

Some Notes on William Caxton's *Charles the Grete* and his French Source *Fierabras*

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Early in 1881, Sidney J. H. Herrtage who published his edition of William Caxton's translated work *Charles the Grete* for the Early English Text Society E. S. No. 36 & 37, remarked that Caxton was a faithful translator of the original work and that "at times it is difficult, if not impossible, to understand his meaning without a reference to the language of the original."^①

Caxton printed his *The Lyf of the Noble Cryten Prynce Charles the Grete* in 1485 and published it from his press in the same year. This *Charles the Grete* is a translation of a French prose work named *Fierabras* in which the romance of 'Fierabras' is combined with the history of French Kings (especially of 'Charles le Grant') taken from the Latin book called *Speculum Historiale* of Vincent de Beauvais.^②

The French prose *Fierabras* was first printed at Geneva and published there in 1478. According to the author, or one should say the redactor, whose name is unknown, the first authentic book he relied on when he made *Fierabras* was 'miroer historial.'^③ Actually, the prose *Fierabras* is divided into three books. Materials for the first and third books were mostly drawn out of the *Speculum Historiale* and translated from Latin into French. For the second book, the author stated that he has been incited to reduce in prose an old French romance: "i'ay este insite a le reduire en prose ... et se dit celluy liure...le plus communement fierabras."^④ This old romance was the story of the conversion of Fierabras, the Saracen giant, into the Christian faith. Undoubtedly it was a very popular and well-liked story of the time.

We have the good fortune to be able to see some copies of Caxton's original French prose *Fierabras*. At least three of them are preserved now in the British Library (shelfmark G.10531, G.10532, C.6, b.12).^⑤

The first undated *Fierabras* G.10531, in folio, is considered very unique because this is the only copy of the particular version remaining; and moreover, it is the only existing production from the press of Symon du Jardin in Geneva. The entry card at the British Library indicates its probable date of publication is 1481. It has no pagination or illustration. The text begins on the leaf 6 recto, then finishes on 110 verso.

The second *Fierabras* G. 10532, is a folio volume of 65 leaves. The letters are in smaller size when compared to G. 10531. There is a large woodcut picture of Fierabras on horseback at the beginning and the same size woodcut illustrating Charles on his throne at the end. Fifty-three woodcuts about half the size of the first and the last woodcuts, all delineating the various scenes, are introduced throughout the text. Herrtage suggested that the illustrations are somewhat coarse, but it could be only his personal viewpoint. The date of issue is 1496 at Lyon. This is also an unique copy.

The third *Fierabras* C. 6, b. 12, is a folio volume of 115 leaves. By the description of Herrtage, it "corresponds throughout with the Grenville copy No. 10532."⁶ The styles of the large woodcuts of Fierabras and Charles at the beginning and at the end are similar to the copy G. 10532. There are 49 smaller illustrations interspersed in the story. The letters are larger than those of G. 10532 and very neatly done, so are the illustrations. Herretage, when he made an edition of *Charles the Grete*, used this C. 6, b. 12 for the comparison with Caxton's translation.⁷ The colophon reads as follows: "Cy finist Fierabras. Imprime a genesue Par maister Loys Garbin bourgeois de la dicte cite. Lan mil. cccc. lxxxiii. et Le xiii. jour du moys de Mars. Deo gracias Amen."⁸ The copy was imprinted in Geneva in March, 1483.

As for the Caxton's copies, his *Lyf of the Noble and Crysten Prynce, Charles the Grete*, from the early print, incunabula, published in 1485, only one unique copy seems to have survived and come down to us. Fortunately it is preserved in the British Library. This incunabula is a folio volume of 96 leaves, (shelf mark C. 10, b. 9) printed in double columns, 39 lines each, with no titlepage and no illustration. The signatures run from Aij to M vij. Although there are occasional moth-eaten spots, the copy is kept in good condition in solid leather binding.

I would for myself use two of these three original copies of *Fierabras* (G. 10531 and C. 6, b. 12) as bases for comparison with caxton's English translation of *Fierabras*, namely *Charles the Grete*. The citations I am making from *Fierabras* refer to G. 10531, because, though in very minor points, I find G. 10531 still closer to Caxton's translation.

Indeed, Caxton was a conscientious translator. To produce abundant translations either from Latin or French was the literary fashion of the Fifteenth century in England. And those translations, particularly in prose, adhered faithfully to the originals. Caxton translated a good many books from French.⁹ When he translated, like his contemporary prose writers, he followed the original closely in order to share some stylistic merits of French prose writers who had developed their stylistic skill already at the beginning of the Fifteenth century.¹⁰

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Just to show Caxton's word for word adherence to his source, I am arranging the opening few lines from the chapter I, part I, book I, of two original copies which I am to use as bases of comparison with Caxton's. It will suffice to show Caxton's literal translation. The beginning of the chapter I reads as follows:

Caxton's *Charles the Grete* [C. 10, b. 9] A vi.

As it is rede in thystories of the troians / After the dystrectyon of the noble cyte of Troye / there Was a kyng moche noble named francnu the whyche was felowe of Eneas / which whan he departed fro Troye came in to the regyon of fraunce / & began to regne in grete prosperyte / & for the felycyte of his name he dyd compose & do edyfy a cyte whiche he named fraunce.

Fierabras [G. 10531] f. 6.

Comme on lit es histoires des troyens, apres la destruction de troye, il y auoit vng roy moult noble qui se disoit francus leuel estoit compaignon de Eneas. Lequel buant il partit de troye il s'en vint en la region de france, et commença a regner en grant prosperite. Et pour la felicite de son nom il fist composer vne cite a laquelle il mist nom france.

Fierabras [C. 6, b. 12] A vi.

Comme on lit es histoires des tryenus apres la destruction de troye il y auoit vng roy moult noble qui se se disoit francus leuel estoit compaignon de Eneas leuel quant il partit de troye il sen vint en la region de france et commença a regner en grant prosperite. Et pour la felicite de son nom il fist composer vne cite a laquelle il mist nom france.

The process seems a stencil like translation.¹¹ This attitude of Caxton's 'reducyng,' made Herrtage comment as such: " (he) has followed his original so closely and even slavishly,..."¹² In this little treatise I shall see then, how closely Caxton did follow his original and how, to what extent, he has done it 'slavishly'. In the endeavor to find out Caxton's noteworthy techniques in translating his original, I would see whether there are passages "difficult... to understand his meaning without a reference to the language of the original."¹³

In order to make a close inquiry into Caxton's linguistic features of translation, the first five chapters of the first part of book one of *Charles the Grete* and its original *Fierabras* are examined under the following categories: Additions; Omissions; Emendations; Wordings, Word-Correspondings; Caxton's Questionable Translations.

