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SOME ASPECTS OF THE FRENCH ELEMENT
IN THE MIDDLE ENGLISH LYRIC.

THESIS

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SOME ASPECTS OF THE FRENCH ELEMENT
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INTRODUCTION.

The aim of this present study is to examine the characteristic features of the Middle English lyric, with a view to tracing its connection with the poetry of the Trouvères of Northern France.

As the Religious Lyric has already been the subject of investigation, and seems to owe its origin almost entirely to Provençal and Latin models, it will not be examined in detail. Its later development, which is of a more popular character, seems to have been influenced to a considerable extent by secular poetry.

The first section of the study will deal briefly with the Lyric poetry of France before the XIVth century. The second section will deal with Anglo Norman Lyric poetry, as being the earliest lyric poetry now extant, which was written in England. A third section will deal with the English lyric and quasi-lyric poetry of the twelfth and thirteenth centuries. Finally, the remaining sections will deal with the Lyrics of the Harleian MS. 2253, as typical of the early Middle English lyric poetry. Only the secular love songs found in this MS. will be treated in detail as shewing most clearly traces of French influence, both as regards subject matter and versification.

CHAPTER I.

LYRIC POETRY IN FRANCE BEFORE
THE FOURTEENTH CENTURY.

In a study of Lyric Poetry in France one of the first questions to be raised concerns the probable origin of the French lyric poetry itself. Two views are held, the first being that it is due to Provençal influence, and the second that it is wholly indigenous.

A number of critics support the view that French lyric poetry originates in the South, and that the poetry of the Langue d'Oïl only comes into being as the direct product of the works of the troubadours. One of these critics^{i.} goes so far as to say that if the lyric poetry of the North were both of an earlier date than the Southern poetry and superior to it, some mention of this Northern poetry would be found in the literatures of Spain and Italy, whereas no such mention is to be traced. On the other hand, M. Faguet in his "Literary History of France" points out that "The lyrical output of the North was, at first, quite independent of that produced in the South, and even appeared at an earlier date. The former can be traced back to the XIth century, to a period, that is, in which the South was entirely distinct from the North and hostile to it." He places the period of Southern influence in the thirteenth and succeeding centuries.

Between these two views lies that of Gaston Paris,^{ii.} enunciated in his "Origines de la poésie lyrique en France", and adopted by Mr. Chambers in his Essay on the "Mediaeval Lyric."^{iii.} This view is that the "chanson populaire" comes

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- i. Eugène Baret. Les Troubadours et leurs influences, ch.vii.,p.258
ii. p.61
iii. Early English Lyrics. p.265.

into existence in the central district of Poitou and Limousin, and develops into the art-poetry of Provence, as well as passing into Northern France.

It is this theory which has been adopted herein as the most satisfactory. It provides a common stock for both types of poetry, instead of supposing spontaneous generation. It strengthens the connection, on which insistence will later be made, between the May-festivals and the development of lyric poetry in that the districts in question have always been renowned for their celebration of these festivals. Lastly, it is a matter of history that a great centre of poetic inspiration was to be found at the court of Aquitaine, which lies in this district, while at the same time the literary language of the South owes a great deal to the Limousin writers. Finally, before passing on to sketch the chief characteristics of the French lyric, it becomes necessary to define the terms "popular poetry", "art-poetry", "folk-poetry", as herein used. By folk-poetry is understood that poetry, now for the most part lost, which was extant before the XIth century. Traces of it survive in some of the Refrains and "Chansons a caroles", but in general the only clue to its existence lies in the prohibitions of the ecclesiastical and civil Courts, e.g. ^{i.} "Quam multi rustici et quam multae mulieres rusticanae cantica diabolica, amatoria et turgia memoriter retinent et ore decantant". Caesarius of Arles (^X542) Sermo XIII. This poetry, like the folk poetry of all countries, is marked by the assumption by the writer of the feminine point of view. It has been, so to speak, reconstituted by the researches of M. Jeanroy in other literatures, and summed up in his "Origines de la poésie lyrique en France."

ⁱ Quoted by E.K. Chambers. "The Mediaeval Stage" I. p.161.

By popular poetry is understood that poetry which grows out of the poetry of the folk. Though no longer purely spontaneous, it is written nevertheless by men who are still in touch with the people. The point of view expressed is still in the main the feminine one. Nevertheless there is a courtly element. i The lady is of high rank, the castle is always in the background, the love described is already conscious, the subject of analysis. By art poetry is understood that which is clearly based on Provençal models, where the man becomes the chief actor and his love a merely conventional affection. In its form becomes all important, and the development of true lyric poetry is checked, on the one hand by the restraints imposed on emotion, and on the other, by the corresponding restraints imposed on poetical expression.

The lyric poetry extant in the North of France in the XIIIth century is therefore by definition "popular poetry". It is written mainly from the woman's point of view, and expresses her joys and sorrows, her hopes and fears. Thus we have Bele Amelot who cries out in her chamber .

ii. "Amins Garins, amie de cuer vrai
m'avers toz jors, et jeu ameit vos ai
tant c'a marit atre ke vos n'avrai;
pucele ansois toz jors ensi vivrai.
deus, doneis m'a marit Garin,
mon dous amin."

She expresses her determination to die rather than wed another, and faints in her mother's arms when she is urged to seek another husband. Her mother takes pity on her, and sets out to seek Garin, in order that he may come and wed her daughter, and the poem ends

i. Early English Lyrics. p.267.

ii. Bartsch. "Romances et Pastourelles. I.8. p.11.

- i. "La meire errant mandat lou prou Garin,
 tant li donat et argent et or fin,
 c'ansamble mist et l'amie et l'amin
 per lou corgiet son signor Lancelin
 Amelot tot ensi Garin
 ot, son amin."

Not only is the poetry essentially feminine in its treatment of the subject of love, but there are delightful touches which show that the writers knew well at all events the elementary psychology of woman.

For instance:-

- ii. "Bele Doette as fenestres se siet,
 lit en un livre, mais au cuer ne l'en tient:
 de son ami Doon li ressovient,
 q'en autre terres est alez tornoier."

Or again, there is the tale of Aigentine who is also made absent-minded through love. In her case she is sewing:-

- iii. "Mes ne coust me si com coudre soloit:
 et s'entrouble, si se point en son doit."

In both these cases it is the sweet pain of love which affects the women, whereas in the story of Bele Amelot it is the joy which no thought of prudence can restrain. It makes her break into song:-

- x
 Anhail chantait et son amin nommoit
 mal si gardait, sa meire l'escoutoit."

The second most noteworthy characteristic of early French popular poetry is the importance given to the spring and to birds. Poem after poem begins in this way:-

- xx
 Ce fu en tres douz tens de mai
 que de cuer gai
 Vont cil oiseillon chantant."

The scene of many a tale of love is laid

- xxx
 An un florit vergier jolit"

and the maiden awaits her lover

- ø "souz l'aubespain."

1. Ibid. ii. Bartsch. 1. 3.p.5. iii. Ibid. I. 2 p.4
 x. Bartsch I. 8. p.11. xx. Ibid. 29. p.24. xxx. Ibid I. 35. p.30
 ø. Ibid. I. 15.p.17.

The passion of love, inspired by women and rising to its greatest heights in the Spring, unites these two characteristic features of Old French poetry, and it is this combination which has led Gaston Paris to suggest that the origin of the early lyric is to be sought in the May festival. These spring festivals were mainly celebrated by women, they comprised songs and dancing, and their parallel is to be found in modern times in the village May festival as celebrated in Velay and Forez.

Few, if any, of the songs then sung have been transmitted; indeed as folk songs it is probable they were never written down, but traces of them occur in the refrains of other songs, and they are remarkable in that their treatment of the love theme - mere suggestion as it often is - rises out of the feminine point of view, which is so characteristic of the popular poetry now under consideration. Whether this theory is admitted or not, it is evident that the two chief themes of lyric poetry in the XII century are love and the spring, and that from these themes can be derived all the forms of early French lyric.

From the love theme there arise four chief branches, viz:- Romances, Chansons de **Mal** Mariées, Aubes, and the early Débats. From the spring theme, on the other hand, there arise the Raverdis, and the Romances of an allegorical type.

Lastly, from a union of the two themes, combined with a distinctly "courteous" and Southern element, there arises the Pastourelle.

As reference to these different forms will be constant, it will be necessary to examine their main characteristics in some detail.

In the Romances the story of a girl's love is told as opposed to the love of a woman. The girl is always of high

i. G. Paris. "Les Origines de la Poésie Lyrique. pp. 58-60.

i. Cf. Romania II. "Chants de Quêtes." V. Smith.

i. Jeanroy. "Origines, etc. Ch. 1. p.8.

rank, the daughter of an emperor or of a count; "belle Yzabel" in her complaint says ^{i.} "On m'apeleivet fille d'ampereor"; "bele Aiglentine" sits and sews in ^{ii.} "roial chamberine". This form of lyric is, by its narrative character, closely allied to the primitive Northern epics. ^{iii.} In fact, the lyric element is only represented in the expressions of emotion forming a part of the story. The introduction of the girl's name serves to emphasize the connection with the epic, by giving an appearance of definiteness and historical fact to the story. It is perhaps this link with epic poetry rather than with a definitely "courtly" influence which keeps the heroine at the castle gates amid lords and ladies, though the sentiments expressed are those which are common to the whole race.

Closely allied to the Romances, so closely indeed as to seem to some critics merely a branch of the same class, are the Chansons de Mal Mariees, sometimes known as "Sons d'Amour." ^x

These poems are almost invariably in the form of a monologue; a lady of high rank is heard lamenting on the unhappiness of her marriage. In most cases this unhappiness is brought about either by disparity of age, or by disparity of class. ^{xx} "Mon pere m'a a un viellart donee", or ^{xxx} "On ait fait d'un vilain mon signor", are the common complaints. ^φ It is in the somewhat crude and sensuous treatment of the love theme often found in these poems that they differ from the true courtly lyric, in which the psychological rather than the physical aspect of love predominates. The woman is represented as crying out for love, and since this is impossible for her from her husband she is ready to console herself with another, and there are frequent cries such as that in the refrain

φφ "Soufres maris, et si ne vous anuit
Demain mares et mes amis anuit."

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- i. Bartsch. I. 4. p. 7. ii. Ibid. 2. p. 4.
 iii. Cf. Groeber. Romanzen und Pastourellen. p. 10.
 x. Ibid. p. 10. xx. Bartsch. I. 9. p. 13. xxx. Ibid. i.4.p.7.
 φ. Chambers Early English Lyric. p. 269.
 φφ. Bartsch. I. 22.

i. There are occasional variants of this class, in which the poet witnesses the meeting of the lady and her lover, as in the poem of Moniot d'Arraz where he describes a scene which he had witnessed in the merry month of May.

ii.
"En un vergier clos d'aiglentier
Oï une vielle,
La vi dancier un chevalier
Et une damoisele."

Or again he overhears the conversation of two women, who take counsel together, frequently to complain of their husbands, whom they denounce as suspicious and jealous:

iii. "Li miens plains de jalousie
me garde et guete et espie."

In the form which has developed the furthest, the poet himself comes forward, and takes the part of the consoler of the lady, sometimes with great success, as in the lyric where she exclaims:

x" Sire la vostre venue
a ma dolor descreus."

Like the later *Chansons de Mal-Mariee*, the *Débat* is a poem in dialogue form. The most primitive type is that in which a lover^{xx} appeals to his lady, who ends by acceding to his demands. A hint of the truly popular character of this primitive *débat* may be gathered from the fact that, as Gaston Paris has observed, the same theme appears in the *Chansons des Transformations*, a favourite^{xxx} type of folk poetry in all countries, and perhaps best known to modern English readers by the example given by Mr. Cecil Sharp in his collection of Folk Songs:-

"You never shall change my maiden name
That I have kept so long,
I'd rather die a maid

x x x x x x

Then she became a duck,
A duck all on the stream,
And he became a water dog
And fetched her back again." ϕ
etc.

- i. Gaston Paris. *Origines de la poesie lyrique*. p.12.
i. Bartsch. I.63. p.78. iii. *Ibid.* I. 48. p.49. x. *Ibid.* I.39. p.39.
cx. Gaston Paris. *Op.cit.* p.32. xxx. *Ibid.* p.35
 ϕ . Cecil Sharp. "Folk Songs from Somerset. XIX. p.38.

A further development of the Débat, which becomes current more especially in the XIIIth century is the Jeu Parti or Te son, which corresponds to the "Tensons" or Partimens of the troubadours of Provence. In the Tenson a poet propounds two points of view, and leaves the choice to his opponent; whereas in the more primitive type, the Jeu Parti, he propounds his own point of view and is attacked by another poet. Only those poems in which the discussion runs on the love theme can be described as purely lyric. In France, as in other countries, there exists the 'débat' or 'estриф' between the Body and Soul, and between Summer and Winter,^{ii.} but these, strictly speaking, are only lyric in form, their matter being didactic.

One of the most famous writers of "Jeux Partis" in the XIIIth century is Adam de la Halle. His writings however shew a very marked Provençal influence as he proposes some very subtle discussion on a love problem, which is finally brought before some third person as judge.^{iii.} This is very far from true popular poetry, where questions of metaphysics scarcely enter into the realm of love.

While the Débat and the Jeu Parti are connected with the Chansons de Mal Mariée written in dialogue form, the Aube, or song at dawn, partakes of the nature both of the Romances and the Chansons de Mal Mariée. It is originally, as Gaston Paris points out,^x a song of separation, sung by a woman, whether maid or wife, whose beloved is about to leave her. There are two distinct elements in the Aube, the one being the song of the lovers at dawn, and the other the song of the watchman, who is at first a purely unconscious actor in the drama. Indeed in the primitive type of Aube, it is the song of the birds which wakens the lovers, as may be seen by the following refrain:

Hist. Litt. de France. Vol. XVI. "Discours sur l'Etat des lettres." p. 213.
 G. Paris. "Origines de la Poésie."
 Paulin Paris. "Adam de la Halle. Hist. Litt. Vol. XX. p. 359.
 G. Paris. Op. cit. p. 35.

i.

"Il n'est mie jors
saverouze au cors gent,
si m'ait amors
l'alouette nos mant."

Later, when the Aube became more essentially a form of art poetry the conscious and premeditated song of man is substituted for the unconscious and accidental song of the birds.

The importance of the songs of birds in the Aube connects the poems developed out of the love theme with those which are derived from the cult of Spring. Foremost among these may be mentioned the "Raverdis," in which the poet sings of earth's new birth "al tems pascour". He describes, as a rule, an early ride through woods and fields, and enumerates the birds and flowers he passes on his way.

ii.

Por la dousour
dou tans novel
si m'en autrai an un jardin,
s'oi chanteir sor l'arbrexel
les ozeles on lour latin
je vi l'oriour
et lou rosignor
se vi lou pinson
et l'esmerillon
et tant des atres ozillons
dont je ne sai dire lou nom,
ke dezor l'arbre s'asissent.
chascuns chantait sa chansoh."

The enumerative character of this form of lyric becomes perhaps even more marked in the poems which are derived from it, and occur in the literature of other countries.

The "Raverdis" are closely akin to the Romances of an allegorical character which are also found. In these the poet goes forth at the time when "seur l'erbe nest la flor", and in the woods he meets a mysterious being, wholly of the forest, and of no human parentage. He asks her origin and she replies:-

i. Bartsch. Op. cit. I. 31. p.28. ii. Ibid. I.30^a. p.26.
iii. Ibid. I. 30b. p.26.

i.

"Bele dont estes vos nee?
de France sui la loee
du plus haut parage

Li rosignox est mon pere,
qui chante sor la ramee
el plus haut boschage.
la seraine ele est ma mere,
qui chante en la mer salee
el plus haut rivage."

Sometimes he meets the god of love himself - "le deu
ii.
d'amors vi chevauchier". In the description of the god which
follows there is a curious mingling of abstract and concrete:-

"Ses hauberz estoit
D'acoler estroit,
Ses hiaumes de flors
De plusieurs colors;
Sa lance est de cortoisie

xxx xxx xxx

esperons de bec de jai." ii

This use of the allegorical in the midst of a concrete description is very characteristic of art poetry.

The study of those poems which are derived purely from the Spring theme, and of those which are derived purely from the Love theme, must be followed by that of a third group which unites both sources of inspiration. This group consists of those poems called "Pastourelles". A difficulty here arises at the outset. In form the poems are distinctly courtly. They belong to Provençal art poetry. Yet in the form in which they appear in the North, at least up to the beginning of the XIVth century, they still exhibit traces of popular sentiment. M. Jeanroy says: "Les rédactions les plus simples du genre qui aboutit a la pastourelle devaient être fort voisine de celle-ci (Chanson des Transformations), et se composer presque uniquement d'un dialogue." iii.

The "pastoral" element from which their name is derived consists in the fact that the heroine is always a shepherdess - "Belle

Bartsch. Op.cit. I.28. p.24. ii. Ibid. I. 30b.
11. Jeanroy. Op.cit. Ch.I. p.15. φ. Bartsch. Op.cit. II. No.3. p.105.

Aelis une jone pucelle gardoit aignials". The poet in every case rides forth early in the morning and encounters by the way a shepherdess minding her flocks, to whom he pays his court. In many cases she refuses to hear him, till he supports the offer of his love with that of more substantial gifts, when she yields to his demands:-

i. "Je m'asis leis la bergiere
 se l'ai acollee
 presentai li m'amoniere
 k'est a or broudee
 elle l'ait resgairdee,
 ne l'ait pas renfusee."

In some of the "Pastourelles" may be traced the earliest manifestations of that part of the bourgeois spirit which finds its expression in the exaltation of the superior cunning of woman as opposed to man. There is, however, a distinct difference in the use to which this cunning is put. In the fabliaux - the most obvious place to seek the bourgeois spirit - the woman uses her natural intelligence to deceive her husband; in the Pastourelles she resorts to some ruse in order to free herself from the unwelcome attentions of a would be lover.^{ii.}

It has been suggested that the authors of these poems chose to represent their heroines as shepherdesses, because they would not dare to attribute to ladies of high degree the motives which have so great an influence with these maidens of the field^{iii.} But in this connection it should not be forgotten that in many cases, more frequently in fact than is generally supposed, the peasant girl repulses the knight in favour of her rustic lover.^x In a number of cases she calls in the assistance of other men working in the fields, and the knight retires discomfited in some haste.

i. Ibid. II. No. 16. p.127. Cf. also II.3. p.106.
 ii. Bartsch Op.cit. II. No. 15.
 iii. Jeanroy. Op. cit. Ch.I. p.22.
 x. Bartsch. Op.cit. II. Nos. 5, 6, 10, 15, 23, 39, etc. etc.

There is a comparatively small section among the poems known as "Pastourelles" which describe the pleasures and amusements of country dwellers. For instance, the poet writes:-

i.
"L'autre jour par un matin
sous une espinette,
trovai quatre pastorins
chascuns ot muzette,
pipe, flaiot et fretel
la muze au grant challeme
a li uns fors trete;
por commencer le rivel
contrefist la guete.
et an chantant s'escria

"si jolis, si mignos
com je sui n'iert nus ja.

Poems of this description are necessarily less numerous than those in which there is a more human interest. It is possible that their presence proves a courtly influence, as it is only when one is completely removed from the folk that their doings and amusements begin to be interesting.^{ii.}

Hitherto, except for a slight excursion into the 13th century, in speaking of the Jeu Parti, this study has been restricted to those lyric forms which existed in the earliest period of French literature for which texts are extant. All these forms continue to persist, but they become more formal and less spontaneous after the thirteenth century.

In the thirteenth century, in literature as in language^{i.} we are at the outset of that period of transition which marks the passage from Old to Middle French. Such new forms as exist are marked by a striving after literary effect which is almost wholly foreign to true popular poetry. They have, therefore, but little place in a study of this kind, which aims at noting essentially the characteristics of French popular poetry before the fourteenth century.

i. Bartsch. Op.cit. II. No. 30.
ii. Jeanroy. Op. cit. p. 18. Livre III.
i. Brunot. Hist. de la Langue Fr. Vol. 1./ch. ii. pp. 401-4.

One factor in this thirteenth century poetry which it is interesting to take into account, is the growth of the satiric spirit in lyrics. If this satiric poetry does not here receive detailed treatment, it is because in its beginnings, after the period in which it is an essential feature of the Northern Epic, it is a mere suggestion in lyric poetry. Once it becomes predominant, it tends to ally itself with the didactic and moral types of poetry, so that in a sense it may be said merely to pass through lyric poetry. In this brief survey it will be remarked that the religious lyric is entirely neglected. The reason for the omission is two-fold; in the first place the religious lyric in French is essentially art poetry and based on Provençal models, and in the second place its form, when it does occur, is generally seen to be a mere adaptation of the secular love songs.

It has been shown that the popular lyric poetry of France has two chief distinguishing characteristics. It is written from the feminine point of view, and the Spring theme is an important element. It will further be remarked that it rarely consists purely of monologue. In none of the forms treated is the writer seen standing alone. He is always represented in his relations with others. That is to say, this poetry deals with emotions which can be, and are expressed in presence of the world, rather than with those which the poet can only pour forth in solitude. Further, these poets do not endue Nature with human sentiments. Nature for them is the mere setting for their scenes of love, and therefore their treatment of it is marked by a lightness of touch and a gaiety which are only suitable to its most spring-like and kindly moods.

CHAPTER II.

THE LYRIC ELEMENT IN ANGLO NORMAN SECULAR POETRY FROM THE CONQUEST TO THE XIVth CENTURY.

In the period which extends from the Conquest to the early XIVth century English lyric poetry consists entirely in religious songs, written for the most part in honour of the Blessed Virgin. The secular love lyrics of this time which have been preserved are the work either of clerks who have been intimately connected with France, or of writers who, while using what is commonly known as the Anglo-Norman dialect, had not themselves been out of England. It is not proposed in this study to differentiate between these two types of authors, as the division between their works is rather linguistic than literary. That is to say, that the dialect written by those who had actually been in France was more closely allied to continental French than that employed by those whose knowledge had been solely acquired in their own country.

In this literature, therefore, is to be found the phenomenon of poetry written in one country by a foreign, or at least a mixed nation, in the language of the foreigner. This would make it probable that, while the forms and conventional ideas would be foreign, they would nevertheless be modified by some of the inherent national and racial ideas of the English. It would, further, be probable that the different classes of poetry developed would be those making the strongest appeal to the Nation for whom they were written.

Until the end of the twelfth century the foreign element in England was almost exclusively Norman. After this date a new influence from the South of France made itself felt, brought about largely by the marriage of Eleanor of Provence

with Henry II. Thus from the twelfth century onwards the foreign element is a mixed one, and Anglo-Norman should be understood, so far as this study is concerned, to mean Anglo-French.

The most important period of Anglo-Norman literature is that covered by the XIIth and early XIIIth centuries.^{i.}

This literature is characterised by a didactic spirit, manifested especially in the numerous Bestiaries, Lapidaries, Lives of Saints and the like. Norman literature is essentially "Une littérature d'instruction a l'usage des laiques."^{ii.}

It is not surprising, therefore, that Anglo-Norman literature also is largely of a didactic and narrative character. Epics, Moral treatises, and Lives of Saints are common, but the Lyric is not developed to any very great extent. Where it is developed, it exists chiefly in the form of hymns to the Blessed Virgin. Influenced probably by the secular love song, these tend to become more and more personal in tone, as may be seen from the following, taken from the Lambeth MS. 522, dating from the XIVth century.

