored her with the saluta-

ligiosis adorationibus venerabantur. iamque proximas civitates et attiguas regiones fama pervaserat, deam quam caerulum profundum pelagi peperit et ros spumantium fluctuum educavit iam numinis sui passim tributa venia in mediis conversari populi coetibus, vel certe rursum novo caelestium stellarum germine non maria sed terras Venerem aliam virginali flore praeditam pululasse. (Ib., iv. xxviii.)

tions of religion as the goddess Venus herself. Ere long the rumour had penetrated the neighbouring states and adjacent lands that the goddess born from the azure abyss of Ocean and nurtured by the dew of the foamy waves had now freely vouchsafed the graces of her godhead and was ranging amidst popular throngs; or that at least the heavenly stars had conceived anew, and the earth, not the sea, had brought forth a second Venus dowered with the flower of maiden loveliness.

Lucius Apuleius was born about 130 A.D. of a good family in Madaura, on the borders of Numidia and Gaetulia. Having lost his patrimony in learned travel, he became a pleader at Rome and rapidly rose. He then returned home to Africa, where he married a rich widow of Oea, Pudentilla by name. The rest of his life was seemingly spent for the most part in Carthage.

### 9. *Aeliae Aelia[nae].*

Littera qui nosti lege casum  
et d[ole] puellam ?].  
multi sarcophagum dicunt  
quod cons[umit] artus ?];  
set conclusa decens apibus  
domus ista [vocanda].  
o nefas indignum; iacet hic  
praeclara puella.  
hoc plus quam dolor est; rapta  
est specios[a] puella].  
pervixit virgo ubi iam matura  
placebat;  
nuptias indixit, gaudebant  
vota parentes.

### 9. *To Aelia Aeliana.*

You who know your letters, read a girl's sad tale and weep. Many call that a "sarcophagus" which consumes the body; but this should be called a dwelling-place closed and befitting the bee. O monstrous iniquity! here lies a noble girl. This is more than grief: a lovely girl has been ravished away. She remained a maid in the time of her ripened charms; she announced wedlock; the parents rejoiced over her desire. For she lived 17 years,

vixit enim ann(os) xvii et  
menses vii diesque xviii.

o felice patrem qui non vidit  
tale dolorem.

heret et infixo pectore volnus  
Dionysiadi matri ;

et iunctam secum Geron pater  
tenet ipse puellam.

(C. I. L., xii. 743.)

10. Neque enim Deus cocci-  
neas aut purpureas oves fecit,  
aut herbarum sucis et conchy-  
liis tingere et colorare lanas  
docuit, nec distinctis auro la-  
pillis et margaritis contexta  
serie et numerosa compage  
digestis monilia instituit, qui-  
bus cervicem quam fecit ab-  
sconderes, ut operiatur illud  
quod Deus in homine for-  
mavit et conspiciatur id de-  
super quod diabolus adin-  
venit. an vulnera inferri  
auribus Deus voluit, quibus  
innocens adhuc infantia et  
mali saecularis ignara cru-  
cietur, ut postea de aurium  
cicatricibus et cavernis pre-  
tiosa grana dependeant, gra-  
via etsi non suo pondere  
mercium tamen quantitate?  
quae omnia peccatores et  
apostatae angeli suis artibus  
prodiderunt quando ad ter-  
rena contagia devoluti a cae-  
lesti vigore recesserunt. illi  
et oculos circumducto nigrore  
facere et genas mendacio ru-  
boris inficere et mutare adul-  
terinis coloribus crinem et  
expugnare omnem oris et

7 months, and 18 days. O  
happy father, not to have  
lived to experience such  
anguish! The wound abides  
in the pierced bosom of her  
mother Dionysias; and her  
father Geron keeps the girl  
in his society.

A would-be metrical epitaph of  
the second century, from Gaul.

10. God did not create  
sheep of scarlet or purple  
hue; He did not teach the  
dyeing and colouring of wool  
by vegetable juices and shell-  
fishes' secretions; nor did He  
create necklaces of gems  
framed in gold and pearls,  
arranged in threaded row  
and frequent conjuncture,  
that thereby you should con-  
ceal His work, cloaking what  
God moulded in man and ex-  
hibiting over it the Evil One's  
invention. Was it God's will  
that wounds should be in-  
flicted on the ears, for the  
torture of babes still innocent  
and unwitting of worldly  
evil, that later tiny gems,  
heavy from their commercial  
value if not from their own  
weight, should dangle from  
the scars and hollows of the  
ears? All this the sinful and  
recreant angels devised by  
their arts when they sank  
to the defilements of earth  
and retreated from heavenly  
energy. They by the as-  
saults of their fascination  
taught the embellishment of  
the eyes by surrounding  
blackness; they taught the  
staining of the cheeks with  
a feigned blush, the chang-  
ing of the hair with counter-



capitis veritatem corruptelae suae impugnatione docuerunt. et quidem isto in loco pro timore quem nobis fides suggerit, pro dilectione quam fraternitas exigit, non virgines tantum aut viduas sed et nuptas puto et omnes omnino feminas admonendas quod opus Dei et factura eius et plastica adulterari nullo modo debeat adhibito flavo colore vel nigro pulvere vel rubore aut quolibet denique lineamenta nativa corrumpenti medicamine. dicit Deus "faciamus hominem ad imaginem et similitudinem nostram." et audet quisquam mutare et convertere quod Deus fecit? manus Deo inferunt quando id quod ille formavit reformare et transfigurare contendunt, nescientes quia opus Dei est omne quod nascitur, diaboli quodcumque mutatur. (Cyprian, *De Habitu Virginum*, xiv. xv.)

## 11.

(a) D(is) M(anibus) T. Calvii Pompeiani. L. Calvius Secundus et Pompeia Q. f. Severilla filio pientissimo et desiderantissimo qui indigne ereptus est iuvenis exempli rarissimi annorum

feit hues, the subversion of all honesty as to the face and head. In this connexion, indeed, the fear that faith inspires in me and the affection demanded by brotherhood lead me to think that not only maidens and widows, but also wives and all women in general, should be reminded that the work of God, the form made and moulded by Him, should in no wise be falsified by the use of golden dye, or black powder, or rouge, or in short by any medicament marring the features of nature. God says, "Let us make man in our image and likeness"; and does any one dare to change and recast what God has made? They do violence to God when they strive to remodel what He has modelled, and to transform it, ignorant that all that comes to birth is the work of God, and all that undergoes change is the work of the Evil One.

Thascius Cæcilius Cyprianus belongs to the first half of the third century. He was Bishop of Carthage, and his writings show traces of a youthful training in the African school of rhetoric.

## 11.

(a) To the blessed spirit of Titus Calvius Pompeianus. Lucius Calvius Secundus and Pompeia Severilla, daughter of Quintus (raised this tomb) to their most affectionate and sadly missed son, who was mercilessly carried off, a



xvii m(ensium) v dier(um)  
vi.

(b) Perpetuae quieti. Domitio Tatiano infanti dulcissimo quem prima aetate florentem mors dira subripuit. Vixit ann(os) iii m(enses) vi d(ies) xx. Agrippin. Donatus pater et Iovina mater filio carissimo [p]osuerunt. (C.I.L., xii. 3502, 3559.)

## 12.

Deposio(depositio)Ivniani pri. idvs Apriles Marcellino et Probrino Cons. Qvi bixit annis xl in pace decessit et amator pavperorvm vixit.]

Cvm Brginia (Virginia) annis xv benemerenti Biringinia sva Bictora (Victoria)].

Benemerenti fecit amatrix pavperorvm et operaria.

(In Mus. Lat.; De Rossi, n. 62.) See M'Caul's 'Christian Epitaphs' (Toronto, 1869).

A Christian inscription of 341 A.D.

singularly exemplary youth, aged 17 years, 5 months, and 6 days.

(b) To Eternal Repose. In memory of Domitius Tatianus, their darling babe, whom a cruel death snatched away in the blossom of his earliest years. He lived 3 years, 6 months, and 20 days. Agrippinus Donatus the father and Jovina the mother raised this monument to their beloved son.

Two epitaphs of the third century, from Gaul.

## 12.

The burial of Junianus (took place) on the day before the Ides of April, in the consulship of Marcellinus and Probrinus (*i.e.*, April 12, 341 A.D.), who lived forty years. He departed in peace (and was) a lover of the poor. He lived with his wife fifteen years. To him, well deserving, his wife Victoria, a lover of the poor, and industrious, made (this) to him well deserving.

Brginia=Virginia=a wife who was a maiden when married. Thus also Virginius=maritus.

Operaria, industrious. This praise of a woman is common to pagan and Christian epitaphs. Thus lanam fecit, Gruter, 769, 9; lanifica, Orelli, 4658: and *καὶ ἐργάτης*, Boeck, Corp. Inscript. Græc., 954. (Mainly from M'Caul.)

The popular character of the suffix *-arius* is fully described in Olcott, p. 137 *sqq.* The classical Latin would have been "operosa." These forms have produced the suffix *-ier* in French.

## II.

## POST-CLASSICAL LATIN OF GAUL.

1. *Symmachus Flaviano patri.*

Baiarum solitudine vehementer offensus Puteolis malui commorari. iuvat enim nos istius loci salubris habitatio. dehinc si adiutu dei optata processerint, Capuam paramus excurrere totumque hunc mensem Novembrem diversis Campaniae locis atque urbibus deputamus. haec est nostri summa propositi. sed ut animus alacrior destinata promoveat, vestris alloquiis erigendus est; quandoquidem sanitatis vestrae et felicitatis indicio nihil antiquius aestimamus. verum hoc pro insigni religione sponte facietis. atque ideo non est necesse voluntariis officiis aculeos exhortationis adhibere. interea quod te, mi frater, affore polliceris vehementer amplector. atque utinam te domus tota comitetur, ut et nobis lae-

1. *Symmachus to his brother Flavianus.*

I was greatly annoyed at the empty condition of Baiæ, and have chosen rather to stay at Puteoli; for the healthiness of the latter place as a resort takes my fancy. Afterwards, if by the aid of Providence my wishes are realised, I propose an excursion to Capua, and am devoting the whole of this month of November to the different places and towns of Campania. This is the main outline of my programme. But my mind needs the encouragement of your conversation in order to put its plans into execution with spirit; for there is nothing on which I set a higher value than on the indication of your health and happiness. But this you will do of your own notable conscientiousness, without pressure; so there is no need for me to apply to your spontaneous good offices the spur of request. Meantime, brother, I heartily greet the promise of your pres-

titiam pleniorē tribuat adventus omnium et tibi causa non sit citius patriam recurrendi desiderio et amore remanentium. vale. (Symmachus, *Epist.* ii. 26, Migne.)

ence; and I hope your whole household will come with you, so that the arrival of all may vouchsafe us a more abundant joy, and you may have no motive for hurrying back before due time to your country out of longing and affection for those who stay behind. Farewell.

2. *DD. Theodosio et Arcadio semper Aug.*

Certum est quidem Clementiam vestram fidei amore et studio veritatis in examen assiduumsaepe explorata revocare, dd. imperatores. sed cum Auxentius v.c. et Cyriades comes et mechanicus parilis dignitatis quadam inter se concertatione dissentiunt, nonnihil superioribus iudicibus derogatur. iam dudum enim v.c. et illustris Auchenius Bassus pontis novi opere perspecto sub actorum confectione signavit culpam vel diligentiam singulorum; denuo successor eius eadem loca rinatus asseritur. dehinc cum apud me ex rescripto quod Cyriades v.c. impetravit recidiva cognitione confligerent atque ipsis consistentibus censuissem ut utriusque tam sumptus quam aedificationem investigatio discussionis inquireret, v.c. Auxentius repente deseruit iudicatum. de cuius facto

2. *To their Majesties Theodosius and Arcadius.*

I know well, my Imperial Lords, that your Clemencies, out of love for fair-dealing and devotion to truth, frequently recall into diligent review matters already scrutinised. Now when the Honourable Auxentius and the official engineer Cyriades, of equal rank, cease through controversy to be in harmony with one another, a certain curtailment of authority befalls the higher judges. For some time ago the Right Honourable Auchenius Bassus, after examining the works of the new bridge, noted in drawing up his minutes the culpability or activity of individuals; his successor is stated to have subjected the same places to a second scrutiny. Then, when in a renewed investigation, on a rescript obtained by the Honourable Cyriades, they pleaded against one another before me and with the parties in my presence I had decided that an auditorial scrutiny should look into the expenditure as well as the construction, the Honourable Auxentius suddenly

missurus relationem quam sollicitudo remissi operis exigebat, alia numinis vestri decreta rursus accepi quibus examini meo v.c. et laudabilem vicarium copulastis, ut utroque residente accusata pontis vitia quaererentur. nec obsequium defuit imperatis. itaque adhibito v.c. tribuno et notario Aphrodisio cui post Auxentium v.c. novarum molitionum cura legata est, habita est de his quaestio qui pontis eiusdem fundamenta posuerunt. atque ita constitit partem brevem atque discretam sub exordio hiemis inchoatam vi fluminis corruisse, cuius impendium viginti solidorum definitione artifices aestimarunt. sed casus partis istius, utpote adhuc a cetero corpore segregatae, nihil videtur iniuriae locis distantibus attulisse; quam facili aedificatione reparandum Cyriades v.c. pollicetur. post haec alterius loci exploratio hiulcam compagem lapidumprehendit, quam Cyriades comes et mechanicus consilio suo et ratione artis ita positam suggerebat ut infuso postea † impensarum liquore hiantia

refused to stand by the decision. I intended to send you a report on his conduct, as my anxiety at the cessation of the work demanded; but I received again other decrees of your Majesties, in which you associated with my investigation the Honourable and Worshipful Deputy, so that the alleged defects of the bridge should be inquired into in the sittings of both of us. Due heed was given to your injunctions. So the Honourable Tribune and Notary Aphrodisius was summoned, on whom the charge of new buildings after the Honourable Auxentius devolved, and an inquiry was held as to the persons who laid the foundations of the same bridge. It appeared in consequence that a limited and separate portion of the bridge, which had been commenced at the beginning of the winter, had given way before the force of the current, the damage of which the masons appraised at a quotation of 20 solidi. But the mishap of this portion, as it was still standing apart from the rest of the structure, appears to have inflicted no harm on the parts separate from it, and the Honourable Cyriades promises to get it repaired by a simple process of building. After this our scrutiny of another place revealed a gap in the juncture of the stones. With regard to this, the official engineer Cyriades suggested as his professional opinion and idea that it was placed so

stringerentur. quod cum facere debuisset succedentis industria, affectasse potius dicitur ut in auctoris invidiam patula quaeque feni et sparti manipulis clauderentur. quod cum astrueret recitatione gestorum, factum quidem urinandi artifex non negavit, sed ex usu operis, non in dehonestamentum Cyriadis v.c. asserebat, remedium huiusmodi esse provisum. tunc responsionum varietate commoti coercuimus a praeteritis discrepantem. at ille Cyriadem sibi ait dudum esse terrori. quod credibile non videtur, cum illius temporis cognitor ad fidem veri dstricta quaestione pervenerit. interea Cyriades v.c. facilem profectum esse suggestit operis sarcindi, cuius stabilitatem, sicut assertum est, hiems tertia non resolvit. ipse autem de aedificationibus Auxentii v.c. et de usurpatione immodici auri nonnulla iudiciis intimavit. quae ideo gestorum paginis placuit applicari, ut aeternitas vestra cunctis per ordinem patienter auditis providere dignetur quemadmodum concertatione

that the crevices would close up on the influx of moisture. . . . Though the activity of his successor was in duty bound to comply with this, he is alleged to have instead made a mere pretence, so that all the open places were closed with wisps of hay and esparto, to the discredit of the adviser. He supported his charge by reading the minutes. The diver acknowledged the fact; but he stated that it was not to discredit the Honourable Cyriades, but to benefit the construction, that such a precautionary treatment had been adopted. Being now strongly moved by the discrepancy of his answers, we called him to order when his statements disagreed with what preceded. He said, however, that Cyriades had long overawed him. This seems beyond belief, since the previous commissioner held a close inquiry and succeeded in establishing the truth. Meantime the Honourable Cyriades has indicated an easy mode of progress towards repairing the construction, the solidity of which, as was deposed, even a third winter has failed to shake. He in his turn has given certain information to the court about the building-methods of the Honourable Auxentius and the expenditure by him of extravagant sums. These we decided should be entered in the books of minutes, in order that your Eternities, after hearing with patience the

aemulantium compressa et integritati sumptuum et firmitati operis consulatur. (Ib. x. 46.)

whole story duly set forth, might deign to take measures whereby a stop should be put to the contention of the rival parties, and provision be made for proper administration of the funds and for the stability of the construction.

Quintus Aurelius Symmachus, a Roman of noble birth and a distinguished orator, was prefect of Rome in 384 and consul in 391 A.D. He was the last great champion of the old faith.

### 3. *Ausonius Symmacho.*

Modo intellego quam mellea res sit oratio, quam delenifica et quam suada facundia. persuasisti mihi quod epistolae meae aput Capuam tibi redditae concinnatio inhumana non esset, set hoc non diutius quam dum epistolam tuam legi, quae me blanditiis inbiantem tuis velut suco nectaris delibuta perducit. ubi vero chartulam pono et me ipsum interrogo, tum absinthium meum resipit et circumlita melle tuo pocula deprehendo. si vero, id quod saepe facio, ad epistolam tuam redii, rursus inlicior; et rursus ille suavissimus, ille floridissimus tui sermonis adflatus deposita lectione vanescit et testimonii pondus prohibet inesse dulcedini. hoc me velut aeriis brattee fucus aut picta nebula non longius quam dum videtur oblectat,

### 3. *Ausonius to Symmachus.*

Now I comprehend the sweetness of style, the fascination and charm of eloquence. You made me believe that the composition of my letters delivered to you at Capua was not without taste; but this lasted only till I read your letter, which, steeped in nectar's juices, carries me away in rapturous admiration of your graces. But when I put down the paper and call upon my own wits, the flavour of my absinth comes in, and I seize upon your honey-smear'd cups. When again I come back, as I often do, to your letter, I am once more tempted; again the supremely sweet, supremely brilliant inspiration of your style vanishes as my reading stops, and denies to elegance the weight of testimony. Like the airy flush of gold-leaf, or a painted cloud, it gives pleasure only so long as it is looked upon after the manner of that little creature the chamæleon,

chamaeleontis bestiolae vice, quae de subiectis sumit colorem. aliud sentio ex epistula tua, aliud ex conscientia mea. et tu me audes facundissimorum hominum laude dignari? tu, inquam, mihi ista, qui te ultra emendationem omnium protulisti? aut quisquam ita nitet ut comparatus tibi non sordeat? quis ita Aesopi venustatem, quis sophisticas Isocratis conclusiones? quis ita ad enthymemata Demosthenis aut opulentiam Tullianam aut proprietatem nostri Maronis accedat? quis ita affectet singula, ut tu imples omnia? quid enim aliud es quam ex omni bonarum artium ingenio collecta perfectio? haec, domine mi fili Symmache, non vereor ne in te blandius dicta videantur esse quam verius. et expertus es fidem meam mentis atque dictorum dum in comitatu degimus ambo aevo dispari, ubi tu veteris militiae praemia tiro meruisti, ego tirocinium iam veteranus exercui. in comitatu tibi verus fui, nedum me peregre existimes composita fabulari; in comitatu, inquam, qui frontes hominum aperit, mentes tegit, tibi me et parentem et amicum et si quid utroque carius est cariorum fuisse sensisti. set abeamus ab his, ne ista haec

which draws its hue from its neighbourhood. I have one feeling from your letter and another from my conscience. And *you* dare to honour me with the praise of the masters of style? I repeat, *you* tell me this, you who have risen beyond the possibility of improvement? Is there any one of such brilliance as not to lose his lustre when compared to you? Who is there equally possessed of the charm of Æsop, the rhetorical periods of Isocrates? Who is there that equally approaches the enthymemes of Demosthenes, the Ciceronian wealth of style, the correctness of our Vergil? Who can imitate individual excellences as you attain all? For what are you but a perfection compounded of the whole genius of liberal studies? I have no fear, noble son, that you should deem these words uttered more in a spirit of flattery than of truth. You had experience of my honesty of thought and speech while we were living together in the court, though so unequal in age; then you, a young recruit, won the prizes of an old campaigner, while I, a veteran in years, did the work of a young soldier. I was truthful to you in the court; how, then, could you imagine me, when so far away, to speak in a strain of pretence? —in the court, I say, which bares the faces of men, and conceals their souls, you found me a father, a friend, and one even dearer than



commemoratio ad illam Sosiae  
 formidinem videatur acce-  
 dere. illud quod paene prae-  
 terii, qua adfectione addi-  
 didisti ut ad te didascalicum  
 aliquod opusculum aut ser-  
 monem protrepticum mit-  
 terem? ego te docebo do-  
 cendus adhuc, si essem id  
 aetatis ut discerem? aut ego  
 te vegetum atque alacrem  
 commonebo? eadem opera  
 et Musas hortabor ut canant,  
 et maria ut effluent, et auras  
 ut vigeant, et ignes ut cale-  
 ant admonebo et si quid in-  
 vitis quoque nobis natura fit  
 superfluum instigator agitabo.  
 sat est unius erroris, quod  
 aliquid meorum me paeni-  
 tente vulgatum est. quod  
 bona fortuna in manus ami-  
 corum incidit. nam si contra  
 id evenisset, nec tu mihi per-  
 suaderes placere me posse.  
 haec ad litteras tuas res-  
 ponsa sint: cetera quae nos-  
 cere aves compendi faciam:  
 sic quoque iam longa est  
 epistula. Iulianum tamen  
 familiarem domus vestrae, si  
 quid de nobis percontandum  
 arbitraris, allego; simul ad-  
 moneo ut cum causam ad-  
 ventus eius agnoveris iuves  
 studium quod ex parte  
 fovisti. vale. (Ausonius,  
*Epist.* xvii.)

these, if there be aught  
 dearer. But let us leave  
 these topics, lest this refer-  
 ence seem to you to recall  
 the terror of Sosia in the  
 play. There is a point I  
 nearly passed over—what a  
 pretence it was for you to  
 add the request that I should  
 send you some little educa-  
 tional writing, or an exhor-  
 tatory speech!—I, who still  
 should have to go to school  
 if I were of an age to learn,  
 I am to teach you? I am to  
 admonish one so vigorous  
 and energetic as you? I  
 might as well exhort the  
 Muses to sing; I might as  
 well counsel the seas to roll  
 on, the breezes to blow  
 freshly, fire to be hot, and  
 add needless stimulation to  
 nature's operations that go  
 on with or without our wish.  
 Enough of the one mistake  
 that one of my works, to my  
 regret, was published. It was  
 by good luck that it fell into  
 friendly hands. Not even  
 you could convince me that,  
 had the reverse happened, I  
 could give pleasure to the  
 reader. Be this my answer  
 to your letter. Of the other  
 points on which you seek  
 information I will make  
 short work. Even so the  
 letter is now a long one.  
 However, I send Julianus, a  
 friend of your family, if you  
 think proper to make in-  
 quiries about us; at the  
 same time I counsel you, on  
 learning the reason of his  
 arrival, to lend your assist-  
 ance to the purpose which  
 you have done something to  
 foster. Farewell.



Decius Magnus Ausonius (310-395 A.D.), poet and professor of Bardigala, rose from the position of tutor to the prince Gratianns to the consulate (379). He became a Christian, but his Christianity is very shallow.

4. . . . pontem portas aquiduct(us) quaru r[erum] usus longa incuria et vetustate [corrue]rat (?) civitati restauravit ac reddi[dit] et ad praeturianam Gall(iarum) prefect[uram] iudicio Auguste remuneratio[nis causa] evect[us est]. (C. I. L., xii. 4355.)

4. . . . The bridge, gates, and aqueducts, of which the practical value, through long neglect and antiquity, had decayed, he restored for the benefit of the State, and handed them back to it; and as a reward he was raised to the post of prefect of the Prætorium of the Gauls by the judgment of the Augustus.

An honorific inscription from Gaul, of the fourth century.

5. *Sidonius Syagrius suo.*

Cum sis consulis pronepos idque per virilem successionem (quamquam id ad causam subiciendam minus attinet), cum sis igitur e semine poetæ cui procul dubio statuas dederant literæ si trabeæ non dedissent (quod etiam nunc auctoris culta versibus verba testantur), a quo studia posterorum ne parum quidem, quippe in hac parte, degeneraverunt, immane narratu est quantum stupeam sermonis te Germanici notitiam tanta facilitate rapuisse. atqui pueritiam tuam competenter scholis liberalibus memini imbutam et saepe-

5. *Sidonius to his friend Syagrius.*

You are great-grandson to a consul, and in the male line too (though this is somewhat irrelevant as regards the suggestion of cause); you are thus sprung from the seed of a poet to whom beyond doubt literature had raised statues had not the robe of his office already given them (a fact attested to this day by that author's elegant metrical writings) a poet too whose descendants' accomplishments in this connexion certainly have not in the least fallen short of his. And so 'tis a monstrous surprise to me that you have so readily grasped a knowledge of the German tongue. Why, I remember that you in your childhood were prop-

numero acriter eloquent-  
 erque declamasse coram ora-  
 tore satis habeo compertum.  
 atque haec cum ita sint,  
 velim dicas unde subito hau-  
 serunt pectora tua euphon-  
 iam gentis alienae, ut modo  
 mihi post ferulas lectionis  
 Maronianae postque desud-  
 atam varicosi Arpinatis  
 opulentiam loquacitatemque  
 quasi de Pharilao vetere  
 novus falco prorumpas. aesti-  
 mari minime potest quanto  
 mihi ceterisque sit risui quo-  
 tiens audio quod te praesente  
 formidet linguae suae facere  
 barbarus barbarismum. ad-  
 stupet tibi epistulas inter-  
 pretanti curva Germanorum  
 senectus et negotiis mutuis  
 arbitrum te disceptatoremque  
 desumit. novus Burgun-  
 dionum Solon in legibus  
 disserendis, novus Amphion  
 in citharis, sed trichordibus,  
 temperandis amaris frequen-  
 taris, expeteris oblectas, eli-  
 geris adhiberis, decernis aud-  
 ris. et quamquam aequae cor-  
 poribus ac sensu rigidi sint  
 indolatilesque, amplectuntur  
 in te pariter et discunt  
 sermonem patrium, cor latin-  
 um. restat hoc unum, vir  
 facetissime, ut nihilo segnius,  
 vel cum vacabit, aliquid  
 lectioni operis impendas cus-  
 todiasque hoc, prout es  
 elegantissimus, temperamen-

erly initiated in the school-  
 ing of a gentleman, and I  
 know for a fact that you fre-  
 quently practised declama-  
 tion before an orator with  
 vigour and eloquence. Such  
 being the case, I beg you to  
 tell me how it is that your  
 heart has suddenly imbibed  
 the phonetic graces of a for-  
 eign people, so that directly  
 after the canings of a reading  
 in Vergil, and after the toil  
 expended upon the varicose  
 man of Arpinum's wordy  
 wealth, I find you bursting  
 out, so to speak, a new hawk  
 from the old. . . . You  
 cannot conceive how it  
 amuses me and the others  
 whenever I hear that in your  
 presence the barbarian fears  
 to commit a barbarism in his  
 own tongue. Germans bowed  
 with age look with speechless  
 admiration on you as you  
 translate letters, and select  
 you as arbiter and judge in  
 their mutual transactions.  
 You are renowned as a latter-  
 day Solon of the Burgundians  
 in the exposition of laws, as a  
 modern Amphion in modulat-  
 ing the lyre—a three-stringed  
 one; you are loved and cele-  
 brated, you are sought for and  
 give pleasure, you are selected  
 and summoned, you give your  
 verdict and find a hearing.  
 And though alike in body  
 and feeling they are lubberly  
 and defy culture, in you they  
 greet their native tongue  
 while learning a Latin soul.  
 It only remains for you, my  
 witty sir, to give with un-  
 diminished zeal, even in your  
 leisure, a little attention to  
 reading, and agreeably to

tum, ut ista tibi lingua teneatur, ne ridearis, illa exerceatur, ut rideas. vale. (Sidonius Apollinaris, *Epist.* v. 5.)

6. *Sidonius D. Papae Eutropio.*

Postquam foedifragam gentem redisse in sedes suas comperi neque quicquam viantibus insidiarum parare, nefas credidi ulterius officiorum differre sermonem, ne vester affectus quandam vitio meo duceret ut gladius impolitus de curae raritate robiginem. unde misso in hoc solum negotii gerulo litterarum, quam vobis sit corpusculi status in solido quamve ex animi sententia res agantur sollicitus inquiri, sperans ne semel mihi amor vester indultus aut interiecti itineris longitudine aut absentiae communis diuturnitate tenuetur, quia bonitas conditoris habitacionem potius hominum quam caritatem finalibus claudit angustiis. restat ut vestra beatitudo compunctorii salubritate sermonis avidam nostrae ignorantiae pascat esuriem. est enim tibi nimis usui ut exhortationibus tuis interioris hominis maciem saepenumero mysticus adeps

your refined character to preserve this combination by keeping up the one tongue so as not to be laughed at, and by practising the other so as to have your laugh.

6. *Sidonius to the Lord Bishop Eutropius.*

When I learned that the perfidious nation had returned to its own home and was laying no ambush for wayfarers, I deemed it sinful to further postpone speech of my duties, lest from the intermission of attention your kindness through fault of mine should, like an unpolished sword, contract a rust. I have therefore despatched a courier on this sole errand, and earnestly desire to know what is the general health of your dear person, and in what accordance with your wishes matters are proceeding, hoping that your affection once granted to me is not being lessened by the extent of the road separating us or by the length of our common absence; for the grace of the Creator bounds by terminal limitations not so much the love as the habitation of men. It remains for your Beatitude to satisfy with the wholesomeness of your admonitory discourse the eager hunger of my ignorance; for it is truly the case with you that in consequence of your exhortations a mystic fat and spiritual suet frequently fills out the leanness of

et spiritalis arvina distendat.  
 memor nostri esse dignare,  
 domine papa. (Ib. vi. 6.)

the inner man. Deign to  
 remember me, my Lord  
 Bishop.

Gaius Sollius Modestus Sidonius Apollinaris was born at Lugudunum (Lyons) of a good family of Gaulish Christians. He became prefect of Rome in 467, and in 472 Bishop of Clermont in Auvergne, dying in 483.

7. Cl. Postumus Dardanus  
 v. inl. et patriciae dignitatis,  
 ex consulari provinciae Vien-  
 nensis, ex magistro scrinii  
 lib(ellorum), ex quaest(ore),  
 ex praef(ecto) pret(orio) Gall-  
 (iarum), et Nevia Galla clar.  
 et inl. fem(ina), mater fam-  
 (ilias) eius, loco cuius nomen  
 Theopoli est viarum usum  
 caesis utrimque montium la-  
 terib(us) praestiterunt, muros  
 et portas dederunt, quod in  
 agro proprio constitutum  
 tuetioni omnium voluerunt  
 esse commune, adn[i]tente  
 etian v. inl. com(ite) ac fratre  
 memorati viri Cl. Lepido,  
 ex consula[ri] Germaniae  
 Primae, ex mag(istro) me-  
 mor(iae), ex com(ite) rerum  
 privat(arum); ut erga om-  
 n[i]um salutem eorum stud-  
 ium et devotionis public[ae]  
 titulus possi[t] ostendi.  
 (C. I. L., xii. 1524.)

7. The Honourable Claudius Postumus Dardanus, of patrician rank, past Consular of the province of Vienne, past Comptroller - General, past Quaestor, past Prefect of the Praetorium of the Gauls, and the Honourable and Noble Nevia Galla his consort, gave to the district known by the name of Theopolis the enjoyment of roadways formed by the cutting of both flanks of the hills, and presented walls and gates, the which, situate in their private estate for its preservation, they desired to be common property; where- in they were assisted by the Honourable Claudius Lepidus, State official and brother of the above - mentioned gentleman, past Consular of the First Germany, past Master of the Records, and past Privy Councillor; to the end that their zeal for the benefit of all and a token of their devotion to the public service might be made manifest.

An inscription of the fifth century from Gaul.

8. "An nescitis quia templum dei estis et spiritus dei habitat in vobis?" ecce ergo et spiritus deus est si habitat templum, quod prae-ter deum nullus inhabitat. unde inquit, "membra vestra templum in vobis est spiritus sancti quem habetis a deo." ergo si habetis a deo deum et templum dei estis et corpus vestrum templum est spiritus sancti, quocumque non receptus fuerit spiritus non capitur deus. igitur cum talia dicimus, non nobis obirascantur quibus sanctum spiritum persuadere conamur; qui nisi deus creditur, ignoro quid de praesente festiuitate dicatur aut quid in eius adventu honoris haereticus excolat, quem quantum ad se est etiam nomine seruitutis inclamat; cum, licet si vos filius liberaverit tunc vere liberi sitis, "ubiq; amen spiritus domini ibi libertas sit." (*Avitus, Homilies, xi.*)

9. Iste sit ille quam dulcis tam terribilis locus, in quo Iacob cernens dominum scalis innixum perque eas ascendentes descendentesque angelos videns domum divinitatis intellegit. ubi parato mysteriis lapide caput effultus futurorum causis aptavit unguentum; sicut cum passuri mediatoris pendulum crinem iustificatae peccatrici ob-

8. "Do ye not know that ye are the temple of God, and the Spirit of God dwells in you?" You see then the Spirit likewise is God, if it dwells in a temple, which no one but God inhabits. So it is said, "Your limbs are a temple within you of the Holy Ghost which ye have from God." Then if you have God from God, and you are a temple of God and your body is a temple of the Holy Ghost, God is only entertained by such as have received the Spirit. Therefore when we speak thus let not them be angry whom we seek to convince of the Holy Ghost. Unless this is believed to be God, I understand not what can be said of the present festival, or what honour a heretic can devise at its approach, upon which, for all he can, he cries out, even making accusation of slavery; but in truth, though you are truly free if the Son have freed you, yet "where the Spirit of the Lord is there dwelleth freedom."

9. As sweet as awful must that place be where Jacob, beholding the Lord leaning on the ladder and seeing the angels going up and down, perceived the house of God. There he rested his head on a stone mystically made ready, and for coming events did prepare the ointment; as when the wave of the fragrant perfume-casket by the service of the justified woman of sin bathed the hang-

sequio fragrantis alabastrum unda perfudit, ut quod lapidibus vivis in spiritalem fabricam congruenter necessarium flueret ex inrigo angularis lapidis fonte manaret sicque Abrahæ filii per lavacrum ex lapidibus suscitati, ut ariditatem contagii naturalis evadant, odoriferi chris-matis munere gratia fecundante pinguescerent. istud Iacob sopitus vidit in spiritu, expergefactus gessit in signo. cum nobis inde oratio consecrantis inclamat, nobis ibi somnium dormientis invigilat. (Ib. xvii.)

ing locks of the Mediator destined to Passion, so that from the streaming fount of the squared stone might gush what from unhewn rocks flowed in natural fitness for spiritual workmanship, and thus the children of Abraham by the bath might be awakened from the stones, and to escape the dryness of natural pollution grow fat by the gift of the fragrant unction in fertilising grace. This Jacob when asleep saw in the spirit, and when awakened performed as a sign. As thence the speech of his consecration cries out to us, so the dream of his slumbers there watches over us.

Alcimus Ecdicius Avitus (born about 460 A.D.) was Bishop of Vienne. He died about the year 525.

## III.

## DOMINANCE OF VULGAR LATIN.

THE following extracts illustrate the rapid decay of Latin from the fifth century onwards in Gaul. A literary language by this time hardly existed. The Low Latin was generally supreme, and on its phonetic and syntactical developments in the direction of modern French these extracts throw a light.

In them we see Latin long or short *e* not seldom represented by *i*—*e.g.*, *se, proficisset, causacionis, parentis, requiiscit, confetiri, pauperis, rignum, decrivi, citherorum* (scil. *ceterorum*), *precipui, tenio, illi, debit, libit, quim, iacit, nomeni, fedis, oportit, tinia, rivindum, refrigerit*. The confusion is largely due to the fact that in Latin all short vowels were open in pronunciation (thus *ĕ* was pronounced not unlike the South-English *ă*), while the long were closed; and when the quantities became uncertain, mistakes were inevitable. For like reasons we find Latin *e* written as *ae* in *strenuae, praecium, quæm, oppraesserunt, pacæ*, and *diea* (for *diae*). Naturally Latin *ae* often appears as *e*—*e.g.*, *bone*.

Similarly, Latin *ĭ* is often written, both in accented and unaccented syllables, as *e*—*e.g.*, *scripsemus, manebus, civetate, legebus, inveda, obiet, requiescet, nomeni, confetiri, fedis, labede, insegnem, genetum, munimene, babtesmate, rapnet, nobele, praestabet, cruces, vocavetor, alebisci, lecit,*



*nihelhomenus, lebenter, fontes, menus, vergene*; Latin  $\bar{i}$  becomes *e* in *quenos*. So too Latin  $\check{o}$  often appears as  $\check{u}$  in *sullicitus, Marcurtius, efudiet, incumptis*; <sup>1</sup> while the converse happens in *tabernacola, ispeluncola, dabitor, curpus, iobeatis, iocali, seo, foerunt, genoarias, locopletavit, vocaretor, noncopante, consolatum*, by *coius* (for Lat. *cūius*). Lat.  $\bar{o}$  is written *u* in *scripturis, meus, cognuscas, annus, duus, amicus, tesaurus*.

Latin *e* before *i*, followed by another vowel, was confused with *ti*—hence *internitio*—which was followed soon by assibilation. The combination *ti* before vowels was assibilated in vulgar Latin even before the fourth century <sup>2</sup>—hence *observacione*. As we often find Latin *ti* written *ci* (as in *adpreciare, praecium, gracia, causacionis, palacio, porciones, infancia, prudenciore, substancia, habetacionis, medetacionum*), we may attribute to these spellings a sibilant sound after the fifth century.

Changes of mutes also occur. A tenuis appears internally as media, thus following a common rule of Romance which already appears in Low Latin <sup>3</sup>—hence *miga, adebisci, labede* (scil. *lapidem*). Anomalous are *notinas* (scil. *mundinas*), *salega* (for *salica*), *ppublicus* (for *publicus*), *adliticare* (from *litigo*), *iocali* (for *iugali*), *babtesmate*; *obto* may be by false analogy of *ob*.

Latin consonantal *i* (our *y*) was in vulgar speech confused with *y* before *e, i*. Latin *ianuarius* was vulgarly pronounced *ienuarius*, and hence comes *genoarias* of our inscription below. Whether this represents the sound of *j* which we find, e.g., in Italian *Gennajo*, or merely a spirant, is uncertain. <sup>4</sup> *Febrarias* is another vulgarism.

Latin *b* and *v* began to be confused from early in the second century; hence *praestabet* (scil. *praestavit*), and

<sup>1</sup> See Lindsay, *Latin Language*, p. 32 f.

<sup>2</sup> *Ibid.*, p. 83 f.

<sup>3</sup> *Ibid.*, p. 74 ff.

<sup>4</sup> *Ibid.*, p. 49. We find the reverse change in *ianiculatorum* of the Reichenau glosses.



*vocavetor* (for *vocabitur*) in the same inscription (2, 11). Latin *r* appears as *s* in *viset*; compare Ital. *visse*. Latin *c* is written *qu* in *loqua*. The aspirate is in decay; it may be omitted (*abiturum* for *habiturum*), or wrongly inserted (*nihelhomenus*, *Heliae*, *hanus*, *Helisæum*, *Horosius*, *horarit*), or used to divide syllables (*Samuhel*, *Israheliticorum*).<sup>1</sup> The guttural *g* is lost before *n* in *renum* for *regnum*. Contraction has taken place in *domnus*, the usual word for an earthly lord. *Trienta* (Lat. *triginta*) is an anticipation of the modern *trente*.

In *inistitui*, *ispelunca*, we see the prothesis of *i* before *s* and a tenuis which began in the later Empire, and is such a marked feature of Romance.

In syntax the most marked feature is the growing disuse of the cases. Accusatives are often used as nominatives, which was the more easy as the final letters were to a large extent unheard in vulgar speech, and written or omitted at pleasure; and sometimes oblique cases like the genitive are expressed by the use of prepositions. From the rhymes in 6, vv. 13, 14 by neuter nominatives written with final *-o*—*e.g.*, *cingolo*—and similarly spelt accusatives, we see that Latin final *-ō*, *-um*, *-us* tended rapidly to become indistinguishable.

We find also forms like *conferrere*, *usquid*, and even in Gregory of Tours the barbarous *meminiat*. Deponents tend generally to become active, and the verbs of the first conjugation in 6 show a subjunctive identical with the indicative. The relative pronoun, too, tends to decay: *quem* appears as feminine (fem. plur. in 6), and *qui* has the same gender; while *quod* apparently is masculine in 2 (9).

The participle *noncopante* for a passive (7) has already some parallels in archaic Latinity.

<sup>1</sup> Lindsay, p. 57.

## 1.

De Fides Factas.—(1) Si quis ingenuus aut letus<sup>1</sup> alteri fidem fecerit, tunc ille cui fides facta e(st) in xl noctes aut quomodo illius cum testibus vel cum illo qui praeciu(m) adpreciare debent, accedere debet. Et si ei noluerit fidem facta solvere, mal(berg) thalasciasco,<sup>2</sup> h(oc) e(st) sol(idos) xv super debitu(m) quod fidem fecerit culp(abilis) iud(icetur).

(2) Si adhuc noluerit componere debet eum ad mallum<sup>3</sup> manire<sup>4</sup> et sic nexti canthichius<sup>5</sup> mallare<sup>6</sup> debet: Rogo te, thungine,<sup>7</sup> ut nexti canthichus gasacio<sup>8</sup> meo illo qui mihi fidem fecit et debitum debet: et nominare debet quale debitum debeat unde ei fidem fecerat. Tunc thunginus dicere debet: nexthe ganthichio ego illo in hoc quod lex salega ait. Tunc ipse cui fides facta e(st) testare debet ut nulli alteri nec solvat nec pignus donet solutionis, nisi ante ille impleat quod ei fidem fecerat. Et festinanter ad domum illius illa die antequam sol collocet<sup>9</sup> cum testibus ambulare debet et rogare sibi debitum solvere. Si hoc noluerit facere solem ei collocet. Tunc si solem collocaverit, cxx din(arios) qui f(aciunt) sol(idos) iii super debitum aderescant. Istud usque ad tres vices p(er) tres notinas fieri debet, et in tertio ista omnia facta voluerit componere, usque ad ccclx din(arios), h(oc) e(st) sol(idos) nove aderescat. Id est ut p(er) singulas admonitiones vel solem collocatum terni sol(idi) sup(er) debitum aderescant. (Lex Salica, Cod. I., ed. Hessels.)

1. Serf.

2. Kern (notes to Mr Hessels' text) suggests *talas giasco* or *gaisco*, "claim for payment."

3. Public assembly.

4. Summon (before the *mallus*).

5. Kern reads *nextich antichius* (or *anthichius*), taking *nextich* as an adverb in the sense "very closely" (compare ON. *naesta, nær*), and *antichius* (*antigius*) as 2nd pers. sing. subj. of the verb *an-tigian*, "enjoin," "constrain" (compare OS. *thiggian*, OH.Ger. *diijan*, "de-

mand"). A little further appears *nextic ganthichio* for *nextich antichio* (or *anthichio, antigio*), the 1st sing. pres. ind.

6. Summon (before the *nullus*).
7. Magistrate, judge.
8. Opponent, adversary.
9. *Solem collocare*, to fix a day.

This codex, taken in conjunction with the other three which are designated in Mr Hessels' edition as Codd. 2, 3, and 4, gives a fair specimen of the worst Latinity in use in the latter half of the fifth century. In *vel eum illo* we should perhaps follow the reading of other codices, *eum illis*.

## 2.

Sepulchral inscriptions:—

1. Hic requiescet bone memoriae Romanus vir religiosus qui viset annos octoginta. transiit in pace sub die xiiii k. octobris ꝑcc Venanti viri clarissimi cē.<sup>1</sup> (C. I. L., xii. 2062.)

2. Hic iacet Agriccia qui fuit in observasione annis sedece. (Le Blant, *Inscriptions chrétiennes*, n. 18.)

3. Hic requiescunt membra ad duus fratres Gallo et Fidencio qui foerunt filii Magno Cl. et vixerunt in pac . . . xviii al . . . (Ibid., n. 378.)

4. Hic requiēt Auxiliuz dihaconus xxx trienta. (Ibid., n. 679.)

5. Hic requiescit bene memoriae Banderisima puella qui vixit annus decesepte et requiivit in pace in mensi Iulio diea Sabato. (Le Blant, *Nouveau Recueil des Inscr. chrét.*, n. 2.)

6. Hic requiescit in pace bonememorius Mauroleus quim rapuit mors inveda cuius infancia bona fuit qui vixit annus plus minus xxiii. (Ibid., n. 107.)

7. Hic in pace requiescit bone memoriae Paulus qui vixit plu[s] minus annos xliiii et obiet sub die pride nonas genoarias indictione s[e]ptima pos consolatum itrum Mavur[ti] v. [Cl. Cos.<sup>2</sup>] (Ibid., n. 180.)

8. In hoc tumulto requiescet in pacae bonae memoriae Maria portans annus septe et mensis quinque. Notavi die xviii kl. febrarias. (Ibid., n. 224.)

9. Hic Mellebaudis reus et servus Ihm Xor̄ inistitui mihi ispeluncola ista ubi iacit indigni . . . sepultura mea quem feci in nomeni dñi Ihm Xri q[ue]m amavi in quod . . . crededi. v[ere dig]num est confeti[ri] viv[um] . . . [cuius glori]a magna est ubi pax fedis c[ari]tas est. ipse ds̄ et [ho]mo est et ds̄ in illo. si quis qui non hic amat adorare dñm. Ihm. Xrm̄. et destruit opera ista sit anathema maranatha usquid in sempiternum. (Ibid., n. 247.)

10. Teodovaldo labede non revolvatur. (Ibid., n. 264.)

11. in se gnetum, cruces munimene septu[m],  
[i]nsontem, nulla peccati sorde fucatum,  
[The]judosium parvum, quem pura mente parentes  
[op]tabant sacro fontes babetesmate tingui,  
[in]proba mors rapuet. set summi. rector Olimpi  
[pra]estabet requiem membris ubi nobele signum  
[in]fixum est cruces, Xrīque vocavetur eres.

1. The inscription belongs to about the beginning of the sixth century. The dating is incorrect. We should expect *PC*, and at the end *C*: non solum alterum *C* post *PC* abundat, sed remansit quoque ex solita clausula *VV. CC.* pars posterior, quanquam pro ipsa hic substitutus est singularis perscriptus *viri clarissimi*, remarks Mommsen. See too Hübner in Müller's *Handb. d. klass. Altertumswissenschaft*, 2nd ed., vol. i. p. 681 f.

2. Paulus died the 4th of January in the year after the second consulate of Mavortius—scil. 529 A.D.

### 3.

Prosequentes ordinem temporum, mixte confuseque tam virtutes sanctorum quam strages gentium memoramus. non enim irrationabiliter accipi puto, se felicem beatorum vitam inter miserorum memoremus excidia,

cum idem non facilitas scripturis sed temporum series praestitit. nam sullicitus lector, si inquirat strenuae, invenit inter illas regum Israheliticorum historias sub Samuhel iustum Fineen interisse sacrilegum ac sub David, quem Fortem-manu dicunt, Golian alophilum conruisse. meminiat etiam sub Heliae eximii vatis tempore, qui pluvias cum voluit abstulit et cum libuit arentibus terris infudit, qui viduae paupertatem oratione locopletavit, quantae populorum strages fuere, quae famis vel quae siccitas miseram oppraesserit humum; quae sub Ezechie tempore, cui Deus ad vitam quindecim annos auxit, Hierusolima mala pertulerit. sed et sub Heli-saeum prophetam, qui mortuos vitae restituit et alia in populis multa miracula fecit, quantae internitiones, quae miseriae ipsum Israheliticum populum oppraesserunt. sic et Eusebius Severus Hieronimusque in chronicis atque Horosius et bella regum et virtutes martyrum pariter texuerunt. ita et nos idcirco sic scripsemus, quod facilius saeculorum ordo vel annorum ratio usque nostra tempora tota repperiatur.—GREGORY, Bishop of Tours (538-593), *History of the Franks*, Bk. ii., Preface: in *Monumenta Germanica, Scriptores Merowing.*, i. 38.

## 4.

Clementissime Serenitati vestrae elegimus aduniri per foedera et illum, qui placet Domino, inpendere vobis affectum pacate gentis ex vinculo, quod proficisset communiter utrisque partibus expeditum pacis compendium. quapropter clementissime Tranquillitati vestrae honore summi culminis vestri debito salutis officia fiducialiter porrigentis,<sup>1</sup> sicut legatariis vestris praediximus, ut nostro dirigemus, divinitate propitia, implere deliberavimus a deo inlustro<sup>2</sup> viro, sancto Ennodio, optimates Griponem spatarium, Radanem cubicularium et Eusebio notario; quibus pro certis articulis aliqua vestro principatui

verbo commisimus intimanda, quos integre reserantis,<sup>3</sup> ad nos prospere remeantibus illud reddatis eloquiis, quod, inspirante Domino, proficiat res communis. Finit. (Monum. Germanica: *Epistulae*, tom. iii. p. 138 f.)

1. Apparently nominative, in agreement with *deliberavimus*.
2. This, with the following words down to *notario*, is seemingly meant for the direct object of *implere*.
3. This and *remeantibus* seemingly are the indirect object of *reddatis*.

The letter is one from Childebert II. to the Emperor Mauricius, and belongs to the year 584.

## 5.

Illi prosecutor dixit: "rogo domno meis omnibus puplicis, ut sicut mandatum istum legebus cognovistis esse factum, ut dotem, quem per manebus tenio, vobis praesentibus in foro puplico iobeatis recitare." curia vero dixerunt: "dotem, quem te dicis per manibus retinere, illi diaconus et amanuensis Andecavis civetate nobis presentibus accipiat relegendum." quo accepto dixit:

(incipit. mandatus)

"Domno mihi iocali meo illo. rogo adque supplico dulcissima gracia vestra, ut ad vicem meam omnis causacionis nostras, tam in pago quam et in palacio seo in qualibet loqua, accidere faciatis, et illas porciones nostras, quam ex alote<sup>1</sup> parentum meorum mihi legibus obvenisse vel obvenire debet, aut iustissime nobis est redebitum, haec contra parentis meus vel contra cuiuslibit hominum accidere vel admallare<sup>2</sup> seu adliticare faciatis; et quicquid exinde ad vicem nostram egeris, feceris gesserisve, etenim me abiturum esse cognuscas ratum.

"Iuratum mandatum Andecavis civetate, curia puplica." (Mon. Germ. Legum Sectio V. p. 4.)

1. *Alote* is from *alodes*, *alodis*, or *alodum*, the hereditary estate of the German.

2. See note on l. *supr.*

The volument is a 'formula' of mandation from the sixth century, hence the use of *ille* in a sense which we may translate by "so-and-so."

## 6.

Sanctorum meritis beatificando domino et fratri  
Importune.

Domne dulcissime  
Et frater carissime  
Importune. Quod recepisti,  
Tam dura estimasti,  
Nos iam vicina morte de fame perire, 5  
Quando talem ammonam voluisti largire.  
Nec ad pretium nec ad donum  
Non cupimus tale anone.  
Fecimus inde comentum<sup>1</sup>—  
Si Dominus imbolat<sup>2</sup> formentum!— 10  
A foris<sup>3</sup> turpis est crusta,  
Ab intus miga<sup>4</sup> nimis est fusca,  
Aspera est in palato,  
Amara et fetius odoratus,<sup>5</sup>  
Mixta vetus apud novella, 15  
Faciunt inde oblata non bella.  
Semper habeas gratum,  
Qui tam larga manu voluisti donatum,  
Dum Deus servat tua potestate,  
In qua cognovimus tam grande largitatis.<sup>6</sup> 20  
Vos vidistis in domo  
Quod de fame nobiscum morimur. Homo,  
Satis te presumo salutare<sup>7</sup>  
Et rogo ut pro nos dignetis orare.  
Transmisimus tibi de illo pane;<sup>8</sup> 25

Probato si inde<sup>9</sup> potis manducare.  
 Quamdiu vivimus, plane  
 Liberat nos Deus de tale pane!  
 Congregatio puellare sancta  
 Refudat tale pasta.<sup>10</sup>  
 Nostra privata stultitia  
 Ad te in summa amicitia  
 Obto, te semper valere  
 Et caritatis tue iuro<sup>11</sup> tenere.

30

—Mon. Germ. Legum Sectio V.  
Form. p. 220.

1. Apparently "loaf."
2. Subjunctive of the vulgar *involo*, to carry off, steal, &c.
3. "Outside," a vulgarism like *ab intus* for the simple adverb. *Formentum* seems to be the classical *frumentum*.
4. Scil. *mica*, "crumb."
5. Note that rhyme proves the endings of *palato* and *odoratus* practically identical.
6. Should we read *largitatem* or *largitate*?
7. "I take it on myself to offer you greeting."
8. Partitive genitive, as in modern French.
9. Exactly the modern *en manger*.
10. *Pâte*, dough.
11. Probably for *iura*.

This is a satire in the form of an imaginary letter from Bishop Frodebert to Bishop Importunus. It belongs to the seventh century.

## 7.

*In nomine sanctae Trinitatis. prosperum salubre et satis iucundum esse dinoscitur ut de caduca quispiam saeculi facultate Deo conferat quo peccata sua valeat redimere et abluere, et quid prudenciore consilium ut homo de mundanis rebus comparet paradiso et terrena substancia transferat in caelestia, sicut Dñs in evangelio preclara voce intonat "tessauriciate vobis thesaurus in caelo, ubi nec fur efudiet nec eruco rubigenat nec tinia sulcat." Iggitur ego in Dei nomine Chrothildis . . .*



cogitans qualiter peccatorum meorum facinora possem abstergere et ad aeterna gaudia pervenire, lecit incump-tis pauperebus bene tribuendo potest *anima* a debisci remedium, sed tamen iuxta quod scriptum est "date elemosena et omnia munda sunt vobis, precipui ad domesticis fedi"; et illud "facite vobis *amicus* de Mammonae iniquitatis qui vos recipiant in aeterna tabernacola"; et alibi "beati pauperis spiritum quoniam ipsorum est rignum caelorum"; nihilhomenus bonum est pro *cunctorum* necessitatebus lebenter manum porre-gere; sed ad tale bona maxime oportit substancia trans-agendi conferrere, septam monastirie habetacionis *construere* vel de aeterna tabernacola debiant ad beneficia rebus respondere, precipui ubi chorus sanctorum virgenum iugiter medetacionum carmena *devotamente* Dno canuntur, in loco ubi decernit construere, in quorum honore ditatur, ipsorum ante Dno intercessio spiretur. et ideo in Dei nomine et in honore sancti Mariae *genetricis* Dni nostri Ihesum Christi et citherorum sanctorum quorum pignora in ipso monastirio habentur inserta, in loco non-copante Brocaria, situm in pago Stampense, prope de fluviolo Urbia, *inspirante* Christo, monastirium puellarum *devotamente* decrivi fundare.

Foundation - deed of a convent at Bruyères-le-Châtel, near Étampes (670-1). *Arch. Nation.*, K. 2 n. 10; Tardif, *Monuments historiques*, n. 19; Meyer, *Recueil d'anciens textes bas-latins*, &c., p. 5 f. Restorations are in italics.

## 8.

Quid de hominebus<sup>1</sup> fuit ad portas paradisi quando moriebatur Adam? [Seth] et Evam, et sic fuit: olium petivit et non invenit. Hoc illis dedit angelus Micael "modo non dabitur vobis, set pos quamque<sup>2</sup> milia D hams venerit, plasmator vester natus ex Maria vergene sanctam ipsi dabet vobis oleum unde unguates curpus

vestrum et refrigerit karo vestra. Hunc vobis erit baptismo.”

Quis vivindum<sup>3</sup> seculum vicit? Elias et Inoc.

Quis in mortem horavit, ad coius oracionem dn̄o ter  
quenos adedit anos? Eciel reges.<sup>4</sup>

Quis asinam p̄siquendum renū invenet? Saul rex.

—Ioca Monachorum; vid. *Romania*, i. 483 ff.;  
Meyer, *Recueil*, 16 ff.

1. Scil. “what mortal.”

2. For *postquam*.

3. Note the use of the gerund, which has passed into Romance.

4. The king is Hezekiah.

The above are selections from the ‘Ioca Monachorum,’ or ‘Monks’ Puzzles.’ The use of accusative for nominative is strongly marked, the case-endings hopelessly confused.

## 9.

*Cenacula*, mansimculas (Gen. vi. 16). *Femur*, coxa vel cingolo (Gen. xxiv. 2). *Coturnices*, quacoles (Ex. xvi. 13). *Scrabrones*, vuapces (Ex. xxiii. 28). *Sculpare*, intaliare (Ex. xxviii. 9). *Poplite*, iuncture ianiculorum vel reliquorum membrorum (Judg. vii. 6). *Sarcina*, bisatia (1 Kings xvii. 22). *Onerati*, carcati (2 Kings xvi. 1). *Mutuo acceperam*, impruntatum habebam. *Iecore*, ficato (Tob. vi. 4). *Rerum*, causarum (Judith vi. 10). *Pallium*, drapum (Matt. v. 40). *Mutuari*, prestari (ib. 42). *Inluserunt*, deganaverunt (Mark xv. 20). *Commoda*, presta (Luke xi. 5). *Peribet*, perportat (John i. 15). *Artemon malus*, mastus navis (Acts xxvii. 40). *In commutatione*, in concambiis (Job xxviii. 15). *Fer*, lias (Ps. lxxv. 8). *Pruina*, gelata (Ps. cxlvii. 16). *Manipulos*, segetes, garbas (Ps. cxxv. 6). *Da*, dona. (From the Reichenau Glosses to the Bible; Meyer, *Recueil*.)

