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French Word-Borrowings in England During the Renaissance: with a Glossary of Those Used in Spenser's Shepheards Calendar and Faerie Queen

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FRENCH WORD-BORROWINGS IN ENGLAND DURING THE RENAISSANCE:
WITH A GLOSSARY OF THOSE USED IN SPENSER'S
SHEPHERDS CALENDAR AND FAERIE QUEENE

By
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VITA

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INTRODUCTION

The finger of accusation is often pointed to the English world, laying upon the language and its people the charge of plundering, raiding, "filibustering," plagiarizing, and of borrowing unscrupulously — no thought of restitution — wherever there lay benefit in another tongue. Nevertheless,

... vocabulary is no language, and though English has borrowed from every language of Europe, and has pilfered the savage dialects of American and Australia, it still remains separate and itself. Just as a man does not change his character because he fills his house with the sports of the world, so a language may guard its own character inviolate, though it use as many foreign symbols as it likes.2

The fact, however, that a language is subject to an evolutionary process seldom strikes its user. The change in semantic life, its constant growth and decay, is such a gradual process that the speaking and reading world is conscious of the word generation only in an academic way. Nevertheless, the borrowing has been practically universal. "Italian is only a soft bastard Latin.... The rules of Latin grammar had to vacate when it was necessary for the Roman legionary or merchant or missionary to understand and to be understood by the Gauls.... The Anglo Saxons dropped most of their inflectional endings in order to converse intelligently with the

1 "Debt the English Language Owes to Foreign Tongues," Blackwood's Magazine, 176: 278-80. 1904.
2 Ibid., p. 279.
Danish invaders and adopted innumerable new words from their Norman conquerors...."³ Truth to tell, as Miss Messenger says, language belongs not to the lexicographers and grammarians, but rather to the men whose tongues and hearts speak it "in a thousand moods and tones and inflections."⁴ And they have been at work upon their mother tongues during hundreds of years.

The various influences that have brought about the evolutionary growth and change and even decay in the English language during the centuries of development, as summarized by Albert Baugh, are the historical events, political, social, and cultural; the Christianizing of Britain; the Scandinavian invasions; the Norman Conquest; the Hundred Years' War; the Renaissance; the development of England as a maritime power, the expansion of the British Empire, and the growth of commerce and industry, of science and literature. The English language, in fact, "reflects in its entire development the political, social, and cultural history of the English people."⁵

No matter the source, most words adopted into English, however, "carry an English face."⁶

⁴ Ibid., p. 299.
The English borrowed ware has been used not only toward a fructifying increase in the English vocabulary but also to the improvement of the borrowed ware itself. Says Peyton, "We English give the strength of consonants to the Italian, the full sound of words to the French, the variety of terminations to the Spanish."7

But to the French culture and civilization, which have long dominated the countries of Europe, England's debt is almost immeasurable. "Our English heritage," as Henry Noble MacCracken wrote in 1941 to the editor of the New York Times, "of literature, philosophy, history, science, and art has been dependent upon it as upon no other literature. For the English speaking person throughout the world whether British, or American, French has been next to his native language as a cultural medium. It has been the language of international society, of diplomacy and of the arts."8

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7 Ibid., p. 29.
CHAPTER I
THE LANGUAGE OF ENGLAND PREVIOUS TO SPENSER

This chapter will attempt to answer in part the "when and how" of the French-English language relationship by tracing the history of the French language in England previous to the sixteenth century. In this section the writer has purposely omitted specific word borrowings, leaving them for a later chapter devoted to l'emprunt des mots. A likewise omission was made of other semantic developments and processes.

Charlanne places the French influence in England as early as the seventh century, when, he says, it was already the fashion among the Anglo-Saxons to send their sons to the monasteries of France to have them educated there and "c'était faire preuve de distinction que d'apprendre, non seulement la langue, mais encore les manières de France...."¹

The first recognizable source, however, of this long-lived partnership dates back to 1042. Edward the Confessor, though the last king of the Old English stock, had Norman ancestors, being the son of Ethelred II by Emma, the daughter of Richard I, Duke of Normandy.

... But at the laste it plesid almyghty God at this tyranny [The Dane's] shulde cease and he ordeynid for ynglone a pesible kyng that hight Edgar in whos byrth angels were herde syngye that saide pees shulde

be in ynglonde in alles his dayes seinte Edwarde the Yonge kyng & martir reignid in this Reame but a lytle tyme for his stepmother did do slee hym in his yong age for that she wolde make hir sone Adilrede kyng after hym and seinte Dunstone baptized this Adylred and he prophesied of hym saying that he shylde leve in grete trouble alle his dayes for when seinte dunstone cristenyd Adilrede he fowlid in the fonte the which prophecy was fullfylled in the begynnyng of his reyne the danys brente & distroyed a grete parte of pis londe and this trouble endurid manye yeris and this kyng adilred weddid the daughter of Richard duke of Normandy the which hight Emma by whom he had is gones Alred and seinte Edwarde Kyng and confessoure...

However, the future king did not spend his youth and early manhood in the land he was to rule. He was probably about nine when Sweyn was acknowledged king of England (1013), which recognition prompted the departure of Emma and her sons for Normandy, according to the desire of Ethelred.