"Si poez trouer nul amant
ke por vus face autant
lessez moy e amez lui,^{iii.}
en ioie vivez ambedui."

Interesting as a study of the Anglo-Norman Religious Lyric would be, it is proposed here to consider only the Secular Lyric as being most intimately connected with Northern France.

The texts used in this connection are those published by M. Paul Meyer in Romania, in the articles entitled:-

"Mélanges de Poésie Anglo-Normande."

"Les Manuscrits français de Cambridge."

"Notices et extraits du MS. 8336 de la Bibliothèque de Sir Thomas Phillipps à Cheltenham." x

Three songs from the Harl: MS. 2253 published for the Percy Society by T. Wright in his "Specimens of Lyric Poetry."

The other Anglo-French poems of MS. Harl. 2253 have also been examined.

The MSS. themselves have been collated with the text whenever they were accessible in the British Museum Library.

The relatively small number of secular as opposed to Religious Lyrics is remarkable in Anglo-Norman. Gaston Paris says

"Même les Normands établis en Angleterre ont montré peu de

- . Menger The Anglo-Norman Dialect, p.2.
- . Gaston Paris. La litt: fr. avant l'annexion. p.22.
- . Lambeth MS. 522. fol. 319vo. Hitherto unpublished (?)
- . Romania IV. p.371. et seq. XV. pp.246-255.
XIII. p.497 et seq.

gout pour la poésie lyrique courtoise,"ⁱ and Schofield points out that Anglo-Norman lyric poetry turns chiefly to the religious love poem.^{ii.}

The secular songs include:-

- (a) Six in the Cambridge M.S. DD. 10.31, which are of the late XIIIth century.
- (b) A late XIIIth century song with refrain in the Ashmolean M.S. 1285.
- (c) A drinking song - "Laetabundus" - occurring in the lost M.S. Roy. 16. E. VIII., which is of the XIIIth century.
- (d) Two in M.S. Harl: 2253, which is of the first years of the XIVth century.
- (e) Three songs, in M.S. 450, of C.C.C. Cambridge, which are of the XIVth century.
- (f) A Debat in M.S. GG.1. 1. fol. 474. (Cambridge) which is of the early XIVth century.
- (g) Two songs in the Cheltenham M.S. 8336, both of the middle of the XIVth century.
- (h) A Pastourelle in M.S. Douce 137, fol. 111^{vo}. This is in French and Latin and is of the XIIIth-XIVth century.

Of the songs in the Cambridge M.S. DD. 10 31, two are songs in praise of love. In the first of these - No. 3 in the M.S. - the writer condemns those who love for mere worldly advantages and exalts the love of beauty. The poem cannot be considered as popular, as there is too much analysis of love from a psychological point of view. The contrast between those who set their affection on riches and those who love with a pure love calls forth the astonishment of the author:-

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- G. Paris. La Litterature Normande avant l'annexion, p. 20.
 - Schofield W.H. Eng. Lit. from the Conquest to Chaucer, ch. III. p. 133.

"Merveil est, quant hum enprent
 D'amer, cum garde ne prent
 De bealte n' acement,
 Ke meuz i deit avenir
 K'aveyr k'un poet tenir." (11. 29-33).^{i.}

In the third verse the personal note is struck, showing that the singer had his own reasons for his praise of love and beauty; he confesses his love for a fair lady who has "La char blanche plus que lys, Le cor gent e avenant," and continues:-

"C'est tresur a fyn amant
 kar de tuz bens i ad tant.
 Ke vus irroye plus disant?
 D'avoyr sanz mut leger prys;
 Ke avoyr fet la gent failliz
 Recreanz, mautalentiz;
 Avoyr va de mal en pis
 Trop est avoyr mescheant
 Beauté va tut tens cressant." (11.57.-65).^{ii.}

Apparently, however, he has not received a due reward for his choice of love, for he has lost heart and the song ends sadly:-

"Si ai perdu e jeu e ris,
 E vois merci attendant." 11. 71-72.

The second poem in praise of love (No. 4) is of a slightly different character, the personal touch is absent. This is no lover sighing for his lady, but a faithful servant of love who occasionally longs to cast off his bondage. He complains of the pain of love, and then exclaims:-

"Mes li mal m'est si pleisant
 Ke ja n'en frai semblant." iii. (11. 13-14).

Or again when he has made a resolution to abandon love, he finds it impossible for:-

"Ne puy, tant ke mort me fere,
 Amur guerpri, tant m'est chere,"
 Kar dedenz mun quer l'ai joynt." x. (11. 58-9).

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- Romania. XV. p. 249.
 - . Romania. XV. p. 250.
 - . Romania XV. p. 250.
 - . Ibid. p. 251.

He feels, then, that love is too strong for him, and keeps hope even through his pain -

"Fous est ki se desespeire
Kar a fin amant repeire
Joie d'amur d'eyre en eyre,
Si assouage dolur meynt."
(ll. 87-90).

This love of love for its own sake is far from the popular ^{desire} conception of the /of one beloved object. Nevertheless in its absence of subtlety it differs also from the characteristic "art" poetry of the South, and forms a class which is almost intermediary between the two.

Closely allied to these two poems is No. 5 of the same collection, in which the writer gives advice to young men who are on the verge of love, and continues in praise of love, which he regards as the origin and source of all virtues. He concludes his eulogium with these words:-

"Amur est de grant renun,
De tuz bens est encheisun
E de tuz mals garysun, i.
Ben la deit hum fere a gree."
(ll. 45-48).

Then, with a glance at his own experience he adds more soberly that the servants of love must owe allegiance for a long time before their reward comes to them, and that he himself has never attained to this reward.

"Tut mun tems en ai languï,
S'en murray, tres bien le voy."
(ll. 71-2).

The three remaining songs of this collection are more personal in character. In the first the lover's complaint strikes a new note. In addition to the familiar lament that he can no longer live unless some favour is shown to him -

"Soviengez vus ent ma drue
Ke sanz vus ne pus durer." ii. (ll. 59-60).

i. v. Romania XV. p. 251.

i. Rom. XV. p. 249.

the writer reproaches himself for having concealed his love:-

"S'en ai grant tort e peche
Ke ma dame n'ay tramise
L'amur l'en lui ay assise,
De fin quer sanz fauseté." i, (ll. 3-6).

This is the more unusual, as in general it is only by the force of circumstances that the lover is induced to conceal his feelings. (cf. passim Roman de la Rose).

Apart from this there is very little to be observed in the poem. In the main the writer clings tenaciously to the similes and phrases already worn somewhat thin by generations of poets. He has one rather original and happy line, however, where he says:

"Tut ensi va de mun cors
Cum d'une torche eslumé (e)" (ll. 25-6) ii.

In the same form and manner is No. 7 of this M.S. Here is to be found a link with those French poems which begin with a somewhat conventional allusion to the spring, for the poet writes:

"Quant le tens se renovele
E reverdoie cy bois
Cist oysials sa pere apele
Cele cum a pris a choys." (ll. 1-4). iii.

The other most important characteristic of this song is the lengthy catalogue of the lady's charms, a trait which finds no place in the French lyrics of the best period, but which will be noticed in the Middle English lyrics. In the poem now under consideration, this catalogue fills six entire strophes, without being of any very special interest. The most delicate touch is contained in the lines:-

"Si les flurs d'albespine
Fuissent a roses assis
N'en ferunt colur plus fine" x (ll. 73-6).

Rom, XV. p. 248.

Ibid.

Ibid. p. 253, cf. Ch. 1. p.9

Ibid. p. 254.

The proverbial character of verse 8 shows that even the Lyrics of Anglo-Norman writers tend to strike a didactic note:-

"Ore dirai parole breve
Ki trop enprent mal escheve;
Fol apris (e) ren ne vaut."

i.
(ll. 90-92).

The last poem to be studied in this series (No. 6 of the MS.) might be entitled "the Lover's Testament." After the usual complaints of the hardness of the service of love, and in particular of the coldness of his lady, the poet proceeds to make a will. M.P. Meyer says: "C'est un testament dans lequel les personnages allégoriques sont mêlés a des personnages plus ou moins réels."^{ii.}

The most "real" of his inheritors seems to be his lady to whom (as in No.7) he bequeaths his body:-

"A cele pur ki me moer
Cors e alme e tut mun quer
Comand tut a sun pleisir."

iii.
(ll. 49-51).

For the most part his bequests are made to different types of men, just as in the Folk Songs the lover leaves bequests to his relatives - "Au trefelun medisant" - "al vilein jelos groinart" - It is presumably these characters to whom M. Paul Meyer alludes under the name of "personnages allégoriques, but it is at least questionable whether they may be strictly so called. This point is important, in that

.. Romania XV. p. 254. 255.
.. Ibid. p.217.
.. Ibid. p.253.

the mingling of allegorical with real characters is essentially an element of art poetry. But the characters in question - "trefelun medisant," &c. - are more probably actual classes of men alluded to, for convenience, under the name which distinguishes their type from all others. If this be so the "art" element is not to be found in the mingling of reality and allegory, but in the somewhat abstract conception of love, which may be counter-balanced by the fact that the whole idea of a "testament" belongs to the popular poets. ^{x.} It is indeed almost a convention in Folk Poetry for the lover to conclude by making a series of bequests to all his family, including some special gift to his lady. The most gruesome of these is that found in Lord Rendall, where the lady, who has played traitor and poisoned her lover, has the following bequest left her:-

"What will you leave your lover,
Rendall my son?
What will you leave your lover,
My pretty one?
A rope to hang her, Mother." ^{1.}

Of the thirteen century also is the poem on fol. 235 of MS. 1285. Ashmolean. ^{xx} The chief interest of the poem lies in its refrain. Except for the opening words "Trop s'esluine" this differs with each verse, but it forms a link with pure French poetry where the refrain was in constant use. It is in

x. Cf. Ch. II. p.20.
xx. Rom. IV. p.374.

1. Cecil Sharp. Somersetshire Folk Songs. xciii. p.46.

fact curious that so few examples of refrains should occur in Anglo-Norman lyrics, considering that in other respects they show such close resemblance with the French.

The matter of the song is that of the conventional love lyric; the lover implores his lady to have mercy on him, or he must die:-

"Oez me desestance
Kar en vus est la garisun
Deu mal ke au cuer me lance:
Ne quer garir se par vus nun
Tant n'ei au quer pesance." i.
(ll. 42-46).

The other thirteenth century secular song of which it is proposed to treat is the drinking song, known as "Laetabundus,"
ii.
being a parody of the prosa of that title.

It seems probable that the inspiration was Latin, as drinking songs are, on the whole, uncommon in French, and that this inspiration was translated into the Anglo-Norman language, that language being, with Latin, the literary one of the time.

The spirit of the poem is one of reckless gaiety, and of pleasure of the most material kind.

Or bevons al deraim
Par meitez e par plein
Que ne seions demain
Gens misera,
Nostre tone ne vuit,
Car pleine est de bon fruit
E si ert tote nuit iii.
Puerpera.

Notwithstanding the fact that, as a parody of a Latin sequence, the poem may be claimed as art poetry, it resembles in treatment and spirit later English songs of undoubtedly popular origin. Such is poem No. CXXVIII. in "Early English

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- i. Rom. IV. p.375.
ii. Cf. Gaston Paris. La Charison à boire, Anglo-Normande, parodiée du Letabundus. Rom. XXI. p.259.
iii. Rom. XXI. p.261.

Lyrics,"^{i.} with its contempt for everything but ale. Two stanzas will be sufficient to give the general character:-

"Bring us in no browne bred, for that is made of brane,
Nor bring us in no white bred, for therein is no gane,
But bring us in good ale!

x x x x x x x x x x

Bring us in no egges, for there are many schelles,
But bring us in good ale, and gif us nothing elles,
And bring us in good ale."

The Anglo-French poems of MS. Harl: 2253, are for the most part of a narrative character, and as such have little place in this study. Even the poems "In praise of the Fair Sex" (fol.110), "In their dispraise" (Fol. 112), "A Ballad upon an intrigue between a lady, whom her husband kept enclosed in a strong castle." (Fol. 115). "A Satire against the Fair Sex", (Fol. 117) and "A smutty Ballad of a Squire and a Ladies Woman (Fol. 118),^{ii.} resemble more closely the didactic literature and fabliaux of Northern France than the lyric.

Three poems, however, call for remark, one in praise of women, one by a constant but unhappy lover, and one in dispraise of women.

The latter poem is found also in the MS. 8336 of the Phillipps Collection which contains other poems to be treated in this chapter. It consists in a detailed comparison of woman to the magpie, and is attributed in the Cheltenham MS. to Nichole Bozon. The beginning is as follows:-

Femmes a la pye
Portent compaignye
en maners e en mours;
Escotez que vus dye
e quele assocye,^{iii.} x
yl tiennent en amours.

- i. Chambers & Sidgwick. p.222.
ii. Dr.K. Boddeker, "Altenglische Dichtungen", MS.Harl. 2253. pp.9-13.
iii. Chelt. MS. quele companie.
x. Ibid. Tenent en amours.

la pie de costume
 porte penne e plume
 de divers colours;
 E femme se delite
 En estraunge habite,
 de divers atours.^{i.}

The poem is noteworthy only as marking the spirit of disdain for women which was so prevalent in Northern France in the late XIIIth and XIVth centuries, and which grew up as a reaction against the exaggerated deference in which they were held in the period of chivalry.

Of quite a different spirit are the other two poems in this collection which are to be considered, as in them there is no hint that woman can be anything but fair, virtuous, and wholly loveable. That in praise of women is curious as combining several elements. It begins with an address to those who serve the Blessed Virgin, for whose sake all women are to be honoured:-

Quy a la dame de parays
 deyvent foy e leauté
 Ore entendent a mes dis
 e je lur dirroy verité.^{i.}

The writer goes on to say:-

Je froi a femmes un a.b.c. ii.
 à l'escole si elles vueillent aler".

This suggests a moral poem, possibly of a similar character to the numerous French "Castoiments". But instead of this the poem is given up to a lyric description of the beauty and virtue of woman, each stanza beginning with a different letter of the alphabet. One of these, for example, says:-

"Beauté de femme passe rose,
 q'i le vadera bien juger,
 En mounde n'i a si douce chose,
 en leauté pur bien amer."^{iii.}

The didactic element promised by the early lines is to be found in the second half of each stanza, which consists mostly in exhortations to honour women, and condemnation of all who fall short in this respect:-

. Wright, T. "Specimens of Lyric Poetry." p.1.
 i. Ibid. p.2.
 ii. Ibid. p.11.

asks is to be allowed to forget his disappointment slowly. In French popular poetry two alternatives occur. Either the lover presses his suit with insistence till he wins the lady,^{i.} or he renounces his efforts, and resolutely cuts himself free. In the cultivated lyric, on the other hand, both in Provence and in France, discouragement is only an additional spur to the lover to continue his quest.^{ii.} The third and last of this series begins like the conventional Pastourelle:-

"En lo sesoun (e) qe l'erbe poynt
 E reverdist la matinée,
 E sil oysel chaudent a poynt
 En temps d'avryl en la ramée.^{iii.} (11.1-4)

It is in this touch of spring that we have almost the sole link with the popular French lyrics and their conventional opening.

In another Cambridge MS. (G.G. 1-1), which dates from the early XIVth century is a Débat^x on the question so often discussed in the Middle Ages, namely, whether a knight or a clerk makes the best lover.

From the solution of the problem given in the concluding lines:-

"Mieux est li clers a amer xx
 Qe li orgoillouse chivaler."

It seems probable that the poem is late and shows the new levelling spirit of the period following on the age of chivalry.^β

The remaining secular poems, which belong to MS. 8336 of the Phillipps collection at Cheltenham, and are of the middle of the XIVth century,^{xxx} have less value, as they only serve to mark the trend of Anglo-French poetry at a time when the Middle English lyric itself had begun to develop.

- Cf. Ch.I. p.7 for insistence displayed in the Chansons de Transformations.
- Cf. "Roman de la Rose". Part I. iii. Rom. IV. p.379.
- Rom. XV. p.334. xx. Rom. XV. p.334. xxx. Rom. XIII. p.497.
- The poem has not been studied in full, as I have been unable to procure a printed text.

Of these two poems, one is rather curious; in form it is a Débat, and the two speakers are mother and daughter. The matter under discussion is the acceptance of one of two lovers. The two suitors are contrasted on the grounds that while one is handsome, the other has a large fortune. This intrusion of money proves in itself that the poem is late, as in the extant poetry of the XIIth and early XIIIth century the only part played by money in the love lyric is that it is proffered by the knight to the lady as an additional inducement.

Nevertheless, the fact that the decision is given in favour of love and beauty proves that the spirit of the poem is still that of the early lyric:-

"Aver est en aventure: mut est fous ke trop l'aseure,
Mes honor e bunté dure, coment ke del aver alt: i
Ke seit entendre mesure cil est riche ke mout valt." .

The simplicity of the language may be taken as a further proof of popular origin.

The second poem is chiefly interesting as being the work of Gautier de Biblessworth. It is in praise of women, and consists largely in a catalogue of womanly virtues.

The last secular poem to be noticed is a Pastourelle in mingled French and Latin, which occurs in MS. Douce 137
ii.
(Bodleian).

The combination of languages was very common in the XIIIth and XIVth centuries, and would seem to mark the beginning of the period when literature first came into the hands of the clerks.

The poem is one of the rare Pastourelles occurring in Anglo-Norman, and is chiefly remarkable, considering its late date, for the fact that the maiden does not yield to her lover's importunities:-

"Ele respunt 'Ne me gabez
Mes vostre dreit chemin tenez,
Autre respuns de me [1] ne avez,
Mon pucelage me gardez.

tuis blandis sermonibus
commune stratus ductibus;
ni sim oppressa viribus,
Veni creator Spiritus." 1.

With this then must close the examination of the secular lyrics in Anglo-Norman up to the middle of the XIVth century.

The lyric element in Anglo Norman secular literature is therefore represented mainly by a small collection of love songs.

It cannot be said, in any case, that the poetry is purely popular. Indeed, the fact that it is chiefly a poetry of imitation and the work of clerks, would preclude this in some measure.

But, on the other hand, if it is a poetry of imitation, it is not therefore necessarily an imitation of art-poetry. Indeed, it has been found on examination that the secular songs in Anglo-Norman literature bear a closer resemblance to popular than art poetry - that is to say they are more closely akin to Northern than to Southern French Poetry. They are characterised by little psychological analysis, by little subtlety. Commonplace and lacking in freshness as the poems may often be, it is rather because they repeat the well-worn sentiments of the Northern trouvères than because they go back to "courtly" models.

Like the older French lyrics, the songs studied combine the love and the spring themes. The lover is, for the most part, represented as sighing vainly in love's bondage. Descriptions of personal charms have already a tendency to become catalogues.

Many of these characteristics will be seen to be typical also of the French lyric of the thirteenth century.

Thus the influence of Anglo-Norman on Middle-English poetry - if influence there be - cannot be distinguished from that of the later Northern French lyrics. That is to say, parallels exist between Anglo-Norman and French and between French and Middle English. Parallels occur between Anglo-Norman and Middle English, but they exhibit no trace of characteristics other than those found in Northern French.

CHAPTER III.

ENGLISH LYRIC & QUASI-LYRIC POETRY BEFORE 1300.

i.

As has been seen, the extant lyric poetry in English up to the beginning of the fourteenth century, is almost wholly religious and consists largely in songs written in honour of the Blessed Virgin. In addition there are a certain number of prayers in verse, having a suggestion of lyric poetry in their construction, and a quantity of poems of a moral and didactic nature, sometimes written in lyric stanzas, on such subjects as "Death", and "the last Judgment."

In so far as purely secular poetry is concerned, the following poems may be noted:- the Cuckoo Song; and the two short poems "Mirie it is while sumer ilast", and "Foweles in the frith". The song of Cnut's boatmen, though interesting from the early date of its composition, is of too fragmentary a character to need further comment here. *

With the exception of the songs in the Harleian MS, 2253, almost the only political songs now extant written before 1300, seem to have been written in Latin or in Anglo-Norman, one or two occurring in pure French or Provençal.

The poems to be considered are:-

1. MORRIS' OLD ENGLISH MISCELLANY:

No. 10. A Love Ron.

No. 21. An orison of our Lady.

No. 27. A prayer to our Lady.

No. 28. A song to the Virgin.

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- i. Cf. Ch. II. p. 14.
ii. Cf. Morris: O.E. Miscellany, Nos. 3. 5. 16. 17. etc.
iii. Chambers & Sidgwick: Early English Lyrics, pp. 3-5.
x. Cf. W.P. Ker: English Literature, Mediaeval, p. 144.
* N.B. All the songs in the Harl. MS. 2253 are to be considered later.
xx. Cf. Wright. Political songs of England.

MORRIS' OLD ENGLISH MISCELLANY (Contd.)

No. 29. A prayer to the Virgin.

No. 30. A song on the Passion.

II CHAMBERS & SIDGWICK - EARLY ENGLISH LYRICS.

No. 1. Mirio it is while sumer ilast.

No. 2. The Cuckoo Song.

No. 3. Foweles in the frith.

No. 45. A prayer to the Virgin.

III. OLD ENGLISH HOMILIES - Series 2. Appendix.

Two songs taken from MS. 54. D 5. 14. Corpus Christi College, Oxford.

A song taken from MS. B. 14. 39. Trinity College, Cambridge.

An examination of the religious poems in the above list brings out the following points:-

1. They contain an element of personal emotion under the form either of love for Christ or His Blessed Mother, or of deep penitence.
2. They contain allusion to Nature.
3. In some there is a strongly didactic element.

The expression of love for the Blessed Virgin is found in No. 21. of the Old English Miscellany, which opens:-

"On hire is al mi lif ilong
Of hwam ich wule singe." i.

The whole of the first two stanzas is written in praise of the Virgin, of whom the poet sings:-

ii.
"ƿu art lele and lif and liht"

a phrase which might occur in a secular love song.

Again, poems No. 28 and 29 are also inspired by love of Blessed Mary. In the case of No. 28 the clerical origin is betrayed by the alternating Latin and English lines.

i. O.E. Miscellany, No. 21.

ii. Ibid.

The poet announces his intention of celebrating

"On þat is so fayr and briht
velud maris stella. i.
Brighter þan the day is ligt."

He also addresses her as:-

"Leuedi flour of alle þing,
rosa sine spina
Of alle þu berst þe pris
Leuedi quene of parays
electa."

No. 29. opens with the rather conventional:-

"Swete flur of parais". ii.

While further on in the same poem the poet cries:-

"Iblessed beo þu leuedi so fair and so briht, ii.
Al min hope is uppon þe bi day and bi nicht."

The writer of the prayer to the Virgin occurring in MS. B.1.1.39.
of Trinity College, Cambridge, speaks of the Virgin as:-

"Feirest flour of eni felde." iii.

and later addresses her as

"Suete lauedi, flour of alle." iii.

This expression occurs almost exactly in a song to the Virgin on
leaf 116 of MS. 54. D 5. 14. Corpus Christi College, Oxford,

"Moder milde, flur of alle,"
þu ert leuedi swuþe treowe,
bricht in bure & eke in halle, x.
þi loue is euer iliche neowe".

Another poem occurring in this MS. is of a rather more
elaborate character. The poet describes himself as the knight
of the Blessed Virgin, and praises her at some length:-

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- i. O.E. Misc: No. 28.
 - ii. Ibid. No. 29.
 - iii. O.E. Homilies. Series 2. Appendix.
 - x. Ibid.