The above are glosses on the Vulgate Bible, giving in each case as explanation the word in use in Middle Latin, which hence has passed into Romance.

## 10. KARL THE GREAT (CHARLEMAGNE).

Carolus gratia Dei Rex Francorum et Langobardorum  
ac Patricius Romanorum dilecte nobis et valde  
amabili coniuge nostrae ill. Reginae.

Salutem amabilem tibi in Domino per hos apices mittere studuimus et per te dulcissimis filiabus nostris vel ceteris fidelibus nostris tecum commorantibus. scientem tibi facimus quia gratias Deo sani et salvi sumus. missus quidem dilecti filii nostri ill. nomine ill. nobis nuntiavit de eius sanitate ac domni apostolici vel de salvatione confinium nostrorum illis partibus positis. unde valde laetificati exitimus. et insuper retulit nobis qualiter illa scara<sup>1</sup> nostra, que prius de Italia iussimus pergere partibus Avariae in ill. confinia resedendum, perrexerunt infra fines ipsorum decimo kalendas Septembris. et inierunt pugnam cum eis. et dedit eis Deus omnipotens pro sua misericordia victoriam, et multitudinem de ipsis Avaris interfecerunt, in tantum, ut dicunt, quod in multis diebus maior stragis de ipsis Avaris factum non fuit. et expoliaverunt ipsum uualum, et sederunt ibidem ipsa nocte vel in crastina usque hora diei tertia. et acceptis expoliis reversi sunt in pace. et centum quinquaginta de ipsis Avaris vivos comprehenderunt, quos reservaverunt ut nostra fiat iussio qualiter exinde agere debeant.

1. *Scaru*, mod. Ger. *Schaar*=army.

Extract from a letter from Karl the Great to Fastrada in the year 791. "Our son" is Pippin, King of Italy; "our Apostolic Lord," Hadrian I.

## IV.

## LATIN AND FRENCH.

§ 1. FROM quite early times there existed in Rome side by side with the literary or "classical" Latin a popular form of the language, the vulgar or "Low" Latin, which often greatly differed from it. The unlikeness between the two Latins came to be greater and greater as the vulgar speech was spread over the face of the earth by soldiers and colonists and traders, and with the mobility of a truly living tongue took up new words or developed new idioms in different places; while the literary tongue became petrified, and, after being artificially kept alive for some centuries, at last perished utterly in the triumph of barbarism. From the Low Latin spoken by the lower classes in Italy, and introduced into France, Spain, Portugal, Roumania, &c., arose the Romance or popular tongue, which is the basis of the "Romance" languages (French, Provençal, Spanish, Portuguese, Roumanian, and "Churwaelsch").

These languages preserve many vulgar or "Low" words which were unknown to literary Latin, as Fr. *achier* from *apiaria*, *oiseau* from \**avicellus* (vulgar Latin of the first century had *avicella*), *bouche* from *bucca*, *cheval* from *caballus*, *planche* from *planca*. *oignon* from *unio*; and they have, too, words which were lost to the literary dialect very early, and sometimes only returned into it

after the classical age, as *aider* from *adiutare* (pre-classical, post-classical), *maigreur* from *marror* (pre-classical). Again, the Low Latin on which they are based contained some primary words of which no traces at all have survived elsewhere, only derivatives appearing, such as Fr. *masse* directly from \**matea*, which is itself unknown, but has left a derivative in Lat. *mateola*. Further, there are many words in Middle Latin, passing thence into the Romance tongues, which are not found earlier, yet must have existed in the vulgar latinity, as *auca* (Fr. *oie*), *baia* (*baie*), *directum* (*droit*), *focus* in the sense "fire" (*feu*), *hostis* in the sense "army" (OFr. *oste*), *masca* (*masque*), *troppus* (*trop*).

Thus French has for its basis the vulgar Latin, reinforced by a strong contingent of more classical words introduced by the learned. The former has suffered very great, the latter very little, phonetic change. The former are of the nature of home growths, the latter are like exotics. Thus *encroûter* is a native French word, *incruster* a learned importation.

The native Keltic tongue of France had given way to Latin even before the fifth century, though by no means in all districts. It has left very few traces. The part played by the tongue of the German invaders was far greater; indeed, it is a more important element in French than in Spanish or Italian. The Germans (Goths, Franks, and Burgundians) began to pour into the country in the early fifth century; the Normans or Northmen from Scandinavia arrived five centuries later. They introduced many words relating to war, and above all to the feudal institutions which they set up. The word "French"—*i.e.*, "Frankish"—was at first given to the native tongue of the Franks; when this decayed it was applied to the Romance speech of the North (not to that of Provence), and in particular to the dialect of the Île de France, which by about the thirteenth century had

come to be the literary language of all the country save Provence.<sup>1</sup>

1. This and the following paragraphs aim at giving but the merest outline of the most important points of difference between modern French and its ancestor the Latin. Reference should be made for details to Diez, 'Vergl. Gramm. d. Romanischen Sprachen'; Meyer-Lübke's 'Vergl. Gramm.'; and to Brachet-Toynbee, 'Historical Fr. Gramm.,' the last a work to which I am specially indebted; and to Darmesteter, 'Historical Fr. Gramm.,' translated by Mr A. Hartog.

### VOCALISM.

§ 2. At the basis of the Low Latin, and consequently of the French vocalism, lies a phenomenon well known to philologists. The classical Latin had ten pure vowels— $\check{a}$   $\bar{a}$ ,  $\check{e}$   $\bar{e}$ ,  $\check{i}$   $\bar{i}$ ,  $\check{o}$   $\bar{o}$ ,  $\check{u}$   $\bar{u}$ —of which the short vowels were *open* (*i.e.*, pronounced without lateral contraction of the tongue), while the long were close (uttered with such a contraction of the tongue). In consequence we find the Low Latin, which is the foundation of French, confuses in quality long close utterances of a low ("obscure") vowel with short open utterances of a slightly higher ("clearer") vowel; and hence, as quantities become more uncertain, classical

$\check{a}$	becomes	Low Latin	a.
$\bar{e}$ , $\bar{ae}$ , $\bar{ae}$ , $\check{i}$	"	"	e (close).
$\check{e}$ , $\check{e}$	"	"	e (open).
$\bar{i}$	"	"	i.
$\bar{o}$ , $\check{u}$	"	"	o (close).
$\check{o}$	"	"	o (open).
$\bar{u}$	"	"	u (close).
au	"	"	o (long open sound).

### § 3. Latin $\check{A}$ .

I.  $\check{A}$  accented, (*a*) in open<sup>1</sup> accented syllables regularly becomes *e* in French, as *chanter*, *cantúre*; *fève*, *fílbam*; (*b*) in closed, accented syllables it remains, as *quatre*,

*quattuor* (*quattor*); *cheval*, *caballum*; (*e*) in open accented syllables before nasals it appears as *ai*—*e.g.*, *sain*, *sánnum*; *essain*, *erámen*; (*d*) in accented syllables before semi-vocalic *i*<sup>2</sup> it becomes *ai*, even though the *i* be preceded by a consonant, as *maire*, *máior*; *bai*, *badium*; and this change occurs also before Latin consonants which in Romance have become *i* (see below, §§ 19, 20), the only exception being (*e*) cases where there is a consonant between *a* and *i* which is affected by the *i*, or permits it to become consonantal, the *a* hence remaining—*e.g.*, *place*, *pláteam* (vulgarly *plátiam*); *sache*, *sápiam*; *champagne*, *Campániam*. In (*f*) accented open syllables after semi-vocalic *i* of Latin or Romance origin (see above) it becomes *ie*, as *pitie*, *pietátem*; *renié*, *renegátum*; and (*g*) when it has this Latin or Romance semi-vocalic *i* before and after (§§ 19, 20) it becomes *i* or *y*, as *Lajny*, *Latiniacum*; *gât*, *iacet*.

II. *Ā* unaccented in a final syllable, or the syllable following the secondary accent, becomes mute *e*, as *bonne*, *bónam*; *orphelin*, *òrphanínium*.

III. Before the accent, *ǣ* (*a*) becomes *e* if in the initial syllable and preceded by *c*, as *cheval*, *caballum*, unless this syllable be closed or followed by *r* or *l*, as *château*, *castéllum*; (*b*) it regularly remains otherwise, as *panier*, *panárium*; *avoir*, *habére*; *chanter*, *cantáre*,<sup>3</sup> unless (*c*) the next syllable contains semi-vocalic *i*, or a consonant follows which in Romance becomes *i*, in which case *a* becomes *ai*, as *aider*, *adiutáre*; *raison*, *rationem*; *fait*, *factum*.

1. An open syllable is one in which the vowel is followed by a single consonant or by the groups *tr*, *dr*, *pr*, *br*, or *ns* (whence *n* early vanished). Such openness is to be distinguished from the openness of vowels, on which see above, § 2.

2. That is, an *i* before any other vowel. In the vulgar speech, which is the basis of French, such an *i* was pronounced consonantly as *y*. Furthermore, an *e* of classical Latin in the same position was vulgarly pronounced also as *y*. The same phonetic rôle as that of this *y* is played by the *i* arising from the loss of the

consonants *c* and *g* in Romance, on which see § 19 ii. *b*, *c*, *d*, iii. *a*; § 20 ii. *b*, *c*, iii. *a*.

3. There are, however, many cases of *e* for *a* in this position, as *chétif*, *captivum*, &c.

#### § 4. Latin $\bar{E}$ .

I. *Under the accent* this  $\bar{e}$  (a close sound) becomes (*a*) *oi* in open syllables, as *soir*, *séram*, unless (*b*) a nasal follows, when it is changed to *ei*, as *frein*, *frénum*, or unless (*c*) it is preceded by a palatal, when it becomes *i*, as *cire*, *céram*. In all other cases—that is, whenever it occurs in closed syllables—it generally (*d*) remains, as *sens*, *sénsun*; when (*e*) followed by consonants becoming *i* in Romance it appears both in open and close syllables as *oi*, as *roi*, *régem*; *croître*, *créscere*.

II. *Before the accent*,  $\bar{e}$  remains as *e*—e.g., *devoir*, *debére*. Before the Romance *i* due to Latin consonants it becomes *oi*, as *royal*, *regálem*.

#### § 5. Latin $\check{E}$ .

I. *Under accent* this open sound becomes (*a*) in open syllables *ie*, as *pierre*, *pétram*; *lièvre*, *léporem*; *rien*, *rem*; (*b*) if, however, the next syllable contains semi-vocalic *i* or *i* of Romance origin the *e* becomes *i*, as *prix*, *prétium*; *lit*, *légit*. But (*c*) in originally closed syllables it remains—*fer*, *férrum*; *tête*, *téstam*. For its treatment in secondarily closed syllables, see § 15 end, note.

II. *Before accent*,  $\check{e}$  (*a*) remains as *e*, as *évêque*, *épiscopum*, unless (*b*) a Latin or Romance semi-vocalic *i* follows, when the  $\check{e}$  appears as *oi* or *oy* by combination, as *moisson*, *messiónem*; *moyen*, *mediánun*; *noyer*, *necáre*. Sometimes (*c*) under the influence of neighbouring palatal vowels or consonants, &c., it appears as *i*, as *ici*, *eccehic*; *issue*, *exítam*.

#### § 6. Latin *AE*.

This sound (*a*), when in Low Latin the accent suc-



ceeded in keeping its length, was treated like  $\bar{e}$ , as *proie*, *práedam*; *baleine*, *balláeuam*; (b) even however when under the accent it sometimes appears to have been short, and was then treated like  $\check{e}$ , as *ciel*, *cáelum*; *siècle*, *súeclum*. In other cases it generally shared the fate of  $\check{e}$ , sometimes, for instance, appearing before the accent as  $i$  (*ciment*, *caeméntum*).

### § 7. Latin $\bar{E}$ .

This sound coincided in Low Latin generally with  $\bar{e}$ —thus *peine* (*póenam*).

### § 8. Latin $\bar{I}$ .

(a) Whether under or before accent, this sound regularly remains in French, as *niel*, *nídum*; *épine*, *spínam*; *jille*, *fíliam*; *vilain*, *villánnum*; but (b) when followed by accented  $i$  it is dissimilated to  $e$ , as *derin*, *dicínnum*.

### § 9. Latin $\bar{I}$ .

This shared the fate of  $\bar{e}$  (*q.v.*) Thus—

I. *Under accent*, (a) *foi*, *fídem*; (b) *sein*, *sínnum*; (c) *loisir*, *licére*; (d) *elle*, *illam*; (e) *noir*, *nigrum*.<sup>1</sup>

II. *Before the accent*—*menu*, *minútum*; *ployer*, *plícáre*.

1. It appears often as  $e$  if followed both by  $i$  (Latin semi-vowel, or a product by Romance laws from consonants) and  $n$  or  $l$ , as *conseil*, *consílium*; *oreille*, *auric(u)lam*.

### § 10. Latin $\bar{O}$ .

I. *Under accent*,  $\bar{o}$  becomes (a) in open syllables *eu* or *œu*, as *œuf*, *óvum*; *pleure*, *plóro*, unless (b) a nasal follows which preserves  $o$ , as *nom*, *nómen*; *personne*, *persónam*. If (c) followed both by a nasal or other sound and a Latin or Romance semi-vocalic  $i$ ,  $\bar{o}$  becomes *oi*, as *gloire*, *glórium*; *témoin*, *testimónium*; *loin*, *lóngum*; *voix*, *vócem*, except (d) in the case where the group is followed by a vowel other than that of final *-um*, in which case  $\bar{o}$

remains, as *cigogne*, *cicóniam*. In closed syllables (*e*) the  $\bar{o}$  becomes *ou*, as *cour*, *córtem*, except (*f*) before nasals, which preserve  $\bar{o}$ , as *pont*, *póntem*.

II. *Before accent*,  $\bar{o}$  (*a*) regularly becomes *ou*, as *épouser*, *sponsúre*; *nouer*, *nodúre*; *Coutances*, *Constantias*, unless (*b*) a nasal follows which preserves *o*, as *nommer*, *nom-inúre*, or unless (*c*) the next syllable contains semi-vocalic *i*, or *i* of Romance origin, in which case *o* becomes *oi*, as *toison*, *tonsiónem*.

### § 11. Latin Ő.

I. *Under accent*, (*a*) in open syllables  $\check{o}$  becomes *eu* or *œu*, and, when followed by *l* with a semi-vocalic *i* of Latin or Romance origin, becomes *eu*, as *bœuf*, *bóvem*; *seuil*, *sólinum*; *œil*, *oculum*; (*b*) in open syllables it is kept before nasals, as *bon*, *bónum*; (*c*) in closed syllables it is kept, as *corps*, *córpus*, unless it comes (*d*) before *l*, which gives *ou*, as *moudre*, *mól(e)re*. Again, (*e*) before *r* or any other sound but *l*, followed by a semi-vocalic *i*, or *i* of Romance origin, it becomes *ui*, as *cuir*, *córium*; *hui*, *hódie*; *huit*, *ócto*.

II. *Before accent*,  $\check{o}$  (*a*) remains in closed syllables, or in open syllables followed by a single nasal, as *mortel*, *mortúlem*; *sonner*, *sonáre*; it (*b*) becomes *ou* in other open syllables, as *moulin*, *molínium*; (*c*) with the semi-vocalic *i* arising from Latin *c* or *g* it combines to form the diphthong *oi*, as *foyer*, *focárium*; *prier* (OFr. *proier*), *précáre*.

### § 12. Latin Ū.

This (*a*) remains *u* in French both under accent and before it, except (*b*) when followed by the semi-vocalic *i*, or *i* of Romance origin, which gives *ui*, as *pertuis*, *pertúsiúm*; *aiguiser*, \**acutiáre*; *fruit*, *frúctum*.

§ 13. *Latin Ū.*

This sound coincided in colouring with  $\bar{a}$ , and so shared its fortunes. Hence—

I. *Under accent*, (*a*) in open syllables it is *eu* or *ou*, as *gueule*, *gúlam*; *jeune*, *iúvenem*, except (*b*) when preserved by a nasal, as *sommes*, *súmus*. (*c*) Before nasals and other sounds followed by semi-vocalic *i*, Latin or Romance, it becomes *oi*, as *angoisse*, *angústiam*; *croix*, *crucem*; with (*d*) the same exceptions as  $\bar{o}$ , as *vergojne*, *verecúndiam*; and in other closed syllables (*e*) it becomes *ou*, as *bouche*, *búccam*, except (*f*) before nasals, which keep *o*, as *ombre*, *úmbra*.

II. *Before accent*, (*a*) it becomes *ou*, as *souvent*, *subínde*; *poutain*, *pullínium*; except (*b*) before nasals, as *sommer*, *summáre*; or (*c*) before semi-vocalic *i*, Latin or Romance, which gives *oi*, as *oignon*, \* *únióne*.

§ 14. *Latin Au.*

This (*a*) generally remains as open *o*, as *chose*, *caúsam*; *oreille*, *auríc(u)lam*; but (*b*) followed by semi-vocalic *i*, Latin or Romance, it forms a diphthong, as *joie*, *gáudia*; *joyeux*, *gaudiósum*; *oie*, *áucam* (scil. *avicam*; cf. *avicella*, Ital. *uccello*).

§ 15. From the above it will be seen that the vowel of the syllable which in Latin bears the main accent of the word is regularly preserved from disappearance during the change of the word into its French form. The syllables other than those bearing the main accent have either a secondary accent or none at all. They fall into two classes according as they occur (1) before the main accent, or (2) after it. If (1) they are before it, the rule is (*a*) that initial syllables preserve their vowel in some form, as *cheval* from *cabállum*; but (*b*) if not initial they lose their vowel, as *bonté* from *bonitátem*,

unless (c) the vowel is *a*, which becomes mute *e*, as *orphelin* from *orphaninum*, or unless (d) the vowel is preceded by a group of consonants requiring its sonance, or followed by such a group, in which case it remains as *e*, as *tourterelle* from *turturĕllam*, *gouverner* from *gubernare*, or unless (e) it is followed by a consonant and semi-vocalic *i* coming just before the main accent, which keeps the vowel in the form of *i*, as *pavillon* from *papilionem*.

When (2) the syllable is later in the word than that bearing the main accent, the rule is that (a) vowels of final syllables are lost, as *fier* from *fĕrum*, unless (b) the vowel be *a*, which remains as mute *e*, as *chaude* from *cāl(i)dam*, or unless (c) the loss of the vowel would leave an unpronounceable group of consonants, in which case it becomes mute *e*, as *peuple* from *pōp(u)lum*; while in the last syllable but one (d) the vowel regularly vanishes—a change already anticipated in popular Latin—as *chaud* from *cāl(i)dum*.<sup>1</sup>

1. In this case an *ĕ* in the previous syllable appears in French as *ie*, as *tép(i)dum*, *tiède*.

## § 16. Latin Liquids.

I. Both *r* and *l* of Latin remain regularly in French when initial, as *roi*, *regem*; *lit*, *lectum*.

II. Internally (a) they also remain, as *vendre*, *vendere*; *couronne*, *coronam*; *porte*, *portam*; *emplir*, *implere*; *valeur*, *valorem*; except (b) in the case of *l* between a vowel and a consonant,<sup>1</sup> which was lost when the vowel was *ī* or *ū*, and became *u* after other vowels, as *puce* from *pūl(i)cem*, *poumon* from *pulmonem*. The *r* and *l* (c) in final syllables, whether they are originally final or come to be final by secondary loss of a vowel, persist in French, as *cœur*, *cor*; *sel*, *sal*; *venir*, *venire*; *null*, *nullum*. (d) Latin *rr* remains as *rr* or *r*; *rs*, following the tendency of Low Latin, some-

times becomes *s*, as *chêne* from *chesne*, \* *quercinum*. The *rr* arising through the loss of an intermediate consonant and vowel becomes *rdr*, as *tordre*, *tor(que)re*. A like change takes place before the similarly arising groups *lr*, *mr*, *nr*, *ml*, as *poudre* from *poldre*, *pul(ve)rem*; *nombre*, *num(e)rum*; *craindre*, *trem(e)re*; *comble*, *cum(u)lum*, &c. Latin *l*, followed by semi-vocalic *i* (Latin or Romance), or preceded by a palatal consonant, becomes liquid (*mouillé*), as *fille*, *filiam*; *wil*, *oc(u)lum*. Latin *ll* usually remains, as *belle*, *bellam*.

III. Finally, *r* and *l* persist, whether they are originally final or only come to be so by secondary loss of a following vowel, as *cœur*, *cor*; *sel*, *sal*; *venir*, *venire*; *nul*, *nullum*; *fer*, *ferrum* (*rr* becoming *r*). For *dos* from *dossum*, *dorsum*, see above.

1. By *consonant* I shall designate both consonants and nasals, unless the distinction is expressly made: thus I here account the first *n* of *pulmonem* as consonant.

### § 17. Latin *M*.

This remains in French (I.) when initial and also (II.) when internal, but only (*a*) after another non-vocalic sound, between two vowels, and before *p*, *b*, as *mer*, *mare*; *paume*, *palman*; *ami*, *amicum*; *emplir*, *implere*. But (*b*) when a following vowel is lost after single *m* in Low Latin, *m* becomes *n* before palatal and dental consonants, as *sente*, *sem(i)tam*; *ronce*, *rum(i)cem*; (*c*) *m'n* thus arising becomes *m*, as *dame*, *dom(i)nam*; (*d*) *m'r* and *m'l* become *mbr*, *mbl* (see § 16, end). Further, (*e*) original *mn* becomes *mm*, as *dommage*, *damnaticum*; and (*f*) *m* with a Latin semi-vocalic *i* following it becomes dental, so that we get the group *ng*, as *singe*, *simiam*; *changer*, *cambiare*.

III. As the last sound of a word *m* was early lost in Latin itself, and so never came into French; exceptions

are a few monosyllables, which show *n* for *m*, as *rien*, *rem*; *mon*, *meum* or vulgar *num*. In Romance where it has secondarily come to be final, it remains, or is written *n*, as *nom*, *nomen*; *fain*, *fancm*; *on*, *homo*.

### § 18. Latin *N*.

This usually remains (I.) *initially* and (II.) *internally*, as (a) *nom*, *nomen*; *tourner*, *tornare*; *épine*, *spinam*; *vent*, *ventum*; *branche*, *brancam*; *ange*, *angelum*; except (b) before *s*, where it was lost already in Low Latin, as *épouse*, *spo(n)sam*, and (c) before semi-vocalic *i*, either original or from classical *e* before another vowel, in which case the *n* is *mouillé* and written *gn*, as *seigneur*, *seniorem*; *ligne*, *lineam*. On French *ndr* see above, § 16, ii.

III. In secondarily final syllables, (a) *n* remains after vowels, as *sain*, *sanum*; but (b) is lost after consonants, as *chair*, *carnem*; *jour*, *diurnum*; *an*, *annum*.

Like *m*, *n* nasalises a preceding vowel both when final and when followed by a consonant.

### § 19. Latin *C*.

I. *Initially*. This (a) before *o* or *u* remains, as *coupe*, *cuppam*; the few cases of *g* for *c*, as *gond*, *contum*, are already Low Latin; (b) before *a* it becomes the spirant *ch*, as *chanter*, *cantare*; *cheval*, *caballum*; (c) before *e* or *i* it appears as sibilant *c*, as  *cité*, *civitatem*; (d) before *r* or *l* it remains, as *craie*, *cretam*; *clef*, *clavem*, appearing only as *g* in a few cases where the change was already Low Latin, as *grille* for *craticulam*.

II. *Internally*. (a) Before *o* or *u* (i) it remains if preceded by a consonant, as *écu*, *scutum*; (ii) if preceded by *a* it becomes *g*, and usually too turns *a* into *ai*, as *aigu*, *acutum*; and (iii) if preceded by any other vowel it disappears, as *sûr* (OFr. *seür*), *securum*.

When (*b*) before *a*, if (i) it follows a vowel that is not lost by the phonetic laws of Low Latin and Romance, it becomes semi-vocalic *i* after *a*, *e*, *i*, and either changes to *i* or is quite lost after *o*, *u*, as *payer*, *parare*; *foyer*, *focarium*; *charrue*, *carrucam*; but (ii) after consonants, no matter whether the contact is original to Latin or due to a loss of an unaccented vowel in Romance times, it becomes *ch* in Romance finals, as *mouche*, *muscam*, and elsewhere *ch* or spirant *g* (the latter only where the contact is due to Romance loss of vowel), as *sèche*, *siccam*; *manche*, *man(i)cam*; *pêcher*, *pisicare*; *coucher*, *coll(o)care*; *clergé*, *cler(i)catum*.

Again, (*c*) when before *e*, *i*, (i) if it follows a vowel, it appears as *s*, and adds *i* to the preceding vowel, as *tuisant*, *tacentem*; *gésir*, *iacere*; (ii) if, when following a vowel, it come before unaccented *e*, *i*, it survives only as *i* if the *e* or *i* were lost before the *c* could become *s*, but remains as *s* and also adds an *i* to the preceding vowel if the unaccented *e* or *i* did not vanish until *c* had become *s*—thus *dire*, *dic(e)re*; *faire*, *fac(e)re*; but *plaît* (OFr. *plaiſt*), *placet*; *nuit* (OFr. *nuist*), *nocet*; and (iii) when *c* is followed by semi-vocalic *i* and a vowel it becomes under all circumstances sibilant *c*, or *ss*, as *maçon*, *macionem*; *fassions* (OFr. *fassons*), *faciamus*; where again (iv) the *c* before *e* or *i* is preceded by a consonant it becomes sibilant *c* or *ss*, further adding *i* to the preceding vowel if the preceding consonant be *s*, as *merci*, *mercedem*; *vaisseau*, *vascellum*.

When (*d*) *c* comes (i) before *r* it remains if preceded by *n*, but elsewhere either becomes *g* with addition of *i* to the previous vowel or else remains simply as *i*—thus *vaincre*, *vinc(e)re*; *aigre*, *acrem*; *luire*, *luc(e)re*; when (ii) before *l*, it remains if preceded by *n*, but vanishes after *s*, as *oncle*, *avunc(u)lum*; *mêler* (OFr. *mesler*), *misc(u)lare*; and it becomes *g* if before the accent and after a vowel, and *i* (with the *l mouillé*) if after the accent, as *église*,



*ecclésiastium*; *maille, mar(u)lam*. Lastly, (iii) the groups *ct* and *x* (i.e., *cs*) both yield an *i* in French, the *s* of *x* remaining as *s*, *ss*, or *r*, as *fait, factum*; *saint, sanctum*; *aisselle, axillam*; *soixante, sexaginta*.

III. Finally (i.e., as first consonant in the last syllable, of which the following vowel was dropped in Romance), if (*a*) before original *o* or *u* (i) it becomes *i* after *a*, *e*, *i*, as *Cambrai, Cameracum*; *ami, amicum*; (ii) it is quite lost after *u*, as *fétu, festucum*; (iii) it remains after *u* or *r*, as *arc, arcum*; (iv) in the Romance group *tc* it becomes spirant *g* after vowels and *ch* after consonants, as *sauvage, silva(ticum)*; *porche, port(i)cum*; (v) *cc* becomes *c*, as *sec, siccum*; (vi) *sc* becomes *s*, with *i* added to the preceding vowel, as *bois, boscum*.

(*b*) Before Latin *e* or *i* (i) it becomes, after a vowel, *s* or *x*, with addition of *i* to the preceding vowel, as *pair, pacem*; (ii) after *d* it becomes *z*, as *douze, duod(e)cim*, and after other consonants sibilant *c* or *s*, as *panse, pant(i)cem*; *puce, pul(i)cem*; and (iii) *c* followed by Latin semi-vocalic *i* appears as *s*, as *soulas, solacium* (in OFr. also sibilant *c* and *z*).

[The *c* absolutely final in classical Latin (*a*) becomes *i* after *a*, *e*, or *i*, as OFr. *di, dic*; OFr. *fai, fac*; *ni, nec*; but (*b*) sometimes remains after *o*, as *avec, ab hoc*.]

## § 20. Latin G.

I. Initially the *g* (*a*) before *o*, *u*, *r*, or *l* remains, as *goût, gustum*; *goujon, gobionem*; *gros, grossum*; *gloire, gloriam*; but (*b*) before *a*, *e*, or *i* becomes the spirant *g* or *j*, as *jambe, gambam*; *géant, gigantem*.

II. Internally (*a*) after a consonant it remains before *o* or *u*, but becomes spirant before *a*, *e*, or *i*, as *Bourgogne, Burgundiam*; *argent, argentum*; (*b*) between two Latin vowels it is (i) changed to semi-vocalic *i* when the vowels are *a*, *e*, or *i*, as *plaie, plagam* (in *reine* from *reginam*, &c., this *i* is absorbed by the following *i*); but (ii) when one



or both of the vowels is *o* or *u* the *g* is quite lost, as *rue*, *rugum*.

(*c*) In (i) the group *gr* the *g* is either changed to *i* or wholly lost, as *flairer*, *flairure*; *plaindre*, *plang(e)re*; *pèlerin*, *peregrinum*; in (ii) *gl* the *g* becomes *i*, as *veiller*, *vig(i)lure*, unless *n* precedes, which keeps *g*, as *ouyle*, *ung(u)lam*; (iii) *g* followed in Romance by *t* or *d* becomes *i*, as *froid*, *frig(i)dum*; (iv) the Latin *gm* either is still written (*i.e.*, the *g* is pronounced as semi-vocalic *i*, while the *n* is *mouillé* before it), as *daigner*, *dignare*; or the *g* becomes *i*, a *g* sometimes being still written after the *n*, as *étain*, *stagnum*; *poing*, *puquam*.

III. *Finally*—*i.e.*, in Romance finals—(*a*) *g* becomes *i* after vowels, as *roi*, *regem*; and (*b*) after consonants is still written, but only pronounced when the next word begins with a vowel, as *long*, *longum*.

### § 21. Latin Q.

This (I.) *initially* remains as guttural *c* or as *q*, as *quel*, *qualem*; *cadre*, *quadrum*. (II.) *Internally* it either (*a*) becomes guttural *g*, sometimes also producing *i*, as *égal*, *aequalem*; *Aigues*, *aquas*; or else (*b*) the *q* is lost, but traces remain in an *i*, while the labial semi-vowel *u* accompanying *q* remains as *v*, as OFr. *ive*, *equam*.

### § 22. Latin T.

I. *Initially* this sound remains, as *trois*, *tres*.

II. *Internally* (*a*) after a consonant *t* generally remains, as *porte*, *portum*; *matin*, *mat(u)tinum*; while after *b*, after the palatal *c* or *g*, and after semi-vocalic *i*, it becomes *d*, as *coude*, *cub(i)tum*; *aider*, *ai(u)tare*; (*b*) between vowels it is lost, as *chanteur*, *cantatorem*; *armée*, *armatam*; (*c*) before *r*, after vowels it becomes *rr* or *r*, and after consonants remains, as *frère*, *fratrem*; *huître*, *ostream*; before *l*, palatals, or nasals it is lost, as *rôte*, *rot(u)tum*; *porche*, *port(i)cum*; *rêne*, *ret(i)nam*. (*d*) The group *t* and semi-

vocalic *i* (*i.e.*, Latin *i* or *e* before vowels) becomes (i) voiced *s*, with addition of *i* to the preceding vowel if it comes directly after a vowel and precedes the accent, as *poison*, *portionem*; but (ii) simply breathed *s* (written *ss* or *c*) if it is directly after a vowel and follows the accent, as *place*, *plateam*; and (iii) it suffers the same change if it follows a consonant, as *noces*, *nuptias*.

III. *Finally*, when beginning syllables which lost their vowel in Romance, it (*a*) remains after consonants, as *sept*, *septem*, but (*b*) is lost after vowels, as *écu*, *scutum*; (*c*) *t* with semi-vocalic *i* in the same position becomes voiced *s* (unsounded), and adds *i* to the preceding vowel, as *palais*, *palatium*.

The absolutely final *t* of Latin words remains also after consonants, as *tient*, *ten(e)t*.

### § 23. Latin D.

I. *Initially* this (*a*) remains, as *dire*, *dicere*; but (*b*) if with semi-vocalic *i*, the result is *j*, as *jour*, *diurnum*.

II. *Internally* (*a*) if after a consonant, it remains, as also does the group *dr*, as *chaude*, *cal(i)dam*; *perdre*, *perd(e)re*; (*b*) between two vowels it vanishes, as *nue*, *nudam*; (*c*) *dr* after a vowel changes to *r* or *rr*, *dl* (arising from loss of a vowel) to *l* or *ll*; but (*d*) under all circumstances *d* vanishes when composition or the loss of a vowel causes it to be directly followed by *t*, *s*, *n*, *m*, palatal *c* and *n*, as *rente*, *rend(i)tam*; *assez*, *adsatis*; *Rhône*, *Rod(a)num*; *manger*, *manul(u)care*; *avenir*, *advenire*; (*e*) *d* with Latin semi-vocalic *i* after consonants becomes spirant *g*, as *verger*, *vir(i)darium*, but after *n* they vanish after making the *n mouillé* (written *gn*), as *Bourjogne*, *Burgundiam*; whereas (*f*) after vowels the *d* vanishes, as *glaiëul*, *gladiolum*.

III. *Finally* (*i.e.*, when made the last sound of the word by Romance laws) it (*a*) becomes *t* or remains as *d* after

consonants, as *vert*, *viridem*; *froid*, *frig(i)dum*; but (*b*) vanishes after vowels, though sometimes still written, as *merci*, *mercedem*. (*c*) *D* with semi-vocalic *i* is treated in the same way as when medial, as *bai*, *badium*; *orge*, *hordeum*.

### § 24. Latin P.

I. *Initially* it remains, as *pis*, *peius*.

II. *Internally* (*a*) after a consonant *p* or *pr* remain, as does *pl* under all circumstances, as *Champagne*, *Campanianam*; *peuple*, *pop(u)lum*; *pourpre*, *purp(u)ram*. (*b*) Between vowels *p* becomes *v*, as *cheveu*, *capillum*; (*c*) before *r* it becomes *v*, as *chèvre*, *capram*; (*d*) before *t* or *d* it vanishes, as *acheter*, *accipere*; and before *s* it assimilates, as *châsse* and *caisse*, *capsam*. (*e*) The group of *p* and Latin semi-vocalic *i* appears (i) as spirant *g* if before the accent, as *pigeon*, *pipionem*; and (ii) as spirant *ch* if after the accent, as *sache*, *súpnam*.

III. *Finally* (in Romance finals) it (*a*) remains after consonants, as *champ*, *campum*; but (*b*) becomes *f* after vowels, as *chef*, \**capum*.

### § 25. Latin B.

I. *Initially* it remains, as *bien*, *bene*.

II. *Internally* (*a*) *b* and *br* remain after consonants, *bl* under all circumstances, as *jambe*, *gambam*; *ombre*, *umbram*; *table*, *tab(u)lam*; (*b*) between vowels *b* becomes *v*, as *cheval*, *caballum*; (*c*) *br* after vowels becomes *vr*, as *livre*, *librum*; (*d*) before *t*, nasals, and *v* the *b* disappears or is assimilated under all circumstances, as *dette*, *deb(i)tam*; *douter*, *dub(i)tare*; before *s* it phonetically disappeared, but has been largely restored by grammarians, as *absoudre* (OFr. *asoldre*), *absolvere*; (*e*) the group *b* and semi-vocalic *i* becomes spirant *g*, as *changer*, *cambiare*.

III. *Finally* (in Romance finals), it (*a*) is still written

after consonants, as *plomb*, *plumbum*; but (*b*) becomes *f* after vowels, as *tréf*, *trabem*

### § 26. Latin F.

Both *initially* and *internally* this is preserved in French, as *foi*, *fidem*; *enfer*, *infernum*; *orfraie*, *ossifragam*. In it is included the Greek *ph*.

### § 27. Latin V.

I. *Initially* this usually remains, as *voir*, *videre*.

II. *Internally* (*a*) after consonants it remains, as *mauve*, *maltram*. (*b*) Before consonants (i) it disappears before *g*, *t*, or *s*, as *nager*, *nav(i)gare*; *cité*, *civ(i)tatem*; and similarly (ii) it vanishes after *l* before *r*, as *absoudre* (OFr. *asoldre*), *absolv(e)re*; but (iii) after vowels it remains before *r*, as *vivre*, *viv(e)re*. (*c*) Between vowels *v* (i) sometimes remains, as *nouveau*, *novellum*; and (ii) sometimes vanishes, as *paon*, *pavonem*. (*d*) The group *v* and Latin semi-vocalic *i* appear as *j* or spirant *g*, as *neige*, *niveam*; *Dijon*, *Divionem*.

III. *Finally* (in secondarily final syllables) it becomes *f*, as *œuf*, *ovum*.

### § 28. Latin S.

I. *Initially* (*a*) this usually remains, as *servir*, *servire*; but (*b*) Low Latin developed a short vowel before the initial groups *sc*, *sp*, *st*, *sm*, which appears in French as *e*, while the *s*, *c*, *p*, *t*, or *m* regularly disappeared, as *écu*, *scutum*; *épée*, *spatam*; *étain*, *stannum*; *éméraude*, *smaragdum*.

II. *Internally* (*a*) after consonants *s* is usually kept, as *fausse*, *falsam*; (*b*) between vowels it appears as voiced *s* (our *z*), as *chose*, *causam*; (*c*) before consonants it has disappeared, the Romance groups *s'r*, *ss'r*, and *sc'r* developing dentals before the loss of the *s*—thus *hôte*, *hospitem*; *coudre*, *co(n)s(ue)re*; *croître*, *cresc(e)re*; (*d*)

before Latin semi-vocalic *i*, *s* becomes voiced (our *z*) and *ss* remains, in either case the *i* being taken up into the preceding vowel, as *maison*, *ma(n)sionem*; *moisson*, *missionem*.

III. *Finally* (in secondary finality) *s* is written, but is mute, and *ss* appears as *s*—thus *cas*, *casum*; *gras*, *crassum*.

### § 29. Latin Z.

I. *Initially* this appears as spirant *g* (or *j*), as *jaloux*, *zelosum*; *gingembre*, *zingiber*.

II. *Medially* it becomes (*a*) voiced *s*, as in the ending *-iser* from *-izare*, or (*b*) spirant *g* or *j*, as *jujube*, *zizyphum*.

### § 30. Latin Semi-vocalic I.

I. *Initially* the semi-vocalic (or consonantal) *i*, still vulgarly written *j*, becomes spirant *g* or *j*, as *juge*, *iudicem*; *gésir*, *iacere*.

II. *Internally* between vowels it generally combines with the preceding vowel, as *maire*, *maior*. For its treatment elsewhere compare the preceding paragraphs.

### § 31. Latin H.

As in Latin itself, French *h* has almost ceased to exist. In most cases it is written but mute, as *l'heure* from *horam*; and often it is not even written, as *orge*, *hordeum*. In a few cases it still is faintly audible, and some of these cases are words which in Latin were without the letter, as *le haut* from *altum*.

### § 32. DECLENSION.

*Masculine Substantives and Adjectives*.—Owing to the breakdown of the case-system in Low Latin the cases in use came to be almost solely the nominative and accusative. Here the analogy of the masculines of the second

declension influenced all the others. Firstly the scheme in Latin—

<i>Nom. sing.</i>	bonus liber.	<i>Nom. plu.</i>	boni libri.
<i>Acc.</i>	bonum librum.	<i>Acc.</i>	bonos libros.

—led to OFr. (eleventh to twelfth century)<sup>1</sup>—

<i>Nom. sing.</i>	bons livre.	<i>Nom. plu.</i>	bon livre.
<i>Acc.</i>	bon livre.	<i>Acc.</i>	bons livres.

—and even in words of other declensions, as *leo*, *panis*, OFr. gave—

<i>Nom. sing.</i>	pains, leons.	<i>Nom. plu.</i>	pain, leon.
<i>Acc.</i>	pain, leon.	<i>Acc.</i>	pains, leons.

Analogy produced as general scheme by the end of the twelfth century—

<i>Nom. sing.</i>	bons livres,	<i>Nom. plu.</i>	bon livre,
	pains, leons.		pain, leon.
<i>Acc.</i>	bon livre, pain,	<i>Acc.</i>	bons livres,
	leon.		pains, leons.

The original nominative only survived in a few exceptional cases, as—

<i>Nom. sing.</i>	cuens (Latin	<i>Nom. plu.</i>	comte.
	<i>comes</i> ).		
<i>Acc.</i>	comte.	<i>Acc.</i>	comtes.

And these too<sup>2</sup> ultimately fell in with the scheme which

<sup>1</sup> Exceptions are the words whose root in Latin ended in *s*, or a letter or letters giving *s*, *x*, or *z* in OFr.: all such, as *mois* (*mensis*), *paix* (*pax*), *palais* (*palatium*), *temps* (*tempus*), were always indeclinable in French.

<sup>2</sup> A few exceptions still survive. Some words have kept both the nominative and accusative, as *sire* (*senior*), by *seigneur* (*seniore*), *on* (*homo*), *homme* (*hominem*). Others have the nominative only, as *fil* (*filii*), but OFr. *fil* (*filium*); *traître* (*traditor*), but OF. *traïteur* (*traditorem*); *Charles* (*Carolus*); *Jacques* (*Iacobus*), &c.

gave *s* throughout in the nominative singular. By the end of the fourteenth century, however, almost all traces of declension had vanished, and the accusative was used throughout as nowadays.

*Feminine Substantives and Adjectives.*—The scheme in OFr. was—

<i>Nom. sing.</i>	rose, main, mort.	<i>Nom. plu.</i>	roses, mains, morts.
<i>Acc.</i>	rose, main, mort.	<i>Acc.</i>	roses, mains, morts.

By the twelfth century analogy has caused the following declension :—

<i>Nom. sing.</i>	mers.	<i>Nom. plu.</i>	mers.
<i>Acc.</i>	mer.	<i>Acc.</i>	mers.

§ 33. *Gender.*—The Latin neuter has wholly vanished. Either (*a*) neuters became masculine, or (*b*) the final *-a* of the plural nominative has led to their confusion with feminines. Hence (*a*) *le toit* from *tectum*, which was confused with the masculine accusative; and (*b*) *la feuille* from *folia*, which was confused with feminine singular in *-a*.<sup>1</sup>

§ 34. *Article.*—The definite article arose from the vulgar use of *ille*, hence the scheme of OFr.—

*Masculine.*

<i>Nom. sing.</i>	( <i>ille</i> ) li.	<i>Nom. plu.</i>	( <i>illi</i> ) li.
<i>Acc.</i>	( <i>illum</i> ) le.	<i>Acc.</i>	( <i>illos</i> ) les.

<sup>1</sup> Traces survive of the Latin law under which certain adjectives of the third declension had the same form for masculine and feminine. French of the thirteenth century said “*une grand femme*,” Latin *grandis, grandem*. The modern *grande femme* is by false analogy. We still find traces in, *e.g.*, *grand'chose, grand'mère*, &c.

*Feminine.*

<i>Nom. sing.</i> ( <i>illa</i> ) la.	<i>Nom. plu.</i> ( <i>illae</i> ) les.
<i>Acc.</i> ( <i>illam</i> ) la.	<i>Acc.</i> ( <i>illas</i> ) les.

By composition with prepositions arose *du* (*del*), *au* (*al*), the now lost *enl*, *des* (*dels*), *aux* (*als*), *ès*.

The indefinite article similarly arose from the popular use of the numeral *unus*; hence OFr. *nom. sing.* *uns*; *acc.* *un*.

§ 35. *Comparison of Adjectives* has gradually come to be almost purely analytic—*e.g.*, *plus chaud* for *calidiorum*. Few traces survive of the synthetic comparison, as in *moindre* (*minor*), though they are less rare in OFr., as *bellezor* (*bellatiorem*), *pesme* (*pessimam*).

*Conjugation.*—In passing into French the passive voice of Latin was lost, and deponents became active. A periphrasis was used to form the future and conditional tense, hence, *e.g.*, *chanterai*, *chanterais*, from *cantare habeo* and *cantare habebam*. The perfect was expressed by the compound *cantatum habeo*, *j'ai chanté*. Thus generally we find the scheme—

Pres. ind.	<i>chante, canto.</i>	Pres. inf.	<i>chanter, cantare.</i>
Imp. ind.	<i>chantais, cantabam.</i>	Gerund	<i>chantant, cantando.</i>
Pret. ind.	<i>chantai, cantavi.</i>	Pres. part.	<i>chantant, cantantem.</i>
Pres. subj.	<i>chante, cantem.</i>	Past part.	<i>chanté, cantatum.</i>
Imp. subj.	<i>chantasse, cantassem.</i>	Fut. ind.	<i>chanterai, cantare habeo.</i>
Pres. imper.	<i>chante, canta.</i>	Condit.	<i>chanterais, cantare habebam.</i>

These, with the conditional past *j'aurais chanté*, the past



anterior *j'eus chanté*, and the perfect *j'ai chanté*, are the French representatives of Latin conjugation.

The persons are partly irregular. (1) The *-s* of the 1st sing. of so many verbs is due to the analogy of verbs like *fais*, *facio*, whose *-s* is regular; hence *vois*, *finis*, &c., for older *voi*, &c. (2) The *-s* of the 2nd sing. pret. is for *-st*, Latin *-sti*. (3) The *-ons* of 1st plu. is from *-oms*, which is due to the ending of OFr. *soms* (*sommes*), Latin *sumus*.

## EARLY FRENCH.

## ILLUSTRATIVE PASSAGES.

## STRASBURG OATHS.

THESE oaths are, after the Reichenau Glosses, the earliest monument of the French language we possess. They were taken at Strasburg, in the year 842 A.D., by Ludwig the German to Karl the Bald, and by Karl's army to Ludwig the German, and are preserved by Nithard, grandson of Charlemagne, in his History (book iii. chap. 5). Nithard's work was composed about the year 843, but the only manuscript of it extant dates from the end of the tenth or beginning of the eleventh century.

In this MS. (now in the Bib. Nat. in Paris) the text of the oaths is probably not in its original form. It evidently contains faults of transcription, and is full of Latinisms. This may be owing to the copyist having been accustomed to transcribe Latin only, or it may be that the MS. from which he took his copy was a faulty one. Professor Koschwitz remarks in his Commentary that it is, indeed, possible that the original of Nithard may have contained errors, as, in his time, it was unusual to write in the popular dialects, and thus it might be of uncertain orthography and contain Latinisms. With regard to the Latinisms, Diez conjectures that the oaths may have been originally composed in Latin, and trans-

lated into the popular tongue. In this way he explains the absence, in the oaths, of the article, which was already in use in the language, and such constructions as *pro deo amur, in quant, in o quid, &c.*

To which particular dialect the oaths belong it is difficult to determine. Raynouard regards them as being in Romance—*i.e.*, for him Provençal—but Diez rejects this view, pointing out the marked French characteristics of the words. Other more recent critics have found that the oaths present the closest resemblance with the later dialects of the south-west of France, as far as our knowledge of these extends.

#### OATH OF LUDWIG THE GERMAN.

Pro<sup>1</sup> Deo amur et pro christian poblo<sup>2</sup> et nostro commun salvament, d'ist di en avant, in quant Deus savir et podir me dunat, si<sup>3</sup> salvarai eo<sup>4</sup> cist meon fradre Karlo et in adjudha et in cadhuna<sup>5</sup> cosa, si cum om<sup>6</sup> per dreit son fradra salvar dift,<sup>7</sup> in o<sup>8</sup> quid<sup>9</sup> il mi<sup>10</sup> altresí fazet; et ab Ludher nul plaid<sup>11</sup> nunquam<sup>12</sup> prendrai qui meon vol<sup>13</sup> cist meon fradre<sup>14</sup> Karle in damno sit.

For the love of God and for the salvation of the Christian people and of ourselves, from this day forward, in so far as God grants me knowledge and power, I shall save this my brother Charles, and shall help him in everything, just as one ought, by right, to save his brother, on condition that he do (save) me likewise; and with Lothair I shall make no agreement that, by my will, may be injurious to this my brother Charles.

<sup>1</sup> *Pro* may possibly have been *por* in the original. *Pro* was at that time a Latinism.

<sup>2</sup> *christian poblo*, gen. dependent on *salvament*.

<sup>3</sup> *si*, Lat. *sic*, emphatic part., much used in Old French.

<sup>4</sup> *eo*, also *io* (see Oath II.), formed by dropping *g* of Lat. *ego*.

<sup>5</sup> *cadhuna*, Gr. *κατά* (*una*). Cp. Spanish *cada*, *cadauna*.

<sup>6</sup> *om*, Lat. *homo*, Fr. *on*.

<sup>7</sup> *dift*, Lat. *debet*. Another reading is *dist*. <sup>8</sup> *o*, Lat. *hoc*.

<sup>9</sup> *quid*=*que*, the *d* being prob. inserted to avoid the hiatus.

<sup>10</sup> *mi*, acc. (not dat.) after *fazet*, which here is in place of *salvar*.

<sup>11</sup> *plaid*, Lat. *placitum*.

<sup>12</sup> A Latinism for *nunqua*.

<sup>13</sup> Adverbial accus.

<sup>14</sup> *cist meon fradre*, dat., the case-particle being left out, as was usual at this period.

## OATH OF THE SOLDIERS OF KARL THE BALD.

Si Lodhuwigs<sup>1</sup> sagrament,  
que son fradre Karlo<sup>2</sup> jurat,<sup>3</sup>  
conservat, et Karlus meos  
sendra<sup>4</sup> de suo<sup>5</sup> part non los  
tanit,<sup>6</sup> si io<sup>7</sup> returnar non  
l'int<sup>8</sup> pois, ne io, ne neuls<sup>9</sup>  
cui<sup>10</sup> eo returnar int pois, in  
nulla adjudba contra Lodhu-  
wig nun li iv er.<sup>11</sup>

If Ludwig keeps the oath  
which he swore to his brother  
Charles, and if Charles my  
lord, for his part, do not keep  
it, if I cannot turn him from  
it, neither I, nor any one  
that I can turn from it, shall  
aid him in any way (lit. I  
shall not be to him there in  
any aid) against Ludwig.

## ST EULALIA.

This poem, which was modelled on a Latin hymn and written in assonanced<sup>12</sup> verse, belongs to the ninth century. The MS. was discovered in 1837 in the Library of Valenciennes. It had previously belonged to the Abbey of St Amand, where the poem is said to have been composed. The subject-matter refers to the sufferings of a maiden, Eulalia, who would not abjure the Christian faith, in spite of threats or promises, and was cast into the fire. The story is apocryphal, and does not appear to be based directly upon the legends of either of the two known Saints Eulalia. It is meant to depict the triumph of Christianity over paganism.

As in the Strasburg Oaths, the number of Latinisms

<sup>1</sup> *Lodhuwigs*, nom. case.

<sup>2</sup> Dat. case.

<sup>3</sup> *jurat*, perf. tense.

<sup>4</sup> *sendra*, fr. Lat. *senior*, Fr. *seigneur*.

<sup>5</sup> Probably copyist's error for *sua*.

<sup>6</sup> The most obscure passage in the oaths. Diez explains *los* as *lo* with enclitic reflex *s(e)*. The MS. has *ñ lostanit*. P. Meyer reads *franit* for *stanit*, which word would correspond to the *forbrihhit* of the German oath of Ludwig's soldiers. See Koschwitz, Commentary, p. 42.

<sup>7</sup> *io*. See note to *eo* (Oath I.)

<sup>8</sup> *int.* = *en*.

<sup>9</sup> *neuls*, Lat. *ne ullus*.

<sup>10</sup> *cui*, direct obj.

<sup>11</sup> *iv er*, according to Diez = *ibi ero*. *Iv* is prob. an old form of *y*. Others take *iv* to be a form of *io*, *ego*.

<sup>12</sup> *Assonance* consists in the homophony of the last accented vowel, without having regard (except in the case of *an* and *en*) to the consonants that may follow.

in the text is striking. This may, however, be explained by the Latin hymn upon which the work was modelled; possibly also by the inexperience of the scribe in writing French words.

The dialect of the poem is generally admitted to be that of the north-east of France.

The versification has been the subject of much discussion by scholars (see Koschwitz, *Commentary*, p. 101).

Buona pulcella <sup>1</sup> fut Eulalia	A good maiden was Eulalia.
Bel auret <sup>2</sup> corps, bellezour <sup>3</sup> anima.	She had a fine body, a soul more beautiful.
Voldrent la veintre <sup>4</sup> li Deo <sup>5</sup> inimi,	The enemies of God wished to conquer her.
Voldrent la faire diaule <sup>6</sup> servir.	They wished to make her serve the devil.
Elle non <sup>7</sup> eskoltet les mals conselliers,	She did not hearken to the evil counsellors,
qu'elle Deo raneiet, chi <sup>8</sup> maent <sup>9</sup> sus en ciel,	that she should deny God, who dwells in Heaven above,
Ne por or ned <sup>10</sup> argent ne paramenz <sup>11</sup>	neither for gold nor silver nor raiment,
por manatce regiel <sup>12</sup> ne preie- ment.	for royal threat nor entreaty.
Niule <sup>13</sup> cose non la pouret <sup>14</sup> omque pleier <sup>15</sup>	Nothing could ever sway her

<sup>1</sup> *pulcella*, \**pullicella*, dim. of *puella*.

<sup>2</sup> *auret*, plpf. indic. (Lat. *habuerat*) with sense of imperf. The plpf. disappeared in Fr. at a very early date.

<sup>3</sup> *bellezour*, comparative (Lat. *bellatiorem*).

<sup>4</sup> *veintre*, Lat. *vincere*.

<sup>5</sup> *Deo* is gen. dependent on *inimi*.

<sup>6</sup> *diaule*, dat. after *servir*.

<sup>7</sup> MS. has *nont*. Some have taken this to be *n'out*, forming the compound tense *n'out eskoltet*.

<sup>8</sup> *chi*, variation in orthography of *qui*, *ch* being hard.

<sup>9</sup> *maent*, for *maint*, 3 sing. pres. of *manoir*, to dwell.

<sup>10</sup> *ned*, used before vowel for *ne*.

<sup>11</sup> *paramenz*, obl. pl. of *parament*.

<sup>12</sup> *regiel*, prob. Lat. *regalem*, royal. Others take *regiel* as a substantive=*régale* in the sense of blandishment.

<sup>13</sup> *Niule non*, double neg. = *nulle chose ne*.

<sup>14</sup> *pouret*, plpf. with sense of imperf.

<sup>15</sup> *pleier*=*plôier*.

<sup>1</sup> la polle sempre non amast lo Deo menestier. <sup>2</sup>	that the maiden should not love always the service of God,
E poro <sup>3</sup> fut presentede Maximien, <sup>4</sup>	and therefore she was brought before Maximianus,
chi rex eret a cels dis soure pagiens.	who was in those days king over the pagans.
Il li enortet, <sup>5</sup> dont lei non- que <sup>6</sup> chielt, <sup>7</sup>	He exhorts her, for which it in no way matters to her,
qued <sup>8</sup> elle fuiet <sup>9</sup> lo nom chrestien.	that she should forsake the Christian name.
Ell' ent <sup>10</sup> adunet <sup>11</sup> lo suon element : <sup>12</sup>	She gathers therefrom her strength :
melz sostendriet les em- pedementz <sup>13</sup>	She would rather suffer tor- tures
Qu'elle perdesse sa virginitet ;	(Than) that she should lose her virginity ;
poros <sup>14</sup> furet <sup>15</sup> morte a grand honestet.	Therefore she died with great honour.
Enz <sup>16</sup> enl fou la getterent, come arde <sup>17</sup> tost :	Into the fire they cast her as (if) she would quickly burn :
elle colpes non auret, poro nos <sup>18</sup> coist. <sup>19</sup>	She had no blame, therefore she did not get burned.
A ezo <sup>20</sup> nos voldret conereidre li rex pagiens ;	In that the pagan king would not trust :

<sup>1</sup> Supply here *que*.<sup>2</sup> *lo Deo menestier* = *le métier de Dieu*.<sup>3</sup> *poro* = *pro hoc*.<sup>4</sup> *Maximien*, dat.<sup>5</sup> *inortet*, *inhortare*, with dat. In mod. French *exhorter* requires accus.<sup>6</sup> *nonque*, Lat. *nunquam*, is used in the Oaths in sense of "never." Here the meaning is "not at all."<sup>7</sup> 3 sing. pres. of *chaloir*, to concern. Cp. adj. *nonchalant*.<sup>8</sup> *qued*, d euphonic. Cp. *quid* in Strasburg Oaths, I. line 5.<sup>9</sup> *fuiet*, 3 sing. pres. subj. of *fuir*.<sup>10</sup> *ent*, Lat. *inde*.<sup>11</sup> *adunet*, Lat. *adunare* = OFr. *aünner*.<sup>12</sup> *clement*. The word prob. signifies "that in which she lives"—*i. e.*, her source of strength. In Ducange *elementa* is given = *potus et cibus*.<sup>13</sup> *empedementz*, lit. hindrances.<sup>14</sup> *poros* = *poro se*.<sup>15</sup> *furet*, plpf. for imperf.<sup>16</sup> *Enz*, Lat. *intus*. *enl* = *en lo*.<sup>17</sup> *arde*, 3 sing. pres. subj. of *ardoir*. In intrans. seuse.<sup>18</sup> *nos* = *non se*.<sup>19</sup> *coist*, 3 sing. perf. of *coire* (*cuire*). Lat. *coxit*.<sup>20</sup> *ezo* (*ço*) = *ecce hoc*, refers to fire.

ad <sup>1</sup> une spede li roveret <sup>2</sup> tolir lo chief. <sup>3</sup>	with a sword he ordered her head to be taken off.
La domnizelle celle kose non contredist,	The damsel this thing did not gainsay,
volt <sup>4</sup> lo seule <sup>5</sup> lazsier, si ruovet Krist,	She wished to quit the world, she prays to Christ,
In figure de colomb volat <sup>6</sup> a ciel.	In the shape of a dove she flew to heaven.
tuit oram <sup>7</sup> que por nos deg- net <sup>8</sup> preier	Let us all pray that she may deign to intercede for us
Qued auuisset <sup>9</sup> de nos Chris- tus mercit	that Christ might have mercy upon us
post la mort, et a lui nos laist venir	after death, and let us come to him
Par souue clementia.	by his clemency.

