

REVIEWS OF BOOKS

La Chastelaine de Vergi. Poème du XIII^e siècle. Edité par Gaston Raynaud.
Paris, H. Champion, 1910. Pp. viii + 31.

This is the first volume of a new series of Old French and Provençal texts of earlier date than 1500, with the general title *Les Classiques français du moyen âge*. The series is under the direction of M. Mario Roques, Directeur adjoint à l'École pratique des Hautes Études. The announcement signed by him and setting forth the plan of the series contemplates the publication of all the really important works (the word "classiques" is to be taken in a wide sense), without full vocabularies or commentaries: "il existe aujourd'hui assez de recueils philologiques, d'ouvrages généraux, d'études particulières, de dictionnaires, auxquels il est légitime d'envoyer; mais il serait indispensable que ces textes fussent édités avec assez de rigueur et munis d'indications historiques et critiques suffisantes pour que le travail scientifique y trouvât immédiatement une base certaine; il faudrait encore que ces éditions fussent d'un prix modique . . . enfin que la publication fût assez rapide pour fournir au bout de peu d'années une véritable bibliothèque riche et variée." This is a most interesting and attractive plan, and we may all hope that it will be carried out with the success it well deserves.

The series is worthily opened by the work whose title is given above. The introduction contains brief indications of the early and late popularity in France and other countries of this charmingly told story, and of its various alterations, notably the confusion with the *Dame de Fayel* and the *Chastelaine de Coucy*, the different editions of the Old French text, a list of the MSS., in which is noteworthy the addition of one (of the thirteenth century) not known to the editor when he published his edition in *Romania*, XXI (1892), a list of the most interesting variants of the MSS. of the thirteenth and fourteenth centuries, including the essential variants of the new MS. (*I*), and, finally, references for further study. So brief an introduction can of course give no full discussion and arguments on the questions raised by the introduction to Raynaud's earlier edition, and these references are meant to take the place of such discussions. But it may be noticed that the editor now says that "l'héroïne a peut-être réellement vécu à la cour de Hugues IV, duc de Bourgogne," which shows that he is no longer so confident as formerly of the correctness of the historical identifications made by him in 1892. His opinion at that time was not accepted by Gröber (*Grundriss*, II. i., 911), any more than by Lorenz and Brandin. One might go further and doubt whether the poem was written in Burgundy, and whether the poet himself was a Burgundian. The few rimes adduced by M. Raynaud in 1892 can hardly be called decisive, and indeed his language (*Romania*, XXI, 154) was sufficiently cautious.¹

¹The recent study by M. E. Philippon (*Romania*, XXXIX, 476 ff., *Les Parlers du duché de Bourgogne aux XIII^e et aux XIV^e siècles*) gives some help in the study of this question, tho less than might be expected.

The text of 1892 has been very carefully revised for this new edition, more carefully than might be inferred from the words used in the introduction ("revu et amélioré en quelques endroits"). A comparison of the two texts with regard to punctuation, use of accents, spelling, etc., shows that every line was minutely scrutinized for the present edition. In a few cases there is room for a difference of opinion. I have noticed a few misprints. In line 118 *ceux* is for *ceus*, 223 *si* for *se*, 262 *Amors* (I suppose) for *amors*, 720 *savent* for *sevent*, 817 *qui* for *cui*, and doubtless 928 *toz qui* for *toz, qui, qui* being a singular.

For consideration in a later edition, I offer the following remarks on a few passages. In line 218 I am not sure that *voliez*, instead of the former reading *voles* (in 1892), is not really a misprint. Since the other occurrences in the poem of a 2d pers. pl. imperf. indic. or conditional show *-iez* in two syllables, *voliez* with *-iez* in one syllable is suspicious. The MS. *H* is the only one mentioned in *Romania*, XXI, 171, with the imperfect (*vouliez*), while *C*, the MS. which is in general followed, has *le volés fiancier*. *I* has *fiancier* and apparently *voliez*. The future indic. *direz* follows in line 220 and the conditional in lines 221 and 222 of Reynaud's text. The rime here requires *-ier*, and Reynaud prints *chevalier* and in rime *afier*. But in line 4 of the poem we find *fier* in rime with *celer*, so that the secondary pronunciation *afier* does not seem to have been the poet's.—In line 367 we look for *ne n'anuit* instead of *ne anuit* (*mes qu'il ne vous griet ne anuit*). Only *D*, it seems, has the negative adverb with the second verb.—In line 393 Brandin changed *chevalier* to *chienet* in his text, against all the MSS. used and he apparently thought the change (doubtless on account of the following lines) so obviously necessary that it only needed mention to be at once accepted. Reynaud mentions this correction among the variants which he gives, adding, "*ce qui ne paraît pas s'accorder avec la suite.*" It is to be wished that he had explained why it does not accord with what follows; certainly the lines that follow seem to say that the lady came out of her chamber to meet the knight, who therefore was not already in the chamber. To be sure, if *chienet* is substituted for *chevalier* and no other change is made, the verse becomes too short by one syllable, and Brandin accordingly takes the reading of *D*, making the passage read: [*li dus*] *vit en la chambre entrer Le chienet, et ainssy issir Sa niece*, etc., the other MSS. having in line 393 *Le chevalier, et vit issir*.—Line 422 has the noteworthy pret. 3d sing. *connu* in rime with *fu*. Méon's text (line 420) has the normal *commut* riming with *s'estut* (this latter the reading of *H*). In 687 *tout premeraine* can hardly be admitted; the simplest correction seems to be as in *E* (*sa niece toute premeraine*). There are a few passages in Méon's edition which deserve consideration; cf. (in his numbering) 92, where *qui* would be expected for the first word, 438, 563.

The price of this handy and at the same time attractive little volume is indeed moderate, being only eighty centimes.

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Dante in English Literature from Chaucer to Cary (1380-1844). By PAGET TOYNBEE. New York, The Macmillan Company, 1909. Two volumes; I, pp. li, 684; II, 757.

P. Toynbee in his *Dante in English Literature* offers a valuable collection of material for the future historian of either the influence of Italy on English