"Of alle wimmen þu hauest þet pris
 þu astege so þe daiz rewe
 þe deled from the deorke nīcht
 Of the sprong a leome newe
 þat al þis world haueþ iligt
 nis non maide of þine heowe!
 swo fair, so sschene, so rudi, swo bricht,
 swete leuedi of me þu reowe i.
 and haue merci of þin knicht."

The Latin hymns to the Virgin, from which the Middle English poets must have drawn considerable inspiration, contain some verbal parallels, but in general they are of a more conventional and less personal and secular character. The Middle English "flour of alle", "flour of alle þing", which occur so frequently, recall the Latin "flos florum", "o rosa odorifera". Again, the Latin lines introduced into English lyrics are frequently adapted from the Latin hymns themselves. Such phrases as these are "stella maris", "parens et puella", etc.

The second element of personal emotion contained in the expression of penitence occurs frequently. It is usually introduced after a comparison of the harm wrought by Eve and the salvation furthered by the Blessed Virgin. In the Old English Miscellany, poem No. 21. the poet complains that the thought of his sins has reft sleep from his eyes:-

"Slep me hað mi lif forstole richt half oðer more,
 awai to late ich was iwar, an hit me reoweð sore
 mine slepe ne wende ich endie nocht þeoh ich
 hwac se lifeð þat wakerur beo þencp of mine sore. ii.
 slepe auresore".

A curious point, which suggests the secular lyric is contained in the following passage:-

"Leuedy, preye þi sone for me
 Tam pia,
 That ic mote come to þe
 Maria." iii.

-
- i. O.E. Homilies, Series 2. Appendix.
 ii. Ibid. No. 21.
 iii. Ibid.

"þis worldes luue nys bute o res"

sang the poet, and again:

"Mannes luue nys buten o stunde."

In place of this he directs the maiden for whom he writes to Christ, the heavenly lover who is:-

"Feyr and bryht on heowe
of glege chere, of mode mylde
of lufsom lost, of truste trewe,
freo of heorte, of wisdom wilde."

He describes the beauties of the new Jerusalem, whose walls are made:-

"Of Amatiste, of calcydone,
Of lectorie and tupace.
Of iaspe, of saphir, of sardone,
smaragde, Beril, and crisopace." ll. 171-4.

Finally, he urges the maiden to learn this song by heart for her instruction, and to teach it to others. It is obvious that here there is no impassioned lyric, but rather a poem descriptive of heavenly joys, rising to something like lyric fervour in the passage relating to the heavenly bridegroom.

This didactic spirit is found also in the secular poetry. It is noticeable indeed that the love theme in the Owl and the Nightingale, where for the first time in English the subject of love is discussed, is characterised by its didactic nature.

The Nightingale supports the theme in these words:-

"And soth hit is of luve Ich singe
For God wif mai is pusing,
But luvien hire oþene were
Thane awet hire copenere;
An maide mai luve cheose
That hire wurthschipe ne for leose,
And luvie mid rihte luve
Than the schal beon hire buve
Swiche luve ich i-tache and lere,
Ther-of beoth al mine i-bere. i.

The fact that there is discussion at all, that the poem is a débat, precludes the possibility of there being any very markedly passionate note in it, such as is found in a purely lyric poem. It is chiefly noteworthy as representing the translation of the spirit

1. Owl and the Nightingale. ll. 1337-1346. Percy Society 1843. p.46.

i.

and structure of Old French models" into native verse. The passage in which the Nightingale alludes to the effect her song has on the world is, however, rather more lyric in tone, and suggests the Nature poetry which is found later in the Harleian lyrics:-

"Ech wiht is glad for mine þinge
 And blesseþ hit hwanne ich cume
 And hihteþ azen mine cume
 Þe blostme ginneþ springe & sprede
 Boþe in treo and ek on mede
 Þe lillie mid hire faire white
 wolcumeþ me þat þu hit wite,
 Bid me mid hire faire kneo
 þat ich schulle to hire fleo
 Þe rose al so mid hire rude
 þat cumeþ ut of þe þorne wude
 Bid me þat ich schulle singe
 For hire luve one skentinge ii.
 And ich so do þurȝ niht and dai.

Nevertheless, a comparison of this with the Twelfth century song serves to bring out a considerable difference in treatment. The Cuckoo Song is a celebration of the return of summer, and speaks of the new rush of life which is felt at this season of the year:-

"Sumer is icumen in
 Lhude sing cuccu;
 Groweth sed and bloweth med
 And springth the wde nu
 Sing cuccu!
 Awe bleteth after lomb,
 Lhouth after calve cu;
 Bulluc sterteth, bukke verteth;
 Murie sing cuccu.
 Cuccu, Cuccu,
 Wel singes thu cuccu,
 Ne swik thu naver nu." iii.

Although the evidence of the music, which is that set to a Latin prosa, shews that this cannot be considered anything but a cultivated lyric, yet its very freshness belies the idea that its origin is to be traced solely to the Latin, where treatment of

-
- i. Cambridge Hist. of Eng. Lit. Vol. I. p. 238.
 - ii. Owl & Nightingale, ll. 434-446.
 - iii. Early English Lyrics, p. 4.

Nature is apt to run on rather conventional lines.

A suggestion of the same feeling for Nature is to be found in the other two fragments, "Mirie it is while sumer ilast," and "Foweles in the frith". In the former there is an anthithesis between the joy of spring and the sadness of winter, while in the latter the allusion seems to be to the love-impelling influence of Spring on all creation:-

"Foweles in the frith,
The fisses in the flod,
And I mon waxe wod:

These fragments contain also a suggestion of personal emotion, such as has already been noticed in the religious poems. In both cases the writer seems to suffer from the sorrow of unrequited love. In one poem he cries:-

"Ich with wel muchel wrong,
soregh and murne and faste",

while in the other he laments:-

"Mulch sorwe I walke with
For best of bon and blod."

This examination of the early Middle English lyric leads therefore to the following conclusion. On the one hand, there is a distinct Latin element, observable chiefly in the religious songs, and directly traceable to ecclesiastical influence.

On the other hand, however, there is an equally distinct suggestion of a more popular influence in the addresses to the Virgin and to Christ, which taken apart from their context would appear to belong to a secular love song rather than to a hymn, e.g: "Gif me thi love, ic am redi"; "On hire is al mi lif ilong"; "swethust alle þinge", "briht in bure and eke in halle", etc.

That is to say, that while the early lyrics are, at least in so far as the religious lyric is concerned, connected with the Latin, yet they show signs of developing along freer lines, which suggest secular rather than religious verse, and the working of some influence other than Latin.

CHAPTER IV.

THE LYRIC POEMS OF HARL. MS. 2253.

The Harleian MS. 2253 which is in the British Museum is generally supposed to have been written in the Abbey of Leominster in Herefordshire, a suggestion which is supported by the fact that some of the poems exhibit traces of a dialect with South West Midland characteristics. As to the date of the poems contained in this MS., the songs were probably current in the latter years of the xiiith century. The MS. contains a poem in English on the battle of Lewes, which took place in 1264, and a French poem on the battle of Evesham, which took place in 1265. Again there is another political poem on the Scotch wars of the end of the century, and one on the death of Edward I. in 1307. This evidence points to these poems having been written between 1264 and some date soon after 1307. From this Wright assigns the MS. to some date soon after 1307, and Böddeker to 1310.

The MS. contains works in French and in English. Allusion has already been made to the French poems, while the French prose works, including a copy of the *Vitas Patrum* have no place in this study. The English poems include King Horn, the Harrowing of Hell and the Proverbs of Hendyng besides the lyric poems subdivided by Böddeker under three heads, political, consisting of 8, secular, consisting of 14, and religious consisting of 18 poems.

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- i. Wright. *Specimens of Lyric Poetry*, p. vii.
ii. Böddeker. *Allenglische Dichtungen. Politische Lieder* no: 1.
iii. Fol: 59
x. Bodd: *Op. cit. Politische Lieder* no. 6
xx. Wright. 1. *Specimens of Lyric Poetry* Preface. p. v.
xxx. Böddeker. *K. Allenglische Dichtungen des MS. Harl. 2253.*
 cf. Ch: ii pp 23-25. *Einleitung.* p. iii.

The amatory songs (Weltliche lieder) form the chief field of investigation for this study, partly because they are among the earliest English secular lyrics, and partly because occurring as they do in a MS. which contains also Anglo-French lyrics, it seems that in them traces of French influence may be expected. Again they were probably written at a time when the connection of England with France was most intimate.

Nevertheless, as it is difficult to draw any hard and fast line between the different kinds of lyric poetry, some short account will here be given of the political and religious poems contained in the MS.

(a) Political Poems.

These poems may be further subdivided into two groups:-

- a. Poems dealing with political events.
- b. Poems dealing with social evils of the period.

To the former group belong poems nos:1, 5, 6&8, while to the latter belong poems nos:2,3, 4, & 7.

Poem no:1 deals with the events subsequent to the Battle of Lewes and was evidently written by an adherent of Simon de Montfort.

It contains a very bitter, if spirited attack on Richard of Cornwall the king's brother, alluded to as "Richard of Almain", and the refrain throughout runs:-

"Richard! thah thou be ever trichard,
Trichen shalt thou never more!" i.

In no:5 the subject is the Battle of Courtray in which the Flemish under Peter Conyng fought against the king of France. There is a note of exultation in the poem on the defeat of the French who came "so light so the hare" and who received such summary treatment at the hand of their foes:-

" The Flemishe hem dabbeth on the hed bare
Hie nolden take for hem raunsoun ne ware
Hie doddeth off here hevedes, fare so hit fare,
And thare to haveth hie nede."

i. Bodd: Politische Lieder. No.1.

No. 6 is a long poem, dealing with the death and execution of the Scotch rebels Sir William Wallace and Sir Simon Fraser. It describes the entry of the latter into London, with his feet bound beneath his horse, and a garland of periwinkle on his head to show he was a traitor.

An interesting point in the poem is the allusion to the help promised the rebels by the king of France:-

"Charles of France, so moni mon tolde, i
With might and with strengthe hem helpe wolde!"

Finally, poem no: 8 is an elegy on the death of Edward I. A French version of the same poem is extant, and is by some considered to be the original of the English poem as we have it.

The poems in group 2 on the social evils of the time are written from the standpoint of the poor man, who suffers most from them. As is natural they resemble closely the Anglo-Latin Political poems of the time. No.2 is entitled by Boddiker, the Peasant's Complaint. In it the writer tells of poverty, want and oppression, "for euer the fursthe peni mot to the kyng". He complains of the general lawlessness of the land:-

"Wil waketh in land and lore is forlore,
and al hath piked of the pore the prikyares prude".

The whole picture is one of misery, for even if the season is good the worker does not profit as he has to give a larger subsidy to the king. The three remaining poems are satirical.

No.3 deals with the extravagance of women in the matter of clothes, and criticises their conduct severely.

No.4 is a satire against the Consistory Courts and their methods of administering justice, which especially affect the poor man.

Boddiker. Op: cit:p.133
of Percy's Reliques of Ancient Poetry Vol: 2 .

No: 7 is a protest against the excessive retinues of the great which are contrasted with the lack of display shewn by Christ.

These poems recall in treatment the numerous Latin political songs current from the XIIth century. The songs of the misery of the times and the prevailing avarice find a parallel in a song of the time of Henry III

"Quod ad lucrum pertinet nimis affectatur:"

Again, the personal note of hatred and satire occurring in No. 1 is not unlike a fierce denunciation of the Bishops of Bath, Winchester and Norwich, written in the time of John:-

Si praesuli Eathoniae
Fiat quandoque quaestio,
Quot marcae bursae regiae
Accedant in scaccario:
Respondet voce libera
Mille centum et cetera,
Ad bursam regis colligo,
Doctus in hoc decalogo,
Caecus in forma canonis.
Tu Norwicensia bestia etc.

Again, songs occur in Latin as well as in English on the Battle of Lewes, and other political events, approached from very much the same standpoint as the English songs. It may thus be inferred that, in the case of the political songs, those we have in English represent a later development of the earlier Latin political poems.

(b). Religious Poems.

The eighteen religious poems in the M.S. may be classified as follows:-

- (1) Poems expressing personal emotion - either love or penitence - I. III. V. VI. VII. X. XI. XII. XIII. XIV. XV. XVI. XVII.
- (2) Translations of Latin hymns IV. VIII. IX.
- (3) A meditation on Christ's love for the world. XVIII.
- (4) A metrical version of the parable of the Labourers in the Vineyard. II.

Poems expressing personal emotion have already been examined

in the earlier Middle English lyrics, but it will be noticed that the songs of MS. Harleian 2253 are fuller and more developed.

One of the fullest of those expressing the emotion of love is No. XIV. in which the poet sings:-

"Min herte I þohte al on a may,
Swetest of alle þinge;
Lyfe & ich ou telle may
al of þat suete þinge.

þis maiden is suete ant fre of blod,
briht and feyr, of milde mod;
alle heo mai don us god
þurh hure bysechyng.

wiþ al mi lif y loue þat may,
he is mi solas nyht and day,
my ioie and eke my beste play,
ant eke my loue longynge;
al þe betere me is þat day
þat ich of hire synge.

of alle þinge y loue hire mest,
my dayes blis, my nyhtes rest,
heo conseileþ and helpeþ best
þoþe elde and 3ynge."

XIV.^{i.}

Again in poem No. XV, which is mingled French and English the poet says:-

"þou art feyr and fre
e plein de doucour."

XV.^{ii.}

In No. XII the phrase "moder and virgyne" occurs, which has been seen to be reminiscent of the Latin hymns.^{iii.}

With these expressions may be compared the following taken from the Vernon MS. which contains poems of approximately the same date:-

"Me longede neuere so sore, so sore,
To seo my loueli ladi deere
3if heo neore, we neore but lore,
þat ladi lofsum most of lore,

^{i.} Edd. Op. cit. p. 218.

^{ii.} Edd. Op. cit. p. 220

^{iii.} Cf. Ch. III. p. 33.

"A luely lyf to loken upon,
 So is my ladi, þat Emperys,
 Mi lyf I dar leye þeruppon
 þat princesse is peerles of prys,
 So feir, so clene, so good, so wys,
 And þerto trewe as eny steel,
 þer nis no such to my deuys
 Lor God, þat I loue hire wel." i.

Finally, in poem No. VII. there is, mingled with the suggestion of a secular love song, an allusion to nature which recalls the allusion of the earlier religious lyrics:-

"When y se blosmes springe,
 ant here foules song,
 a suete loue longynge
 myn herte þourh out stong:
 al for a loue newe
 þat is so suete and trewe,
 þat gladieþ al mi song.
 ich wot al myd iwisse
 my icie & ek^e my blisse,
 on him is al ylong." VII. 1-10.

In two other cases is there a touch of Nature poetry, but in both of these the allusion is not to the joyful season of spring, but to the sadness of winter, which is made a text for reflections on sin and penitence.

In the first of these poems - No. VI. - the writer begins:-

"Wynter wakeneþ al my care
 nou þis leues waxeþ bare." "

This recalls an earlier secular lyric, already considered:-

"Mirie it is while sumer ilast
 With fugheles song;
 Oc nu: necheth windes blast
 And weder strong.
 Ei, ei, what this night is long!
 And ich with wel michel wrong,
 Soregh and murne and fast." "

It will be seen that, in both, winter represents the season of sadness. The idea that the passing of summer is synonymous with the passing of happiness is the theme also of the writer of poem No. XII, where it is used as an exhortation to repentance.

i. Vernon MS. E.E.T.S. The Praise of Mary. pp. 709-11.

i. Bodd. Op. cit. p. 196

ii. Ibid. p. 195.

iv. Ch. iii p. 36.

"Nou skrinkeþ rose & lylie flour,
þat whilen her þat suete sauour,
in somer þat suete tyde." i.

In these religious lyrics sorrow for sin is represented as having the same effect on the penitent, as love in the amatory lyrics, and as in the latter sorrow can only be averted by the favour of the lady, so in the former the prayers and goodwill of the Blessed Virgin are invoked to obtain respite.

One writer exclaims:-

"Ofte when y syke,
wif care I am þourhsot
When y wake, y wyke
of serewe is al mi þoht. ii.

Again, in poem No. 1. the writer exclaims:

"In sunne & sorewe y am seint,
þat siweþ me so fully sore;
my murþe is al wif mournyng meind,
ne may ich myþen hit namore. iii.

The whole of poem No. III is a cry of repentance to Christ for the sins which caused His sufferings.

That this penitence occurred also, as is natural, in the Latin hymns may be seen from the following quotation from No. IV a translation of the Latin "Jesu dulcis memoria":-

"suete iesu me reoweþ sore
gultes þat y ha wroht 3 ore;
þare fore y bidde þin mylse & ore
merci lord y nul na more!" x

The above quotation serves to illustrate the fact that the expression of penitence in the Latin hymn is couched in more sober terms, and is altogether more restrained than the outpourings of the English poet, who is influenced by secular poetry.

- i. Bodd. Op. cit. p.213.
ii. Ibid. No. XI. p.212.
iii. Bodd. Op. cit. p.183.
x. Ibid. p.192.

The invocation of the Blessed Virgin's prayer in order to obtain mercy, is illustrated by the poet who went "from Petresbourh in o morewenyng", and writes:-

"Mēnen I gon my mournyng
To hire that ber the hevens kyng;
Of merci hire by sohte
Ledy preye þi sone for ous,
That us duere bohte,
And shild us from the lothe hous
That to the fend is wrohte!"^{i.}

To these characteristics may be added a further one, which does not occur in the earlier lyrics, namely the noting of time and place which will later be seen to be a popular element,

In No. V the poet writes:

"þis enderday in o morewenyng
wiþ dreori herte ant gret mournyng
on mi folie y þohte."^{ii.}

Again, another writer with the same food for reflection considers it as he goes: "from petresbourh in o morewenyng."^{iii.} This same writer says of the Blessed Virgin "From Catenas into Dyvelyn, Nis thar no lede so fyn."

Like the lovers of the secular poems the writer of No. XIV goes "by grene wod to seche play".^{iv.}

Finally a note of time and place, of rather a different nature in that it refers to a definite historical event, is afforded by No. XI:-

"hege upon a doune,
þer al folk hit se may,
A mile from þe toun
aboute þe midday,
þe rode is up arared."^{v.} XI

Most of the poems hitherto considered belong to class 1. The poems of class 2, as representative of the Latin, rather than of the English lyric will not be further considered. Of poems

i. Early English Lyrics. p.97.

ii. Eödd. Op cit. No. V. p. 194

iii. Ibid. No. XII. p. 21

iv. Ibid No. XIV. 218

v. Ibid No. XI. p. 211.

No. II and No. XVIII there is little to be said. No. II represents in some slight measure the tendency to didacticism already noticed in the earlier lyric while No. XVIII is simply a religious rendering of poem No. XIV of the secular lyrics. In the MS. the poems follow one another and it is considered almost certain that the secular poem is the original version.

It is thus seen that while the Religious Lyrics of MS. Harleian 2253 carry on the tendencies of the earlier religious lyric, namely the expression of personal emotion, allusion to Nature, and a slightly didactic element, they are even further removed from the Latin, and bear traces of a markedly secular influence. The presence of this influence is further supported by the constant allusions to local place names, and by the introduction of expressions of time, both of which are characteristic rather of a popular than of a learned model, of French rather than of Latin.

CHAPTER V.

THE LOVE SONGS OF HARL. MS. 2253., IN RELATION
TO THEIR PROBABLE ORIGIN.

It seems more than probable that these love poems are derived from French sources, as there is no early native love poetry extant in England, its place being taken by the poetry of friendship.

The earliest love poems are to be found in the Anglo-French songs of the XIIth and XIIIth centuries. As has been seen, it is in the "Owl and the Nightingale" that the subject of love is first^{i.} discussed in native verse, and even here the whole *débat* contains a marked didactic element.

The love poems in the Harleian MS. may be classified as follows: Five in praise of ladies by their lovers; (Nos. I. II. V. VII. X) two on the sorrow of unrequited love (Nos. III. & XII); three in dispraise of women (Nos. IV. IX. & XIV); one on the Spring as the season of love (No. VIII); and two in dialogue form (Nos. VI. & XI). The second poem - *Alyscun* - like No. VIII. deals largely with the subject of the Spring, so that it might as well be classified with this poem as with Nos. I. V. VII. & X.

At the same time, as many of the characteristics which have determined the above classification are common in a greater or less degree to the whole collection, it cannot be considered as in any way rigid or exclusive.

The five poems written by lovers in praise of their ladies are characterised in the first place by detailed descriptions of these ladies' charms. In No. X. "Blow northerne wind", a poem of ten stanzas, stanzas 2-6 are completely taken up with this description:-

i. Cf. Ch. III. p.35.

wiþ lokkes lefliche & longe
 wiþ frount & face feir to fonde,
 wiþ murþes monie mote heo monge,
 þat brid so brene in boure
 wiþ lossom eye, grete ant gode,
 wiþ browen blysfol under hode;
 he þat reste him on þe rode,
 þat leflich lyf honours!

Hire iure lumes liht
 ase a launterne a nyht
 hire bleo blykyeþ so bryht
 So feyr heo is ant fyn!
 a suetly suyre heo haþ to holde,
 wiþ armes, shuldre, ase mon wolde,
 ant fyngres fayre forte folde;
 god wolde hue were myn!

middel heo haþ menskful smal;
 hire loneliche chere as cristal;
 þeges, legges, fet ant al
 ywraht wes of þe beste.
 a lussum ledy lasteles
 þat sweting is & euer wes;
 a betere burde neuer wes,
 yheryed wiþ þe hesteⁱ.

Again in No. V. - Mosti ryden by rybbesdale - there is a lengthy description, including the following stanzas:-

13. Hire hed when ich biholde apon,
 þe sonnebeem aboute noon
 ne þchts þat y sege;
 hyre eygen aren grete ant gray ynoh
 þ lussum when heo on me loh
 ybend wax eyþer brege

x x x x x x

25. Heo haþ browes bend an heh
 whyt bytuene, ant nout to neh,
 lussum lyf heo ledes;
 hire neose ys set as hit wel semeþ;
 y æge, for deþ þat me demesþ;
 hire speche as spices spredes
 hire lockes lefly aren & longe;
 fol son he mihte hire murþes monge
 ywif blesse, when heo bredes
 hire chyn ys chosen, & eyþer cheke
 Whit ynoh & rode on eke
 ase rode when hit redes.

Heo haþ a mury mouþ to mele,
 wiþ lefly rede lippes lele,
 romaunz forte rede.
 Hire teht aren white ase bon of whal
 euene set & atled al
 ase heude mowe taken hede
 swannes swyre swyþe wel y sette
 a sponne lengore þen ymette
 þat freoly is to fede". ii.

Alysoun, too, is thus described:-

- i. Bodd: Op.cit. pp.169-70. 11.14-54.
 ii. Ibid. p.155-156.

"On heu hire her is fayr ynoh,
hire broue broune, hire ege blake,
(wiþ lossun chere he on me loh)
wiþ middel smal & wel ymake."¹.

The heroine of No. VII. is called:-

þat swete þing
wiþ egenen gray
Hyre hege haueþ wounded me ywisse.
hire bende browen, þat bringeþ blisse,
hire comely mouth þat mihte cusse,
in muche murþe he were.ⁱⁱ.

Parallel with these descriptions may be placed one by a
contemporaneous Anglo-Norman poet to which reference has already
been made.ⁱⁱⁱ.

