

MISCELLANEOUS

CONCERNING SOME LINES OF THE SIEGE D'ORANGE

Time has been lacking me to notice the comment of Mr. G. Bertoni with regard to my collation of the 651 lines of the *Siège d'Orange*, which were published by Mr. A. Fichtner.¹ In the article to which Mr. Bertoni refers, I made perhaps two dozen or more suggestions about the textual readings of Mr. Fichtner. Some of these suggestions were of course syntactical, but half of them probably were criticisms of the readings given supposedly as existing in the manuscript. It will be remembered that the copy of the manuscript was made by Mr. Suchier. Mr. Bertoni has made a new collation of the manuscript, and has succeeded in making out a number of words that had been considered hitherto illegible, for which skill and patience he deserves commendation. He seems to accept my corrections, save in two points: it had appeared to me that only one verse had been lost at the top of one of the pages, but it seems to Mr. Bertoni (doubtless correctly) that two verses have there disappeared. The second point is that he is not sure that one should read *paiens* in line 608, rather than *fuians* (both Mr. Suchier and I read *paiens*). The criticism of Mr. Bertoni being, then, so slight in my regard, my purpose here is not at all to discuss this criticism, but to draw attention to his language, for he says: "M. Fichtner a imprimé son texte d'après une copie très soignée faite par M. Suchier, et M. Weeks n'y a trouvé presque rien à signaler dans sa revision. Pourtant, il reste encore quelque chose à glaner." Mr. Bertoni finds about ten words or significant parts of words to add to the "copie très soignée," which, added to the dozen (approximately) indicated by me, gives a total of twenty or more blunders and defective readings made at a time, be it said, when the manuscript was distinctly

¹ *Studien über die Prise d'Orange*, etc., Halle, 1905, reviewed by me in the *Romania*, XXXVI, 1907, p. 309 ss. Mr. Bertoni's comment is to be found in the *Zeitschrift für französische Sprache*, XXXIII, 1908, p. 233.

more legible than at present. We have before us, then, a scale which will tell us when a manuscript has been transcribed in a manner *très soignée*: if there are no more than a score of negligencies in 650 lines, the copyist may rest content. What would classical scholars say of this standard?

RAYMOND WEEKS.

POSSIBLE TRACES OF HUON DE BORDEAUX IN THE ENGLISH BALLAD OF SIR ALDINGAR

THE first appearance of *Huon de Bordeaux* in England, so far as we know, is in Sir John Bouchier's translation of the French prose version of the fifteenth century. The unique copy of the supposed first edition of this translation is in the possession of the Earl of Cranford and Balcarros and bears the following on its title page: *The Boke of Duke Huon of Burdeux done into English by Sir John Bouchier, Lord Berners, and printed by Wynkyn de Worde about 1534 A. D.*¹

To trace the influence of *Huon* through the literature of the sixteenth century in England is an intricate and bewildering undertaking. There is a very large amount of literary material of this period in England which contains Celtic fairy lore. *Huon of Bordeaux* contains Celtic fairy lore. How is one to determine which has its source directly in the British folk-lore and which is derived from the French adaptation of it? At any rate, in the English ballad *Sir Aldingar*, there are evidences that certain elements of the *Huon-Oberon* story had filtered down into popular narrative early enough to have become a well assimilated part of this ballad before the writing of it in Bishop Percy's *Ancient folio manuscript*. These evidences are best shown by a comparison of passages in the ballad with parallel ones in the original epic; but before considering these parallels it will be well to note that that part of the ballad with which we are concerned is characteristic of the *English* version alone, which version departs in this one particular from all the various known versions of the main theme. It will be clearer, perhaps, to dispose of this main theme of the ballad first. It is the

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