## VIE DE SAINT LÉGER.

This poem, which belongs to the middle of the tenth century, contains forty stanzas of six lines each, written in assonanced verse. It may be regarded as the first real effort at literary work in the language.<sup>10</sup> The subject-matter is based upon a life of the holy martyr written in Latin by Ursinus.

The MS., which is preserved in the library of Clermont-Ferrand, contains also another poem, entitled "La Passion du Christ" (see G. Paris, *Les plus anciens monuments*).

The present poem appears to be the translation of a text previously written in the Bourguignon dialect. The

<sup>1</sup> *ad*, euphonic *d*.

<sup>2</sup> *roveret*, plpf. of *rover*, Lat. *rogare*.

<sup>3</sup> *chief*, Lat. *caput* (*ch* pronounced hard).

<sup>4</sup> *volt*, 3 sing. perf. of *voloir*.

<sup>5</sup> *seule*, Lat. *seculum*.

<sup>6</sup> *volat*, 3 sing. perf.

<sup>7</sup> *oram*, a Lat. form (*oramus*).

<sup>8</sup> *degnet*, 3 sing. pres. subj. of *degnier* (*deignier*).

<sup>9</sup> *auuisset*, plpf. subj. The plpf. subj. in Latin formed the imperf. subj. in French.

<sup>10</sup> Lanson says, in his *History of French Literature* (p. 2), "Ce n'est rien ou c'est peu de chose, que cette vie de St Léger : un mince filet de narration, naïve, limpide, presque plate et presque gracieuse en sa précision sèche. Mais c'est le premier essai de cette intense invention littéraire que dix siècles n'ont pas sans doute encore épuisée : et surtout, il n'y a pas à s'y tromper, c'est quelque chose déjà de bien français."

numerous words of Provençal formation may be accounted for by the transcriber having been a Provençal.

## Verse 1.

Domine deu <sup>1</sup> devemps <sup>2</sup> lauder	We ought to praise the Lord God,
Et a sos <sup>3</sup> sanz honor porter ;	And to his saints bring honour ;
In su' amor cantomps dels sanz	In his love let us sing of the saint
Que por lui augrent <sup>4</sup> granz aanz ; <sup>5</sup>	Who for him had great troubles ;
Et or est temps et si est biens	And now 'tis time and indeed 'tis well
Que nos cantumps de sant Lethgier.	That we sing of Saint Leger.

## Verses 36-40.

Tuit li omne <sup>6</sup> de ciel pais	All the people of that country
Trestuit <sup>7</sup> apresdrent <sup>8</sup> a venir ;	All set about coming (to him) ;
Et sanz Lethgiers lis <sup>9</sup> prediat, <sup>10</sup>	And St Leger preached to them,
Domine-Deu <sup>11</sup> il les lucrât.	He won them to the Lord.
Rendet ciel fruit spiritiel	He yielded to Heaven the spiritual fruits
Quae Deus li avret perdonat. <sup>12</sup>	Which God had bestowed on him.
Et Evvrains, <sup>13</sup> cum il l'audit,	And Ebroin, when he heard it,
Crederre nel pot <sup>14</sup> antro <sup>15</sup> quel vid, <sup>16</sup>	Could not believe it before he saw it.

<sup>1</sup> *Domine deu*, regarded as a compound word.

<sup>2</sup> *devemps*, *devons*. The personal pron. is omitted (see Darm., p. 618).

<sup>3</sup> *sos*=*ses*.

<sup>4</sup> *augrent*, plpf. ind. of *avoir*.

<sup>5</sup> *aanz*, obl. pl. of *aan*, *ahan* (cp. Span. *afan*).

<sup>6</sup> *omne*=*hommes*.

<sup>7</sup> *Trestuit*, *trans*-\**totti*. *Trans* gives augmentative force.

<sup>8</sup> Another reading is *lai présdrent* (*illac preenserunt*).

<sup>9</sup> *lis*=*les*.

<sup>10</sup> 3 sing. perf. of *predier*, L. *praedicare*.

<sup>11</sup> *Domine-Deu*, dat.

<sup>12</sup> *perdonat*, p.p. *perdoner* (*pardonner*), signifying "to present with."

<sup>13</sup> The Count Ebroin, who had retired to a cloister, because he could not get the crown for Theodorie, brother of Chilperic.

<sup>14</sup> *ercedere nel pot*=*ne put le croire*.

<sup>15</sup> *antro que* (Lat. *intro*). Mod. Fr., *jusqu'à ce que*.

<sup>16</sup> *vid, vit*.



Cil <sup>1</sup> biens qu'el fist cil <sup>1</sup> li pesat,	The good that he did grieved him.
Occidere lo commandat,	He ordered him to be slain,
Quatr'omnes i traunist armez	Four men he despatched there armed
Que lui <sup>2</sup> alessunt decoller.	Who should go to behead him.
Li tres vindrent a Sanct Lethgier,	The three came to St Leger,
Jus <sup>3</sup> se giterent a sos pez.	Down they cast themselves at his feet.
De lor pechietz que avrent faiz	For their sins which they had done
Il los absols <sup>4</sup> et perdonet.	He absolved and pardoned them.
Li quarz, <sup>5</sup> uns fel, nom aut <sup>6</sup> Vadart,	The fourth, a felon, his name was Vadart,
Ab un espieth <sup>7</sup> lo decollat.	With a spear cut off his head.
Et cum il l'aud <sup>8</sup> tollut lo queu, <sup>9</sup>	And when he had taken off his head,
Lo <sup>10</sup> corps estera <sup>11</sup> sobrels piez ;	The body remained upon its feet ;
Cio fud lonx <sup>12</sup> dis que non cadit.	It was a long time that it did not fall.
Lai <sup>13</sup> s'aprosmat que <sup>14</sup> lui frid :	He who (had) struck him approached :
Entrol <sup>15</sup> talia <sup>16</sup> los pez de jus, <sup>17</sup>	Until he cut away its feet below,
Lo corps (e)stera sempre sus.	The body remained still standing.

<sup>1</sup> *cil* biens . . . *cil*. The first *cil* is equivalent to *ce*, the second to *celui*.

<sup>2</sup> *lui*. *Lui* in OFr. was used, not merely in an indirect sense, but also, as here, in a direct sense.

<sup>3</sup> *Jus*, Lat. *deorsum*, Ital. *giù*.

<sup>4</sup> *absols*, 3 sing. perf. of (*abs*) *assoldre*.

<sup>5</sup> *quarz*. The Lat. forms *quartus*, *quarta*, existed in Fr. until the seventeenth century: *un quart voleür survient* (La Fontaine, i. 13). Cp. *une fièvre quarte*.

<sup>6</sup> *aut* = *eut*.

<sup>7</sup> *espieth*, prob. from Germanic root *spit* (not *épée*, sword).

<sup>8</sup> *l'aud* should be *li aut*. The elision in the dat. is inadmissible.

<sup>9</sup> *queu* = chief (Lat. *caput*).

<sup>10</sup> *Lo* for *li*.

<sup>11</sup> *estera*, plpf. of *ester* (*steterat*) with perf. meaning.

<sup>12</sup> *lonx dis*, lit. *long days*, here signifies *a long time* generally.

<sup>13</sup> *Lai* (Lat. *illuc*), *là*.

<sup>14</sup> *que*, here equivalent to *celui qui*.

<sup>15</sup> *Entrol* = *entro li*, *Entro* (Lat. *intro*).

<sup>16</sup> *talia*, 3 sing. perf. of *talier* (*taillier*). <sup>17</sup> *de jus*, cp. Ital. *di giù*.

Del corps asaz l'avez audit,	You have heard enough of the body (of St Leger),
Et dels flaiels <sup>1</sup> que granz sustiut.	And of the great tortures which he suffered.
L'anima reciut <sup>2</sup> Domine- Deus ;	His soul the Lord God re- ceived ;
Als altres sanz en vai en cel :	It went (lit., goes) away to heaven to the other saints :
Il nos aiud <sup>3</sup> ob <sup>4</sup> ciel senior <sup>5</sup>	Let him aid us with that lord
Por cui sustint tels passions !	For Whom he suffered such tortures !

## ELEVENTH CENTURY.

### LIFE OF ST ALEXIS.

The text is that of M. Constans, Paris, 1890. Extracts in Toynbee, iv. This poem is in stanzas of five assonanced lines of ten syllables. It belongs to the second half of the eleventh century, and is based upon a Latin life of St Alexis, composed somewhere to the west of Paris, probably in Normandy. The author was, in all probability, Thibaut de Vernon, Canon of Rouen.

Alexis, the son of the emperor's standard-bearer, deserts his wife on the eve of their marriage-day, to live the life of a mendicant. After seventeen years he returns to his father's palace, where he lives seventeen years unrecognised. He passes for a beggar. He leaves at his death a written statement which none but the Pope can take from him. This statement reveals his secret.

78. Quant ot<sup>6</sup> li pédre<sup>7</sup> ço que dit      When his father hears what  
at la chartre,                              the letter said,  
Ad ambes mains deront sa      With both hands he tears  
blanche barbe :                              his white beard :  
"E ! filz," dist il, "com dol-      "Alas, my son !" cried he,  
oros message !                              "what a sad message !

<sup>1</sup> *flaiels*, Lat. *flagellum*.      <sup>2</sup> *reciut*, 3 sing. perf. *recevoir* (*reçoivre*).

<sup>3</sup> *aiud* (Lat. *adjuvet*), 3 s. pres. subj.      <sup>4</sup> *ob*, Lat. *apud*.

<sup>5</sup> *senior*, *seignior*, *seigneur*.      <sup>6</sup> *ot* = (*audit*), 3 sing. pres. *oïr*.

<sup>7</sup> *pédre*: the hard medial dental *t* of *patrem* appears here as the soft dental *d*. It does not disappear entirely till the end of the eleventh century.

- Vis atendeie quel a mei  
repaidrasses,  
Par Deu mercit que tum  
reconfortasses.”
79. A halte voix prist li pédre  
a crider :  
“ Filz Alexis, quels duels  
m'est presentez !  
Malvaise garde t'ai fait soz  
mon degrét.  
A ! las,<sup>1</sup> pechables, com par<sup>2</sup>  
fui avoglez !  
Tant l'ai vedut, si nel poi  
aviser !
80. “ Filz Alexis, de ta dolente  
médre !<sup>3</sup>  
Tantes dolors at por tei  
endurédes,  
E tantas fains e tantas seiz<sup>4</sup>  
passédes,  
E tantas lairmes por le tuen  
cors plorédes !  
Cist duels l'avrat encui par  
acoréde.
81. “ O filz, cui iérent mes granz  
ereditez,  
Mes larges terres dont jo  
aveie assez,  
Mi grant palais en Rome la  
cité ?  
Empor tei, filz, m'en esteie<sup>5</sup>  
penez :  
Puis<sup>6</sup> mon decès en fusses  
onorez.
- I hoped that you would re-  
turn alive to me,  
By God's grace you would  
comfort me anew !”
- With voice aloud his sire  
began to cry :  
“ Son Alexis, what sorrow is  
come on me !  
I have ill guarded thee be-  
neath my steps.  
Alas, sinner ! how have I  
been blinded !  
So often have I seen him,  
and have not been able to  
recognise him.
- “ Son Alexis, O for thy sor-  
rowing mother !  
For thee hath she endured so  
many woes,  
And so much hunger and  
thirst hath borne,  
And so many tears for thee  
hath she wept ;  
This grief will to-day have  
broken her heart.
- “ O son, to whom will pass  
my great inheritance,  
My large estates, of which I  
had full many,  
My great palace in the city  
of Rome ?  
For thee, my son, I gave  
myself this care :  
After my death thou hadst  
had the lordship.

<sup>1</sup> *las*, the adjective (which appears as *lasse* in the feminine), has become invariable in the Mod. Fr. *hélas*.

<sup>2</sup> *par* (*per*), an intensive particle. Cp. *perdiscere*, *perfectus*. It survives in Mod. Fr. in such phrases as “*par trop fort*.”

<sup>3</sup> *de ta dolente médre*, an elliptical exclamation: the full expression would be something like “O the grief of” your mourning mother. Cp. Gk. usage.

<sup>4</sup> *seiz*=Lat. *\*sites*. The singular was *sei* or *soi*. The *f* of *soif* dates only from the fifteenth century: cp. *jief*=*feolum*. It probably was inserted on the analogy of such words as *cerf*, *clef*, *chef*, &c.

<sup>5</sup> *esteie*, imperf. from *ester* (*stare*).

<sup>6</sup> *Puis*, prep.=*post*, *\*pots*, *\*pocs*, *pois*, and *puis*. Vide Tonybee, *s.v.*

82. "Blanc ai le chiéf e la barbe  
ai chanude ;  
Ma grant onor aveie retenude  
Empor tei, filz, mais n'en  
aveies cure.  
Si grant dolor ni m'est  
apareüde !  
Filz, la toe áneme seit el ciél  
absolude !
- "White is my head and hoary  
is my beard ;  
My large estates I had des-  
tined  
For thee, my son, but thou  
didst heed me not.  
What great grief hath ap-  
peared to me to-day !  
Son, be thy soul in paradise  
pardoned !
83. "Tei covenist<sup>1</sup> helme e bronie  
a porter,  
Espéde ceindre come toi  
altre<sup>2</sup> pér.  
Ta grant maisniéde doïsses  
governer,  
Le gonfanon<sup>3</sup> l'emperedor  
porter  
Com fist tes pédre e li tuens  
parentez.<sup>4</sup>
- "For thee were it seemly to  
wear helm and hauberk,  
And gird on thy sword like  
thy other peers.  
Thou shouldst have ruled thy  
great household,  
And carry the emperor's  
standard  
As did thy sire and thy kins-  
folk.
84. "A tél dolor et a si grant  
poverté,<sup>5</sup>  
Filz, tiés deduiz par aliénes  
terres,  
E d'icél bien qui toz doüst  
tuens estre,  
Pou en perneies<sup>6</sup> en ta povre  
herberge ;<sup>7</sup>  
Se Deu ploüist, sire en doïsses  
estre."
- "To such grief and to such  
great poverty,  
Son, hast thou lowered thy-  
self in foreign lands ;  
And from this fortune, which  
should all be thine,  
Little didst thou take in thy  
poor abode ;  
Had it pleased God, thou  
shouldst be lord of it."

<sup>1</sup> *covenist* was frequently constructed with *a* instead of *de* before an infin. Several other words were similarly constructed ; such were *commander*, *desirer*, *oublier*. *covenist* is 3 sing. imperf. subj.

<sup>2</sup> *altre*, coupled with *per*, is pleonastic. The plural nom. of the third declension was by analogy assimilated to that of the second ; so that *pares* has been treated as *muri*, and forms its plural *pér* instead of *pers*. *toi* is nom. pl. = *tes*.

<sup>3</sup> *gonfanon* (O.H.Ger. *gundfano*).

<sup>4</sup> *parentez* : the masculine gender shows that this word comes from *parentatum*, not from *parentatem*. The word is nom. sing.

<sup>5</sup> *poverté*, formed from a Low Latin word *\*paupertata* ; cp. *tempeste* = *\*tempesta*. *Paupertatem* gives the regular form, *povreté*.

<sup>6</sup> *perneies*, 2 sing. imperf. from *prendre*.

<sup>7</sup> *herberge*, from the M.H.Ger. *heribërga* (army-shelter), whence *hèberger*. This word has a doublet, *auberge*, OFr. *alberge*, formed from the O.H.Ger. form of the same word, *hariberga*. Cp. Darms., p. 563.

85. De la dolor que demenat li  
pédre  
Grant fut la noise, si l'en-  
tendit la médre.  
La vint corant<sup>1</sup> com femme  
forsenéde  
Batant ses palmes, cridant,  
eschaveléde:  
Veit mort son fil, a terre  
chiét pasméde.
- Of the grief which the father  
showed  
Mighty was the sound; ay,  
the mother heard it.  
She came running like a  
woman distraught,  
Beating her hands, crying  
aloud, dishevelled;  
Saw her son dead, to earth  
she fainting fell.
86. Qui donc la vit son grant  
duel demener,  
Son piz<sup>2</sup> debattre et son  
cors degeter,  
Ses crins detraire e son vis  
maiseler,<sup>3</sup>  
E son mort fil baisier et  
acoler,  
N'i out si dur ne l'estoïist  
plorer.
- Whoever then saw her mani-  
fest her great grief,  
Beat her breast and throw  
her body back,  
Tear forth her hair and  
bruise her face,  
And kiss and embrace her  
dead son,  
None was so hard but that  
he must needs weep.
87. Trait ses chavels e debat sa  
peitrine,  
A grant duel mét la soe charn  
medisme:  
"E, filz," dist éle, "com m'ouïs  
enhadide?<sup>4</sup>  
E jo, dolente, com par fui  
avoglide!  
Nel connoisseie plus qu'onques  
nel vedisse."
- She tears forth her hair and  
smites her breast,  
And puts her own flesh to  
torture.  
"Ah, son," cries she, "how  
thou didst hate me!  
And I, sorrowing one, how I  
was blinded!  
I should know thee no more  
than had I ne'er seen thee."

## CHANSON DE ROLAND.

The "Chanson de Roland" in its present form belongs to the latter half of the eleventh century. It was published for the first time by F. Michel in 1837 from the MS. in the Bodleian Library at Oxford. This MS. was

<sup>1</sup> *corant* (= *currendo*), a neuter gerundive. In Mod. Fr. the usage is to say *en courant*; though traces of the old use remain in *dominant donnant, généralement parlant, chemin faisant*. Cp. Darms., p. 768.

<sup>2</sup> *piz* = *pectus*, Mod. Fr. *le pis*.

<sup>3</sup> *maiseler* = *macellure*.

<sup>4</sup> *com m'ouïs enhadide?* How hadst thou come to hate me?

the work of an Anglo-Norman copyist, who was, doubtless, inexperienced and careless in his work, as he often neglected both the rules of grammar and the laws of versification. Moreover, he has left a number of blanks and unfinished lines. The text which he copied belonged, in all probability, to the Norman dialect, of which a marked characteristic is the employment of *e* and *u*, where in standard French *o* and *oi* are used. The Oxford MS., which is the earliest and most valuable one, belongs to the twelfth century; other MS. are found at Paris (thirteenth century), Châteauroux (thirteenth century), Venice (thirteenth century), Lyons (fourteenth century), and Cambridge (fifteenth century, incomplete). These form the so-called "remaniements."<sup>1</sup>

The "Chanson de Roland" is a *chanson de geste*,<sup>2</sup> which, although we here possess it in the oldest epic setting, had its origin in a still earlier ballad form. It was the moulding together of popular songs, connected with Roncevaux and Roland, which ultimately resulted in the long poem of the eleventh century. What was the exact nature of these primitive songs is a matter of uncertainty. Some have thought they were epic poems, others *cantilènes*.<sup>3</sup> The latter supposition is the more likely one. M. G. Paris thinks

<sup>1</sup> The "remaniements" are the rearrangements of the old text, which took place gradually. First came the modifying of the versification, altering the assonances and replacing them by rhymes. Originally the verses were intended to be recited or sung by the *jongleurs* to a company who could not read, and to whose ear the assonance would appeal. But later, after the twelfth century, when education became more general, it was necessary to address oneself more to the eye than to the ear. This led to taking liberties with the text—adding lines for the sake of the rhyme, suppressing others which were regarded as needless, and sometimes interpolating portions of the "remanieur's" own composition.

<sup>2</sup> The word *geste* (in Lat. *gesta*, neut. plur., which became a fem. subst.) has the meaning of history. A *chanson de geste* is therefore a song having as its subject historical facts. A *cycle* is a group of epic traditions.

<sup>3</sup> The *cantilènes* were short, simple pieces sung by the people. The *epics* were more elaborate, and were recited by the *jongleurs*.

that they were epic songs of Brittany (of which province Roland was the count—Comte de la Marche de Bretagne), and that the "Chanson," even as we now have it, shows traces of Breton influence (*Extraits*, Introd., p. x).

It is undoubted that the legendary element has largely entered into the composition of the poem. Taking as the basis of the story the historical account of the massacre at Roncevaux in August 778 of the rear-guard of Charlemagne's army (related by Eginhard in his *Vita Karoli* and in the *Annals of Angilbert*), we find mixed up with this the invasion of the Saracens and the revolts of the Gascons, the invention of a traitor (Ganelon), by whom it was supposed the French had been betrayed, the assignment of the victory to the Saracens, in place of the Gascons, the story of the reprisals of Charlemagne, and, finally, the interpolation of the characters of Geoffroy of Anjou and Richard of Normandy, who died at the end of the tenth century.

"The Roland," says M. Gautier, "is a trilogy. The treachery of Ganelon is the first act; the death of Roland the central point; and the punishment of the traitors is the *dénoûment*." The style in which it is written is simplicity itself; it is natural and unadorned, even dull at times in its plainness. But the work is imbued throughout with a lofty Christian and patriotic spirit. The type of the Christian leader is Charlemagne, whose struggles with the infidel it depicts. Love of God and the mother-country is the pervading theme.

The "Chanson de Roland," like other early poems, is written in assonanced verse (see note 12, p. 70), mostly decasyllabic, though lines of eight and sometimes twelve syllables are also employed. The poem is composed of *tirades* or *laises* of unequal length, but having on an average fifteen lines.



*Preliminaries of the Battle.*

Charlemagne is crossing the Pyrenees, and the rear-guard is still in Spain under the leadership of Roland, Olivier, and ten other peers. The Saracens, upon the advice of the traitor Ganelon, advance with immense forces to attack him in the defiles of Roncevaux. Olivier, from an eminence, has seen their approach, and is alarmed at their numbers.

Dist Oliviers : "Païen ont grant esforz ; De noz Franceis m'i semble <sup>1</sup> avoir pou.	Olivier says : "The infidels have great force ; Of our Frenchmen there seems to me to be few.
Compaing <sup>2</sup> Rodlanz, car <sup>3</sup> sonez vostre corn :	Friend Roland, sound then your horn :
Si l'odrat Charles, si retor- nerat l'ost." <sup>4</sup>	Charles will hear it, the army will return."
Respont Rodlanz : "Jo fereie que fols : <sup>5</sup>	Roland replies : "I would act like a fool :
En dolce France en perdreie mon los. <sup>6</sup>	In sweet France I should lose thereby my fame.
Sempres <sup>7</sup> ferrai de Durendal <sup>8</sup> granz cols :	Forthwith I shall deal mighty blows with Durendal :
Sanglenz en iert <sup>9</sup> li branz entresque <sup>10</sup> a Por.	The blade will be blood- stained therefrom up to (the hilt of) gold.
Felon païen mar <sup>11</sup> i vindrent as <sup>12</sup> porz :	The infidel traitors to their woe came to the mountain passes :
Jo vos plevis, <sup>13</sup> tuit sont jugiet a mort."	I swear to you, all are doomed to death."

<sup>1</sup> *m'i semblet avoir*, in Mod. Fr. *me semble y avoir*.

<sup>2</sup> *Compaing*=*compagnon*. *Compaing* (cp. the familiar word *copain*) is from *companio*, *compagnon* from *companionem*.

<sup>3</sup> *car* has an expletive force like *donec* (see also line 11).

<sup>4</sup> *ost*, Lat. *hostem*.

<sup>5</sup> *Jo fereie que fols*=*je ferais ce qu'un fou ferait*, an elliptical usage.

<sup>6</sup> *los*, Lat. *laus*.

<sup>7</sup> *sempres*, in sense of forthwith.

<sup>8</sup> *Durendal*. The sword of Roland. That of Charlemagne was called Joiose. The custom of giving a name to a sword was very common in old epic literature. The sword was the distinctive mark of the chevalier, and was regarded as a person, a living being. Cp. Excalibur.

<sup>9</sup> *iert*, 3 sing. fut. of *estre*.

<sup>10</sup> *entres que*, *in-trans-quod*.

<sup>11</sup> *mar*, from Lat. *mala hora*. Cp. *oner*, *bona hora*.

<sup>12</sup> *as*, *als*, *aux*.

<sup>13</sup> *plévis*, of uncertain etymology. Körting gives Goth. *plaihvan*.



“Compaing Rodlanz, Polifant<sup>1</sup> car sonez ;  
 Si Podrat Charles, ferat Post  
 retorner,  
 Socorrat nos li reis o<sup>2</sup> son  
 barnet.”<sup>3</sup>  
 Respont Rodlanz : “Ne  
 placet<sup>4</sup> Damedeu  
 Que mi parent por mei seient  
 blasmet,  
 Ne France dolce<sup>5</sup> ja<sup>6</sup> chie-  
 det<sup>7</sup> en viltet.  
 Ainz<sup>8</sup> i ferrai de Durendal  
 assez,  
 Ma bone espede que ai ceinte  
 al costet :  
 Tot en vedrez lo brant en-  
 sanglentet.  
 Felon paien mar i sont as-  
 semblet :  
 Jo vos plevis, tuit sont a  
 mort livret.”

“Compaing Rodlanz, sonez  
 vostre olifant.  
 Si Podrat Charles qui est as  
 porz passanz ;  
 Jo vos plevis, ja retourneront  
 Franc.”  
 “Ne placet Dieu,” ço li re-  
 spont Rodlanz,  
 “Que ço<sup>9</sup> seit dit de nul ome  
 vivant  
 Ja por paiens que jo seie cor-  
 nanz !<sup>10</sup>  
 Ja<sup>11</sup> n'en avront reproche mi  
 parent.

“Friend Roland, sound then  
 the olifant ;  
 Charles will hear it, and will  
 make the army return,  
 The king will help us with  
 his barons.”  
 Roland replies : “God for-  
 bid  
 That my family should be  
 blamed for me,  
 Or that sweet France should  
 ever fall into disgrace.  
 Rather will I strike home  
 with Durendal,  
 My good sword which I have  
 girt to my side :  
 All the blade of it will you  
 see blood-stained.  
 The infidel traitors are as-  
 sembled to their sorrow :  
 I swear to you, all are given  
 over to death.”

“Friend Roland, sound your  
 olifant.  
 Charles who is passing the  
 defiles will hear it :  
 I swear to you, the French  
 will return.”  
 “God forbid,” replies Roland  
 to him,  
 “That that be said by any  
 living man  
 That for fear of the infidels  
 I should ever be sounding  
 my horn !  
 My family shall never have  
 that reproach.

<sup>1</sup> *olifant*, Lat. *elephantem*—*i.e.*, ivory (horn).

<sup>2</sup> *o* (*ob*), Lat. *apud* with sense of *avec*, which has replaced it in mod. Fr.

<sup>3</sup> *barnet*, Lat. *baronatum*.

<sup>4</sup> *placct*, 3 sing. pres. subj. of (*plaisir*) *plaire*, Lat. *placere*.

<sup>5</sup> *France dolce*. About the place of adjectives, see Darm., chap. viii.

<sup>6</sup> *ja*, Lat. *jam*, used in OFr. with various significations.

<sup>7</sup> *chiedet*, 3 sing. pres. subj. of (*chadeir*) *cheoir*.

<sup>8</sup> *ainz*, *anteis*, pop. Lat. for *antea*. Cp. Ital. *anzi*.

<sup>9</sup> *ço* introduces the subordinate clause, *que jo seie*.

<sup>10</sup> *cornanz*, pres. part. of *corner* taken substantively.

<sup>11</sup> *Ja . . . ne=jamais*.

Quant jo serai en la bataille  
grant,  
Et jo ferrai e mil cols et set  
cenz,  
De Durendal vedrez l'acier  
sanglent.  
F'ranceis sont bon, si ferront  
vassalment.<sup>1</sup>  
Ja cil d'Espagne n'avront de  
mort guarant."<sup>2</sup>

Dist Oliviers : "D'iço ne sai jo  
blasme.  
Jo ai vedut les Sarrazins  
d'Espagne :  
Covert en sont li val et les  
montaignes,  
E li larriz<sup>3</sup> et trestotes<sup>4</sup> les  
plaignes.  
Granz sont les oz<sup>5</sup> de cele  
gent estrange :  
Nos i avoms molt petite  
compaigne."  
Respont Rodlanz : "Mes  
talenz<sup>6</sup> en est graindre,<sup>7</sup>  
Ne placet Dieu ne ses  
saintismes angeles<sup>8</sup>  
Que ja por mei perdet sa valor  
France !  
Mielz vueil morir qu'a hon-  
tage<sup>9</sup> remaigne :<sup>10</sup>  
Por bien ferir l'emperedre  
nos aimet."

Quant Rodlanz veit<sup>11</sup> que  
bataille serat,  
Plus se fait fiers que lions ne  
lieparz ;

When I am in the thick of  
battle,  
And deal a thousand and  
seven hundred blows,  
You shall see the steel of  
Durendal blood-stained.  
The French are brave, they  
will strike bravely.  
These men of Spain will never  
escape death."

Said Olivier : "In that I do  
not see any disgrace.  
I have seen the Saracens of  
Spain :  
The valleys and mountains  
are covered with them,  
And the *landes* and all the  
plains.  
Great are the armies of that  
foreign people :  
We have here a very small  
company."  
Roland replies : "My ardour  
is the greater for it,  
God and his most holy angels  
forbid  
That ever through me France  
should lose her merit !  
Rather would I die than live  
with dishonour :  
For striking well the em-  
peror loves us."

When Roland sees that there  
will be battle,  
He becomes prouder than  
lion or leopard ;

<sup>1</sup> *vassalment*, worthily of a knight, bravely.

<sup>2</sup> *guarant*, *garant* (Germanic *warjan*), lit., *will never have security from . . .*

<sup>3</sup> *larriz*, late Lat. *larricium* (cp. Ger. *leer*), waste land.

<sup>4</sup> *trestotes*, Lat. *trans totus*.

<sup>5</sup> *oz*, pl. of *ost* (*hostem*).

<sup>6</sup> *talenz*, Lat. *talentum*, disposition.

<sup>7</sup> *graindre*, G. Paris reads "Mes talenz en engraignet" (Lat. *ingrandiare*).

<sup>8</sup> *angeles*, with accent on first syllable.

<sup>9</sup> *a hontage* = *avec honte*.

<sup>10</sup> *remaigne*, subj. as in Lat. *potius quam remaneam*.

<sup>11</sup> *veit*, 3 sing. pres. of *veoir*.

Franceis escriet, Olivier  
 apelat  
 "Sire compaing, amis, nel<sup>1</sup>  
 dire<sup>2</sup> ja.  
 Li emperedre qui Franceis<sup>3</sup>  
 nos laissat  
 Itels<sup>4</sup> vint milie en mist a  
 une part,  
 Son escientre,<sup>5</sup> nen i out un  
 codart.  
 Por son seignor deit om sofrir  
 granz mals,  
 Et endurer et forz freiz et  
 granz chalz,  
 Sin<sup>6</sup> deit om perdre del  
 sanc et de la charn.  
 Fier<sup>7</sup> de ta lance, et jo de  
 Durendal,  
 Ma bone espede que li reis  
 me donat ;  
 Se jo i muir, dire puet qui  
 l'avrat,  
 Que ele fut a nobilie<sup>8</sup>  
 vassal !"<sup>9</sup>

D'autre part est l'arcevesques  
 Turpins.  
 Son cheval brochet,<sup>10</sup> et mon-  
 tet un larriz ;  
 Franceis apelet, un sermou  
 lor at dit :  
 "Seignor baron, Charles nos  
 laissat ci :"<sup>11</sup>  
 Por nostre rei devoms nos  
 bien morir.

He calls to the French, he  
 addresses Olivier :  
 "Sir, companion, friend, say  
 this no more.  
 The emperor who left us  
 Frenchmen  
 Set aside these twenty thou-  
 sand of them,  
 As he knows, there was not  
 a coward amongst them.  
 For one's lord one ought to  
 suffer great woes,  
 And endure both severe cold  
 and great heat,  
 For him one ought to lose  
 blood and flesh.  
 Strike with thy lance and I  
 with Durendal,  
 My good sword that the  
 king gave me ;  
 If I die, the man who gets it  
 may say  
 That it belonged to a noble  
 knight !"

On the other side is the arch-  
 bishop Turpin.  
 He spurs on his horse, and  
 goes up an open space ;  
 He addresses the French, he  
 gave them a sermon :  
 "Lords, barons, Charles left  
 us here :  
 Our duty is to die for our  
 king.

<sup>1</sup> *nel*=*ne lo*.      <sup>2</sup> *dire*, infin. for imper. See Darm., p. 710.

<sup>3</sup> *Franceis*. G. Paris reads here *ça enz*, here in.

<sup>4</sup> *Itels*=*tels*, used here demonstratively.

<sup>5</sup> *Son escicntre*, acc. absolute. Lat. *scienter*, confused with the gerundive *escient* (Lat. *sciēte*), which was used like other gerundives with a determinative. Cp. *à mon escient*, still used.

<sup>6</sup> *sin*, *si en*. *Si* is expletive ; *en* stands for *por son seignor*.

<sup>7</sup> *Fier*, imper. of *ferir*.

<sup>8</sup> *nobilie*, a learned word with the accent on the second syllable.

<sup>9</sup> *vassal*, late Lat. *vassallum*, from *vassus* (dependent), prob. Keltic *gwās*. Cp. Ger. *bursche*.

<sup>10</sup> *brochet*, from Keltic stem *brocc*, sharp-pointed. Cp. Ital. *brocco*, sharp piece of wood.

<sup>11</sup> *ci*=*ici*.

Crestientet aidiez a sostenir.	Help to uphold Christianity.
Bataille avrez, vos en estes tuit fit, <sup>1</sup>	You will have battle, you are all sure of it,
Car a vos uelz vedez les Sarrazins.	For you see with your eyes the Saracens.
Clamez <sup>2</sup> vos colpes, si preiez Dieu mercit : <sup>3</sup>	Confess aloud your sins, pray for pardon to God :
Assoldrai vos por voz anemes <sup>4</sup> guarir ;	I shall absolve you for the protection of your souls ;
Se vos morez, vos estrez saint martir,	If you die, you shall be holy martyrs,
Sieges avrez el <sup>5</sup> graignor <sup>6</sup> paredis."	You shall have your place of sojourn in the great paradise."
Franceis descendent, a terre se sont mis,	The Frenchmen alight ; they have knelt down,
E l'arcevesques de Dieu <sup>7</sup> les benedist, <sup>8</sup>	And the archbishop blesses them in the name of God,
Por penitence les comandet ferir.	For penance, he orders them to strike.
Franceis se drecent, si se metent sour piez.	The Frenchmen arise, they get upon their feet.
Bien sont assolt, <sup>9</sup> quite de lor pechiez :	They are absolved, freed from their sins ;
E l'arcevesques de Dieu les at seigniez. <sup>10</sup>	And the archbishop in the name of God has blessed them with his hand.
Puis sont montet sour lor coranz destriers. <sup>11</sup>	Then they mounted their swift chargers.
Adobet <sup>12</sup> sont a lei <sup>13</sup> de chevaliers	They are equipped in the manner of knights
E de bataille sont tuit apar- eilliet.	And are all prepared for battle.

<sup>1</sup> *fit*, Lat. *fidum*, nom. plur.

<sup>2</sup> *clamez*, imp. of *clamer*. Cp. Ital. *chiamare*.

<sup>3</sup> *mercit*, Lat. *mercedem*.

<sup>4</sup> *anemes* has accent on the *a* and counts as two syllables only.

<sup>5</sup> *el*=*en lo*.

<sup>6</sup> *graignor*, Lat. *grandiorem*. The compar. is here used in augmentative sense.

<sup>7</sup> *de Dieu*—*i.e.*, *de la part de*.

<sup>8</sup> *benedist*, 3 sing. pres. of *benedir*, a word of learned formation.

<sup>9</sup> *assolt*. G. Paris and others read *assols*.

<sup>10</sup> *seigniez*, Lat. *signare*.

<sup>11</sup> *destriers*, chargers (Lat. *dextrarium*, from *dextra*, because the horse was led by the right hand).

<sup>12</sup> *adobet* (Anglo-Sax. *dubban*, to strike). Not from *adoptare* (Ducange).

<sup>13</sup> *lei*, Lat. *legem*, law ; here custom.

*Death of Roland.*

The battle has been a terrible one; all the Frenchmen have perished; but the infidels, hearing the horns of Charlemagne's army, have fled. Of the two last of the valiant troop, Turpin and Roland, the former has already expired: Roland himself feels that his last hour has come.

Ço <sup>1</sup> sent Rodlanz que la mort si <sup>2</sup> l'argudet, <sup>3</sup>	Roland feels that death is pressing him hard,
Met sei <sup>4</sup> sour piez, quan- qu'il <sup>5</sup> puet s'esvertudet; <sup>6</sup>	He gets on his feet, as far as he can he gathers his strength;
De son visage la color at perdude.	He has lost the colour from his face.
Tient Durendal, s'espede <sup>7</sup> tote nude;	He holds Durendal, his sword, all bare;
Dedevant <sup>8</sup> lui at une piedre brune,	Before him he has a brown stone,
Dis cols i fiert par duel <sup>9</sup> et par rancune:	Ten blows he strikes on it from grief and rage:
Croist <sup>10</sup> li aciers, ne fraint ne ne s'esgrumet; <sup>11</sup>	The steel grates, (but) neither breaks nor chips;
Et dist li coms: "Sainte Marie, aiude <sup>12</sup>	And the count said: "Holy Mary, help!
E! Durendal, bone, si mare fustes!	O Durendal! good (sword), how unfortunate you have been!
Quant jo mei pert, de vos nen <sup>13</sup> ai mais cure.	Since I am lost, I can take care of you no longer.

<sup>1</sup> ço. In OFr. ço was frequently used before *que* with the verbs *croire*, *savoir*, *sentir*, *voir*, &c., to introduce a subordinate proposition.

<sup>2</sup> si. G. Paris reads "fort l'argudet."

<sup>3</sup> *argudet*, Lat. *argutare*, to talk vehemently and, by extension, to hasten, to press.

<sup>4</sup> *met sei*. *Sei* (in north. dialects for *soi*) could in OFr. be placed after the verb. Cp. Span. *se pone*, *pónese*. (See Darm., p. 844.)

<sup>5</sup> *quant*, *quant que*.

<sup>6</sup> *s'esvertudet*, from Lat. *ex virtutem*.

<sup>7</sup> *s'espede*. Became after twelfth century *son c(s)pe(d)e*. (See Darm., p. 302.)

<sup>8</sup> *Dedevant* (*de-de-abante*).

<sup>9</sup> *duel*, from *dolere*; mod. *douleur*.

<sup>10</sup> *croist*, 3 sing. pres. of (*croissir*); Lat. *coruscire* (*coruscare*).

<sup>11</sup> *s'esgrumet*, Lat. \**exgrunare*.

<sup>12</sup> *aiude*, imper. of *aidier*.

<sup>13</sup> *nen*, used before vowels for *ne*.

Tantes batailles en champ, en <sup>1</sup> ai vengudes,	So many battles in the field I have gained with you,
Et tantes terres larges es- combatudes,	And so many broad lands have I conquered,
Que Charles tient, qui la barbe at chenude ! <sup>2</sup>	Which Charles holds, who has the snowy beard !
A mon vivant <sup>3</sup> ne me serez tolude.	Whilst I live you shall not be taken from me.
Ne vos ait om qui por altre s'en fuiet ! <sup>4</sup>	May no man have you who flees before another !
Molt bons vassals vos at lonc tems tenude :	A very good knight has long possessed you :
Ja mais n'iert tels en France la solude." <sup>5</sup>	Never shall there be such a one in France the free."
Rodlanz ferit en une pierre bise : <sup>6</sup>	Roland strikes with it a dark stone ;
Plus en abat que jo ne vos sai dire ;	He knocks with it more than I can tell you ;
L'espede croist, ne froisset ne ne briset, <sup>7</sup>	The sword grates, it does not crack nor break,
Contre le ciel a mont <sup>8</sup> est ressortide.	It sprang up towards the sky.
Quant veit li coms que ne la fraindrat <sup>9</sup> mie, <sup>10</sup>	When the count sees that he will not break it at all,
Molt dolcement la plainst a sei medisme :	Very softly he pities it to himself :
"E ! Durendal, com ies bele et saintisme !	"O Durendal ! how beauti- ful and holy you are !
En l'orie <sup>11</sup> pont <sup>12</sup> assez i at reliques, <sup>13</sup>	In the golden pommel there are many relics,
Un dent saint Pierre <sup>14</sup> e del sanc saint Basile,	A tooth of St Peter and some blood of St Basil,

<sup>1</sup> *en ai vengudes, en* means "with you." (For use of *en* applied to persons, see Darm., p. 637.)

<sup>2</sup> *chenude*, Lat. *canutam*.

<sup>3</sup> *a mon vivant*, a equivalent to *pendant*.

<sup>4</sup> *s'en fuiet*, now written one word—*s'enfuit*.

<sup>5</sup> *solude*. G. Paris reads here *l'assolude*.

<sup>6</sup> *bise*, this epithet is frequent to denote granite or other hard stone, &c. Here it signifies simply *hard* stone (see line 5, p. 87).

<sup>7</sup> *froisset, briset*. The use of active verbs in a neuter sense was formerly more frequent than now.

<sup>8</sup> *a mont* = *ad montem*. Cp. modern *en amont*.

<sup>9</sup> *fraindrat*, 3 sing. fut. of *fraindre*.

<sup>10</sup> *mie*, neg. part. = *mica*.

<sup>11</sup> *orie*, Lat. *aureum*.

<sup>12</sup> *pont, punt*, Lat. *pomum*.

<sup>13</sup> *reliques*. The custom of preserving relics in the pommels of swords was common.

<sup>14</sup> *dent Saint Pierre*. *de* omitted in OFr. (See Darm., p. 401.)

E des chevels mon seignor saint Denisie, Del vestement i at sainte Marie.	And some hair of my lord St Denis, Some clothing there is of St Mary.
Il nen <sup>1</sup> est dreit que paien te baillissent ; <sup>2</sup>	It is not right that infidels should possess you ;
De crestiens devez estre servide. <sup>3</sup>	(It is) by Christians you ought to be used.
Molt larges terres de vos avrai conquises, <sup>4</sup>	Very broad lands shall I have conquered by you,
Que Charles tient, qui la barbe at floride :	Which Charles holds, Charles of the flowing beard :
Et l'emperedre en est et ber et riches.	And by them the emperor is both mighty and rich,
Ne vos ait om qui facet codardie ! <sup>5</sup>	Let no man have you, who does deeds of cowardice !
Dieus, ne laisser que France en seit honide ! <sup>6</sup>	God, do not let France be dishonoured by it ! <sup>7</sup>
Ço sent Rodlanz que la mort l'entreprenent, Devers <sup>7</sup> la teste sour lo cuer li descent. <sup>8</sup>	Roland feels that death over- comes him, It is descending from his head to his heart.
Dessoz <sup>9</sup> un pin i est alez corant, Sour l'erbe vert si est col- chiez <sup>10</sup> adenz, <sup>11</sup>	Beneath a pine-tree he went in haste, Upon the green grass he lay face downwards,
Dessoz lui met s'espede <sup>12</sup> et l'olifant. <sup>13</sup>	Beneath him he puts his sword and the olifant.
Tornat sa teste vers la paiene gent :	He turned his head towards the infidel people :
Por ço <sup>14</sup> l'at fait que il vult veirement <sup>15</sup>	He did it because he wishes truly

<sup>1</sup> *nen est.* See note 13, p. 87.

<sup>2</sup> *baillissent*, Lat. *bajulare* ; Ital. *balire*. First, to bear a burden, then, to attend to a child, then, to manage, possess (cp. Eng. bailiff).

<sup>3</sup> *servide*, according to G. Paris, honoured.

<sup>4</sup> *avrai conquises*, a not unusual mode of expression. The thought is carried forward to the future.

<sup>5</sup> *codardie*, from *cauda* (dropping of the tail from fear).

<sup>6</sup> *honide*. Cp. Ger. *hohnen*.

<sup>7</sup> *devers*, Lat. *de versus*.

<sup>8</sup> *li descent*—*i.e.*, *elle lui descend*.

<sup>9</sup> *dessoz*, Lat. *de subtus*.

<sup>10</sup> *colchiez*=*couché*.

<sup>11</sup> *adenz*, Lat. *ad dentes*—*i.e.*, on his teeth.

<sup>12</sup> *s'espede*. See note 7, p. 87.

<sup>13</sup> *olifant*, Lat. *elephantem*, ivory (horn).

<sup>14</sup> *Por ço que*=*pour ce que*.

<sup>15</sup> *veirement*=*vraiment*.



Que Charles diët<sup>1</sup> et tres-  
tote sa gent,  
Li gentilz coms, qu'il est  
morz conquerant.  
Claimet sa colpe et menut<sup>2</sup>  
et sovent,  
Por ses pechiez Dieu poro-  
frit<sup>3</sup> lo guant.

Li coms Rodlanz se jut<sup>4</sup>  
dessoz un pin,  
Envers Espagne en at tornet  
son vis.  
De plusors choses a re-  
membrer<sup>5</sup> li prist;<sup>6</sup>  
De tantes terres come li ber  
a conquis,

De dolce France, des omes de  
son lign,  
De Charlemagne, son seignor,  
quil<sup>7</sup> nodrit,  
E des Franceis dont il esteit  
si fiz.<sup>8</sup>  
Ne puet muder<sup>9</sup> ne plort<sup>10</sup>  
et ne sospirt;  
Mais lui medesme<sup>11</sup> ne vuelt  
metre en oblit:<sup>12</sup>  
Claimet sa colpe, si priët  
Dieu merit:  
"Veire<sup>13</sup> paterne,<sup>14</sup> qui on-  
ques ne mentis,<sup>15</sup>

That Charles and all his  
people may say  
That the noble count died a  
conqueror.  
He confesses aloud his sins  
over and over again,  
For his sins he stretches out  
the glove to God.

The Count Roland laid him-  
self under a pine-tree,  
Towards Spain from it he  
turned his face.  
The remembrance of many  
things came over him;  
Of so many lands that he,  
the valiant one, has con-  
quered,  
Of sweet France, of the men  
of his lineage,  
Of Charlemagne, his lord,  
who brought him up;  
And of the Frenchmen, of  
whom he was so sure.  
He cannot help weeping and  
sighing;  
But he does not wish to make  
himself forgotten:  
He confesses aloud his sins,  
prays God for mercy:  
"O true Father, who never  
lied,

<sup>1</sup> *diët*, Lat. *dicat*.

<sup>2</sup> *menut*, Lat. *minutum*. Cp. Span. *á menudo*.

<sup>3</sup> *porofrit*, *por* (*pro*) and *offerire* for *offerre*.

<sup>4</sup> *jut*, 3 sing. perf. *gésir*.

<sup>5</sup> *resembler de*, generally used actively, *resembler une chose*, or *se remembrer de*.

<sup>6</sup> *li prist*, impers. *il lui prit*.

<sup>7</sup> *quil*=*qui le*.

<sup>8</sup> *esteit si fiz*. G. Paris reads *est si cheriz*.

<sup>9</sup> *muder*, Lat. *mutare*. Cp. Span. *mudar*.

<sup>10</sup> *ne plort*, &c. Note ellipsis of *que* before subordinate clause.  
*Plort*, 3 sing. pres. subj. of *plorer*.

<sup>11</sup> *lui medesme*. G. Paris reads *sei medesme*.

<sup>12</sup> *oblit*=*oubli*.

<sup>13</sup> *Veire*=*vrai*.

<sup>14</sup> *paterne*, Lat. *paterna* (see Ducange). Prop. representation of God the Father, a word of learned formation.

<sup>15</sup> *mentis*, 2 sing. perf. of *mentir*.



Saint Lazaron de mort res- surrexis, E Daniël des lions guaresis, <sup>1</sup>	Who raised St Lazarus from the dead, And protected Daniel from the lions,
Guaris de mei l'aneme <sup>2</sup> de toz perilz, Por les pechiez que en ma vide fis !”	Keep my soul from all perils,  For the sins I have done in my life !”
Son destre guant <sup>3</sup> a Dieu en porofrit, Et de sa main sainz Gabriëls l'at pris.	He holds out his right glove to God, And by his hand St Gabriel has taken him.
Dessour <sup>4</sup> son braz teneit <sup>5</sup> lo chief enclin :	Upon his arm he kept his head bent :
Jointes ses mains est alez a sa fin.	With clasped hands is gone to his end.
Dieus li tramist <sup>6</sup> son angele cherubin	God sent him his cherub angel
E saint Michiel de la mer del peril ; <sup>7</sup>	And St Michael from the sea of peril ;
Ensemble od els sainz Ga- briëls i vint :	Together with them St Gabriel came :
L'aneme del comte portent en pareïs.	The soul of the count they bear to Paradise.

## CHARLEMAGNE'S PILGRIMAGE.

This poem dates from the eleventh century. Its subject is the pilgrimage of Charlemagne to the East, whence he brought back the sacred relics of the Passion. “Our old heroic poetry,” says G. Paris (*Poésie du moyen Age*, p. 126), “has found no finer means of representing the almost sacred majesty of Charles and his peers than this

<sup>1</sup> *guaresis*, 2 sing. perf. of *guarir*.

<sup>2</sup> *de mei l'aneme*, inversion not unusual in OFr.

<sup>3</sup> *gant*—*offrir son gant* signified, according to the idea of feudal times, the abandoning oneself entirely, speaking of a vassal to his seigneur.

<sup>4</sup> *Dessour*, Lat. *de supra*.

<sup>5</sup> *teneit*, 3 sing. impf. of *tenir*.

<sup>6</sup> *tramist*, 3 sing. perf. of *tramettre* (*transmittere*).

<sup>7</sup> *St Michael de la mer del peril*. Reference to the Mont St Michel in *periculo maris*, which was founded in the eighth century near the borders of Brittany. This is regarded as a reason for the poem being of Breton origin.

scene in the church at Jerusalem, when they take the place of Jesus and his twelve apostles. Nothing symbolises more grandly and more simply the part assigned by popular admiration to the hero who was later to bear the name of St Charlemagne."

The first part of the poem is wholly serious, but in the second part, which recounts the visit of Charlemagne to Constantinople, the comic element is introduced. The author did not wish to cause laughter at the expense of Charlemagne, but rather to ridicule King Hugo and the Greeks. He has, in fact, taken an Eastern tale and worked it in with the pilgrimage to the Holy Land. The poem was rearranged (*remanié*) in the fourteenth century, and forms part of the poem of Galien (see Koschwitz, *Karls des grossen Reise nach Jerusalem u. Konstantinopel*).

The name of the author is not known. The dialect of the poem is that of the Isle de France, and it is written in assonanced verse in lines of twelve syllables, of which it is the earliest known example.

CHARLEMAGNE AND THE TWELVE PEERS IN THE CHURCH  
OF JERUSALEM.

Molt est genz <sup>1</sup> li presenz que li reis Charles ofret.	Very beautiful is the present which the King Charles offers.
Entrat en un mostier <sup>2</sup> de marbre peint a volte. <sup>3</sup>	He entered into a church of marble with painted vaults.
La enz <sup>4</sup> at <sup>5</sup> un alter de sainte paternostre ;	There within is an altar of holy devotion ;
Deus i chantat la messe, si <sup>6</sup> firent li apostle ;	God had chanted mass there, as had the apostles ;
Et les doze chaires i sont totes encore ;	And the twelve stalls are all there still ;

<sup>1</sup> *genz*, Lat. *gentilem*.

<sup>2</sup> *mostier*, Lat. *monasterium*. Here in general sense of *church*.

<sup>3</sup> *peint a volte*=*aux voûtes peintes*.

<sup>4</sup> *enz*, Lat. *intus*.

<sup>5</sup> *at*=*il y a*.

<sup>6</sup> *si*, Lat. *sic*. Here simply a connecting particle.

La trezime est en mi<sup>1</sup> bien  
seelee et close.

Et Charles i entrat ; bien out  
al cuer grant joie ;

Com il vit la chaiere, icele  
part<sup>2</sup> s'aprochet.

L'emperedre s'assist,<sup>3</sup> un  
petit se reposeset,<sup>3</sup>

Li doze per as<sup>4</sup> altres, en-  
viron et en coste.

Ainz<sup>5</sup> nen<sup>6</sup> i sist nuls om  
ne onques puis<sup>7</sup> encore.

Molt fut liez<sup>8</sup> li reis Charles  
de cele grant beltet :

Vit de cleres colors lo mostier  
peinturet,

De martirs et de virgenes<sup>9</sup>  
et de granz majestez,

Et les corz de la lune et les  
festes anvels,

Et les levrieres corre<sup>10</sup> et les  
peissons par mer.

Charles out fier lo vis,<sup>11</sup> si  
out lo chief<sup>12</sup> levet,

Uns Judeus i entrat, qui bien  
Pout esguardet ;<sup>13</sup>

Com il vit lo rei Charle,  
començat a trembler :

Tant out fier lo visage, ne  
Posat esgarder,<sup>14</sup>

The third is in the middle,  
carefully sealed up and  
closed.

And Charles entered thither ;  
he had great joy in his  
heart ;

When he saw the stall, he  
approaches on that side.

The emperor sat him down  
there, and rests a while,

The twelve peers enter the  
others, around and at his  
side.

Before this no man sat there,  
nor ever since.

Full joyful was King Charles  
for this great beauty :

He beheld the church painted  
with bright colours,

Of martyrs and virgins and  
of great saints ;

And the horns of the moon  
and the yearly festivals,

And the greyhounds running,  
and the fishes in the sea.

Charles had a proud face, he  
held his head high,

A Jew entered there, who  
looked at him fixedly ;

As he saw the King Charles,  
he began to tremble :

He had so terrible a face, he  
dared not regard him,

<sup>1</sup> *en mi*=*au milieu*.

<sup>2</sup> *icelle part*, used without prep. Cp. *aller quelque part*.

<sup>3</sup> *assist*, perf. ; *reposeset*, pres. The historical present is used concurrently with the simple perf. and the periphrastic perf. ; they are mixed often even in the same sentence.

<sup>4</sup> *as* (*als*), *aux*.

<sup>5</sup> *ainz*, *anteis*, pop. Lat. for *antea*=*ante ea*.

<sup>6</sup> *nen*, for *ne* before the following vowel.

<sup>7</sup> *puis*=*depuis*.

<sup>8</sup> *liez*, Lat. *luctum*.

<sup>9</sup> *virgenes*, accent on first syllable. (Cp. *anges*, "Ch. de R.," p. 84.)

<sup>10</sup> *corre*, Lat. *currere*. Used even in eighteenth century ; Voltaire has *corre fortune*.

<sup>11</sup> *vis*, Lat. *visum*.

<sup>12</sup> *chief*, Lat. *caput* (*ch* hard).

<sup>13</sup> *out esguardet*, plpf. with perf. meaning.

<sup>14</sup> *esgarder* (*esgarder*), *ex-garder*, from O.H.G. *warta*. Cp. Ital. *sguardare*.

A pou que il ne chiedet, <sup>1</sup> fuiant s'en est tornez	He is near falling, he turns him in flight
Et si montet d'eslais <sup>2</sup> toz les marbrins <sup>3</sup> degrez,	And ascends with a bound all the marble steps,
Et vint al patriarche, pris <sup>4</sup> li en a parler :	And came to the patriarch and began to speak to him of it :
“Alez, sire, al mostier por les fonz aprester ; Orendreit <sup>5</sup> me ferai baptizier et lever.	“Go, sire, to the church to prepare the fonts ; Straightway I will have my- self baptised and held up (over the font).
Doze comtes vi ore <sup>6</sup> en cel mostier entrer, Avuec els lo trezime, one ne vi si formet, <sup>7</sup>	Twelve counts I saw but now enter into this church, With them the thirteenth ; never saw I aught so shapely.
Par lo mien escientre, <sup>8</sup> ço est medesmes Deus ; Il <sup>9</sup> et li doze apostle vos vient visiter.”	By my conscience, this is very God ; He and the twelve apostles come to visit you.”
Quant l'ot li patriarches, si s'en vait conreer ; <sup>10</sup>	Soon as the patriarch hears this, he goes off to prepare himself ;
Et out mandet ses elers en albes areez, <sup>11</sup>	And commanded his clerks (to get them) arrayed in albs ;
Il les fait revestir et chapes afubler.	He makes them put on their vestments and don their hoods.
A grant procession en est al rei alez.	In full procession went he to the king.
Li emperedre s'est encontre <sup>12</sup> lui levez	The emperor rose to meet him,
Et out trait son chapel ; <sup>13</sup> parfont <sup>14</sup> li at clinet. <sup>15</sup>	And took off his crown ; he bowed to him profoundly.

<sup>1</sup> *chiedet*, 3 sing. pres. ind. of *chëoir* (Lat. *cadit*).

<sup>2</sup> *d'eslais*=*d'un élan*.

<sup>3</sup> *marbrins*=*marmorinum*.

<sup>4</sup> *pris*=*prist*, 3 sing. perf.

<sup>5</sup> *orendreit*=*or-en-droit*.

<sup>6</sup> *ore*, Lat. *horam*, just now.

<sup>7</sup> *formet*, p.p. employed here in the neuter.

<sup>8</sup> *escientre*. See note 5, p. 85.

<sup>9</sup> *Il*=Mod. Fr. *lui* (see Darm., p. 624).

<sup>10</sup> *conreer*, from \**conredare*, from Germanic *radjan*. Cp. Russ. *rjadit*.

<sup>11</sup> *areez*, from \**arredare*.

<sup>12</sup> *encontre*, here is prep.

<sup>13</sup> *chapel*, *chapeau*, any head-covering ; here “crown.”

<sup>14</sup> *parfont*=*perfundum* (*profundum*).