Ma dame al cors lunge e gent,
.....
Mut ad beau chef sanz truffure,
Large frunt e surciz noir;
Ja n'espernerai le voir:
Tant ad bele chevelure,
Memme la recercelure,
Tut en resplent un manoir.
.....
Plus i a en tel visage,
Ja l'orrez si nul me creit,
Le [s]euz veirs, nun pas volage,
Remuanz a bel espleit
Beau nez avenant et dreit
Meine buche sanz utrage,
Mentun petit cum d'ymage
Lung le col, le quir estreit."^x

Then, again, in pure continental French, examples are
frequent of long descriptions by a lover of his lady's charms.
One of the most striking of these is an anonymous poem of the
XIIIth century:-

"Ce sont amouretes ki me tienent,
Si ke ne pens a rien vivant
Fors ke la bel au clervis. Aymi!
Sa blanche gorge luisans
Son menton vautis
Sa bele bouce rians.
Ki toujours dist par semblant:
Baisiés, baisiés moi, amis, toudis;
Son nez bien fait à devis
Si vair oel formiant,
Laron d'emblor cuer d'amant,
Si brun sorcil plaisant
Son plein front, son chief luisant,
M'ont navré
D'un art si enamouéré
Ke bien croi qu'il m'ocira xx
Ha Diex, ha!

i. Bodd: Op.cit. p.148. ii. Ibid. p.162. iii. Cf. Ch.II, p.19.
x. Romania. XV. p.254. ii 49-56; 61-68.
xx. Dinaux. A.Trouvères. Jongleurs et Menestrels. Vol.I. p.34

Again, Gautier d'Argies, who has been claimed for Artois by Dinaux, and for Normandy by l'Abbé de la Rue writes:-

"Douce dame, livres biaux, cors gent
Vos vis rouvelent comme rose esbanie
Bele bouche vermeille et blans les dons
Plus que lis ne argent,
Gorge blanche et polie
De grant biauté portez la seignorie."ⁱ

Jean de Louvois, a poet of Champagne, sings of his lady:-

"Cler vis simple esgardeure,
Chief blout sans anoi ou taint,
Gent cors de belle fraiture,
Plus biaux qu'on ne l'eust paint."^{ii.}

Examples taken from 13th century trouvères can be multiplied, but perhaps one of the most convincing proofs that this feature is a distinctive characteristic of Northern French poetry is to be found in an example taken from the works of Froissart and belonging to the XIVth century:-

"Son corps est gent, drois et lons
Sain, hault assés, petis, rons,
Et bien dures.
Blanches mains, bras longs, grasses;
Jambes droites, piés moult gés;
Et puis après
Les yeux vairs comme uns faucons
Nés trettic, clers, et ses frons
Polis, jolis, et bien fés,
Et ses mentons
Est moult douçés:
Belle bouche a doner pés
Et chevelés
A beaux et blons
S'est sa parolles et ses tons
Ossi plaisans que li sons
Des oisslés
Est a oir."^{iii.}

A glance at Provençal love poetry shows that, although there are necessarily descriptions in Southern as in Northern literature, they are of a very brief character, the following being some of the most fully developed:-

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- i. Dinaux. Op. cit. Vol. III. p.195.
 - ii. Chansonniers Champenois. p.72.
 - iii. Dinaux. Op. cit. Vol. IV. p.523.

"Al gen parlar que in fetz, et al gen ris
 Quan vi las denz de cristal
 E'l cors dalgat, graile e fresc e lis
 Vi benestau en bliaü;
 E la colors fo fresca e rosana
 Que tenc mon cor dinz sa clam ^{i.}
 (Bertr: de Born)

and again:-

Huelhs clars, ab boca rizen
 Dens plus blancas que cristals
 Cum sos bellis cors de joven;
 Fresca, vermellia, ses menda ^{ii.}
 Es la cara sotz la benda."
 (Hugues de Saint Cyr.)

Turning again to the French and English lyrics, and comparing them closely with each other and with the Provençal, certain points of resemblance and of disparity are brought out. In the English poems, the lady is always depicted with gray eyes: "Hire eygen are grete and grey ynoh"^{iii.}, sings one poet; another loves "fat swete þing wiþ egenen gray"; Alysoun is an exception for "hire ege blake"^{xx} provoke her lover's admiration. The French poets write of "les euz veirs"^{xxx}, or "veirs comme uns faucons"^φ, of their ladies. A similar expression occurs in the Anglo Norman poem on Fol.49. of this MS. "Femmes portent les oyls veyrs, E regardent come faucoun". "Grey" and "vair" are probably the same colour, namely, a rather indeterminate blue. Some critics consider, however, that vair = "with changing lights" and has no colour value. In Provençal the lady has almost always "huelhs clars"^{φφ}, a description with no note of colour at all. In all the different literatures the lady is found specially charming when she smiles: "þ lussum when heo on me loh"^{φφφ} says the lover of a lady who "hap a mury mouþ to me"^φ; Alysoun, too, is thus described:- "wiþ lossun chere heo on me loh"^{φφ}. The

i. Raynouard. Op. cit. Vol. III. pp. 138-9. ii. Ibid. p. 333.
 iii. Bodd: Op. cit. p. 155. l. 15. x. Ibid. p. 162. ll. 23-24.
 xx. Ibid. p. 148. l. 13. xxx. Romania. XV. p. 254. l. 63.
 φ. A. Dinaux. Op. cit. Vol. I. p. 523. φφ. Raynouard. Vol. III. p. 333.
 φφφ. Bodd: Op. cit. p. 155. l. 17. φ. Ibid. p. 156. p. 37.
 φφ. Bodd. Op. cit. p. 148. l. 15.

thirteenth century French poet can think of nothing but his lady, and "sa bele bouce rians, ki toujours dist par semblant: Baisiés, baisiés moi, amis." ^{i.} Bertrand de Born celebrates the "gen riz" ⁱⁱ of his lady, while Hugues de Saint Cyr writes of the "boca rizen" ⁱⁱ which charms him. Another detail noted by all the poets is the white teeth of the lady they are describing. "Hire teht are white as bon of whal" ^x the Middle English poet says. Gautier d'Argies writes of a "bele bouche vermeille et blane dens"; ^{xx} the Provençal lovers sing of "denz plus blancas que cristals", ^{xxx} and "denz de cristau" ^φ. It is here that the Provençal poet stops. Apart from an occasional reference to other features of the face he carried his description no further, unless a general observation such as "l cors dalgat, graill e fresc," ^{φφ} be termed description.

The Northern French, Anglo-Norman and English poets go further. In the first place no description seems complete without an allusion to the eyebrows and forehead of the lady. Alysoun has "browes browne" ^{φφφ}, and the damsel who dwells by rybbesdale has "browes bend on heh, whyt bytuene ant nout to neh" ^φ. The Anglo-Norman poet loves a lady with "large frunt e surciz noir;" ^{φφφ} while the anonymous trouvère from Cambrai complains of his lady "si brun sorcil plaisant, son plein front, son chief luisant m'ont naire." ^{φφφφφ}

In some cases the poets go further still and descriptions like the following occur:-

"Fages, legges, fet ant al
ywraht wes of fe beste" ^φ

which corresponds more or less closely with the "Jambes droites, pies moult gés," ^{φφ} which Froissart describes.

- i. A. Dinaux. Op.cit. Vol.I. p.34. ii. Raynouard. Op.cit. III. p.138
 ii. Raynouard. III. p.333. x. Bodd: Op.cit. p.156. l.40.
 xx. Dinaux. A. Op. cit. Vol.III. p.195. xxx. Raynouard. Op.cit.III.p.333
 Raynouard. III. p.139. φφ. Ibid. III. p.139.
 Bodd: Op.cit. p.148. l.14. φ. Ibid. p.156. ll.25-26.
 Rom: XV. p.254. φφφ. A. Dinaux. Op.cit. I. p.34.
 Bodd: Op.cit. p.169. ll.33-34. φφ. A.Dinaux. Op.cit. Vol.IV.p.523.

It is written of the lady of the Anglo-Norman poet that she has "Les espaulles bien assis",^{i.} while an English lady has "armes, schuldre, ase mon wolde, ant fynGRES feyre forte folde."^{ii.}

From these comparisons it seems probable that this exaggerated description of the lady's charms is a Northern feature, and passes into English through Northern French. If the feature were one having its origin in Provençal and passing independently into Northern French and into English, the English poems of the XIIIth and XIVth centuries, written at a time of Provençal influence, would correspond to the earliest type found in Northern French, as the Provençal models would be the same for both. But they correspond more closely to Northern French songs of the XIIIth and XIVth centuries, that is to songs which have undergone a further development, which would tend to prove that they are derived from these songs themselves, and not from their originals.

But there are other descriptions in the Middle English lyrics which belong to a slightly different category. Chief among these is the first poem - *Johon* - in which the lady is not so much described as compared to different things, precious stones, plants, sweet tasting things, birds, and famous characters.

i. Rom. XV. p.254. l.77.

ii. Bodd: op.cit. p.169. l.28-9.

It is proposed to examine these groups of comparisons with a view to discovering possible analogies in French.

The first group is that of precious stones which occurs in No. 1.

"Ichot a burde in a bour ase beryl so bryht
ase saphyr in seluer semly on syht,
ase iaspe þe gentil þat lemeþ wiþ lyht
ase gernet in golde and ruby wel ryht,
ase onycle he ys yholden on hyte,
ase diamand þe dere in day when he is dyht;
he is coral ycut with cayser ant knyht,
ase emeraude amorewen þis may haueþ myht:
þe myht of the margarite haueþ þis mai mere, i.
ffor charbocle ich hire chos bi chyn & by chere."

Beside this may be placed a few lines of No. X.

"Heo is coral of godnesse,
heo is rubie of ryhtfulnesse, ii.
heo is crystal of clænness."

The knowledge of precious stones became common in the North of France, after the celebrated Latin Lapidarius of Marbode, Bishop of Rennes (d. 1123) was translated into French, an event which took place shortly after the Bishop's death.

There is a passage in Floire et Blancheflor descriptive of Blancheflor's tomb, in which mention is made of most of the stones which occur in "Johon."

"Jogonses, saffirs, calcedoines,
Et esmeraudes et sardoines
Pelles, coraus et crisolites,
Et diamans et amécites,
Et ciers, bericles et filates iii.
Jaspes, topaces et acates."

Again, there is the description of Richesse in the Roman de la Rose:-

-
- i. Bödd. Op.cit. p.145.
 - ii. Ibid. p.169.
 - iii. Florie et Blancheflor. l.642. et seq.

"Rubis i ot, saphira, jagonces,
Esmeraudes, plus de dix onces
mais devant ot par grant mestrise,
Une escharboucle on cercle assise.

V. 1090.

A further comparison may be made with the "Dit de
l'erberie", by Rutebeuf:-

"Ce sunt ferrites
Et dyamans et cresperites,
Rubiz, jagonces, margarites,
Grenaz, (s) topaces
Et tellagons et galofaces." li. 34-38.

Again, an Anglo-Norman poem in the same MS. contains the
following analogical lines:-

"Dyamaund ne autre pierre i.
ne scunt si fyn en lur vertu."

The meanings attached to the jewels in No. X. - "rubie of
ryhtfulnesse", etc. may be derived from the later "Lapidaries"
in which some virtue is attached to each stone.^{ii.} In a XIIIth
century French Lapidary occurs the following:-

"Li rubis a par lui, sans doute,
La puissance et la vertu toute
Que les pierres naturels ont.
Des douze que principals sont." iii.

Neither the 'coral' nor the 'cristal' are mentioned in
this Lapidary; the simile 'cristal of clanness' is however
one which has been common at all times, while "coral of godeness"
may possibly be an extension of the idea that the 'coral' was a
stone of good import which is conveyed in one of the 'profane'
Lapidaries.

"Ki l'a sur sei n'avra pour
De fuldre ne de tempesté.
Li chians u est rent grant plenté
Ni gresle ne altres orages
Lau ele gist ne fait damages;
Ele fait fruit multiplier,
Fantosmes toilt et destorber
E dune bon cumencement x.
E meine a bon definement."

Lists of stones were not unknown in English as well. There
is, for instance, the list in the Loue Ron. (c.1272):-

"Of Amatiste. of calcydoné
Of lectorie. and tupace.
Of iaspe. of saphir. of sardone.
smaragde. Beril. and crisopace." xx
li. 171-174.

- i Wright.n Specimens of Lyric Poetry. p. 3.
ii. Cf. Guest. "History of English Rymes. Bk. IV. Ch.II. p.593.
iii Leon Panfier. Les Lapidaires francais du Moyen Age. Livre. 2. Partie I.
x Ibid. 1^{re} partie. Ch.IV. ll.492-506. ch.2. l.280.
xx. An J.E. miscellany. p.98.

A second group is that contained in verse 2 of "Johon":-

"Hire rode is ase rose þat red is on rys,
wiþ lilye white leres lossur he is.
þe primerole he passeþ, þe paruenke of pris,
wiþ alisaundre þareto ache and anys,
coynþe ase columbine such hire cunde ys
glad under gore in gro & in grys,
he is blosme opon bleo, brihtest under bis,
wiþ celydoyne ant sauge, ase þou þiself sys.
þat syht upon þat semly, to blis he is broht,
he is solsecle to sanne ys forsoht." i.

And again in No. X:-

"heo is lilie of largesse,
heo is paruenke of prouesse ii.
heo is selsecle of suetnesse."

At first sight a list which begins with "rose" "lily",
"primrose", "periwinkle", promises to be a list of flowers,
especially if the words "he is blosme opon bleo" be taken into
consideration. But it is a fact that in the literature of the
Middle Ages very few allusions to flowers are made, the tradi-
tional rose and lily apart. Nevertheless exceptions can be made.
There is, for instance, an Anglo Norman poem in this same MS.(fol.49)
which contains the expression "Pervenke de pris" The
description of the garden of "Amour" in the Roman de la Rose
includes a list of flowers:-

"Nule flor en este ne nest
Qui n'i soit, neis flor de genest,
Ne violete ne pervanche,
Ne fleur inde, jaune ne blanche
Si ot par leus entremeslees iii.
Foilles de roses grans et lees."
v.v. 893.8.

It is noteworthy that the Anglo-Norman poem quoted
above contains the following stanza:-

" Ysope, fenoil, columbyn,
Flur de lyls alosée,
Rose que porte colour fyn
gyngivre racynée,
Deveit crestre u chemyn x
Ou femme marche sour pié.

Again, for purposes of comparison, Froissart's celebrated
"Ballade de la Marguerite" may be quoted, although it belongs to
the XIVth century:-

Bodd. Op.cit. p.145. ii. Ibid. p.170.
Roman de la Rose. Vol.I. (Ed. Francisque Michel.
Wright. Specimens of Lyric Poetry. p. 10.
For these of the Latin hymns to the Blessed Virgin, where she is address-
ed as "Lilium candidissimum", "rosa odorifera, etc.
(Mone. op.cit. pp.49-51).

"Sus toutes flours tient on la rose a belle,
 Et en apres, je crois, la violette:
 La flour de lys est belle, et la perselle;
 La flour de glay est plaisans et parfette;
 Et li pluisour aiment mult l'anquelie,
 Le pyone, le muguet, la soussie.
 Cascune flour a par li son merite:
 Mes je vous di, tant que pour ma partie i.
 Sus toutes flours j'aine la margherite."

Apart from a few descriptions of this nature it is very rare to find names of flowers grouped together.

Further, even if "ache" (a kind of parsley) and "soisecle" be admitted as flowers on the authority of Froissart - "perselle" and "soussie" - it is difficult to admit "anys" and "saugé" for their quality of beauty.

It therefore seems possible that the author was thinking less of the beauty of the flower than of the sovereign qualities of the plants.

This theory would seem to be supported by the fact that several of the plants mentioned occur in a series of medical prescriptions in the MS. 23 of the Municipal Library at Evreux, which have been assigned to the end of the thirteenth or beginning of the fourteenth century.^{ii.}

"Pour la toie des eux despecier et outer, prenez celidoine et un pou de vin blanc et merllez ensemble metez sus les eux, si garront."

"A la tous et au poumon malade, destrempez semence d'ache et d'anis de vin."

"Pour la douleur ... du piz prenez la primerolie du bois et triblez bien et metez en .j. pot eschauffer."

"Pour raucle qui tient dedans le cors, prenes iij testes de harens sors et .j. pou de saugé." x

Some further examples occur in the MS. Bib. Nat. Lat. 8654 B. which dates from the beginning of the fourteenth century and was probably written in Normandy.^{xx}

"A sausefleume qui resemble liepre triblez racine de parecle et celidoine."

"Triblez ache et racines de fenail et polioel."^{xxx.}

i. Froissart. Ballade de la Marguerite. 11.1-9
 cf. Romania. XVIII. p.571. x. Ibid. pp.573 & 575. Prescriptions,
 Romania. XXXVII. p.358-360. 3.16.37.46.
 ii. Ibid. pp.362. 363. Nos. 9. 13.

"Qui menjeroit cescun jor racine de sossique
nul venin ne li porroit mal fere."

"Por totes morsures, triblez primerole o vriez oint et
metez sus la plaie."

"A conforter les ners, pernez primerole, flor de
genest, canvre, sauge, lorier et varence." i

Pervenche and allisandre are also quoted by Littré and
Godefroy in prescriptions:-

"Home qui veut autre aider,
Quant il le veit del nes seigner,
Pervenche li doint a tenir
En sa bouche, s'il veut garir." ii.

MS. S. Jean.

"Destempes alissandere et cier uel sauvage en vin blanc." iii.

In presence of these examples it is quite conceivable that the
author of "Johon" knew his plants rather for their qualities, as
has been suggested, than for their appearance.

Lists of plants in English only seem to occur in Glosses and
Vocabularies. The following is taken from a Pictorial Vocabulary of
the XVth century:-

"sawge, columbyn, seladony, perwynke, mandrak.^x

Interesting also, as shewing that the forms occurring in
Johon are those found in Anglo-French, is the Vocabulary of Plant
Names in the thirteenth century.

Apium	ache	
Salvia.	sauge.	fenvern
Closera.	alisaundre.	wilde percil
Elitrophium.	solsegle	gloden. xx
Hastula regia	muge de bois	wuderove.

Apart from the question of actual plant names, expressions such
as "paruenke of prouesse" suggest a rather pedantic influence, and are
characteristic of a later type of poetry. A poem by Dunbar is for
instance written in much the same style:-

"Sweit roiss of vertew and of gentilnes,
Delytsum lyllie of everie lustyness,
Richest in bontie and in bewtie clair
And everie vertew that is [wenit] deir,
Except onlie that ye are mercyless. xxx.

The somewhat utilitarian theory suggested to account for the
"plants" named in Johon V.2. is possibly confirmed by V.4. of the
same poem, which is of a rather similar character.

i. Romania. 37. pp. 363 & 364. Nos. 21, 23, 31.

ii. Cf. Littré - article "pervenche".

iii. Cf. Godefroy. Dictionnaire de l'ancien Français. Vol. I. Article:

T. Wright. A volume of Vocabularies, pp. 264 et seq. ("alissanderie."

x. Ibid. pp. 139. 140.

xi. The poems of Dunbar, edited by H. Bellyse Baildon, 1907, p. 56. No. 1.

xii. Cf. also No. 3. p. 4.

"he is papejai in pyn þat betes me my bale;
 þou trewe tortle in a tour, y telle þe mi tale:
 he is þrustle þryuen ant þro, þat singes in sale;
 þe wilde laueroc, ant wole and þe wodewale;
 he is faucoun in friht, derrest in dale
 ant wiþ euerych a gome gladest in gale;
 ffrom weye he is wisist into wyrhale;
 hire nome is in a note of þe nyhtegale." i.

Three of the same birds are mentioned in the Owl and the Nightingale:-

"Thrusche and throstle and wudewale"
 (1.1657).

In Chaucer's Romaunt of the Rose, ll. 657-665 is a list of birds almost identical with that in his French prototype.

"In many places there were nightingales,
Alpes finches, and wodewales.

x x x x x x x
 There nighte men see many flokkes
 Of turtles and laverokkes.
 Chalaunders fele saw I there,
 That wery, nigh forsongen were, ii.
 And thrustles, terins, and mavys."

The French list runs:-

"D'oisiaus chantans avoit assés
 Par tout le vergier amassés;
 En un leu avoit rossigniaus,
 En l'autre gais et estorniaus;
 Si r'avoit aillors grans escoles
 De roictiaus et torteroles
 De chardonneriaus, d'arondeles
 D'aloës et e de lardereles;
Calendres i ot amassées,
 En un autre leu qui lassees
 De chanter furent a envis;
Melles i avoit et mauvis.
 x x x x x x x
 Il r'avoit aillors papegaus." iii.

If this is compared with an old French Romance already
 x
 quoted, it will be seen that the tendency to give lists of
 birds existed early:-

"Je vi l'oriour
 et lou rosignor,
 se vi lou pinson
 et l'esmerillon
 et tant des atres ozillons, xx.
 dont je ne sai dire lou non."

i. Bodd: Op.cit. p.146. ii. Chaucer. Romaunt of the Rose.ll.657-665.
 iii. Roman de la Rose. V. 647 et seq.
 x. cf. Ch. I.p.9.xx. Bartsch. Op.cit. I. 30a. ll.10-15.

The influence of the Bestiaries and Volucraries of the XIIIth century contributed to the development of this tendency. Nevertheless, it is to be remarked that the lists of birds given in these works are chiefly of those of an uncommon order. Phil~~ipp~~ippe de Thaun, author of an Anglo-Norman Bestiary, mentions the partridge, the eagle, the caladrius, the phoenix, the pelican, the dove, the turtle, the kuppe, the ibex, the crane,^{i.} the fullica, the fessare.

For the comparison with famous characters:

"he is medierne of miht, mercie of mede,
rekene as regnas rescoun to rede,
trewe as teger in tour, ase wyrwein in wede,
baldore þen byrne þat þe bor bede;
ase wylcadoun he is wys, dohty of dede,
ffeyrore þen floyres folkes to fede;
cud ase cradoc in court þat carþ þe brede
hendore þen hilde þat haueþ me to hede
he haueþ me to hede, þis hendy anon,
gentil ase Jonas, he loyep wiþ Jon."

The following somewhat analagous passage from a XIIIth centur French Romance may be quoted:-

Paris de Troies, n'Absalon
Parthonopus n'Ypomedon,
Ne Leda, ne sa fille Elaine,
Ne Antigone, ne Ysmaine
En leéce tant bel ne furent ii.
Com erent cil quant morir durent.

A second characteristic of these poems is that the lover is represented as sighing vainly after his lady, and in great sorrow because she shews him no favour:-

'Icham for wowyng al forwake,
wery so water in wore." iii. (Alysoun. 11.31-2)

Again, the lover of the lady "in rybbesdale" alludes to her thus:-

"for wham þus muchel y mourne may x
for duel to deþ y dreyge." (11.23-4)

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- i. Philippede Thaun. Bestiary. 11.965-1396.
ii. Floire et Blanchefleur, pub. par Fr. Michel. 1856, p.106. 1.2568.
iii. Bodd. Op.cit. p.148. et seq.
x. Ibid. p.156.

Yet another lover tells us his fears:-

"me þuncheþ min herte wol breke a two
for sorewe and syke." i.
(11.47-8)

While the writer of "Blow northerne wind" sets out his trouble at length:-

"For hire love y carke ant care
For hire loue y droupne ant dare,
For hire loue my blisse is bare
ant al ich waxe won;
For hire loue in slep y slake,
For hire loue al nyht ich wake,
For hire loue mournyng y make
more þen eny mon." ii.
(11.79-86).