After relating the joys of the kingdom when Emma gave birth to a boy, the British manuscript of Edward's life continues:

... And so he was named Edward, a child of good con­diclouns and nobil fame. So itt felle afterward pat pe Daanes & kyng Knout wyth alle his hoste, came in­to Englond & brent slow down-right. Wherfor pe kyng of England carid greetly how he shuld do wyth his two yong sonnes. Alred/ & Edward/ bicause pei were bot yong & tendere o.f age. So for peiire saafe-gard he sent peym ouere in-to Normandy. pwyth eir modir pe


3 Ibid., p. vii.

quene. Ther to abide sure amonges peir kynnes folke. 
unto pe tyme pe werres were ouir past... In pe meen 
while pis nobil childe Seynt Edward waxid wele in Nor-
mandy. and loved wele god & his mostie gloius modir...
He was also bisily conversaunt wyth men of Religion & 
suche namely as were moost holy & vertuous he drewe vnto.
Chaste he was & clene in thought and deed. not to large 
in langage...5

Further evidence of Edward's sojourn in France and of the cause of his 
departure from England appears in Part I of Luard's Lives of Edward, which 
contains a two-compartment illustration picturing Emma as she presents her 
two children to Richard II, Duke of Normandy. Significantly, lying on a 
couch is Sweyn, pierced by St. Edmund, a crowned figure. The latter's power 
and success are further signified by the lance he bears. The following 
Norman-French verse from the Vatican manuscript is explanatory of the 
drawing:

Aeldred enveit en Normandie, 
Pur paes aver e guarantie, 
Sa moiller e ses enfanz; 
Ke li ducs lur seit guaranz 
Cunte knud e ses Daneis: 
E cist les receit demaneis.6

In modern English it reads:

Ethelred sends into Normandy, 
In order to have peace and protection, 
His wife and his children, 
That the duke may be their protector 
Against Cnut and his Danes: 
And he receives them at once.7

5 Lyfe of Seinte Edward, op. cit., p. 108.
6 Henry Richards Luard, editor, Lives of Edward the Confessor. London: 
Longman, Brown, Green, Longmans, and Roberts, 1858, p. 2.
7 Ibid., p. 161.
Hence, the Normanized Edward, later as king of England, caused his court to adopt and adapt some of the atmosphere and language brought from his land of exile—France. The frequent visits of Edward's fellow Normans to the English court during his reign emphasized the French atmosphere so much so that "ce devint la mode générale, chez les Saxons de quelque naissance, d'imiter aussi fidèlement que possible les coutumes françaises: la noblesse fit tous ses efforts pour s'assimiler l'idiome des étrangers que lui en imposaient probablement par une élégance relative et une culture supérieure...."8

In 1052 the Saxon Parliament expressed opposition to this outre-Manche advancement by decreeing the banishment from the kingdom of the numerous Frenchmen whom Edward had brought over with him. Edward's policy had not met with Saxon approval.9

Hence, it is evident that the way was paved by the irate and revengeful posterity of the Normans banished by Saxon decree in 1053 for the conquest of England not many decades later; and so we have the next significant date in the language story of England—the Battle of Hastings, 1066.

8 Charlanne, *op. cit.*, p. 228.

So pat heiem.en of pis lond pat of hor blod come
Holdep alle pulke speche pat hii or hom nome.
Vor bote a man conne frenss me tel of him lute.
Ac lowe men holdep to engliss & to hor owe speche zute.
Ich wenep per ne bep in al pe world contreyes none
at ne holdep to how owe speche bote englond one.
Ac wel me wot uor to conne bepe wel it is,
Vor pe more pat a mon can, pe more wwipe he is.10

Baugh has a footnote giving the following translation of the chroniclers verse:

Thus came, lo! England into Normandy's hand.
And the Norman didn't know how to speak then but their own speech
And spoke French as they did at home, and their children did also teach;
So that high men of this land that of their blood come
Hold all that same speech that they took from them.
For but a man know French men count of him little.
But low men hold to English and to their own speech yet.
I think there are in all the world no countries That don't hold to their own speech but England alone.
But men well know it is well for to know both,
For the more that a man knows, the more worth he is.11

"The subjugation," says Macaulay, "of a nation has seldom, even in Asia,
been more complete... the conquerors, who made their superiority felt in

11 Albert C. Baugh, op cit., p. 140.
every regard, also encroached upon the subjugated race by gradually influencing its language by their own language and literature.\footnote{12}

Therefore, the bi-lingual character of England is recognized in the reign of Edward the Confessor and emphasized during the three centuries following William the Conqueror's rule, as the chronicler says, "But men well know it is well for to know both \[Languages\].\footnote{13}

Gloucester's reference to "the high man's" adoption of the conquerors' "speech" suggests the language discrimination among the inhabitants of England in the time subsequent to 1066.

In referring to this discrimination Albert Dauzat writes: "La conquête par les Normands introduit outre-Manche le français comme langue de l'aristocratie et comme langue officielle."\footnote{14}

It was natural enough that the dominating group should continue to use their own mode of expression; the more so since they did not know English. However, under the feudal system, which the Normans introduced into England,\footnote{15} the lord of a manor and his Norman household certainly soon adopted some percentage of the English subjects' parlance\footnote{16} — a different evidence


\footnotetext[13]{13 Supra.}


\footnotetext[16]{16 Baugh, \textit{op. cit.}, p. 140.}
of the bi-lingual characteristic. Just the same the predominance of the French continued for two centuries as the medium of communication among the upper classes. Baugh adds:

At first those who spoke French were those of Norman origin, but soon through inter-marriage and association with the ruling class numerous people of English extraction must have found it to their advantage to learn the new language, and before long the distinction between those who spoke French and those who spoke English was not racial but largely social.17

According to Charlanne, the French was the language spoken for three hundred years by "toute la haute société normandé etablie en angleterre, grands propriétaires, abbés, évêques, barons, et grands dignitaires normands, venus à la suite de Guilleume le Conquérant..."18

And how were these cultured expressing themselves? What was this French that replaced the native tongue in the literary world, in the law courts, in the Church, in Parliament, in the universities and schools, and among the "Four Hundred" of the day?