I Caxton's Additions

1-1) Nouns:

1. {12(19)} vpon the frensshe *men*
{11(14)} sur les françois
2. {13(25•26)} in the myddles of the pour *peple*
{12(14)} au millieu des poures

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3. [13(33)] that poure *man*
 [12(20)] celluy pour
4. [14(13•14)] to a paynym to have to his wyf a crysten *woman*
 [12(30)–13(1)] a vng payen d'auoir a femme vne cristienne
5. [18(4)] I byseche the of ayde *and socour*
 [16(6)] il te requiers ton ayde
6. [18(18)] under hys *obayssaunce & puyssaunce*
 [16(17•18)] desoulz sa puissance
7. [19(32)] compose baptysatoryes *& frentes* conuenably
 [17(24)] composer baptitoires couuenablement
8. [20(23•24)] our *fayth and* byleue
 [18(11)] nostre creance
- 1-2) Pronouns :
1. [13(6)] *whom he* reteyned for hir beaute
 [11(28•29)] et retint ceste cy pour sa beaulte
2. [14(5)] knowe *ye* for trouth
 [12(25)] sachies pour verite
3. [14(13•14)] to a paynym to haue to *his* wyf a crysten woman
 [12(31)–13(1)] a vng payen d'auoir a femme vne cristienne
4. [17(2•3)] but *I* rendre & gyue thankynges to god
 [15(9)] mais rends grace et louenge a dieu
5. [17(9•10)] *he* beyng euyl contente
 [15(14)] tresmal content
6. [19(14•15)] and grete playsir ought *he* to have to come thyder
 [17(10)] Et grant plaisir debuoit auoir de y venir
7. [20(7)] And *ye* onght to byleue wyth ryzt humble hert
 [17(30•31)] et de cuer treshumblement debuez croire
- 1-3) Adjectives :
1. [13(5)] of these *ii* douzters
 [11(28)] de ces filles
2. [13(15)] informed of the *grete* beaute
 [12(6)] informe de la beaulte
3. [13(31•32)] anone he as *glad* & wll contente
 [12(18•19)] tantost celluy comme bien content
4. [15(5)] The *fyrst* nyght after the espousaylles
 [13(21)] La nuyt des neupces
5. [17(3•4)] so dygne *and worthy*
 [15(10)] si digne
6. [17(15•16)] And anone he was guarysshed *and hool*
 [15(18)] et tantost il fut gary
7. [20(4)] the *false* goddes

{17(28)} les dieux

1-4) Verbs, Verbals:

1. {12(10•11)} he dyd compose & *do edyfy* a cyte
 {11(7•8)} il fist composer vne cite
2. {13(26)} for to receyue almesse lyke as other *dyden*
 {12(14•15)} pour recepuoir l'aulmosne comme les aultres
 & *beyng* enformed of
 {12(27)} informe de
4. {17(9•10)} whan the kyng sawe it languysshe he *beyng* euyl contente
 said to the quene
 {15(13•14)} quant le roy le vit languir tresmal content dist a la royne
5. {18(17•18)} sette al that contreye vnder hys obayssaunce & puyssaunce
 payeng yerely tribute
 {16(17•18)} et constitua tout celluy pais desoulz sa puissance et tribu
 annuel
6. {20(18•19)} and after ascend in to heuen, and *sytteth vpon* the ryght
 honde of the fader
 {18(7•8)} qui s'en monta en paradis a la destre de dieu

1-5) Adverbs:

1. {13(4)} sent hir *forth*
 {11(27)} l'enuoia
2. {(14(9))} & *forthwith* he presented to hir
 {12(28)} et luy presenta benignement
3. {14(33)} And *forthwyth* with al solemnyte
 {13(16)} et toutes ses solemnitez

1-6) Preposition:

1. {15(5)} The fyrst nyght *after* the espousaylles atte heure
 {13(21)} La nuyt des neupces a l'heure

1-7) Phrases:

1. {12(5)} After the dystrectyon *of the noble cyte* of Troye
 {11(1•2)} apres la destruction de troye
2. {13(7•8)} the kyng clodoneus, *or Cloys in frensshe, beyng* a paynym
 {11(29)} le roy cloys paien
3. {14(3•4)} wherfore dyssymylest thou *thyselvf lyke to* the poure *people*
 {12(24)} pour quoy dissimules tu les poures
4. {18(9•10)} they be *of noo value* ne of noo comforte
 {16(9•10)} ilz ne sont de nul confortement remplis
5. {18(21•22)} by Inuocacion dyuyne and *by thayde* of God almyghty
 {16(20)} par inuocacion diuine et de dieu tout puissant
6. {20(17-18)} was buryed and roos *fro deth to lyf*
 {18(7•8)} ensepuely et resuscite

1-8) Clauses :

1. [13(16)] this mayde *which was crysten*
 [12(6·7)] ceste pucelle cristienne
2. [19(32·33)] *Whan* al this *was* done
 [17(25)] tout cecy condicionne

As shown above, Caxton is very close to the source as was already commented on, and he did not make many additions to the original. However, when he did, they were mostly of an explanatory nature.

For example, Caxton did not use the adjective 'pour' in the substantival sense so he had to add noun 'peple' to the adjective : *of the pour peple* 1-1)2. The French expression *de ces filles* 1-3)1., is made into a precise statement : *of these ii douzters* 1-3)1. The verb 'resuscite' (participe passé) is changed into an explicative phrase : *roos fro deth to lyf* 1-7)6. To the verb 'dissimule' in 1-7)3., the explanative is also added to give more understandable meaning of the word : 'to disguise under a feigned semblance.'

For emphasis, for better understanding, for euphony, and for rhetoric, Caxton often employed doublets,¹⁴ and pair-words.¹⁵ N. F. Blake pointed out that Caxton's use of doublets was to him, a type of embellishment to the style.¹⁶ The additions of 'socour' in 1-1)5., and 'edyfye' in 1-4)1., are done both for emphatic purposes and for the accuracy of the meaning. 'Ayde and socour' are a synonymous loan-word doublet, and so are the words 'compose' and 'edyfye.' In using many doublets, Caxton perhaps made various loan-words easily familiar to the English readers. Sometimes, loan-words are coupled with the words of Germanic origin in the doublets. Caxton added vernacular 'byleue' 1-1)8., 'worthy' 1-3) 5. and 'hool' 1-3)6., to the loan-words and made them into doublets. If one word of the pair is more familiar than the other, it naturally helps comprehend the meaning of phrases. Coupling words together of approximately the same meaning is a widely used device when introducing an unfamiliar word into the vernacular. With the abundant examples of Chaucer's use of this locution,¹⁷ and by the practice of writers contemporary with Chaucer, some of these pair-word expressions Caxton used could have been already formulaic to Caxton himself.