This sadness, which is merely a secondary characteristic in the above poems, forms the principal theme of Nos. 3 & 12. The first verse of No. 3. gives the keynote to the poem:-

"Wiþ longyng y am lad,
on molde y waxe mad,
a maide marreþ me;
y grede, y grone, unglad,
for selden y am sad
þat semly forte se.
leuedi, þou rewe me!
to rcufe þou hauest me rad,
be bote of þat y bad,
my lyf is long on þe." iii.
(11.1-10)

In No. XII the sadness is induced rather by uncertainty than by unrequited passion:-

"sute lemmon y preye þe of a loue bene:
gef þou me louest, ase men says, lemmon, as y wene,
ant gef hit þi wille be, þou loke þat hit be sene,
(11, 12-14)

Here we have no over confident lover, but one who has experience of the sorrow and the cares induced by "derne loue."^{xx}

This sadness finds its closest parallel in the work of Anglo-Norman writers. One of these says:

"Si ai perdu e jeu e riz
E vois merci attendant." (11.71-2)

They all unite in complaining of love's bondage, but the tone even here is different from that in Middle English, which has something

Bodd: Op.cit. p.163. ii. Ibid. p.171. iii. Ibid. p.149.
Ibid. p.174. xx. Ibid. p.178.
Cf. The melancholy observed in Old English. Ch.II. pp. 18-22.
Rom: XV. p.250.

of that melancholy tinging almost all English popular and folk poetry. It is remarkable also that in one of the Harl: poems there is even a hint of acquiescence in failure:-

"Ich haue loued al þis ger þat y may loue namore."^{i.}

In the Art poetry of Provence, although the lover complains freely, yet he seems to find an added zest in the cruelty of his lady, which enables him to prove his constancy. Sometimes, indeed, it is impossible not to suspect that he is fascinated by the glamour of the unattainable and would be less passionate if he really hoped to gain his desire.

In strange contrast with these faithful lovers, sighing after their ladies, are the authors of poems No. IV. IX. and XIV, which are in dispraise of women, mainly on account of their alleged inconstancy. The least bitter expression is that found in No. XIV in which the writer still seems to hope that his lady is true:-

"Bote heo me louye, sore hit wol me rewe;
wo is him þat loueþ þe loue þat ner nul be trewe."^{ii.}
(11.27-28)^{ii.}

In no. IX. the poet writes in general terms of the inherent falseness of womankind:-

"wymmen were þe beste þing
þat shup oure hege heuene kyng
gef feole false nere;"^{iii.}
(11.13-15)

No. IV. stands rather apart, because the tone is ironical, although the second stanza reads seriously:-

"al wrong y wrohte for a wif
þat made us wo in world ful wyde;
heo rafte us alle richesse ryf,
þat durste us nout in reynes ryde;
a styþye stunte hire sturne stryf,
þat ys in heuene hert in hyde;
In hire lyht on ledþ lyf,
& shon þourh hire semly syde.
þourh hyre side he shon
ase sonne doþ þourh þe glas;
wommon nes wicked non
seþþe he ybore was."^x

i. Bodd: Op.cit. p.179. 1.5. ii. Ibid. p.179. iii. Ibid. p.166.
x. Ibid. p.152. ll. 13-24.
þ. Cf. The sadness induced by sin as treated in the religious lyric.
Ch. III. & IV.

This allusion here is to the grievous harm done to the human race by the sin of Eve, and to the redemption of the race from this evil through the birth of Christ of the Blessed Virgin. In spite of this, and in spite of the reminiscence of the religious lyric contained in the words:-

"Hou wo in world ys went away,
& weole is come as we wolde,
þourh a miht . . . methful mai
þat ous haþ cast from cares colde." i.
(11.49-53).

the poem is distinctly one in dispraise of women, and the serious tone is probably adopted by the poet to heighten the irony.

The French lyric does not, for the most part, include poems in dispraise of woman. These are found rather in the satire and didactic verse of the 13th and 14th centuries. A well-known quotation from a 13th century fabliau proves that woman was not necessarily held in high esteem because poems in her dispraise do not form a branch of lyric poetry:-

"Feme est de trop foible nature
De noient rit, de noient pleure, ii.
Feme aime et het en trop poi d'eure."

To this may be added the denunciations of woman found in the second part of the Roman de la Rose:-

"Qui cuer de fame apercevroit, iii.
Jamais fier ne s'i devroit".

In Anglo-French there are many similar poems, several being found in this same MS.^x They differ from the English ones, however, in being more narrative than lyric, except that on fol. III.^{xx}

In No. VIII.^{xxx} the poet writes of Spring which stirs all creation to thoughts of love. "Lenten ys come wip loue to toune," he writes, and describes the song of birds and the hues of flowers, with a personal touch in the lines:-

1. Bodd; Op. cit. p. 153. ii. Quoted by Lenient. Le Satire au Moyen Age. chap. V. p. 76.

2. Lenient. Chap. IX. p. 157. x. Fol. 111, & 112. 117.

3. Cf. Chap. III. xxx. Bodd: Op. cit. p. 164.

4. Cf. "Lenten on fun zeliden haefde." Heiligen Kalender, l. 28. (Grein)

"mody meneþ, so doht mo,
Ichot ycham on of þo,
for loue þat likes ille."

(11. 22-24)

This poem is unusual in that it does not describe merely the mating of the birds, but also of other animals in the spring:-

"woweþ þis wilde drakes
miles murgeþ heure makes,
ase strem þat strikeþ stille."

(11. 19-21).

and again,

"deawes donkeþ þe dounes,
deores wiþ huere derne rounes,
dounes forte deme;
wormes woweþ under cloude." i.

(11. 28-31)

This is essentially a song of love and of the spring which recalls to a certain extent the early Northern French lyric:

cf. "Hui main au dolz mois de mai
devant le soleill levant
en un vergier m'en entrai,
de jouste un pin verdoiant
une pucele i trovai
roses cueillant.
lors me trais vers li
de fine amor li pri:
ele me respondi
a moi n'atouchies vos ja ii.
car j'ai mignot ami."

With this may be compared the opening verse of No. VIII.

"Lenten ys come wiþ loue to toun
wiþ blosmen & wiþ briddes roun,
þat al þis blisse bryngeþ;
dayes eges in þis dales,
notes suete of nyhtegales
uch foul song singeþ
þe þrestelcoc him þrefeþ oo;
away is huere wynter woo,
when woderoue springeþ
þis foules synges ferle fele
ant whyteþ on huere wynter wele,
þat al þe wode rynges." iii.

(11. 1-12)

It is evident from this that the English poet treats spring more fully than does his French contemporary.

i. Bodd: Op.cit. p.165.

ii. Bartsch. Op.cit. p.214. No.99.

ii. Ibid. p.164.

cf. passim Ch.I.

This poem - No. VIII. - is nearly related to the XIIIth century Cuckoo Song, which, as Ten Brink says, strikes the note of Folk Poetry, though from its musical setting it is impossible to consider it a purely "popular" lyric. He also finds an analogy between the Cuckoo Song and the refrain:-

"Blow northerne wynd,
Send þou me my suetyng!
blow norþerne wynd,
blou! blou! blou! ii.

The presence of a popular refrain does not, however, constitute a proof of the popular character of the rest of the poem, as the body of the poem might belong to "art poetry", and yet have a refrain reminiscent of Folk Poetry introduced into it. There is, for instance, the 13th century "Roman de la Rose ou de Guillaume de Dôle", which owes most of its reputation to the popular refrains introduced into the body of the work:-

"Tuit cil de la rue et de l'estre
Le resgardent a grant mervelle;
Quant Juglet li chante en l'orelle:
"Aaliz main se leva
Bon jor ait qui mon cuer a!
Biau se vesti et para
Desoz l'aulnoi
Bon jor ait qui mon cuer a!
N'est pas o moi."
Einsi s'en vent tote la rue." iii.

This spring element has already been noted as occurring in the Religious Lyric, chiefly in the type which is apparently borrowed from the secular Love Songs. *

1. Ten Brink. Op.cit. p.304. cf. (The Husband's Message. ll.20-22).
2. Bodd:Op.cit. p.168. ll.1-4. (The Seafarer. ll.53-54).
3. Le Roman de la Rose ou de Guillaume de Dôle." S.A.T.F. 1893. ll. 1569-1578 et passim.
Cf. W.P. Ker. English Literature Mediaeval, p.75.
cf. Ch.iii. § iv.

Very different from the purely lyrical No. VIII. are the semi narrative poems VI. & XI. in which there is dialogue between a lover and his lady, and which recall the French Pastourelle. In No. VI. the poet meets his lady "in a fryht as y con fere fremede."^{i.} She bids him depart and he offers her gifts if she will let him stay:-

"comeliche y wol þe non cleþe"^{ii.}

This offering of gifts has analogies in French:-

"Touze, juaulz et bone robe entiere,
senture et gans avreis et amoinere
se vos voleis." ^{iii.}

and again:-

"Chainxe vos donrai de lin ^x
et grant cote de brunete."

However, the lady demurs, for she says: "sone þou woldest wachen a newe, ant take an oþer wiþ mine nyge waht." This is rather a different point of view from that taken by the girl who refuses in the French pastourelle. The latter's objection is generally: "Je sui autrui amie."^{xx} In spite of objections he continues his demands, but she still refuses, saying finally:-

"Ich am a maide þat me of þunche, ^{xxx}
luef me were gome boute gyle."

The other poem of the same type - No. XI. has a different conclusion. The lady first urges her lover to flee, saying:

"þou art wayted day and nyht wiþ fader & al my kynne
be þou in my bour ytake, lete þey for no synne
me to holde & þe to slou." ^φ

This recalls a French poem in which the lady says:-

"Gardez que ne mi faciez mal,
car mes peres est enl'aree,
ou il exploite son jornal.
certes se il vos veoit ore, ^{φφ}
mult tost i penseroit a mal."

In the Middle English the lady goes on to say that she loved a clerk once "al par amours", and when she finds her new lover is no other than he she yields to his request.

i. Bodd: Op.cit. p.158. cf. For "fryht". "L'autrier me chevalchoie
ii. Ibid. p.159. les uns sapinoie
iii. Bartsch. Op.cit. 106. ll.4 -50. Bartsch. p.122.No.14
x. Ibid. p.105. ll.19-20. xx. Ibid. p.125.
xxx. Bodd: Op.cit. p.1 φ. Ibid. p.172.
φφ. Bartsch. Op.cit. p.193. No.68.

"Fader moder & al ny kun ne shal me holde so stille,
þat y nam þyn & þou art myn to dou al þi wille. i:
(ll. 35-36)

A general characteristic of all these songs is the frequent mention of proper names. In No. 2. the lady herself is named:-

"From alle wyman mi loue is lent
& lyht on Alysoun." ii

Again, the lady in No.1. is perhaps called Johon:-

"In annote is hire nome nempneþ hit non
whose ryht redeþ, rounne to Johon." iii

though, on the other hand, the last line of the poem leaves the reader in some doubt as to whether "Jon" is not the poet himself:-

"gentil ase ionas, he ioyeþ wiþ Jon." x

This naming of the heroine serves as a link between the Middle English lyric and the Old French Romances, where it is sung of "Bele Doette,"^{xx} and "Bele Erembors."^{xxx}

* More frequent still is the mention of the place where the lady lived - "Mosti ryden by rybbesdale."^þ
"þis wommon woneþ by west."^{þþ}

"Bituene lyncolne & lyndeseye, norhamptoun and lounde
ne wot y non so fayr a may, as y go fore ybounde."^{þþþ}

This may be compared with the frequently repeated "Bituene Roxburghe & Dover" of Haveloc, and with the almost traditional "Entre Arras et Douai" of the poets of Northern France. For the right understanding of the song it matters little where the events took place, but the local interest thus given attracts the poet. Similarly many Folk Songs begin in the same way: "As I was a-walking down in Stokes Bay."^þ "Away he rode to Taunton Dean."^{þþ}
"A sailing down all on the coasts of High Barbary."^{þþþ}

On the contrary, in the art poetry of Provence, place names are only introduced with a set purpose. Azalais de Porcairagne ends a song:-

Bodd: Op.cit. p.172. ii. Ibid. p.148. iii. Ibid. p.146
Ibid. p.147. xx. Bartsch. Op.cit. No.3. p.5. xxx. Ibid. No.1.p.1.
Bodd: p.156. þþ. Bodd: p.150. þþþ Bodd. p. 74.
Sharp. C. "Folk Songs from Somerset. No.32.
Ibid. No. 53. þþþ. Ibid. No. 85.
Cf. Mention of time and place in the religious lyric. Ch.IV. p.44.

"Joglars, que avetz cor gai,
Ves Narbona portatz lai
Ma chanson, ab la fenida,
Lei cui jois e jovens guida "i.

Hugues de Saint Cyr also writes:-

A'n Javaric part' Euenda
Chansos, vai dir de part me
Qu'el sabra quan veira te ii.
s'il taing que fuga o atenda".

Many another troubadour ends his song in the same way, but he does not tell us where he was wandering when he met the lady of his songs, nor introduce local names purely on their own merits.

A somewhat similar characteristic is to be found in the obscure allusions to persons real or imaginary not apparently connected closely with the main subject. In No. 1. these names are introduced to afford a comparison. The lady is "Cud ase cradoc in court
pat carf þe brede, hendore þen hilde þat haueþ me to hede". iii.

In No. IV. there is an allusion to a certain Richard "rote of resoun ryht,"^x who was probably the author or translator of the "bok of leuedis loue," mentioned earlier in the same poem. Lastly, in poem No. XIII, the Man in the Moon is addressed as Hubert - "Huþe forþ Hubert."^{xx}

A question which arises out of the study of these poems is one referring to the lady. Ten Brink, basing himself on obscure allusions to her considers that she is a married woman.^{xxx} On the other hand, Mr. Chambers says: "The poet is wooing not a wedded wife, but a "byrd" or a "mai".^φ

On the whole this latter theory seems the more satisfactory. There is no hint of a husband in the background - the "jalous" of the Old French "Chansons de Mal Mariées." Further, in No. XI. the lady warns her lover not against her husband, but against her father - "þou art wayted day & nyht wiþ fader & al my kyme."^φ Lastly, if this may be taken as proof, there is the question of the word used: "Byrd", which is found most frequently in these poems,

Raynquard. Op.cit. Vol.III.p.41. ii. Ibid. Vol.III.p.334.
Bodd: Op.cit. p.146. x. Ibid. p.158. xx. Ibid. p.177
Ten Brink. Hist.of Eng. Lit. I. p.158.
E.k. Chambers. Some Aspects of the Mediaeval Lyric. p.274.
Bodd: Op.cit. p.172.1.18.

is one of the words which is applied ⁱⁿ to the Religious Lyrics to the Blessed Virgin.

blessid
"Hail þou/bearde in whom [crist] was pigt" ^{i.}

It is therefore improbable that it should be used in the Secular Lyrics simply as the equivalent or "woman" ^{ii.}. If this assumption is correct it furnishes a proof of the theory that the subject of love is approached in these poems from the "popular" and not from the "art" standpoint. That is to say it is approached rather from the French than from the Provençal point of view.

The popular aspect is further increased by the frankness with which the poet contemplates what may be termed the fruition of his desires:-

"Heuene y tolde al his ^{iii.}
þat o nyht were hire gest."

and again:

"he myhte sayen þat crist hym sege,
þat myht nyhtes neh hyre lege,
heuene he heuede here." ^x

It is not that allusions of this kind do not occur in Provençal art poetry, but they are usually couched in more veiled language.

This is due to the fact that the physical as opposed to the psychological side of love is more emphasized as a rule in popular than in art poetry, as it is more representative of primitive emotions.

It has been shewn hitherto that the characteristics of the Harleian Secular Lyrics find a parallel in the more popular type of love poetry found in Northern France. Nevertheless it must be owned that other internal evidence might be adduced which would prove an "art" or Provençal element.

i. Hymns to the Virgin and to Christ. E.E.T.S. Original series. 24.p.
ii. cf. New English Dictionary. Vol. I. p. 1182. (Art. "burd").

NOTE: "burd": A poetic word for 'woman, lady,' corresponding to the masculine BERNE; in later use chiefly - young lady, maiden.
c. 1205. Lay. 19271. Aefter Arður wes iboren þeo aedie burde. [c. 1275. maide] Aene.
c. 1225. St. Marher = 21. Cum mi forð burde to þi brudgume alre burde brihtest."

iii. Bodd: Op.cit. p. 150. x. Ibid. p. 158.

There is, for instance, the allusion to the "bok of leuedis
^{i.} loue", which Bōddeker considers "perhaps an imitation of the
Provençal "leys d'amor",^{ii.} and which in any case points to the poet's
familiarity with art poetry

Again, the personification of "loue" and the knight's
^{iii.} "syking, sorewing, and foht in No. X. is characteristic of "art"
rather than of "popular" poetry.^{x.}

Further, it is easy to prove an intimate connection between the
English court and the South. The court of Aquitaine, from which
Henry II. took his wife Eleanor in 1152, was a recognised centre
of art and letters and it would have been likely that as a result
of the marriage some influence from the South should have made
itself felt in the Literature. In the poetry of the Troubadours
moreover, there are many allusions to the Normans and their land,
which imply a relationship with England. For instance, Bernard
de Ventadour writes:-

"Ugonet, cortes messatgiers
Cantatz ma canson volunties
A la reyna dels Normans."^{xx.}

and Bertrand de Born, a contemporary of Richard Coeur de Lion,
says:-

"Domna sai en Normandia
Sui per vos la nueit e'l dia
A pensos."^{xxx.}

Nevertheless, in spite of these allusions, the narrative type of
lyric poetry exemplified in the Harleian lyrics is Northern
rather than Southern, for the lyrics of the South are passionate
and consist largely in expressions of emotion.

Another argument may be found in the "bourgeois" spirit of
some of the poems. Clerks are mentioned side by side with kings -
"Nys kyng, cayser ne clerk wip crowne."^β It is a clerk and not a
knight whom the lady of No. VII. loves,^{ββ} in which judgment she
accords with that found in the Anglo-Norman débat:-

"Mieuz est li clers a amer
Qe li orgoillouse chivaler".^{βββ}

Bōdd: Op.cit. p.152. ii. Ibid. p.151. iii. Ibid. p.176, 11.55-62
Op. Ch. II. p.21. xx. Raynouard. Op.cit. 111. p.88.
Raynouard. Vol.III.p.137. β. Bōdd: Op.cit. p.153.
Op.Chambers, Op.cit. p.276. βββ Rom. XV. p.334. No. 34. 1.404.

In the literature of the South, the lover, where he is not specified as of noble birth, is the troubador himself, and it is known from the lives of the troubadours that a great number of them belonged to the great families of Provence.^{i.}

Further, it is characteristic of the clerks and of their pretensions to learning to insert lists of comparisons such as those which occur in "Johon".^{ii.}

The study of the subject matter of the Secular Lyrics of the Harleian MS. 2253 has shewn that these lyrics have traits in common with Provençal, with Anglo-Norman, and with Northern French poetry. The characteristics which predominate here are those which predominate also in Northern as opposed to Southern French, therefore it may be taken that, in so far as these characteristics are due to foreign influence, they are due to contact with the trouvères of Northern France.

~~i. Cf. pp.~~
i. Cf. Raynouard. Des Troubadours. Vol. 2 7 Appendice. Poésies des
ii. Cf. pp. 53-60. Troubadours.

CHAPTER VI.

THE VERSIFICATION OF THE SECULAR LYRICS OF HARLEIAN

M.S. 2253 IN RELATION TO THEIR PROBABLE ORIGIN.

The verse forms of the Harleian Lyrics are representative of both native and foreign metres. In the majority of cases the poems exhibit verse forms of foreign origin, but in three poems out of the fourteen to be considered - nos. I, VI, & XIII, - the native verse is clearly to be remarked. The poems in which the verse forms are derived from native sources will first be treated as a whole. Those poems which are written after foreign models will be treated separately with reference to their metre, and with reference to their rhymes. This division is made necessary by the fact that it has been difficult to find French songs in which both the metrical form and the rhyme scheme are similar to those found here.

The first poem - *Johon* - consists of ten line stanzas rhyming a a a a a a a, b b.

- " Ichot a burde in a bour ase beryl so briht,
ase saphyr in seluer gemly on syht.
ase jaspe þe gentil þat lemep wiþ lyht,
ase gernet in golde and ruby wel ryht,
5. ase Onycle he is yholden on nyht,
ase diamaund þe dere in day when he is dyht;
he is coral ycuð wiþ cayser ant knyht,
ase emeraude amorewen þis may haueþ myht:
þe myht of þe margarite haueþ þis mai mere,
10. ffor charboele ich hire chos bi chyn & by chere. i.

The lines have four accents as a rule, marked by alliteration. In some cases, e.g., ll. 3, 4, the alliteration changes at the half line.

Further examples of this occur in the other stanzas:

- "he is þrustle þryuen ant þro, þat singep in sale. 1. 23.
"he is faucoun in friht, derrest in dale." 1. 25.

i. Bödd. Op. cit. p. 145.

The poem represents, in a very regular form, the Old English alliterative line with end rhyme. Its regularity may be due in part to the fact that the poet was acquainted with the foreign metres.

Poem No. VI. consists of eight-line stanzas rhyming a b a b a b a b, and containing two half stanzas, one occurring after the first and another after the last verse.

1. "In a fryht as y con fere fremede,
y founde a wel feyr fenge to fere;
heo glystræde ase golde when it glemede,
nes ner gome so gladly on gere.
5. y wolde wyte in world who hire kenede
þis burde bryht gef hire wil were;
heo me bed go my gates, leat hire gremede,
ne kepte heo non heþyng here." ^{i.}

It is noticeable in this poem that many of the lines might be scanned as octosyllabics. At the same time, the frequent irregularities comprising trisyllabic feet, which make it impossible to scan many consecutive lines as octo-syllabic, render it improbable that this is more than a reminiscence of the French metre on the part of the poet.

With this poem may be mentioned No. XIII. which has the same rhyme scheme:-

Mon in þe mone stond and strit,
on is bot forke is burþen he bereþ;
hit is mucche wonder þat he nadoun slyt,
for doute lest he valle, he shoddreþ and shereþ
when þe forst freseþ, mucche chele he byd;
þe þornes beþ kene, is hattren to tereþ,
wis no wyht in þe world þat wot when he syt, ^{ii.}
ne, bote hit bue þe hegge, whet wedes he wereþ."

It is to be observed that in this poem the type of line is more varied than in No. I, which may possibly point to a more popular origin. Again, in both Nos. VI. and XIII, the rule as regards alliteration - viz., that there shall be two stressed words in one half of the hemistich and one in the other - is not strictly observed.

i. Bodd. Op. cit. p. 158.

ii. Bodd: p. 176.

Lines in which alliteration is altogether lacking:-

"þah y swore by treuþe and oþe,
þat god haþ shaped meȝ at luppe." VI.43 & 44.

"hit is much wonder þat he nadoun slyt." XIII. 3.

"he is þe sloweste mon þat euer wes yboren.
wher he were oþe fel pycchynde stake." XIII. 12 & 13.

"þis ilke mon upon heh wher er he were
wher he were y þe mone boren and yfed." XIII. 17 & 18.

"hit is monȝ day go þat he was here." XIII. 21.

Lines in which only one word in each hemistich is thus accented:-

"ant ben ycayred from alle þat y kneowe." VI. 35.

"þe heste red þat y con to us hoþe." VI. 41.

"þis mon hereþ me nout, þah ich to hym crye." XIII. 33.

"sone þou woldest yachen an neue." VI. 31.

