

**THE ENGLISH CHARLEMAGNE
ROMANCES. PART III. LYF
OF THE NOBLE AND CRYSTEN
PRYNCE, CHARLES THE GRETE**

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The English Charlemagne romances. Part III. Lyf of the noble and Crysten prynce, Charles the Grete by William Caxton & Sidney J. H. Herrtage

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WILLIAM CAXTON & SIDNEY J. H. HERRTAGE

**THE ENGLISH CHARLEMAGNE
ROMANCES. PART III. LYF
OF THE NOBLE AND CRYSTEN
PRYNCE, CHARLES THE GRETE**

Charles the Great.

Early English Text Society.

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ENGLISH CHARLEMAGNE ROMANCES.

PART III. — IV

The Life of the Noble and Crysten Prynce,

Charles the Gyete,

TRANSLATED FROM THE FRENCH BY WILLIAM CAXTON
AND PRINTED BY HIM 1485.

EDITED NOW FOR THE FIRST TIME, FROM THE UNIQUE COPY
IN THE BRITISH MUSEUM,

with Introduction, Notes, and Glossary,

BY

SIDNEY J. H. HERRTAGE, B.A.,

EDITOR OF "GHEVA ROMANORUM," "DIE FERUMBRAS," ETC.

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INTRODUCTION.

THE present volume, completing Part III. of the English Charlemagne Romance series, requires but little introduction. I have already referred to it in my edition of *Sir Ferumbras*, Introd. pp. viii, ix. It contains the whole life of Charlemagne, with a brief sketch of the early kings of France, and includes all the incidents narrated in *Sir Ferumbras*, *The Sowdone of Babyloyne*, *Roland and Vernagu*, and the *Song of Roland*.

Caxton's "Lyf of the Noble and Crysten Prynce, Charles the Grete" survives only in the unique copy preserved in the British Museum (Press Mark c. 10, b. 9). It is a folio volume, containing 96 leaves, the signatures running from A ij to M viij, and is perfect, but without title-page. The colophon tells us that the "werke was fynysshed in the reducyng of hit in to Englysshe the xvij day of Juyn, the second yere of kyng Rychard the thyrð, and the yere of our lord MCCCCLXXXV, and enprynted the fyrst day of decembre the same of our lord, & the fyrst yere of kyng Harry the seuenth."

The type is that classed by Mr. Blades as 4*. The pages have two columns, each containing 39 lines, and each line measuring 2½ inches. There are neither folios nor catchwords. The initial wood-cut letters are 3 lines deep.

In 1743 the volume was sold by R. Harley to Osborne the bookseller, the price not mentioned. In 1773 it became the property of J. Ratcliffe at a cost of £13, and in 1776 it was sold by him to George III for £4. 4. 0.

As Caxton himself tells us, the work here reprinted is a translation of the French prose romance of *Fierabras*, itself a compilation

partly from the *Speculum Historiale* of Vincent de Beauvais, and partly from the old French romance of Fierabras. The exploits of Charlemagne were related in numerous histories and romances, both in French and Latin, in prose and in verse, as early as the 12th and 13th centuries. From the envoy of the anonymous author of the original French version we learn how Henry Bolomyer, a canon of Lausanne, induced him to gather together into one connected narrative these disjointed fragments. A comparison of his work with that of Vincent of Beauvais shows clearly that his researches were by no means confined to the *Speculum Historiale*. I have already given a short account of the original French work.¹ One version in the Grenville Library, 10531, is doubly unique, being not only the only copy of that particular version known to be in existence, but also the only production of the press of Symon du Jardin, at Geneva, which has come down to us. Brunet had heard of it, but doubted its existence (*Suppl.* II. p. 231). It is undated and without signatures, pagination, or illustrations.

A second version of the original French is also preserved in the same library, No. 10532. It also is a folio volume of 65 leaves, signatures running from A j to L v. On L v b is a woodcut similar to that at the end of the copy already described. This also is unique, and has the following colophon: "Cy finist Fierabras imprime a lyon lan de grace mil quatre cens quatre vingtz et seize. Le xx iour de nouembre." There are numerous woodcuts throughout the work, evidently copied from the same source as those in the Royal *Fierabras* described below, but much coarser and plainer. They are also frequently reversed, and, as in the royal copy, the same woodcut is at times made to serve for two or more incidents of a similar character.

In the library of the late Mr. Huth is a version, undated, in folio, black letter, with woodcuts, and the colophon: "Cy finist Fierabras. Imprime a lyon par mai-tre Guillaume le roy. Le cinquiesme Jour du moys de Juilliet. Deo gracias." It contains 108 leaves, and is the copy described by Brunet. It appears to have belonged originally

¹ Introd. to *Sir Ferunbras*, pp. vi, vii.

to the library of the Academy at Lyons. In the same library is a version in German containing 53 leaves, of which another copy is in the British Museum.¹

The copy of the French *Fierabras* which I have used for comparison with the English translation, is that preserved in the Royal Library (Press mark, C. 6, b. 12). It is a folio volume of 115 leaves, without title-page. Woodcuts are freely introduced. On the back of sign. A i. is a large one representing Fierabras on horseback, and another on O 5 representing Charlemagne on his throne, and surrounded by his douzeperes. The preface begins on A ij, the index on A ij b, and the text on A vj. The colophon runs: "Cy finist Fierabras. Imprime a genesue Par maistre Loys Garbin bourgeois de la dicte cite. Lan mil cccc. lxxxiiij. et Le xiiij iour de moys de Mais. Deo gracias. Amen." The woodcuts are in many cases most comical: perhaps the most ludicrous are those which are intended to represent Floripas killing Britamont, and Richard swimming the torrent of Flagot. In one in which the sacred relics are shown, only three nails appear, and in two others the Saracens are represented as bombarding the tower of Aigremont with cannons.

In a few instances the same cut is employed to represent two incidents of a similar character. Thus that representing Oliver before Balan is also used for Guy before the Sultan.

In his translation, Caxton has followed his original so closely and even slavishly, that at times it is difficult, if not impossible, to understand his meaning without a reference to the language of the original. Frequently he has used the very words of the French author, and still more frequently he has merely given them an English dress. Caxton probably is responsible for the introduction of more French words into our language than any other writer.

In his epilogue Caxton tells us that he undertook the rendering into English of this *Lyf of Charles the Grete* at the instigation of "a good and synguler frend, Maister wylliam daubeny, one of the tresirers of the Iewellys of the noble and moost crysten kyng, our naturel and souerayn lorð late of noble memorye kyng Edward the fourth." I have endeavoured to identify this Sir William Daubeny,

¹ See *Sir Ferumbras*, Introd. p. vii.