The very French wording of the postpositive adjectives are often altered into adjective clauses as in 1-8)1. Though Caxton sometimes put participial construction into an adverbial clause as in 1-8)2., his preference for the present participle is manifest in 1-4) 3., 4., 5. The use of present participles could be an influence of the marked tendency of the development of present participles in fifteenth century English prose. His habitual use of specific adverbs are attested in 1-5). Although Caxton usually followed the long sentence structure of the original French, at times he made additions of personal pronouns to

evade what he thought vague in the original passages: 1-2)1., 4., 6. In some places, if not in all however, his additions are effectively used. In 1-4) 6., the additional word 'sytteth vpon' gives a vivid image of the victorious Christ sitting resplendently on the throne at the right side of the Father.

II Omissions

2-1) Nouns :

1. [12(23•24)] The noble doughter of the kyng of burgogne
 [11(17)] la noble *Clotildis* fille du roy bourgongne
2. [14(13)] that it was not leeful
 [12(31)] qu'il n'estoit pas *chose* licite
3. [14(30)] & vpon this agabondus ful of yre
 [13(13)] Et sur ce *point* agabondus furieux et plain de ire
4. [17(2•3)] but I rendre & gyue thankynges to god
 [15(9)] mais rends *grace* et louenge a dieu

2-2-a) Pronouns :

1. [12(30)-13(1)] after henge his wyf
 [11(24)] Et puys *il* fist prendre sa femme
2. [13(33•34)] she began to thynke on that poure man that had kyssed
 hyr honde
 [12(20•21)] elle commença a cogiter a celluy poure qui *luy* auoit baise
 la main
3. [14(33)] And forthwyth with al solemnyte
 [13(16)] et a toutes *sès* solemnitez
4. [17(13)] thou doost thy wylle in baptyng them
 [15(16•17)] tu *en* fais a ta volunte en les baptyng
5. [19(23)] and byleued in Ihesu cryst
 [17(17)] et qu'*il* croiroit en ihesu crist
6. [20(18)] and after ascended in to heuen
 [18(7•8)] et puis qui s'en monta en paradis
7. [20(25•26)] And whan he came to enoyntyng
 [18(21)] Apres quant il vint a *les* oindre

2-2-b) Relative Pronouns :

1. [12(6•7)] a kyng moche noble named francus
 [11(2•3)] vng roy moult noble *qui* se disoit francus
2. [14(7•8)] & beyng enformed of your beaute
 [12(26•27)] *lequel* informe de vostre beaulte
3. [20(18)] and after ascended in to heuen
 [18(7•8)] et puis *qui* s'en monta en paradis

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4. [20(19•20)] and fro thens shal come and Iudge the Iuyng and deed
[18(8•9)] et *qui* vneffois viendra iuger les vifs et les mors
- 2-3) Adjectives :
1. [13(1)] put a stone about hyr necke
[11(24•25)] mettre vne *pesante* pierre ou col
2. [14(25•26)] by good counceyl whan they had wel serched
[13(9•10)] par bon conseil *deliberez* quant ilz eurent bien cherchies
3. [14(30)] & vpon this agabondus ful of yre
[13(13•14)] Et sur ce point agabondus *furieulx et* plain de ire
4. [18(9•10)] noo value ne of noo comforte
[16(9•10)] nul confortement *remplis*
5. [20(1•2)] the frende of god
[17(26)] le *bon* amy de dieu
6. [20(8•9)] & the holy ghoost
[17(31)-18(1)] et le *benoit* saint esprit
- 2-4) Adverbs :
1. [13(8•9)] beyng a paynym whyche byleued with his subgettes but
vpon ydolles
[11(29)-12(1)] le roy cloys paien qui *ne* creoit avec ses subiectz si non
es ydolles
2. [14(9)] & forthwith he presented to hir
[12(28)] et luy presenta *benignement*
3. [18(4•5)] I byseche the of ayde and socour
[16(6)] ie te requiers ton ayde *tellement*
- 2-5) Conjunctions :
1. [19(22•25)] for he thought well whan the kyng was baptysed and
byleued in Ihesu cryst and his commaundements / that
al the peple subgette to hym shold do the same wyse
[17(16•18)] car il se pensoit bien *que* quant le roy seroit baptise et
qu'il croiroit en ihesucrist et ses commandements / que
tout le peple subiect a luy ne feroit point aultrement
2. [20(5•6)] (the fales goddes) whyche ben ful of al vanyte
[17(29)] (relenquir les dieux) *que* ilz sont plains de toute vanite
- 2-6) Phrases :
1. [12(23•24)] doughter of the kyng of burgoyne
[11(17•18)] fille du roy de bourgongne et *assez merueilleusement*
2. [13(32)] kyssed hyr honde
[12(19)] baisa la main *de la dame*
3. [14(32)] to kyng cloys
[13(15)] au roy cloys *son seigner*

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4. [14(34•35)] he espoused hir after the custome of his lawe
[13(16)] l'espousa *a ioye* selon la coustume de sa loy
5. [18(4•5)] I byseche the of ayde and socour
[16(6)] *par tresdeuot cuer* ie te requiers ton ayde tellement
6. [19(17•18)] aften thordynaunce of holy baptesme, wythoute whych no
man may entre in to heuen
[17(12•14)] selon l'ordonnance du saint baptesme sans lequel nous ne
pouons entrer en paradis *que merueilles*
7. [20(28•29)] they alle stonyng, sodeynly
[18(14•15)] tous estans *en ce passage d'ung moment et* subitement
- 2-7) Clauses :
1. [17(10•13)] "And how", sayd he, "it shal none otherwyse be of this
chylde but as it was of that other his broder, bycause
ayenst myn entente thou doost thy wylle in baptyssyng
them."
[15(14-17)] et comment il *n'en* sera point autrement de cestuy cy fors
ainsi *comme* de l'autre son frere *qu'il ne meure*, quant
oultre mon vouloir tu *en* fais a ta volunte en les baptyssant.
2. [18(1•4)] O Ihesu cryst, sone of the veray god almyghty, on whom
my wyf beleueth and wyth al hyr hert precheth & notifyeth
hym to gyue remedye to them that ben in trybulacions.
[16(3•5)] O ihesucrist filz du vray dieu tout puissant auquel ma
femme croit et lequel de tout son cuer presche et notiffie
estre celluy *qui souuiens* es tribulacions et donne remede
a celluy *qui a esperance en toy*.
3. [18(11•13)] Wherfore to the as veray god and lord I requyre the that
I may be delyverd by thy hye puyssaunce fro myn aduersaryes.
[16(11•14)] Pour quoy toy *comme* vray dieu et seigneur ie te requiers
comme ie ne desire croire que toy fermement par ta haultaine
puissnce ie demande estre delibere *tant seulement*
de mes aduersaires.
4. [21(4•5)] In that tyme were baptyssed the systers of the said kyng
and three thousand men of hys excersyte.
[18(21•23)] En celly temps *que le roy iadis fut* baptyse les seurs dudit
roy et *plus de* trois mille hommes de son excercite furent
baptysees

The frequent use of the nouns 'point' and 'chose' in the original are seen omitted in 2-1) 2., 3., from Caxton's diction. And though Caxton loves to intro-

duce doublets and many pair-word phrases into his translations, occasionally he sacrifices French pair-word such as 'grace et louenge' 2-1)4., for one English word 'thankynges' of Germanic origin.