"þah he me slowe, ne myhti him asluppe." VI. 40.

he læneþ on is forke ase a grey frere. XIII. 19.

Lines in which alliteration occurs only in one hemistich.

"betre is make forewardes faste." VI. 19.

"for hope of ys þornes to dutten is doren." XIII. 14.

"drynke to hym deorly of fol god bous." XIII. 29.

The three poems above treated are the only ones in which native verse forms are employed.

The poems in which foreign metres and verse-forms are to be noted may be divided into three groups:-

- I. Those representing the Septenarius, i.e., Poems XI. & XII, consisting of four-line monorhyming strophes; and Poem No. XIII, which may perhaps be classed as a variant of the Septenarius.

- II. Poem IV. Eight-line octosyllabic strophes followed by a quatrain, consisting of lines with three accents.
- III. The remaining poems, which may be classed as "Rimes couées."
- (a) Poems V. VIII. & IX. Regular "rime couée" doubled, i.e., twelve line strophes.
- (b) Poems II. & X. Variants of the above, being eight line strophes + a four line refrain.
- (c) Poem III. Ten line strophes, in which each couplet represents a split Alexandrine.
- (d) Poem VII. A poem in the so-called "Burns metre."

The so-called Septenarius was a common verse form in Mediaeval Latin. It is mostly found as a trochaic tetrameter brachycatalectic, although examples of iambic tetrameters, and of catalectic tetrameters are not unknown. An example of the trochaic tetrameter catalectic occurs in the line:-

"Exscribensque communiter tuo quaeque libitu".

But the form most commonly found in secular Latin poetry of this period is that familiarised to all in the song:-

"Mihī est propositum, in taberna mori."

Examples of this metre written in England are found in political songs from the time of John. For instance, there is a poem written against Rome, of which the following lines show the metre:-

"Roma mundi caput ost, sed nil capit mundum
Quod pendet a capite totum est in mundum." ii.

Again, in a song written under Henry III. deploring the lack of unity among the Barons, the following lines occur:-

"O vos magni procores, qui vos obligastis
Observare firmiter illud quod jurastis." iii.

A final example may be taken from a political song against the Scotch written in the time of Edward I.

"Plebs Achiva perit ad Dunbar in bello,
Ubi Scoti caesi sunt Anglorum flagello." x

- i. Cf. Schipper. History of Eng. Versification. 193
ii. Wright. Political songs of England.
iii. Ibid.
x. Ibid. p.166.

This form first appears in English in the Moral Ode, which dates from the twelfth century:-

"Ich am eldre þan ich wes a winter and ek on lore,
Ich welde more þan ich dude, my wyt auhte bec more
Wel longe ich habbe child ibes, a werke and eke on dede,
þah ich bec of wynter old, to yong ich am on dede." i.

In this poem the line is written full length and in rhymed couplets. From this, under the influence of foreign models, it is easy to understand how it came to be grouped in monorhyming strophes as in poems XI. and XII.

XI. "My deþ y loue, my lyf ich hate, for a leuedy shene
heo is briht so daios liht, þat is on me wel sene;
al y falewe so doþ þe lef in somer when hit is grene;
gef mi þoht helpeþ me noht, to wham shall y me mene."

And

XII: "When þe nyhtegale singes, þe wodes waxen grene,
Lef & gras & blosme springos in aueryl y wene,
ant loue is to myn herte gon wiþ one spere so kene,
nyht & day my blod hit drynkes, myn herte deþ to tene." ii.

While the general metre of these quotations is trochaic, it will be noticed that line 1. of the first and line 3 of the second are iambic. Another point of interest lies in the fact that the first two lines of No. XII rhyme also at the caesura. This phenomenon occurs already in Latin, and from it arises either rhymed couplets, if the rhyme is leonine, or quatrains with cross rhymes if the rhyme is internal, as here.

Other examples of this may be adduced from the Harleian poems:-

"sorowe & syke & drery mod, byndeþ me so faste,
þat y wene to walke wod, gef hit me lengore laste."

XI. 5 & 6.

"be stille, þou fcl, y calle þe riht, cost þou neuer blyne?
þou art wayted day and nyht wiþ fader & al my kynne."

XI. 17 & 18.

i. An Old English Miscellany. p. 58.
ii. Bödd. pp. 172 & 174.

"Suete lady þou wend þi mod, sorewe þou wolt me kyþe;
 Ich am al so sorry mon, so ich was whylen blyþe; -
 In a wyndou þer we stod, we custe us fyfty syþe, -
 feir bihoste makeþ mony man al is serewos myþe.

XI. 21-24.

It will also be noticed that lines 2 and 4 of poem XI. are tripartite in structure:-

"heo is briht - so daies liht - þat is on me wel
sene;
 "gef mi foht - helpeþ me noht - to wham shall
y me mene."

This again is a feature which occurs in Mediaeval Latin, e.g.:-

"ubi vivis - margaritis - surgunt aedificia; i.
 auro celsa - micant tecta - radiant triclinia".

A similar principle is to be observed in the "De Contemptu Mundi", of Bernhardi, an Anglo-Latin satirist:-

"Hora novissima, tempora pessima sunt, vigilemus
 Ecce minaciter, imminet arbiter ille supremus."

Examples of the same principle, although the actual lines have fewer syllables, are to be found in Old French:-

"Pastorele - gente et bale - truis et simple et coie;
 en l'erboie - qui verdoie - repaissoit sa proie." ii.

In No. XII. the last stanza ends with two short lines each having three accents. These may be explained by the fact that it was common in Middle English to alternate lines having seven accents with those having six.

It is this principle which may be seen at work in No. XIV. in which the metre appears to be irregular. As poem No. XVIII of the Religious Songs is directly imitated from it, the two will be

-
- i. Quoted by Jeanroy on p. 338 of his "Origines"
 - ii. Bartsch. Op. cit. III. 6. p.235.

considered together. The first four lines in both poems represent two lines with seven accents rhyming at the hemistich:-

"Lutel wot hit anymon,
hou derne loue may stonde,
bote hit were a fre wymon,
þat muche of loue had fonde."

And in the religious poem:-

"Lutel wot hit anymon
hou loue hym haueþ ybounde
þat for us ofþe rode ron,
ant bohte us wiþ is wounde."

The last two lines which form the refrain have each seven accents:-

"Euer & oo for my leof icham in grete þohte
y þenche on hire þat y ne seo nout oþte."

and:-

"Euer & oo, nyht & day he haueþ us in þohte,
He nul nout leose þat he so deore bohte."

The intervening two lines vary considerably in their scansion, especially in the secular lyric. In stanza 1. of the secular song each line has five accents:-

"þe loue of hire ne lesteþ no wyht longe
Hee haueþ me plyht & wyter me myþ wrongo"

In the religious poem only one line out of ten differs from this model. This line, No.13. is like ll. 13, 27, 34, & 35 of the secular lyric an Alexandrine:-

"þat we han y don yrede we reowen sore"

and in the secular lyric:-

"ase sterros beþ in wellne, ant grasas sour, ant suete,
whose loueþ untrewe, his herte is selde seete." ll. 34-

"Bote heo me loue, of me hec haues sunne"

"Bote hec me loue, sore hit wol me rewe." 1.15. 1.27.

in the Secular Lyric

¹
In all other cases/these lines are examples of the Septenarius
"Wó is hím þat louēþ þe loue þat hé ne máy ner ywynne," l. 14.
"Loue dréccheþ mé þat ý ne máy lyúe namórs." l. 21.
"Wó is hím þat louēþ þe loue þat nér núl be tréwe." l. 28.

The presence of the lines with five accents may be explained as due to the possibility of combining the Septenarius with the Alexandrine in the same strophe; the substitution of the line with five accents for the Alexandrine being due to an extension of this principle.

With regard to the rhyme, in the last three stanzas it is perfect, but in stanzas 1 & 2 imperfect rhymes occur, i.e., fonde and stonde have to rhyme with longe and wronge in stanza 1, and in stanza 2, ywynne rhymes with munne, kunne and sunne; in this case, however, the rhymes are correct in the S.W. Midland dialect, as munne, kunne, and sunne are alternative forms for "mynne", "kynne," and "synne." Lastly, the rhyme of the refrain, "þonte" and "ofte," is defective, except as a peculiarity of this same dialect.

The Septenarius written as a long line has been difficult to trace in French.

As two short lines it is quite common, and is the metre of many of the early Romances:-

"et chantoit, dex ke ferai
c'est la fins cai ke nuns die,
j'amerai." i.

"Chemisete avoit de lin
et blanc pelicon hermin.
et Bliaut de soie;
chaucés out de jagolai
et solers de flors de mai
estroitement chaucade. ii.

i. Bartsch: p. 56. No. 53^a.

ii. *ibid.* p. 23. No. 28.

trochaic, in English

It is improbable that the tetrameter, whether iambic or
is derived from the French, especially as it was such a popular
and with Anglo-Latin writers
metre in Mediaeval Latin, but at least it may be considered to
have gained fresh impetus as an English verse-form from the
analogies to be found in the work of the trouveres.

Poem no. IV. which must be classed alone represents the most
common type of French verse, and that which came at an early date
into English, namely the octosyllabic. It appears first in the
XIIth century in a metrical paraphrase of the Pater Noster,ⁱ
and from this time recurs frequently as a verse-form.

In this poem (no. IV) the octosyllabic lines are grouped in
eight line stanzas with cross rhyme, and are followed by a
quatrain in which the lines have three accents. The scheme is
a b a b a b a b cd. cd.

Weping, haueþ myn wonges wet,
for wikked werk & wone of wyt;
unblife y be til y ha bet,
bruches broker, ase bok byt,
of leuedis loue, þat y ha let.
þat lemeþ al wiþ luefly lyt,
ofte, in song y haue hem set:
þat is unsemlý þer hit syt.
Hit syt & semeþ nóht
þer hit ys seid in song;
þat y haue, of hem wroht, ii.
ywis, hit is al wrong."

An analogical example of eight line stanzas in octosyllabic
verse is furnished by a XIIth century Romance:-

"Quant noif remaint et glace funt.
qe resclarcissent cil ruissel
e cil oisiel grant joie funt
por la docor del tens novel,
et florissant cil arbroisel
et tuit cil pre plain de fluer sunt
et fine amor ke mi semunt iii.
que je face un sonet novel."

-
- i. cf. Old English Homilies. First Series, p.55.
ii. Bodd. Op. cit. p. 151.
iii. Bartsch. Op. cit. I. No. 46. p. 47.

For the whole rhyme scheme an analogy is to be found in the XIIIth century: "Lai dame dou Fael."

"Chanterai por mon corage
Que je vueill reconforter;
Car avec mon grant damage
Ne vueill morir, n'afoler,
Quant de la terre sauvage
Ne voi nului retourner,
Du cil est qui m'assoage
Le cuer, quant j'en oi parler.
Dex quant crieront outree
Sire aidies a pelerin
Por qui sui espoentee;
Car felon sont Sarrazin."^{i.}

The English poem in spite of its characteristically foreign metre is marked by constant alliteration, e.g.:-

"a stype stunte hire sturne stryf,
þat ys in heuene hert in hye."
11. 17, 18.

"my fykyl fleish, mi falsly blod;
an fold hem feole y falk to fete.
to fet yfalle hem feole
for falsleke fifti folde."
11. 31-34.

"of bruðes bryht wiþ browes broune;
our blisse heo beyen, þis briððes breme."
11. 39.40.

"ant euer at neode y nyckenay,
þat y ner nemmede þat heo nolde.
y nolde & nullyt noht
for noþyng nou a neðe."
11. 55. 58.

"in uch an hyrð þyn aþel ys hyt,
& uch an aþel þin hap is an.
hap þat haþel haþ hent
wiþ hendelek in halle."
11. 67-70.

In the scansion of the lines occasional irregularity is to be noticed.

In l. 25, the thesis is omitted in the last foot:-

"Wýcked is nón þat y wot."

An occasional trisyllabic foot is found:-

such tiding meī tide, y nūl nout tēme. 1. 28.

þat he mīhte henten ase him were hēme. 1.42.

i. Chatelain de Couci. Oeuvres. p. 95.

In several lines lack of anacrusis occurs, e.g.:-

- ƒourh a mihti méthful mái." 1. 51.
Richard róte of résoun ryht. 1. 61.
Cúnde cómely áse a knýht
clerk ycúð ƒat cráftes con. 11. 65-6.

These irregularities are due to the influence of native metre, which was based on the principle of stress, the number of unaccented syllables not being fixed.

The foreign metre on the other hand depended entirely on the number of syllables in each line, this number being fixed.

The remaining group, which is the largest, consists of those poems which may be classed as variants of the "rime couée" or tail-rhyme strophe. Poems V. VIII. & IX. represent this most regularly, as they are examples of the double "rime couée."

They consist of twelve line strophes rhyming a a b, c c b. d d b, e e b, where b has three accents and the other lines four: ^x leonine rhyme:-
i.e., they may be considered as variants of the Septenarius with \sphericalangle

- (V) Mōsti rýden by rýbbesdale
Wil wymmen fórtē wale
ant welde whuch ich wolde:
founde wére ƒē fēyrest on
ƒat euer wes mad of blod ant bon,
in boure best wiƒ bolde.
Ase sonnebem hire bleo ys briht,
in úche londe heo léomeƒ líht
ƒourh tale, as món me tólde.
ƒē líttie lōssum is ant long;
wiƒ ríche rose ant róde among, i.
a fýld her fax to fólde."

Again:-

- (VIII) Lēnten ys come wiƒ lōue to toun,
wiƒ blōsmen & wiƒ briddes rōune,
ƒat ál ƒis blisse bryngēƒ;
dāyes eges in ƒis dāles
notes suete of nyhtegales,
uch fōul sōng singēƒ.
ƒē ƒrestelōoc him ƒrēteƒ oo;
away is huere wynter wōo,
when woderoue springēƒ
ƒis foules singēƒ fērly fēle,
ant wlyteƒ on huere wynter wēle,
ƒat ál ƒē wode rýngēƒ." ii.

- i. Bodd. Op. cit. p. 155.
ii. " Op. cit. p. 164.
x. cf. p. 76.

Lastly:-

- (IX) "In may hit murgop when hit dawes
In dounes wiþ þis dueres plawes,
Ant lef is lynt on lunde:
blomes brodeþ on þe bowes,
al þis wylde wyhtes woces,
so wel ych under fynde
ynot non so freoli flour,
ase ledies þat beþ bryht in þour,
wiþ loue who mihte hem bynde:
so worly wymmen are by west;
one of hom ich herie best
from Irlond in to ynde." i.

Examples of "couplets coués" are not by any means rare in French and Anglo-Norman, although they do not seem frequently to have been grouped into twelve line stanzas. They occur in groups of two in an early Romance. -

- "Volez vos que je vos chant
Un son d'amors avenant
Vilain nel fixt mie,
ainz le fixt un chevalier
soz l'ombre d'un olivier, ii.
entre les braz s'amie."

Here it will be noticed that lines 1-2; 4-5 are examples of the trochaic tetrameter catalectic with middle rhyme, the long line thus forming couplets.

Another variant, in which a and c are both repeated twice, is to be found in the work of Moniot d'Arraz:-

- "L'autrier an mai
au douz tens gai
que la saisons est bele,
main me levai,
joer m'alai
a une fontenelle.
en un vergier
clos d'aiglentier
oi une viole,
la vi dancier
un chevalier iii.
et une damoisele."

The difference in scansion here should be remarked, as it is b which is the long line, a and c consist of four syllable lines, whereas b is a six syllable line. That is to say, the couplets aa, cc, may be taken to represent octosyllabic verse rhymed at the cesura; or even more probably, each group of three lines may be considered as a Septenarius with internal rhyme.^x

i. Bodd. Op. cit. p.136.
ii. Bartsch. Op. cit. l. 28. p.25.
iii. Ibid. i.63. p.78.
x. Cf. Jeanroy. Op. cit. pp.338 etc. et supra. p.77

Again, in an Anglo-Norman poem also found in MS. Harl. 3253, which seems to be in the form of a lai, the following stanza occurs:-

"Femmes a la pye
Portont compaignye
 en maners e en mours;
Escotez que vous dye
E quele assocye
 yl tiennent en amours.
La pie de costume
Porte penne e plume
 de divers colurs;
E femme se delite
En estraunge habite. i.
 de divers atours."

In this it will be noticed that all the lines have three accents.

Finally, the most complete example of all as regards the rhyme is to be found in a religious lyric occurring in the Lambeth MS. 522:-

"Il est escrit ieo le sai bien
ke n'ad el mund si duce rien
 Ne si savoree,
Cum vus estes vorrayment
Ke mel ne basme ne piement
 Ne unt a vus duree.
Del cedre ke tant parost haut
E del cypres ke tant parvaut
 Este honuree
Kar vus avez la seynurie
De chescun frut ke fructifie ii.
 Tant parestes amee."

Here, however, the long lines are octosyllabic, while the short ones have five syllables, and therefore correspond more or less to lines of three accents.

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- i. Wright, T. Specimens of Lyric Poetry, p.7.
 - ii. Lamb. MS. 522. Fol. 272. (Hitherto unpublished (?))

In considering the development of "couplets coués" the possible influence of Latin hymns should not be neglected, as this metre was a favourite one with mediaeval hymnologists.

There is, for instance, a hymn by Adam de Saint Victor, a writer of the twelfth century, in which the exact metre of the Harleian lyrics above quoted is to be observed:-

"Plausu chorus laetabundo
Hos attollat, per quos mundo
Sonant Evangelia;
Voce quorum salus fluxit
Nox praecessit, et illuxit,
Sol illustrans omnia." i.

Again, the celebrated "Stabat Mater" is in this same metre:-

"Stabat mater dolorosa,
Juxta crucem lacrymosa
Dum pendebat filius.
Cuius animam gementem
Contristatam et dolentem
Pertransiuit gladius." ii.

It is, however, perhaps worthy of remark that these hymnologists were themselves nearly contemporaneous with the writer of the Harleian lyrics, and further that many, if not most of them were of French birth, so that the passing of their hymns into England so soon after their composition may be due in part to that French influence herein under discussion.

From these examples it will be seen that "couplets coués" enjoyed a widespread and lasting popularity among French and Anglo-Norman writers, and also among the mediaeval hymnologists, and the combination of them into twelve line stanzas was merely a question of development.

The poems II and X which also belong to this group must be considered separately, as they represent variants of the tail-rhyme strophe. No II consists of an 8 line stanza rhymed a b a b, b b b c, where c is the same throughout, followed by a refrain of four lines rhymed d d d c.

Daniel. *Thesaurus Hymnologicus*. II. p.88.

Ibid. p.131.

"Bytuene mersh & aueril
 when spray biginneþ to springe
 þe lutel foul hap hire wyl
 on hyre lud to synge.
 Ich libbe in loue longinge
 for semlokest of alle þinge;
 He may me blisse bringe
 icham in hire baundoun.
 An hendy hap ichabbe yhent
 ichot from heuene it is me sent
 from alle wyymmen mi loue is lent
 and lyht on Alysoun." i.

Stanza 4 follows the same metrical arrangement, but stanzas 2 and 3 are slightly different:-

"On heu hire her is fayr ynoh
 hire browe browne her ege blake,
 (wiþ lossun chere he on me loh),
 wiþ middel smal & wel ymake.
 bote he me wolle to hire take
 forte buen hire owen make
 longe to lyuen ichulle forsake
 & feye fallen adoun."
 An hendy hap, etc.:

Here it will be seen that the first four lines have four accents each, instead of alternately four and three as in stanzas 1 and 4. This irregularity may be explained by the fact that the native verse could have lines of either four or three accents succeeding each other.

No exact parallel to this metre seems to be traceable in the better known French poets, the nearest for the rhyme being a song by le Chatelain de Couci, which is written on the formula abab, ab, bbba.

"Mult m'est bele la douce commence
 Du nouviau tens a l'entrant de Pascor,
 Que boiz et prez sont de mainte semblance
 Vert et vermeil, couvert d'erbe et de flor
 Et je sui, las! de ca an tel balance,
 Que mains jointes aor.
 Ma bele mort ou ma haute richor;
 Ne sai lequel, s'en ai joie ou paor;
 Si que souvent chant la ou de cuer plor: ii.
 Car lonc respis m'esmaie et m'escheance."

The similarity consists in the cross rhyme of the first part of the stanza followed by the rhyme bbba of the second part

It will be noticed that the refrain in the English poem is connected with the rest of the stanza by the rhyme 'd' which remains constant. This kind of connection is very frequent in

i. Bodd: Op.cit. p.147. ii. Chatelain de Couci. XVI. p.60.

Old French, and occurs in a well known Chanson de Mal Mariée.

'Lautrier aloie pensant
a un chant
que je fis
trouvai dame soupirant
et criant
a haue cris
tout ainsi, ce m'est avis,
s'escria.

li jalous
envious
de cor rous
morra,
e li dous
savourous
amoureux
m'avra." i

Poems II. & X are alike in that they consist of eight line stanzas and a refrain of four lines, but the structure of the strophe in X is more like that of Poems V, VIII & IX. The chief difference lies in the fact that a is repeated three times instead of twice:-

Ichót a burde in boure bryht,
pat fully semly is on syht,
mensakful maiden of myht,
feir ant fre to fonde;
In al pis würlliche wón
a burde of blóð & of bon
neuergete y müste non
Lüssomóre in londe." ii.

The refrain consists of lines having three accents, and may possibly be borrowed from current Folk Song:-
iii.

"Blow, northerne wynd,
sent pou me my suetyng!
blow, norþerne wynd,
blou! blou! blou!"

A somewhat similar metrical form is to be found in an Old French Romance, the chief differences being that the refrain always occurs after each 'b' line, and that 'b' is constant throughout the poem:-

"En mai au douz tens nouvel,
que raverdissent prael,
oïsoz un arbroisel
chanter le rosignolet.
saderala don!
tant fet bon
dormir lez le buissonet
si com g'estoie pensis,
lez le buissonet m'assis:
un petit m'i endormi
au douz chant de l'oïselet.

i. Bartsch. I. 51. p.52. ii. Bodd: p.168. iii. Cf. Ch. V. p.65.

saderala don
tant fet bon
dormir lez le buissonet." i.

Poem No. III. represents another variant of the tail rhyme strophe. It differs from those already treated in that each line has only three accents, that is to say, the poem is composed in what may be called split Alexandrines. It is also suggested^x that each group of two lines may be derived from a trochaic tetrameter, brachycatalectic in both hemistiches.

"Wiþ lóngyng ý am lád,
on mólde y wáxe mád,
a máide márreþ mé;
y gréde, y gróne, unglád,
for sélden y am sád,
þat sémly fórtse sé.
leúedi, þou réwe mé!
to róuþe þou háuest me rád;
be bóte of þát y bád,
my lyf is lóng on þé." i. (ll. 1-10)

Further examples of this metre occur in the Romance of Sir Tristram, and in the poems of Minot, e.g.

"Sir Philip þé Valáys,
With his mén in þo dáys
To bataille hád he thógt,
He bád þam (þam) puruáy
Withówtten leng deláy,
Bot hé ne hélde it nóght."

The actual rhyme scheme, aab, aab, baab, seems to be rare in French. It occurs, though with a different metrical arrangement, in the work of the XIVth century poet Eustache Deschamps, as part of "Le Double Lay de la Fragilité Humaine":-

"Se tel chose Jheremie
Dist de soy, las nostre vie,
Conceue en tant de pechiez,
Faisans ce qui ne loist mie,
fais de semence pourrie,
de tous vices entechiez!
Car il fut saintifiez
De Dieu et si brait et crie
La douleur, la tricherie
De ce monde et les meschiez." ii.