<sup>15</sup> *clinet*, *cliner*, Mod. Fr. *s'incliner*.

Vont sei entrebaisier, noveles demander,	They go to embrace each other, to ask news (each of the other),
Et dist li patriarches: "Dont estes, sire, nez ?	And quoth the patriarch : " Whence are you, sire, by birth ?
Onques nen <sup>1</sup> osat om en cest mostier entrer, Se ne li comandai o ne li oi rovet." <sup>2</sup>	Never dared man enter into this church Unless I commanded him or asked him."
"Sire, jo ai non <sup>3</sup> Charles, si sui de France nez ; Doze reis ai conquis par force et par barnet, <sup>4</sup>	"Sire, I am Charles by name, in France I was born ; Twelve kings have I con- quered by strength and by valour,
Lo trezime vois querre <sup>5</sup> dont ai oït parler.*	I am going to seek the thir- teenth, of whom I have heard speak.
Vin en <sup>6</sup> Jerusalem por l'amistet de Deu, La croiz et le sepulcre sui venuz aorer."	I came to Jerusalem for the love of God, I came to adore the cross and the sepulchre."
Et dist li patriarches: "Sire, molt estes ber, <sup>7</sup> Sis as <sup>8</sup> en la chaiere ou sist medesmes Deus ; Aies non Charles Maignes sor toz reis coronez."	And the patriarch said : "Sire, right noble are ye ! Thou hast sat on the chair where God himself sat ; Have as name Charles the Great, crowned over all kings."

<sup>1</sup> *nen*. See note 13, p. 87.

<sup>2</sup> *rovet*, Lat. *rogare*. In OFr. it governs dative.

<sup>3</sup> *non*=*nom*.

<sup>4</sup> *barnet*, Lat. *baronatum*. Here, in abstract sense, quality of a  
aron.

<sup>5</sup> *vois querre*, *vais chercher*.

<sup>6</sup> *en*, for *à* (see Darm., p. 803).

<sup>7</sup> *ber*, *bar*, *baro(n)*, brave, noble. Cp. Span. *varon*.

<sup>8</sup> *as*, *estes*. The poetic language of the middle ages often mixed  
the use of *toi* and *vous*.

\* The reference is to Hugo, King of Constantinople. At the commencement of the poem Charlemagne is described as having placed his crown on his head, and girded on his sword. He then asks his consort if she knows of any one under heaven who knows more gracefully than himself to wear crown or sword. She claims to know one. Charlemagne is angry, and compels her to disclose the name of his rival, threatening to decapitate her if she proves to have spoken untruly. She mentions the name of King Hugo; and thus it comes about that Charlemagne starts for Jerusalem to look for his rival.

EXTRACT FROM THE SECOND PART OF THE 'VOYAGE DE  
CHARLEMAGNE À JÉRUSALEM ET À CONSTANTINOPLE.'

Charlemagne, returning with his barons from Jerusalem, passes by Constantinople, wishing to see the king (see note, p. 95). Approaching the city, he sees Hugo engaged in ploughing:—

Li reis tint sa charrue por son jorn espleitier, <sup>1</sup>	The king held his plough to accomplish his daily task,
E vint i Charlemaignes tot <sup>2</sup> un antif <sup>3</sup> sentier ;	And there came Charlemagne along an old path ;
Vit lo paile <sup>4</sup> tendut e l'or reflambeier. <sup>5</sup>	He saw the silken cloth stretched and the gold glitter ;
Lo rei <sup>6</sup> Hugon saludet lo Fort tres volentiers.	He salutes the King Hugo the Strong right willingly.
Li reis regardet Charle, veit lo contenant fier,	The king looks at Charles, sees his proud countenance,
Les braz gros et quadrez, <sup>7</sup> lo cors graisle e delgiet. <sup>8</sup>	His arms big and broad, his body slender and fine ;
"Sire, Dieus vos guarisset ! De quei me conoissiez ?"	"Sire, God protect you ! How know you me ?"
Respout li emperedre : "Io sui de France chiés. <sup>9</sup>	The emperor replied : "I am of France the head.
Io ai nom Charlemaignes ; Rodlanz si est mes niés. <sup>10</sup>	I have the name of Charle- magne ; Roland is my nephew.
Vieng de Jerusalem, si m'en vueil repaidrier ; <sup>11</sup>	I come from Jerusalem, I wish to return home ;
Vos et vostre barnage <sup>12</sup> vueil vedeir volentiers. <sup>13</sup>	You and your nobles I wish greatly to see."

<sup>1</sup> *espleitier*=Lat. \**explicit(um)iare* ; Mod. Fr. *exploiter*.

<sup>2</sup> *tot*, here used in sense of *along*.

<sup>3</sup> *antif*=Lat. *antiquum*.

<sup>4</sup> *paile*=Lat. *pallium*.

<sup>5</sup> *l'or refl.* The plough was of gold ; the king was on a raised seat drawn by two mules. This seat was covered by the silken cloth (*pallium*).

<sup>6</sup> *Lo rei*, object. case.

<sup>7</sup> *quadrez*=*carrés*.

<sup>8</sup> *graisle*=*grêle*. *Delgiet*=Lat. *delicatus*. Cp. Span. *delgado*.

<sup>9</sup> *chiés*=*chief* (Lat. *caput*).

<sup>10</sup> *niés*=Lat. *nepos*.

<sup>11</sup> *repaidrier*=*re-patriare*.

<sup>12</sup> *barnage*=Lat. \**baronicum*.

E dist Hugue li Forz : “ Bien at set anz e mielz <sup>1</sup>	And Hugo the Strong said : “ Full seven years it is and more
Qu'en ai odit parler estranges soldeiers <sup>2</sup>	That I have heard foreign soldiers speak of you
Qued <sup>3</sup> issi grant barnage nen ait nuls reis soz ciel.	That not a king under heaven has so great a nobility.
Un an vos retendrai, se estre i volliez ;	I shall keep you a year, if you will stop ;
Tant vos donrai aveir, <sup>4</sup> or, argent e deniers	I shall give you so much riches, gold, silver, and money
Tant en porteront Franc com en voldront chargier,	So much will the French carry away as they wish to take,
Or desjoindrai mes bues por la vostre amistiet.”	Now shall I unharness my oxen out of friendship for you.”

Charlemagne enters the royal palace and views its beauties. In the evening the king offers him supper. Charlemagne sits at table with his barons. Wine and rich viands are served in abundance. Afterwards the Frenchmen betake themselves to rest, and begin to make their *gabs* (jests) each in turn.

Franceis furent as <sup>5</sup> cambres, s'unt <sup>6</sup> beut del claret, <sup>7</sup>	The French were in the rooms, they have drunk of the claret,
E dist li uns a l'autre “ veez cum grand <sup>8</sup> beltet !	And the one said to the other “ see what great beauty !
Veez cum gent palais e cum fort richetel !	See what a fine palace and what great riches !
Ploüst <sup>9</sup> al rei de glorie, de sainte majestet,	If it pleased the king of glory, of holy majesty,
Carlemaigne, misire, <sup>10</sup> ploüst ja racatet <sup>11</sup>	Charlemagne, my lord, he would already have gained

<sup>1</sup> *e mielz*, lit., and better.

<sup>2</sup> *soldeiers* = Lat. \**solidarius*, from *solidus*.

<sup>3</sup> *qued* = *que* — the *d* is euphonic ; *nen* = *ne* — *n* euphonic.

<sup>4</sup> *aveir* = *avoir* subst.

<sup>5</sup> *as* = *en les*.

<sup>6</sup> *s'unt* = *si unt*.

<sup>7</sup> *claret*. This was wine mixed with honey and spices.

<sup>8</sup> *cum grand* = *quelle grande*.

<sup>9</sup> *plouüst*, 3 sing. imp. subj. of *plaire*.

<sup>10</sup> *misire* = *monseigneur*.

<sup>11</sup> *racatet* = *racheté*.



U cunquis par ses armes en  
batalie campel!<sup>1</sup>

E lur dist Carlemaignes  
"Bien dei avant gaber."<sup>2</sup>

Li reis Hugue li Forz nen<sup>3</sup>  
at nul bacheler

De tute sa maisniee,<sup>4</sup> tant  
seit forz e membrez,<sup>5</sup>

Ait<sup>6</sup> vestut dous halbers e  
dous helmes fermez,

Si seit sour un destrier corant  
et sojornet;<sup>7</sup>

Li reis me prest<sup>8</sup> s'espee al  
poin<sup>9</sup> d'or adobet,

Si ferrai sour les helmes ou  
il ierent<sup>10</sup> plus cler,

Trencherai les halbers et les  
helmes gemmez,

Le feltre<sup>11</sup> avoec la sele del  
destrier sojornet.

Le brant<sup>12</sup> ferrai en terre;  
se jo le lais aler,

Ja n'en iert mais retraiz par  
nul home charnel<sup>13</sup>

Tres qu'il seit plume hanste<sup>14</sup>  
de terre desterrez."

"Par Deu," ço dist l'escolte,  
"forz estes et membrez:

Que fols fist<sup>15</sup> li reis Hugue,  
quant vos prestat ostel."<sup>16</sup>

Or conquered it by his arms  
in pitched battle!

And Charlemagne said to  
them "I must indeed first  
joke.

The King Hugo the Strong  
has not a young warrior

In all his household, however  
strong and lusty he be,

Though he have put on two  
hauberks and two closed  
helms,

And be he seated on a swift  
and vigorous steed;

If the king lend me his sword  
adorned with the golden  
handle,

I shall strike on the helms  
where they are brightest,

I shall cleave the hauberks  
and the helms studded  
with gems,

(And) the covering with the  
saddle of the powerful  
steed.

The blade I shall strike into  
the earth; if I let it go,

It shall never more be with-  
drawn by any mortal man,

Till there be a full lance-  
length of earth dug out."

"By God," said the listener,  
"you are strong and lusty:

King Hugo has acted like a  
madman, when he offered  
you hospitality."

<sup>1</sup> *campel*=*du champ*.

<sup>3</sup> *nen*, *n* euphonic before vowel.

<sup>4</sup> *maisniee*=*Lat. mansionatam*.

<sup>5</sup> *membrez*=*Lat. membr(um)-atum*.

<sup>6</sup> *ait*. Supply before *ait*, *seit*, *prest* the conj. *que* (= *supposé que*).

<sup>7</sup> *sojornet*, rested—*i.e.*, vigorous. Still found in this sense in the dialect of Normandy.

<sup>8</sup> *prest*, 3 sing. pres. subj. of *prester*.

<sup>9</sup> *poin*=*Lat. pugnum*.

<sup>10</sup> *il ierent*=*ils seront*.

<sup>11</sup> *feltre*=*feutre*, saddle-cloth.

<sup>12</sup> *brant*, from Germanic root *brand*. Cp. Eng. *brandish*.

<sup>13</sup> *charnel*=*Lat. carnalem*.

<sup>14</sup> *hanste*=*Lat. hastam*, lance-shaft.

<sup>15</sup> *que fols fist*, elliptical, *fit ce que ferait un fou*, see note 5, p. 82.

<sup>16</sup> *ostel*=*Lat. hospitale*.

<sup>2</sup> *gaber*, from old Norse *gabb*, jest.



MYSTÈRE D'ADAM.<sup>1</sup>

The oldest form of dramatic poetry in France is the *Mystery*, which was a development of the *trope*, or rhymed and dialogued hymn, which, from the tenth century, was introduced at religious services at Christmas and Easter. The *Adam* is the earliest piece of this nature. It was composed in England in the twelfth century, and was performed outside the church—in the porch—as is shown by the details and directions about scenery, &c., which are given in the MS. The dialect is Anglo-Norman.

The play consists really of three pieces—The Fall of Adam and Eve, The Death of Abel, and The Prophets who announce the coming of the Saviour.

This piece possesses considerable literary value. The language is simple and full of pathos, the scene of the seduction of Eve by Satan being one of the finest passages in the religious dramatic literature of the middle ages.

## SATAN ENTICES EVE.

<i>Satan.</i> Tu es feiblete et tendre chose	<i>S.</i> Thou art a weak and tender thing,
Et es plus fresche que n'est rose,	And art more fresh than is a rose,
Tu es plus blanche que cristal, <sup>2</sup>	Thou art more white than crystal,
Que neif <sup>3</sup> qui chiet sor glace en val.	Than snow which falls on ice in a valley.
Mal cople en <sup>4</sup> fist li Criatur,	The Creator made a bad pair of ye ;

<sup>1</sup> Or "Jeu d'Adam." The term "jeu" or "play" comprised both the religious pieces (*Mystères* and *Miracles*) and the secular ones (*Furces* or *Sotties*).

<sup>2</sup> *cristal*. Here the declension is sacrificed for the sake of the rhyme.

<sup>3</sup> *neif* = Lat. *nivem*.

<sup>4</sup> *en*. See note 1, p. 88.

Tu es trop tendre et il <sup>1</sup> trop dur ;	Thou art too tender and he too hard ;
Mais neporquant <sup>2</sup> tu es plus sage ;	But in spite of all thou art more wise ;
En grant sens as mis ton corage : <sup>3</sup>	Thou art full of good sense :
Por ço fait bon <sup>4</sup> se traire <sup>5</sup> a tei.	For this reason it is good to approach thee.
Parler de vueil.	I would fain speak to thee.
<i>Eve.</i> Or ja ço fai.	<i>E.</i> E'en now do so.
<i>Satan.</i> N'en sache nuls.	<i>S.</i> Let no man know of it !
<i>Eve.</i> Qui deit saveir ?	<i>E.</i> Who should know ?
<i>Satan.</i> Neïs <sup>6</sup> Adam.	<i>S.</i> Not even Adam.
<i>Eve.</i> Nenil <sup>7</sup> par mei.	<i>E.</i> He shall not through me.
<i>Satan.</i> Or te dirai, et tu m'escolte.	<i>S.</i> Now I will tell thee, and listen to me.
N'a que nos dous en ceste rote, <sup>8</sup>	There are but we two on this road,
Et Adam la qui ne nos ot.	And Adam there, who hears us not.
<i>Eve.</i> Parlez en halt, n'en savrat mot.	<i>E.</i> Speak aloud, he shall not know a word !
<i>Satan.</i> Jo vos acoint d'un grant engin <sup>9</sup>	<i>S.</i> I acquaint you of a great deceit
Qui vos est fait en cest jardin,	Which is played upon you in this garden :
Li fruiz que Dieus vos a doné	The fruit which God hath given you
Nen a en sei gaires <sup>10</sup> bonté ;	Hath scarce aught of good in it ;
Cil <sup>11</sup> qu'il vos a tant defendu,	That which He hath forbidden you so much,
Il a en sei molt grant vertu.	It has in itself full great virtue ;

<sup>1</sup> *il=lui*. From the end of the twelfth century the accented form of the obj. began to be used, but it was not till the sixteenth that it was definitely adopted.

<sup>2</sup> *neporquant*, Lat. *non pro quantum*.

<sup>3</sup> *corage*, Lat. *coraticum*, the feelings, the heart. Lit. "in great sense hast thou set thy heart."

<sup>4</sup> *fait bon*, impers. *il fait bon*. Cp. *tant fait douç converser* (*Evang. aux Femmes*).

<sup>5</sup> *se traire*, another reading is *atraire a*.

<sup>6</sup> *neïs=ne ipsum*.

<sup>7</sup> *nenil* (Mod. Fr. *nenni*)=*non il* (not *non illud*, see Darm., p. 383).

<sup>8</sup> *rote*, route. <sup>9</sup> *engin*, Lat. *ingenium*, (1) skill ; (2) device, trick.

<sup>10</sup> *gaires*, Mod. Fr. *guère* (said to be derived from O.H.Ger. *weigaro*, much).

<sup>11</sup> *Cil*, refers to fruit.

En celui est grace de vie,	In it there is the grace of life,
De poeste <sup>1</sup> et de seignorie,	Of power and of lordship,
De tot saveir, et bien et mal.	Of all knowledge, both good and bad.
<i>Eve.</i> Quel savor a ?	<i>E.</i> What savour hath it ?
<i>Satan.</i> Celestial.	<i>S.</i> Heavenly !
A ton bel cors, a ta figure,	For thy fair frame and thy fair face
Bien covendreit tel aventure	Such chance were right fitting
Que tu fusses dame del mont,	That thou shouldest be lady of the world ;
Del souverain e del parfont, <sup>2</sup>	Of the superior and of the inferior ;
Et seüsses quanque a <sup>3</sup> estre, <sup>4</sup>	And that thou shouldst know all that life has,
Que de tot fusses bone maistre.	And that of all thou shouldst be the good mistress.

DIALOGUE BETWEEN CAIN AND ABEL.

<i>Cain.</i> Abel, morz es.	<i>C.</i> Abel, thou'rt dead !
<i>Abel.</i> Et jo por quei ? <sup>5</sup>	<i>A.</i> I (dead) ; and why ?
<i>Cain.</i> Jo m'en voldrai vengier de tei.	<i>C.</i> I would fain avenge myself on thee.
<i>Abel.</i> Sui jo mesfait ? <sup>6</sup>	<i>A.</i> Am I guilty ?
<i>Cain.</i> Oil, assez : Tu es traïstre, est tot provez.	<i>C.</i> Ay, all too much ! <i>A.</i> A traitor art thou—'tis fully proved.
<i>Abel.</i> Certes non sui.	<i>A.</i> Surely I am not so ?
<i>Cain.</i> Dis tu que non ?	<i>C.</i> Sayest thou 'tis not so ?
<i>Abel.</i> Onques n'amai la traïson.	<i>A.</i> Never loved I treason.
<i>Cain.</i> Tu la fesis. <sup>7</sup>	<i>C.</i> Thou wrought'st it !
<i>Abel.</i> Et jo, coment ?	<i>A.</i> I ; how so ?
<i>Cain.</i> Tost le savras.	<i>C.</i> Thou shalt know it shortly.
<i>Abel.</i> Jo ne l'entent.	<i>A.</i> I understand not !
<i>Cain.</i> Jol tei <sup>8</sup> ferai molt tost saveir.	<i>C.</i> I will make thee know it full speedily.

<sup>1</sup> *poeste*, Lat. \**potestam*. *Poesté* corresponds to *potestatem*.

<sup>2</sup> *parfont* (*perfundum* for *profundum*), deep, lower, inferior.

<sup>3</sup> *quanque a*, as much as—has.

<sup>4</sup> *estre*, used substantivally.

<sup>5</sup> *por quei* = *pour quoi*.

<sup>6</sup> *mesfait*, p.p. of *mesfaire* (*minus facere*), to do wrong.

<sup>7</sup> *fesis*, 2 sing. perf. of *faire*.

<sup>8</sup> *Jol tei*. In OFr. the dir. obj. in 3rd pers. could precede indir. obj. in 2nd pers.

<i>Abel.</i> Ja nel porras prover par veir. <sup>1</sup>	<i>A.</i> But thou canst not prove it by truth.
<i>Cain.</i> La prueve est pres.	<i>C.</i> The proof is at hand.
<i>Abel.</i> Dieus m'aidera.	<i>A.</i> God will aid me.
<i>Cain.</i> Jo t'ocirai.	<i>C.</i> I will kill thee.
<i>Abel.</i> Dieus le savra.	<i>A.</i> God will know it.
[ <i>CAIN se précipite sur ABEL</i> <i>et lève la main sur lui.</i> ]	[ <i>CAIN throws himself on</i> <i>ABEL and lifts his hand</i> <i>to strike him.</i> ]
<i>Cain.</i> Vez la qui fera la provance. <sup>2</sup>	<i>C.</i> See there what will give the proof!
<i>Abel.</i> En Dieu est tote ma fiance.	<i>A.</i> In God is all my trust.
<i>Cain.</i> Vers <sup>3</sup> mei t'avra il pou mestier.	<i>C.</i> Against me He will give thee scanty succour.
<i>Abel.</i> Bien te puet faire destorbier. <sup>4</sup>	<i>A.</i> He can bring thee much affliction.
<i>Cain.</i> Ne te porra de mort guenchir. <sup>5</sup>	<i>C.</i> He will not avail to let thee escape death.
<i>Abel.</i> Del tot <sup>6</sup> me met <sup>7</sup> a son plaisir.	<i>A.</i> In all I put myself at His pleasure.
<i>Cain.</i> Vuelz oïr por quei t'ocirai?	<i>C.</i> Wilt thou hear why I will kill thee?
<i>Abel.</i> Or le me di. <sup>8</sup>	<i>A.</i> Tell it me now!
<i>Cain.</i> Jol tei dirai.	<i>C.</i> I will e'en tell thee—
Trop te fais de Dieu le privé.	Thou dost make thyself all too much the intimate of God.
Por tei m'a il tot refusé,	For thee He hath refused me everything,
Por tei refusa il m'ofrende.	For thee He refused my offering.
Penses tu donc que nel te rende?	Thinkest thou then that I will not pay it thee back?
Jo t'en rendrai le guerre- don; <sup>9</sup>	I will pay thee the wage for it;
Morz remandras <sup>10</sup> or el <sup>11</sup> sablou.	Dead shalt thou stay now upon the sand.

<sup>1</sup> *par veir*=*par vrai* (*de vrai*).

<sup>2</sup> *provance*=*preuve*. Cp. *dotance*=*doute*.

<sup>3</sup> *Vers*, with regard to. *Vers* was used with this meaning till the seventeenth century.

<sup>4</sup> *destorbier*, subst.; lit., a hindrance. Cp. Eng. *disturb*.

<sup>5</sup> *guenchir*, lit., to turn off obliquely. Cp. Ger. *wanken*.

<sup>6</sup> *del tot*, entirely. Ital. *del tutto*, Span. *del todo*. Cp. Montaigne, Ess. III. ch. xi. : "Il y associa une fille de village *du tout* stupide."

<sup>7</sup> *mel*, 1 sing. pres. indic., like Lat. *mitto*.

<sup>8</sup> *le me di*. In Mod. Fr. *dis-le-moi*. See Darm., p. 846.

<sup>9</sup> *guerredon*. Mod. Fr. *guerdon*. From Germanic *widarlon*.

<sup>10</sup> *remandras*, 2 sing. fut. of *remanoir*.

<sup>11</sup> *el*=*en el*.

<i>Abel.</i> Se tu m'ocis, ço iert <sup>1</sup> a tort ;	<i>A.</i> If thou dost kill me, this will be unjustly ;
Dieus vengera en tei ma mort.	God will avenge my death on thee.
Ne mesfis <sup>2</sup> jo, Dieus le sait bien :	I did no ill, God knows it well :
Vers lui ne te meslai <sup>3</sup> de rien.	Against Him I never set thee in anything as a foe.
Ainz te dis fesisses <sup>4</sup> tels faiz <sup>5</sup>	Rather I told thee thou shouldst do such deeds
Que fusses dignes de sa pais ;	That thou shouldst prove worthy of His peace ;
A lui rendisses ses raisons,	That thou shouldst render Him His dues,
Dimes, <sup>6</sup> primices, <sup>7</sup> oblacions,	Tithes, first-fruits, offerings.
Por ço porraz avoir s'amor.	By this may you have His love.
Tu ne le fais, or as s'iror. <sup>8</sup>	Dost thou it not, (so) now hast thou His ire.
Dieus est verais: qui a lui sert <sup>9</sup>	God is true: (him) who serves Him
Tres bien l'amplicie, pas nel <sup>10</sup> pert.	He exalts full high; He de- stroys him not.
<i>Cain.</i> Trop paroles, <sup>11</sup> sem- pres <sup>12</sup> morras.	<i>C.</i> Thou speakest too much, thou shalt die forthwith.
<i>Abel.</i> Frere, que dis-tu ? me menas. <sup>13</sup>	<i>A.</i> Brother, what sayest thou? thou didst bring me.
Jo vin ça <sup>14</sup> fors en ta creance.	I came out hither having trust in thee.
<i>Cain.</i> Ja ne t'avra mestier fiance,	<i>C.</i> Thy trust shall be of no avail to thee,
Jo t'ocirai, jo tei desfi. <sup>15</sup>	I will kill thee, I disavow thee.
<i>Abel.</i> Dieu pri qu'il ait de mei merci.	<i>A.</i> I pray God that He may have mercy on me.

<sup>1</sup> *iert*, 3 sing. fut. of *estre*.

<sup>2</sup> *mesfis*, 1 sing. perf. of *mesfaire*.

<sup>3</sup> *meslai*=*mélai*, lit., to mix up (in dispute).

<sup>4</sup> *dis fesisses*. *que* is understood.

<sup>5</sup> *faiz*=*fuits*, actions.

<sup>6</sup> *dimes*, Lat. *decima* (*pars*).

<sup>7</sup> *primices*=*prémices*.

<sup>8</sup> *iror*, Lat. *ir(am)orem*.

<sup>9</sup> *a lui sert*=Mod. Fr. *le sert*.

<sup>10</sup> *pas nel*. Even in seventeenth century we find *pas* preceding *ne*. Pas n'y faudrai (La Font.)

<sup>11</sup> *paroles*, 2 sing. pres. of *parler*; accented on the radical.

<sup>12</sup> *sempres*, frequently used in OFr. in this sense.

<sup>13</sup> *menas*, 2 sing. perf.

<sup>14</sup> *ça*, here. Cp. *ça et là*.

<sup>15</sup> *desfi*, 1 sing. pres. of *desfier*=to withdraw one's confidence.

## TWELFTH CENTURY.

## COURONNEMENT LOUIS.

The *Couronnement Louis* belongs to about the middle of the twelfth century, and forms part of the *Geste du Roi*. It is written in assonanced verse of ten syllables. The dialect is that of the centre—P'ile de France.

The author of the poem is unknown, and it would appear to be formed of several *chansons de geste* originally distinct, which gradually became woven together and *remaniées*.<sup>1</sup>

It is based to a large extent on historical facts relating chiefly to the history of Louis le Débonnaire, although others named Louis also figure in the compilation. It is interesting as showing how much the Carlovingian kings had to promise to secure the adhesion and support of the feudal lords.

Charlemagne, overwhelmed by age and feeling incapable of bearing any longer the heavy burden of his huge empire, has assembled all his court at Aix to propose the election of his son Louis. The crown is laid upon the altar where the Pope has just celebrated mass, and when the assembly has hailed the future king, Charlemagne addresses the young prince:—

“Filz Looïs, veiz ici la cor-  
one?  
Se tu la prendz, emperere ies<sup>2</sup>  
de Rome ;  
Bien puez mener en ost mil  
et cent<sup>3</sup> omes,  
Passer par force les eves de  
Gironde,

“Son Louis, do you see here  
the crown ?  
If you take it, you are Em-  
peror of Rome ;  
You can lead to war a thou-  
sand and a hundred men,  
Pass by force the waters of  
the Gironde,

<sup>1</sup> See Introd. *Chanson de Roland*.

<sup>2</sup> *ies*, 2 sing. pres. ind. of *estre*.

<sup>3</sup> *mil et cent*. In the old language *et* was usual in compound numbers. (See Darm., p. 407.)

Paiene gent craventer<sup>1</sup> et  
confondre,  
Et la lor<sup>2</sup> terre deis a la  
nostre joindre.

S'ainsi vuela faire, je te doing  
la corone ;

O se ce non,<sup>3</sup> ne la baillier<sup>4</sup>  
tu onques.

Se tu deis prendre, bels filz,  
de fals loiers,<sup>5</sup>

Ne<sup>6</sup> desmesure<sup>7</sup> lever ne  
esalcier,

Faire luxure ne alever  
pechié,

Ne eir<sup>8</sup> enfant retolir le  
sien<sup>9</sup> fié,<sup>10</sup>

Ne veve fame tolir<sup>11</sup> quatre  
deniers,

Ceste corone de Jesu<sup>12</sup> la te  
vié,<sup>13</sup>

Filz Looïs, que tu ne la  
baillier.<sup>14</sup>

Ot le li enfes,<sup>15</sup> ne mist avant  
le pié ;

N'osa aler la corone baillier.

Por lui plorerent maint<sup>16</sup>  
vaillant chevalier,

Et l'emperere fu molt  
grains<sup>17</sup> et iriez :<sup>18</sup>

To cut to pieces and over-  
whelm the infidel people,  
And their land you must  
join to ours.

If you will do so, I give you  
the crown ;

If not, may you never pos-  
sess it.

If, my good son, you should  
take unjust reward,

Should raise and exalt  
violence,

Act wantonly or uphold sin,

Or take from a child heir his  
land,

Or rob a widow of four  
farthings,

This crown, by Jesus, I for-  
bid it you,

Son Louis : may you never  
possess it."

The child heard him, put not  
a foot forward ;

He dared not go to take pos-  
session of the crown.

Many a valiant knight wept  
for him,

And the emperor was very  
vexed and angry :

<sup>1</sup> *craventer*, Lat. *crepantem-are*. Cf. Span. *quebrantar*.

<sup>2</sup> *lu lor* (*il-lorum*), emphatic form of poss. adj. Until the fourteenth century *leur* remained invariable. (See Darm., p. 306.)

<sup>3</sup> *se ee non*, elliptical usage, as in Mod. Fr. *sinon*.

<sup>4</sup> *ne la baillier*, inf. neg. for imper. with *tu*. (See Darm., p. 710.)

<sup>5</sup> *loiers*, Lat. *\*locarium*. Mod. Fr. *loyer*.

<sup>6</sup> *ne . . . ne*, here equivalent to *ou . . . ou*. *Ne* was often used in sense of *et* and *ou*.

<sup>7</sup> *desmesure*=Lat. *dis-mensuram*.

<sup>8</sup> *eir*=Lat. *heredem*.

<sup>9</sup> *le sien*. (See Darm., p. 307.)

<sup>10</sup> *fié*, fief, Lat. *feudum*, O.H.Ger. *fihu*, *fchu*.

<sup>11</sup> *tolir*, take away, Lat. *tollere*.

<sup>12</sup> *de Jesu*, i.e., *de par*.

<sup>13</sup> *vié*, 1 sing. pres. ind. of *veer* (*vetare*).

<sup>14</sup> *ne baillier*, the inf. neg. is here used in sense of imper. with conj. *que*.

<sup>15</sup> *enfes*, accented on first syll., subj. case of *enfant*.

<sup>16</sup> *maint*, n. pl.

<sup>17</sup> *grains*, connected with Ger. *gram*.

<sup>18</sup> *iriez*, p.p. of *irier*, used as an adj.

"Ha ! las," dist il, "com or  
 sni engeigniez !<sup>1</sup>  
 Ja en sa vie n'iert de mei  
 avanciez.  
 Quin<sup>2</sup> fereit rei, ce sereit  
 granz pechiez.  
 Or li fesons toz les chevels  
 trenchier,<sup>3</sup>  
 Si le metous la enz en cel  
 mostier :  
 Tirra les cordes et sera mar-  
 regliers ;<sup>4</sup>  
 S'avra provende<sup>5</sup> qu'il<sup>6</sup> ne  
 puist mendier."  
 Delez<sup>7</sup> le rei sist Arneis  
 d'Orliens  
 Qui molt par<sup>8</sup> fu et orgillos  
 et fiers ;  
 De granz losenges<sup>9</sup> le prist  
 a araisnier :<sup>10</sup>  
 "Dreiz emperere, faites  
 pais,<sup>11</sup> si m'oiez.  
 Mes sire est jovenes, n'a que  
 quinze ans entiers,  
 Ja sereit mors quin<sup>12</sup> fereit  
 chevalier.  
 Ceste besoigne, s'il vos plaist,  
 m'otreiez,  
 Tresqu'a treis anz que ver-  
 rons coment iert.  
 S'il vult preuz estre ne ja<sup>13</sup>  
 buens eritiers,  
 Je li rendrai de gré et  
 volentiers,  
 Et acreistrai ses terres et ses  
 fiez."

"Alas !" he said, "how I am  
 now deceived !  
 Never in his life shall he be  
 advanced by me.  
 To make a king of him would  
 be a great sin.  
 Now let us have all his hair  
 cut off,  
 Let us put him in there, in  
 that church :  
 He will pull the (bell) ropes  
 and will be sacristan ;  
 He will be provided for, so  
 that he need not beg."  
 Beside the king Hernaut  
 d'Orleans took his place,  
 Who was most haughty and  
 proud ;  
 He set about addressing him  
 with great craft :  
 "Righteous emperor, vouch-  
 safe to hear me.  
 My lord is young, is only  
 fifteen years old in all,  
 He would die were one to  
 make a knight of him.  
 Grant me this task, if it  
 please you,  
 During three years, till we  
 see how he will be.  
 If he will be brave and in-  
 deed a worthy heir,  
 I shall give back to him  
 gladly and willingly  
 And shall increase his lands  
 and fiefs."

<sup>1</sup> *engeigniez*. *Engignier* (Lat. *ingenium-are*), means (1) to devise anything ; (2) to deceive.

<sup>2</sup> *Quin*, *i. e.*, *qui en*.

<sup>3</sup> *trenchier*, Mod. Fr. *trancher*.

<sup>4</sup> *marregliers*=Mod. Fr. *marguillier* (Lat. *matricularium*), he who keeps the church books.

<sup>5</sup> *provende*, Lat. *præbendam*. Cp. Eng. *prebendary* (*proviendier*).

<sup>6</sup> *qu'il*. *Que* here signifies *de telle sorte que* . . .

<sup>7</sup> *delez*=*de-latus*. *Sist*, 3 sing. perf. of *seoir*.

<sup>8</sup> *par*, augmentative part. Cp. *c'est par trop fort*.

<sup>9</sup> *losenges*=*louanges*, false flattery, cajolery.

<sup>10</sup> *araisnier*, Lat. *ad-rationem*.

<sup>11</sup> *faites pais*, lit., keep peace.

<sup>12</sup> *quin*. See above, note 2.

<sup>13</sup> *ne ja*, and indeed.



Et dist li reis : "Ce fait a  
otreier."<sup>1</sup>

"Granz merciz, sire," diënt<sup>2</sup>  
li losengier,

Qui parent erent a Arneïs  
d'Orliens.

Sempres<sup>3</sup> fust reis, quant  
Guillelmes i vient ;

D'une forest repaire<sup>4</sup> de  
chacier.

Ses niés<sup>5</sup> Bertrans li coru<sup>6</sup>  
a l'estrier ;

Il li demande : "Dont<sup>7</sup>  
venez vos, bels niés?"

"En nom Dieu, sire, de la  
enz del mostier,

Ou j'ai oï grant tort et grant  
pechié.

Arneïs vult son dreit seignor  
boisier ;<sup>8</sup>

Sempres iert reis, que<sup>9</sup>  
Franceis l'ont jugié."

"Mar le pensa,"<sup>10</sup> dist Guil-  
lelmes li fiers.

L'espee ceinte est entrez el  
mostier,

Desront<sup>11</sup> la presse devant  
les chevaliers :

Arneïs trueve molt bien  
apareillié ;

En talent<sup>12</sup> ot qu'il li copast  
le chief,

Quant li remembre<sup>13</sup> del  
glorios del ciel,

And the king said : "This I  
grant you."

"Many thanks, sire," say the  
flatterers,

Who were related to Her-  
naut d'Orleans.

He would forthwith have  
become king, when Wil-  
liam comes up ;

He is returning from hunting  
in a forest.

His nephew Bertrand ran up  
to his stirrup ;

He asks him : "Whence come  
you, my fine nephew?"

"In the name of God, sire,  
from inside the church,

Where I have heard great  
wrong and great sin.

Hernaut wishes to betray  
his rightful lord ;

Straightway he will be king,  
since the Frenchmen have  
decided it."

"He thought it to his  
woe," said William the  
Proud.

With girded sword, he en-  
tered the church,

Cleaves the crowd (to get)  
in front of the knights :

He finds Hernaut all pre-  
pared ;

He had a mind to cut off  
his head,

When he remembers the  
glorious one of heaven,

<sup>1</sup> *ce fait a otreier*. Lit., this ought to be granted. *Faire a* had meaning of should be, deserves to be.

<sup>2</sup> *diënt*=*dissent*.

<sup>3</sup> *sempres*, forthwith.

<sup>4</sup> *repaire*, 3 sing. pres. of *repaier*, to return.

<sup>5</sup> *niés* (*nieps*), Lat. *nepos*.

<sup>6</sup> *coru*, 3 sing. perf. of *eorre* (Lat. *currere*).

<sup>7</sup> *dont*=*de-unde*.

<sup>8</sup> *boisier*, Germanic *bausjan*. Cp. Ger. *böse*.

<sup>9</sup> *que* has here the sense of *puisque*.

<sup>10</sup> *mar le pensa*. See note 11, p. 82.

<sup>11</sup> *desront*=*desrompt*.

<sup>12</sup> *En talent*, in his desire, inclination. Also *avoir talent de*.

<sup>13</sup> *li remembre*, impers. verb.

Que <sup>1</sup> d'ome ocire est trop <sup>2</sup> mortels pechiez.	For to kill a man is a very deadly sin.
Il prent s'espee, <sup>3</sup> el fuere <sup>4</sup> l'embatié <sup>5</sup>	He takes his sword, in the sheath he thrusts it
Et passe avant ; quant se fu rebraciez,	And passes on ; when he had turned up his sleeve,
Le poing senestre li a meslé <sup>6</sup> el chief,	With his left hand he seized his head,
Halce <sup>7</sup> le destre, enz el col li assiet :	Raises the right, brings it down upon his neck :
L'os de la gole <sup>8</sup> li a par mi brisié ;	The bone of his mouth he has broken in the middle ;
Mort le tresbuche <sup>9</sup> a la terre a ses piez.	Hurls him dead to the earth at his feet.
Quant il l'ot mort, <sup>10</sup> sel <sup>11</sup> prent a chasteier : <sup>12</sup>	When he has killed him, he begins to upbraid him :
"Hé!" gloz! <sup>13</sup> dist il, "Dieus te doint <sup>14</sup> encombrier! <sup>15</sup>	"Ah, glutton!" he says, "may God overwhelm you!
Por quei voleies ton dreit seignor boisier ?	For what did you wish to deceive your rightful lord?
Tu le deüsses <sup>16</sup> amer et tenir chier,	You ought to have loved him and held him dear,
Creistre <sup>17</sup> ses terres et alever ses fiez.	Increased his lands and en- larged his fiefs.
Je te cuidoe <sup>18</sup> un petit chasteier,	I meant to punish you a little,

<sup>1</sup> *que de.* *Que* introducing clause subordinate to *li remembre.*

<sup>2</sup> *trop*, very. *Trop* was used in this sense even in Rabelais's time.

<sup>3</sup> *s'espec.* The elision was usual in OFr. The use of *mon*, *ton*, *son* dates from the fourteenth century.

<sup>4</sup> *el fuere*=*en le fourreau.*

<sup>5</sup> *embatié*, 3 sing. perf. of *embatre* (*in-battuere*). Cp. Ch. de Rol.: "*son bon espict enz el cors li enbat.*"

<sup>6</sup> *mester le poing el chief à quelqu'un*, lit., to mix the fist in the head. *Se mesler* means to come to blows. Cp. *dans la mêlée.*

<sup>7</sup> *halce*=*hausse.*

<sup>8</sup> *gole*, Ital. *gola*; Lat. *gula*; Mod. Fr. *gueule.*

<sup>9</sup> *tresbuche* (*\*transbucare*), probably from a Germanic root *buk*, *bauch.*

<sup>10</sup> *mort*, trans. verb, *mettre à mort.*

<sup>11</sup> *sel*=*si le.*

<sup>12</sup> *chasteier*=Lat. *castigare.*

<sup>13</sup> *glöz*, *glot* (Lat. *glutum*), Mod. Fr. *glouton.*

<sup>14</sup> *doint*, 3 sing. pres. subj. of *doner.*

<sup>15</sup> *encombrier*, lit., obstruction.

<sup>16</sup> *deüsses*, 2 sing. imperf. subj. of *devoir.*

<sup>17</sup> *creistre*, act. verb=*accroître.*

<sup>18</sup> *cuidoe*, 1 sing. imperf. of *cuïlier* (Lat. *cogitare*).

Mais tu iés morz, n'en dorreie<sup>1</sup> un denier."

Veit la corone qui desus l'altel siet :

Li coms la prent senz point de<sup>2</sup> l'atargier,<sup>3</sup>

Vient a l'enfant, si li assiet el chief :

"Tenez, bels sire, el nom del rei del ciel,

Qui te doint force d'estre bons justiciers !"

Veit le<sup>4</sup> li pere, de son enfant fu liez :

"Sire Guillelmes, granz merciz en aiez.

Vostre lignages a le mien esalcié."<sup>5</sup>

"Filz Looïs, a celer ne te quier,<sup>6</sup>

Quant Dieus fist rei por pueples justicier,

Il nel fist mie por false lei jugier,<sup>7</sup>

Faire luxure, ne alever pechié,

Ne eir enfant por retolir son fié,

Ne veve fame tolir quatre deniers ;

Ainz deit les torz abatre soz ses piez,

Encontreval<sup>8</sup> et foler et pleissier.<sup>9</sup>

But you are a dead man : I would not give a farthing for you."

He sees the crown, which is lying on the altar :

The Count takes it without any delay,

Comes to the child, and places it on his head :

"Take it, good sir, in the name of the King of heaven :

May He give you strength to be a good lawgiver !"

The father sees it : he was pleased with his son :

"Sir William, have many thanks for it.

Your house has exalted mine."

"My son Louis, I do not seek to hide from you,

When God made a king to govern the people,

He did not make him to judge by false laws,

To live wantonly, nor to uphold sin,

Nor from any child heir to take his fief,

Nor to rob a widow of four farthings ;

But rather he ought to cast down wrongs beneath his feet,

To trample them to the ground and destroy them.

<sup>1</sup> *en dorreie*, 1 sing. cond. of *douer* ; *en* is here equivalent to *de toi*. See Darm., p. 637.

<sup>2</sup> *senz point de*. Cp. Mod. Fr. *je ne veux point de cela* (see Darm., p. 828).

<sup>3</sup> *atargier* = Lat. *ad-tardiare*.

<sup>4</sup> *Veit le*. Here the atonic pronoun follows verb (see Darm., p. 845).

<sup>5</sup> *esalcié* = *exhaussé*.

<sup>6</sup> *quier*, 1 sing. pres. of *querre* (Lat. *querere*).

<sup>7</sup> *lei jugier*, to administer law.

<sup>8</sup> *encontreval*, down-wards. Cp. *encontremont*, up-wards.

<sup>9</sup> *pleissier*, (1) to bend (*ployer*) ; (2) to crush, destroy.

Ja al povre ome ne te chalt <sup>1</sup> de tencier ; <sup>2</sup>	Never ought you to pick a quarrel with any poor man ;
Se il se claime, ne t'en deit enoier, <sup>3</sup>	If he complains, you need not be vexed for that,
Ainceis <sup>4</sup> le deis entendre et conseillier, Por l'amor Dieu de son dreit adrecier. <sup>5</sup>	Rather you ought to hear and advise him, For the love of God, to give him his due.
Vers l'orgoillos te deis faire si fier	Towards the haughty you ought to make yourself as proud
Come liepart qui gent <sup>6</sup> vueille mangier ;	As the leopard that wishes to eat his prey ;
Et s'il te vuelte de neient <sup>7</sup> guerreier, Mandez en France les nobles chevaliers,	And if he wishes to fight with you about nothing, Summon to France the noble knights,
Tant qu'en aiez plus de trente miliers ;	Till you have more than thirty thousand of them ;
Ou mielz se fie, la le fai <sup>8</sup> asegier,	Where he thinks himself most secure, there besiege him,
Tote sa terre guaster <sup>9</sup> et essillier. <sup>10</sup>	Lay waste and plunder all his land.
Se le puez prendre ne <sup>11</sup> a tes mains baillier, N'en aies onques manaide <sup>12</sup> ne pitié,	If you can take him and hold him in your hands, Never have mercy or pity on him,
Ainceis li fai toz les membres trenchier, Ardeir en feu ne en eve <sup>13</sup> neier ;	But rather have all his limbs cut off, Burnt in fire, or drowned in water ;
Car se Franceis te veient entrepiez, <sup>14</sup>	For if the Frenchmen see you (trodden) under foot,

<sup>1</sup> *chalt*, 3 sing. pres. of *chaloir* (Lat. *calere*). Cp. *nonchalant*.

<sup>2</sup> *tencier*=Lat. *tenti(um)are*, neut. verb, to dispute. *Tencier a*, to pick a quarrel with.

<sup>3</sup> *enoier* (or *anuier*), Lat. *in-odiare*.

<sup>4</sup> *ainceis*=Lat. *antius*.

<sup>5</sup> *adrecier*, Lat. *ad-\*directiare*, to put right.

<sup>6</sup> *gent*. Here equivalent to *un homme*.

<sup>7</sup> *neient*, *néant*, Ital. *niente*.

<sup>8</sup> *la le fai*, lit., there let him be besieged.

<sup>9</sup> *guaster*, cp. Eng. waste.

<sup>10</sup> *essillier*, *exiler*. Here the word has the sense of ravage.

<sup>11</sup> *ne*. See note 6, p. 105.

<sup>12</sup> *manaide* (Lat. *manu-adjutare*), generally used together with *pitié*.

<sup>13</sup> *eve* (l at. *acquam, acquam*), *cav*.

<sup>14</sup> *entrepiez*, lit., between feet.

Diront Normant en nom de reprovier :	The Normans will say by way of reproach :
'De si fait rei <sup>1</sup> n'avions nos mestier. <sup>2</sup>	'Of such a king we have no need.
Mal dahé <sup>3</sup> ait par mi la croiz <sup>4</sup> del chief	Woe upon the head of him :
Qui avuec lui ira mais os- teier, <sup>5</sup>	Who will go with him any more to fight,
Ne a sa cort ira por corteier !	Or will go to pay homage at his court !
Del sien meesme nos pouns bien paier. <sup>7</sup>	We can pay ourselves well with what is his.'
Et altre chose te vueil, filz, acointier, <sup>6</sup>	And another thing, my son, I will tell you of,
Que se tu vis il t'avra grant mestier :	That, if you see he will be of great service to you,
Que de vilain <sup>7</sup> ne faces con- seillier,	Do not make a counsellor of a villein,
Fil a prevost ne de fil a veier : <sup>8</sup>	Of a provost's son, nor of the son of a highway super- intendent ;
Il boisereient a petit por loier ;	They would soon betray you for money ;
Mais de Guillelme le nobile guerrier,	But of William the noble warrior,
Fil Aimeri de Narbone le fier,	Son of Aimeri de Narbonne, the proud,
Frere Bernart de Brabant le guerrier ;	Brother of Bernard of Bra- bant the warrior ;
Se cil <sup>9</sup> te vuelent maintenir et aidier,	If these will support and help you,
En <sup>10</sup> lor service te puez molt bien fier." <sup>11</sup>	In their service you can very well trust."
Respont li enfes : "Veir dites, par mon chief."	The child replies : "You say true, by my head."
Il vint al comte, si li chei <sup>11</sup> as piez.	He came to the Count and fell at his feet.
Li coms Guillelmes le coru <sup>12</sup> redrecier.	The Count William ran to raise him.

<sup>1</sup> *de si fait rei* = *de roi ainsi fait*.

<sup>2</sup> *mestier* = Lat. *ministerium* ; Span. *menester*.

<sup>3</sup> *mal dahé* = *malheur*.

<sup>4</sup> *par mi la croiz*, lit., in the middle of the top of the head.

<sup>5</sup> *osteier* = *aler en ost*, go to war.

<sup>6</sup> *acointier*, Lat. *ad-cognitare* ; Eng. *acquaint*.

<sup>7</sup> *vilain* = OE. *villein*, peasant.

<sup>8</sup> *veier* or *voyer*, the superintendent of the road police.

<sup>9</sup> *cil*, n. plur.

<sup>10</sup> *se fier en*, in Mod. Fr. *se fier de*.

<sup>11</sup> *chei*, 3 sing. pf. of *chëoir*.

<sup>12</sup> *coru*, 3 sing. perf. of *corre*.

## THE WAGGON OF NÎMES.

This fine poem, which forms part of the *Geste de Guillaume*, belongs to the first part of the twelfth century, and is written in assonanced verse of ten syllables. The poem is evidently very old in its form, but has been largely amplified and embellished by the *trouvères*. It is of Guillaume au Court Nez (here identical with Guillaume d'Orange)<sup>1</sup> that it treats; the same William who, in the *Couronnement Louis*, crowns with his own hand the young Louis. It begins thus:—

Oiez seignor . . .	Hearken, lords . . .
Bone chanson plest vos a escouter,	A good song may it please you to listen to,
C'est de G. le marchis au cort nés	It is about William, the noble of the short nose,
Comme il prist Nymes par le charroi mener,	How he took Nîmes by lead- ing the waggon;
Après conquist Orange la cité	Afterwards he conquered Orange the city
Et fist Guibor baptizier et lever	And had Guibor baptised and raised over the font,
Que il toli le roi Tiebaut l'escler.	Whom he took from King Thiebaut the heathen (lit., the Slavonian).

<sup>1</sup> G. Paris (*Lit. fr. au M. Age*, p. 66) says: "Other Williams had come to be mixed with the hero of the southern songs. Already, in a 'Life [in Latin] of William of Gellone,' who had become Saint William, we see him figuring as William of Orange and confused with William the Pious, Duke of Aquitaine. . . . But a much more important *contamination* took place in the north of France, where the songs about William of Orange had early penetrated. There another William had become an epic hero, William of Montreuil, who had carried on a violent struggle against the Normans. . . . The poems which sung of his exploits became embodied with those which celebrated William of Orange. A third personage, whom it is difficult exactly to determine, gave us the name of *Guillaume au Court Nez* and the episode of his expedition to Italy. The surname *Fierebrace* is so frequent that one cannot conclude solely from it that another William who really bore that name had become mixed in the epic poetry of the time; but it is quite possible that other personages of that name may have been regarded by the *jongleurs* as identical with William of Orange, who had already absorbed those that we have referred to."

The poem owes its title to the ruse employed by William's army to capture Nîmes: the French knights hid themselves in barrels, and thus made their way into the town drawn by oxen which Bertrand, disguised as a carter, and William, disguised as a trader, drove.

While William was returning one day from hunting, his nephew Bertrand runs to meet him and apprises him that the Emperor has divided his fiefs among all his barons, but has passed him over. William, enraged, betakes himself to the palace.

Li coms Guillelmes fu molt  
gentilz et ber,  
Tresqu'au<sup>1</sup> palais ne se volt<sup>2</sup>  
arester,  
A pié descent soz l'olivier  
ramé,<sup>3</sup>  
Puis en monta tot le mar-  
brin<sup>4</sup> degré.  
Par tel vertu a le planchié  
passé  
Rompent les hueses<sup>5</sup> del cor-  
doan soller<sup>6</sup>;  
N'i ot baron qui n'en fust  
esfraez.<sup>7</sup>  
Veit le<sup>8</sup> li reis, encontre s'est  
levez;  
Puis li a dit: "Guillelmes,  
car seez."<sup>9</sup>  
"Non ferai, sire," dit Guil-  
lelmes li ber,  
"Mais un petit vorrai a vos  
parler."  
Dist Looïs: "Si com vos  
comandez;  
Mien escient,<sup>10</sup> bien serez  
escoltez."

The Count William was very  
noble and valiant;  
He will not stay till (he  
arrive) at the palace,  
He dismounts under the  
spreading olive,  
And then went up all the  
marble steps.  
With such might did he pass  
over the floor  
(That) his boots of Cordovan  
leather burst;  
Nor was there a baron who  
was not terrified thereat.  
The king sees it, and rises to  
meet him,  
And then said to him:  
"William, pray sit you."  
"I will not do so," quoth  
William the noble,  
"But for a little I will fain  
parley with you."  
Says Louis: "Just as you  
command;  
By my conscience, you shall  
be well listened to."

<sup>1</sup> *Tresqu'au* = *jusqu'au*.

<sup>3</sup> *ramé*, Lat. *ramatum*.

<sup>4</sup> *marbrin*, Lat. *marmorinum*.

<sup>5</sup> *hueses*, *heuses*, O.H.Ger. *hosa*. Cp. Ital. *usatto*, boot.

<sup>6</sup> *soller* (Low Lat. *solutarem*) = *soulier*.

<sup>7</sup> *esfraez* = *effrayé*.

<sup>8</sup> *Veit le*. The atonic prons. were often put after the verb in OFr.

<sup>9</sup> *car seez* = *asseyez-vous donc*.

<sup>10</sup> *Mien escient!* Here simply an exclamation.

<sup>2</sup> *volt*, 3 sing. pres. of *voloir*.



“Looïs sire,” dit Guillelmes  
li ber,  
“Ne t’ai servi par nuit de  
tastoner,<sup>1</sup>  
De veves fames, d’enzanz  
deseriter,  
Mais par mes armes t’ai servi  
come ber.  
Si t’ai fornî<sup>2</sup> maint fort  
estor<sup>3</sup> champel<sup>4</sup>  
Dont<sup>5</sup> je ai<sup>6</sup> mort<sup>7</sup> maint  
gentil bacheler,<sup>8</sup>  
Dont li pechiez m’en est el  
cors entrez ;  
Qui que il fussent,<sup>9</sup> si les ot  
Dieus formez ;  
Dieus penst des anmes, si le  
me pardonez !”

“Sire Guillelmes,” dist Looïs  
li ber,  
“Par voz merciz un petit  
me sofrez<sup>10</sup> ;  
Ira ivers, si revendra estez ;  
Un de ces jorz morra uns de  
mes pers :  
Tote la terre vos en vorrai  
doner,  
Et la moiller,<sup>11</sup> se prendre  
la volez.”  
Otle Guillelmes, a pou n’est<sup>12</sup>  
forsenez :  
“Dieus !” dis li coms, “qui  
en croiz fus penez,<sup>13</sup>

“Sire Louis,” says William  
the noble,  
“I have not served thee by  
rubbing thee at night,  
Nor by despoiling widow  
women and children,  
But by my arms I have  
served thee valiantly.  
I have fought for thee many  
a pitched battle,  
Wherein I have killed many  
a noble youth,  
Wherefore the sin of it has  
entered into my body ;  
Whoever they were, yet God  
had formed them :  
May God have care of their  
souls, yea (God) pardon me  
it !”

“Sire William,” said Louis  
the valiant,  
“By your grace suffer me a  
little :  
The winter will pass, the  
summer will return ;  
One of these days one of my  
peers will die :  
I would fain give you all his  
land,  
And his spouse, if so be you  
will to take her.”  
William heard it, and became  
almost beside himself.  
“God,” quoth the Count,  
“who on the cross wast  
tortured,

<sup>1</sup> *tastoner*, from *taster* (*tâter*).

<sup>2</sup> *fornî*, lit., furnished = undergone.

<sup>3</sup> *estor*, combat (Ger. *sturm*).

<sup>4</sup> *champel*, adj. from *champ*, *i.e.*, of the plain.

<sup>5</sup> *Dont*, rel. adv. expressing cause (see Darm., p. 666).

<sup>6</sup> *je ai*. The *e* in *je* might, in OFr., be elided or not.

<sup>7</sup> *mort* here is trans.

<sup>8</sup> *bachelor*, Low Lat. *baccalarius*, a yeoman, perhaps from *vacca*.  
See Skeat, *s.v.*

<sup>9</sup> *Qui que il fussent* = *quels qu'ils fussent*.

<sup>10</sup> *un petit me sofrez*, *i.e.*, until I can please you.

<sup>11</sup> *moiller*, Lat. *mulierem*.

<sup>12</sup> *a pou n'est*. Cp. Span. *por poco que no*.

<sup>13</sup> *penez*, p.p. of *pener* (Lat. *percussio*).



Com longe atente a povre bachelor	What a long suspense for a poor youth,
Qui n'a que prendre <sup>1</sup> ne autrui que doner!	Who hath not what to take, nor to give to others!
Mon auferant <sup>2</sup> m'estuet <sup>3</sup> aprovender,	It behoves me to feed my charger,
Encor ne sai ou grain <sup>4</sup> deie <sup>5</sup> trover!	I know not yet where I may find him corn.
Dieus! com grant <sup>6</sup> val li covient avaler <sup>7</sup>	God, what a great valley he has to descend
Et a grant mont il li estuet monter,	And what a great mountain he has to ascend,
Qui d'autrui <sup>8</sup> mort atent al richeté!"	Who waits for riches from the death of another!"

The quarrel between Louis and William waxes fiercer. The latter says that he might have passed into the service of King Gaifier, who offered him his daughter in marriage and the half of his territory, and that he thus might have opposed the King of France; the emperor replies haughtily that any man who should dare to make war against him should within a year meet with either death or exile. William hereupon recalls to his mind all that he has done to serve him: his struggle with the giant Corsout under the walls of Rome; his victory over Dagobert of Carthage; the proof of devotion which he gave by setting the crown on his head after having killed Hernaut, and thus prevented him from taking the cowl. Louis gives way beneath these murmurs and threats. He offers William, one after the other, the estate of Count Foulque, that of Aubri of Burgundy, and that of the Marquis Béranger. William rejects all these offers haughtily, and

<sup>1</sup> *n'a que prendre* would be in Mod. Fr. *n'a rien à prendre*.

<sup>2</sup> *auferant*, prob. from Arab. *al-faraz*, Span. *alfaras*, a light horse of the Moorish cavalry.

<sup>3</sup> *estuet*, 3 sing. pres. of *estevoir*, prob. from *est opus*; others assume a root, \**stopere*. See Körting, p. 688.

<sup>4</sup> *grain* = *du grain*.

<sup>5</sup> *deie*, 1 sing. pres. subj. of *devoir*.

<sup>6</sup> *com grant*. In Mod. Fr. *quel grand*.

<sup>7</sup> *avaler* (*al-vallum-are*), verb act. and neut. Cp. *en aval*.

<sup>8</sup> *d'autrui*, obj. case of *altre* (see Darm., p. 207).

blushes at the idea of despoiling orphans of their heritage. The emperor then offers him the quarter of his kingdom.