The French of the conquerors was one of three principal dialects predominant in France in the eleventh century, the Norman. Though this dialect retained its purity for a hundred years or more in England, a gradual modification, due to contact with the Anglo-Saxon was manifest. Hence, the Anglo-Norman.19

17 loc. cit.
18 Charlanne, op. cit., p. 228.
19 Artopé, op cit., p. 5.
The gradual amalgamation of the two different language elements was brought about by a variety of causes. First there was the supremacy of the Norman in almost every part of social life in England. "It was the language of King William and his barons, between whom the king had portioned out the possessions of the English earls..." And thus that language penetrated law courts, statutes, and laws. It was not alone the key positions that were held by the most outstanding of the king's countrymen, but also the seats of learning. In the monasteries the monks were men of Norman birth, and only the schools in which Norman was "the language of instruction" were sought by the élite and their imitators. "... and soon the Norman was the first language a child was taught at school." The outgrowth was a fashion, "even with a great part of the middle class," to speak French. At least, such was the mode "in the great towns." "But French being the language of the upper and ruling classes, was here and there learned by the English or Saxon country-people who had the ambition ... 'to speke Frensch, for to be more y-told of,' to be more highly considered than their neighbors..." 22

Baugh divides the middle class into four groups among whom there was a knowledge of French: 1) those whose social rank was somewhat above average; 2) the knightly class, "even when their mother-tongue was English"; 3) the inhabitants of towns; 4) stewards and bailiffs. To the second group he would attribute the highest percentage, with the third set rating second

20 Loc. cit.
21 Artopé, op. cit., p. 5.
22 Meiklejohn, op. cit., p. 214.
place. Among those of lower rank whose native tongue was French, but who had some knowledge of English, Baugh mentions "men like the knight of Glamorgan," the king's interpreter, and "children of mixed marriages." In the latter category he cites the case of Oderic Vitalis as representative. "His father was Norman and his mother (presumably) English. He was taught Latin by an English priest and at the age of ten was sent to St. Evroult in Normandy. There he says, 'like Joseph in Egypt, I heard a language which I did not know.'"23

Further, in consideration of these social, educational, and administrative reasons leading toward the fusion of the two tongues, one must recall at least one or two of the effects of the loss of Normandy in 1204 under King John: the technical surrender on the part of families of nobility of one of their estates—when they had one on each side of the Channel—and the practical retention of "their position in both countries." On the other hand one must be mindful of the opposite effect on many of the nobles, who felt the "double-allegiance" to be "awkward," and therefore willingly made the divisions demanded by the government.24 Such contradictory procedures led to no immediate language peace terms.

As the thirteenth century advanced, "with the fusion of the races came ... a fusion of vocabularies also."25 Whence the unusual fusion of races

24 Ibid., pp. 156-7.
at this particular period? During his reign (1216-72) Henry III became "wreckless" in his benefactions toward "foreigners" and thus encouraged their coming to England. As a result "the country was eaten up by strangers." The consequent animosity towards "strangers" grew to such lengths that the already anglicized Normans used as one of the most poignant attacks upon the "newcomers" the opprobrium of not knowing English. Naturally, such a reproach was not powerful enough to clip the intermingling of tongues antecedently in progress.26

Another circumstance that accounts in part for the "strangers" clinging to their own tongue is the "cultural ascendancy" which French was making on the Continent in the thirteenth century. Since the French court was considered the model of "chivalrous society," other courts strove to cultivate its language and its polished manners.27

The fourteenth century witnessed the death of the Norman French as an "official vehicle." It was abolished from "officialdom" in 1362 and from the schools in 1385.28 Earlier in the century definite efforts were made to cause the use of French to be continued in England; for example, at Canterbury and at Westminster the Benedictine monks forbade the use of English among the novices, even at recreation; at Oxford the students were required "to construe and translate in both English and French lest the French

26 Baugh, op. cit., pp. 158-64.
27 Loc. cit.
28 Wyld, loc. cit.
language be entirely disused"; and in 1332 Parliament decreed, says Baugh, quoting Froissart, "that all lords, barons, knights, and honest men of good towns should exercise care and diligence to teach their children the French language in order that they might be more able and better equipped in their wars." 29 For three hundred years now "this intermixture of French with English had been slowly and silently going on" 30 and was indeed not arrested in stop-watch fashion with the decrees of 1362 and 1385.

By the fifteenth century the words of Avarice in le poème le plus populaire ... du XIVe siècle, Pierre le Laboureur, 31

... I am no reader or scholar:
I know no French, in faith, but from the farthest end of Norfolk. 32

could well have been applied quite generally. To speak French then ordinarily meant quite an achievement. "Even the ability to write it was becoming less general among people of position." 33 By Caxton's time, the close of the century, it was the remote tongue that Caxton admired as "le beau langage" of a foreign land, and prided himself on understanding it — "

29 Baugh, op. cit., pp. 174-75.

30 Meiklejohn, op. cit., p. 213.


33 Baugh, op. cit., p. 185.
... au point qu'il me semble comprendre le sens et la substance de tout le sujet."\(^{34}\)

Artopé's Lehrer stresses the literary phase of the unwitting movement that led to the consequent unanimity of the two language components. With the conquerors came their literature, and gradually the prose and poetry of the conquered Anglo-Saxons practically disappeared from writing. It was replaced by the Norman, "which, like those who spoke it, had all the qualities necessary for absolute dominion."\(^{35}\)

First, to stimulate interest in the Norman literature was its subject matter based partly on English historical traditions. Gaimar, a Norman troubadour, wrote the first French poetic version of Geoffrey de Monmouth's Arthurian legend. Other works with matter "to attract and fetter the interest of the great mass of the people" include The Romance of Havelok and The Gest of King Horn.\(^{36}\) Add to these the lays of Marie de France and the legends contributed to Norman verse writers by Chrestien de Troyes, and the conclusion is "on constate que le developpement du cycle Breton se fait surtout par les Anglo-Normands..."\(^{37}\)

Secondly in this literary phase of the amalgamation are the translations and imitations of the French works.