Perhaps the closest parallel for the metre is to be found in an Anglo-Norman translation of the Ave Maria:-

"Dieu vous sauve Marie
De grace replenie
Li sires est en vous
De tut femmes que sunt
Parmy ceste mounde
Beneit seez vuz!
Et beneit seit le frut
K'en vostre ventre crust
Jhesu li tres duz!" iii.

The difference here lies in the fact that 'b' after the second couplet is not repeated as in the English, and that each couplet has a different rhyme.

i. Bartsch. I. 27. p.22. ii. Eustache Deschamps. Oeuvres (S.A.T.F.)
iii. Romania, XV. p.322. Vol.II. p.244.
Cf. Schipper J. Hist. of Eng. Versification, p.30.

Poem No. VII is written in what is known as the "Burns metre", namely, in six line stanzas rhyming *aaabab*, where *a* has four accents and *b* two:-

A wayle whýt ase whálles bon
 a gréin in gólde þat goldly shón,
 a tórtle þat min herte is on,
 in touné tréwe;
 hire gládship nes néuer gón
 whil y may gléwe.

Stanzas 6 and 9, however, contain irregularities. The former has an additional two lines, of which the first has two accents and the second five, both rhyming in *a*.

"wólde hyre fere bée so fréó,
 ant wurþes wére þat só myhte bée;
 al for on y wólde geue fréó
 wiþ oute chéþ.
 from helle to heuene and sónne to sée
 nys non so géþ
 ne half so fréó
 whose wole of loue be tréwe, do lýstne mé." ^{i.}

Verse 9, on the contrary, has a group of only two lines, instead of three, before the first line with two accents. It may be considered as an "Envoi", these having been frequently employed in English as in French after types of poem other than "Ballade":-

"Ich wólde ich wére a þræstelcok,
 a bountying ofer a lauerok.
 swete bryd!
 bituene hire curtel ant hire smok
 y wólde ben hyd."

It is suggested that the metre is derived from Provençal and an example is to be found in the works of Guillaume IV. of Poitou:-

"Farai un vers de dreit nien
 Non er de mi ni d'autra gen
 Non er d'amor ni de joven,
 Ni de ren au,
 Qu'enons fui trobatz en dormen
 Sobre chevau." ^x

At the same time, the fact that it occurs frequently in Old French makes it probable that though ultimately derived from ^{ii.} Provençal it comes into English through the French.

i. Bodd. p.162 & p.163.

ii. Cf. Saintsbury: "Manual of Eng. prosody. Bk. 4. Ch.I. p.273

It occurs, for instance, in the well known "Aaliz main se leva" - a poem of the type which developed into the Rondet - in which the long lines have seven syllables and the short four. The French seven syllable line in passing into a language where versification depended on accent would quite naturally develop as a line with either four or three accents.

(Bele) `Aaliz main se leva
bon jor ait qui mon cuer a
biau se vesti et para
desoz l'aunoi
bon jor ait qui mon cuer a
N'est pas o moi." i.

Again, it occurs in another Pastourelle, with the sole difference that 'b' has five syllables and three beats:-

"C'est la jus en la praele:
'orai bone amor novele'
dras i gaoit Perronele.
bien doi joie avoir;
or ai bone amor novele
a mon voloir." ii.

This same modification is to be observed in the metre of a Romance by Colins de Chanpiaux, (XIIIth century).

"L'autrier fors d'Angier alai
dedusant par un tans gai:
trovai dame a cuer verai,
cors out ranvoisi,
bele et blonde bien le sai:
si chantoit ensi." iii.

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- i. Bartsch. II. 86. p.209.
 - ii. Ibid. No. 117, p.221.
 - iii. Ibid. I. 72. p.96.

It is possible that the origin of this stanza may be sought in the common practice in Old French of alternating lines of eight syllables with lines of four:-

"Ce¹ fu | en² tres | douz³ tens | de⁴ mai
 - Que' de/cuer² gai." i.
 11. 1 & 2

It is naturally, however, not intended to suggest that the Rondet, as mentioned above, is derived from this practice of alternation, as it is well known that this form of lyric strophe is derived from the practice of the choir repeating as a refrain lines already sung by the soloist.
 ii.

A study of the verse forms of the above poems will best be terminated by a short survey of some of their most general characteristics. Chief among these may be mentioned their tripartite character. It may be observed in Nos. I. II. III. IV. X & XIV.

I.
 Pes. { "Ichot a burde in a bour ase beryl so bryht,
 i. { ase saphyr on seluer semly on syht,
 { ase iaspe þe gentil, þat lemeþ wiþ lyht,
 { ase gernet in golde & ruby wel ryht."
 Pes. { ase onycle he ys yholden on hyht,
 ii. { ase diamaund þe dere in day when he is dyht;
 { he is coral youd wiþ cayser ant knyht,
 { ase emeraude amorewen þis may haueþ myht:

i. Bartsch, I. 20. p.24.
 ii. Cf. Jeanroy. Op.cit. Le Rondet, pp.406-426.

- Cauda. { þe myht of þe margarite haueþ þis mai mere, i.
ffor charbocle ich hire chos bi chyn & by chere." }
- II.
- Pes. { Bytuene marsh & aueril
i. when spray biginneþ to springe, a b a b
þe lutel foul hap hire wyl
On hyre lud to singe. }
- Pes. { Ich libbe in loue longinge
ii. for semlokest of alle þinge;
He may me blisse bringe,
ich am in hire baundoun. } b b c
- Cauda. { An hendy hap ichabbe yhent,
ichot from heuene it is me sent,
from alle wymmen my loue is lent
and liht on alysoun. ii. } d d d c
- III.
- Pes. { Wiþ longyng y am lad
i. on molde y waxe mad
a maide marreþ me; } a a b
- Pes. { y grede, y grone, unglad,
ii. for seldom y am sad
þat semly forte se. } a a b
- Cauda. { leuedi, þou rewe me!
to rouþe þou hauest me rad;
be bote of þat y bad,
my lyf is long on þe." iii. } b a a b
- IV.
- Pes. { Weping haueþ myn wonges wet
i. for wikked werk & wone of wyt;
unbliþe y be, til y ha bet
bruches broken ase bok byt } a b a b
- Pes. { of leuedis loue, þat y ha let
ii. þat lemeþ al wiþ luefly lyt,
ofte in song y haue þen set:
þat is unsemly þer hit syt } a b a b
- Cauda. { Hit syt & semeþ noht
þer hit ys seid in song;
þat y haue of hem wroht
ywis, hit is al wrong. x } c d c d
- X.
- Pes. { Ichot a burde in boure bryht,
i. þat fully semly is on syht,
menskful maiden of myht,
feir ant fre to fonde. } a a a b
- Pes. { In al þis wurhliche won
ii. a burde of blod & of bon:
neuergete y muste non
Lussomore in londe. } e e c b
- Cauda. { Blow northerne wynd,
sent þou me my suetyng!
blow norþerne wynd,
blou! blou! blou! xx } d e d
- XIV.
- { Lutel wot hit anymon,
Hou derne loue may stonde,
bote hit were a fre wymmon,
þat muche of loue had fonde. } a b a b

- i. Versus. (þe loue of hire ne lesteþ no wyht longe,
(Heo haueþ me plyht & wyteþ me myþ wronge.
- ii. Versus. (Euer & oo for my leof ich am in grete þohte
(y þenche on hire þat y ne seo nout ofte." 1.

This principle of tripartition is a leading one in the construction of the Old French Chanson, so that it seems likely that the characteristic is a borrowed one.

Another characteristic of the songs in this collection is the frequent use of feminine or dissyllabic endings, which is alike common in French verse. Feminine endings are found throughout stanzas 3, 4, and 5 of "Johon."

3. bale. tale. sale. wodewale. dale. gale. wyrhale;
nyhtegale. (The Cauda is masculine.)
4. mone. trone. lone. sone. bone. done. grone. crone. cofre. gylofre
5. mede. rede. wede. bede. dede. fede. brede. hede. (Cauda masculine)

In Alysoun 'b' is feminine in stanzas 1 & 2, 'a' in stanza 3 and both in stanza 4.

1. springe. synge. longinge. þinge. bringe.
2. blake. ymake. take. make. forsake.
3. wake. sake.
4. forwake. wore. make. gore. sore. ouermore. gore.

In Poem No. III, "a" is feminine in stanza 2.

londe, bonde, honde, sonde. onde. wonde.

In No. IV "a" is feminine in stanza 4.

tone. broune. roune. croune.

"b" is feminine in stanzas 2, 3, 4, 5.

2. wyde. ryde. byde. syde.
3. wete. chete. sete. fete.
4. teme. brene. heme. seme.
5. wolde. colde. holde. nolde.

"c" is feminine in stanzas 3 and 4.

3. feole. tele.
4. sonde. honde.

"d" is feminine in stanzas 3, 5, & 6.

3. folde. tolde.
5. nede. rede.
6. halle & alle.

In No. V. "a" is feminine in stanzas 1-4.

1. rybbesdale. wale.
4. mele. lele.

"b" is uniformly feminine except in stanzas 5 & 6.

"c" is feminine in 6.

6. rowe. knowe.

"d" is feminine in 3, 4, 5.

3. longe. monge.
4. sette. ymette.
5. folde. holde.

"e" is feminine in 3, 4, 7.

3. cheke. eke.
4. lone. rone.
7. sege. lege.

In No. VI. Stanzas 1, 2, 3, 6 & 7 have entirely feminine endings.

Stanzas 4 & 5 have "a" feminine.

4. namore. hore. lore gore.
5. reowe. newe. heowe. kneowe.

In No. VII "a" is feminine in stanzas 5 & 7.

5. ywisse. blisse. cusse. (but his?)
7. telle. welle. helle. telle.

"b" is feminine in stanzas 1, 5 and 8.

1. trewe. glewe.
5. were. fere.
8. syke. whyte.

In No. VIII. "a" is feminine in stanzas 1 & 2.

1. toune. rounē.
2. rode. wode.

"b" is feminine in 2 and 3.

2. wille. fille. stille. ille.
3. brene. deme. seme. fleme.

"c" is feminine in 1 & 3.

1. dales. nyhtegales.
3. dounes. rounes.

"d" is feminine in 2 & 3.

2. drakes. makes.
3. cloude. proude.

"e" is feminine in 1.

fele. wele.

In No. IX. "a" is feminine in 1, 3, & 4.

1. dawes. plawes.
3. swyke. fyke.
4. hewe. trewe.

"b" is feminine throughout.

"c" is feminine in 1 and 4.

1. bowes. woves.
4. bore. bifore.

"d" is feminine in 2.

2. leue. geue.

"e" is never feminine.

In No. X. "a" is feminine in 2, 6, 7, 10.

2. longe. fonde. monge.
6. godnesse. ryhtfulnesse. clannesse
7. londe. understonde. honde.
10. care. dare. bare.

"b" is feminine in 1. 2. 4. 8. 9.

1. fonde. londe.
2. boure. honoure.
3. beste. heste.
8. myhte. lyhte.
9. hele. dele.

"c" is feminine in 2. 3. 6. 8. 9. 10.

2. gode. hode. rode.
3. holde. wolde. folde.
6. largesse. prouesse. suetnesse.
8. bonde. hende. ende.
9. swote. fote. bote.
10. slake. wake. make.

In No. XI. only stanza 4 has masculine endings.

In No. XII. only the concluding two short lines are masculine.

In No. XIII. "a" is feminine in 2. 3. and 5.

2. take. shake. stake. make.
3. were. frere. here. brere.
5. crye. bye. pye. mye.

"b" is feminine in 5.

drawe. lawe. mawe. dawe.

In No. XIV. "a" is never feminine.

"b" is feminine throughout.

"c" is feminine throughout.

It will be seen from the above analysis that some effort was evidently made to intersperse masculine with feminine rhymes, but that no rule had been formulated in England any more than in France at this early date.

Enough has been said above to shew that, for most of the admittedly foreign metres in the secular Lyrics of MS. Harleian 2253, analogies may be found in the works of the XIIth and XIIIth

century trouvères of Northern France, as well, in so far as concerns the tetrameter, as in the Mediaeval Latin poets. In some cases also analogies occur in the French poems of Anglo-Norman writers, showing that the songs under consideration are not isolated borrowings.

If exact analogies cannot be found for all these songs, it is not altogether surprising, as it was part of the pride of a French chansonnier never to reproduce exactly any known metre. It is possible that something of this pride is to be found also in the English poet, or, as is perhaps more likely, the isolated example of metre which he had in mind has not be transmitted.

The results of this investigation of the versification of these songs confirm those to which the examination of the subject matter has already led, namely, that distinct analogies occur between the writings of English and of Northern French poets. These analogies tend to show that England's literary connection with the continent in the Middle Ages was chiefly through the French.

CONCLUSION.

It has been shewn that the two chief sources of lyric inspiration in Old French were Love and the Spring. From these two themes is derived the abundant poetical literature of the Middle Ages. In its earlier stages the love song was relatively simple, and where the narrative element was introduced it was concerned with the adventures of the lovers. In the XIIIth century, however, a descriptive element was introduced, and catalogues of the lady's charms began to appear. Throughout it was remarkable that, of the two themes, that of love proved the more fertile. In fact, in the later poems, the Spring theme dwindled to a mere conventional allusion in French, and even in English had frequently very little real lyric fervour.

The Anglo-Norman lyrics, which were mainly directly imitated from the French, show that, like the latter, the source of their inspiration is above all the love theme. They are lacking in freshness for the most part, and frequently contain a rather marked didactic element. This element is directly traceable to their authorship, as the art of poetry had by this time fallen largely into the hands of the clerks. At the same time, it was possibly through these rather conventional imitations that the English clerks themselves were led to look to France for their inspiration.

The Middle English poems of the Harleian MS. 2253 manifestly, like their French and Anglo-Norman prototypes, have their sources of inspiration in the themes of Love and of the Spring. But it is noteworthy that there is additional interest vouchsafed in the latter of these two themes. The Love theme, on the other hand, is expressed in a manner essentially French. As in the later French songs, it has been shewn that detailed descriptions of the lady's charms are frequent. Again, the precision with which place names are mentioned is a characteristic at once French and popular. The

treatment of love itself, with complete lack of psychological analysis, is equally characteristic of the Northern French trouvères. Further, in these poems the didactic tendency, already noticed in Anglo-Norman, is manifested in the lists of precious stones, spices, etc. to which the poet compares his beloved, and in two of the three poems (IV and IX) in which satire is directed against women. This type of poetry has been shewn to be derived from the bourgeois tendencies of the "Ecole d'Arras" and its imitators. Not only the subject matter of these poems, but the verse-forms show signs of French influence. Of the verse-forms employed, only three are of native origin, while the others have been shewn to exhibit striking resemblances not only with Mediaeval Latin poetry, but with the forms current at the same period in France, and rendered celebrated by the trouvères.

It may therefore be concluded that the most important characteristics of the Middle English Secular lyric, as typified by the poems contained in the Harleian MS. 2253, are directly traceable to French influence, and that the part played by native poetry is very small. At the same time, the poems have a freshness of their own; which undoubtedly proves that, though written under French influence, they are not to be considered as mere servile imitations of foreign models.

A P P E N D I X.

WORDS OF FRENCH ORIGIN OCCURING IN THE TEXT
OF THE AMATORY LYRICS OF MS. HARLEIAN
2253, TOGETHER WITH THEIR EARLIEST
RECORDED USE IN FRENCH AND ENGLISH.

The words of French origin occurring in the Amatory
Lyrics of MS. Harleian 2253 have been classified as
follows:-

- i.
 - (a) Words found in English in the 10th and 11th centuries.
 - (b) Words found in the 12th century.
 - (c) Words found 1200-1250
 - (d) Words found 1250-1300
 - (e) Words found 1300-1310
- ii. Words found for the first time in these poems.

The earliest recorded use in English and French has
been given in each case, with a view to shewing which words
come into English almost contemporaneously with their
appearance in French, and which have a long history in
France before their earliest recorded appearance in
England.

Poem. 1. Beryl. saphyr. iaspè. gentil. gernet. ruby. onycle. diamand.
coral. emeraude. margarite. charbocle. chere. primerole. passep
paruenke. pris. alisaundre. ache. anys. coynte. columbine. grys.
bis. celydoyne. sauge. solsecle. samne. papeiai. faucoun. note.
triacle. trone. licoris. sucre. sauvep. bayep. gromyl. quibibe.
crons. court. canel. cofre. gyngyura. sedewale. gilofre. mercie.
resoun. joyep. tour.

- II. aueril. baundoun. bounte.
IV. richesse. stryf. falsli. rude. seruen. rym.
V. duel. spices. lele. romaunz. baum. parays. bocle.
VI. robes. gile.
VII. grain. chaunge.
VIII. mandep. proude.
IX. flour. tricherie. trichour.
X. frount. face. launterne. fyn. cristal. graciouse. gay. jolyf.
jay. baner. bealte. largesse. prouesse. lealte. poer. pees.
pleyntes. siwed. maistry.
XI. gaste. fol. wayted. par amours.
XII. preye.
XIII. doute. trous. frere. heyse. douse. bayly. pye. mye. caynard.

The following words, being of very uncertain derivation
~~and~~^{or} meaning, will not be treated herein,

gale. muge. reynes. osede.

1^a. Words found in English in the tenth and eleventh century.

Alisaundre. celydoyne. gyngure. prude. tour.

1.14 Allisaundre in the form "alexandre" occurs in the 10th century.

"Wyr̃c to drence alexandre."

Saxon Leechd. 11. 120. (c. 940).

In French it is found in a late prescription.

"Destempes alissandere et cior uel sauvage en vin blanc."ⁱⁱ.

It is thus probably only influenced by French as regards its form.

1. 18. Celydoyne.

"Nim celeponiam moram."

Sax. Leechd. 111. 41. (c. 1000).

No very early examples are recorded in French. It is found, however, in a XIIIth century collection of prescriptions.ⁱ

"Pour la toie des eux despecier et outer, prenez celidoine et un pou de vin blanc."

1.40. Gyngure. This word again is only foreign as regards this particular form, for it occurs in the XIth century in the form "gingifer."

"Wip seaðan recels lytel swefl, swegles, asappel weax gingifer."

Sax. Leechd. 11. 56.

In the French form it occurs in Layamon:-

"Muchel canels & gingiure."

(1. 17745).

It is noted in French in the XIth century:-

"Et gingibre e girofre a pugnies mangeit."

S^t. Th. 1e mart: (102).

NOTE. Where not otherwise stated the English quotations are taken from the New English Dictionary, and the French from Littré. French quotations marked with an asterisk are from Darmsteter and Hatzfeld.

i. v. Godefroi. Article alissandere.

ii. cf. Romania XVIII. p. 573. No. 3.

VIII. Prude is found before 1050:-
1. 32.

"Pryte heage utawryrþð & wiþerwyrðnyss prute genjþernde."

Liber. Scintill. XLVI.

The French prototype is prod. prot. but there is some doubt as to whether the English is derived from the Old French or from the Scandinavian.

"Creance i ot dont ore n'y ot nul prout."

S. Alexis. I.3-

tour occurs in the Anglo-Saxon Chronicle for 1097.

"þurh þone weall þe hi worhton ar butan þone tur."

In French it is noted in the XIIth century.

"Chascuns torna sa resne et son tour a repris."

Ronc. p. 184.

In the case of these very early words it is obvious that the earliest recorded use in both languages must be practically contemporaneous.

I. i'. Words found in English in the XIIth century.

Court. croune. false. merci. parays.

1.39. Court in the sense of princely residence.

"A rice king ... wolde ... geclepien all his underþeod that hi ... to his curt come sceolde."

Lofsong in Cott. Hom: 231 (c. 1175).

In French it occurs in the Chanson de Roland:-

"meillur vassal n'aveit en la curt nul."

XVI.

1. 38. Croune.
IV. 43.

"Drihten bihat þou wakiende ane crune þet scal beon seofeside brihtre þene þa sunne."

Lamb: Hom: 39 (c. 1175).

In French it occurs in the XIth century.

Icez plaid afierent a la corone le rei."

Lois de Guillaume.2.

IX.5. false.

"Ne spec tu agein þine nexta nane false witesse."

Lamb. Hom: 13. c.1175.

It is found in French in the XIth century.

"Qui faus jugement fait".

Lois de Guillaume. 15.

IV.31. falsly formed from this root is very rare, and is not quoted earlier than these poems.

I.41. merci.

"Lauerd haue merci of us".

Lamb. Hom: 43. c.1175.

In French this occurs in the XIIth century also.

"Et quant je plus merci vous doi crier."

Ch. de Couci. X.

V.59. parays.

This form of "paradise" occurs also in a Lambeth Homily.

"þet wes eorðliche parais."

It occurs in French in the Chanson de Roland.

"Sieges aurez al greignur pareis." XXXVII.

* cf. Il est dignes d'entreren paradis." St. Alexis. l. 173.

In this section it is noteworthy that most of the words are already found in French texts of the XIth century.

I.c. Words found in the first half of the thirteenth century.

Baundoun; baum; canele; chaunge; charbocle; chere;
coynte; doute; faucoun; gentil; gile; gilofre; heyse;
largesse; licoris; maistry; pris; pees; pleyntes; pye;
richesse; rym; sauweþ; sedewale; spices; tricherie; trichour;
trone; trousse; wayted.

II.8. Baundoun.

"þe terme is ine Godes handen and nout in þine baundoun."

Ancren Riwe 338. (a. 1225)

In French it occurs in the Chanson de Roland.

Trestute Espaigne iert noi en lur bandun."ⁱ 13703.

V. 34. Baume.

"Swote smirles ... þat is icleopet baume."

It is noted in French also of the XIIIth century:-

"Et fu li cors embaumes de baume."

Chr. de Rains. 178.

I. 39. Canele.

"Muche canele and gingivre and licoriz."

Layamon. 17744.

It is quoted in French in the XIth century;

* "Canele, peivre, altres bones espices."

Voy de Charlemagne à Jérusalem.
211.

VII.
I. 29. Chaunge.

"þat to naldes chaungen þat to liuest in for to
beo cwen icrunet." Hali. Meid: 7. c. 1230.

It occurs in French in the XIIth century:-

"Au deuil qu'il est a la color changée."

Ron cisv: 91.

I. 10. Charbocle.

"Alswa as a charbocle is betere þen a iacinet iþe
evene of hare cunde."

Hali. Meid: 43.

In French it occurs in various forms, the earliest being
carbuncle.

"L'elme li freint cu li carbuncle luisent."

Ch. de Rol. XV.

i. V. Godefroi.

- I. 10. Chere as a synonym for "face" is found in Anceren Riwle."
(a. 1225)
(a. 1225).

"Summe juglurs ... makien cheres and wrenchen mis
nore muð." 210.

In French it occurs in the Chanson de Roland.

"Pluret des oilz, tute sa chiere embrunchet."

l. 3645.[#]

1. 15. Coynte.

"þet fleshs is her et home ... ant for þin but is
cwointe & cwiner." Anceren Riwle. 140.

In French it occurs in the XIIth century:-

"Eslit unt ne sai quels ne quanz
Des plus quuintes, des mēlz parlanz."

*Roman de Ron. 3^b p. 901.

- XIII. 4. Dote.

"Ne beo þu naping o dote

Of al þat tu ibeden hauest." Leg. Kath. 2463.

In French it occurs in the XIth century:-

* "Qui l'out odit remaignent en grant dote."
St. Alexis. 300.