In the treatment of pronouns, Caxton made omissions of them freely in almost any position as he chose; namely in nominative, genitive, accusative and dative cases.¹⁹ But we should also remember that the additions of pronoun are also noted in Caxton. The omission of 'luy' 2-2)2., is due however to the difference between English and French usage of the article. The French idiom uses the definite article to indicate a part of body like 'la main'. To indicate the possessor of 'la main', the personal pronoun 'luy' (complement d'objet indirect) need to be added. For the omission of French relative pronouns, the nominative case is frequent in Caxton. In translating those French pronouns, we find Caxton's sentence structure is very English and almost modern. He dared not adopt any French phraseology in the treatment of pronouns. The adverbial pronoun 'en' 2-2)4., in most of the cases is omitted in the translation. 'En' and 'y' in so-called gallicisms are not transmitted into English.

French adjectives and adverbs when they have some emphatic character, are omitted by Caxton on several occasions as well. The adjectival pair-word 'furioux et plain de ire' 2-3)3., is not translated as it is. In 2-4)3., the insertion of the pair-word 'ayde and socour' into English might oblige Caxton to abandon the translation of its following adverb 'tellement.'

The conjunction 'que' is often omitted especially when it introduces adverbial clauses or noun clauses. With the omission of the conjunction 'que' in 2-5)2., the personal pronoun 'ilz' is replaced by the relative pronoun 'whyche' and thus Caxton changed the original noun clause into an adjective clause in English.

The explicatory phrases, when Caxton thinks them pleonastic, are omitted from his translation. To leave out the phrase 'que merueilles' in 2-6)6., is quite reasonable, because the addition of this phrase does not add much to the meaning.

The omission of sentences and clauses from the original makes us peep into the character of the translator. In 2-7)3., we encounter the frantic prayer of Clovis²⁰ to God Almighty. At this point, Clovis is yet a pagan King. He is to change his faith and be converted to a Christian if God give him victory over his enemies. In the original French prayer, Clovis insists that he only wants to believe earnestly in Him and in no other gods, suggesting that he would forsake his idol worship if He helps. This comical diplomacy is entirely absent in Caxton. This is just an example. Throughout the translation, we can have a glance at Caxton as he was. He seems, by all means a serious-minded person and that he sounds a devoted soul to Christianity.

III Caxton's Emendation

3-1) Nouns :

1. [19(7)] they began al to byleue in *god* & say, "Syr kyng gloryous, ..."
- [17(4•5)] ilz commencerent tous croire en *luy* et dire, "Sire roy glorieulx..."

3-2) Pronouns :

1. [14(11•12)] (The mayde) sayd to the messenger that *he* shold recomaunde hyr to the kyng
- [12(30)] (La fille) dist au messagier qu'*elle* rendoit salut au roy
2. [14(14•16)] Neuertheles *she* prayed *hym* that of al this he shold say no worde, & that she wold not doo but as the kyng wold.
- [13(1•2)] touteffois *celluy la* pria que de cecy ne dist mot et qu'elle ne vouldist faire si non comme le roy vouloit.

3-3) Numeral, Adjective :

1. [12(17)] The *vi* hildericus xxvii *yere*
- [11(13)] *L'aultre* hildericus xxvii
2. [12(21)] hys *merueyllous* conuersacyon
- [11(16)] sa conuersacion *miraculeuse*

3-4) Verb :

1. [14(28)] wherin was *grauen* & portrayed his ymage
- [13(11•12)] qui estoit *escript* et pourtrait de son ymage

3-5) Clauses :

1. [18(4•7)] I byseche the of ayde and *socour* that *I may be vycorious* of myn enemyes by experyence presently. I byleue on the, and in thy name I shall baptyse me.
- [16(6•8)] *par tresdeuot cuer* ie te requiers ton ayde *tellement* que *se ie suis victorieux* de mes ennemis par experience-presente ie croy en toy et en ton nom ie me baptiseray.
2. [18(9•11)] And I say they be of no value ne of noo comforte whan *they may not helpe* them that requyre them.
- [16(9.11)] Et dis ainsi qu'ilz ne sont de nul confortement remplis, quant a ceulx qui les requirent *ilz ne sceuent soubuenir*.
3. [20(29•30)] Sodeynlye *came down descendyng* fro heuen *a douue* shynyng.
- [18(15•16)] subitement du ciel *il va descendre* vne collombe resplendissant *et estoit toute enuolee en l'air*.

All through the translation, Caxton tries to be coherent, so he seems to make emendatory passages whenever he thinks necessary. However, in 3-1)1.,

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the original 'luy' could either be God or Saint Remigius.⁹ If one takes 'luy' St. Remigius, the meaning would be as follows: '.... people all began to believe in Saint Remyge...in what he preached...and then, they all persuaded the King to become a Chirstian.' I wonder if it was indispensable to translate 'luy' as 'god'.

The change from 'elle' to 'he' in 3-2)1., may be unnecessary. The passage would well be translated as this: 'The maid (Clotildis, queen to be of Clovis) said to the messenger that she would want to send her salutation to the King.'

In 3-2)2., the alteration of 'celluy' to 'she' and 'la' to 'him' can be recommended as Caxton does, only because in such context, one can move smoothly into the following subordinate clause which begins with 'qu'elle....'

In 3-3)1., 2. and 3-4)1., the ameliorations are all reasonable. But in 3-5)1., the rejection of the phrase 'par tresdeuot cuer' and the emphatic 'tellement', and the substitution of 'se ie suis victorieulx' for 'I may be vycictoryous' considerably changed the intentional comical strain of the French original. The passage in 3-5)2., is also a prayer of Clovis as in 3-5)1. In this passage, King Clovis is reproachful of the lack for power of the pagan gods he believes in. His severe and direct tone of a grudge against his gods is again softened somewhat by Caxton's alteration, and I am sure this is one of his intentional amendements. Because Caxton is grave, he does not want to be comical in this situation. Grammatically incoherent 'il va descendre' in 3-5)3., and 'estoit tout enuolee en l'air' are emended to a condensed expression 'a douue... came doun descendyng' in Caxton.