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34 William Caxton, Recueil des Histoires de Troie cited in Legouis, op. cit., p. 190
35 Artropé, op. cit., p. 5
36 Loc. cit.
37 Legouis, op. cit., p. 73.
It is a very characteristic sign, that it was translations and imitations from the French works, which announced the first revival of the Anglo-Saxon literature. That this reinvigoration took place there are two causes interior and exterior. Although the native literature had been brought to an end by the overthrow of the national government, the vernacular language could not be totally extinguished in spite of the long predominance of the Norman. A large proportion of the people understood and even spoke the language of the invaders, yet the great mass of the native population had preserved their national speech.

Among the early translation from the French are some religious works: The Life of St. Brandan, which fait connaître aux Anglais les enchantements, le merveilleux et l'optimisme de la belle légende celtique; and Handlyng Sinne, a translation of the Manuel des Pêchés done by Robert Mannyng of Brunne, a Gilbertine monk.

Lastly may be included in the literary aspect of the union of the French and English some general characteristics and comparisons of the writings between 1066 and 1516. Legouis mentions clarity as one of the chief features of the older French poetry that affected the English writings.

Or, le répandu de ces caractères, celui qui ressort avec le plus relief pour qui vient tout droit de l'anglo-saxon est indubitablement le caractère de clarté... cette clarté n'est pas purement abstraite. Elle est une véritable lumière qui rayonne des voyelles dominantes...

It is the attraction of this clarity that persuades the Englishman to imitation. By way of comparison Legous gives the following in couplet from

38 Artopé, op. cit., p. 6.
39 Legouis, op. cit., p. 80.
40 Loc. cit.
41 Ibid., p. 56.
La Chanson de Roland:

E Durandal, cum ies clere et blanche
Cuntre soleil si reluis et reflambes.

and this from Marie de France:

Fils d'or n gette tel luur
Cum si cheval cuntre li jur.

He adds, "la couleur est dans ces vers vive et resplendissante..." and
tells of the adoption of the word clere by Chaucer in the fourteenth century:

Continue on us thy pious eyen clere
used in addressing Our Lady. Everyone is familiar with his use of the word
in the description of the Monk in the Prologue to the Canterbury Tales:
telling of that "outrider's" gaiety of heart:

And whan he rood men myghte his brydel heere
Gynglen in a whistlynge wynd as cleere
And eek as loude as dooth the chapel-belle

These and numerous other possible examples indicate the impression of a
changed atmosphere, one which is more luminous and happy, which, in a word,
is French "Or, c'est de la perception de cette lueur et de l'effort fait
pour la reproduire que naitront les premiers beaux vers de la langue
anglaise au XIVe siècle..."

... L'Aptitude des écrivains à saisir un détail
lumineux est aussi manifeste que celle du langage
à l'exprimer et à le mettre en valeur. Il y a
dans leur goût pour les tableaux bien éclaires

42 Ibid., p. 57.
43 G. Chaucer, The Canterbury Tales, cited by John Matthews Manly, English
44 Legouis, op. cit., p. 58.
This clarity, interior and exterior, plus the French gaiety exemplified in
the open air tournaments, in the use of bright armour and gallant horses,
in the taste for choice falcons... banquets delicate rather than abundant,
and wines more remarkable for their exquisite flavour than for their in-
toxicating power, plus the opposite moods expressed in the shedding of
tears for country and friends—add up to one "great revelation" to the
Anglo-Saxons, by nature stern and severe.

In observing the influence of French prosody on the English poets, one
notes that the English were, in time, attracted to the French verse form.
They dropped the Anglo-Saxon alliterative style and limited the variety of
forms found in the French lays, chansons de geste, fabliaux, songs, romances,
and pastourelles. To imitate the French multiformity required imitation,
too, in variety of subject matter, for the English sensed the propriety
existing between the two.

Notwithstanding, the continental spirit brought to England and express-
ed in the writings of the Anglo-Normans gradually began to drift farther and
farther from the native purity of language brought to the island orginally.
Artificiality grew until the writers themselves recognized their linguistic
limitations and restrictions, and therefore took to Latin.47

45 Loc. cit.
47 Legouis, op. cit., p. 69.
Then with its military successes on the continent during the last of the thirteenth and the first of the fourteenth centuries, England was taking its place among the nations of the world. Though these successes were followed by the unfortunate regency and reign of Richard II and by the plague of the Black Death, this period dates the birth of Merry England and that of the first great English poet, Chaucer.

By the beginning of the century the amalgamation of the races approached completion; nevertheless, Chaucer, writing in the last quarter of the century gave evidence again of French influence in poetry. It was the fabliaux of France that furnished inspiration to several of his "contes" told in verse. But it is above all to a famous French roman that he owed his initiation as a poet, "for when he was yet quite young" he translated Guillaume de Lorris and Jean de Meung's Roman de la Rose into English verse, thereby discipling his versification and acquainting himself with two writers of contrasting temperaments, who, nevertheless, attained some unity of production. Legouis attributes Chaucer's tenacious clinging to allegory for many years as an unfavorable effect of his "reverence" for the Roman.