- IX. 7. Flour.

"Mother bright flour of all."

Trin. Coll. Homilies.
c. 1200.

It is found in French in the XIth century.

"De duce France m'ont tolude la flur."

Ch. de Rol. clxxiv.

- I. 26. faucoun

"That ofer ger a faucun bredde."

The Owl & the Nightingale.

In French it occurs in the Chanson de Roland:-

"Plus est isnels que nen est uns falcuns." cxviii.

-
- x. V. Godefroi. articles. chere. cointe.

1. 3. Gentil.

"Noble men & gentile ne bereþ nout packes".
Ancoren Riwle. 166.

It occurs in the XIth century in French:-

* "Donc prist moillier ... des mielz gentilz de tote la contrede.
St. Alexis. 20.

1. 48. gyle.

"Muche gile is iþe noxe."
Ancoren Riwle. 1.202.

The French form is only quoted at the end of the XIIth century.

"Portez li foi leal, sanz bordie et sanz guile."
J. Bod. Saisnas. x.

1. 40. gilofre. In the form "clou de gilofre" this occurs in
Ancoren Riwle. Gilofre used alone is found for the first time in
King Alisaunder, 13.

"ne maken heo neuer stencþe of gingiure ne of gedewal
ne of clou de gilofre."
Ancoren Riwle.

It occurs in French in the XIIth century:-

"Et gingibre e girofre a puignies mangeit".
St. Thom. le Mart. (102)

XIII. 28. heyse.

In the form "eise" this occurs in Ancoren Riwle:

"gif þer were eise uorto fulfillen þedede." 288

It occurs in French in the XIIth century:-

"Car qui a à la gloire celestial partir,
Li coivent estre el cors a les eises fuir."
St. Th. le Mart. 79.

X. 51. largesse.

"Of ancre kurteisie and of ancre largesse is i-kumen
ofte sinne." Ancoren Riwle. 416.

In French it is quoted as a 12th century word.

"Que largesce est dame et reine."
Chr. de Troies. Cligès.
l. 193.

I. 33. licoris.

"Muche canele and gingiure and licoriz".
Layamon. 17744.

The French form is reculisse, formed by metathesis from the
Latin "Liriquitia".

"Et si croissoit li reculisses
Et li encens et moult episses."

XII^{cs}. Arch. des
Missions scientifiques.V.173.

* Cf. Zucere, canele, licorece."

Vie de St. Gilles. 854.

x. V. Godefroi. Article - guile.

XIII. 28.) Maistry.
A. 66.) "Al ha cneowen ham crauant and over cumen and
cweðen hire þe meistris." Leg. Kath. 134. (c.1225)

The noun maister from which it is formed occurs before 1200:-

"And heore agene þine neuer nere þe lasse þah heo
meistres weren." Lamb. Hom. 43. c.1175.

In French it is noted in the XIIth century:-

"Car cuer et cors met en vostre maistrie."
Ch. de Couci. II.

I. 13. pris.
III. 35. "Dem þerefter pris, and beo on hire þe deorre".
Ancren Riwe. 290.

It occurs in French in the XIIth century:-

"Chevals de pris."
Romc. p.7.

X. 62. pees.
"Siggeð ... þe oper nine vor þe peis of holi
churche." Ancren. Riwe. 202.

It occurs also in the form "pais" c.1154 in the Chronicle.
an: 1135. "Pais he makede men & doer."

In French it occurs in the XIth century:-

"pais a sainte yglise."
Lois de Guillaume I.

X. 63. pleyntes.
"No wouhleche nis so culvert ase is o pleinte wis".
Ancren Riwe. 96.

In French it occurs in the XIth century.

"E ne face home pleinte al rei."
Lois de Guillaume. 41.

X
XIII. 37. pye. (It is not clear whether the meaning here is 'bird'
or 'tart'.)
"þat pie and crowe hit todrowe
The Owl & the Nightingale. 126.

It is a XIIIth century form also in French:-

"Fausse estes, voir plus que pie,"
Quesnes. Romancero. p.88.

x. It is considered possible that there is a connection between
Eng: pie = magpie, and pie = tart. cf. N.Eng.Dict. pie sb.² Note.

IV. 15. richesse.

It is only, strictly speaking, the termination of this word which is French, as the stem is derived independently in both languages from a Germanic root 'rik'. It is suggested, however, that the Middle English riche is partly due to French influence.

"Hie hadden þe fulle of wurldes richeisse."
Trin. Coll. Hom. 51. c.1200.

It is noted in French in the eleventh century.

* "Charles vit le palais et la richece grant."
Voy. de Charl. à Jerus. 342.

IV. 62. rym. = metre, measure.

"Icc hafe sett her manig word þe rime swa to fillenn."
Ormin: Dad. 44. c.1200.

In French, it is found in the twelfth

century: * "Chançon voil faire par rime."
Alex. le Grand. T I. p.25.

I. 34. sauveþ:
"O none wise ne muwe ge betere sauwen o sulnem."
Ancræn. Riwlē. 93.

In French it is one of the earliest words noted being found in the IXth century.

"Si salvarai so cist meon fradre Karle.
Strasbourg Caths.

I. 40. sedewale.
"ne makeden heo neuer strencoðe of gingi*u*ere ne of
gedewal."
Ancræn Riwlē. 370.

In French it occurs in the form "citoual".

"Muet fu biaux li vregiers et gente la praele,
Mult suet i lairoient radise e canele,
Garingaus et encens, chitoua's de Tudele."
Roum. d'Alix. fo.54^a.

IV. 44. seruen.

"While here serrfenn firrst.
Orm. 471. c.1200.

In French it occurs in the Xth century.

"Voldrent la faire diavle servir.
St. Eulalie. 1.4.

V. 30. spices.
"Hope is a swete spice wið innie þe heorte."
Ancræn Riwlē. 78.

i. x. V. Goderroi. article. citoual.

It occurs in French in the XIth century:-

* "Coste, canele, peivre, altres bones espices".
Voy. de Charl. à Jér. 211.

IX. 21. tricherie:

of
"ƿe Vox giscunge haueƿ ƿeos hweolpes,
Tricherie and Gile."
Ancræn Riwle. 202.

In French it is noted in the XIIth century:-

"E nun est en sun esprit tricherie.
Lib. Ps. p.38.

IX. 22. trichour.

"Ac trichurs and lyeres and les."
The XI Pains of Hell. 1.207.
O.E. Miscellany. p.153.

In French it is found in the XIIth century:-

* "Ume felun e tricheur."
Psautier de Cambridge. X ii. 1.

I. 32. trone.

"ƿi swete blisfule suns underneng ðe in his unimete
blisse, and mid his blisfule armes sette ƿe ine
trone."
Ancræn Riwle. p.40.

In French it occurs in the XIIth century.

"li throdnes David."
Livre des Rois. p.129.

XIII. 25. trous.

The verb formed from this substantive occurs in Ancræn
Riwle:-

"Et trussen al ƿi schendfulnessse o ƿine owune necke."
322.

In French it occurs in the XIIth-XIIIth century:-

"Une torse de l'erbe ont price."
Dolopathos. 8x16.

XI. 18. wayted.

"ƿeos wilerwines awaiteð us iƿe wilderness"
Ancræn Riwle.

In continental French the form is guetter, though it is
"waiter" in Anglo-Norman.

"Et si aveir trespasent per iloc u il deivent waiter."
Lois de Guillaume. 32.
XIth century.

* "La nuit la guaitent entresqu'a l'ajurnee."
Rol. 3731. XIth century.

Of these thirty words only two are not noted before the thirteenth century in French, that is to say, in the majority of cases the words only pass into English when they have already been for some time current in French.

d. Words found in the second half of the XIIIth century.

aueril. baner. beryl. cristal. duel. front. face. fol. frere.
grein. jaspe. note. pray. poer. robe. saphir. strife. siven.

I. I. aueril.

"In the month of Aueril."

Rob. of Gloucester. 506. c.1297.

In French it occurs in the Chanson de Roland:-

"Blanche a la barbe, cum fleur en avril."

cciv.

50. baner.

In the literal sense this word occurs in King Horn:-

"From Horn's baner"

Cambridge Text. c.1260.

No example analogical to that in the Harleian Lyrics is extant in English or French.

The literal use is noted in French in the XIIth century.

"Ot Baligaus sa banere fermee.

Ronc. p.144.

I. I. Beryl.

"smaragde. Beril. and crisopace."

A Loue Ron. 1.174.

(a.1272)

In French it is noted in the twelfth century.

*

"Beril est en Inde trovee."

Lapid. de Marbode. 309.

49. Cristal.

"Wened and chaliz & Cruettes pougout cler cristal.
S. Eng. Lsg. 228. /318.
c.1290.

It is noted in French from the XIth century:-

"toute lui freint la boucle de cristal."

Ch. de Rol.

xciv.

v. 24. duel. in the form dole is also found in the South English Legends.

"Ecche man hadde dole þereof."

I. 42/285.

In French it is noted in the Chanson de Roland.

"Dome ad tel doel pour poi dire ne fent".

xxii.

x. 15. frount.

"Bote from þe rigt half of is frount."

S.Eng. Leg. I. 169/2176.

It is noted in French in the Chanson de Roland.

"Entre les ieuz mult ot large le front."

xcii.

x. 15. face.

"More blod þar was in al is face."

In French it is noted in the XIIth century:-

"Dame, mar vi le clair vis et la face
Du rose et lis florissent chascun jour."

Ch. de Couci. XI.

xi. 9. fol.

cuiþt þou art mochel fol"

Layamon B. c.1275.

In French it is found in the Chanson de Roland:-

"Laiissuns les fols, as sages nous tenons

xv.

xiii. 10. Frere. comes into English after the founding of the religious orders:-

"Certes beu frere quat þe pope."

Beket. 1348 in S.Eng.Leg.
I.145.

In French the word is used without distinction for "brother" or "friar." In the former sense it is found in the form "fradre" in the Strasbourg Oaths (IXth century), and in the form "frere" in the Chanson de Roland:-

"Icil ert frere al rei Marsilion."

xcii.

It is found with the meaning "friar" in and after the XIIIth century.

VII. 2. Grein.

"fare was inne nought bote smale greynes."
S. Eng. Leg. I. 417/486.

In French it is found in the XIIIth century:-

G'en pren le grain e laiz la paille."
Rom. de la Rose. 11256.

I. 3. jaspe.

"Of iaspe of saphir, of sardone."
A Loue Rom. 1.173. (c.1272)

In French it occurs also in the XIIth century.

* "Jaspe rage demustre amur."
V.P. de Thaur. Bestiary, p.126.

I.28. note. in the sense of "song" occurs in Layamon B.

"Blafgabarot was king ihote
Of alle manere note."
(1.6999)

In the more particular sense of the musical call of a bird
it is not quoted before 1330.

"She herd the foules gret & smale
The swete note of the nightingale."
Amis et Amil. 1.536.

In French it is found with the first meaning in the
XIIth century.

"Si sot de toute chanterie
Moult sot de lais
Moult sot de note. x
(Brut. fo.78. dans Lacurne.

XIII. 27. preye
XII.19.

"and preide is fader wel gerne."
S.Eng.Leg. I. 112/200. c.1290.

The word is early in French:-

"Clamez vos culpes, si preiez deu mercit."
Ch. de Rol. xcv.

X. 62. poer is found in Robert of Gloucester.

"Gret poer of yrlonde modred him wan also."
Rolls. 4523. c.1297.

In French it occurs from the XIIth century.

"Riche de grant pooir."
"Bible de Sapience." H.de Valenciennes.
Bartsch. Chrestomathie. p.71. 1.22.

XI. 16. robe. is used in both French and English for the long loose
outer garment worn by both sexes in the Middle Ages:-

"Ne hedde he none robe of fowe ne of gray."
Passion. 66. c.1275.

x V. Godefroi. article. "note:"

* "Et la robe fu mise es nes."
Ben. de Ste. More. Troie. 4547.

I. 2. saphir.
"Of jaspé, of saphir, of sardone."
A Loue Ron. 1.173. (c.1272)
"Sun anel ouout un safir mult eslit
St. Th. 19 Mart. 12th century.

IV. 17. stryf.
"Ɔat ihorde- Arthur
Ɔat stryf of Ɔis onhtes."
Lay. B. 24963.

It is noted in French in the Xth century:-

* "Un compte i ot pres en l'estrit."
St. Léger. 55.

X. 64. siwed.
"And Aurelie him siwede forƆ."
Lay. B. 13437.

In French it is noted in the Chanson de Roland:-

"La vus suirat."
IX.

Of these eighteen words ~~two~~^{all} only are ~~not~~ noted before
the XIIIth century in French, ~~in both cases names of precious~~
~~stones~~. The conclusion reached at the end of the preceding
section is therefore confirmed.

I. d. Words occurring between 1300-1310.

bounte. caynard, coral. cofre. emeraude. fin. jolyf.
joyeƆ. lele. lanterne. onicle. pervenche. quibibe, romaunz
resoun.

II. 27. Bounte with the meaning goodness occurs in Cursor Mundi.

"Ɔis leuedi lele
Ɔat buntes in hir bar sa fele."
1.10086.

It is noted in French in the Chanson de Roland.

"Que plus n'i a d'honneur et de bontet."
xxxix. l. 8300.

XIII. 20. caynard. A term of reproach.

"a kaynarde ande a olde folle."
p.8300.
Robert Brunne. Handlyng Synne.
c.1303.

Godofroi quotes it as an adjective in French with the meaning "indolent," "paresseux."

"Jamais il ne sentoit
Le cagnard, comme ceux qui fouillent
Dans les esgouts."

A du Breuil. Muses gaillardes.

Fo. 9.

I. 7. coral.
X. 47.

"Of grene Jaspe and red corale."
Land of Cockayne. c.1305.

It is noted in French in the XIIth century.

"Et bons coraus et crisolites."
Romancero.

I. 39. cofre.

"Ich have a lute cofre."
Becket. l.1925. c.1300.

The French word is quoted in the XIIIth century:-

"N'i ot soumiers a coffres."
Berte. xxvii.

I. 8. emeraude.

"Grete drakis emeraudes in mouth bare."
K. Alis. 13

In French it is noted in the XIIth century.

* "Esmaragde par sa culur,
Veint tutes choses de verdur".

X. 26. fyn.

"Quen þai þe fine golde for soke "
Cursor Mundi. 13453.

It is noted in French from the XIth century.

"Dix muls chargez du plus fin or d'Arabe."
Ch. de Rol.

X. 41. jolyf.

"þis gode man of þis tokning: jolyf was yuong"
c.1305. St. Swithin. 117. in E.E.P.
(1832) 46.

In French it occurs in the Roman de la Rose.

"Ele ne fu gais ne jolyve."

I. joyeþ.

"wiþ cry þei joyeden euerychone."
Cursor Mundi. 17976.

If the reading given in Reliquiae Antiquiae I. 100. be taken,
the word occurs in the XIIIth century Cuckoo Song. c.1260.

"And this foules everichon joye hem wit songe."

In French the present participle is noted in the XIth century:-

* "Liez et joianz en fut". Voy. de Charl. à Jerus: 678.

V. 38. lele. A more or less conventional epithet in M.E.
for "noble, "fair":-

"For wit þat flur so fress and neu
þair stode a selcut lele heu."
Cursor Mundi. 1.8924.

It occurs in French in the Chanson de Roland:-

"Hui nous défaut la leial compagnie."
cxxxix.

X. 24. lanterne.

"He þe chess als his lanter
þe for his face þe light to bere"
Cursor Mundi. 12910.

In French it occurs in the XIIth century:-

"On n'eust cierge ou lanterne enfichée.
Ronces: 118.

I. 5. onycle.

"Jacintes and topaz and oniche of muchel grace."
Fl. and Bl. 288. (c.1300)

In French it occurs in the XIIth century:-

* "Onix ait gres' sunges aveir".
Lapid. de Marbode, 283.

I. 13. paruenke. occurs in a Political Song in this same MS.

"Y fetered were ys legges under his horse wombe:
A gerland of peruenke set on ys heved."
Execution of Sir S. Fraser.

It occurs also in Sir Pers of Birmingham in the Kildare
MS. c.1308. (MS. Harl. 913.)

In French it is found in the Roman de la Rose:

"Ne violete ne pervenche."

I. 38. quibibe.

"Theo gilofre quybibe and mace."
King Alisaunder. 13.

Its earliest form in French is cubie:-

"La croist li pritre et la cubie."
Du Cou^{xx. i}

xx. Ibid. article: cubie.

Not quoted so early by Littré.

In the form quibibe it occurs in Gautier de Bibleworth
"E viande de Cypre enfundre
De macs e quibibes et clous de orre.

V. 39. Romaunz.

"Man yhernes rimes for to here
and romans red on maneres sere."

It is found in French with the meaning "story" "narrative"
in the XIIth century.

*
.... et lisoit
Une pucele devant lui
An un romanz."

Chr. de Troyes.
3364.

I. 42. Resoun.

"The kyng ham tolde in hys resoun."
Coeur de Lion. 117.

13.

In French it occurs with the meaning "discourse" in the
XIIth and XIIIth centuries.

"Guiteclins de Sassoigne a sa raison fenie.

Of the words in this section only ^{four} ~~three~~ are noted as
occurring before the XIIth century in French, which would go
towards proving that a fresh borrowing of more nearly con-
temporaneous words was taking place at the time when the songs
in this MS. were written.

II. Words occurring for the first time in these poems:

Anys. ache. bealte. bocle. bysse. colombine. diamaund.
douse. garnet. gaste. graciouse. gai. gris. gromil. jai. lealte.
margarite. mande $\text{\textcircled{P}}$. mye. primerole. passe $\text{\textcircled{P}}$. prouesse. papejai.
rubis. rude. sauge. sucre. sanne.

I. 14. anys. Occurs in the XIIth century:

* "Anis et Canelle."
R. de la Rose. 1. 1352.

I. 14. ache. Is found in a XIIIth century vocabulary of Plant
Names, giving Latin, Anglo-Norman and English.

ii.
apium - ache.

X. 50. Bealte. An early word in French:-

"Pour sa beltet dames lui sont amies."

Ch. de Rol. lxxv.

- i. Rom. xviii. p. 573. No. 16.
ii. Wright, T. Volume of Vocabularies. Vocab. of Names of Plants,
p.137.

- V. 37. Bocle "Li boucle a une pierre fine
Qui ot grant force et grant vertu."
Roman de la Rose. 1075.
- I. 17. Big. "Si estoit le prediet homme ... habitue de byasse."
V. 58. Exposition des Esptres et
Evangiles de Karesme. I. Vol. fo.135
- I. 21. bale. "Ne sorent la corone cui donner ne baillier."
X. 61. Saisnes, IV. XIIth century.
- I. 15. columbine.
No example of this meaning is quoted by Larousse, Godefroi,
Littré or Darmsteter and Hatzfeld. The latter, however,
quotes a XIIIth century Fabliau in which a woman is addressed
as "chiere colombine."
- XIII. 30. douse. "Li empereres Charles de France dulce,"
- I. 6. diamand.
* "Et diamans et amecites".
Floire et Blancheflor, I. 643.
XIIth century.
- I. 4. gernet.
* "Un jagonce grenat."
Eneas, I. 7682.
XIIth century.
- XI. 8. gaste.
* "Carles li magnes ad Espagne guastee."
Roland. 703.
XIth century.
- X. 40. graciouse.
* "D'aveir riches et gracios."
Ben. de St. More. Troie. 5132.
- X. 40. gay. "Dont ja n'arez a tel jor le cuer gai."
Raoul de Cambrai, 197.
XIIth century.
- I. 16. gris. In its modern sense first occurs in the XIIth century.
"Un petit mantel gris."
Ronc. p.24.
- I. 37. gromil. First occurs in a XIIIth century Vocabulary of

Plant Names.

sponsa-solis - grennil.

xx.

T.Wright, p.140.

x. V. Godfroi. Article: gaster.

xx. Wright. Vocab. of Plant Names.

Cf. "Decocciun de gromil." Antidotaire MSS. fr. Bib. Nat. 25327.

X. 41. jai. in the form "gai" occurs in the XIIth century.

"Si je vois la je vous chastoierai
Del poing senestre; me resamblez le gai
Qui siet sor l'arbre ou je volentiers trai."
Raoul de Cambrai. 191.

X. 54. lealte.

"Et il ait oud en arere testimoine de leaute."
Lois de Guillaume. 8.

I. 9. margarite.

* "Li clerz dient que crisolite
Est preciose margarite."
Lap. de Cambridge, 290.

VIII.14. mandeſ. An early word in French.

"Mandez Carlon al orguillus, al fier."
Ch. de Rol. III.

XIII.39. mye.

"Mes onc li cuens ne volt de blanc pein une
mie adaser."
Aliscans. 2756. XIIth century.

I. 13. primerole. The first instance of this word in French is
in some early XIVth century prescriptions:-

i.
"A conforter les ners pernez primerole."
ii.
"Pour la douleur du piz prenez la primerolle du bois."

I. 13. passer. = to outshine, to surpass. This seems to be the
earliest English example, as the New English Dictionary quotes
nothing before 1380:-

"Ɔoug Ɔai be lesse in oo chirche Ɔai passen in anoƆer."
Wyclif. Works (1880). 392.

In the sense of to pass, with the idea of movement, it
occurs in Ancoren Riwe.

It occurs in French in the XIIIth century:-

"Amors qui toutes choses passer
me donnoit cuer et hardement."
Roman de la Rose, 1800.

I. 21. papejai. This occurs in the twelfth century:-

* "Suns i chantoit li papegais."
Brut. de Munich, 3920.

I. 4. ruby. occurs with a figurative meaning in the XIIth century.

X. 48.

V. 64.

[Charles] qui des rois crestiens ert topaze et rubis.
J. Bodel. Saisnes. xxvi.

i. Rom. 37. p.364. No. 51.

ii. Rom. 18. p.575. No. 37.

41. ruide. "Li ruides hom fet la ruide oeuvre."
 rubebeuf. p.329. XIIIth century.

The adverb "rudeli" occurs earlier in English, being found in Cursor Mundi.

18. sauge. "Onques n'i quist ne sel ne sauge!"
 Renard. 939.
 XIIIth century.

34. sucre. "Et destrampe suie de miel
 Et mesle cucre avoques fiel."
 Chevalier au Lyon. V. 1403.
 XIIth century.

20. sanne.
 Codefrois quotes "sanne, menthe: "sannes, herbe, espeeie de yerva. (1617 Thresor des trois langues.)"

A study of these forms brings out the following points:-

- I. Out of 101 French words occurring in these poems and here considered, only 10 occur in English texts before the XIIIth century; 30 are found in the first half of the XIIIth century; 18 in the second half of the XIIIth century, and 43 in the first decade of the XIVth century. That is to say, the majority of foreign words pass into English Literature at the time when it begins to supersede Anglo-Norman Literature.
- II. Many of these words appear in English for the first time almost contemporaneously with their appearance in French. This points to direct communication between England and the North of France.
- III. The French texts in which these words occur are, for the most part, written in Northern French dialects, and therefore on passing into English they exhibit distinctly Northern forms.
- IV. A certain number of words show marked Anglo-Norman influence; e.g.:-
 - (a) diamaund, bunte, baundoun, chaunge, launterne, faucoun, romaunz, exhibit the Anglo-Norman tendency to insert 'u' after a nasalised vowel.
 - (b) lele and preie in the XIIIth and XIVth centuries are Anglo-Norman forms for the Central French loial and proier.

(c) wayted keeps the w. of its Germanic origin
instead of becoming gu as in Central French.

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