IV Wordings, Word-Correspondings

4-1) Caxton's Word-craft, on translating 'pronouns':

1. [12(1)] As *it is redde* in thystoryes
 [11(1)] Comme *on lit* es histories
2. [16(31)] but he in no wyse wold here *her* ne do thereafter
 [15(5)] mais il *n'en* vouloit riens oyr ne faire
3. [17(8)] that *it was supposed* he shold deye
 [15(13)] *qu'on cuidoit qu'il* deust morir
4. [19(18)] *no man* may entre in to heuen
 [17(13)] nous ne pouons entrer en paradis
5. [20(5•6)] (the false goddes) *whyche ben* ful of al vanyte
 [17(29)] (releuquir les dieux) *que ilz sont* plains de toute vanite

4-2) Verbs:

1. [12(30)-13(2)] and after *henge* his wyf, & put a stone aboute hyr necke
 & *drowned* hyr
 [11(24•25)] Et puy il *fist prendre* sa femme et mettre vne pesante

- pierre ou col et la *fist noyer*
2. [16(29•30)] And contynuelly *requyred* the kyng
 [15(3•4)] tous les iours *requerant* le roy
3. [18(30-31)] the kyng whiche *was conuerted*
 [16(25)] le roy qui *s'estoit conuert*y
4. [19(27)] began *to ordeyne* the place
 [17(20)] commenca *a faire ordonner* le lieu
5. [19(31)] he *dyd do ordeyne & founde* chirches
 [17(23•24)] il *fist ordonner* et *fonder* eglises
6. [20(25•26)] whan he came to enoyntyng
 [18(12)] quant il *vint a les oindre*
- 4-3) Adverb:
1. [20(7)] byleue wyth ryzt *humble* hert in one onely god almyghty
 [17(30•31)] de cuer *treshumblement* debuez croire en vng seul dieu
- 4-4) Phrases:
1. [13(15)] informed of the *grete beaute & wysdom* of this mayde
 [12(6•7)] informe de la *beaulte et sagesse* de ceste pucelle
2. [19(26)] with the kyng *touchyng his* saluacyon
 [17(19•20)] aueques le roy *en parolle de* sauluement
3. [21(6)] and *so after*
 [18(23)] et *puis en suyuant*
- 4-5) Clauses and Sentences:
1. [13(13)] *the sayd messagers notyfyed it to the kyng cloys*
 [12(5)] *les messagiers du roy cloys la luy notiffierent*
2. [14(8•9)] (Kyng cloys) *desyreth you to be hys wyf & for to be quene*
 [12(227•28)] (noble roy cloys) *vous veult auoir a femme* pour estre sa royne
3. [14(22•23)] that *he hath lytel to do* in desyryng to have my nyece to wyf
 [13(7•8)] *qu'il pert bien sa parolle* en desirant d'auoir ma niepce a femme
4. [16(27•29)] *The quene clotildis was anon grete with chylde and sone after was delyuerd of a sone*
 [15(2-3)] *la royne clotildis fut tantost encainte d'enfant, et fist vng filz*
5. [17(23•24)] *they were ouerthrown & slayn*
 [15(24)] *de malle mort ilz estoient iectez par terre*
6. [17(28)] *I requyre yon that ye byleue in god almyghty*
 [19(27•28)] *ie vous requiers creez en dieu tout puissant*
7. [19(6)] *And the peple gaynsayed it not*
 [17(1•2)] *mais le peuple n'y fut point contredisant*

8. [1924•25] that *al the people* subgette to hym *shold do the same*
[17(17•18)] que *tout le peuple* subiect a buy *ne feroit point autrement*

In this section, we may be able to point out some of Caxton's English wordings and his word-craft when he 'reduced' his material into the venacular.

The French indefinite pronoun 'on' is rarely translated as 'one' in English. He usually choses 'it' for its substitution and changes the active voice construction into the passive as is shown in 4-1)1., 3.

The causative use of the verb 'faire' is the one Caxton almost always avoided to translate, the examples are seen in 4-2)1., 4., 5. Whenever it is necessary to translate 'faire', he uses the verb 'do' as in 'dyd do ordeyne' 4-2) 5., the usage common in the Fifteenth century.

The change of grammatical tense is also a notable practice of Caxton. One example cited is 4-2)3., where the French 'plus-que-parfait' passive structure is transferred into the passive past.

In the course of translating French pair-word, like 'beaulte et sagesse' 4-4)1., Caxton changed one word of the pair into a word of Germanic origin. For the word 'sagesse', he used 'wysdom.' The phrase is transformed into 'beaute and wysdom' in English. This is one of Caxton's technique in keeping a good balance between loan-words and English.

When Caxton changes the entire clause, or the whole sentence into his English style, he does not ramble, and he is not 'slavish' to the original. We read his good English in 4-5). He did not depend heavily upon the original. In some of the sentences such as in the one 4-5)5., there are not any French loan-words adopted in its context.

On several occasions, the negative structure of the French sentence is changed into the affirmative style as one 'sees in 4-5)8. Two seemingly independent sentences of the original in 4-5)6., 'ie vous requiers' and 'creez en dieu tout puissant' are connected by the conjunction 'that' and made into one sentence.

The usage of pronouns in French, 'pronomns personnels', 'pronomns demonstratifs', 'relatifs', 'interrogatifs possessifs' and 'adjectifs possessifs') shows a marked difference to the English usage of pronouns. We see the word order becomes quite different when Caxton interpreted the pronouns as 'la' and 'luy' ('complement d'object direct' and 'complement d'object indirect') in 4-5)1 .

V Caxton's Questionable Translations

1. [12(16)] The iiii clodyus *xiiii yere*
[11(12)] Le quart clodius *xviii*
2. [16(29•33)] of a sone whom she *dyd do baptype*, and contynuelly requyred the kyng that he wold byleue as tofore is sayd, but he in no wyse wold here her ne do thereafter, And when

the chyld was baptysed anone it exsphyred & dyed.

[15(3•6)] vng filz le quel elle *vouloit baptiser*, tous les iours requerant le roy qu'il vouldist croire ainsi *comme* dessus est dit, mais il n'en vouloit riens oyr ne faire. quant cestuy filz fut baptise tantost apres il expira et fut mort.

3. [20(30)-21(1)] a douue shynying, which bare in hyr becke an holy ampull and lefte it *in the same place where the holy cresse was*, wherwyth the kyng cloys was fyrst enoynted in grete deuocyon by Saynt Remyge.

[18(15•19)] vne collombe resplendissant et estoit toute enuolee en l'air laquelle portoit en son bec la sainte ampole, et la laissa presentement *en laquelle estoit la sainte cresse* dont le roy cloys fut premierement oingt en grant deuocion par saint remy.

Caxton's mistakes when translating the original are often remarked about by Caxton's critics.² There are examples in this section, and we can see how he makes questionable translations.

Probably the first mistake of Caxton which I noted seems to have occurred because of his carelessness. Caxton did not read the numerals correctly. In V1., we see that he changed the original xviii into xiiii. The original numeral xviii agrees in three French versions: (G. 10531, G. 10532, C. 6, b. 12).