Gaiety of character, simplicity, and restraint as well as the "clarté," characterize this master's lines. He is like them, too, in some

48 Cf. ante, p.9.
50 Legouis, op. cit., p. 130.
51 Cf. ante, p. 17.
less desirable strains—his garrulity and his occasional slowness and platitudes. The French critic concludes:

... Ces caractères ne sont pas de sa seule jeunesse, mais permanents. Chaucer n'a pas eu comme on dit, une période française. It est Français toujours, mais comme un de nos compatriotes pourrait le faire, il lui est arrivé de s'enrichir à l'étranger, de s'en aller émerveiller de l'Antiquité ou de l'Italie. Sur un fonds qui n'a pas disparu il ajouterait ainsi quelque variations italiennes et latines, puis pour finir, il emploiera sa manière française à peindre la société d'Angleterre.52

In the fifteenth century the French influence in the literary phase of the language amalgamation under consideration drops almost to zero. The sparsity of literary productions of any kind accounts partly for the decline. Translations from French include that of Christine de Pisan's Epistre du Dieu d'amours done by Occeleve; lives of Our lady and of other saints, notably that of St. Edmund; Chartier's Belle Dame sans Merci; and le Coucou et le Rossignol. Then, Hawes of the last of the century again took up the imitation of the allegorical style of le Roman de la Rose. The dramatic cycles rearranged in the fifteenth century were very similar to the mystery and morality plays of France though they lack the miracle element predominant in the French. On the other hand, they have a greater mingling of the tragic and the comic than do the French cycles. In prose, Caxton looked to "le beau langage."53 His printing of Malory's Morte d'Arthur revived the old French chivalrous tone in a prose that was poetic. Lastly must be noted Froissart's Chronicles, given to the English world by Lord Berners slightly

52 Legouis, op. cit., pp. 132-33.
53 Cf. ante, p. 11.
previous to the dawn of Humanism. The Chronicles cover the greater part of fourteenth-century France through a labyrinth of digressions; yet one main purpose is evident: "celle de raconter le duel formidable de la France et de l'Angleterre, qui ébranla toute l'Europe." With what sentiments must the English of the 1400's have read the account of their forebears' struggles outre-Manche?

Thus, from the time of Edward the Confessor—and even preceding his reign—to the early part of the sixteenth century the English language barometer, especially as influenced by the French, fluctuated unpredictably, sometimes in harmony with relative happenings and circumstances in the social, political, religious, and cultural history of the island, and again out of proportion with those aspects of the islanders' life.

The decades following the Battle of Hastings found the native language of England gradually relegated to the illiterate, eliminated from the schools and the cultivated classes, and French spoken more and more popularly by the uneducated groups. But after the loss of Normandy, with the interests of Angle and of Norman common, the invaders' posterity were induced to acquire the vernacular of their conquered subjects—an evidence that England was now their adopted country. On the other hand, the Anglo-Saxon stock of the population found themselves accepting a good share of French terms. Then in Henry III's reign they again allowed a flood of immigrants to pour in.

54 Legouis, op. cit., p. 152-93.
55 Lanson, op. cit., p. 73.
56 Charlanne, op. cit., p. 228.
and even encouraged the inundation. The speech of the "strangers" left its impression upon the language of the natives and allowed many of the words to be "naturalized."

All along, and particularly in the succeeding century, translations and imitations of the Norman-French writers and of the native French were part of the literary mode. In the meantime, the vernacular was constantly gaining dominance and approaching some indication of a future standard of speech. By the middle of the fourteenth century the supremacy of the native tongue was unquestionable, culminating in the Act of Parliament (1362), when French and Latin both lost their "officialdom." In literature Chaucer's works reveal the union of "the brilliance of the French language" with "the homely truth and steadfastness of English." 57

The English records of the fifteenth century are scarce and bare until Caxton's printing press provided a convenient means of popularizing the written language. The first printed English book was a translation of Receuil des Histoires de Troye, published by Caxton on the Continent.

Caxton, as a printer and translator, devoted himself chiefly to French literature. 58 He also applied himself to the earliest conversation books in French and English—the first "a sort of narrative in French, with an English translation opposite..." 59 Such manuals were in demand among mer-

57 Meiklejohn, op. cit., p. 215.
58 Legouis
chants and pupils who hoped to be apprenticed to merchants. The next period, that of the English Humanists, opens with the study of French in England growing in thoroughness. 60

The most important idea to be carried from this study of the historical survey of the influence of the French language in England up to 1500 is summarized by Kington Oliphant, English authority on the history of the English tongue, in the following words:

Of old, no country was more thoroughly national than England: of all teutonic lands she alone set down her annals, year after year, in her own tongue: and this went on for three centuries after Alfred began to reign. But the grim year 1066, the weightiest year that England has seen for the last twelve centuries, has left its mark deeply graven both on our history and on our speech. Every time almost that we open our lips or write a sentence, we bear witness to the mighty change wrought in England by the Norman Conqueror. 61

60 Charlanne, op.cit. p. 228.

CHAPTER II

LANGUAGE IN FRANCE AND ENGLAND AT THE TIME OF SPENSER

It is the purpose of the present section of the thesis to make a brief comparative investigation of the language and literature of both France and England during the sixteenth century highlighting Spenser's few French relationships and bearing in mind always that written language is a primary source of borrowed vocabulary.

The study of the language of England during the sixteenth century in relationship to the French influence requires first an investigation of the French language and literature of the time.

Like English, the French had lacked standardization. Ever since the establishment of the Capetian dynasty in France and the growth of the Ile-de-France into the great national center, the dialect of Paris had progressed gradually towards recognition as the standard language, superseding in prestige, at least socially and politically, the langue d'oc.1 By the last of the fifteenth century the French literary tongue was expressing itself in improved phraseology. One of her great lyricists, François Villon, had produced his artistic "Ballades des Dames du Temps jadis," and Charles d'Orleans his rondel, "Le Temps a laissé son manteau." Villon exemplified,

by his choice of language, realism in poetry, and d'Orleans demonstrated the French clarté and sweetness of expression. Rayounard says, "Mists of antique phrase begin to roll away, and we no longer grope along in the obscurity of a barbarous dialect, though occasionally an unknown word, or an idiom of outlandish aspect reminds us, that we are still in the land of strangers."2