“Sire Guillelmes,” dist Looïs,  
“oïez :

Quant ceste onor<sup>1</sup> a prendre  
ne vos siet,  
Se Dieus m'aïst,<sup>2</sup> or vos  
dorrai<sup>3</sup> tel fié,  
Se saiges estes, dont serez  
sorhauciez :<sup>4</sup>

Je vos dorrai de France un  
grant quartier,  
Quarte abeïe,<sup>5</sup> et puis le  
quart marchié,

Quarte cité et quart arche-  
veschié,  
Le quart sergent et le quart  
chevalier,  
Quart vavassor<sup>6</sup> et quart  
garçon a pié,<sup>7</sup>  
Quarte pucele et la quarte  
mollier,  
Et le quart prestre et puis  
le quart mostier.

De mes estables vos doing le  
quart destrier ;  
De mon tresor vos doing le  
quart denier ;

La quarte part vos otrei<sup>8</sup>  
volentiers  
De tot l'empire que je ai a  
baillier.  
Recevez le, noble chevalier.”

“Sir William,” quoth Louis,  
“hear me.

Since it seems not fit to you  
to accept this possession,  
If God aids me, I will now  
give you such a fief,  
That from it, if you be wise,  
you will be exalted in  
rank :

I will give you of France a  
full quarter,  
A fourth of its abbeys, and,  
besides, a fourth of its  
markets,

A fourth of its cities and a  
fourth of its archbishoprics,  
A fourth of its sergeants and  
of its knights,  
A fourth of its petty vassals  
and a fourth of its footmen,  
A fourth of its young girls  
and of its women,  
And the fourth of the priests  
and, besides, the fourth of  
the churches.

Of my stables I give you the  
fourth of my chargers ;  
Of my treasure I give you  
the fourth of the money  
(lit., farthing) ;

The fourth part I grant you  
willingly  
Of all the empire that I have  
to administer.  
Receive thou this, O noble  
knight.”

<sup>1</sup> *onor* (*honor*) was much used in OFr. in the sense of possession, fief.

<sup>2</sup> *aïst*, 3 sing. pres. of *aïdier*.

<sup>3</sup> *dorrai*=*donnerai*.

<sup>4</sup> *sorhauciez*=*sur-haussé*.

<sup>5</sup> *quarte abeïe*, lit., fourth abbey.

<sup>6</sup> *vavassor*, from Low Lat. *vassallum* (-*orum*), the holder of an *arrière* fief, dependant on a noble fief.

<sup>7</sup> *garçon a pié*—*i.e.*, *villains*, dependants who went on foot.

<sup>8</sup> *otrei*, 1 sing. pres. of *otrier* (*otroier*), Mod. Fr. *octroyer*.

“Non ferai! Sire,” Guillelmes  
respondié.

“Je nel fereie por tot l’or  
desoz ciel ;

Que<sup>1</sup> ja direient cil baron  
chevalier :

‘Vez la Guillelme, le mar-  
chis<sup>2</sup> au vis fier,

Come il a ore son dreit seignor  
boisié!

Demi son regne li a tot  
otreié,

Si ne l’en<sup>3</sup> rent vaillaissant<sup>4</sup>  
un denier ;

Bien li a ore son vivre re-  
taillié!<sup>5</sup>”

“Sire Guillelmes,” dit Looïs  
li ber,

“Quant ceste onor recevoir  
ne volez,

En ceste terre ne vos sai que  
doner,

Ne je ne autres ne m’en sai  
porpenser.”<sup>6</sup>

“Reis,” dit Guillelmes, “lais-  
siez le dont<sup>7</sup> ester ;<sup>7</sup>

A ceste feiz<sup>8</sup> n’en quier or  
plus parler ;

Quant vos plaira vos me  
dorreiz assez,

Chastels et marches, donjons  
et fermetez.”<sup>9</sup>

A ces paroles<sup>10</sup> s’en est li  
coms tornez.

“I will not so, sire,” replied  
William ;

“I would not do it for all  
the gold under heaven,  
For, indeed, those knightly  
barons would say,

‘See there William, the mar-  
quis with the proud coun-  
tenance,

How hath he now his liege  
lord duped !

The king hath granted him  
the whole half of his king-  
dom,

While he repays him not a  
farthing’s worth ;

Right well hath he nibbled  
away his sustenance.’”

“Sire William,” said Louis  
the valiant,

“Since you will not receive  
this domain,

I know not what to give you  
in this country ;

Neither I nor others can be-  
think myself of anything.”

“King,” said William, “let  
it then be ;

For this time I seek not now  
to speak more thereon ;

When it will please you, you  
will give me plenty

(Of) castles and marches, dun-  
geons and strongholds.”

With these words the count  
turned him away.

<sup>1</sup> que = *puisque*.

<sup>2</sup> *marchis*, marquis (he who is placed over a *marche*).

<sup>3</sup> *l’en = li en*.

<sup>4</sup> *vaillaissant*, adj., of the value of. Cp. *un sou vaillant*.

<sup>5</sup> *porpenser*, Lat. *pro-pensare*. Here used refl., *se porpenser*, to bethink oneself.

<sup>6</sup> *dont = donc*.

<sup>7</sup> *ester = Lat. stare ; ep. Ital. lasciatelo stare*.

<sup>8</sup> *feiz = fois*.

<sup>9</sup> *fermetez = Lat. firmitatem*, stronghold.

<sup>10</sup> *a ces paroles = avec ces paroles*.

## ALESCHANS.

This poem, which forms part of the cycle of Guillaume, is supposed to have derived its title from *Elysiî campi*, a cemetery in the neighbourhood of Arles. G. Paris (*Litt. du M. Age*) regards it as based upon an earlier poem, which recounted a battle lost near Arles by the Christians against the Saracens, and in which a knight called Vivien had been killed. The poets made this Vivien a nephew of William, whom they also made take part in the battle. These events form the subject of a poem entitled the "Chevalerie Vivien," and it is of this that the "Aleschans" is the sequel.

In the first part of the poem we see William after his defeat by the Saracens, when Vivien had perished, coming to ask for help from King Louis and returning south with a large army, and, aided by his brothers and Rainouart, the brother of his wife Guibourg, he finally drives the Saracens from France.

The poem is written in lines of ten syllables in rhyme, partly assonanced.

*Guillaume and Guibourg.*

Guillaume, after the battle fought against the Saracens at Aleschans, withdraws from the combat and reaches the gates of Orange, where his wife Guibourg is. The porter does not recognise him in the infidel armour in which he is dressed; he refuses to open the gate, and goes to tell the countess.

"Gentilz <sup>1</sup> comtesse," fait il,	"Noble countess," he says,
"car vos hastez." <sup>2</sup>	"make haste then.
La dehors est uns chevaliers	Outside is an armed knight.
amez.	

<sup>1</sup> *Gentilz*. This is one of the adjectives that had in OFr. the same termination for the masc. as for the fem., owing to the influence of the Latin.

<sup>2</sup> *vos hastez*=*hâtez-vous*. The pronoun in direct imper. is here placed first (see Darm., p. 846).

D'armes paienes est mout bien adobez. <sup>1</sup>	He is very well equipped with infidel arms.
Estrangement est grande sa fiertez ;	Strangely great is his pride ;
Bien resemble ome qui d'estor soit tornez,	He is like a man returned from the fight,
Que <sup>2</sup> j'ai veü ses braz en- sanglentez ;	For I have seen his arms blood-stained ;
Mout par <sup>3</sup> est granz sor son cheval armez,	He is very great, on his horse, in armour,
Et dist qu'il est Guillaumes au cort nés. <sup>4</sup>	And said that he is Guil- laume of the short nose.
Venez i, dame, por Dieu, si le verrez."	Come, lady, for God's sake, and see him !"
Ot le Guiborc, li sans li est mue ; <sup>5</sup>	Guibourg hears him ; her blood is changed ;
Elle descent deu palais seig- norez,	She comes down from the lordly palace,
Vient as crestaus <sup>6</sup> amont sus les fossez,	Goes to the battlements, up above the ditches,
Dit a Guillaume : " Vassal, que demandez ?"	Says to Guillaume : " Vassal, what do you want ?"
Li coms respont : " Dame, la porte ovrez	The count replies : " Lady, open the gate
Isnelement, <sup>7</sup> et cel pont m'avalez, <sup>8</sup>	Quickly, and let down that bridge to me,
Que ci m'enchauc <sup>9</sup> Baudus et Desramez,	For here Baudus and Des- ramez are at my heels,
Vint mil paien a vers heames gemez. <sup>10</sup>	Twenty thousand infidels, with green helmets studded with gems.
Se ci m'ataignent, toz sui a mort livrez.	If they reach me here, I am quite given up to death.
Gentilz contesse, por Dieu la porte ovrez	Noble countess, for God's sake open the door
Isnelement, et si vos en hastez." <sup>11</sup>	Quickly, and make haste !"

<sup>1</sup> *adobez*, A.S. *dubban* ; Eng. *dub*.

<sup>2</sup> *que*, here equivalent to *puisque*.

<sup>3</sup> *par*. See Darm., § 190.

<sup>4</sup> *au cort nés*. He is said to have had the end of his nose cut off when fighting.

<sup>5</sup> *muez*, p.p. of *muer* (Lat. *mutare*).

<sup>6</sup> *crestaus*, *crestel* (*crista-ellum*), Mod. Fr. *créneau*.

<sup>7</sup> *isnelement*, ep. Ger. *schnell*.

<sup>8</sup> *m'avalez*, ethical dat. (see Darm., p. 631).

<sup>9</sup> *m'enchauc* (Lat. *incalciare*). A verb having several subjects might agree with one of them only, as in Latin.

<sup>10</sup> *gemez*=*gemmés*.

<sup>11</sup> *vos en hastez*, *hâtez-vous en*. See note 2, p. 118.

Et dist Guiborc : "Vassal,  
 n'i enterrez,<sup>1</sup>  
 Tote sui sole, n'est o<sup>2</sup> moi  
 ome nez<sup>3</sup>  
 Fors cest portier et dous  
 clers ordenez  
 Et un enfant,<sup>4</sup> n'a pas quinze  
 ans passez,  
 Et fors les dames qui les  
 cuers<sup>5</sup> ont irez  
 Por lor maris que mes sire a  
 menez  
 En Aleschans sor paiens  
 desfaez.<sup>6</sup>  
 N'i sera porte ne guichez  
 desfermez  
 Jusque Guillaumes soit  
 ariere<sup>7</sup> tornez,  
 Li gentilz coms qui de moi  
 est amez :  
 Dieus le garisse qui en crois  
 fu penez !"  
 Ot le li coms, vers terre est  
 enclinez :  
 De pitié plore li marchis au  
 cort nés ;  
 L'ève li cort fil a fil<sup>8</sup> lez<sup>9</sup> le  
 nes.  
 Guiborc rapele quant fu  
 amont levez ;  
 "Ce sui je, dame ; molt grant  
 tort en avez ;  
 Mout me merveil quant ne  
 me ravisez ;<sup>10</sup>  
 Je sui Guillaumes, ja mar<sup>11</sup>  
 le mescreez."  
 Et dit Guiborc : "Sarrazins,  
 vos mentez ;

And Guibourg said : "Vas-  
 sal, you shall not enter,  
 I am all alone ; there is no  
 man near me  
 Except this porter and two  
 clerks in orders,  
 And a child who is not more  
 than fifteen,  
 And except the ladies whose  
 hearts are vexed  
 Because of their husbands,  
 whom my lord has led  
 To Aliscans against the mis-  
 creant infidels.  
 No gate nor wicket shall be  
 opened  
 Till Guillaume be come back,  
 The noble count, who is be-  
 loved by me :  
 God, who was tortured upon  
 the cross, protect him !"  
 The count hears it, and bent  
 to the ground ;  
 The marquis of the short  
 nose weeps from pity ;  
 The water runs drop by drop  
 along his nose.  
 When he was risen up, he  
 calls back Guibourg ;  
 "It is I, lady ; you are wrong  
 indeed ;  
 I marvel much you know me  
 not again ;  
 I am Guillaume ; you are  
 wrong to disbelieve."  
 And Guibourg said : "Sara-  
 cen, you lie ;

<sup>1</sup> *n'i enterrez*. *Ne* used without *pas*, *point*, was frequent in optative and imperative phrases.

<sup>2</sup> *o* (*moi*) = Lat. *apud*.

<sup>3</sup> *nez*, *neis* (Lat. *ne ipsum*). Cp. Ital. *nessuno*.

<sup>4</sup> *enfant*, *n'a pas...qui* is understood.

<sup>5</sup> *cuers* = *cœurs*. The sentence would be in Mod. Fr. *qui ont le cœur*.

<sup>6</sup> *desfaez*, adj. (Lat. *dis-fatum*), wretched, miscreant.

<sup>7</sup> *arriere*, adv. ; *en-arrière* would now be used.

<sup>8</sup> *fil à fil*, lit., thread by thread.

<sup>9</sup> *lez* = *latus*.

<sup>10</sup> *ravisez* (*re-ad-visum*), to look again, recognise.

<sup>11</sup> *mar*. See note 11, p. 82.

Par Saint Denis qui est mes  
avoez.<sup>1</sup>  
Ainçois<sup>2</sup> sera vostre chiés<sup>3</sup>  
desarmez  
Qu'il vos soit porte ne guichez  
desfermez.<sup>3</sup>

Li coms Guillaumes se hasta  
de l'entrer :<sup>4</sup>  
N'est pas merveille, forment<sup>5</sup>  
se doit doter,<sup>6</sup>  
Qu'après lui ot le chemin  
fresteler<sup>7</sup>  
De cele gent qui nel<sup>8</sup> pueent  
amer.

"Franche<sup>9</sup> comtesse," dist  
Guillaumes li bers,  
"Trop longement me faites  
demorer."  
"Voir," dist Guiborc, "bien  
oi a vo parler<sup>10</sup>  
Que mal devez Guillaume  
resembler :  
Onc por paien nel vi es-  
paventer.<sup>11</sup>  
Mais par cel Dieu que je doi  
aorer  
Ne ferai porte ne guichet  
desfermer  
Jusque je voie vostre chief  
desarmer,  
Car plusors omes se semblent  
au parler,  
Et je sui sole, ne me doit om  
blasmer."  
Ot le li coms, n'ot en lui  
qu'aïrer.

By St Denis ! who is my  
protector,  
Your head shall be disarmed  
Before gate or wicket be  
opened to you."

The Count Guillaume was in  
haste to enter :  
No wonder at it, he must  
be greatly afraid  
When he hears behind him  
the road resound  
(Beneath the steps) of that  
people who cannot love  
him.

"Noble countess," says the  
valiant Guillaume,  
"You make me wait too  
long."  
"True," says Guibourg, "I  
well hear by your speech  
That you do not much re-  
semble Guillaume :  
I never saw him frightened  
by any infidel.  
But, by that God whom I  
must adore,  
I shall have neither gate nor  
wicket opened  
Until I see your head dis-  
armed,  
For several men are like in  
speech,  
And I am alone ; no one ought  
to blame me."  
The count hears it, and can  
only be vexed.

<sup>1</sup> *avoez*, protector, guardian ; Mod. Fr. *avoué*, solicitor.

<sup>2</sup> *ainçois* = Lat. *antius*.

<sup>3</sup> *chiés* (Lat. *caput*), nom. sing. *Chief*, line 54, is the obj. case.

<sup>4</sup> *l'entrer*, act. verb as in Eng., "to enter it."

<sup>5</sup> *forment* = *fortement*.

<sup>6</sup> *doter* = Lat. *dubitare*.

<sup>7</sup> *fresteler*, from *frestel* (Lat. *fistula*, a pipe) ; lit., to play a tune, hence to ring, resound.

<sup>8</sup> *nel* = *ne le*.

<sup>9</sup> *franche*, free, noble.

<sup>10</sup> *parler*, inf. used substantively.

<sup>11</sup> *espaventer* (*ex-paventum-arc*), Mod. Fr. *épouvanter*.

L'heaume deslace, lait <sup>1</sup> la ventaille <sup>2</sup> aler :	He undoes the helmet, lets go the ventil :
"Dame," dist il, "or poez esgarder."	"Lady," he says, "now you may look."
Si com Guiborc le prist a aviser,	Just as Guibourg began to recognise him,
Par mi les chans voit cent paiens aler ;	She sees a hundred infidels going amid the fields ;
Corsouz d'Averse les fist de Post sevrer.	Corsont d'Averse had them separated from the army.
Par eus fesoit Desramé pre- senter	By them he was presenting to Déramé
Trente chaitis <sup>3</sup> qui tuit sont bacheler. <sup>4</sup>	Thirty captives, who all are bacheliers.
De granz chaenes les orent <sup>5</sup> fait noer ;	They had fastened them all with great chains ;
Païen les batent, que Dieus puist craventer ! <sup>6</sup>	The infidels beat them, may God destroy them !
Dame Guiborc les a oï erier	The lady Guibourg has heard them cry
Et hautement Damedieu re- clamer.	And call aloud upon the Lord.
Dist a Guillaume : "Or puis je bien prover	She said to Guillaume : "Now I can prove
Que tu n'ies mie dans <sup>7</sup> Guil- laumes li ber,	That you are not Lord Guil- laume the valiant,
La fiere brace <sup>8</sup> qu'on soloit <sup>9</sup> tant loer ;	Of the terrible arm that one used to praise so much ;
Ja n'en laissasses paiens nos genz mener."	You would never allow infidels to lead off our men."
"Dieus," dist li coms, "com me vuet esprover !	"God," says the count, "how she wishes to try me !
Mais par celui qui tot a a sauver,	But by him, who has all to save,

<sup>1</sup> *lait*, 3 sing. pres. of *laissier*.

<sup>2</sup> *ventaille* (Lat. *vent(um)aculum*), the part of the helmet protecting the lower part of the face.

<sup>3</sup> *chaitis*=*chaitif* (Lat. *captivum*).

<sup>4</sup> *bacheler*, a youth who has not yet received the order of knight-hood.

<sup>5</sup> *orent*=*eurent*. The use of the past anterior for the plpf. was not infrequent in OFr.

<sup>6</sup> *craventer* (\**crepantare*). Cp. Span. *quebrantar*.

<sup>7</sup> *dans*, Lat. *dominum*.

<sup>8</sup> *fiere brace*, Lat. *fera brachia*. Like many words in OFr. the termination *a* of the plural became *e*, as the *a* of *rosa*, rose.

<sup>9</sup> *soloit*, 3 sing. imperf. of *soloir* (Lat. *solere*).



Je ne lairroie <sup>1</sup> por <sup>2</sup> la teste coper	I would not fail, were they to cut off my head
Se m'on devoit trestot <sup>3</sup> vif desmembre	Or tear me all limb from limb alive,
Que devant lui ne voise <sup>4</sup> ore joster : <sup>5</sup>	Going now to fight before him :
Por soe amor me doi je bien grever, <sup>6</sup>	For love of her I must now take trouble,
Et la loi Dieu essaucier et monter,	And exalt and raise the law of God,
Et le mien cors travaillier et pener." <sup>7</sup>	And let my body work and toil."
L'heame relace, puis lait cheval aler,	He refastens his helmet, then lets his horse go
Tant com il puet desoz lui randoner, <sup>7</sup>	And run beneath him as hard as it can,
Et vait paiens ferir et en- contrer.	And goes to meet the infidels in combat. (Lit., to strike and meet the infidels.)

RAOUL DE CAMBRAI.

This poem is preserved in a *remaniement* of the end of the twelfth century, the primitive text, which was of the tenth century, being lost. It is rhymed in its first part and assonanced in its second. The dialect is that of the north of France.

It gives a most interesting picture of feudal life, and the struggles that took place among the great nobles of the period. The story is based upon historical facts. It is as follows :—

Raoul, son of the Count of Cambrai, had been, while a child, dispossessed of his paternal heritage. King Louis

<sup>1</sup> *lairroie*, 1 sing. cond. of *laier* (Lat. *legare*).

<sup>2</sup> *por*. In OFr. *pour* with the infin. often gave the sense of *dât-il, dussent-ils*.

<sup>3</sup> *trestot*=*trans-totus*.

<sup>4</sup> *voise*, 1 sing. pres. subj. of *aller*, Mod. Fr. *aille*.

<sup>5</sup> *joster*, from Lat. *juxta* ; lit., to come together (with weapons).

<sup>6</sup> *grever*, Lat. *gravere*, to weigh upon ; refl. *se grever*, to toil.

<sup>7</sup> *randoner*, to rush impetuously. In the dialect of Lower Normandy *randir* means to gallop.

had given it to another noble, but promised to Raoul another fief, the first that would become vacant. The Count Herbert of Vermandois dying at this time, Raoul asked for his lands, which the king unwillingly agreed to. Raoul then started off to attack the young sons of the Count of Vermandois, accompanied by his *écuyer* Bernier, who, although himself a grandson of the Count Herbert, was bound by honour and his feudal oath to follow his lord. Having sacked and burnt the town of Origny with its monastery, Raoul meets in combat Ernaut, Count of Douai, and vassal of Herbert of Vermandois, in which Ernaut takes to flight. Bernier then turns upon Raoul and, after a fierce fight, kills him. The following passage relates the combat and flight of the Count of Douai, recalling (as G. Paris remarks) the flight of Hector before Achilles.

III.	III.
Li baron tencent <sup>1</sup> par grant demesurance ; <sup>2</sup>	The barons dispute with great violence ;
Les chevaus brochent, <sup>3</sup> chascuns d'eus s'en avance. <sup>4</sup>	They spur on their horses ; each of them rushes forward.
Li plus hardiz ot de la mort dotance. <sup>5</sup>	The boldest has fear of death.
Granz cous se douent es escuz <sup>6</sup> de Plaisance,	Mighty blows they deal each other on their shields of Plaisance,
Mais li hauberc lor firent secorance. <sup>7</sup>	But the hauberks gave them protection.
Andoi <sup>8</sup> s'abatent senz nule demorance ;	They both fall to the ground in a moment (lit., without any delay) ;

<sup>1</sup> *tencent*, 3 pl. pres. of *tencier* (*teut(um)-iare*).

<sup>2</sup> *demesurance*, Lat. *dis-mensuram*.

<sup>3</sup> *brochent*, from root *brocc*. See note 10, p. 85.

<sup>4</sup> *s'en avance*, like *s'en aller*.

<sup>5</sup> *dotance* = *doutance*, doubt, hesitation, fear.

<sup>6</sup> *escuz*, Lat. *scutum*. Shields in the tenth and eleventh centuries were very long and pointed at the bottom. They had a boss or conical raised part which served to divert the weapon of the adversary.

<sup>7</sup> *secorance* = *secours*.

<sup>8</sup> *Andoi*, nom. case ; *ansdous* (*ambos duos*), obj. case.

En pié ressaillent ;<sup>1</sup> mout  
sont de grant puissance ;

As branz d'acier refont tel  
acoïtance.

Dont li plus forz en fu en  
grant dotance.

IV.

Andoi li conte ont guerpi<sup>2</sup>  
lor estrier.

En Raol ot<sup>3</sup> merveillos  
chevalier,

Fort et hardi por ses armes  
baillier.

Hors de son fuerre<sup>4</sup> a trait  
le brant d'acier,

Et fiert Ernaut sour son  
heaume a or mier,<sup>5</sup>

Que flors et pierres en fist  
jus<sup>6</sup> trebuchier.

Ne fust la coiffe<sup>7</sup> de son  
hauberc doblie,

De ci<sup>8</sup> es deuz feïst le brant  
glacier.<sup>9</sup>

L'espee torne el<sup>10</sup> costé  
senestrier :

De son escu li coupa un  
quartier

Et dous cenz mailles de son  
hauberc doblie ;

Tot estordi le fist jus  
trebuchier :

Ernaut le voit, n'i ot que  
esmaier ;<sup>11</sup>

They rise again to their feet ;  
they are of very great  
strength ;

With the blades of steel they  
renew the combat

(So fiercely) that the strongest  
was in great fear.

IV.

Both the counts have let go  
their stirrups.

Raoul shows himself a won-  
derful horseman,

Strong and bold in managing  
his weapons.

Out of its scabbard he drew  
the blade of steel,

And strikes Ernaut on his  
helm of pure gold

(So fiercely) that he made the  
flowers and stones fall  
down from it.

Had it not been the head-  
piece of his double hau-  
berk,

He would have made the  
blade slip in right to the  
teeth.

The sword turns off to the  
left side ;

Of his shield he cut away a  
quarter

And two hundred links from  
his double hauberk ;

Stunned he made him fall  
down :

Ernaut sees him, and cannot  
but be dismayed ;

<sup>1</sup> *ressaillent*, Lat. *re salire*.

<sup>2</sup> *guerpi*, from same root as Ger. *werfen*. Cp. Mod. Fr. *déguerpir*.

<sup>3</sup> *En Raol ot* = *Il y eut en Raoul*.

<sup>4</sup> *fuerre* = *fourreau*, from Germanic *fodr*.

<sup>5</sup> *mier* = Lat. *merum*, pure, simple.

<sup>6</sup> *jus*, Lat. *deorsum*. Cp. Ital. *giù*.

<sup>7</sup> *coiffe*, the upper part, or hood, which protected the neck.

<sup>8</sup> *de ei (desi)* = *jusque*.

<sup>9</sup> *glacier* (\**glaciem-are*) = *glisser*.

<sup>10</sup> *el* = *eu le*. *Senestrier* = *sinistrum*.

<sup>11</sup> *esmaier*, *ex* + Germanic *magan* (Eng. *may*). Cp. Eng. *dismay*.

Dieu reclama le verrai  
 justicier :  
 "Sainte Marie, pensez de<sup>1</sup>  
 moi aidier !  
 Je referai d'Origni le  
 moutier.<sup>2</sup>  
 Certes, Raous, mout fais a  
 ressoignier.  
 Mais, se Dieu plaist, je te  
 cuit<sup>3</sup> vendre chier  
 La mort de ceus dont si<sup>4</sup>  
 m'as fait irier."

## v.

Li cons Ernauz fu chevaliers  
 gentiz  
 Et par ses armes vassus<sup>5</sup> et  
 de grand pris ;  
 Vers Raoul torne, de mau-  
 talent<sup>6</sup> espris<sup>7</sup> :  
 Grant coup li done, com  
 chevaliers gentiz,  
 Par mi son heaume, qui fu  
 a or floriz<sup>8</sup> :  
 Trenche le cercle,<sup>9</sup> qui fu a  
 flors de liz ;  
 Ne fust la coiffe de son hau-  
 berc treliz<sup>10</sup>  
 De ci es denz li eüst le brant  
 mis.  
 Voit le Raous, mornes fu et  
 pensis ;  
 Avois escrie : "Foi que doi  
 saint Denis,

<sup>1</sup> *pensez de, i.e., se préoccuper de.*

<sup>2</sup> *moutier* is the popular form of *monastère*.

<sup>3</sup> *cuit*, 1 sing. pres. of *cuidier* (Lat. *cogitare*).

<sup>4</sup> *si*, emphatic particle.

<sup>5</sup> *vassus*, here equivalent to *brave*.

<sup>6</sup> *mautalent* = *male talentum*.

<sup>7</sup> *espris*, from Lat. *ex prendere*.

<sup>8</sup> *floriz* = *fleuri*.

<sup>9</sup> *cercele*. The helmet was bordered at its base by a circle incrustated with precious stones.

*treliz*, woven with mail in the form of a trellis.

He invoked God, the  
 righteous judge :  
 "Holy Mary, think of me  
 and aid me !  
 I shall rebuild the church of  
 Origny.  
 Indeed, Raoul, you do much  
 to be afraid of ;  
 But, please God, I think I  
 shall sell you dearly  
 The death of those for whom  
 you have made me so  
 wrathful."

## v.

Count Ernaut was a noble  
 knight,  
 And redoubtable by his arms  
 and of great worth ;  
 He turns towards Raoul in-  
 flamed with rage :  
 A mighty blow he deals him,  
 like a valiant knight,  
 In the middle of his helm,  
 which was worked with  
 flowers of gold ;  
 He cleaves the circle which  
 was (decorated) with fleurs-  
 de-lis ;  
 Had it not been the hood of  
 his laced hauberk  
 He would have thrust the  
 blade in him even to the  
 teeth.  
 Raoul sees it, he was sad and  
 pensive ;  
 He cries aloud : "Faith that  
 I owe St Denis,

Coment qu'il preigne,<sup>1</sup> vas-  
saument m'as requis!<sup>2</sup>

Vendre me euides la mort de  
tes amis :

Nel di pors ce<sup>3</sup> vers toi ne  
m'escondis :

Si m'ait Dieus qui en la  
crois fu mis,

Out<sup>4</sup> tes enfanz ne mal ne  
bien ne fis."

Del coup Ernaut fu Raous si  
acquis

Sanglent en ot la boche et le  
vis.

Quant Raous fu jovenceaus a  
Paris

A escremir<sup>5</sup> ot as<sup>6</sup> enfanz  
apris<sup>7</sup> :

Mestier li ot contre ses en-  
nemis.

VI.

Li cons Raous fu mout de  
grant vertu.

En sa main tint le bon brant  
esmolu,<sup>8</sup>

Et fiert Ernaut par mi son  
heaume agu,<sup>9</sup>

Que flors et pierres en a jus  
abatu ;

Devers senestre est le coup  
descendu ;

Whatever come of it, you  
have attacked me right  
valiantly !

You think you will make me  
pay (lit., sell me) the death  
of your friends :

I do not say it so that I may  
excuse myself to you ;

So help me God, who was  
put on the cross,

I have never done your  
children either harm or  
good."

By Ernaut's blow Raoul was  
so violently struck

(That) he has his mouth and  
face bloody therefrom.

When Raoul was a youth at  
Paris

He learned fencing with the  
children (of the palace) :

It is needful to him against  
his enemies.

VI.

Count Raoul was of very  
great strength.

In his hand he held the good  
sharpened sword,

And strikes Ernaut in the  
middle of his pointed  
helm,

(So hard) that he knocked  
down from it flowers and  
stones ;

Towards the left did the  
blow descend ;

<sup>1</sup> *preigne*, 3 sing. pres. subj. of *prendre*, which is here neut.

<sup>2</sup> *requis*, lit., sought me (in combat).

<sup>3</sup> *pors ce*. *Que* is omitted, as was frequent in OFr. (see Darm., p. 727).

<sup>4</sup> *ont*=*oneques*, Lat. *unquam*.

<sup>5</sup> *escremir*, Mod. Fr. *escrimer*. From O.H.Ger. *skirmjan*, to protect, to defend, to fight (N.H.Ger. *schirm*).

<sup>6</sup> *as*=*a* (*avec*) *les*.

<sup>7</sup> *apris a*. In the old language greater use was made of the prep. *a* with the infin.

<sup>8</sup> *esmolu*, p.p. of *esmoldre* (*esmoudre*).

<sup>9</sup> *agu*=Lat. *acutum*.

Par grant engien<sup>1</sup> li a  
cerchié le bu.<sup>2</sup>  
Deſ braz senestre li a le  
poing tolu,  
A tot l'escu Pa el champ  
abatu.  
Quand voit Ernauz qu'ensi  
est confondu,  
Que a la terre voit gesir son  
escu,  
Son poing senestre, qui es  
enarmes<sup>3</sup> fu,  
Le sanc vermeil a la terre  
espandu,  
De la peur a tot le sanc  
meü ;<sup>4</sup>  
Al cheval vint, qui bien l'a  
atendu ;  
Ernauz i monte, qui mout fu  
esperdu ;<sup>5</sup>  
Fuiant s'en torne lez le  
brouillet<sup>6</sup> ramu.  
Raous l'enchauc<sup>7</sup>, qui de  
pres l'a seü.<sup>8</sup>

## VII.

Fuit s'en Ernauz et Raous  
l'enchauca.  
Ernauz li cons durement se  
dota,  
Car ses destriers dessoz lui  
estancha,<sup>9</sup>  
Et li baucenz<sup>10</sup> durement  
l'approcha.  
Ernauz se pense que merci  
criëra.

<sup>1</sup> *engien* = Lat. *ingenium*.

<sup>2</sup> *bu*, the trunk of the body. Cp. *bust*.

<sup>3</sup> *enarmes*, leather bands through which the arms were passed.

<sup>4</sup> *le sanc meü*. *meü*, p.p. of *mouvoir*.

<sup>5</sup> *esperdu*, now mostly used of love, *éperdu d'amour*.

<sup>6</sup> *brouillet*, from Celtic root *brog*, Irish, *bruig*, meaning "land." Cp. Allo-brog-es.

<sup>7</sup> *seü*, p.p. of *sivre* (*suivre*).

<sup>9</sup> *estancha*, *estanchier* (Lat. *stagnare*), (1) to dry up, stanch ; (2) to tire, fatigue. Cp. Ital. *stanco*.

<sup>10</sup> *baucenz* is a dark horse speckled with white. G. Paris derives the word from *balteus* (girdle). Another derivation is the Arabic *baqal*, speckled.

With great skill did he seek  
(to strike) his body.  
With his left arm did he take  
from him his hand,  
Along with the shield did he  
cast it to the ground.  
When Ernaut sees that he is  
thus overwhelmed,  
That on the ground he sees  
lying his shield,  
His left hand, which was in  
the armlets,  
The red blood spilt on the  
ground,  
From fear he has all his  
blood excited ;  
He comes to his horse, which  
was waiting for him ;  
Ernaut mounts it, in great  
despair ;  
In flight he turns along the  
spreading thicket.  
Raoul, who has followed him  
closely, makes up on him.

## VII.

Ernaut has fled and Raoul  
presses him closely.  
Ernaut the Count was in  
great fear,  
For his horse became tired  
beneath him,  
And the piebald pressed him  
hard.  
Ernaut thinks to himself that  
he will cry for mercy.

<sup>7</sup> *enchauc* = Lat. \**incalciare*.

Enz el chemin un petit s'aresta ;	On his way he stopped a moment ;
A sa vois clere hautement s'escria :	With his clear voice he loudly called :
"Merci, Raous, por Dieu qui tot cria. <sup>1</sup>	"Mercy, Raoul, for the sake of God, who created every- thing !
Se ce vos poise <sup>2</sup> que feru vos ai la,	If it vexes you that I have struck you there,
Voz om serai ensi com vos plaira.	I shall be your man at your good pleasure.
Quite vos claim <sup>3</sup> tot Brai- bant et Hainau :	I make over to you all Bra- bant and Hainaut :
Que ja <sup>4</sup> mes oirs demi pié n'en tendra."	Never shall my heir possess half a foot of it."
Et Raous jure que ja nel pensera	And Raoul swears that he will not consider it
Des qu'a <sup>5</sup> cele ore que il ocis l'avra.	Until the hour when he shall have killed him.

## LAWES OF WILLIAM THE CONQUEROR.

The Conqueror preserved the laws and customs of the Saxons,<sup>6</sup> except where inconsistent with any laws and institutions which he introduced. The principal changes he made had reference to the feudal system.

The laws of William are divided into separate parts, the first consisting of fifty sections largely based on the laws of Edward the Confessor.<sup>7</sup> These were published in the Norman dialect, many Anglo-Saxon terms being retained, as will be seen in the passages given below.

Different laws and customs prevailed in Mercia, Wessex, and the Danelaw.

<sup>1</sup> *cria* = *créa*.

<sup>2</sup> *se ce vos poise* = *si cela vous pèse*, lit., if it weighs upon you.

<sup>3</sup> *quite claim*, lit., to call quit, to renounce.

<sup>4</sup> *que ja . . . ne* = *car jamais . . . ne*.

<sup>5</sup> *Des que* = *desi (d'ici) que*.

<sup>6</sup> In 1060 William swore at Berkhamsted that he would observe the ancient laws of the kingdom, particularly those of Edward.

<sup>7</sup> Ces sunt les leis e les custumes, que li reis Willams grantad a tut le puple de Engleterre apres le conquest de la terre ; icelles meismes que li reis Edward, sein cusin, tint devant lui.

3. Cost<sup>1</sup> est la custume en Merchen-lahe<sup>2</sup>: se alquens<sup>3</sup> est apeled de larrecin u de roberie, e il seit<sup>4</sup> plevi<sup>5</sup> de venir a justice, e il s'en fuie dedenz sun plege, si averad terme un meis e un jur de querre le<sup>6</sup>; e s'il le pot truver, dedenz le terme, s'il merra<sup>7</sup> a la justice; e s'il nel pot truver, si jurrad sei dudzime main<sup>8</sup> que al hure qu'il le plevi, larrun nel sout<sup>9</sup> ne par lui s'ent est fuïd ne avoir nel pot. Dunc rendrad le chatel,<sup>10</sup> dun il est restez, e xx solz<sup>11</sup> pur la teste et iiii den<sup>12</sup> al ceper<sup>13</sup> e une maille<sup>14</sup> pur la besche<sup>16</sup> e xl solz al rei. E en Westsexene-

3. This is the custom in the Mercia-lagh: if any one is summoned for larceny or robbery, and he be pledged to come up for trial, and if he abscond within the time of his bail (pledge), there will be a period of one month and one day for seeking him; and if he (the bailer) can find him within the period, he will bring him to justice; and if he cannot find him, he will swear along with eleven others (lit., his hand the twelfth) that at the time that he bailed him he did not know him to be a robber, nor did he abscond through him, and that he could not get him. Then he will make good the chattel for which he became liable, and 20 shillings for the head and 4 pence to the jailer and one farthing for the grave-digger (lit., spade) and 40 shillings to

<sup>1</sup> Cost=*ço* (*est*), n. demonstr. pr.

<sup>2</sup> lahe=Low Lat. *laga*, law. Here refers to the district in which the law was administered.

<sup>3</sup> *alquens*=*aucun*. Cp. Span. *alguien*.

<sup>4</sup> *seit*. Note change to subj.

<sup>5</sup> *plevi*, prob. from Goth. *plaihvan*. Diez gives *praebere* (see G. Paris, Rom. xiii., 133).

<sup>6</sup> *querre le*. The atonic pron. follows the verb, as was frequent in OFr.

<sup>7</sup> *merra*=*mènera*. This contraction was usual in verbs having their radical in *n* or *r*. Cp. *jurra*, *dorra*, for *jurera*, *donnera*.

<sup>8</sup> *sei dudzime main*, Lat. *jurare duodecima manu* (cp. *iertia*, *centesima manu*, &c.)

<sup>9</sup> *larrun nel sout*=*ne le sut larron*.

<sup>10</sup> *chatel*, Low Lat. *catallum*, cattle. Cp. *pecunia*, from *pecus*.

<sup>11</sup> *solz*=Lat. *solidus*, Mod. Fr. *sou*.

<sup>12</sup> *den*=*deniers*, Lat. *denarius*.

<sup>13</sup> *ceper*, Low Lat. *ceparius*.

<sup>14</sup> *maille*, Lat. \**metallea*; *petite monnaie de valeur variable* (Godefroy).

<sup>15</sup> *besche*=*bêche*. The Anglo-Saxon laws punished robbery by death, and one of the oldest methods of putting a criminal to death consisted in burying him alive.



lahe cent solz, xx solz al clamif pur la teste,<sup>1</sup> e iiii lib. al rei.

En Dene-lahe vii lib. le forfeit, les xx solz pur la teste, les viii lib. al rei. E s'il pot dedenz un an e un jur truver le larrun e amener a justice, si li rendra cil les vint solz kis<sup>2</sup> avrat oüt,<sup>3</sup> e si'n ert<sup>4</sup> faite la justice del larrun.

4. Cil ki prendra larrun senz siwte<sup>5</sup> e senz cri, que cil en leist<sup>6</sup> a ki il avrad le damage<sup>7</sup> fait, e vienge pois apres, si est raisun qu'il duinse<sup>8</sup> x solz de hengwite,<sup>9</sup> e si'n face la justise a la primereine<sup>10</sup> devise.<sup>11</sup> E s'il passe la devise senz le cuned<sup>12</sup> a la justise, si est forfeit de xl solz.

5. Cil ki avoir<sup>13</sup> escut<sup>14</sup> u chivalz u buefs u vaches u berbiz<sup>15</sup> u pores, que est for-

the king. And in Wessex-lagh 100 shillings—20 sbillings to the claimant for the head and 4 pounds to the king.

In Dane-lagh 7 pounds forfeit, 20 shillings for the head, 8 pounds to the king. And if he can, within one year and one day, find the thief and bring him to justice, that person will restore to him the 20 shillings who has had them, and justice will be done with respect to the thief.

4. He who shall take a thief without pursuit and hue and cry, whom the person whom he has robbed lets go, and applies soon afterwards (for a reward), it is but right that he should give 10 shillings for *hengwite*, and let justice be done at the first court. But if he pass over the court without the leave of justice, the forfeit is 40 shillings.

5. He who recovers cattle, whether horses, or oxen, or cows, or sheep, which in

<sup>1</sup> *clamif pur la teste*—i.e., to the plaintiff for not bringing the criminal in person (*teste*).

<sup>2</sup> *cil . . . kis*=*celui qui les*.

<sup>3</sup> *avrat oüt*=*aura eu*.

<sup>4</sup> *ert*, 3 sing. fut. of *estre*.

<sup>5</sup> *siwte*=*suite*.

<sup>6</sup> *en leist*, 3 sing. pres. of *laisier*. Bartsch reads *en feist*.

<sup>7</sup> *damage*=Mod. Fr. *dommage*.

<sup>8</sup> *duinse*, 3 sing. pres. subj. of *doner* (*donner*).

<sup>9</sup> *hengwite*, from A.S. *hangian* and *wite* (fine). It was the duty of the person robbed to do all he could to get the robber caught, and *hangwite* was the fine imposed in case he failed to do so.

<sup>10</sup> *primereine* (*primari(um)anum*)=*premier*.

<sup>11</sup> *devise* (L. *divisan*), lit., decision of the court.

<sup>12</sup> *cuned*=*congé* (Lat. *commatum*).

<sup>13</sup> *avoir*=property, here used of cattle.

<sup>14</sup> *escut*, 3 sing. pres. incl. of *escoudre* (*escoure*, *escorre*).

<sup>15</sup> *berbiz*=the older form of *brebis*.

feng<sup>1</sup> en engleis apeled; cil kis claimed durrad al provost pur l'escussiun viii den., ja tant n'i ait, meis qu'il i oüst<sup>2</sup> cent almaille,<sup>3</sup> ne durrad que viii den., e pur un porc 1 den., e pur un berbiz 1 den., e issi tresque a<sup>4</sup> uit pur chascune 1 den., ne jatant n'i avrad, ne durrad que oit den. E durrad wage e truverad plege, que si altre veinged aprof<sup>5</sup> dedenz l'an et le jur pur l'aveir demander, qu'il ait a dreit en la curt celui ki l'aveit escus.

6. Altresi<sup>6</sup> de aveir adiré,<sup>7</sup> e altresi de truveure;<sup>8</sup> seit mustred de treis parz del visned,<sup>9</sup> qu'il ait testimonie de la truveure. E si alquens vienged apref pur clamer la chose, duinst wage e trui<sup>10</sup>st plege, qui si alter claimid l'aveir dedenz l'an e un jur, qu'il l'ait a dreit en la curt celui qui l'averat trued.

English is called *forfeng*; he who claims them shall give to the provost for the recovery 8 pence, however many there be of them—should there be a hundred head of cattle he shall (still) not give more than 8 pence, and for a hog 1 penny, and for a sheep 1 penny, and so on up to 8 (giving) for each 1 penny; but however many there be of them, he shall not give more than 8 pence. And he shall give a gage, and shall find a pledge, that if any other person shall come afterwards, within the year and the day, to claim the cattle, he can proceed in the court against him who had recovered them.

6. As it is with lost property, so also is it with anything else that is found; let it be shown in three parts of the district, that there may be evidence of the finding. And if any one come afterwards to claim the property, let him give a gage and find a pledge that, if any other person claim the property within the year and a day, he can proceed in the court against him who had found it.

<sup>1</sup> *forfeng*, A.S. *fore* and *feng*, fang.

<sup>2</sup> *oüst*=*eât*.

<sup>3</sup> *almaille*, a collective noun signifying cattle. The word comes from the adj. *animalia*, like *bétail* from *bestialis*.

<sup>4</sup> *issi tresque a*=*aïnsi jusqu'à*.

<sup>5</sup> *apref*=*après*.

<sup>6</sup> *altresi*, Lat. *alterum-sic*. See Strasburg Oaths, p. 69.

<sup>7</sup> *adiré*, p.p. of *adirer*. This verb was in use up to the beginning of the seventeenth century. It still exists in some parts of Brittany and the Côtes du Nord in the form of *aliérer*.

<sup>8</sup> *truveure*=Mod. Fr. *trouvaille*.

<sup>9</sup> *visned* (Lat. *vicinatum*)=*voisinage*.

<sup>10</sup> *trui<sup>st</sup>*, 3 sing. pres. subj. of *trouer*.

7. Si home ocist alter e il soit cunnissant<sup>1</sup> e il deive faire les amendes, durrad de sa manbote<sup>2</sup> al seinur pur le franc hume x solz e pur le serf xx solz.

8. La were<sup>3</sup> del thein xx lib. in Merchene-lahe, xxv lib. in Westsexene-lahe; la were del vilain e solz en Merchene-lahe, e ensement<sup>4</sup> en Westsexen-lahe.

11. Si ceo avient<sup>5</sup> que alquens colpe lepuing<sup>6</sup> a autre u le pied, si li rendrad demi were, sulune ceo qu'il est nez. Del pochier<sup>7</sup> li rendrad la meite<sup>8</sup> de la main; del dei<sup>9</sup> apres le pochier xv solz de solz engleis, que est apeled quaer<sup>10</sup> denier; del lung dei xv solz; del altre ki ported l'annel xvii solz; del petit dei v solz; del ungle, si le colped de la charn, v solz de solz engleis; al ungle del petit dei iiii den.

19. Si alquens crieve l'oil a autre par aventure, quel<sup>11</sup> qe seit, si amendrad<sup>12</sup> lxx solz de

7. If a man kill another, and he confess, and have to make amends, he shall give as compensation to the lord for a freeman 10 shillings, and for a serf 20 shillings.

8. The weregild of the thain is 20 pounds in Mercia-lagh, 25 pounds in Westsex-lagh; the weregild of the villein 100 shillings in Mercia-lagh, and likewise in Wessex-lagh.

11. If it happens that any one cut off the hand or the foot of another, he will pay him half the weregild, according to the place where he was born. For the thumb he will pay him the half of the hand; for the finger next to the thumb 15 shillings of English shillings, what is called 4 pence; for the long finger 15 shillings; for the other which bears the ring 17 shillings; for the little finger 5 shillings; for the nail, if he cut it from the flesh, 5 shillings of English shillings; for the nail of the little finger four pence.

19. If any one knock out the eye of another by whatever way it may be, he will

<sup>1</sup> *cunnissant*, pres. part. of *conoistre*.

<sup>2</sup> *manbote*, from A.S. *man* and *bot*, compensation for which a murderer was liable. He had to pay more to the lord for a serf than for a freeman, because in the first case the man would be the property of the lord, and the loss he would sustain greater than in the case of a freeman.

<sup>3</sup> *were* = *weregild*. This was the fine that a murderer had to pay to the parents of the victim.

<sup>4</sup> *ensement*, Lat. *in-sic-mente*.

<sup>5</sup> *avient* = Lat. *advenit*.

<sup>7</sup> *pochier* = *poucier*, *pouce*.

<sup>9</sup> *dei* (Lat. *digitum*) = Mod. Fr. *doigt*.

<sup>11</sup> *quel*, fem. like m., as in *grant*, &c. (*quels* is later).

<sup>12</sup> *amendrad*, 3 sing. fut. of *amender*.

<sup>6</sup> *puing* = *poing*.

<sup>8</sup> *meite* = *moitié*.

<sup>10</sup> *quaer* = *quatre*.

solz engleis ; e si la purnele<sup>1</sup>  
y est remis, si ne rendra lui  
que la meite.

22. Ki<sup>2</sup> Franceis ocist e  
les humes del hundred<sup>3</sup> nel  
prengent<sup>4</sup> e meinent a la  
justice dedenz les viii jurz,  
pur mustrer<sup>5</sup> pur il l'a fet, si  
renderunt le murdre<sup>6</sup> xlviij  
mars.<sup>7</sup>

26. De quatre chemins,  
ceo est a saveir, Watlinge-  
strete,<sup>8</sup> Erminge-strete, Fosse,  
Hykenild : ki en alcun de  
ces quatre chemins ocist home  
ki seit errant par le pais u  
asalt,<sup>9</sup> ei enfreint le pais le  
rei.

pay as compensation 70 shil-  
lings of English shillings ;  
and if the eyeball is put back,  
he will only pay him half.

22. He who kills a French-  
man and the people of the  
hundred do not apprehend  
him and bring him to justice  
within 8 days to show why  
he has done it, they will pay  
as murder money 47 marks.

26. With respect to the  
four roads, to wit Watling-  
street, Erminge-street, the  
Fosse, the Ickenild way :  
whoever in any of these four  
ways kills a man who may be  
travelling through the coun-  
try or assaults him, he in-  
fringes the peace of the king.

#### ROMAN DE ROU.

The *Geste des Normands*, or the *Roman de Rou*, was written about 1170 by Wace, Canon of Bayeux in Normandy, who was also the author of the *Geste des Bretons*, or *Roman de Brut*, written at an earlier date. The *Roman de Rou* consists of two parts, the first part being written in alexandrines and the second in octosyllabic verse rhyming in couplets. The work, though largely based upon Latin chronicles, contains many details which the author had collected from oral tradition, which possess considerable historical interest.

The work is written in the Norman dialect, and the style is very clear and concise.

<sup>1</sup> *purnele* = *prunelle*.

<sup>2</sup> *Ki* = *celui qui*.

<sup>3</sup> *hundred*, A.S., the division of a county.

<sup>4</sup> *prengent*, 3 pl. pres. subj. of *prendre*.

<sup>5</sup> *mustrer* = *monstrer*, Mod. Fr. *montrer*.

<sup>6</sup> *murdre*, Medieval Lat. *murdrum*, murder-money.

<sup>7</sup> *mars* for *marcs* : when the final cons. was a palatal it was dropped before *s* of the plural (see Darm., p. 257).

<sup>8</sup> *Watlinge-strete*, &c., Roman roads in Britain.

<sup>9</sup> *asalt*, 3 sing. pres. of *asalir* (*assaillir*).

## CAPTURE OF LUNA BY THE NORMAN HASTINGS.

By WACE, born in Guernsey, *circa* 1170 ; see Toynbee, Specimens, p. 72.

Hasteins a la vile esgardee Et cuida <sup>1</sup> Rome avoir trovee.	Hastings perceived the town And deemed that he had found Rome.
Cist de Lune orent grant paor, Quant la gent virent paienor : <sup>2</sup>	Those of Luna had great fear, When they saw the race of the pagans :
Mout virent maz, mout virent très, <sup>3</sup>	Many masts they saw, many yards,
Mout virent gent, mout virent nés : <sup>4</sup>	Many people they saw, many ships :
En la cité se sont tuit mis, Guerpi <sup>5</sup> ont tot le plain païs.	Into the city all have be- taken themselves, They have all deserted the flat country.
Ses omes assemble li cuens E li evesques toz les suens.	The count assembles his men And the bishop all his own people.
Hasteins fu mout de grant voisdie <sup>6</sup>	Hastings was of very great wiliness
Et mout fut plains de felonie.	And was very full of wicked- ness.
La cité vit mout defensable, Bien enforciee et bien ten- able,	He saw the city easily de- fensible, Well garrisoned, and easily to be held,
Vit que par force ne l'avroit, Ne par force ne la prendroit ;	Saw that by force he would not get it, Nor that by an attack would he take it :
Se par enging <sup>7</sup> ne la prenoit, Ja par force n'i entreroit.	Unless by a ruse he should take it, Never by force should he enter there.

<sup>1</sup> *cuidier*, from *cogitare* : the formation is similar to that seen in *ai(u)târe* = *aider*. Cf. Brachet and Toynbee, p. 108, § 220.

<sup>2</sup> *paienor* is the genitive plural : it corresponds with the termination *-orum* : *-cur* corresponds with *-arum*, as in *la Chandeleur, festa Candelarum* = Candlemas.

<sup>3</sup> *trés*, obj. plur. of *tréf* (Lat. *trabem*), a beam—here a ship's yard. The *f* falls out before the *s* of the plural.

<sup>4</sup> *nés*, obj. plur. of *nef* (Lat. *navem*), ship.

<sup>5</sup> *guerpi*. O.H.Ger. *wërpfan*.

<sup>6</sup> *voisdie*, another form of *boisdie*, *boisier*.

<sup>7</sup> *enging* (Lat. *ingenium*), artifice.

De traïson se porpensa :	He bethought him then of treason :
A Pevesque, as elers manda	He sent a message to the bishop and to his clerks
Que de mal faire n'a talent ; <sup>1</sup>	That to do evil he has no intent ;
Trop a mal fait, si s'en repent :	He has done but too much ill : he repents him thereof :
N'est mie venuz por mal faire,	That he is not come to do any harm,
Mais tormente <sup>2</sup> out et vent contraire,	But has suffered storm and baffling wind,
Qui a la cité le chaça ;	That to the city has driven him ;
Ce peise lui <sup>3</sup> qu'il i torna.	It is vexing to him that he has put in there.
Ne sait ou il est arivez, <sup>4</sup>	Nor does he know where he has got to,
En mer a esté esgarez.	He has lost his way at sea.
Se sains iert <sup>5</sup> et il eüst vent,	If he were well and if he had wind,
N'i seroit mie longement :	He would not be there long :
Mais mal a grant, ne puet errer :	But he is very ill, he cannot move about :
Grant mestier <sup>6</sup> a de sejourner :	Great need hath he of rest :
De tot le lor riens ne demande	Of all that they have he asks for nothing
Fors le marchié de la viande,	But to bargain for provisions,
Pais de venir e pais d'aler,	To come and to go in peace,
Et pais de viande acheter.	And in peace to buy food.
Mout grant paor a de morir ;	Very great fear hath he of dying ;
Si vuelt crestiiens devenir,	He wishes to become a Christian,
Ne puet par el <sup>7</sup> santé avoir,	He cannot otherwise get health,
Ço croit il bien et sait de voir. <sup>8</sup>	That he indeed believes and knows truly.
Quant mout a fait de mal en France,	As much evil as he hath done in France,
S'en vuelt faire sa penitance. . . .	He wishes to do penance for it. . . .

<sup>1</sup> *talent* (Lat. *talentum*), inclination.<sup>2</sup> *tormente*, storm. Cf. Mod. Span. *tormenta*.<sup>3</sup> *ce peise lui* = *Il lui pèse*, used impersonally.<sup>4</sup> *arivez* here has its etymological meaning of *adripatus*.<sup>5</sup> *iert*, 3 sing. fut. of *estre*.<sup>6</sup> *mestier*, Lat. *ministerium*.<sup>7</sup> *el*, Lat. *aliud*, which become *alid*, then *ald* and *el* in French.<sup>8</sup> *de voir*, Mod. Fr. *de vrai*.

The Bishop of Luna is taken in by the fine words of Hastings: he comes to the camp to baptise the Norman leader, whose godfather is the Count himself. Hastings manages to get from them the promise to let him be buried, if he die in the town. Shortly afterwards he pretends to die, and all his camp bursts out in cries of grief.

Es vos <sup>1</sup> et grant noise <sup>2</sup> et granz criz,	Hearken to the loud noise and crying,
Es voz granz plainz, granz ploreiz ;	To the loud lamentations and weeping ;
Ja si grant noise ne feissent	They would indeed not make so great noise
Se il de voir <sup>3</sup> mort le veïsent.	If they saw him really dead.
La nuit et puis la matinee	All night and then all morn- ing
Firent paien mout grant criee, <sup>4</sup>	Did the heathen throng loud- ly wail,
Come se chascuns d'eus son pere	As if each of them saw his father,
I veïst mort o filz o frere.	His son, or his brother lying dead.
Les haubers soz les cotes léés, <sup>5</sup>	With hauberks under their broad coats of mail,
E soz les chapes les espées,	And under their cloaks their swords,
Ont Hastein en biere aporté	Did they bring Hastings on his bier
A la porte de la cité.	To the gate of the city.
Donc oïssiez paiens crier	Then would you hear the heathen cry
Et esforcier <sup>6</sup> de bien plorer.	And lament with all their might.
Cil dedenz furent deceü	Those within (the city) were deceived
Del duel, <sup>7</sup> qu'il ont si grant veü,	By this grief which they saw so great,
Les portes lor firent ovrir	They let the gates be opened to them

<sup>1</sup> *es vos.* *Es* is the Lat. *ecce*, and *vos* is here merely an expletive.

<sup>2</sup> *noise*, used in Mod. Fr. in sense of dispute—*chercher noise*.

<sup>3</sup> *de voir*=*de vrai*.

<sup>4</sup> *criee*, Mod. Fr. *crierie*.

<sup>5</sup> *léés*, pl. of *lé* (let), from Lat. *lutus*.

<sup>6</sup> *esforcier*, Mod. Fr. *s'efforcer*.

<sup>7</sup> *duel*=*douleur*.