In V 2., 'she dyd do baptyse' is a faulty translation of 'elle vouloit baptiser'. When one reads through the passages, the translation here should be either 'she desired to baptise' or 'she wanted to baptise'. The Queen only wanted to baptise her son, so everyday she would ask the King if he would believe in the Christian God. But the King wanted nothing to hear or do with what the queen had asked. When this child was baptised, (in French tense, 'passe' anterieur' *fut baptise* is employed) soon afterward he expired and was dead (in French 'passe simple').

In V3., in my translation, the French original states as follows: A dove shining had flown down from the air. It was carrying in its beak a saint ampulla, and left it presently (with the Bishop of Reims) and inside it was the saint chrism, by which King Clovis was first anointed by Saint Remy in the ceremony of great devotion.

On the other hand, in Caxton's translation, the dove left the holy ampulla *in the same place where the holy chrism was*. It is quite a different situation, because in Caxton, the holy Chrism seems not be in the ampulla. I must judge that this could be a Caxton's misunderstanding of the original passages.

Concluding Remarks

With the foregoing examples we come to know that Caxton's 'reducyng' is substantially a word for word translation of the original source. Consciously or unconsciously, he might take over many French words into English usage.

He kept himself close to the original and he did not make many additions. But when he made them, he did them for the better understanding of the story, and for the sake of accuracy in English diction. His habitual use of doublets and pair-words was an essential stylistic device long used since the early medieval period, with which people were familiar and perhaps felt at ease in hearing and in reading, and by which method many unfamiliar foreign words have been adopted into English. In this word-craft, Caxton could follow his predecessors.

Caxton's omissions were done on the principle of eschewing redundancy. He ignored some pleonastic words and made omissions without much ado for what he found unintelligible. This also has been a traditional technique of medieval scribes, as there were many words and phrases which did not make much sense to the scribes in the medieval texts. Some of the very French idiomatic phrases, Caxton did not venture to take them over into his English.

As a consequence, we might say Caxton's fairly independent omissions of the original alienated us from coming across the passages which are 'at times difficult, ... to understand ... without a reference to the language of the original.' I admit again, Caxton was close to the original, but he was not too close as to sacrifice much of his English style. Looking at Caxton's phraseology compared to the original in some examples in section IV, we find considerable differences between the English and French dictions.

Caxton's questionable translations could be ascribed to his hasty rendering of the material. Notwithstanding this carelessness, we should admire his good command of French. And we should not overlook that in several occasions he did emend the contents of the original.

Because he was very close to the original, his additions, omissions and amendments, give us a chance to see into the character of the translator. We could find out somewhat distinctly, the likings and dislikings of Caxton himself. His techniques of translation which we cursory glanced through in the sections I to V, merit him to be given more rightful credit as a good translator than to be called 'slavish.'

Surveying these endeavours of Caxton, we recall his own words in the introductory passages of *Charles the Grete* when he says:

I have enprysed and concluded... to reduce this says book in to our englysshe, as all alonge and playnely ye may rede, here, and see in this book here followyng... and though so be there be no gaye termes, nesubtyl ne newe eloquence, yet I hope that it shal be

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vnderstonen, & to that entente I have specyally reduced it after the symple connyng that god hath lente to me, . . .^②

We understand that his intention is apparent. In the original French also, the rhetorical level and the vocabulary could not be judged as anything so esoteric or learned in character. Caxton apologized for his 'symple reducyng' but that seeming self-depreciation is a literary cliché of the time. To write a plain, intelligible book was truly his intent. Though within a very limited scope of perusal in this essay, we could see Caxton's major translating techniques and found that his intent was well realized in *Charles the Grete*. Indeed, *Charles the Grete* was first made to edify the people by showing many good examples of the noble Christian king, Charles the Great as the original author *Fierabras* stated: '...les choses pascées diuersement a memoire reduictes nous engendrent correction de vie illicite.' Caxton followed the purpose of the predecessor wholeheartedly, and for Caxton, the 'reducing' was made for the clear understanding of the story. So far there is scarcely a passage which is difficult to understand without making reference to the original. Although he followed the language of the original faithfully, Caxton was the master of his own quaint English prose.

NOTES

- ① William Caxton, *The Lyf of of the Noble Crysten Prynce Charles the Grete*, ed. Sidney J.H. Herrtage [EETS E.S. 36-37] London, Oxford University Press, 1967 (First published E.S. 36, 1880, E.S. 37. 1881) p. vii. cf. Citations from Caxton's *Charles the Grete* are to the edition of Herrtage.
- ② Vincentius Bellovacensis, *Speculum Historiale*, 3 vols. 1474, [Incunabula I A. 6. 4 Cambridge Univ. Library].
- ③ The author of Caxton's source, *Fierabras*, mentions 'miroer historial', which is the *Speculum Historiale* of Vincent de Beauvais. ref. Herrtage, *Charles the Grete* pp. v-vi., 2, 38, 251. see also *Fierabras*, [British Library G. 10531], ff. 1^r, 17^r, 110^r.
- ④ *Fierabras*, G.10531, f. 17^v. also f. 109^v.
- ⑤ Herrtage, Introduction, pp. vi-vii. In G.10531 & G.10532, G stands for the Grenville Library in the British Museum. Formerly, C.6, b.12 belonged to the Royal Library in the British Museum.
- ⑥ My observation differs from Herrtage. G.10531 and C. 6, b. 12. show great affinity with each other, whereas G.10532 is, at times in some passages quite different from the former two.
- ⑦ Herrtage, p. vii.
- ⑧ *Fierabras*, C.6, b.12, f. 113^r.
- ⑨ cf. N.F. Blake, *Caxton and his World*, London, 1969, pp. 224-239.