Then dawned a brilliant epoch in the history of the French language and literature, le siècle de la Renaissance, the effect of which was neither to hasten nor to retard, but rather "dérange la langue dans sa marche," at least the written language.3

To the throne of France (1515) came François 1er. He and his sister dreamed of a magnificent and pompous court like that of the Medicis. They planned a court surrounded by men of letters, science, and art, working under the king's patronage and giving glory to his name. That dream was realized for Francis as king of France and Marguerite as Queen of Navarre.4

For a time under Francis' reign the imitation of what was being done in Italian literature was most successful among the courtiers and with the prince himself. The conte and the nouvelle constituted the flourishing genre. "Marguerite de Navarre s'y adonna personnellement avec application et nous a laissé dans l'Heptaméron [an imitation of Boccacio] son meilleur

The preface to the translation of the Decameron that appeared in Paris in 1545 tells how Marguerite was unwilling that it be said in "aucune langue" that one could write anything which "ne pût être bien dit en français," and that "... de toutes parts, en prose et en vers, traductions du grec et du latin, de l'italien, de l'espagnol aussi nous commençons à les voir se multiplier dans les années du règne de François ler ..." He abolished the use of Latin in public documents and acts and ordered

... doresnavent tous arrêts soient prononcés, enregistres et délivres aux parties en langage maternel François, et non aultrement.

This legislation elevated the character of the language and gave a new impulse to its progress. The advancement was promoted, too, largely by the new encouragement given to literature and by the new honors bestowed upon literary men.

Though Clement Marot (1496-1544), le joli causeur en vers, "le poète en titre de François ler," strove to imitate antiquity, he was energetic in striving also to cultivate his native tongue and to establish for it rules.


and principles for permanence and precision. Thus his élégant badinage "qui excelle à découvrir pour parler et pour écrire les mots phosphorescents." Perhaps his most frequently quoted example of élégant badinage and of his use of simple French is his

Ma mignonne,
Je vous donne
Le bon jour.11

About the middle of the century with Pierre Ronsard and his troupe called La Pléiade appeared the real renaissance and a patriotic literary movement attempting to enrich the mother tongue from its own sources12 as well as through borrowings from other languages and dialects. Joachim Du Bellay's Deffence et Illustration de la Langue Française (1549), inspired by Ronsard,13 contains the principal language theories of the Pléiade:

... Ne pensez doncques quelque diligence et industrie que vous puissiez mettre en cest endroit, faire tant que nostre langue encore rampante à terre puisse hauser la teste et s'eslever sur pieds. Se compose donc celui qui voudra enrichir sa langue à l'imitation des meilleurs auteurs Grecs et Latins... aussi est-ce le plus utile de dien imiter, mesmes à ceux, dont la langue n'est encor bien copieuse et riche... Et certes, comme ce n'est point chose vicieuse, mais grandement

9 Rayounard, op. cit., p. 311.


13 Calvet, op. cit., p. 131.
louable, emprunter d'une langue étrangère les sentences et les mots, et les approprier à la sienne... aussi est-ce chose grandement à reprendre,... voir en une même langue une telle imitation, comme celle d'aucuns savans mesmes, qui s'estiment estre des meilleurs quand plus ils ressemblent un Héroet, ou un Marot... Je voudroie bien que nostre langue fust si riche d'exemples domestique que n'esussions besoing d'avoir recours aux étrangers...14

In his Essais, Montaigne says of these innovators, "Ils sont assez hardis et desdaigneux pour ne suivre la route commune..."15

The poetic century closed under the rule of the "tyrant of words and syllables"16—François de Malherbe (1555–1628). By 1600 the manifesto of the Pléiade's conception of what poetry should be, as well as the efforts of the Pléiade's followers, had resulted in language extremes—in enrichments, in the use of extraneous material, especially from Latin, Greek, and Italian sources, in an affectation and obscurity of style. A reformer was needed to establish a medium. Then, as Boileau is often quoted as having said, "enfin Malherbe vint."17 However, Boileau defined the reform tercely—"Il réduisit la Musée aux règles du devoir."18

Calvet says of this reform:


15 Michel de Montaigne, Essais, Libre III, Ch. 5.

16 Rayounard, op. cit., p. 313.


Il repoussait les idées de Ronsard sur la langue. Ronsard avait voulu faire une langue nationale composite, c'est-à-dire une langue française où étaient admis des mots de tous les dialectes. Malherbe n'accepte que la langue de Paris, celle que le peuple de Paris, les crocheteurs du Port-au-Foin, pourraient comprendre.

Il repoussait les idées de Ronsard en matière de versification. Ronsard laissait aux poètes une liberté limitée par le goût; Malherbe proscrit l'hiatus et l'enjambement, règle les lois de la rime et de la césure et prononce que ces lois sont absolues. 19

In the meantime what was the status of the French language in prose writings? Growth of French in this field of literature had been slight; in fact it remained "in a state of comparative barbarism, until the days of Montaigne, who flourished in the last half of the sixteenth century," and secured for prose a comparative stability. 20

Now to consider more specifically the sixteenth century vocabulary, one observes that it included many words that are still in use today but with a different meaning, and others from its numerous heritage that the century failed to bequeath to succeeding centuries. Darmesteter et Hatzfeld give several examples of each category. The writer has chosen the following obsolete words from the Darmesteter-Hatzfeld group, some because of their evident and interesting derivation, others because of a fanciful or humorous appeal: acaser: s'établir dans; acertener, assurer; acourer, blesser au cœur; acoler, embrasser, agripppeur, qui saisit vivement avec la main; affronteur, hardi trompeur; allouvi, affâmé comme un loup; baller danser;