A ceus qui voudrent enz <sup>1</sup> venir.	To those who wished to come inside.
Por le pueple faire assembler,	In order to make the people assemble,
Firent les seins <sup>2</sup> par tot soner ;	They let the bells everywhere be rung ;
Encontre <sup>3</sup> o <sup>4</sup> grant proces- sion	And to meet them come in full procession
Vient li clerc e li clerçon <sup>5</sup> :	The clerks and their assis- tants :
Crois portoient et encensiers,	They carried crosses and in- cense-burners ;
Tuit i coroient volentiers ;	All ran forth gladly :
De ceus qui plorent ont pitié,	For those who weep they have compassion,
Mout umblement i vont a pié,	Most humbly they go on foot,
Ne sevent mie lor feintié. <sup>6</sup>	(For) they know not their deceit.
Es vos l'evesque et le clergié,	Behold the bishop and the clergy,
Es vos le comte et ses barons,	Behold the count and his barons,
Come s'il fussent tuit som- ons ; <sup>7</sup>	As if they had all been sum- moned ;
Tuit i corent, nuls n'i re- maint,	All run thither, no one re- mains (in the town),
Come se ço fust un cors saint ;	As if that were the body of a saint ;
Li un por les autres i corent, <sup>8</sup>	They run, each to fetch the other,
Grant pitié ont de ceus qui plorent.	Great pity have they on those who weep.
Au mostier portèrent le cors :	To the church they bore the body :
Mieus fust qu'il remainsit <sup>9</sup> defors ;	Better were it that it had remained without (the town) ;
Ce fu par grant maleïçon <sup>10</sup>	It was by great mischance

<sup>1</sup> *enz*, Lat. *intus*.<sup>2</sup> *seins*, *scin* (*sain*), from Lat. *signum*, because the sound of the bell served as an indication to guide to the church.<sup>3</sup> *encontre*, adv. ; Mod. Fr. à leur rencontre.<sup>4</sup> *o*, the Lat. *apud* in the sense of *with*.<sup>5</sup> *clerçon* = *petit clerc*.<sup>6</sup> *feintié*, lit., feigning, deceit.<sup>7</sup> *somons*, p.p. of *somondre*, from the Lat. *summonere*, for *sub monere*.<sup>8</sup> *corent por*, run for ; Mod. Fr. *courent chercher*.<sup>9</sup> *remainsit*, 3 sing. imp. subj. of *remaindre*.<sup>10</sup> *maleïçon* = malediction.



Qu'il ne sorent la traïson.	That they knew not the treason.
Li maistre clers chanta l'office ;	The chief clerk chanted the service ;
Ce fu contre <sup>1</sup> lor grant malice ; <sup>2</sup>	It was in honour of their great wickedness.
Miens lor venist faire confes,	They would have done better to confess,
Car mout estoit la lor mort pres.	For their death was very near.
Li evesque chanta la messe : Des paiens fu la torbe <sup>3</sup> espesse.	The bishop chanted the mass : Thick was the heathen throng.
Quant vint a la biere porter,	When it came to carrying the bier,
Que l'on dut le cors enterrer,	And the body was to be buried,
Hasteins de la biere sailli, S'espée <sup>4</sup> traite, fist un cri :	Hastings rose from the bier With drawn sword and gave a shout :
Au premerain coup qu'il dona	With the first stroke that he gave
A l'evesque le chief <sup>5</sup> coupa, A son parrain coupa la teste,	He cut off the bishop's head, (Then) he cut off his god-father's head
Come se fust une vil beste. Paien, tuit traites lor espees	As if it were a beast's. The heathen all with drawn swords
Et les chapes des cons jetees,	And cloaks thrown from their necks,
Les portes corurent fermer, Que nuls n'en peüst eschaper. Des chaitis <sup>6</sup> font tel tueïz <sup>7</sup>	Ran to shut the gates, So that no one could escape. Of their captives they make such slaughter
Come li leus fait des brebiz,	As the wolf makes of the lambs,
Quant il puet entrer en le toit, <sup>8</sup>	When he can get into the pen
Que li vilains ne l'aperçoit :	Without the shepherd observing him :
Estrangle moutons et brebiz	He strangles sheep and ewes

<sup>1</sup> *contre* here means *for, in honour of*. *Contre* had formerly various meanings that have not passed into the modern language (see Godefroy).

<sup>2</sup> *lor . . . malice* here refers to the treachery of the Normans.

<sup>3</sup> *torbe*, Lat. *turba*, crowd; also used of things, "La tourbe des menus maux."—Montaigne, *Ess.* iii. 9.

<sup>4</sup> *s'espéc.* See Darm., p. 303.

<sup>5</sup> *chief.* See Darm., p. 100.

<sup>7</sup> *tueïz*, Mod. Fr. *tué*.

<sup>6</sup> *chaitis*, Lat. *captivus*.

<sup>8</sup> *toit* here means enclosed place.

Et aigneaus toz granz et petiz.	And lambs both great and small.
Ensement <sup>1</sup> firent li paien Deu dolent pueple crestiien :	Even so did the heathen With the unfortunate Chris- tian people :
L'evesque ocistrent et le comte,	They killed the bishop, and the count,
Et tant des autres, n'en fu conte ;	And so many others, there was no counting them ;
Puis sont par la vile espandu,	Then they dispersed through- out the town,
D'un ostel en autre coru.	And ran from one house to another.

## LE CHEVALIER AU LION.

Chrestien de Troyes was the most famous of the poets who sang of the Breton legends (see *Lanson, Litt.*, chap. ii., "Les Romans bretons"). His principal works were *Tristan*, *Lancelot*, *Ivain* or *Le Chevalier au Lion*, and *Perceval*. The *Chevalier au Lion* was written about 1170 ; it is regarded as one of Chrestien's finest works, and recounts the adventures of Ivain, Knight of the Round Table. The dialect is that of Champagne, to which province the poet belonged.

## THE STRUGGLE BETWEEN GAUVAIN AND IVAIN.

Gauvain and Ivain have fought during a whole day without recognising one another ; at nightfall they cease fighting, congratulate one another, and asking their names, recognise one another.

Mes sire Ivains parla ainçois, <sup>2</sup> Qui mout estoit preuz et cortois.	My lord Ivain spoke first, Who was very brave and courteous.
Mais au parler nel reconut,	But by speaking he did not know him,
Ses bons amis ; car ce li nut <sup>3</sup>	His good friend ; for it hin- dered him

<sup>1</sup> ensement, Lat. *in-sic-mente*.<sup>2</sup> ainçois. See Darm., p. 96.<sup>3</sup> nut, 3 sing. perf. of *nuire*, used impersonally.

Qu'il avoit la parole basse  
Et la vois roe<sup>1</sup> et foible et  
quasse ;<sup>2</sup>

(Car toz li sans li fu meüz<sup>3</sup>

Des cous qu'il avoit receüz.

"Sire," fait - il, "la nuiz  
aproche!

Je ne cuit<sup>4</sup> blasme ne re-  
proche

I aions se nuiz nos depart.

Mais tant di de la moie part

Que mout vos dot<sup>5</sup> et mout  
vos pris,

N'onques en ma vie n'empris<sup>6</sup>

Bataille dont tant me dou-  
sisse,<sup>7</sup>

Ne chevalier cui<sup>8</sup> tant vou-  
sisse

Conoistre ne cuidai veoir.

Bien savez voz cous aseoir

Et bien les savez emploier.

Ainz ne sot tant de cous  
paier

Chevaliers que je conëisse.

Ja mon vuel<sup>9</sup> tant n'en re-  
ceüsse

Com vos m'en avez lui<sup>10</sup>  
presté.

Tot m'ont vostre coup  
entesté."<sup>11</sup>

"Par foi," fait mes sire  
Gauvains,

That he spoke in low tones  
And his voice was rough and  
weak and broken ;

For all his blood was stirred  
up

From the blows he had re-  
ceived.

"Sir," said he, "the night  
approaches !

I do not think we shall have  
blame or reproach

If the night separate us.

But this much I say, for my  
part,

That much I fear you and  
much I esteem you ;

Never in my life did I under-  
take

A combat in which I got so  
many blows,

Nor did I think I could see  
a knight

Whom I should have liked  
so much to know.

Well you know how to place  
your blows,

And well you know how to  
deal them.

Never did any knight whom  
I knew

Know how to deal so many  
blows.

Had I wished for it, I would  
not have received so many

As you have given me to-day.

Your blows have quite  
stunned me."

"My faith," says my lord  
Gauvain,

<sup>1</sup> roe, fem. of ro, Mod. Fr. *rauque*.

<sup>2</sup> quasse = *cassée*.

<sup>3</sup> sans . . . meüz. See Darm., p. 145.

<sup>4</sup> cuit, 1 sing. pres. ind. of *cuidier*.

<sup>5</sup> dot, 1 sing. pres. ind. of *doter*.

<sup>6</sup> n'empris, 1 perf. of *emprendre* = *entreprendre*.

<sup>7</sup> doussisse, 1 sing. imp. subj. of *dousser* (*dosser*), *frapper sur le dos*.

<sup>8</sup> cui, obj. case of relative pron.

<sup>9</sup> mon vuel, adverbial expression = *selon ma volonté*.

<sup>10</sup> lui, Lat. *hodie* ; Span. *hoy*.

<sup>11</sup> entesté, lit., *frapper à la tête*.

N'estes si estordiz ne vains <sup>1</sup>	"You are not so much stunned nor so weak
Que je autant ou plus ne soie. <sup>2</sup>	As I am, for I am more so.
Et se je vos reconnoissoie, Espoir <sup>3</sup> ne vos greveroit <sup>4</sup> rien.	And if I should recognise you, Perhaps it would not grieve you.
Se je vos ai presté del mien,  Bien m'en avez rendu le conte Et del chatel <sup>5</sup> et de la monte; <sup>6</sup>	If I have shown you some of my prowess, You have paid me well back for it, Both in capital and interest ;
Que larges estiiez del rendre  Plus que je n'estoie del prendre.	For you were generous in paying back More than I was in taking.
Mais coment que la chose preigne, <sup>7</sup> Quant vos plaist que je vos apreigne Par quel non je sui apelez, Ja mes noms ne vos iert celez :	But, however it may be, Since it pleases you that I inform you By what name I am called, Indeed my name shall not be hid from you :
Gauvains ai non, fiz le roi Lot." Tantost com mes sire Ivains l'ot, Si s'esbaïst <sup>8</sup> et espert <sup>9</sup> toz ;	My name is Gauvain, son of King Lot." As soon as my lord Ivain hears it, He is amazed and quite dumfounded ;
Par mautalent <sup>10</sup> et par corroz Flatist <sup>11</sup> a la terre s'espee	In bad temper and in rage He flings to the ground his sword
Qui tote estoit ensenglentee,  Et son escu tot depecié ;	Which was all covered with blood, And his shield, which was all in pieces ;
Si descent del cheval a pié :	He dismounts from his horse on foot :

<sup>1</sup> *vains*, weak, without force.

<sup>2</sup> *ou plus ne soie*, lit., *que je ne le suis plus*.

<sup>3</sup> *espoir*, frequently used as an adverb in OFr. = *peut-être*.

<sup>4</sup> *greveroit*, impers. verb.

<sup>5</sup> *chatel*, Lat. *capitale*.

<sup>6</sup> *monte*, interest. "Mult emprunta a munte."—*Garn.*, *Vie de S. Thom.*

<sup>7</sup> *preigne*, 1 sing. pres. subj. of *prendre*.

<sup>8</sup> *s'esbaïst*, Mod. Fr. *s'ébahit*.

<sup>9</sup> *s'espert*, Mod. Fr. *être éperdu*.

<sup>10</sup> *mautalent*, Lat. *male-talentum*.

<sup>11</sup> *Flatist*, 3 sing. perf. of *flatir*.

“Ha, las,” fait - il, “quel mescheance !	“Alas !” he says, “what a mischance !
Par trop leide <sup>1</sup> mesconoissance	By a most sad misunderstanding
Ceste bataille faite avomes, Qu’entreconect <sup>2</sup> ne nos somes ;	We have had this combat, Since we have not recognised each other ;
Que <sup>3</sup> ja, se je vos conetisse, A vos combatuz ne me fusse ;	For I, had I known you, Would not have fought with you ;
Ainz me clamasse recreant <sup>4</sup>	On the contrary ; I should have declared myself beaten
Devant le cop, ce <sup>5</sup> vos creant. <sup>6</sup>	Before striking a blow, believe me for it.”
“Coment,” fait mes sire Gauvains,	“What,” says my lord Gauvain,
“Qui estes vos ?” “Je sui Ivains	“Who are you ?” “I am Ivain
Qui plus vos aim que rien del monde	Who loves you more than anything in the world
Tant com il dure <sup>7</sup> à la reonde ;	As far as it extends around ;
Que vos m’avez amé toz jorz	For you have always loved me
Et onoré en totes corz.	And honoured me in all the courts.
Mais je vos vuel de cest affaire	But I wish for this matter
Tel amende et tel onor faire	To make you such amends and such honour
Qu’oultrement outrez <sup>8</sup> m’otroi.”	That I declare myself to be completely beaten.”
“Ice feriez vos por moi ?”	“Would you do this for me ?”
Fait mes sire Gauvains, li douz.	Says my lord Gauvain, the gentle.
“Certes, mout feroie or estouz <sup>9</sup>	“Certainly, I should be now very haughty
Se je ceste amende en prenoie.	If I accepted such amends.

<sup>1</sup> *leide*, f. of *lait*, Mod. Fr. *laid*, fatal.

<sup>2</sup> *Entreconect*, p.p. of *s’entreconnoistre*.

<sup>3</sup> *Que* = *puisque*.

<sup>4</sup> *me clamasse recreant*, a common expression denoting that one gives in, abandons one’s rights.

<sup>5</sup> *ce* = *ecce*. *Vos* is merely expletive.

<sup>6</sup> *creant*, noun signifying assurance, promise.

<sup>7</sup> *dure*, here in sense of *reach*.

<sup>8</sup> *oultrement outré*, an alliteration frequent in Christian of Troyes.

<sup>9</sup> *estouz*, bold, proud, haughty. Cp. Germ. *stolz*.

Ja certes ceste onors n'iert moie, Ainz iert vostre, je la vos lais." <sup>1</sup>	Indeed this honour will not be mine, But it will be yours: I let you have it."
"Ha, beaus sire, nel dites mais! Que ce ne porroit avenir. Je ne me puis mais sostenir, Si sui atainz et sormenez!"	"Ah! fine sir, do not say so, For it could not happen so. I cannot any longer hold myself up, I am so exhausted and worn out!"
"Certes de neant vos penez!" Fait ses amis et ses compainz.	"Of a truth, you trouble yourself about nothing!" Says his friend and com- panion.
"Mais je sui conquis et atainz," <sup>2</sup> Ne je ne di rien por losange; <sup>3</sup> Qu'il n'a el monde si estrange Cui je autretant n'en deisse	"But I am beaten and ex- hausted, And I do not say anything in flattery; For there is not in the world any one so strange To whom I would not have said as much
Ainçois que plus des cons sofrisse." Ainsi parlant est descenduz; S'a li uns a l'autre tenduz Ses braz au col, si s'entre- baisent. Ne de ce <sup>4</sup> mie ne se taisent Que chascuns outrez ne se claint." <sup>5</sup> La tençons <sup>6</sup> onques ne re- maint	Rather than suffer more of your strokes." So speaking he came down; They each threw their arms Round the neck of the other, and embrace. Nor do they cease Each declaring himself beaten. The dispute never stops
Tant que li rois et li baron Vient corant tot environ, Ses <sup>7</sup> voient entreconjoir, Et mout desirent a oïr Que ce puet estre et qui <sup>8</sup> il font Que si grant joie s'entrefont.	Till the king and the barons Come hastening all around, And see them congratulating each other, And they wish much to hear What may be happening and what they are doing That they are so overjoyed with each other.

<sup>1</sup> *lais*, 1 sing. pres. ind. of *laisser*.<sup>2</sup> *atainz*, p.p. of *ataindre*.<sup>3</sup> *losange*=*louange*.<sup>4</sup> *ce* introduces to the following line, "que chascuns . . ."<sup>5</sup> *claint*, 3 sing. pres. subj. of *clamer*.<sup>6</sup> *tençons*, Lat. *tensionem*.<sup>7</sup> *ses*=*si les*.<sup>8</sup> *qui*, neuter form of interrog. pron.

## CRUSADE SONGS.

The enthusiasm aroused by the Crusades gave rise to many songs, both in the north of France and in Provence. One of these, composed at the time of the first crusade, was well known as the *chanson d'ouree* (*Outree!* was the cry of the crusaders), but it has not come down to us. We possess, however, a song relating to the second crusade, composed before 1147: others have reference to two later crusades.

Among these songs, love, and the yearning of the lady whose lover is beyond the seas, take an important place. The following two songs belong to the twelfth century. The first one is supposed to have been composed at the time of the crusade of Philip Augustus in 1189, and the second is by Conon de Bethune, also of the time of the third crusade.

Chanterai por mon corage <sup>1</sup>	I shall sing for my heart's sake
Que je vueil reconforter, Car avec mon grant damage Ne quier <sup>2</sup> morir n'afoler,	Which I wish to be comforted, For in my great grief I wish neither to die nor to go demented,
Quant de la terre sauvage	When from the barbarous land
Ne voi nului <sup>3</sup> retorner, Ou cil est qui m'assoage	I see no one return, From that land where he is who soothes
Le cuer quant j'en oi parler.	My heart when I hear him speak.
Dieus ! quant crieront : Ou-tree ! <sup>4</sup>	God ! when they cry, <i>Outree!</i>
Sire, aidiez au <sup>5</sup> pelerin Por cui sui espoentee, <sup>6</sup> Car felon sont Sarrazin !	Lord, aid the pilgrim For whom I am afraid, For wicked are the Saracens !

<sup>1</sup> *corage*, Lat. *coraticum*, heart, feelings.

<sup>2</sup> *quier*, 1 sing. pres. ind. of *querir* (Lat. *quaerere*).

<sup>3</sup> *nului*, Lat. *nullo-ei*.

<sup>4</sup> *ouree!* (Lat. *ultra*) was the cry of the crusaders.

<sup>5</sup> *aidiez au*—Mod. Fr. *aidez le pèlerin*. <sup>6</sup> *espoentee*, Lat. *expaventure*.

Je soferrai mon damage Tant que l'an verrai passer. Il est en pelerinage Dont Dieus le laist <sup>1</sup> retourner!	I shall endure my grief Until I shall see the year out. He is on a pilgrimage From which may God let him return!
Et maugré tot mon lignage Ne quier ochoison <sup>2</sup> trover D'autre face <sup>3</sup> mariage ; Fous est cui j'en oi parler.	And notwithstanding all my noble birth I do not wish to have the opportunity To become married to an- other ; Mad is he whom I hear speak of it.
Dieus ! quant . . . De ce sui au cuer dolente Que cil n'est en cest país Qui si sovent me tormente ; Je n'en ai ne gieu ne ris.	God ! when . . . I am of sorrowful heart That he is not in this country Who so often torments me ; No longer do I have play nor laughter.
Il est beaus et je sui gente : Sire Dieus, por quel <sup>4</sup> feís ? Quant l'uns a l'autre atalente, Por quoi nos as departis ? Dieus ! quant . . .	He is handsome and I am pretty ; Lord God, why do you do it ? When one is pleasing to the other, Why hast thou parted us ? God ! when . . .
De ce sui en bone atente, Que je son omage pris ; Et quant la douce ore <sup>5</sup> vente Qui vient de cel douz país Ou cil est qui m'atalente, <sup>6</sup> Volentiers i tor <sup>7</sup> mon vis ; Adont m'est vis <sup>8</sup> que jel sente Par desoz mon mantel gris. Dieus ! quant . . .	For this I can well wait, For I possess his homage ; And when the gentle breeze blows Which comes from that sweet land Where he is who is my de- light, Gladly I turn thither my face ; Then it seemeth to me that I feel him Under my grey cloak. God ! when . . .

<sup>1</sup> *laist*, 3 sing. pres. subj. of *laisser*.<sup>2</sup> *ochoison*, *ch* hard = *occasion*.<sup>3</sup> *face*. Note the ellipsis of the conj. *que*.<sup>4</sup> *quel* = *que* *lc*.<sup>5</sup> *ore*, Lat. *aura*.<sup>6</sup> *atalente*, act. verb from *talentum*.<sup>7</sup> *tor*, 1 sing. pres. ind. of *torner*, the *n* being dropped.<sup>8</sup> *vis* (Lat. *visum*), *il me semble*.



THIRTEENTH CENTURY.

GAME OF ROBIN AND MARION.

By ADAM DE LA HALLE.

*Dialogue between a knight and a shepherdess.*

<i>Le Chevalier.</i> Di moi, veïs tu nul oïsel	<i>Knight.</i> Tell me, hast thou not seen any bird
Voler par deseure ces chans? <sup>1</sup>	Flying over these fields?
<i>Marion.</i> Sire, ouïl, je ne sai pas quans.	<i>Marion.</i> Yea, sire, I know not how many.
Encore i a en ces buissons	There still are within these bushes
Et chardonereus et pinçons	Both goldfinches and chaf- finches
Qui mout chantent jolïement.	Who warble right beauti- fully.
<i>Le Chev.</i> Si m'aït Dieus, bele au cors gent,	<i>K.</i> So may God aid me, fair lady of graceful figure,
Ce n'est point ce que je demant.	That is not what I demand.
Mais veïs tu par ci devant	But hast thou seen about here, in front
Vers ceste riviere, nul ane? <sup>1</sup>	Towards this stream, no duck?
<i>M.</i> C'est une beste qui re- cane. <sup>2</sup>	<i>M.</i> It is a beast that brays.
J'en vi ier trois seur ce chemin	I saw yesterday three on this way
Tous chargiés aler au molin.	All laden, going to the mill.
Est ce ce que vous demandés?	Is this what you ask?
<i>Le Chev.</i> Or sui je mout bien asenés. <sup>3</sup>	<i>K.</i> Now I am well in- formed. [ <i>Aside.</i> ]
Di moi, veïs tu nul hairon?	Tell me, didst see no heron?
<i>M.</i> Herens? Sire, par ma foi, non!	<i>M.</i> Herrings? 'Faith, no, sire!
N'en vi neïs <sup>4</sup> un puis quar- esme,	I have not even seen one since Lent,

<sup>1</sup> Play upon the word *ane*=duck (Lat. *anatem*; Span. *anade*), which Marion confuses with *asne*, *âne*. The word *ane* survives in *bédane* for *bec d'âne* (also in *albran*, young wild duck).

<sup>2</sup> *recaner*=*ricaner*, probably from O.H.Ger. *gähnen*: *K.* thinks that *ri-* replaced *re-* under the influence of *rire*.

<sup>3</sup> *asener*, probably from Ger. *sinn*=Ital. *senno*, OFr. *sen*, understanding.

<sup>4</sup> *neïs*=*ne ipsum*: the word is used simply as an affirmative.

- Que j'en vi mangier chiés  
dame Eme,<sup>1</sup>  
Ma taien, cui sont ces brebis.
- Le Chev.* Par foi, or sui jo  
esbaubis.<sup>1</sup>  
N'ains mais je ne fui si gabés.  
*M.* Sire, foi que vous me  
devés,  
Quele beste est ce seur vo  
main? <sup>2</sup>  
*Le Chev.* C'est uns faucons.  
*M.* Manjue il pain? <sup>2</sup>  
*Le Chev.* Non, mais bone  
char.  
*M.* Cele beste? <sup>2</sup>  
Esgar, ele a de cuir la teste.<sup>2</sup>  
Et ou alés vous?  
*Le Chev.* En riviere.<sup>2</sup>  
*M.* Robins n'est pas de tel  
maniere: <sup>2</sup>  
En lui a trop plus de deduit. <sup>2</sup>  
A no vile esmuet tout le bruit,  
Quant il joue de sa musete. <sup>2</sup>  
*Le Chev.* Or dites, douce  
bergerete, <sup>2</sup>  
Ameriés vous un chevalier?  
*M.* Beaus sire, traiés vous  
arrier.  
Je ne sai que chevalier sont.  
Deseur tous les omes du mont  
Je n'ameroie que Robin.  
Cil vient au soir et au matin  
A moi, toudis et par usage,  
Et m'apporte de son fourmage.  
Eneor en ai je en mon sain,  
Et une grant piece de pain,  
Que il m'aporta a prangiere.
- When I saw some eaten at  
Dame Emma's,  
My grandmother's, whose are  
these sheep.  
*K.* In good faith I am  
dumfounded. [*Aside.*  
Never was I so mocked at.  
*M.* Sire, by the faith that  
you owe me,  
What is that beast upon your  
hand?  
*K.* It is a falcon.  
*M.* Doth he eat bread?  
*K.* Nay, but good flesh.  
*M.* This beast?  
See, it hath its head of  
leather.  
And whither go you?  
*K.* On the river.  
*M.* Robin is not of such  
kind:  
In him there is more of  
politeness.  
In our town the noise stirs  
all,  
When he plays his bagpipes.  
*K.* Now tell me, gentle  
shepherdess,  
Would you love a knight?  
*M.* Fair sire, draw back.  
I know not what knights  
are!  
Above all the men in the  
world I could love but  
Robin.  
He comes evenings and morn-  
ings to me, daily and by  
custom,  
And he brings me of his  
cheese.  
I have some yet in my  
bosom, aye, and a great  
piece of bread which he  
brought me for dinner.

<sup>1</sup> *Ebaubi*, *exbalbio*; properly, struck dumb, incapable even of stammering.

<sup>2</sup> The falcon was hooded.

## REFLECTIONS OF A HERBALIST.

By RUTEBEUF, a *trouvère* who wrote *fabliaux*, mainly in an anti-clerical spirit.

*A Quack's Soliloquy.*

THIS soliloquy, which is made up of prose and verse, was probably not composed for the stage.

Bele gent, je ne sui pas de ces povres prescheurs ne de ces povres erbiers qui vont par devant ces moustiers, a ces povres chapes maucousues, qui portent boistes et sachés, et si estendent un tapis; car teus vent poivre et coumin et autres especes, qui n'a pas autant de sachés com il ont. Sachiés que de ceus ne sui je pas; ains sui a une dame qui a non madame Trote de Salerne,<sup>1</sup> qui fait cuevre chief de ses oreilles, et li sourcis li pendent a chaaines d'argent par desus les espanles; et sachiés que c'est la plus sage dame qui soit es quatre parties du monde. Ma dame si nous envoie en diverses terres et en divers païs: en Pouille, en Calabre, en Tosquane, en Terre de Labour, en Alemaigne, en Soissoigne, en Gascoigne, en Espagne, en Brie, en Champaigne, en Bourgoigne, en la forest d'Ardane, pour ocire les bestes sauvages et pour traire les oignemens, pour doner medecines a ceus qui ont les maladies es cors. Ma dame si me dist et comanda que,

Fair people! I am not one of those poor preachers or poor herbalists who walk in front of the churches with poor and ill-stitched copes, who carry about boxes and sacks, and lay down a carpet; for some sell pepper and cumin and other spices, who don't own as many sacks as these have. Know ye that of these I am none; but I belong to a lady named Madame Trote de Salerne, who makes a night-cap of her ears, and her eyebrows are hung with silver chains (passing) over her shoulders: and know that she is the wisest woman in the four quarters of the globe. My lady, troth, sends us to different lands and to different countries: to Pouelle, to Calabria, to Tuscany, to Terre de Labour, to Germany, to Saxony, to Gascony, to Spain, to Brie, to Champaigne, to Burgundy, to the Forest of Ardenne, to kill wild beasts and extract unguents, and to give medicines to those who have diseases in their frames. My lady, i' faith, told me and com

<sup>1</sup> Rutebeuf alludes to a celebrated physician of Salerno in the eleventh century, Trottole de Roggeri.

en quelque lieu que je venisse, je deïsse aucune chose si que cil qui fussent entour moi i preïssent bon essemble, et pour ce qu'ele me fist jurer seur sains, quant je me departi de li, je vos aprendrai a garir du mal des vers, se vous le voulés oïr. Voulés oïr ?

Aucun me demandent dont li ver vient. Je vous fai a savoir qu'il vient de diverses viandes reschaufées, et de ces vins enfustés et boutés: si se congrient es cors par chaleur et par humeurs; car, si com dient li philosophe, toutes choses en sont criées, et pour ce si vient li ver es cors, qui montent jusqu'au cuer et si font mourir d'une maladie qu'on apele mort soubitaine. Seigniez vous ! Dieus vous en gart tous et toutes !

Pour la maladie des vers garir (a vos ieus la veés, a vos piés la marchiés !) la meilleur erbe qui soit es quatre parties deu monde, ce est l'armoise. Les femes s'en ceignent le soir de la Saint Jehan, et en font chapeaus seur leur chiés, et dient que goute ne avertins<sup>1</sup> ne les puet prendre n'en chiés, n'en bras, n'en pié, n'en main; mais je me merveil quant les testes ne leur brisent et que li cors ne rompent par mi, tant a l'erbe vertu en

manded me that in every place to which I came I should speak certain things so that those who should be round me should take good example; and since that she hath made me swear upon saints' relics, when I quitted her, I will teach you to recover from the disease of worms if you will hear me. Will you hear me ?

Certain ones ask me Whence come worms? I would have you know that they come from divers meats warmed up, and from wines vatted and turned sour: these become congested in the body through heat and through humours; for, as the philosophers say, all things are created therefrom (from the body); and thus 'tis that the worms come into the body, pass upwards to the heart, and cause people to die of an illness called sudden death. Cross yourselves! God keep you from this, all men and all women!

To cure the disease of worms (with your eyes ye see it, with your feet ye tread it!) the best herb in the four parts of the world is the mugwort. Women gird themselves therewithal on St John's Eve, and make hats thereof to their heads, and say that neither gout nor dizziness can ever catch them either in head, or in arm, or foot, or hand; but marvel when their heads do not break and their bodies do not break asunder, so much

<sup>1</sup> *avertin*, probably for *la vertin*, from *vertigo*.

soi ! En cele Champaigne ou je fui nés l'apele l'on marrebourc, qui vaut autant come la mere des herbes. De cele erbe prendrés trois racines, cinc fueilles de sauge, neuf fueilles de plantaing. Batez ces choses en un mortier de cuivre, a un pestel de fer, desjeünés vous du jus par trois matins ; gari serés de la maladie des vers.

Or ostés les chaperons,<sup>1</sup> tendés les oreilles, regardés mes herbes que ma dame envoie en cest país et en ceste terre ; et pour ce qu'ele vuet que li povres i puist aussi bien avenir come li riches, ele me dist que j'en feísse denrée ;<sup>2</sup> car teus a un denier en sa bourse qui n'i a pas cinc livres ; et me dist et comanda que preísse un denier de la monioie qui courroit ou país et en la contree ou je vendroie : a Paris un parisais, a Orlens un orlenois, a Estampes un estampoais, a Bar un barrois, a Viane un vianois, a Clermont un clermondois, a Dijon un dijonois, a Arras un artisien, a Mans un mansois, a Chartres un chartrain, a Londres en Engleterre un esterlin ;<sup>3</sup> pour du pain, pour du vin a moi, pour du fein, pour de l'aveine a mon roncin ; car teus qui autel sert d'autel doit vivre. Et

virtue hath this herb in itself ! In this Champagne where I was born they call it "marrebourc," which means as much as the "mother of the herbs." Of this herb you will take three roots, five leaves of sage, nine leaves of plantain. Bruise these things in a copper mortar with an iron pestle, break your fast with the juice thereof for three mornings : ye shall be cured of the malady of worms.

Now off with your caps, strain your ears, examine my herbs that my lady sends to this country and to this land : and, because she wishes that the poor man may attain to them even as the rich man, she told me I should make the price a penny : for such a one has a penny in his purse who has not in it five pounds : and she told and ordered me that I should take a penny of the coinage which would be current in the country where I should be selling : at Paris a parisais, at Orleans an orleanais, at Estampes an etampoais, at Bar a barrois, at Vienne a viennois, at Clermont a clermondois, at Dijon a dijonnois, at Arras an artesian, at Le Mans a mansais, at Chartres a chartain, at London in England a sterling : for bread and wine for myself, and for hay and oats for my rouncy (cob) ; for he who serves the altar must

<sup>1</sup> *chaperons*, cloth caps worn by men and women alike.

<sup>2</sup> *denrée*, *den(a)ra*, from *denarius*.

<sup>3</sup> *Sterling* ; named from the *Easterlings* (men of the East), a name for the Hanse merchants in London, *temp.* Henry III. (Skeat).

je di que s'il estoit si povres, ou ons ou feme, qu'il n'eüst que doner, venist avant je li presteroie l'une de mes mains pour Dieu et l'autre pour sa mere.

Ces herbes vous ne les mangerés pas ; car il n'a si fort buef en cest país ne si fort destrier que s'il en avoit ausi gros com un pois seur la langue qu'il ne mourust de male mort, tant sont fors et ameres ; et ce qui est amer a la bouche, si est bon au cuer. Vous les me metrés trois jours dormir en bon vin blanc ; se vous n'avés blanc, si prenés vermeil ; se vous n'avez vermeil, prenés chastain ; se vous n'avés chastain, prenés de la bele eaue clere ; car teus a un puis devant son uis, qui n'a pas un tonel de vin en son celier. Si vous en desjeünerés par treize matins ; se vous faillés a un, prenés autre ; se vous i faillés le quart, prenés le quint ; car ce ne sont pas charoies.<sup>1</sup> Et je vous di par la passion dont Dieus maudist Corbitas le juif qui forja les trente pieces d'argent en la tour d'Abilant, a trois lieues de Jherusalem, dont Dieus fu vendus, que vous serés gari de diverses maladies et de divers meshains, de toutes fievres sans<sup>2</sup> quartain, de toutes gouttes sans palasine, de l'enfleüre deu cors ; car se mes peres et ma mere estoient ou peril

live from the altar. And I say that if there were one so poor, either man or woman, that he had nought to give, let him come forward ! I will lend him one of my hands for God and the other for his mother.

These herbs, ye shall not eat of them ; for in all this country there is not ox nor courser so strong, that if he had (of them) but the size of a pea he would die of an evil death, so strong and so bitter are they : and that which is bitter to the mouth verily is good to the heart. Ye shall set them me for three days to sleep in good white wine : if you have not white, you shall take red ; if you have no red take brown ; if you have not brown, take fair clear water, for some have a well before their door who have not a barrel of wine in their cellar. Yea, ye shall break therewithal your fast for thirteen mornings. If ye miss one, take it the next (day) ; if ye miss it the fourth day, take it the fifth, for these are not mere charms. And I tell you by the vengeance wherewith God cursed the Jew Corbitas who forged the thirty pieces of silver in the tower of Abilant, three leagues from Jerusalem for the which God was sold, that ye shall be cured of divers maladies and of divers mishaps ; of all fevers, even the quartan ; of all goutts, even the palsy ; of swelling of the

<sup>1</sup> *charoie*, *carnata*, prop. "flesh bits," hence bait, allurements.

<sup>2</sup> *sans*, even.

de la mort et il me demand-  
oient la meilleur erbe que je  
leur peïsse doner, je leur  
doneroie ceste. En tel meni-  
ere vent je mes herbes et mes  
oignemens ; qui voudra si en  
preigne, que ne voudra si les  
laïst.

body : for if my father and  
my mother were in peril of  
death, and should they ask  
me the best herb that I  
could give them, I would  
give them this. In such  
wise I sell my herbs and  
my unguents : let him take  
who wishes ; who will not  
take, let him leave them.

LE MYSTÈRE DE LA PASSION.

*Lucifer et Satan. Chœur des démons.*

*Lucifer.* Saultez hors des abismes noirs,  
Des obscurs infernaulz manoirs,  
Tous puans de feu et de souffre,  
Deables, sailliez de vostre gouffre  
Et des horribles regions ;  
Par milliers et par legions  
Venez entendre mon proces.<sup>1</sup>  
Laissez les chaisnes et croches,  
Gibes<sup>2</sup> et larronceaux pendans,  
Fourneaux fournis, serpens mordans,  
Dragons plus ardans que tempeste ;  
Ne vous bruslez plus groing ne teste  
A faire ces metaulx couller.  
Faictes moy bondir et crouller  
Tout le hideux infernal porce,<sup>3</sup>  
De haste de venir a force  
Oyr ma proposicion.

<sup>1</sup> *proces* is used in the sense of "proposition": it refers to the words which end the tirade.

<sup>2</sup> *gibes*. In OFr. this word signified a stick ending in an iron pike : the word "gibet" is supposed to be connected with it, and to have originally signified a forked stick ; cf. Ger. *Gabel*. *Gibier*, game, has been connected with the same word, meaning originally what was brought home on cross sticks.

<sup>3</sup> *porce* = *porehe*.



*Satan.* Qui fait ceste mutacion ?<sup>1</sup>  
 Lucifer, roy des ennemis,<sup>2</sup>  
 Vous hurlez comme ung lou famis,<sup>3</sup>  
 Quand vous voulez chanter ou rire.

*L.* Ha ! Sathan, Dieu te puist maudire !  
 Quand<sup>4</sup> est de mes ris et mes chans,  
 Ilz sont malheureux et meschans ;  
 Ma noblesse et ma grant beaulté  
 Est tournée en difformité,  
 Mon chant en lamentacion,  
 Mon ris en desolacion,  
 Ma lumiere en tenebre umbrage,<sup>5</sup>  
 Ma gloire en douloureuse rage,  
 Ma joye en incurable dueil ;  
 Ne demeure que mon orgueil  
 Qui ne m'est mué ne changé  
 Depuis le jour que fus forgé  
 Lassus au pardurable empire,  
 Si non que tousjours il empire,  
 Sans soy diminuer en rien.

*S.* De ce point je vous croy tres bien,  
 James n'y attendez reppos ;  
 Mes ceey n'est point au propos,  
 Sy n'est besoing qu'on le reppete.

*L.* Astaroth, sonne la trompette  
 Et busine<sup>6</sup> par telz moyens  
 Que tous les deables de ceans  
 Saillent dehors tost et en haste. . . .

(*Au son de la trompette accourent Berich, Belzebut et Cerberus.*)

<sup>1</sup> *mutacion* : who stirs up this trouble ?

<sup>2</sup> *ennemis* = devils.

<sup>3</sup> *famis* = hungry, \**famitus*.

<sup>4</sup> *quand* = quant ; lit., " as to what is the state of my smiles and my songs."

<sup>5</sup> *umbrage* is an adjective = into sombre darkness.

<sup>6</sup> *businer* (*buccina*), to sound a blast.



S. Avant que plus avant soit fait  
 Ne plus déterminé par vous,  
 Deables, arrangez vous tretous<sup>1</sup>  
 En tourbe, a grosse quantité  
 Et me chantez un silete<sup>2</sup>  
 En vostre horrible diablerie.

*Astaroth.* Vous orrez<sup>3</sup> belle chanterie. . . .

*Tous les démons.* La dure mort éternelle  
 C'est la chançon des dampnés ;  
 Bien nous tient a sa cordelle  
 La dure mort éternelle ;  
 Nous l'avons desservy<sup>4</sup> telle  
 Et a luy sommes donnés ;  
 La dure mort éternelle  
 C'est la chançon des dampnés.

## L'AVEUGLE ET LE BOITEUX.

### *Moralité.*

*L'Aveugle.* L'aumosne au povre diseteux<sup>5</sup>  
 Qui jamais nul jour ne vit goucte !

*Le Boiteux.* Faictes quelque bien au boiteux,  
 Qui bouger ne peut pour la goucte !

*L'A.* Hélas ! je mourray cy sans doubte,  
 Pour la faulte d'un serviteur.<sup>6</sup>

*Le B.* Cheminer ne puis : somme toute,  
 Mon Dieu, soyez moy protecteur !

<sup>1</sup> *tretous*=*trestous*. The *tres*=*trans*, and has an intensive force. See Darm., p. 284.

<sup>2</sup> A "silete" was used to designate those passages which were sung, but were not strictly speaking part of the mystery, but merely intercalated passages expressive of joy or passion. The etymological signification seems to have entirely disappeared: it means nothing more than "passage for singing."

<sup>3</sup> *orrez*=shall hear.

<sup>4</sup> *desservye*=deserved.

<sup>5</sup> *diseteux*, hungry one. Cp. Mod. Fr. *disette*, from *dīsēctā* (fem. of the past part. of *dīsecāre*), something cut off, then "the state of being cut off," "famine."

<sup>6</sup> "For want of a servant," Mod. Fr. *faut d'un serviteur*.

*L'A.* Hélas ! le mauvais detracteur<sup>1</sup>  
 Qu'en ce lieu m'a laissé ainsi !  
 En luy n'avoie bon conducteur ;  
 Robé<sup>2</sup> m'a, puis m'a planté cy.

*Le B.* Hélas ! je suis en grant soucy  
 Meshuy<sup>3</sup> de gaigner ma vie !  
 Partir ne me pourroye d'icy,  
 En eussé-je bien grant envie !

*L'A.* Ma povreté est assouvie,<sup>4</sup>  
 S'en brief temps ne treuve ung servant.

*Le B.* Maleurté<sup>5</sup> m'a si fort suyvie,  
 Qu'a elle je suis asservant.

*L'A.* Pour bon service desservant<sup>6</sup>  
 Trouveray je point ung vallet ?  
 Ung bon en eus, en mon vivant,  
 Qui jadis s'appeloit Giblet.  
 Seur estoit, combien qu'il fust let.<sup>7</sup>  
 J'ay beaucoup perdu en sa mort,  
 Plaisant estoit et nouvellet.<sup>8</sup>  
 Mauldite celle qui l'a mort !<sup>9</sup>

*Le B.* N'auray je de nully<sup>10</sup> confort ?  
 Ayez pitié de moy, pour Dieu !

*L'A.* Qui es tu, qui te plains si fort ?  
 Mon amy, tire t'en ce lieu !

*Le B.* Hélas ! je suis cy au milieu

<sup>1</sup> *detracteur* is used in its primitive sense, "evil guide."

<sup>2</sup> *robé*. Cf. Ital. *roba* ; from O.H.Ger. \**rouba*, itself from *raubha*, N.H.Ger. *raub*.

<sup>3</sup> *meshuy*, henceforward ; *magis hodie*.

<sup>4</sup> *assouvie*, perfect, accomplished, absolute ; probably from *äs-sōpio*, to lull to slumber, reduce to silence, content, render perfect.

<sup>5</sup> *malheurte*, ill-fortune ; *male a(u)gurata*.

<sup>6</sup> *desservant*, doing good service.

<sup>7</sup> He was sure, though he was ugly ; *let*, from an old German word *laith*, loathly.

<sup>8</sup> *nouvellet*, simple, naïf.

<sup>9</sup> Cursed be she (*i.e.*, death) who killed him ; *mourir* in OFr. signified "to kill."

<sup>10</sup> *nully*, in OFr. *nullui*, ease of the indirect régime, from *nul*, as *autrui* from *autre* : "Shall I have aid from none?"

Du chemin, ou je n'ay puissance  
D'aller avant. Ha ! saint Mathieu !  
Que j'ay de mal !

*L'A.* Viens et t'avance  
Par devers moy, pour ta plaisance.  
Un petit nous esjoïrons.

*Le B.* De parler tu as bien l'aysance !<sup>1</sup>  
Jamais de bien ne joïrons.

*L'A.* Viens a moy ; grant chiere<sup>2</sup> ferons,  
S'il plaist a Dieu de paradis !  
A nully nous ne mefferons,<sup>3</sup>  
Combïen que soyons estourdis.

*Le B.* Mon amy, tu pers bien tes ditz.  
D'ici bouger je ne scauroye.  
Que de Dieu soyent ceux maulditz  
Par qui je suis en telle voye !

*L'A.* S'a toy aller droit je pouvoye,  
Content seroye de te porter,  
Au moins se la puissance avoye,  
Pour ung peu ton mal supporter,  
Et toy, pour me reconforter,  
Me conduyroys de lieux en lieux.

*Le B.* De ce ne nous fault deporter :<sup>4</sup>  
Possible n'est de dire mieulx.

*L'A.* A toy droit m'en voys, se je peux.  
Voys<sup>5</sup> je bon chemin ?

*Le B.* Ouy, sans faille.

*L'A.* Pour ce que tomber je ne veulx,  
A quatre piedz vault mieulx que j'aille.  
Voys je bien ?

*Le B.* Droit comme une caille.  
Tu seras tantost<sup>6</sup> devers moy.

<sup>1</sup> In Mod. Fr., "Tu en parles bien à ton aise" — "It is very easy talking."

<sup>2</sup> *chiere* = \**cara*, face, expression ; Eng. cheer.

<sup>3</sup> *mefferons*, will do harm to.

<sup>4</sup> *deporter*, used in the sense of *écarter*, to move.

<sup>5</sup> *Voys* = *vais*.

<sup>6</sup> *tantost*, immediately.

*L'A.* Quant seray près, la main me baille.

*Le B.* Aussi feray je, par ma foy.

Tu ne vas pas bien, tourne toy.

*L'A.* Par deça ?

*Le B.* Mais à la main destre.

*L'A.* Ainsy ?

*Le B.* Ouy.

*L'A.* Je suis hors de moy,

Puisque je te tiens, mon beau maistre.

Or ça, veuille toy sur moy mettre :

Je croy que bien te porteray.

*Le B.* A cela me fault entremettre,

Puis après je te conduyray.

*L'A.* Es tu bien ?

*Le B.* Ouy, tout pour vray.

Garde bien de me laisser choir.

*L'A.* Quant en ce point je le feray,

Je pri Dieu qu'il me puist meschoir.<sup>1</sup>

## THE MINSTREL OF REIMS.

### DEATH OF KING RICHARD.

Et tant alerent qu'il pristrent port a Diepe qui sienne estoit, et vinrent a Rouen que il amoit mout, et pristrent la ce que mestiers leur fu.<sup>2</sup> Et fist errer<sup>3</sup> son ost jusqu'a un chastel qui estoit le roi Phelipe,<sup>4</sup> que on apele Loche, qui mout estoit fors et bien seans et bien garnis, et qui mout estoit en sa

They went on till they put into harbour at Dieppe, which belonged to the king : they arrived after this at Rouen, which he loved greatly, and there they got what they needed. Then he made his army march to a castle which belonged to King Philip, named Loche, very strong, very well situated

<sup>1</sup> If in this I shall not do thy bidding I pray God that mischance may befall me.

<sup>2</sup> *ce que mestiers leur fu*, what they wanted ; lit., and what was their service (*ministerium*).

<sup>3</sup> *errer*, used simply for "to proceed" (*iterare*).

<sup>4</sup> Which was (that of) King Philip.

grevance.<sup>1</sup> Si se traist cele part et l'assist, et jura qu'il ne s'en partiroit devant ce qu'il l'eüst pris par force. Et i fist assaillir et jour et nuit; mais cil dedens se defendirent vignereusement, car il estoient assés gent et bien garni. Et avint un jour que li rois Richars aloit remirant le chastel, une targe devant lui; et fu perceüs d'un arbalestrier qui estoit en une tournele d'ainglée, qui sailloit plus avant que les autres tourneles. Si mist un carrel en coche,<sup>2</sup> et trait droit au roi, et le fier<sup>3</sup> a descouvert ou tournant de la destre espaule; et le navra durement. Quant li rois se senti navré, si se traist arriere, et vint a son tref.<sup>4</sup> Et furent li mire apareillié<sup>5</sup> qui li traistrent le carrel fors de l'espaule tout entier, et li cerchierent la plaie, et dirent qu'il n'avroit garde se il se vouloit bien garder.<sup>6</sup> Mais li rois, qui estoit de grant cuer, ne pris a riens la plaie ne le conseil des mires; si but et manja quanqu'il li plout. Et sa plaie comença a forsener,<sup>7</sup> et li feus i feri,<sup>8</sup>

and defended, which caused Richard great annoyance. He turned towards this castle then, and besieged it, swearing that he would not go away before he had taken the place by force. He delivered attacks on it day and night: but those who were in the town defended themselves valiantly, for they were numerous and well protected. It happened one day that Richard was going around scanning the castle, with a buckler in front of him. He was espied by a crossbowman who was in a corner turret which projected in front of the other turrets. The crossbowman puts a bolt in the slot and aims straight at the king, whom he strikes unprotected at the edge of his right shoulder: and he wounded him sore. When the king felt himself wounded, he dragged himself backwards to his tent. And they assembled the doctors, who extracted the bolt from his shoulder intact, and probed his wound: they said he had nothing to fear if he would keep quiet. But the

<sup>1</sup> "And which was much to his annoyance"—i.e., which caused Richard much trouble; "he drew then in this direction."

<sup>2</sup> (The crossbowman) put a *carrel* in its groove. The *carrel* was an arrow tipped with steel; the *coche* is the groove on which the arrow lay to be projected.

<sup>3</sup> *fiert*, strikes him (*ferire*).

<sup>4</sup> *tref*, tent (*trabem*); strictly tent-pole.

<sup>5</sup> "And the doctors were assembled." *Mire*=*medicum*. Cp. *remire*=*remedium*. Cp. Toynbee, s.v.

<sup>6</sup> And said that he would have no anxiety if he would look after himself.

<sup>7</sup> *forsener*, "to grow violent"; *forcené*, a madman (*foris-sennatus*).

<sup>8</sup> *et li feus i feri*, and the fire struck there; *feri* is 3 sing. perf. from *ferir*.

et en pou d'eure en fu tous pourpris li costés et li bras. Et quant li rois vit qu'il ardoit tous et que mourir le couvenoit, si comença a complaindre lui meesmes et a regreter ; et disoit ainsi : " Hé ! rois Richars, mourras tu donc ? Ha ! mors, come iés hardie quant tu osas assaillir le roi Richart, le mieus entechié<sup>1</sup> chevalier et le plus courtois et le plus large deu monde. Ah ! chevalerie, come iras a declin ! Hé ! povres dames, povre chevalier, que devendrez vous ? Ha ! Dieus, qui retendra mais chevalerie, largesce ne courtoisie ? "

Ainsi se complaignoit li rois, et quant il vit qu'il le couvenoit mourir, si comanda que ses cuers fust enfouïs a Rouen pour l'amour qu'il i avoit, et ses cors fust portés à Londres et enfouïs en la mere iglise. Atant trespasa et rendi son esperit, el lors commencierent sa gens a faire le greigneur<sup>2</sup> duel que onques gens feissent ; et se departi li os d'enqui, et s'en alerent a Rouen. Et la fu enfouïs li cuers le roi Richart, et li cors de lui fu portés à Londres ou on fist le greigneur

king, who was very high-spirited, despised the wound and the advice of the doctors : he drank and ate as much as he pleased. And the wound began to spread furiously, the fever struck into it, and in a few hours all the side and arm were attacked. When the king saw that he was burning all over and that he must die, he then began to break out into wailing and lamentations. " Alas ! King Richard, are you then to die ? Ah, death, how bold art thou to dare to attack King Richard, the most gifted of knights, the most courteous and the most bountiful in all the world. Ah, Chivalry, what a fall shall be thine ! Woe is me, poor ladies, poor knights, what will become of you ! Ah, God ! who will henceforth be the defender of chivalry, lavishness, and courtesy ? "

Thus did the king lament : and when he saw that he must die, then he commanded that his heart should be buried at Rouen because of the love he had of her, and that his body should be carried to London and buried in the mother church. Then he passed away and gave up the ghost, and then his following began to make the greatest lamentation that men ever made, and the army departed and went to Rouen. And there the heart of King Richard was buried, and his body was carried to

<sup>1</sup> *entechié*, remarkable (*teche*=Mod. Fr. *tache*).

<sup>2</sup> *greigneur*=*grandiorem*. We find also *graindre*, from *grandior*.

duel qui onques fust fais d'ame : et fu enfouïs en la grant iglise a grant oneur, et li fu faite tombe bele et riche teus come il aferoit à roi.<sup>1</sup>

London, where the greatest lamentation was made that was ever yet made for a soul : he was buried in the great church in great honour, and his tomb was made fair and rich, in every way befitting a king.

## THIRTEENTH AND FOURTEENTH CENTURIES.

### JOINVILLE.

#### ATTACK ON THE FRENCH CAMP DURING THE NIGHT.

#### THE PRIEST DE VOISEY PUTS EIGHT SARACENS TO FLIGHT.

Quant je fu couchiés<sup>2</sup> en mon lit, la ou je eüsse bien mestier de repouser pour les bleceïres que j'avoie eu le jour devant, il ne m'avint pas ainsi ; car, avant que il fust bien jours, l'on escria en nostre ost : "Aus armes ! aus armes !" Je fis lever mon chamberlenc qui gisoit devant moi, et li di que il alast veoir que c'estoit. Et il revint tous effrôés, et me dist : "Sire, or sus ! or sus ! que ves ci les Sarrazins qui sout venu a pié et a cheval ; et ont desconfit les sergens le roi qui gardoient les engins, et les ont mis dedans les cordes de nos paveillons."

Je me levai et jetai un

When I had lain down on my bed, where I should have greatly needed to rest on account of the wounds I had received the day before, it fell not to me ; for before it was day the cry "To arms ! To arms !" was raised in our army. I made my body-servant, who was lying before me, rise, and told him to go and see what it was. He came back all in a fright, and said to me : "Up ! Up ! Here are the Saracens upon us with foot and horse ; they have put to flight the king's squires who were keeping watch over the war-engines, and have driven them back among our tent-stays."

I got up, cast a quilted

<sup>1</sup> "As it was suitable for a king" ; *aferoit*, 3 sing. imperf. of *aferir*, to belong to.

<sup>2</sup> *couchiés*=*collocatus* ; probably influenced by *culcita* (*vide* Körtling, s. v.)

gamboison<sup>1</sup> en mon dos et un chapel de fer en ma teste, et escriai à nos sergens: "Par saint Nicolas! ci ne demourront il pas." Mi chevalier me vindrent si blecié come il estoient, et reboutames les sergens aus Sarrazins hors des engins, jusques devant une grosse bataille de Turs a cheval, qui estoient tuit rés a rés des<sup>2</sup> engins que nous avions gaaigniés. Je mandai au roi que il nous secourust; car je<sup>3</sup> ne mi chevalier n'avions pouoir de vestir haubers pour les plaies que nous avions eïes; et li rois nous envoya monseigneur Gauchier de Chasteillon, liqueus se loja<sup>4</sup> entre nous et les Turs, devant nous.

Quant li sires de Chasteillon eut rebouté ariere les sergens aus Sarrazins a pié, il se retraistrent sus une grosse bataille de Turs a cheval, qui estoit rangiee devant notre ost, pour garder que nous ne surpréissions l'ost aus Sarrazins, qui estoit logiée dariere eus. De celle bataille de Turs a cheval estoient descendu a pié uit de leur chevetaïns<sup>5</sup> mout bien armé, qui avoient fait un hourdeïs<sup>6</sup> de pierres taillies, pour ce que nostre

vest on my back and an iron hauberk on my head, and shouted to our squires, "By St Nicholas! they shall not stay there." My knights came to me wounded as they were, and we drove back the squires of the Saracens outside the engines right up to a large squadron of wounded Turks who were all quite close to the engines we had conquered. I requested the king to give us help; for neither I nor my knights had been able to put on our helmets, on account of our wounds; and the king sent us Lord Gaucher de Châtillon, who took up his position between us and the Turks, in front of us.

When the Lord of Châtillon had driven back the squires of the Saracen infantry, these fell back upon a large body of mounted Turks, which was drawn up in front of our army to prevent our surprising the army of the Saracens which was encamped behind them. Of this body of mounted Turks, eight of the leaders, all very well armed, had dismounted and had made a rampart of hewn stones to avoid being wounded by our crossbow-

<sup>1</sup> *gamboison*, padded clothes put on under the armour. A Ger. word, *wamba*, belly. Cp. Eng. *womb*.

<sup>2</sup> *rés a rés de*, close to (*rasum*): part. used as prep.

<sup>3</sup> *je* is used to the end of the thirteenth century where we should employ *moi* in Modern French. The objective form probably was substituted as more emphatic.

<sup>4</sup> *se loja* (*logea*), posted himself. Ger. *\*laubja* (O.H.Ger. *louba*, a protecting roof).

<sup>5</sup> *chevetaïns*, chieftains.

<sup>6</sup> *hourdeïs*, an entrenchment. Cp. *hurdle*.



arbalestrier ne les bleçassent: cist uit Sarrazin traioient a la volée parmi notre ost, et blecierent pluseurs de nos gens et de nos chevaux. Je et mi chevalier nous meïsmes ensemble et accordames, quant il seroit anuitié,<sup>1</sup> que nous emporterions les pierres dont il se hourdoient. Uns miens prestres, qui avoit a non monseigneur Jehan de Voissei, fu a ce conseil, et n'atendi pas tant, ainçois<sup>2</sup> se parti de nostre ost tous seus, et s'adreça vers les Sarrazins, son gamboison vestu, son chapel de fer en sa teste, son glaive dessous l'essele pour ce que li Sarrazin ne l'avisassent. Quant il vint pres des Sarrazins qui riens ne le prisoient pour ce que il le veoient tout seul, il lança son glaive de sous s'esselle et leur courut sus. Il n'i eut nul des uit qui y meïst defense, ainçois tournerent tuit en fuïe. Quant cil a cheval virent que leur seigneur s'en venoient fuiant, il ferirent des esperons pour eus rescourre, et il saillirent bien de nostre ost jusques a cinquante sergens; et cil a cheval vindrent ferant des esperons, et n'oserent assembler a nostre gent a pié, ainçois guenchirent<sup>3</sup> par devant eus. Quant il eurent ce fait ou dous fois ou trois, uns de nos sergens tint son glaive par le milieu, et le lança a un des Turs a cheval, et li en dona parmi les

men. These eight Saracens fired at random on our army and wounded several of our men and horses. My knights and I took counsel together, and decided that when night had fallen we would take away the stones behind which they were intrenched. One of my priests named Lord Jean de Voisey was present at this debate, and did not wait so long, but left our army all alone and made for the Saracens clad in his quilted vest with his iron hauberk on his head and his sword under his armpit, so as not to be noticed by the Saracens. When he came near the Saracens, who did not suspect him in the least, as they saw him all alone, he pulled out his sword from under his armpit and ran upon them. Not a single one of the eight stood his ground, but all took to flight. When the men on horseback saw their leaders coming in full flight, they spurred hard to rescue them, and then about fifty squires charged from our army; and the cavalry came on spurring hard, but did not dare to try conclusions with our unmounted men, and so turned tail before them. When they had done this two or three times, one of our squires grasped his sword in the middle and hurled it at one of the mounted Turks, letting him have it some-

<sup>1</sup> *quant il seroit anuitié*, when it should be night-time.

<sup>2</sup> *ainçois* or *ainçois* = Lat. *antius*, rather, but.