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- ⑩ Samuel K. Workman, *Fifteenth Century Translation as an Influence on English Prose*, New York, 1972, cf. pp.10–13. ref. N.F. Blake, *Caxton's Own Prose*. London, 1973, pp.37–50.
- ⑪ Workman, pp. 8–9.
Workman describes The sort of mechanical nature of the process of translation, as, 'stencil translation'.
- ⑫ Herrtage p.vii.
- ⑬ *Ibid.*
- ⑭ N.F. Blake. "Caxton's Language," *Neuphilologische Mitteilungen*, IXvii, 1966, pp.122–32. Blake pointed out Caxton's habit of including an English equivalent to an adjective taken over from his source to form a doublet : 'digne and worthy' etc. p.124.
- ⑮ Other than synonymous, Caxton likes to couple words. The pairs consist of nouns, adjectives, or verbs. These pair-word phrases, I call pair-words or pair-word phrases. cf. H.C. Wyld, "Aspects of Style and Idiom in Fifteenth-Century English," *Essays and Studies*, xxvi, 1940, pp.39–40.
- ⑯ N.F. Blake, "Caxton and Courtly style", *Essays and Studies*, New Series, xxi, 1968, p. 36.
- ⑰ Geoffrey Chaucer., *Troilus and Criseyde*, ed. F.N. Robinson, Boston, 1957. see Book I. l.322. 'His woo he gan dissimulen and hide.' In this line, 'dissimulen' and 'hide' are coupled together. For further discussion, see N.F. Blake, *The English Language in Medieval Literature*, London, 1977, p. 97.
- ⑱ "Caxton is extremely free in omitting the pronoun." says Leon Keller, editor of *Caxton's Blanchardyn and Eglantine* [EETS E. S. 58] London, 1890, p. XXXiii.
- ⑲ The name of the King was Cloys in both French original and English translation.
- ⑳ Saint Remy in original French, Saint Remyge in Caxton.
- ㉑ Blake, *Caxton and his World*, p.126. Caxton is often blamed for his clumsiness as a writer. see Ian A. Gordon, *The Movement of English Prose*, London, 1966, p.59. (in the paperback edition of 1980)
- ㉒ Herrtage, p.3.
- ㉓ *Fierabras*, G. 10531 f. 1r.

to the place where as was thys
 mayde / & put hym self in habyte
 moche poure and dyssympled / &
 lest his good habytes with his
 felowes in a wood / & wēt moche
 holpely tofore the moder chyrche
 of wat place the day of a grete
 feste / & let hym self in the myd
 we of the poure peple for to re-
 ceyue almeste lyke as other dy-
 den / Whan thoffycc was accom-
 plished / this mayde Clotildis
 like as she was accustomed at
 wantyng / fro the chyrche began
 to geue almeste to the poure pe-
 ple / & whan she came to Nure-
 anus she gaf to hym in his honde
 a pice of goode / & anon he as
 glad / & wel contente kyssed hys
 browe / Whan this lady was in
 the chyrche she began to thynke
 on that poure man that had hys
 se / hys honde / & sent for to seke
 hym by hys seruant / Whan he
 wyse it / he cam to hir moche joy
 out / & and hys in his honde the
 ringe of kyng elois / & humbly
 kyssed hym tofore hys / ¶ The
 mayde began to say to hym / say
 to me wherfore dyssymplest thou
 thy self lyke to the poure peple
 Nureyanus answered Madame
 knowe ye for trouthe that I am
 a messenger of the noble kyng
 elois kyng of Fraunce which
 hath sente me to you / & kyng
 enformed of your beaute & wyf-
 dom desyreth you to be hys wyf
 & for to be quene / & forthwith he

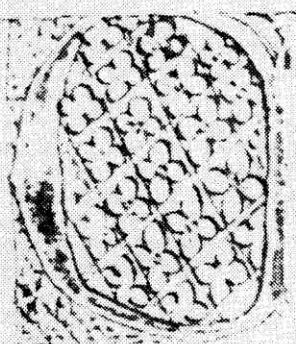
prested to hir the ringe of kyng
 elois / the whiche she took & put
 it in to the tresour of agabondus
 hir uncle / & sayd to the messenger
 that he shold recomaunde hys to
 the kyng / in sayng to hym that
 it was not leeful to a paynyer
 to haue to his wyf a crysten wo-
 mā / Neutheles she prayed hym
 that of al this he shold say noo
 word / & that she wold not doo
 but as the kyng wold / & vpon
 this poynt aurelianus came and
 shewed al to the kyng / wher
 vpon the kyng elois the xer fo-
 lowyng sent ageyn his messa-
 ger aurelianus to agabondus un-
 cle of Clotildis for to haue hys
 to his wyf / Whan Agabondus
 knewe then / ney on of kyng el-
 ois / he answered to the messenger
 Say hardely to the kyng the
 word that he hath sayd to do in de-
 spryng to haue my wyf
 but the bourgoynons wyse coun-
 seyllours redoubtyng the puyf-
 saunce of kyng elois / by good
 counceyl whan they had wel se-
 cedy the tresour of Agabondus
 their kyng / & founde the ringe of
 kyng elois which chotildis had
 layd therein / wher was graue
 & portrayed his ymage went &
 concluded to performe the wyf-
 of kyng elois / & vpon this aga-
 bondus ful of pite deliuered Ch-
 otildis to aurelianus / & he browt
 hir with his peple with grete joy-
 e to kyng elois which had grete

AS it is wode in thystory
of the troians/ After
the destruction of the
noble cite of Troy/ there was a
kyngz moche noble named fran-
cus the whiche was feilde of
Eneas/ whiche whan he departed
fro Troy came in to the regy-
on of fraunce/ & begayn to regne
in grete prosperite/ & for the fe-
lycite of his name he dyd cowse
& do edyfy a cite whiche he na-
med fraunce/ & so folowynge all
the regyon was called fraunce/ &
after whan fraunce was enhauced
& reduced to mageste tyal Phi-
amus was the fyrst that reigned
vpon the frensche men vixx/ The
second was marcurius xxxiiij
yere/ The iii pharauidus reigned
xj yere/ The iij eodorus viii yere
The v Metronus x yere/ The vi
hilderius xvii yere/ & the viij
was Clodoneus the fyrst crysten
kyngz whiche reigned vpon the
frensche men after thynarnacion
of our lord CCC lxxxviii yere
of whome I entende to make a li-
tel mencyon vpon hys myracle
lous conuersacion /

Hold the kyng clodoneus pay-
nym had to wyf the noble chyl-
dis daughter of the kyng of
burgoyne capitul

At that tyme was kyngz
of the burgoynons guy-
dengus the whiche had
iiij sones al of good aeye / that
is to witte / Agabondus / the ij

godogesplus / the iij Hyspericus
& the fourth Godamais / The
fyrst agabondus replenysshed of
al iniquyte put to deeth by swerd
his broder hispericus/ and after
kyng his wyf & put a stone a-
boute hys necke & drowyde hys
This hispericus had iiij fayr
doughters / the eldest was named
ethone / whom agabondus her fa-
cle lannysshed fro hys countrey
sent hir forth in shipp & drowy-
led / The yonger of these iiij dought-
ers was named chylidis whom
he receyved for his wyf whiche
hym in his soles / during the
the kyng clodoneus or Clode in
frensche being a paynym wyf &
hpleued whiche his subgettes put
vpon ydellnes / ofspite for hys
affayre sent his messagers in
to burgoyne / clode lord this fayr
mayde was ofte seen of the mes-
sagers of the kyng Clode / & he
holden affectuoussly / and for hir
grete beauty & dytchery on the
sayd messagers notyfied it to
the kyng clode / and whan the
kyng Clode was ynough infor-
med of the grete beauty & wyf-
dom of this mayde whiche was
crysten / he was moche curyous
to sende his knaltes vnto aga-
bondus uncle of this doughter
for to haue hys to marriage / Du-
ring those dayes the kyng Clode
had a subtil man whiche hym
named aurelianus whiche by co-
maundment of hys lord went