19 Loc. cit.
20 Rayounard, op. cit., p. 314.
bienveigner (qn), lui souhaiter la bienvenue; chère, accueil; coyment tranquillement; degasiller, égarger; devaler descendre; enfancon, petit enfant; esjuner, mettre à jeun; fixe déterminé par le destin; faitard, paresseux; jargonner, parler dans son langage; maltaient, mauvaise passion; rebours, faceux, peu traitable; taisible, secret. The following are examples of words that have survived but whose meaning has changed: l'amendement (des langues, des moeurs), leur amélioration; brave, élegant, bien mis; bruit, renom; chandelle, lumière; domestique, apprivoisé, adouci par la culture; fier, cruel; gibier (au fig.) objet que l'on poursuit; majeurs, ancêtres; porruque, chevelure; poil, cheveux; torcher (ses yeux), les essuyer.21

The vocabulary, despite the theories of the Pléiade, contained unrestricted borrowings from the Latin and the Greek. Ronsard had recognized the poverty of the French vocabulary and declared it unsuitable for literary purposes unless it be enriched from various sources.22 Hence he had pleaded with his fellow writers "n'écorcher point le latin" (Art poétique) and begged them "comme bons enfans" to have pity on their mother tongue. He himself had tried to enrich the language 1) by using expressive words borrowed from the various dialects of France; 2) by reviving archaïc terms; 3) by coining new words, particularly compounds; and 4) by evolving derivatives.23

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22 Brunot, op. cit., p. 27.

the master used to advise his followers:

Je vous recommande par testament que vous ne laissiez point perdre les vieux termes, que vous les employiez et defendiez hardiment contre des maraux qui ne tiennent pas elegant ce qui n'est point escorche du latin et de l'italien et qui aiment mieux dire collauder, contemner, blasonner, que louer, mepriser, blamer, tout cela est pour l'escholier limousin.24

In 1579 a vehement attack upon foreign innovations in the vocabulary was made via Henri Estienne's *Precellence du langage francais*. In it he protests against the ascendancy of Italian and Spanish words and modes in France. Of these two enighboring tongues the Italian suffered the more from Etienne's pen. He claimed it not only "foreign to France," but a language "inferior to French in grace, force, and excellence."25 /11/ contrefait et aveugles de l'étranger." In spite of the mockings and invectives the fashion continued.26 It is to be remembered that from the early part of the century a stimulus had been given to philological studies through the king's patronage and protection of the humanists in their study of foreign languages and literatures and also through the advantages emanating from the invention of printing.27

This sixteenth-century France, initiated by a ruler whose intellectual ambitions knew not satiety, transmitted to her neighbor across the channel.

24 Brunot, op. cit., p. 27.


the spirit of the age—a spirit that emanated from the courts of her neighbor to the southeast. The cultural transmission via France to England, by no means an isolated influence, did not ripen until the century was well in progress.

Contact with the Continent, hence with its intellectual restlessness and enthusiasm for the newly found in art and literature, continued through travel and foreign study as it had for centuries.

Thomas Warton le jeune écrivait en 1774 dans sa fameuse Histoire de la Poésie Anglaise ces lignes significatives: 'Des l'an 652, l'usage commun des Anglo-saxons était d'envoyer leurs enfants dans les monastères de France pour y être élevés; et l'on regardait non seulement la langue, mais encore les manières françaises comme un mérite et comme le signe d'une bonne éducation.'

After questioning Warton's knowledge of the exact date, 652, Schoell continues:

... Mais du moins son propos est-il clair: le goût de la langue et des choses françaises qui règne chez ses compatriotes lui apparaît si ancien, si fermement établi, et pour tout dire, si vénérable qu'il ne saurait ... s'expliquer par le simple accident qu'a été la conquête normande: il doit être pour le moins de quatre siècles antérieurs.

Throughout Tudor times "young Englishmen of good family invariably completed their education in foreign travel and by attendance at a foreign university." France was seldom excluded; in fact, often the visit was

29 Schoell, loc. cit.
restricted to France. 31 If the itinerary of the young gentry and nobles included the Grand Tour, then France was the first country visited, and was the place of the longest sojourn. "Eighteen months in France, nine or ten in Italy, five in Germany and the Low Countries, was considered a suitable division of a three years' tour." 32

Such an educational scheme left a French imprint in the English literature and language of the time, which, finally, accounts in some degree for French borrowings in the vocabulary.

First in consideration is the prose of the period, most of which illustrates the diversified interests in the mother-tongue and the opposing attitude toward "Ink Horn" terms.

Early Tudor was the age of the Humanists, among whom the best continued to use Latin, for the national language was still immature, and prose in general suffered from the lack of powerful precedents. 33

Thomas More's Utopia, which "représente à elle seule la contribution littéraire de l'Angleterre à l'humanisme pur," 34 was written in Latin and not translated into English until mid-century. 35

Sir Thomas Elyot, author

31 Loc. cit.
34 Ibid., p. 201.
35 Ibid., p. 199.
of the first book on the subject of education written and printed in the English languages—The Governour published in 1531—advised the use of the mother-tongue for purposes of instruction. Like Du Bellay in France, he defended English against those who discriminated against it and made a conscious effort to enrich the English vocabulary. Paradoxical as it may seem, in The Governour he apologizes for using the word maturity:

Wherefore I am constrained to usurpe a latine worde ..., which worde, though it be strange and dark, yet ... ones broughte in custome, shall be facile to understande as other wordes late commen out of Italy and Fraunce ... Therefore that worde maturitie is translated to the actis of man, ... reservying the wordes ripe and redy to frute and other things separate from affaires, as we have nowe in usage. And this do I nowe remembre for the necessary augmentation of our language.36

The study of languages only was in Elyot's opinion a pedantry:

And who that hath nothinge but language only may be no more praised than a popinjay, a pye, or a stare, than they speke feately. There be many nowe a dayes in famouse scholes and universities which be so moche gyven to the studie of tonges onely, that when they write epistle, they seeme to be redar that, like to a trumpet they make a soune without any purpose ... Undoubtedly very eloquence is in every tonge where any mater or acte done or to be done is expressed in wordes cleane, propise, and comely....37