<sup>3</sup> *guenchirent*, gave way, turned bridle; OFrank. *wenkjan*; O.H.Ger. *winchan*; Eng. *wince*.

costes; et emporta cil qui frapés estoit le glaive traissant dont il avoit le fer parmi les costes. Quant li Turc virent ce, il n'i oserent puis aler ne venir, et nostre sergent emporterent les pierres. Des illec en avant fu mes prestres bien coneüs en l'ost, et le moustroient li uns a l'autre et disoient: "Ves ci le prestre monseigneur de Joinville, qui a les uit Sarrazins desconfis."

where in the ribs; and the man who was thus struck carried with him in his fall the sword with the blade sticking in his ribs. When the Turks saw this they did not dare either to advance or to retreat, and our squires removed the stones. From that time my priest was well known in the army: men pointed him out to one another and said, "There is my Lord de Joinville's priest who put the eight Saracens to flight."

#### JOINVILLE REMONSTRATES WITH ST LOUIS.

Ou chastel de Yeres descendit li rois de la mer,<sup>1</sup> et la roine et sui enfant. Tandis que li rois sejournoit a Yeres pour pourchacier<sup>2</sup> chevaus a venir en France, li abes de Cligni, qui puis fu evesques de l'Olive,<sup>3</sup> li presenta dous palefrois qui vauroient bien au jour d'ui cinc cens livres, un pour li, et l'autre pour la roine. Quant il li eut présenté, si dist au roi: "Sire, je vendrai demain parler a vous de mes besoignes." Quant ce vint l'endemain, li abes revint; li rois l'ouï mout diligentement et mout longement. Quant li abes s'en fu partis, je vin au roi et li dis: "Je vous vueil demander, se il vous plait, se vous avés ouï

The king landed at the castle of Hyères with the queen and his children. While he was tarrying there in order to procure the horses necessary for his return to France, the Abbé of Cluny, who was afterwards Bishop of Olive, presented him with two palfreys, which at the present day would be worth quite five hundred pounds, one for him and another for the queen. When he had presented them, he said to the king, "Sire, I will come to-morrow to talk to you about my business." When the next day came, the abbé came back: the king listened to him long and attentively. When the abbé was gone, I

<sup>1</sup> *descendre de la mer* = débarquer.

<sup>2</sup> *pourchacier*, to purchase. *Chacier* comes from \**captiare*.

<sup>3</sup> *evesques de l'Olive*. The reference is to William of Pontoise, who was in succession Prior of La Charité, Abbé of Cluny, and Bishop of Olive, in the Morea.

plus debonnairement l'abé de Cligni, pour ce que il vous dona ier ces dous palefrois." Li rois pensa longement et me dist: "Vraiment ouïl." "Sire," fis-je, "savés vous pour quoi je vous ai faite ceste demande?" "Pour quoi?" fist il. "Pour ce, sire," fis je, "que je vous lo et conseil que vous defendés a tout vostre conseil juré, quant vous vendrés en France, que il ne preignent de ceus qui avront a besoignier<sup>1</sup> par devant vous; car soiés certains, se il prenent, il en escouteront plus volentiers et plus diligentment ceus qui leur donront, ainsi come vous avés fait l'abé de Cligni." Lors apela li rois tout son conseil, et leur recorda errant<sup>2</sup> ce que je li avoie dit; et li dirent que je li avoie loé<sup>3</sup> bon conseil.

went to the king and said to him, "I should like to ask you, if you will allow me, whether you did not listen to the Abbé of Cluny with the greater complaisance because he gave you the palefreys yesterday." The king thought long and said to me, "Truth to tell, yes." "Sire," said I, "do you know why I asked you that question?" "Why?" said he. "In order to give you advice and to beg you to forbid your Privy Council, when you return to France, to accept anything from those who will have to transact business before you; for be certain that if they accept, they will on this account listen with the greater goodwill and attention to those who shall give them presents, just as you have done with the Abbé of Cluny." Then the king assembled all his council, and related at once what I had said to him, and all told him that I had given good advice.

#### LOVE OF ST LOUIS FOR THE POOR.

Des le tens de s'enfance,<sup>4</sup> fu li rois piteus des povres et des soufreteus; et acoustumé estoit que li rois, par-

From his youth upwards the king was full of compassion for the poor and suffering, and the custom

<sup>1</sup> That they should accept nothing from those who will have to treat with you—*besoignier*.

<sup>2</sup> *errant*, part. used as adv., immediately (Lat. *iterando*).

<sup>3</sup> *loé*, part. of *loer* (Lat. *laudare*), to praise: it passes through the meanings of to approve, to allow, to offer, as here.

<sup>4</sup> *s'enfance*. In OFr. the vowel of *ma* was elided (m'). The habit of substituting the obj. from *mon* sprang up at the end of the fourteenth century. Cf. Brachet and Toynbee, § 512.

tout ou il aloit, que sis vins<sup>1</sup> povre fussent tout ades<sup>2</sup> repeit, en sa maison, de pain, de vin, de char ou de poisson, chacun jour. En quaresme et es auvens croissoit li nombres des povres ; et pluseurs fois avint que li rois les servoit, et leur metoit la viande devant eus, et leur trenchoit la viande devant eus, et leur donoit au departir, de sa propre main, des deniers. Meesmement aus hautes vegiles des festes solempniens, il servoit ces povres de toutes ces choses desus dites, avant que il manjast ne ne beüst. Avec toutes ces choses, avoit il chacun jour au disner et au souper pres de li anciens omes et debrisés, et leur faisoit doner tel viande come il manjoit ; et quant il avoient mangié, il emportoient certaine somme d'argent. Par desus toutes ces choses, li rois donoit chacun jour si grans et si larges aumosnes aus povres de religion, aus povres ospitaus, aus povres malades, et aus povres colleges, et aus povres gentis homes et femes et damoiselles, a povres femes veuves et a povres menestriers qui par vieillesce ou par maladie ne pouoient labourer ne maintenir leur mestier ; que a peine pourroit l'on raconter le nombre.

was that, wherever the king went, a hundred and twenty poor folk were always supplied in his house with bread, wine, meat, or fish every day. In Lent and Advent the number of the poor was greater, and it happened several times that the king served them, set their food before them, cut them their meat, and on leaving gave them money with his own hands. In the same way at the high vigils of the solemn holy days he served the poor with all the things mentioned above before eating and drinking himself. Besides this, he had every day old men and cripples to dine and sup beside him, and he had set before them the dishes he was eating, and when they had eaten they went away with some sum of money. Furthermore, the king gave such large and ample alms to the religious poor, to the poor hospitals, to the sick poor, to the poor colleges, to poor gentlemen, ladies, and girls, and to the poor craftsmen whom old age or illness prevented from working and practising their craft, that the number of them could hardly be counted. And so we may fairly say that he was more happy than the Emperor Titus of Rome, concerning

<sup>1</sup> "And the custom was that everywhere the king went one hundred and twenty poor should always be fed in his house." The construction is irregular: the sentence begins as if it should have run, "and the custom was that the king . . . should feed," &c. For *sis vins*=*six vings*, cp. *quatre-vings* and *quinze-vings*.

<sup>2</sup> *ades* (Lat. *ul ipsum*), at once, and by extension, continually. Cp. Ital. *adesso*.

Dont nous pouons bien dire  
 que il fu plus beneïreus que  
 Titus li empereres de Rome,  
 dont les ancienes escriptures  
 racontent que trop se doulut  
 et fu desconfortés d'un jour  
 que il n'avoit doné nul  
 benefice.

whom the old annals relate  
 that he was sad and down-  
 cast through one day not  
 having done a good action.

FIFTEENTH CENTURY.

FARCE DE MAISTRE PIERRE PATELIN.

Scène entre Pathelin et Guillaume Joccaume, drapier,  
 dans la boutique de celui-ci.

*Pathelin.* Or ainsi m'aïst Dieu que j'avoÿe<sup>1</sup>  
 De vous veoir grant volenté !  
 Comment se porte la santé ?  
 Estes vous sain et dru,<sup>2</sup> Guillaume ?

*Le Drapier.* Ouy, par Dieu !

*P.* Ça, ceste paulme.<sup>3</sup>

Comment vous va ?

*Le D.* Et bien vrayement,

A vostre bon commandement.

Et vous ?

*P.* Par sainen Pierre l'apostre,

Comme celuy qui est tout vostre.

Ainsi, vous esbatez ?<sup>4</sup>

*Le D.* Et voire !<sup>5</sup>

Mais marchans, ce devez vous croire,

Ne font pas tousjours à leur guise.

<sup>1</sup> Lit., "thus may God help me as I had a wish," &c.

<sup>2</sup> *dru* = well nourished, in good condition ; from a Celtic root, *drâto*, fat. Darm., p. 510.

<sup>3</sup> So, give me your hand.

<sup>4</sup> *esbatez*, you are happy ; *vous vous ébattez*,

<sup>5</sup> *voire*, even so.

*P.* Comment se porte marchandise ?

S'en peut on ne soigner ne paistre ?<sup>1</sup>

*Le D.* Et, se m'aist Dieu, mon doulx maistre,  
Je ne scay, tousjours hay ! avant !<sup>2</sup>

*P.* Ha ! qu'estoit ung homme sçavant  
(Je requier Dieu qu'il en ait l'ame !)

De vostre pere, douce Dame !

Il m'est advis tout clerement

Que c'est il de vous proprement.<sup>3</sup>

Qu'estoit ce un bon marchand et saige !<sup>4</sup>

Vous luy ressemblez de visaige,

Par Dieu, comme droicte peinture.

Se Dieu eut onc de creature

Mercy,<sup>5</sup> Dieu vray pardon lui face

A l'ame !

*Le D.* Amen, par sa grace,

Et de nous, quand il luy plaira !

*P.* Par ma foy, il me desclaira,<sup>6</sup>

Maintefois et bien largement,

Le temps qu'on voit presentement.

Moult de fois m'en est souvenu.

Et puis lors il estoit tenu

Ung des bons.

*Le D.* Seez vous, beau sire :

Il est bien temps de le vous dire ;

Mais je suis ainsi gracieux.

*P.* Je suis bien, par Dieu, precieux.

Il avoit . . .

*Le D.* Vrayement vous seerez.

<sup>1</sup> Can one maintain oneself and feed oneself from it ?

<sup>2</sup> And so may God help me, my sweet master, I know not : I am always shouting, Ho ! forward—*i.e.*, I am always straining to get on.

<sup>3</sup> I am quite of opinion that when I speak of your father it is as if I spoke of you : *lit.*, it is of you strictly.

<sup>4</sup> How good and wise a merchant he was !

<sup>5</sup> Mercy, pity.

<sup>6</sup> *desclaira*, he explained to me.

*P.* Voulentiers. Ha ! que vous verrez  
 Qu'il me disoit de grands merveilles !  
 Ainsi, m'aist Dieu ! que des oreilles,  
 Du nez, de la bouche, des yeulx,  
 Onc enfant ne ressembla mieulx  
 A pere. Quel menton forché !<sup>1</sup>  
 Vrayment, c'estes vous tout poché . . .  
 Vous luy ressemblez mieulx que goutte  
 D'eaue, je n'en fais nulle doubte.  
 Quel vaillant bachelier c'estoit,  
 Le bon preudhomme ! et si prestoit  
 Ses denrees<sup>2</sup> a qui les vouloit.  
 Dieu lui pardoint !<sup>3</sup> Il me souloit  
 Tousjours de si tres bon cuer rire !  
 Pleust a Jesus Christ que le pire  
 De ce monde luy ressemblast !<sup>5</sup>  
 On ne tollist pas, ne n'emblast  
 L'ung a l'autre, comme l'on faict.  
 Que ce drap icy est bien faict !  
 Qu'est il souef,<sup>6</sup> doux et traictis !<sup>7</sup>

*Le D.* Je l'ay faict faire tout faictis<sup>8</sup>  
 Ainsi des laines de mes bestes.

*P.* Hen, hen, quel mesnagier<sup>9</sup> vous estes !  
 Vous n'en ystriez pas de l'orine

<sup>1</sup> *forché*=*fourchu*—*i.e.*, showing a slight furrow in the centre: this was deemed a sign of beauty in the middle ages.

<sup>2</sup> *denrees*=*deniers*. In Mod. Fr. *denrée* is exclusively confined to the meaning "wares," "goods," and *denier* to the meaning of the coin—*denarius*.

<sup>3</sup> *pardoint*, old subjunctive of *pardonner*.

<sup>4</sup> *souloit*, from *souloir*=*solere*, he was accustomed.

<sup>5</sup> *ressenblast*, *tollist*, *emblast*. These are imperfect subjunctives employed as present conditionals: Would that men would not take or rob from each other! *Tollist*, from *tollir*=*tollere*; *emblast*, from *embler*, to steal.

<sup>6</sup> *souef*=*suavis*, soft.

<sup>7</sup> *traictis*, supple. Cf. Chaucer's "tretys" (Prol. 152).

<sup>8</sup> *faictis*, pretty, elegant. Cf. "fetys" (Chaucer, Prol. 156).

<sup>9</sup> *mesnagier*, *mansionaticarius*, properly householder: then in wider sense, worker, toiler.

Du pere ;<sup>1</sup> vostre corps ne fine  
Incessamment de besoingnier !

*Le D.* Que voulez-vous ? Il faut soingner  
Qui<sup>2</sup> veult vivre et soustenir paine.

*P.* Cestuy-ci est-il taint en laine ?  
Il est fort comme un courdouen.<sup>3</sup>

*Le D.* C'est ung tres bon drap de Rouen,  
Je vous promets, et bien drappé.

*P.* Or, vrayement, j'en suis attrappé ;<sup>4</sup>  
Car je n'avoie intention  
D'avoir drap, par la Passion  
De Nostre Seigneur ! quand je vins.  
J'avoy mis a part quatre vingts  
Escus, pour retraire une rente ;  
Mais vous en aurez vingt ou trente,  
Je le voy bien ; car la couleur  
M'en plaist tres tant que c'est douleur.

Pathelin<sup>5</sup> rentre à son logis avec le drap qu'il n'a pas payé et après avoir invité le drapier à venir chez lui partager une oie que dame Guillemette est, dit-il, en train de faire rôtir. Survient Guillaume qui frappe à la porte :

Hau ! maistre Pierre.

*Guillemette.*

Hélas ! sire,

<sup>1</sup> You would not go out from, quit, desert, the origin of your father —*i.e.*, You are in good truth of your father's stock. *Ystriez* is conditional mood of *issir* (*exire*).

<sup>2</sup> He must take pains who fain would live. *Qui*=if one; *qui* retained this sense down to the seventeenth century. The modern French proverb, "Tout vient à point à qui sait attendre," was formerly "Tout vient à point qui sait attendre."

<sup>3</sup> *courdouen*, corduba leather; *cordubanus*. Cf. Mod. Fr. *cordonnier*, our "cordwainer."

<sup>4</sup> *attrappé*, "taken" with it.

<sup>5</sup> Pathelin comes back to his house carrying the cloth which he has procured without paying for. He has previously invited the cloth merchant to come and share a goose which dame Guillemette, he says, is just roasting. William comes up and knocks at the door.



Par Dieu ! se vous voulez rien<sup>1</sup> dire,  
Parlez plus bas !

*Le D.* Dieu vous gard, dame !

*G.* Ha ! plus bas !

*Le D.* Et quoy ?

*G.* Bon gré, m'ame . . .

*Le D.* Ou est-il ?

*G.* Las ! ou doit il estre ?

*Le D.* Le qui ?

*G.* Ha ! c'est mal dit, mon maistre :

Ou est-il ! Et Dieu, par sa grace,

Le sache ! Il garde la place

Ou il est, le povre martir,

Onze semaines, sans partir . . .

*Le D.* De qui . . .

*G.* Pardonnez moi, je n'ose

Parler haut ; je croy qu'il repose ;

Il est un petit aplommé.<sup>2</sup>

Hélas ! il est si assommé

Le povre homme . . .

*Le D.* Qui ?

*G.* Maistre Pierre.

*Le D.* Ouay ! n'est il pas venu querre

Six aulnes de drap maintenant ?

*G.* Qui, luy ?

*Le D.* Il en vient tout venant,

N'a pas la moytié d'ung quart d'heure.

Delyvrez moy.<sup>3</sup> Dea ! je deineure

Beaucoup. Ça, sans plus flageoller,<sup>4</sup>

Mon argent ?

*G.* Hé ! sans rigoller !

Il n'est pas temps que Pon rigolle.

<sup>1</sup> rien, anything.

<sup>2</sup> aplommé, reposing.

<sup>3</sup> Delyvrez moy, "pay me"; *dēlibēro*, lit., "free me."

<sup>4</sup> flageoller, to dun; prob. from Teut. \**flaihan*; O.H.Ger. *flöhôn*. Cp. *flagorner*, to fawn on.

*Le D.* Ca, mon argent? Estes vous folle! . . .  
Baillez moy?

*G.* Parlez bas! Ferez?<sup>1</sup>

*Le D.* Mais vous mesmes l'esveillerez  
Vous parlez plus hault quatre fois,  
Par le sang bieu! que je ne fais.  
Je vous requier qu'on me délivre.

*G.* Et qu'est cecy? Estes vous yvre  
Ou hors de sens? Dieu nostre Pere!

*Le D.* Yvre? Maugré en ait saint Pere!<sup>2</sup>  
Voicy une belle demande!

*G.* Hélas? plus bas!

*Le D.* Je vous demande  
Pour six aulnes, bon gré saint George,<sup>3</sup>  
De drap, dame.

*G.* On le vous forge!<sup>4</sup>  
Et a qui l'avez vous baillé?

*Le D.* A luy mesme.

*G.* Il est bien taillé  
D'avoir drap! Hélas! il ne hobe!<sup>5</sup>  
Il n'a nul besoin d'avoir robe:  
Jamais robe ne vestira  
Que de blanc, ne ne partira  
Dond<sup>6</sup> il est que les piedz devant!

*Le D.* C'est donc depuis soleil levant?  
Cer j'ay a luy parlé sans faute. . . .

<sup>1</sup> *feréz*=will you receive it?

<sup>2</sup> *maugré en ait saint Pere!* May St Peter have trouble therefrom.  
*Maugré*=male *gratum*.

<sup>3</sup> *bon gré saint George*, by the goodwill of St George.

<sup>4</sup> Ironically, Your money is being forged, coined, for you! *Forger*, from *fäbricare*.

<sup>5</sup> *il ne hobe*. He does not move. The OFr. word *hober*, "to move," is referred by K. to an O. Norse word *hopa*, "to give way."

<sup>6</sup> *Dond*, whence; *de unde*.

## GEOFFROY DE VILLEHARDOUIN.

An episode in the history of the fourth crusade. Villehardouin, born about the middle of the twelfth century, was the Maréchal de Champagne. His history marks the transition of the epic into history proper: it is the oldest specimen of French historical prose. His history was written in the Burgundian dialect, which has, however, been much modified by the copyist of the MS. from which this version is taken. Cf. Demogeot, p. 193, Toynbee, Specimens, xlv.

## ARRIVAL OF THE CRUSADERS IN SIGHT OF CONSTANTINOPLE.

Or poez savoir que mout esgarderent Constantinoble cil qui onques mais ne l'avoient veüe: que il ne pooient mie cuidier que si riche vile peüst estre en tout le monde, com il virent ces hanz murs et ces riches tours dont ele eret close tout entour a la reonde, et ces riches palais et ces hautes iglises, dont il avoit tant que nuls nel<sup>1</sup> peüst croire, se ne le veüst a l'ueil, et le lonc et le lé de la vile qui de toutes les autres eret souveraine. Et sachiez que il n'i eut si hardi cui la chars ne fremist; et ce ne fu mie merveille; que onques si granz affaires ne fu empris de nule gent puis que li monz fu estorez.<sup>2</sup>

Lors descendirent a terre li comte et li baron et li dus

Now you may know that they looked long at Constantinople, they who had never seen it before; for they were unable to believe that there could be so rich a town in all the world, when they saw those high walls and those sumptuous towers with which it was encompassed all around on every side, and those rich palaces and lofty churches of which there were so many that no one could have believed it if he had not seen it with his eyes, and the length and breadth to boot of the town which among all others was paramount. Know further that there was none so bold that his flesh did not quake; and there was no wonder in this, for never was so mighty a venture undertaken by anybody since the world was created.

Then the counts and barons and the Duke of Venice set

<sup>1</sup> nel = ne le.

<sup>2</sup> estorez (*staurare*), to build up.

de Venise ; et fu li parlemenz ou moustier saint Estiene. La eut maint conseil pris et doné. Toutes les paroles qui la furent dites ne vous conterá mie li livres ; mais la some deu conseil si fu teus que li dus de Venise se dreça en estant et leur dist : "Seigneur, je sai plus deu convinc<sup>1</sup> de cest país que vous ne faites, car autre foiz i ai esté. Vous avez le plus grant afaire et le plus peril-leus entrepris que onques genz entrepreissent ; pour ce si convendroit que on ouvras-tagement. Sachiez, se nous alons a la terre ferme, que la terre est granz et large, et nostre gent sont povre et diseteus de la viande.<sup>2</sup> Si s'espandront par la terre pour querre la viande ; et il i a mout grant planté de la gent ou país ; si ne porrions tout garder que nous n'en perdissions. Et nous n'avons mestier de perdre ; que mout avons pou de gent a ce que nous voulons faire. Il a isles ci pres, que vous poez veoir de ci, qui sont habitees de genz, et labourees de blez et de viandes et d'autres biens. Alons illuec prendre part et recueillons les blez et les viandes deu país ; et quant nous aurons les viandes recueillies, alons devant la vile, et faisons ce que Nostre Sire avra pourveü. Car plus seürement guerroie cil qui a la viande que cil qui

foot to earth, and the Parlia-ment was held at the church of St Étienne. There many a counsel was taken and given. All the words that were said there the book will not tell you, but the end of the debate was such that the Duke of Venice stood up and said to them : "Lords, I know better than you the manner of this country, for I have been here aforetime : you have undertaken the greatest and most perilous venture that ever men have undertaken ; and for this cause it would be well that we should act with wisdom. Know that if we go to the mainland the land is wide and spacious and our folk are poor and lack victual. And so they will scatter throughout the land to forage there, and there is a great multitude of folk in the country ; and so we should not be able to set so good a watch that we should not lose some of our men. And we cannot afford to lose them : for we have right few men for what we have to do. There are islands near here which you cau see from here which are inhabited, and where are produced corn, victuals, and other good things. Let us go and harbour there, and gather in the corn and the victuals of the country ; and when we have gathered in the victuals, let us go before

<sup>1</sup> *convinc*, a verbal substantive from *convenir*=*les convenances*, the manners and customs.

<sup>2</sup> *diseteus de la viande*, in need of provisions : *viande* had not yet been specialised into the sense of meat.

n'en a point." A ce conseil s'accorderent li comte et li baron, et s'en ralerent tuit a leur nés chascuns et a ses vaisseaus.

Ainsi repouserent cele nuit. Et au matin, le jour de la feste monseigneur saint Jehan Baptiste, furent drecees les banieres et li gonfanon es chasteaus des nés, et les houces ostees des escuz, et pourtendu<sup>1</sup> li bort des nés. Chascuns regardoit ses armes tens com a lui convint; que de fi sevent que par tens en avront mestier.

Li marinier traient les ancras et laissent les voiles au vent aler; et Dieus leur done bon vent tel com a eus convint. Si s'en passent tres par devant Constantinoble, si pres des murs et des tours que a maintes de leur nés traist<sup>2</sup> on. Si i avoit tant de gent seur les murs et seur les tours que il sembloit que il n'eüst se la non.<sup>3</sup> Ainsi leur bestourna<sup>4</sup> Dieus Nostre Sire le conseil qui fu pris le soir de tourner es isles, ausi com se chascuns n'en eüst onques ouï parler. Et maintenant traient<sup>5</sup> a la ferme

the town, and do whatsoever our Lord shall have decided. For more surely does he make war who has victuals than he who has none of them." To this counsel the counts and barons gave assent, and they each and all returned to their ships and vessels.

Thus they rested that night. And in the morning, it being the holy day of the blessed saint John the Baptist, they hoisted standards and pennants on the turrets of the ships, took off the coverings from the shields, and decked out the sides of the vessels. Each man looked to his arms (to see if they were) even so as he should have them, for they knew of a certainty that soon they would need them.

The sailors weigh anchor, and let the sails go free before the wind; and God gives them a fair wind, even such an one as was needful to them. So they pass right before Constantinople so close to the walls and towers that many of their vessels were shot at. And there were so many folk on the walls and the towers that it seemed there were none anywhere but there. So God our Saviour made them change the counsel which had been taken the night before, to direct their course to the

<sup>1</sup> *pourtendu*, hung with tapestry.

<sup>2</sup> *traist*, 3 sing. from *traire*, to draw, fires at.

<sup>3</sup> *que il n'eüst se la non*. That there were not any except these.

<sup>4</sup> *bestourna*, "confounded," "turned aside"; the prefix *bes*=Lat. *bis*, has often a pejorative force. Cp. *bévue*, *bes-aigre*.

<sup>5</sup> *traient*, 3 sing. indic. from *traire*.

terre plus droit que il onques pueent; et pristrent port devant un palais l'empereur Alexi<sup>1</sup> dont li lieus estoit apelez Chalcidoines; et fu endroit Constantinoble, d'autre part den Braz, devers la Turquie. Cil palais fu uns des plus beaus et des plus delitables que onques neil peissent esgarder, de touz les deliz que il convient a cors d'ome, que en maison de prince doit avoir.

Et li comte et li baron descendirent a la terre, et se herbergierent ou palais et en la vile entour; et li pluseur tendirent leur paveillons. Lors furent li cheval trait fors des uis-siers,<sup>2</sup> et li chevalier et li sergent descendirent a la terre a toutes leur armes, si que il ne remest es vaisseaus que li marinier. La contree fu bele et plentercuse de touz biens, et les moies des blez (qui estoient messoné) parmi les chams; tant que chascuns en vout prendre si en prist, com cil qui grant mestier en avoient.

Ainsi sejourneront en cel

side of the islands: it was as if no one had ever heard speak of this. And now they go to the mainland as straight as they may and came to anchor before a palace of the Emperor Alexis of which the region was called Chalcedonia: it was opposite to Constantinople, the other side of the Arm, in the direction of Turkey. This palace was one of the most beautiful and the most delightful which eyes could ever have seen, full of all the delights which are proper to man and which should be in a prince's house.

And the counts and barons put foot to ground and took lodging in the palace and the town around it. And the greater part pitched their tents. Then they led the horses out of the great ships of burden and the knights and squires set foot to earth with all their arms, so that none remained on the ships but the sailors. The land was fair and bountiful in all good things, and the cornstacks (which were harvested) were in the middle of the fields; so each man took as much as he wished to take, like folk who had great need of it.

They tarried thus in this

<sup>1</sup> *un palais l'empereur Alexi*: in OFr. the possessive genitive was marked by the objective case without a preposition; thus we find "la maison le roi," not "la maison du roi." Cf. Brachet and Toynbee, § 677, ii. This usage survives in such expressions as "le projet Freycinet," &c.

<sup>2</sup> *uis-sier*, a big vessel used for the transport of horses and troops, with an opening (*uis*=*huis*) in the stern for the purpose of embarking and disembarking them (Toynbee, Spec., p. 194).

palais l'endemain,<sup>1</sup> et au tierz jour leur dona Dieus bon vent; et cil marinier resachent<sup>2</sup> leur aneres et drecent leur voiles au vent. Ainsi s'en vont contremont le Braz, bien une lieue deseur Costantinoble, a un palais qui eret l'empereur Alexi, qui eret apelez l'Escutaire. Enqui se ancreerent les nés et li uissier et toutes les galies; et la chevalerie qui eret herbergiee ou palais de Chalcidoine ala encoste par terre. Ainsi se herbergierent seur le Braz Saint Jorge, a l'Escutaire et contremont, l'oz<sup>3</sup> des François. Et quant ce vit l'emperere Alexis, si fist la seue ost issir de Constantinoble: si se herberja seur l'autre rive, d'autre part, endroit eus; si fist tendre ses paveillons, pour ce que cil ne peüssent prendre terre par force seur lui. Ainsi sejourna l'oz des François par neuf jourz, et se pourça de viande cil qui mestier en eut; et ce furent tuit cil de l'ost.

palace on the morrow, and on the third day God gave them a fair wind; and the sailors raised anchor and spread their sails before the wind. And thus did they go, high up the Arm, a good league above Constantinople, to a palace which belonged to the Emperor Alexis, and which was called Escutaire. There were anchored two vessels, the ships of burden and all the galleys, and ten knights who had taken lodging in the palace of Chalcedonia went skirting the land. So the army of the French took its station on the Arm of St George, at the Escutaire and above it. When the Emperor Alexis saw it, then he made his host come forth from Constantinople: he took his station on the other bank, on the other side, in front of them: he pitched his tents so that they might not be able to land in his despite. Thus the army of the French tarried for the space of nine days; and they got them victuals who needed them; and the needy ones were all those of the army.

<sup>1</sup> *l'endemain* = *le lendemain*; the initial *l* is due to the agglutination of the definite article. Cp. *la tierre* = OFr. *l'ierre*.

<sup>2</sup> *resachent*, "draw up." Lat. *saccare* (*saccus*),<sup>1</sup> Span. *sacar*

<sup>3</sup> *oz* = *ost* (*hostem*), army.

---

<sup>1</sup> From this comes, without doubt, the familiar expression "sack," to dismiss. In the "Captives" of Plautus, l. 90, is the following: "ire . . . ad saccum licet."



## HISTORY OF WILLIAM THE MARSHAL.

An anonymous historical poem composed in England during the first half of the thirteenth century. It relates the life of Guillaume le Maréchal, Count of Pembroke, Regent of England during the minority of Henry III.

This extract contains a description of the death of Henry II. He has concluded a humiliating treaty with Philip Augustus between Tours and Azai; he then proceeds to Chinon, where, feeling that he is stricken with a mortal illness, he sends to the King of France, claiming from him the fulfilment of his promise—viz., to divulge the names of those who had taken up hostile arms against himself (Toynbee, Specimens, xl.)

## DEATH OF HENRY THE SECOND.

Li rois Henris a Chinon	King Henry came to Chinon;
vint,	
Mais teus damages i avint	but such evil befell him
	there
Que puis n'i eut bien ne	that thenceforth he had
delit,	neither welfare nor
	pleasure,
Ne puis ne leva de son lit.	nor thenceforth did he arise
	from his bed.
Malades jut <sup>1</sup> ou <sup>2</sup> lit mortal :	He remained lying sick on
	his deathbed.
Sin <sup>3</sup> souffirent enui e mal	So they suffered sadness and
	pain
Et grant douleur cil qui	and great sorrow, those who
l'amerent,	loved him
Et qui avecques lui i erent.	and who were with him.
Et nequedent <sup>4</sup> mout vout	However, he desired eagerly
savoir	to know
Et mout vout en escrit avoir	and greatly longed to have
	in writing
Ceus qui erent ses contrem-	those who had engaged
pris, <sup>5</sup>	against him,

<sup>1</sup> *jut*, 3 sing. perf. from *gésir*.

<sup>2</sup> *ou*=*en le*.

<sup>3</sup> *sin*=*si en*.

<sup>4</sup> *nequedent*=*ne-que-dont*; adv. "nevertheless."

<sup>5</sup> *contrempris*=*contre-empri*; allies opposed (to him).



Et qu'en eüst les nons apris.	and to learn the names of them.
A maistre Rogier Malchael Qui lores portoit son seel,	Master Roger Malchael, who then was the bearer of his seal,
Dist qu'il alast sans demour- ance	he ordered to go without delay
A Tours deci <sup>1</sup> qu'au roi de France,	to Tours to the King of France,
Que li feüst en escrit metre,	to make him put down in writing,
Si come li plout a prometre,	even as he had deigned to promise him,
Tous ceus qui erent ses em- pris,	all those who were his con- federates,
Tant que leur nons eüst apris.	even until he thus got to know their names.
Maistre Rogiers ainsi le fist : A Tours ala et si escrit	Master Roger did it thus : He went to Tours and wrote down the names
Trestous ceus qui empris estoient	of all those who were con- federate
Au roi de France et li avoient	with the King of France and who had
Promis a aidier de sa guerre	promised him help in his war
Encontre le roi d'Engleterre.	against the King of Eng- land.
Maistre Rogiers ainsi le fist Com li rois comanda et dist.	Master Roger acted thus according to the order and word of the king.
Ci ne doit avoir demourance :	He may not stay there longer :
Revenus fu deu roi de France	He came back from the King of France, Master Roger,
Maistre Rogiers, devant le roi ;	and presented himself before the king,
Et il li dist que en secrei Li recontast qui cil estoient	who told him that in secret he should disclose to him who were those
Qui chartres bailliees avoi- ent <sup>2</sup>	who had given letters
En leur seeaus au roi de France	with their seals to the King of France
Contre lui et en sa nuisance. <sup>3</sup>	against him, and to work him harm.

<sup>1</sup> *deci*=as far as.

<sup>2</sup> Who had given letters sealed (lit., in their seals).

<sup>3</sup> *en sa nuisance*, to his harm.

Et cil en souspirant li dist :	And Roger said to him, sighing :
"Sire, si m'aïst Jhesu Crist,	"Sire, may Jesus Christ help me !
Li premiers qui est ci escriz	the first whose name is written here
C'est li coms Jehans vostre fis."	is the Count John, your son."
Quant li rois Henris entendi	When King Henry had heard
Que la riens ou plus atendi <sup>1</sup>	that the thing which he had taken all pains
A bien faire et qu'il plus amoit <sup>2</sup>	to do good to, and which he loved the most,
Le traïssoit, puis ne dist mot	was traitor to him, he said nothing more
Fors tant : "Assés en avés dit."	but, "You have told me enough."
Lors s'entourna devers son lit ;	Then he turned over towards his bed :
Li cors li frit, <sup>3</sup> li sans <sup>4</sup> le trouble	his body burns him, his blood stirs him,
Si qu'il eut la couleur si trouble	so that his colour was so uncertain
Qu'ele fu noire et perse et pale.	that it turned black, livid, and pale.
Pour sa douleur qui si fu male	By force of his pain, which was so great,
Perdi sa memorie <sup>5</sup> trestoute, Si qu'il n'ouï ne ne vit goute.	he lost all his memory, even so that he did not hear and did not see at all.
En tel peine et en tel douleur	By this evil and this pain
Fu travailliés tresqu'au tiers jour. <sup>6</sup>	he was racked till the third day.
Il parloit, mais nus ne savoit Prou <sup>7</sup> entendre que il disoit.	He spoke, but none knew rightly to understand what he was saying.

<sup>1</sup> *que la riens ou plus atendi*=that the thing which he desired the most. *Rien*=*rem*, received, like other substantives which terminated otherwise than in so-called *e* mute, an *s* in the nominative singular. Cp. *li rois* from *regem* (Brachet and Toynbee, § 468).

<sup>2</sup> *amoit* or *amout* was the old form of *aimait*, and this form survived in the French spoken in England longer than in France.

<sup>3</sup> *li cors li frit*, his body grows hot.

<sup>4</sup> *sans*=*sang*.

<sup>5</sup> *memorie*, scanned as of three syllables like the English memory.

<sup>6</sup> Probably *douleur* and *jour* were pronounced *dolor*, *jour*.

<sup>7</sup> *pro* (or *prou*)=sufficiently.

Li sans li fija seur le cuer,	The blood clotted on his heart ;
Si l'estout venir a tel fuer <sup>1</sup>	he had to come to such a pitch
Que la mort, sans plus et sans meins,	that death did neither more nor less
Li creva le cuer a ses mains.	than break his heart with her hands.
Mout le tient a cruel escole,	She holds him in most cruel sort,
Et uns brandons de sanc li vole	and a jet of blood springs
Fegié deu nés et de la bouche.	all clotted from his nose and mouth.
Mourir estuet <sup>2</sup> cui mors atouche.	He must die whom death touches
Si cruelment come fist lui.	as cruelly as death touched him.
A grant perte et a grant enui	It was a great loss and a great sadness
Tourna a tous ceus qui l'amerent	for all those who loved him
E a tous ceus qui o <sup>3</sup> lui erent.	and for all those who were with him.
Si vous dirai a peu de some,	I will tell you finally
Qu'onques n'avint a si haut ome	that never did there happen to so great a man
Ce qui avint a son mourir ; <sup>4</sup>	what happened at his death ;
Car l'om ne l'eut de quoi couvrir,	for they had nought where-with to cover him ;
Ains remest si povre et estrange	he remained so poor and so deserted
Qu'il n'eut seur lui linge ne lange. <sup>5</sup>	that he had on him neither cloth nor wool.

<sup>1</sup> He had to come to such a pass. *Si* is merely an expletive particle used before the verb ; *estout* is 3 sing. perf. of *estovoir*, an impersonal verb, perhaps from *est ues*=Lat. *est opus*. See Toynbee, Spec., Glossary, *s.v.* *fuer*=forum. The verb passes from the sense of market to that of price, and then comes to mean merely condition. The word survives in Mod. Fr. in the phrase, "au fur et à mesure," and in "for intérieur."

<sup>2</sup> *estuet*, 3 sing. pres. from *estovoir*. See above.

<sup>3</sup> *o*=*apud*, with.

<sup>4</sup> *mourir*=mort.

<sup>5</sup> *lange*, woollen covering. Lat. *lanæus*.

## FROISSART (1337-1410),

the great historian of the middle ages, was secretary to Philippa of Hainault, queen of Edward III. of England. He writes in the Picard dialect. See Toynbee, *Specimens*, lxx.

## LES SIX BOURGEOIS DE CALAIS.

Lors se parti des crestiaus messires Jehans de Viane,<sup>1</sup> et vint ou marchié, et fist sonner le cloche<sup>2</sup> pour assambler toutes manieres de gens en le hale. Au son de le cloche vinrent il tout, hommes et femmes, car moult desiroient a oïr nouvelles, ensi que gens si astrains<sup>3</sup> de famine que plus n'en pooient porter.<sup>4</sup> Quant il furent tout venu et assamblé en le place, hommes et femmes, messires Jehans de Viane leur remoustra<sup>5</sup> moult doucement les paroles toutes teles que chi devant sont recitees,<sup>6</sup> et leur dist bien que aultrement ne pooit estre, et euissent<sup>7</sup> sur ce avis et brief response. Quant il oïrent ce raport, il comencierent tout a crier et a plorer telement et si amerement qu'il ne fust nulz si durs coers ou monde, se il les veist et oïst yaus<sup>8</sup> demener, qui n'en cuist pitié, et n'eurent en l'eure pooir de respondre ne de parler. Et mesmement messires Jehans de Viane en avoit tel pité que il en larmioit moult tenrement.

Une espasse apriès, se leva en piés li plus riches bourgeois de le ville, que on clamoit sire Ustasse de Saint Pière, et dist devant tous ensi: "Signeur, grans pités et grans meschiés seroit de laisser morir un tel peuple que

<sup>1</sup> Jehans de Viane (Jean de Vienne) was the governor of Calais.

<sup>2</sup> *le cloche*. *Le* was the form used for the feminine article in the dialects of the north of France.

<sup>3</sup> *astrains* (Lat. *adstricti*), hard-pressed.

<sup>4</sup> *porter*=supporter.

<sup>5</sup> *remoustra*, *remonstravit*.

<sup>6</sup> *recitees*=related.

<sup>7</sup> *euissent*, 3 pl. imperf. subj. from *avoir*.

<sup>8</sup> *yaus*=*cux*. *Se* would be used in Mod. Fr.

ci a, par famine ou autrement, quant on i poet trouver aucun moien. Et si seroit grant aumosne et grant grasse a Nostre Seigneur qui<sup>1</sup> de tel meschief les poroit garder. Je, endroit de moy,<sup>2</sup> ay si grant esperance d'avoir grasse et pardon envers Nostre Seigneur, se je muir<sup>3</sup> pour ce peuple sauver, que je voeil estre li premiers. Et me mettrai volontiers en pur ma chemise,<sup>4</sup> a nu chief et a nus piés, le hart<sup>5</sup> ou col, en le merci dou gentil roy d'Engleterre."

Quant sire Ustasses de Saint Pière eut dit ceste parole, cescuns<sup>6</sup> Pala aouer<sup>7</sup> de pitié, et pluseurs hommes et femmes se jettoient a ses piés tenrement plorant : c'estoit grans pités dou là estre, yaus oïr et regarder.

Secondement, uns aultres tres honnestes bourgeois et de grant afaire,<sup>8</sup> et qui avoit deux belles damoiselles a filles, se leva et dist tout ensi, et qu'il feroit compagnie a son compere sire Ustasse de Saint Pière ; on appelloit cesti, sire Jehan d'Aire.

Après se leva li tiers, qui s'appelloit sire Jakemes de Wissant, qui estoit riches homs de meuble et d'iretage, et dist que il feroit à ses deux cousins compagnie. Ensi fist sire Pières de Wissant ses freres,<sup>9</sup> et puis li cinquimez et li siximez.<sup>10</sup> Et se desvestirent là cil six bourgeois tout nu, en pur leurs braies et leurs chemises, en le hale de Calais, et misent hars en leurs colz,<sup>11</sup> ensi que ordenance se portoit. Et prisent les clés de le ville de Calais et dou chastiel ; cescuns des six en tenoit une puignie.<sup>12</sup>

<sup>1</sup> *qui*=*si l'on*.

<sup>2</sup> *endroit de moy*, as far as concerns me.

<sup>3</sup> *muir*=*meurs*, die.

<sup>4</sup> *en pur ma chemise*. *En pur* forms an adverbial expression, "with nothing but my shirt."

<sup>5</sup> *hart*=*rope*.

<sup>6</sup> *cescuns*=*chacun*.

<sup>7</sup> *aouer*=*adorare*.

<sup>8</sup> *de grant afaire*, of good position.

<sup>9</sup> *ses frères*=*Lat. suus frater*, nom. sing.

<sup>10</sup> These were Jean de Fiennes and André d'Ardres.

<sup>11</sup> *et misent hars en leurs colz*, and put ropes on their necks.

<sup>12</sup> *puignie*=*poignée*.

Quant il se furent ensi appareilliet<sup>1</sup> messires Jehans de Viane, montés sus une petite haghénée,<sup>2</sup> car a grant malaise pooit il aler a piet, se mist devant et prist le chemin de le porte. Qui donc veist hommes, les femmes et enfans de chiaus<sup>3</sup> plorer et tordre leurs mains et crier a haulte vois tres amerement, il n'est si durs coers ou monde qui n'en eüst pité. Ensi vinrent il jusques a le porte, convoïet en plains, en cris et en plours.<sup>4</sup> Messires Jehans de Viane fist ouvrir le porte toute arriere, et se fist enclorre dehors avoecques les six bourgeois, entre le porte et les barrieries; et vint a monsieur Gautier<sup>5</sup> qui là l'attendoit, et li dist: "Messire Gautier, je vous délivre,<sup>6</sup> comme chapitains<sup>7</sup> de Calais, par le consentement dou povre peuple de celi ville, ces six bourgeois. Et vous jur que ce sont au jour d'ui et estoient li plus honorable et notable de corps, de chevance<sup>8</sup> et d'anciserie<sup>9</sup> de le ville de Calais; et portent avoech yaus toutes les clés de le ditte ville et dou chastiel. Si vous pri, gentilz sires, que vous voeilliés prier pour yaus au gentil roy d'Engleterre pour ces bonnes gens qu'il ne soient mies<sup>10</sup> mort.—Je ne sçai, respondi li sires de Mauni, que messires li rois en vorra faire, mais je vous ay en couvent<sup>11</sup> que j'en ferai mon devoir."

<sup>1</sup> *appareilliet* (Lat. *ap-pariculare*, lit., to match), prepared.

<sup>2</sup> *haghénée* seems to be a loan word from the Eng. hackney, but the derivation is doubtful.

<sup>3</sup> *chiaus*=*ceux-là*.

<sup>4</sup> Accompanied with lamentations, cries, and tears.

<sup>5</sup> Gautier de Mauny, one of the English plenipotentiaries, who had treated for peace with the French plenipotentiaries before the departure of Phillip of Valois: he had been charged to confer with Jean de Vienne as to the conditions of the cession of the place, and had obtained from Edward some abatement from his original demands.

<sup>6</sup> *délivre*=*livre*.

<sup>7</sup> *chapitains*, captains.

<sup>8</sup> *chevance* (Ital. *civanza*), position (*chef*). Cp. *achever*.

<sup>9</sup> *anciserie* (*antius*, cp. *ançois*), antiquity.

<sup>10</sup> *mies* (Lat. *mica*), not. The *s* is adverbial, as in *riens*, and seems to have been applied from the analogy of *sempres*, *volontiers*, &c. See Toynbee, Spec., p. 451, D, note.

<sup>11</sup> *je vous ay en couvent* (= *convent*), "I covenant with you."

Adonc fu la barriere ouverte. Si s'en alerent li six bourgeois, en cel estat que je vous di, avoech monsigneur Gautier de Mauni qui les amena tout bellement devers le palais dou roy, et messires Jehans de Viane rentra en le ville de Calais.

Li rois estoit a celle heure en sa cambre, a grant compagnie de contes, de barons et de chevaliers. Si entendi que cil de Calais venoient en l'arroy<sup>1</sup> que il avoit deviset et ordonnet; si se mist hors et s'en vint en le place devant son hostel, et tout cil signeur apres lui et encores grant foison qui y sourvinrent, pour veoir chiaus de Calais comment il fineroient.<sup>2</sup> Et meismement la royne d'Engleterre sievi<sup>3</sup> le roy son signeur. Evous<sup>4</sup> venu monsigneur Gautier de Mauni et les bourgeois dalés<sup>5</sup> lui qui le sievoient, et descendi en le place, et puis s'en vint devers le roy et li dist: "Monsigneur, veci le representation de la ville de Calais, a vostre ordenance." Li rois se taisi tous quois et regarda moult fellement<sup>6</sup> sur chiaus; car moult haoit<sup>7</sup> les habitans de Calais, pour les grans domages et contraires<sup>8</sup> que dou temps passet sus mer li avoient fais.

Cil six bourgeois se misent tantost<sup>9</sup> en genoulz par devant le roy, et disent ensi en joindant leurs mains: "Gentilz sires et gentilz rois, ves nous chi six qui avons esté d'ancisserie bourgeois de Calais et grans marceans.<sup>10</sup> Si vous aportons les clés de le ville et dou chastiel de Calais, et les vous rendons a vostre plaisir, et nous mettons en tel point que vous nous veés en vostre pure volenté, pour sauver le demorant dou peuple de Calais;

<sup>1</sup> *arroy*, array, equipment; Lat. \**arredare*. Cp. Ital. *arredare*, to fit out.

<sup>2</sup> To see those of Calais how they would end—*i.e.*, what would be their end.

<sup>3</sup> *sievi* = *suivit*, pret. of *sivre*.

<sup>4</sup> *Evous* = behold.

<sup>5</sup> *dalés*, lit., by his side (Lat. *de latus*).

<sup>6</sup> *fellement* (cp. *felon*), furiously (from a German root).

<sup>7</sup> *haoit* = *haissait*.

<sup>8</sup> *contraires* = *contrariétés*.

<sup>9</sup> *tantost* = *aussitôt*.

<sup>10</sup> *marceans* = *marchands*.

si voelliés avoir de nous pité et merci par vostre tres haute nobleece." Li rois regarda sus yaus tres ireusement, car il avoit le coer si dur et si espris de grant courous que il ne peut parler; et quant il parla, il commanda que on leur copast les tiestes tantost. Tout li baron et li chevalier qui la estoient, en plorant prioient si acertes<sup>1</sup> que faire le pooient au roy qu'il en vosist avoir pité, merci; mais il n'i voloit entendre.

Adonc parla messires Gautiers de Mauni et dist: "Ha! gentilz sires, voelliés rafrener vostre corage. Vous avés le nom et le renommée de souverainne gentillece et nobleece. Or ne voelliés donc faire cose par quoi elle soit noient<sup>2</sup> amenrie,<sup>3</sup> ne que on puist parler sur vous en nulle matiere villainne. Se vous n'avés pité de ces gens, toutes aultres gens diront que ce sera grant eruaultés, se vous faites morir ces honnestes bourgeois, qui de lor propre volonté se sont mis en vostre merci pour les aultres sauver." A ce point se grigna<sup>4</sup> li rois et dist: "Messire Gautier, souffrés vous,<sup>5</sup> il ne sera aultrement, mes on face<sup>6</sup> venir le cope teste. Chil de Calais ont fait morir tant de mes hommes, que il couvient chiaus morir ossi."

Adonc fist la noble royne d'Engleterre grant humilité, et ploroit si tenrement de pité que on ne le pooit soutenir. Elle se jetta en jenoulz par devant le roy son signeur et dist ensi: "Ha! gentilz sires, puis que je apassai<sup>7</sup> le mer par deça en grant peril, si com vous savés, je ne vous ay riens rouvet<sup>8</sup> ne don demandet. Or vous pri jou humlement et requier en propre don que, pour le fil sainte Marie et pour l'amour de mi, vous voeilliés avoir de ces six hommes merci."

<sup>1</sup> *acertes* = earnestly.

<sup>2</sup> *noient*, nothing: we should say "in any way." Cp. Ital. *niente*.

<sup>3</sup> *amenrie* = *amoindrie*.

<sup>4</sup> *se grigna* = *se facha*, was angered. A Picard expression for to gnash the teeth. Of Teutonic origin.

<sup>5</sup> *souffrez vous* = cease.

<sup>6</sup> *mes on face* = *mais qu'on fasse*.

<sup>7</sup> *puis que je apassai* = *depuis le moment que j'ai passé*.

<sup>8</sup> *rouvet*, asked (*rover* = *rogare*).



Li rois attendi un petit<sup>1</sup> de parler et regarda la bonne dame sa femme, qui moult estoit enchainée<sup>2</sup> et ploroit devant lui en jenoulz moult tenrement. Se li amolia li coers, car envis<sup>3</sup> l'eüst couroucie ens ou point<sup>4</sup> la ou elle estoit ; si dist : "Ha ! dame, je amaisse mieulz que vous fussiez d'autre part que ci. Vous me priées si acertes que je ne le vous ose escondire ;<sup>5</sup> et comment que<sup>6</sup> je le face envis, tenés, je les vous donne ; si en faites vostre plaisir." La bonne dame dist : "Monseigneur, tres grans merciis."

Lors se leva la royne et fist lever les six bourgeois, et leur fist oster les chevestres<sup>7</sup> d'entours les colz, et les amena avoecques lui en sa cambre, et les fist revestir et donner a disner tout aise ; et puis donna a çascun six nobles,<sup>8</sup> et les fist conduire hors de l'ost a sauveté.

### PHILIPPE DE COMINES (1445 ?—1511),

attached to the Court of Louis XI.; a native of Flanders ; author of *Mémoires sur le Règne de Louis XI.*

#### DU CHÂTIMENT DES FAUTES DES GRANDS ET DES PRINCES.

Les plus grans maulx viennent volontiers des plus forts ; car les foibles ne cherchent que patience. Ici compren les femmes comme les hommes, quelquefois et en aucuns lieux, quand elles ont autorité ou maistrise, ou pour l'amour de leurs maris, ou pour avoir administration de leurs affaires, ou que leurs seigneries viennent de par elles. Et se je vouloie parler des moyens estats de ce monde et des petits, ce propos continueroit trop, et me

<sup>1</sup> *un petit* = *un peu*.

<sup>2</sup> *enchainte* = *enchainée*.

<sup>3</sup> *envis* (Lat. *invitis*), unwillingly.

<sup>4</sup> *ou point*—*en le point*. *Ens* is a common pleonasm in this phrase.

<sup>5</sup> *escondire* (Lat. *exconlicere*), to refuse.

<sup>6</sup> *et comment que* = *et quoi que*.

<sup>7</sup> *chevestres*, halters.

<sup>8</sup> A noble, an English coin worth 8s.

suffit alleguer les grans, car c'est par ceux la ou l'on cognoist la puissance de Dieu et sa justice. Car, pour deus mille meschefs advenus a un pauvre homme, on ne s'en advise, car on attribue tout a sa pauvreté, ou a avoir esté mal pensé; <sup>1</sup> ou s'il s'est noyé ou rompu le col, c'est pour ce qu'il estoit seul: a grant peine en veut on ouïr parler. Quand il meschet <sup>2</sup> a une grant cité, on ne dit pas ainsi: mais encores n'en parle on point tant que des Princes. Il faut donques dire pourquoi la puissance de Dieu se monstre plus grande contre les Princes et les grans que contre les petis: c'est que les petis et les pauvres treuvent assez qui les punissent quand ils font le pourquoi, et encore sont assez souvent punis sans avoir rien fait, soit pour donner exemple aux autres, ou pour avoir leurs biens, <sup>3</sup> ou par aventure par la faute du juge; et aucunes fois l'ont bien desservi, <sup>4</sup> et faut bien que justice se face.

Mais des grans Princes et des grandes Princesses, de leurs grans Gouverneurs, et des Conseillers des provinces et villes desordonnees et desobeissantes a leur seigneur, et de leurs Gouverneurs, qui s'informeront de leur vice? L'information faite, qui l'apportera au juge? Qui sera le juge qui en prendra la cognoissance, et qui en fera la punition? . . .

L'information sera la plainte et clameurs <sup>5</sup> du peuple qu'ils foulent et oppressent en tant de manieres, sans en avoir compassion ne pitié, les douloureuses lamentations des veufves et orphelins, dont ils auront fait mourir les maris et peres, dont ont souffert ceux qui demeurent apres eux; et generalement tous ceux qu'ils auront persecutez tant en leurs personnes qu'en leurs biens. Cecy sera

<sup>1</sup> Periphrasis for passive: ellipse of *par lui*.

<sup>2</sup> *meschëoir* (*minus—caulëre*), to miscarry.

<sup>3</sup> The nominative is here "their persecutors," understood.

<sup>4</sup> Deserved.

<sup>5</sup> In OFr. the article need not be repeated before a second co-ordinate substantive, even if it is of a different number.

l'information par leurs grands cris et plaintes et piteuses larmes, et les presenteront devant Nostre Seigneur qui sera le vray juge, qui paravanture ne voudra attendre a les punir en l'autre monde, mais les punira en cestuy-ci. Dont faut entendre qu'ils seront punis, pour n'avoir rien voulu croire, et pour ce qu'ils n'auront eu ferme foy et croyance es commandements de Dieu.

Ainsi faut dire qu'il est force que Dieu monstre de tels poincts et de tels signes, qu'eux et tout le monde croiront que les punitions leur adviennent pour leurs mauvaises creances et offenses; et que Dieu monstre contre eux sa force et sa vertu et justice; car nul autre n'en a le pouvoir en ce monde que luy.

#### SUR LES DERNIERS MOMENTS DE LOUIS XI.

Le dict Seigneur, vers la fin de ses jours, fait clore tout a l'entour sa maison du Plessis lez Tours de gros barreaux de fer, en forme de grosses grilles, et aux quatre coins de sa maison, quatre moyneaulx de fer,<sup>1</sup> bons, grans et espois.<sup>2</sup> Les dictes grilles estoient contre le mur, du costé de la place, de l'autre part du fossé, car il estoit a fons de cuve,<sup>3</sup> et y fist mettre plusieurs broches de fer, massonnées dedans le mur, qui avoient chascune trois ou quatre poinctes et les fist mettre fort pres l'une de l'autre. Et d'avantaige ordonna<sup>4</sup> dis arbalestriers dedans les ditz fossez, pour tirer a ceulx qui en approcheroient avant que la porte fust ouverte; et entendoit qu'ilz couchassent aus ditz fossez et se retirassent aus ditz moyneaulx de fer. Et il entendoit bien que ceste fortification ne suffisoit point contre grant nombre de gens ne contre une armee; mais de cela il n'avoit point peur, mais craignoit que quelque seigneur, ou pluseurs, ne feissent une emprise de prendre la place, demy par amour

<sup>1</sup> *moyneaulx de fer* = dwarf-bastions.

<sup>2</sup> *Espois* = épais.

<sup>3</sup> *a fons de cuve*, flat-bottomed. <sup>4</sup> *ordonna*, set. Cp. Ger. *ordnen*.

et demy par force, avec quelque peu d'intelligence, et que ceulx la prinsent l'auctorité et le feissent vivre comme homme sans sens et indigne de gouverner.

La porte du Plessis ne s'ouvroit qu'il ne fust huyt heures du matin, et ne baissoit le pont jusques a la dite heure, et lors y entroient les officiers ; et les cappitaines des gardes mettoient les portiers ordinaires, et puis ordonnoient leur guet d'archiers tant a la porte que parmy la court, comme en une place de frontiere estroitement gardée. Et nul n'y entroit que par le guichet et que ce ne fust du sceu du roy, exceptez quelque maistre d'hostel et gens de cette sorte qui n'alloient point devers luy. Est il donc possible de tenir un roy, pour le garder plus honnestement, en plus estroicte prison que luy mesmes se tenoit ? Les caiges ou il avoit tenu les aultres avoient quelques huyt piez en carré, et luy, qui estoit si grant roy, avoit une bien petite court de chasteau a se pourmener ; encores n'y venoit il gueres, mais se tenoit en la gallerie, sans partir de la, sinon que par les chambres alloit a la messe sans passer par la dite court. Vouldroit l'on dire que ce roy ne souffrist pas aussi bien que les autres, qui ainsi s'enfermoit et se faisoit garder, qui estoit ainsi en peur de ses enfans et de tous ses prouchains parens, qui changeoit et muoit de jour en jour ses serviteurs et nourriz,<sup>1</sup> et qui ne tenoient biens ny honneur que de luy, et en nul d'eulx ne se osoit fier, et s'enchainoit ainsi de si estranges chaynes et clostures ? Si le lieu estoit plus grant que d'une prison commune, aussi estoit il plus grant que prisonniers communs.