Qomme on lit es histoires des troyens a
 pres la destruction de troye il y auoit vng
 roy moult noble qui se disoit fracus lequel
 estoit compaignon de Eneas lequel quant il
 partit de troye il sen vint en la region de
 france & comença a regner en grant prof-
 perite. Et pour la felicite de son nom il fist
 composer vne cite a laquelle il mist non france. Et puis ensuyuant
 toute la region fut appallee france. Et puy quant france fut ex-
 aulcee et reduite a mageste royalle Pramus fut le premier qui reg-
 na sur les francois cinq ans. Le second filz marcuri⁹. xxxiii. ans
 Le tiers pharamudus regna .xj. ans Le quart clodius .xviii. Le .v.
 meroneus .x. ans. Laultre hildericus .xxvii. Et le .vii. fut clodone-
 us le premier roy cristien lequel regna sur les francois aprez lin-
 carnacion de nre seigneur. cccc. lxxiiii. ans / duquel ientens fai-
 re vng petit de mencion sur la conuersacion miraculeuse.

Comment le roy cloys païen eult a femme la noble clotildis fil-
 le du roy de bourgogne & assez merueilleusement Le .ii. cha.

A celluy temps estoit roy des bourgognons Guiden-
 us lequel auoit quatre filz tous de grant eage. Cest
 assauoir Agabondus Le second godegihlus Le tiers
 hispericus Et le quart godomarus. Cestuy premier agabond⁹
 remply de grant iniquite mist a mort de glaue son frere hisperi-
 cus. Et puy il fist prendre la femme et mettre vne pesante pier-
 re ou col et la fist noper. Cestuy hispericus auoit deux belles fil-
 les l'ancienne auoit nom Chronne laquelle agabondus son oncle
 bannist de son pays et l'enuoia en habit dissimule. La plus ieune
 de ces filles auoit nom Clotildis & retint ceste cy pour sa beaul-
 te avec luy en sa maison. Durant cecy le roy cloys païen & qui ne

creoit avec les subiectz si non es pdolles /souuenteffois pour les affaires enuoyoit les messagiers en bourgogne /clotildis ceste pucelle fut souuenteffoy veue des messagiers du roy cloys et regardee affectueusement et pour la grant beaulte et discrecion les messagiers du roy cloys la luy notifierent . Et quant cestuy roy cloys fut assez informe de la beaulte et sagesse de ceste pucelle cristienne il fut moult curieux de transmettre les heraultz a agabondus oncle de ceste fille pour lauoir a mariage. Durant ces iours le roy cloys auoit vn z subtil homme avec luy qui se disoit aurelianus lequel du comandement de son seigneur sen vint la ou estoit ceste fille /et se mist en habit moult poute et dissimule et les bons habis il laissa a les compaignons au bois z sen vint moult saintement deuant la mere eglise de celluy lieu le iour du ne bonne feste et se mist au milieu des poutes pour recepuoir laulmosne comme les aultres. Quant loffice fut acomply ceste fille clotildis selon quelle auoit de coustume au partit de leglise comença a donner laulmosne aux poutes. Quant elle vint a aurelianus elle luy donna en la main vne piece dez /z tantost celluy come bien content baissa la main de la dame. Quant ceste dame fut en la chambre elle comença a cogiter a celluy poute qui luy auoit baïse la main et le transmit querre par la seruante. Quant il le sceut il vint a elle moult ioyeusement et portoit en la main lanneau du roy cloys z humblement se tint deuant elle. La fille luy comença a dire. *De moy pour quoy dissimules tu les poutes /aurelianus respondit /madame sachiez pour verite que ie luy meslagier du noble roy cloys roy de france q̄ ma enuoye a vous /le quel informe de vostre beaulte et sagesse vo^r veult auoir a femme pour estre la royne et luy presenta benignement lanneau du roy cloys laquelle le prist et le mist au tresor de agabondus son oncle et dist au messagier quelle rendoit salut au roy. En luy ex posant quil n'estoit pas chose licite a vn z payen dauoir a femme*



Domme on list es histoires des troyés ap̄s
 la destruction de troye il y auoit vng roy
 moult noble qui se disoit frācus lequel estoit
 cōpaignon de Eneas leq̄l quant il partit de
 troye il sen vint en la region de frāce et com
 menca a regner en grant prosperite Et pour
 la felicite de son nom il fist composer vne ci
 te a laquelle il mist nō frāce Et puis ensuy
 uāt toute la region fut appellee frāce Et p̄s quāt frāce fut exaulcee
 et reduite a maieste royalle. Priamus fut le premier q̄ regna sur les
 frācoys cinq ans Le second fut marcuri⁹ xxxij. ans Le tiers pha
 zamundus regna xi. ans Le quart clodius xviij. Le v. meroneus x
 ans L'autre hildericus xvij. Et le viij. fut clodoneus le premier roy
 xp̄ien leq̄l regna sur les frācoys ap̄s l'incarnaciō de n̄re seigneur cccc.
 lxxij. ans duq̄l ientēs faire vng petit de mencio sur sa cōuersaciō mi
 raculeuse ¶ Comēt le roy cloys payen eut a femme la noble clotildis
 fille du roy de bourgogne et assez merueilleusement ¶ Le ij. cha.



Fierabras [British Library, C. 6, b. 12] A vi r

D celluy temps estoit roy des bourguignōs Guidengus le
 quel auoit quatre filz de grant eaige Cest assauoir Agabon
 dus Le secōd godegisilus Le tiers hispericus Et le quart
 godmaeus Cestuy premier agabondus rēply de grant iniquite mist
 amont de glaue son frere hispericus Et puy il fist prendre sa femme
 et mettre vne pesante pierre ou col et la fist noyer Cestuy hispericus a
 uoit deux belles filles lancienne auoit nom Trone laquelle agabon
 dus son oncle banmit de son pays et lenuoia en habit dissimulé La
 plus ieune de ces filles auoit nom Clotildis \ et retint ceste cy pour sa
 beaulte avec luy en sa maison Durant cecy le roy cloys payen et qui
 ne creoit avec les subiectz si non es pdolles \souuentefois pour les af
 faites euoyoit les messaigiers en bourgoingne \clotildis ceste pucelle
 fut souuentefois veue des messaigiers du roy cloys et regardee affect
 tueusement et pour sa grant beaulte et discrecion les messaigiers du
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 gneur sen vint la ou estoit ceste fille \et se mist en habit moult purre et
 dissimule et ses bons habis il laissa a ses compaignons au bois et sen
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 elle La fille luy commēca a dire Dy moy pour quoy dissimules tu
 les pures \aurelianus respondit \madame scaches pour quelle que ic