On pourroit dire que d'autres ont esté plus suspicionneux que luy, mais ce n'a pas esté de nostre temps, ne paravanture homme si saige que luy, ny ayant si bons subjectz. Et avoient ceulx la, paravanture, esté cruels et tyrans ; mais cestuy ci n'a faict mal a nul qui ne luy eust faict quelque offense.

<sup>1</sup> *nourriz*, dependants.

Je n'ay point dit ce que dessus pour seulement parler des suspicions de nostre roy, mais pour dire que la patience qu'il a porté en ses passions, semblables a celles qu'il a fait porter aux aultres, je la repute a pugnition que Nostre Seigneur luy a donnée en ce monde pour en avoir moins en l'aultre, tant es choses dont j'ay parlé comme en ses malladies, bien grandes et douloureuses pour lui, et qu'il craignoit beaucoup avant qu'elles luy advinssent; et aussi affin que ceux qui viendront apres luy soient ung peu plus piteux au peuple et moins apres a pugnir qu'il n'avoit esté, combien que je ne luy vueil donner charge, ne dire avoir veu un meilleur princee;<sup>1</sup> car, se il pressoit ses subjectz, toutesfois il n'eust point souffert que ung aultre l'eust faict, ne privé, ny estrange.

(For full information about De Comines, cf. Eves' edition of *Louis XI., Tragédie*, par Casimir Delavigne, Cambridge University Press, 1894.)

<sup>1</sup> Although I would not accuse him of it, and though I declare I have never seen a better prince. *Combien que*=*quoique*.

## APPENDIX.

### PETRONIUS: 'CENA TRIMALCHIONIS.'

Petronius, if the Arbiter of that name, belongs to the early part of Nero's reign. The *Cena Trimalchionis* is valuable as giving specimens of the Latin spoken by the people of the writer's time. The best edition is Friedländer's *Cena Trimalchionis* (Leipzig, 1891): it is accompanied by a translation in German.

42. except Seleucus fabulae partem et "ego" inquit "non cotidie labor; baliscus enim fullo est, aqua dentes habet, et cor nostrum cotidie liquescit. sed cum mulsi pultarium obduxi, frigori laecasin dico. nec sane lavare potui; fui enim hodie in funus. homo bellus, tam bonus Chrysanthus animam ebullit. modo, modo me appellavit. videor mihi cum illo loqui. heu, eheu. utres inflati ambulamus. minoris quam muscae sumus, *muscae* tamen aliquam virtutem habent, nos non pluris sumus quam bullae. et quid si non abstinax fuisset. quinque dies aquam in os suum non coniecit, non micam panis. tamen abiit ad plures. medici illum perdidderunt, immo magis malus fatus; medicus enim nihil aliud est quam

§ 42. Hereon Seleucus chimed in: "I don't bathe every day. Your bath-man is a regular fuller;<sup>1</sup> your water has sharp teeth; and my stomach melts daily at the thought. But when I've put in a good jar of mead, I snap my fingers at the cold. Besides, I couldn't bathe, for I was off to a funeral to-day. Fine fellow, such a good fellow Chrysanthus, and he has breathed his last: 'twas only just now he accosted me: I seem to be talking with him even now. Dear! dear! we're just walking bladders! We're of less account than flies! Yet flies have *some* strength; we're not worth more than so many bubbles. And if only he hadn't dieted himself! For five whole days he never put water into his mouth,

<sup>1</sup> *I.e.*, a man who bathes is knocked about as a fuller knocks the cloth he stamps on to clean it.

animi consolatio. tamen bene elatus est, vitali lecto, stragulis bonis. planctus est optime—manu misit aliquot—etiam si maligne illum ploravit uxor. quid si non illam optime accepisset. sed mulier quae mulier milvinum genus. neminem nihil boni facere oportet; aequae est enim ac si in puteum conicias. sed antiquus amor cancer est.”

43. molestus fuit, Philerosque proclamavit: “vivorum meminerimus. ille habet, quod sibi debebatur: honeste vixit, honeste obiit. quid habet quod queratur? ab asse crevit et paratus fuit quadrantem de stercore mordicus tollere. itaque crevit, quicquid crevit, tanquam favus. puto mehercules illum reliquisse solida centum, et omnia in nummis habuit. de re tamen ego verum dicam, qui linguam caninam comedi: durae buccae fuit, linguosus, discordia, non homo. frater eius fortis fuit, amicus amico, manu plena, uncta mensa. et inter initia

nor a single bread-crumbs. Yet he has joined the majority. It is the doctors who have ruined him, or rather it was his evil fate. For your doctor is nothing but a solace to your feelings. But his funeral was fine: a mourning bed<sup>1</sup>—fine sheets. The mourning was fine—he had freed a lot—though his wife was chary of her tears. And how would it have been if he hadn't treated her so well? But women, one and all, are heartless cats:<sup>2</sup> better do none of them a kindness: as well pitch it down a well. But an old flame is an eating sore!”

§ 43. He bored us, and Phileros called out: “Let's remember the living. He has his due: he lived and died respectable. Why should he grumble? He began with a farthing and he was ready to pick up a copper from a dung-heap with his teeth. And so he grew, if growing you can call it, like a honeycomb.<sup>3</sup> I fancy, sure as my life, he left a clear hundred thousand: and he had it all in cash. And I'll speak the truth, and I've eaten a dog's tongue:<sup>4</sup> he had a rough tongue, abusive,<sup>5</sup> a terror, not a man. His brother was

<sup>1</sup> *vitalis* is used as a euphemism for *mortualis*.

<sup>2</sup> Lit., “kites”: cats were a later importation from Egypt.

<sup>3</sup> *i.e.*, by petty economies like those of the bee.

<sup>4</sup> This proverb is only known here: *canis* was used for a “flatterer”: *vid.* Forcellini, *s.v.* Hence it may mean, “I too have kissed the Blarney Stone”—spoken satirically.

<sup>5</sup> The *lingua vulgaris* was very fond of forms in *-osus* and *-arius*. See Olcott, *Studies in Word Formation of the Latin Inscriptions*, p. 205.

malam parram pilavit, sed recorrexit costas illius prima vindemia: vendidit enim vinum, quanti ipse voluit. et quod illius mentum sustulit, hereditatem accepit, ex qua plus involavit, quam illi relictum est. et ille stips, dum fratri suo irascitur, nescio cui terrae filio patrimonium elegavit. longe fugit, quisquis suos fugit. habuit autem oracularios servos, qui illum pessum dederunt. nunquam autem recte faciet, qui cito credit, utique homo negotians. tamen verum quod frunitus est, quam diu vixit \* \* \* cui datum est, non cui destinatum. plane Fortunae filius, in manu illius plumbum aurum fiebat. facile est autem, ubi omnia quadrata currunt. et quot putas illum annos secum tulisse? septuaginta et supra. sed corneolus fuit, aetatem bene ferebat, niger tanquam corvus. noveram hominem olim oliorum."

44. haec Phileros dixit, illa Ganymedes: "narratis quod nec ad caelum nec ad terram pertinet, cum interim nemo curat, quid annona mordet. non mehercules hodie buccam panis invenire potui. et quomodo siccitas perseverat. iam annum esuritio fuit. aediles male eveniat, qui cum pistoribus colludunt. 'serva me, servabo te.' itaque populus minutus laborat; nam isti maiores maxillae semper Saturnalia agunt. o si haberemus illos leones, quos ego hic inveni, cum primum ex

a fine man, a staunch friend, open-handed, a good trencherman. True, he began by plucking a bad owl: but his first vintage set him on his legs: he sold his wine at his own price. He got a lift too by coming in for a legacy: and he pocketed more than he was left. And the block-head quarrelled with his brother and left his patrimony to some son of the soil. Blood is thicker than water. He had eavesdropping slaves who brought him to grief. He will never get on who believes too soon, especially in trade. Anyhow, he enjoyed himself while he lived. He was a lucky dog: lead turned to gold in his hand. But it's easy to get on when everything fits. And how many years think you he carried? Seventy and more. But he was as tough as iron:<sup>1</sup> he wore his years well: and was as black as a crow. I knew the man ages ago!"

§ 44. Thus spoke Phileros. Then said Ganymedes: "You're prating of what has no concern with earth or heaven. Meantime no one cares how the price of corn pinches. I vow I haven't been able to find a bite of bread to-day. And how the drought lasts on! We've had a whole year's famine! A plague on our market commissioners, they're leagued with the bakers. 'Scratch me, I'll scratch you!' And so the small<sup>2</sup> people go to the wall. The big jaws keep

<sup>1</sup> Lit., *horn*.

<sup>2</sup> Cp. *le menu peuple*.



Asia veni. illud erat vivere. similia sicilia interiores et laruas sic istos perclopabant, ut illis Iupiter iratus esset. [sed] memini Safinium : tunc habitabat ad arcum veterem, me puero, piper, non homo. is quacunq[ue] ibat, terram adurebat. sed rectus, sed certus, amicus amico, cum quo audacter posses in tenebris micare. in curia autem quomodo singulos [vel] pilabat [tractabat], nec schemas loquebatur sed directum. cum ageret porro in foro, sic illius vox crescebat tanquam tuba. et quam benignus resalutare, nomina omnium reddere, tanquam unus de nobis. itaque illo tempore annona pro luto erat. asse panem quem emisses, non potuisses cum altero devorare. nunc oculum bubulum vidi maiorem. heu heu, quotidie peius. haec colonia retroversus crescit tanquam coda vituli. sed quare nos habemus aedilem trium cauniarum, qui sibi mavult assem quam vitam nostram ? itaque domi gaudet, plus in die nummorum accipit, quam alter patrimonium habet. iam scio, unde acceperit denarios mille aureos. nunc populus est domi leones, foras vulpes. quod ad me attinet, iam pannos meos comedi, et si perseverat haec annona, casulas meas vendam. quid enim futurum est, si nec dii nec homines huius coloniae miserentur ? ita meos fruiscear, ut ego puto omnia illa a diibus fieri. nemo enim caelum caelum putat, nemo ieiunium servat, nemo Iovem pili facit, sed omnes opertis

the New Year once and for ever. I wish we had those fine beasts that I found here when I first came from Asia ! That was life indeed ! and if the corn was poor, they used to knock about these monsters [*i.e.*, the commissioners] so that they cursed their luck. Yes, I remember Safinius : he lived near the old arch, in my youth : he was no man, but pure pepper. As he walked he scorched the ground. But he was straight and true, a good friend : you could fearlessly play *morra* with him in the dark. And in the council how he'd flout the rest of them, and he spoke no fine phrases, but straight out. And when business called him to the Forum his voice got as loud as a trumpet. And he was so courteous in returning greetings, and gave each his name, quite like one of ourselves. So that year corn was dirt-cheap. You would buy a farthing loaf which you and another couldn't finish off. I've seen a cow's eye bigger than a loaf is to-day. O dear ! Every day 'tis worse ! Our town is progressing backward, like a cow's tail. But why have we a commissioner worth not a fig, who would give our life for a copper ? So he makes merry at home, and pockets more cash in a day than any one else's fortune ! I know now from what quarter he got a thousand gold pieces. As it is, our people are regular lions at home, poor foxes abroad. As for me, I've eaten the price of my rags, and if the

oculis bona sua computant.  
 antea stolatae ibant nudis  
 pedibus in clivum, passis ca-  
 pillis, mentibus puris, et  
 Iovem aquam exorabant. ita-  
 que statim urceatim plovebat:  
 aut tunc aut nunquam: et  
 omnes redibant udi tanquam  
 mures. itaque dii pedes  
 lanatos habent, quia nos re-  
 ligiosi non sumus.”

drought holds on I shall sell  
 my hovels. For what will  
 happen if neither gods nor  
 men take pity on this town?  
 So may I rejoice in my  
 kin, I think all this comes  
 about by the gods. Why, no  
 one thinks that heaven is  
 heaven: no one keeps fast-  
 days. No one cares a toss  
 for Jove, no one has an eye  
 but for his ledger. In the  
 good old times the women  
 donned their long robes and  
 went barefoot up the Sacred  
 hill, with flowing hair and  
 pure hearts, and begged  
 water from Jove. And then  
 it *would* rain pitchers full,  
 then or never, and all would  
 come home like drowned  
 rats. And so the gods have  
 their feet in wool,<sup>1</sup> because  
 we have no religion.

<sup>1</sup> *I.e.*, probably, “they have the gout, and won’t come to help us.”  
 It may mean, “they wear their slippers”—*i.e.*, they won’t come out  
 to help us, but sit at home.

# I N D E X.

## L A T I N.

*Index to principal names and words explained in notes.*

- alote, 41.  
Apollinaris, 30.  
Apuleius, 16.  
Ausonius, Decius Magnus, 27.  
Avitus, Alcimus Ecdicius, 32.
- bacchic rites, 3.
- Cæcilius, Cyprianus, 18.  
Cæcilius, Secundus, 11.  
canthichius, 36.  
Cicero, 5.  
collocare, 37.  
comentum, 42.
- gasachio, 37.  
genitive (partitive), 42.  
gerund (use of), 44.  
grandis, 65.
- Hadrian I., 45.  
Hezekiah, 44.
- imbolat, 42.  
inde, 42.
- mallus, 36.  
mica, 42.
- open syllable, 49.
- pasta, 42.  
Paulus, 38.
- scara, 45.  
Symmachus, Quintus Aurelius, 24.
- thalasciasco, 36.  
thungine, 37.

## F R E N C H.

*Index to principal words and phrases explained in notes.*

- a (= pendant), 88.  
aanz, 74.  
accent (on 1st syllable), 84, 93.  
accusative absolute, 85.  
acointier, 111.  
active verbs (used in neuter sense),  
88.  
adenz, 89.
- adobet, 86, 119.  
adrecier, 110.  
agu, 127.  
ainceis, 110.  
ainz, 83, 93.  
aiud, 76.  
aiude, 87.  
almaille, 132.

- antif, 96.  
 aourer, 183.  
 araisnier, 106.  
 areez, 94.  
 argudet, 87.  
 arivez, 136.  
 asener, 147.  
 assonance (definition of), 153.  
 assouvie, 156.  
 atargier, 109.  
 auferant, 115.  
 augrent, 74.  
 auret, 71.  
 avaler, 115.  
 avertin, 150.  
 avoez, 121.  
  
 bacheler, 122.  
 baillissent, 89.  
 barnage, 96.  
 barnet, 83, 95.  
 baucenz, 128.  
 bellezour, 71.  
 benedist, 86.  
 ber, 95.  
 besche, 130.  
 bestourna, 175.  
 bise, 88.  
 boisier, 107.  
 brant, 98.  
 brocher, 85.  
 brouillet, 123.  
 businer, 154.  
  
 cadhuna, 69.  
 campel, 98.  
 cantilènes, 80.  
 carrel, 159.  
 cercle, 126.  
 chaitis, 122.  
 chalt, 110.  
 champel, 114.  
 chapel, 94.  
 charnel, 98.  
 charoie, 152.  
 chasteier, 108.  
 chatel, 130, 142.  
 chenude, 88.  
 chevances, 184.  
 chevestres, 187.  
 chiedet, 83, 94.  
 chief, 93.  
 chière, 157.  
 chiés, 96, 121.  
 clamez, 86.  
 clinet, 94.  
 ço, 87.  
 codardie, 89.  
 colchier, 89.  
  
 conreer, 94.  
 contre, 139.  
 convenir, 78.  
 corage, 100, 145.  
 corant, 79.  
 cornanz, 83.  
 corre, 93.  
 coru, 107.  
 couchiés, 161.  
 craventer, 105, 122.  
 crestauns, 119.  
 cristal, 99.  
 cuider, 135.  
 cuidoe, 108.  
 cuit, 126.  
  
 dalés, 185.  
 degnet, 73.  
 delgiet, 96.  
 demesurance, 124.  
 den, 130.  
 denrees, 169.  
 desfaez, 120.  
 dessour, 91.  
 dessoz, 89.  
 destorbier, 102.  
 destriers, 86.  
 devemps, 74.  
 devers, 89.  
 diét, 90.  
 dift, 69.  
 dimes, 103.  
 dotance, 124.  
 doter, 121.  
 double negative, 71.  
 dru, 167.  
 duel, 87.  
 Durendal, 82.  
  
 ébaubie, 148.  
 eir, 105.  
 element, 72.  
 elision (use of), 108.  
 en, 88, 99.  
 engien, 128.  
 engignier, 106.  
 engin, 100.  
 enoier, 110.  
 envis, 187.  
 enz, 92.  
 errer, 158.  
 escientre, 85, 94.  
 escondire, 187.  
 escremir, 127.  
 escuz, 124.  
 esguarder, 93.  
 esmaier, 125.  
 espaventer, 121.  
 espieth, 75.

- espleitier, 96.  
 espoentee, 145.  
 espris, 126.  
 essillier, 110.  
 esteie, 77.  
 ester, 117.  
 estera, 75.  
 esterlin, 151.  
 estouz, 143.  
 estuet, 115.  
 ethical dative (use of), 119.  
 eve, 110.  
 Evvruins, 74.  
  
 faictis, 161.  
 faire à, 107.  
 fermetez, 117.  
 fié, 105.  
 fit, 86.  
 flageoller, 171.  
 flaiels, 76.  
 forsener, 159.  
 franche, 121.  
 fresteler, 121.  
 fuiet, 72.  
 fuerre, 125.  
  
 gaires, 100.  
 gamboison, 162.  
 gentilz, 118.  
 genz, 92.  
 gerundive (use of), 79.  
 geste, 80.  
 gibes, 153.  
 glacier, 125.  
 gloz, 108.  
 gole, 108.  
 gonfanon, 78.  
 graindre, 84.  
 greigneur, 160.  
 grever, 123.  
 guant, 91.  
 garant, 84.  
 guaster, 110.  
 guenchir, 102.  
 guenchirent, 163.  
 guerpi, 125.  
 guerredon, 102.  
  
 hagenée, 184.  
 hart, 183.  
 hauste, 98.  
 hengwite, 131.  
 herberge, 78.  
 historical present (use of), 93.  
 hober, 172.  
 honide, 89.  
 hourdeis, 162.  
 huses, 113.  
  
 Hugo, 95.  
 hui, 141.  
  
 inortet, 72.  
 inversion (use of), 91.  
 isnelement, 119.  
  
 ja, 83.  
 jeu, 99.  
 joster, 123.  
 jus, 75, 125.  
 jut, 90.  
  
 lahe, 130.  
 lairroe, 123.  
 lange, 181.  
 larriz, 84.  
 las, 77.  
 lei, 86.  
 lei jugier, 109.  
 leide, 143.  
 lez, 120.  
 liez, 93.  
 loé, 182.  
 loiers, 105.  
 los, 82.  
 losange, 144.  
 losenges, 106.  
 lostanit, 70.  
 lui, 75.  
  
 maiseler, 79.  
 maisniee, 98.  
 mal dahé, 111.  
 malheurte, 156.  
 manaide, 110.  
 manboté, 133.  
 mar, 82, 120.  
 marbrins, 94, 113.  
 marchis, 117.  
 marregliers, 106.  
 Mauny (Gautier de), 184.  
 mautalent, 126, 142.  
 membrez, 98.  
 menuit, 90.  
 mercit, 86.  
 meschéver, 188.  
 mesfaire, 101.  
 meshuy, 156.  
 mestier, 111.  
 mier, 125.  
 mire, 159.  
 moiller, 114.  
 mostier, 92.  
 mourir, 156.  
 muder, 90.  
  
 negative, double (use of), 71.  
 " without pas (use of), 120.

- neif, 99.  
 neïs, 100.  
 neniel, 100.  
 neporquant, 100.  
 neuls, 70.  
 niés, 96, 107.  
 nourriz, 190.
- o (=ob), 83.  
 olifant, 83, 89.  
 om, 69.  
 omne, 74.  
 onor, 116.  
 oram, 73.  
 ore, 94.  
 orie, 88.  
 ost (pl. oz), 82, 177.  
 ostel, 98.  
 otrei, 116.  
 outree, 145.
- paienor, 135.  
 paile, 96.  
 parentez, 78.  
 parfont, 94, 101.  
 pédre, 76.  
 penez, 114.  
 perdonat, 74.  
 perneies, 78.  
 piz, 79.  
 plaect, 83.  
 plaid, 69.  
 pleissier, 109.  
 plouïst, 97.  
 poeste, 101.  
 poin, 98.  
 pont, 88.  
 porofrit, 90.  
 porpenser, 117.  
 possessive genitive (use of), 176.  
 pourtendu, 175.  
 poverté, 78.  
 provance, 102.  
 provende, 106.  
 puis, 77.
- quarz, 75.  
 queu, 75.  
 quier, 109.
- racatet, 97.  
 ramé, 113.  
 randoner, 133.  
 rarisez, 120.  
 recaner, 147.  
 reflambeier, 96.  
 regiel, 71.
- remaniements, 80.  
 repaidrier, 96.  
 robé, 156.  
 roe, 141.  
 rouvet, 186.  
 roveret, 73.  
 rovet, 95.
- se grigner, 186.  
 seigniez, 86.  
 seins, 136.  
 seiz, 77.  
 sendra, 70.  
 senestrier, 125.  
 servide, 89.  
 s'espede, 87.  
 s'esvertudet, 87.  
 seule, 73.  
 si, 69.  
 sojournet, 98.  
 soldeiers, 97.  
 sollar, 113.  
 solz, 130.  
 somons, 138.  
 soulait, 169.  
 St Michael, 91.
- talenz, 84.  
 talia, 75.  
 tastoner, 114.  
 tencent, 124.  
 tencier, 110.  
 tolir, 105.  
 tormente, 136.  
 traictis, 169.  
 tref, 174.  
 trenchier, 106.  
 trés, 135.  
 trestotes, 84.  
 trestuit, 74.
- uissier, 176.
- vaillaissant, 117.  
 vassal, 85.  
 vavassor, 116.  
 veier, 111.  
 veintre, 71.  
 veirement, 89.  
 ventaille, 1:2.  
 vers, 102.  
 viande, 174.  
 vilain, 111.  
 vis, 93.  
 voise, 123.
- were, 133.

LIST OF . . .  
EDUCATIONAL  
WORKS . . . . .

PUBLISHED BY  
WILLIAM BLACKWOOD & SONS

45 GEORGE STREET, EDINBURGH

37 PATERNOSTER ROW, LONDON, E.C.

## CONTENTS.

---

	PAGE
ENGLISH . . . . .	3
LATIN AND GREEK . . . . .	6
MODERN LANGUAGES . . . . .	9
MATHEMATICS . . . . .	10
GEOGRAPHY . . . . .	10
POPULAR SCIENCE . . . . .	11
GEOLOGY . . . . .	11
BOTANY . . . . .	12
PHYSICAL GEOGRAPHY, &c. . . . .	12
ZOOLOGY AND PALEONTOLOGY . . . . .	12
HISTORY . . . . .	13
AGRICULTURE, &c. . . . .	13
PHYSICAL EDUCATION . . . . .	14
ELEMENTARY SERIES . . . . .	14



# EDUCATIONAL WORKS.

---

## ENGLISH.

**A HISTORY OF ENGLISH LITERATURE.** For Secondary Schools. By J. LOGIE ROBERTSON, M.A., First English Master, Edinburgh Ladies' College. With an Introduction by Professor MASSON, Edinburgh University. Second Edition, Revised. Crown 8vo, 3s.

**OUTLINES OF ENGLISH LITERATURE.** For Young Scholars. With Illustrative Specimens. By the SAME AUTHOR. Crown 8vo, 1s. 6d.

**ENGLISH VERSE FOR JUNIOR CLASSES.** By the SAME AUTHOR. In Two Parts. Crown 8vo, 1s. 6d. net each.

PART I.—Chaucer to Coleridge. PART II.—Nineteenth Century Poets.

**ENGLISH PROSE FOR JUNIOR AND SENIOR CLASSES.** By the SAME AUTHOR. In Two Parts. Crown 8vo, 2s. 6d. each.

PART I.—Malory to Johnson. PART II.—Nineteenth Century.

**ENGLISH DRAMA.** For School and College. By the SAME AUTHOR. Crown 8vo, 2s. 6d.

**PARAPHRASING, ANALYSIS, AND CORRECTION OF SENTENCES.** By D. M. J. JAMES, M.A., Gordon Schools, Huntly. Fcap. 8vo, 1s.

*Also in Two Parts:—*

PASSAGES FOR PARAPHRASING. Fcap. 8vo, cloth limp, 6d.

EXERCISES IN ANALYSIS, PARSING, AND CORRECTION OF SENTENCES. Fcap. 8vo, cloth limp, 6d.

**ELEMENTARY GRAMMAR AND COMPOSITION.** Based on the ANALYSIS OF SENTENCES. With a Chapter on WORD-BUILDING and DERIVATION and containing numerous Exercises. New Edition. Fcap. 8vo, 1s

**A WORKING HANDBOOK OF THE ANALYSIS OF SENTENCES.** With NOTES ON PARSING, PARAPHRASING, FIGURES OF SPEECH, AND PROSODY. New Edition, Revised. Crown 8vo, 1s. 6d.

**A MANUAL OF ENGLISH PROSE LITERATURE,** BIOGRAPHICAL AND CRITICAL. By WILLIAM MINTO, M.A., Professor of Logic and English Literature in the University of Aberdeen. Third Edition. Crown 8vo, 7s. 6d.

**CHARACTERISTICS OF ENGLISH POETS, FROM CHAUCER TO SHIRLEY.** By the SAME AUTHOR. Second Edition. Crown 8vo, 7s. 6d.

**PLAIN PRINCIPLES OF PROSE COMPOSITION.** By the SAME AUTHOR. Crown 8vo, 1s. 6d.

**THE LITERATURE OF THE GEORGIAN ERA.** By the SAME AUTHOR. Edited, with a Biographical Introduction, by Professor KNIGHT, St Andrews. Post 8vo, 6s.

**A HANDBOOK OF RHETORIC AND COMPOSITION.** By J. H. LOBBAN, M.A., late Examiner in English in the University of Aberdeen, Editor of 'English Essays.' *[In preparation.]*

**ENGLISH PROSE COMPOSITION: A PRACTICAL MANUAL FOR USE IN SCHOOLS.** By JAMES CURRIE, LL.D. Fifty-seventh Thousand. 1s. 6d.

**STORMONTH'S ENGLISH DICTIONARY: PRONOUNCING, ETYMOLOGICAL, AND EXPLANATORY.**

I. LIBRARY EDITION. New and Cheaper Edition, with Supplement by WILLIAM BAYNE. Imperial 8vo, handsomely bound in half-morocco, 18s. net.

II. SCHOOL AND COLLEGE EDITION. The Fourteenth. Crown 8vo, pp. 800. 7s. 6d.

III. HANDY SCHOOL EDITION. New Edition, thoroughly Revised by WILLIAM BAYNE. 16mo, 1s.

**SHORT STORIES, FABLES, AND PUPIL-TEACHER EXERCISES FOR COMPOSITION.** WITH INSTRUCTIONS IN THE ART OF LETTER AND ESSAY WRITING, PARAPHRASING, FIGURES OF SPEECH, &c. Fcap. 8vo. 128 pages. 1s. 3d.

**SHORT STORIES FOR COMPOSITION. SECOND SERIES.** WITH LESSONS ON VOCABULARY. Third Edition. 112 pages. 1s.

**SHORT STORIES FOR COMPOSITION. FIRST SERIES.** WITH SPECIMENS OF LETTERS, AND SUBJECTS FOR LETTERS AND ESSAYS. Third Edition. 112 pages. 1s.

**ONE HUNDRED STORIES FOR COMPOSITION.** TOLD IN ALTERNATIVE VERSIONS. 1s. 3d.

**BLACKWOODS' ENGLISH CLASSICS.**

With Frontispieces. In Fcap. 8vo volumes, cloth. General Editor—  
J. H. LOBBAN, M.A., Editor of 'English Essays'; formerly  
Examiner in English in the University of Aberdeen.

**MILTON—PARADISE LOST, BOOKS I.-IV.** By J. LOGIE ROBERTSON, M.A. 2s. 6d.

**COWPER—THE TASK, and Minor Poems.** By ELIZABETH LEE. 2s. 6d.

**JOHNSON—LIVES OF MILTON AND ADDISON.** By Professor J. W. DUFF, M.A. 2s. 6d.

**MACAULAY—LIFE OF JOHNSON.** By D. NICHOL SMITH, M.A. 1s. 6d.

**GOLDSMITH—TRAVELLER, DESERTED VILLAGE, and other Poems.** By J. H. LOBBAN, M.A. 1s. 6d.

**CARLYLE—ESSAY ON BURNS.** By J. DOWNIE, M.A. 2s. 6d.

**SCOTT—LADY OF THE LAKE.** By W. E. W. COLLINS, M.A. 1s. 6d.

**MILTON—LYCIDAS, L'ALLEGRO, IL PENSEROSO, COMUS, ARCADES.** By C. J. BATTERSBY, M.A. [In the press.]

*Other Volumes to follow.*

**BLACKWOODS' LITERATURE READERS.**

Edited by JOHN ADAMS, M.A., B.Sc., F.C.P., Rector of the Free Church Training College, Glasgow.

**BOOK I.** . . . Price 1s. 0d.

**BOOK III.** . . . Price 1s. 6d.

**BOOK II.** . . . " 1s. 4d.

**BOOK IV.** . . . " 1s. 6d.

IN COURSE OF PUBLICATION.

**BLACKWOODS' SCHOOL SHAKESPEARE.**

Edited by R. BRIMLEY JOHNSON. Each Play complete, with Introduction, Notes, and Glossary. In crown 8vo volumes. Paper covers, 1s. each; bound in cloth, 1s. 6d.

*The following Plays have been selected for early issue:—*

**THE MERCHANT OF VENICE.** [Ready.]

**RICHARD II.** [Ready.]

**JULIUS CÆSAR.** [Ready.]

**THE TEMPEST.** [Ready.]

**AS YOU LIKE IT.** Ready.

**MACBETH.** [In the press.]

**TWELFTH NIGHT.**

**A MIDSUMMER NIGHT'S DREAM.**

**HENRY V.**

**CORIOLANUS.**

**KING LEAR.**

**HAMLET.**

## LATIN AND GREEK.

**HIGHER LATIN PROSE.** With an Introduction by H. W. AUDEN, M.A., Assistant-Master, Fettes College, Edinburgh, late Scholar of Christ's College, Cambridge, and Bell University Scholar. 2s. 6d.

\* \* *Key (for Teachers only), 5s. net.*

**LOWER LATIN PROSE.** By K. P. WILSON, M.A., Assistant-Master, Fettes College, Edinburgh. 2s. 6d.

\* \* *Key (for Teachers only), 5s. net.*

**HIGHER LATIN UNSEENS.** For the Use of Higher Forms and University Students. Selected, with Introductory Hints on Translation, by H. W. AUDEN, M.A., Assistant-Master, Fettes College, Edinburgh, late Scholar of Christ's College, Cambridge, and Bell University Scholar. 2s. 6d.

**LOWER LATIN UNSEENS.** Selected, with Introduction, by W. LOBBAN, M.A., Classical Master, Girls' High School, Glasgow. 2s.

**LATIN VERSE UNSEENS.** By G. MIDDLETON, M.A., Lecturer in Latin, Aberdeen University, late Scholar of Emmanuel College, Cambridge; Joint-Author of 'Student's Companion to Latin Authors.' Crown 8vo, 1s. 6d.

**FIRST LATIN SENTENCES AND PROSE.** With Vocabulary. By K. P. WILSON, M.A., late Scholar of Pembroke College, Cambridge. 2s. 6d.

**TALES OF ANCIENT THESSALY.** An Elementary Latin Reading Book, with Vocabulary and Notes. By J. W. E. PEARCE, M.A., Headmaster of Merton Court Preparatory School, Sidcup; late Assistant-Master, University College School, London. With a Preface by J. L. PATON, M.A., late Fellow of St John's College, Cambridge; Headmaster of University College School, London. 1s.

**LATIN HISTORICAL UNSEENS.** For Army Classes. By L. C. VAUGHAN WILKES, M.A. Crown 8vo, 2s.

**ADITUS FACILIORES.** An Easy Latin Construing Book, with Complete Vocabulary. By the late A. W. POTTS, M.A., LL.D., and the Rev. C. DARNELL, M.A. Tenth Edition. Fcap. 8vo, 3s. 6d.

**PRACTICAL RUDIMENTS OF THE LATIN LANGUAGE;** OR, LATIN FORMS AND ENGLISH ROOTS. By JOHN ROSS, M.A., Rector of the High School of Arbroath. Third Edition. Crown 8vo, pp. 164. 1s. 6d.

**STONYHURST LATIN GRAMMAR.** By Rev. JOHN GERARD. Second Edition. Fcap. 8vo, pp. 199. 3s.

**MANUAL OF GREEK PROSE COMPOSITION.** By GILBERT MURRAY, M.A., Emeritus Professor of Greek in the University of Glasgow. In 1 vol. crown 8vo. *[In preparation.]*

**HIGHER GREEK PROSE.** With an Introduction by H. W. AUDEN, M.A., Assistant-Master, Fettes College, Edinburgh, late Scholar of Christ's College, Cambridge, and Bell University Scholar. 2s. 6d.

*\*\* Key (for Teachers only), 5s. net.*

**LOWER GREEK PROSE.** By K. P. WILSON, M.A., Assistant-Master in Fettes College, Edinburgh. 2s. 6d

**HIGHER GREEK UNSEENS.** For the Use of Higher Forms and University Students. Selected, with Introductory Hints on Translation, by H. W. AUDEN, M.A., Assistant-Master, Fettes College, Edinburgh. 2s. 6d.

**LOWER GREEK UNSEENS.** With an Introduction by W. LOBBAN, M.A., Classical Master, Girls' High School, Glasgow. [*In preparation.*]

**GREEK VERSE UNSEENS.** By T. R. MILLS, M.A., late Lecturer in Greek, Aberdeen University, formerly Scholar of Wadham College, Oxford; Joint-Author of 'Student's Companion to Latin Authors.' Crown 8vo, 1s. 6d.

**GREEK TEST PAPERS.** By JAMES MOIR, Litt.D., LL.D., Co-Rector of Aberdeen Grammar School. 2s. 6d.

*\*\* Key (for Teachers only), 5s. net.*

**GREEK PROSE PHRASE-BOOK.** Based on Thucydides, Xenophon, Demosthenes, and Plato. Arranged according to subjects, with Indexes. By H. W. AUDEN, M.A., Editor of 'Meissner's Latin Phrase-Book.' Interleaved, 3s. 6d.

**A SHORT HISTORY OF THE ANCIENT GREEKS FROM THE EARLIEST TIMES TO THE ROMAN CONQUEST.** By P. GILES, M.A., Fellow and Lecturer of Emmanuel College, Cambridge. With Maps and Illustrations. [*In preparation.*]

**OUTLINES OF GREEK HISTORY.** By the SAME AUTHOR. In 1 vol. crown 8vo. [*In preparation.*]

**ADITUS FACILIORES GRÆCI.** An Easy Greek Construing Book, with Complete Vocabulary. By the late A. W. POTTS, M.A., LL.D., and the Rev. C. DARNELL, M.A. Fifth Edition. Fcap. 8vo, 3s.

**GREEK TESTAMENT LESSONS FOR COLLEGES, SCHOOLS, AND PRIVATE STUDENTS.** Consisting chiefly of the Sermon on the Mount, and Parables of our Lord. With Notes and Essays. By the Rev. J. HUNTER SMITH, M.A., King Edward's School, Birmingham. Crown 8vo, with Maps. 6s.

**A MANUAL OF CLASSICAL GEOGRAPHY.** By JOHN L. MYRES, M.A., Fellow of Magdalen College, Lecturer and Tutor, Christ Church, Oxford. [*In preparation.*]

**BLACKWOODS'**  
**ILLUSTRATED CLASSICAL TEXTS.**

General Editor—H. W. AUDEN, M.A., Assistant-Master at Fettes College, late Scholar of Christ's College, Cambridge, and Bell University Scholar.

*The following Volumes are arranged for:—*

- CÆSAR—GALLIC WAR, BOOKS I.-III.** By J. M. HARDWICH, M.A.
- CÆSAR—GALLIC WAR, BOOKS IV.-V.** By St J. B. WYNNE WILLSON, M.A. With or without Vocabulary, 1s. 6d. Vocabulary separately, 3d. [Ready.]
- CÆSAR—GALLIC WAR, BOOKS VI., VII.** By C. A. A. DU PONTET, M.A.
- VIRGIL—GEORGIC IV.** By J. SARGEAUNT, M.A. 1s. 6d. [Ready.]
- VIRGIL—ÆNEID, BOOKS V., VI.** By St J. B. WYNNE WILLSON, M.A.
- OVID—METAMORPHOSES (Selections).** By J. H. VINCE, M.A. 1s. 6d. [Ready.]
- OVID—ELEGIAC EXTRACTS.** By A. R. F. HYSLOP, M.A.
- HOMER—ODYSSEY, BOOK VI.** By E. E. SIKES, M.A. [Immediately.]
- HOMER—ODYSSEY, BOOK VII.** By E. E. SIKES, M.A.
- DEMOSTHENES—OLYNTHIACS, I.-III.** By H. SHARPLEY, M.A. 1s. 6d. [Ready.]
- XENOPHON—ANABASIS, BOOKS I., II.** By A. JAGGER, B.A. 1s. 6d. [Ready.]
- CICERO—IN CATILINAM, I.-IV.** By H. W. AUDEN, M.A. 1s. 6d. [Ready.]
- CICERO—PRO LEGE MANILIA AND PRO ARCHIA.** By K. P. WILSON, M.A.
- CICERO—PRO CAECINA.** By Rev. J. M. LUPTON, M.A.
- TACITUS—AGRICOLA.** By H. F. MORLAND SIMPSON, M.A.
- LIVY—BOOK IX.** By J. A. NICKLIN, B.A.
- LIVY—BOOK XXVIII.** By G. MIDDLETON, M.A.
- HORACE—ODES, BOOKS I.-III.** By J. SARGEAUNT, M.A.
- SALLUST—JUGURTHA.** By J. F. SMEDLEY, M.A.
- NEPOS—SELECT LIVES.** By Rev. E. J. W. HOUGHTON, M.A.

*Other Volumes to follow.*

## MODERN LANGUAGES.

**HISTORICAL READER OF EARLY FRENCH,** Containing Passages Illustrative of the Growth of the French Language from the Earliest Times to the end of the 15th Century. By HERBERT A. STRONG, LL.D., Officier de l'Instruction Publique; Professor of Latin, University College, Liverpool; and L. BARNETT, M.A., Litt.D. *[In the press.]*

**THE TUTORIAL HANDBOOK OF FRENCH COMPOSITION.** By ALFRED MERCIER, L.-ès-L., Lecturer on French Language and Literature in the University of St Andrews. Fcap. 8vo, 3s. 6d.

**THE CHILDREN'S GUIDE TO THE FRENCH LANGUAGE.** An entirely New Method for Beginners, based upon the gradual acquisition of French Pronunciation, by means of words naturally associated in a child's mind. By ANNIE G. FERRIER, Teacher of French in the Ladies' College, Queen Street, Edinburgh. Crown 8vo, 1s.

**FRENCH HISTORICAL UNSEENS.** For Army Classes. By N. E. TOKE, B.A. Crown 8vo, 2s. 6d.

**A HISTORY OF GERMAN LITERATURE.** By JOHN G. ROBERTSON, Ph.D., Lecturer in the University of Strassburg. *[In the press.]*

**OUTLINES OF GERMAN LITERATURE.** For the Use of Schools. By the SAME AUTHOR. *[In preparation.]*

**A COMPENDIOUS GERMAN READER.** Consisting of Historical Extracts, Specimens of German Literature, Lives of German Authors, an Outline of German History (1640-1890), Biographical and Historical Notes. Especially adapted for the use of Army Classes. By G. B. BEAK, M.A. Oxon., Modern Language Master at The King's School, Bruton. 2s. 6d.

**PROGRESSIVE GERMAN COMPOSITION.** With copious Notes and Idioms, and FIRST INTRODUCTION TO GERMAN PHILOLOGY. By LOUIS LUBOVIVS, German Master in the Secondary Schools of the Govan School Board, Glasgow; German Lecturer in the Free Church Training College, Glasgow. Crown 8vo, 3s. 6d.

*Also in Two Parts:—*

PROGRESSIVE GERMAN COMPOSITION. 2s. 6d.

\* \* \* *A Key, available for Teachers only. Price 5s. net.*

FIRST INTRODUCTION TO GERMAN PHILOLOGY. 1s. 6d.

**LOWER GRADE GERMAN.** Reading, Supplementary Grammar with Exercises, and Material for Composition. With Notes and Vocabulary, and Ten Songs in Sol-Fa Notation. By LOUIS LUBOVIVS. Second Edition. 2s. 6d.

**A SPANISH GRAMMAR.** With copious Exercises in Translation and Composition; easy Reading Lessons and Extracts from Spanish Authors; a List of Idioms; a Glossary of Commercial Terms (English-Spanish); and a copious General Vocabulary (Spanish-English). By WILLIAM A. KESSEN, Teacher of Spanish, Hillhead High School, Glasgow. 3s. 6d.

## MATHEMATICS.

**ARITHMETIC.** With numerous Examples, Revision Tests, and Examination Papers. By A. VEITCH IOTHIAN, M.A., B.Sc., F.R.S.E., Mathematical and Science Lecturer E.C. Training College, Glasgow. *With Answers.* 3s. 6d.

**PRACTICAL ARITHMETICAL EXERCISES.** FOR SENIOR PUPILS IN SCHOOLS. Containing upwards of 8000 Examples, consisting in great part of Problems, and 750 Extracts from Examination Papers. Second Edition. Revised. Crown 8vo, 364 pages, 3s. *With Answers,* 3s. 6d.

**ELEMENTARY ALGEBRA.** The Complete Book, crown 8vo, 288 pp., cloth, 2s. *With Answers,* 2s. 6d. *Answers* sold separately, price 9d. Pt. I., 64 pp., 6d. Pt. II., 64 pp., 6d. Pt. III., 70 pp., 6d. Pt. IV., 96 pp., 9d. *Answers* to Pts. I., II., III., each 2d. *Answers* to Pt. IV., 3d.

**HANDBOOK OF MENTAL ARITHMETIC.** With 7200 Examples and Answers. Large crown 8vo, 264 pp., 2s. 6d. Also in Six Parts, limp cloth, price 6d. each.

**MODERN GEOMETRY OF THE POINT, STRAIGHT LINE, AND CIRCLE.** An Elementary Treatise. By J. A. THIRD, M.A., Headmaster of Spier's School, Beith. 3s.

**EXERCISES IN GEOMETRY.** By J. A. THIRD, M.A., Headmaster, Spier's School, Beith. *[In preparation.]*

**MENSURATION.** 128 pp., cloth, 1s. Also in Two Parts. Pt. I., Parallelograms and Triangles. 64 pp. Paper, 4d.; cloth, 6d. Pt. II., Circles and Solids. 64 pp. Paper, 4d.; cloth, 6d. *Answers* may be had separately, price 2d. each Part.

## GEOGRAPHY.

**ELEMENTS OF MODERN GEOGRAPHY.** By the Rev. ALEXANDER MACKAY, LL.D., F.R.G.S. Revised to the present time. Fifty-fifth Thousand. Crown 8vo, pp. 300, 3s.



**THE INTERMEDIATE GEOGRAPHY.** Intended as an Intermediate Book between the Author's 'Outlines of Geography' and 'Elements of Geography.' By the SAME AUTHOR. Revised to the present time. Twentieth Edition. Crown 8vo, pp. 238. 2s.

**OUTLINES OF MODERN GEOGRAPHY.** By the SAME AUTHOR. Revised to the present time. One Hundred and Ninety-sixth Thousand. 18mo, pp. 128. 1s.

**FIRST STEPS IN GEOGRAPHY.** By the SAME AUTHOR. Revised to the present time. One Hundred and Fifth Thousand. 18mo, pp. 56. Sewed, 4d. ; in cloth, 6d.

**GEOGRAPHY OF THE BRITISH EMPIRE.** By the SAME AUTHOR. 3d.

**PHYSICAL MAPS FOR THE USE OF HISTORY STUDENTS.** By BERNHARD V. DARBISHIRE, M.A., Trinity College, Oxford.

*Two Series—ANCIENT HISTORY AND MODERN HISTORY.*

*Ready immediately:—*

GREECE (ANCIENT HISTORY).

BRITISH ISLES (MODERN HISTORY).

*Others in preparation.*

**A MANUAL OF CLASSICAL GEOGRAPHY.** By JOHN I. MYRES, M.A., Fellow of Magdalen College; Lecturer and Tutor, Christ Church, Oxford. *[In preparation.]*

## POPULAR SCIENCE.

**THINGS OF EVERYDAY.** A Popular Science Reader on Some Common Things. With Illustrations. Crown 8vo, 2s.

**PROFESSOR JOHNSTON'S CHEMISTRY OF COMMON LIFE.** New Edition, Revised and brought down to the present time. By A. H. CHURCH, M.A. Oxon., Author of 'Food, its Sources, Constituents, and Uses,' &c. With Maps and 102 Engravings. Crown 8vo, pp. 618. 7s. 6d.

## GEOLOGY.

**AN INTERMEDIATE TEXT-BOOK OF GEOLOGY.** By Professor CHARLES LAPWORTH, LL.D., Mason Science College, Birmingham. Founded on Dr PAGE'S 'Introductory Text-Book of Geology.' With Illustrations. Crown 8vo, 5s.

**DR PAGE'S ADVANCED TEXT-BOOK OF GEOLOGY.** Descriptive and Industrial. Revised by Professor LAPWORTH. *[In preparation.]*

## BOTANY.

- A MANUAL OF BOTANY.** Anatomical and Physiological. For the Use of Students. By ROBERT BROWN, M.A., Ph.D., F.R.G.S. Crown 8vo. With numerous Illustrations. 12s. 6d.
- A MANUAL OF AGRICULTURAL BOTANY.** From the German of Dr. A. B. FRANK, Professor in the Royal Agricultural College, Berlin. Translated by JOHN W. PATERSON, B.Sc., Ph.D. With over 100 Illustrations. Crown 8vo, 3s. 6d.

## PHYSICAL GEOGRAPHY, &c.

- INTRODUCTORY TEXT-BOOK OF PHYSICAL GEOGRAPHY.** With Sketch-Maps and Illustrations. By DAVID PAGE, LL.D., &c., Professor of Geology in the Durham University College of Physical Science, Newcastle. Revised by Professor CHARLES LAPWORTH. Fourteenth Edition. 2s. 6d.
- ADVANCED TEXT-BOOK OF PHYSICAL GEOGRAPHY.** By the SAME AUTHOR. With Engravings. Third Edition. Revised by Professor CHARLES LAPWORTH. 5s.
- A FIRST BOOK ON PHYSICAL GEOGRAPHY.** For Use in Schools. 64 pp. 4d.
- INTRODUCTORY TEXT-BOOK OF METEOROLOGY.** By ALEXANDER BUCHAN, LL.D., F.R.S.E., Secretary of the Scottish Meteorological Society, &c. New Edition. Crown 8vo, with Coloured Charts and Engravings. *[In preparation.]*

## ZOOLOGY AND PALÆONTOLOGY.

- A MANUAL OF ZOOLOGY.** By HENRY ALLEYNE NICHOLSON, M.D., D.Sc., F.L.S., F.G.S., Regius Professor of Natural History in the University of Aberdeen. Seventh Edition, rewritten and greatly enlarged. Post 8vo, with 555 Engravings on Wood. Pp. 956. 18s.
- TEXT-BOOK OF ZOOLOGY.** By the SAME AUTHOR. Fifth Edition, rewritten and enlarged. Crown 8vo, with 358 Engravings on Wood. 10s. 6d.
- A TEXT-BOOK OF AGRICULTURAL ZOOLOGY.** By FRED. V. THEOBALD, M.A. (Cantab.), F.E.S., Foreign Member of the Association of Official Economic Entomologists, U.S.A., Zoologist to the S.E. Agricultural College, Wye, &c. With numerous Illustrations. Crown 8vo, 8s. 6d.

**INTRODUCTION TO THE STUDY OF BIOLOGY.** By Prof. H. ALLEYNE NICHOLSON. Crown 8vo, with numerous Engravings. 5s.

**A MANUAL OF PALÆONTOLOGY,** For the Use of Students. With a General Introduction on the Principles of Palæontology. By Professor H. ALLEYNE NICHOLSON, Aberdeen, and RICHARD LYDEKKER, B.A., F.G.S., &c. Third Edition. Entirely rewritten and greatly enlarged. 2 vols. 8vo, with 1419 Engravings. 63s.

**THE ANCIENT LIFE-HISTORY OF THE EARTH.** An Outline of the Principles and Leading Facts of Palæontological Science. By HENRY ALLEYNE NICHOLSON, M.D., D.Sc., F.L.S., F.G.S., Regius Professor in the University of Aberdeen. With a Glossary and Index. Crown 8vo, with 270 Engravings. 10s. 6d.

## HISTORY.

**COMMENTARIES ON THE HISTORY OF ENGLAND.**

FROM THE EARLIEST TIMES TO 1865. By MONTAGU BURROWS, Chichele Professor of Modern History in the University of Oxford; Captain R.N.; F.S.A., &c.; "Officier de l'Instruction Publique," France. Crown 8vo, 7s. 6d.

**EPITOME OF ALISON'S HISTORY OF EUROPE.** For the Use of Schools. 30th Thousand. Post 8vo, pp. 604. 7s. 6d.

**THE EIGHTEEN CHRISTIAN CENTURIES.** By the Rev. JAMES WHITE. Seventh Edition. Post 8vo. With Index. 6s.

**HISTORY OF INDIA.** From the Earliest Period to the Present Time. By JOHN CLARK MARSHMAN, C.S.I. New Edition, with Map. Post 8vo, pp. 596. 6s.

## AGRICULTURE, &c.

**MANURES AND THE PRINCIPLES OF MANURING.** By Professor C. M. AIKMAN, M.A., D.Sc. Crown 8vo, 6s. 6d.

**FARMYARD MANURE:** Its Nature, Composition, and Treatment. By the SAME AUTHOR. Crown 8vo, 1s. 6d.

**JOHNSTON'S ELEMENTS OF AGRICULTURAL CHEMISTRY.** From the Edition by Sir CHARLES A. CAMERON, M.D., F.R.C.S.I. Revised and brought down to date by C. M. AIKMAN, M.A., D.Sc., &c., Professor of Chemistry, Glasgow Veterinary College; Examiner in Chemistry, University of Glasgow, &c. 17th Edition. Crown 8vo, 6s. 6d.

**JOHNSTON'S CATECHISM OF AGRICULTURAL CHEMISTRY.** From the Edition by Sir C. A. CAMERON. Revised and enlarged by Professor C. M. AIKMAN. With Engravings. 92nd Thousand. Crown 8vo, 1s.

**STEPHENS' CATECHISM OF PRACTICAL AGRICULTURE.** Twenty-second Thousand, Revised and largely rewritten by JAMES MACDONALD, F.R.S.E., Secretary of the Highland and Agricultural Society; Editor of the Sixth Edition of 'The Book of the Farm.' With numerous Illustrations. Crown 8vo, 1s.

## PHYSICAL EDUCATION.

**THE ELEMENTS OF PHYSICAL EDUCATION.** A Teacher's Manual. By DAVID LENNOX, M.D., late R.N., Medical Director of Dundee Public Gymnasium, and ALEXANDER STURROCK, Superintendent of Dundee Public Gymnasium, Instructor to the University of St Andrews and Dundee High School, Winner of the National Physical Recreation Society's Challenge Shield. With original Musical Accompaniments to the Drill by HARRY EVERITT LOSEBY. With 130 Illustrations. Crown 8vo, 4s.

## ELEMENTARY SERIES.

**BLACKWOODS' LITERATURE READERS.** See p. 5.

### STANDARD READERS.

BOOK I. . . . . 8d.	BOOK III. . . . . 1s. 0d.	BOOK V. . . . . 1s. 4d.
BOOK II. . . . . 9d.	BOOK IV. . . . . 1s. 3d.	BOOK VI. . . . . 1s. 6d.

### INFANT SERIES.

FIRST AND SECOND PICTURE PRIMERS, each sewed, 2d.; cloth 3d.

PICTURE READING SHEETS. First and Second Series. Each containing 16 Sheets, unmounted, 3s. 6d. Also mounted on boards or rollers.

THE INFANT PICTURE READER. 6d.

**GEOGRAPHICAL READERS.** With numerous Maps, Diagrams, and Illustrations.

GEOGRAPHICAL PRIMER. 9d.

BOOK I., 9d.; II., 1s.; III., 1s. 3d.; IV., 1s. 6d.; V., 1s. 6d.; VI., 1s. 9d.

**HISTORICAL READERS.** With numerous Portraits, Maps, and other Illustrations.

SHORT STORIES FROM ENGLISH HISTORY. 1s.

BOOK I., 1s.; II., 1s. 4d.; III., 1s. 6d.

**A COMPLETE HISTORY OF ENGLAND.** For Junior Classes.  
1s. 4d.

**STANDARD AUTHORS.** With Notes and Illustrations.

DEFOE'S ROBINSON CRUSOE. 1s. 3d.

MISS MITFORD'S OUR VILLAGE. 1s. 2d.

HAWTHORNE'S TANGLEWOOD TALES. 1s. 2d.

GOLDSMITH'S VICAR OF WAKEFIELD. 1s. 2d.

**THE COMBINED HISTORICAL AND GEOGRAPHICAL READER.** For Standard III. (Scotch Code). 1s.

**HISTORY OF GREAT BRITAIN.** With Illustrations and Maps. In Two Parts, each 1s.

**SHAKESPEARE'S PLAYS.** Abridged, with Notes. Price 6d. each.

KING RICHARD II., KING HENRY VIII., KING JOHN.

**AYTOUN'S LAYS OF THE SCOTTISH CAVALIERS.** With Introduction, Notes, and Life of the Author. For Junior Classes.

EDINBURGH AFTER FLODDEN. 32 pages, 2d. ; cloth, 3½d.

THE EXECUTION OF MONTROSE. 32 pages, 2d. ; cloth, 3½d.

THE BURIAL-MARCH OF DUNDEE. 32 pages, 2d. ; cloth, 3½d.

THE ISLAND OF THE SCOTS. 32 pages, 2d. ; cloth, 3½d.

**SCHOOL RECITATION BOOKS.**

BOOKS I. and II., each 2d. BOOKS III. and IV., each 3d.

BOOKS V. and VI., each 4d.

**MRS HEMANS' POEMS.** Selected for Use in Schools. 3d.

**GRAMMAR AND ANALYSIS.**

BOOKS II. and III., each, paper, 1½d. ; cloth, 2½d.

BOOK IV., paper, 2d. ; cloth, 3d.

BOOKS V., VI., and VII., each, paper, 3d. ; cloth, 4d.

**ARITHMETICAL EXERCISES.** Thoroughly revised to suit the New Code, 1897.

BOOKS I. and II., each, paper, 1½d. ; cloth, 2½d.

BOOKS III., IV., V., and VI., each, paper, 2d. ; cloth, 3d.

BOOK VII., paper, 3d. ; cloth, 4d.

\* \* \* ANSWERS may be had separately, and are supplied direct to Teachers only.

**GRAMMAR AND ANALYSIS.** Adapted to the New (Scotch) Code.

STANDARDS II. and III., each, paper, 1½d. ; cloth, 2½d.

STANDARDS IV. and V., each, paper, 2½d. ; cloth, 3½d.

STANDARD VI., paper, 3d. ; cloth, 4d.

**NEW ARITHMETICAL EXERCISES.** New (Scotch) Code, 1898.

STANDARDS I. and II., each, paper, 1½d. ; cloth, 2½d.

STANDARD III., paper, 2d. ; cloth, 3d.

STANDARD IV., paper, 3d. ; cloth, 4d.

STANDARDS V. and VI., each, paper, 4d. ; cloth, 6d.

HIGHER ARITHMETIC for Ex-Standard and Continuation Classes.  
Paper, 6d. ; cloth, 8d.

\* \* \* ANSWERS may be had separately, and are supplied direct to Teachers only.

**MERIT CERTIFICATE ARITHMETIC.** Paper cover, 6d. ; cloth, 8d.

**MENSURATION.** 128 pp., cloth, 1s. Also in Two Parts, each, Paper, 4d. ;  
cloth, 6d. Answers may be had separately, price 2d. each Part.

**HANDBOOK OF MENTAL ARITHMETIC.** With 7200 Examples  
and Answers. 2s. 6d. Also in Six Parts, price 6d. each.

**ELEMENTARY ALGEBRA.** Crown 8vo, 288 pp., cloth, 2s. With  
Answers, 2s. 6d. Answers, sold separately, price 9d.

*Also sold in Four Parts—*

PART I. 64 pp. . . . 6d.		PART III. 70 pp. . . . 6d.
PART II. 64 pp. . . . 6d.		PART IV. 96 pp. . . . 9d.

Answers to Parts I., II., and III., each, 2d. ; Answers to Part IV., 3d.

**MANUAL INSTRUCTION—WOODWORK.** DESIGNED TO MEET THE  
REQUIREMENTS OF THE MINUTE OF THE SCIENCE AND ART DEPARTMENT  
ON MANUAL INSTRUCTION. By GEORGE ST JOHN, Undenominational  
School, Handsworth, Birmingham. With 100 Illustrations. Fcap. 8vo,  
1s.

**BLACKWOODS' UNIVERSAL WRITING BOOKS.** By JOHN  
T. PEARCE, B.A., Leith Academy and Technical College. No. I., FOR  
LOWER CLASSES ; No. II., FOR HIGHER CLASSES. Price 2d. each.

**BLACKWOODS' SIMPLEX CIVIL SERVICE COPY BOOKS.**  
By the Same. Nos. I.—VIII. Price 2d. each.

---

WILLIAM BLACKWOOD & SONS, EDINBURGH AND LONDON.

9/00.







University of California, Los Angeles



L 006 505 441 3

UC SOUTHERN REGIONAL LIBRARY FACILITY



AA 000 293 051 9