The group of early Tudor writers and educationalists also includes Sir John Cheke, who made attempts to reform the English language through his writings; Roger Ascham, who compares unfavorably the completeness of the Greek and Latin with the English: "...In the Englishe tongue, contrary, everye thinge in a maner so meanlye both for the matter and the handelinge,


37 Ibid., p. 54.
that no man can do worse;" and Sir Thomas Wilson, who recommended purity and simplicity of language in his *Arte of Rhetorique* (1553). Hence it is evident that the prose of the first half of the century or more did not contribute much to French influence on the English language. Among these early writers, however, French had been essential to their education, for the long-standing custom among the gentry of sending their sons to the manors of noblemen for learning was still somewhat in vogue, and in these houses French was always taught. When More was only three, he was sent to the house of the chancellor, John Morton, where he studied French, Latin, Greek, and music. Ascham, too, was educated in this way, having passed his early years in study at Sir Humphrey Wingfield's. And Wilson in his *Arte of Rhetorique* commends "skill in French" in a young gentleman's cultural attainments. Elyot, fearing a loss of zeal in the study of French consequent upon the tax of grammatical requirements, wrote in *The Boke of the Governour*: "And what doubt is there but so may he as some speake good latin, as he maye do pure frenche, which nowe is broughte in to as many rules and figures, and as longe a grammer as is latine or greke..."
Later prose writers reflect varying attitudes towards the use of French. Thomas Nashe (1567-1601) does his share of satirizing the beau or mounsiers, as the "Frenchfied traveller and his untravelled imitators were known."43 In The Unfortunate Traveller (1587), he asks:

... What is there in France to be learned more than in England, but falsehood in fellowship, perfect slovenry ... to swear ah par la mort Dieu... But for the idle traveller ..., I have known some that have continued there by the space of half a dozen years, and when they come home, they have hid a little weareish lean face under a broad hat, kept a terrible coil in the dust in the street in their long cloaks of gray paper, and spoke English strangely....44

and Thomas Dekker ( ) imitated the matter of the French fabliau in a few of his prose productions. Otherwise, the prose seems to lack much that is recognizable as French except, perhaps, a critical work such as Signey's Defense of Poesie recalling Du Bellay's Defense et Illustration de la langues francaise; the "popular turn" the religious pamphlets effected as did the contemporary great French political satire, the Satire Menippieër, and the style and subject matter of Burton, petty philosopher, reflecting Rabelais' extravagant vocabulary and Montaigne's personal references.45 Legouis says that eccentricity and pedantry characterize the prose of this period in opposition to "cette simplicité nette et égale" considered by the French as the mark of "la vraie prose."46

43 Lambley, op. cit., p. 236.
45 Legouis, op. cit., pp. 345-373.
46 Ibid., p. 372.
As for poetry, there was much discussion about the fitness, or inappropriateness, of the mother-tongue for use in this literary realm — "the highest possible purpose to which language can be put."\(^47\) The many experiences in prosody had varying results.\(^48\)

Wyatt and Surrey, poetic names always linked in the history of the sonnet in England, both had some French breeding and did not scorn the French models traditional in England.\(^49\) Far beyond this possible negative French influence, their works, published posthumously, mark the dawn of a new period in English poetry.\(^50\) The next remarkable publication of poetry after Tottel’s Miscellany, in which Wyatt’s and Surrey’s works appeared, was the Mirror for Magistrates. The Induction, that part contributed by Thomas Sackville, completely outweighs the rest in value and is considered the best poetry in English between Chaucer and Spenser.\(^51\) It is reminiscent of the vision and allegories of the Roman de la Rose.\(^52\) One recognizes the anticipation of Spenser’s Faerie Queene as well as a semblance to the Roman in such verses as the following:

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48 *Loc. cit.*


50 Samuel Steward, Lectures on Elizabethan Prose and Poetry, Loyola University, Summer School, 1943.


52 Legouis, *op. cit.*, p. 222.
And next within the entry of this lake
Sat fell Revenge, gnashing her teeth for ire,
Devising means how she may vengeance take,
Never in rest till she have her desire;
But frets within so far forth with the fire
Of wreaking flames, that now determine she
To die by Death, or venged by Death to be. 53

Obviously Sackville lacks the French clarté and gaiety. Dr. Steward says that despite his poetical eye, his poetical vocabulary, and his poetical ear, there is no gloomier set of stanzas.

As the Elizabethan period advanced, the consciousness and curiosity of English poets concerning continental concepts of poetry increased, and "ils n'ignorent pas la réglementation introduite par la Pléiade dans l'emploi des rimes masculines et féminines. Le principe de l'alternance est déjà établi chez nous quand débutent Sidney et Spenser." 54

From early years Sidney loved learning—the precocious spirit of the age was upon him from his first days at Shrewsbury school. At eleven he was sending letters in French and Latin from Shrewsbury, where he evidently had a private tutor in French, French being neglected at that period in the public and grammar schools as a strict part of the curriculum. 55

A year after leaving Oxford, Sidney was sent by his uncle, the Earl of Leicester, to the French Court. There he fell under the charm of Ronsard's "delicate harmonies" and "classical imagery." 56 Even with his claim to be

54 Legouis, op. cit., pp. 253-54.
55 Lambley, op. cit., p. 128.
"no pickpurse of another's wit," is there not something like unto the French taste reflected, and perhaps surpassed, in the vivifying force and the personal intimacy of his sonnets and songs? One of the letters from Languet, Huguenot scholar and close friend of Sidney, reveals Sidney's aptitude for the French language. Languet says he had never heard Sidney mispronounce a syllable of French.\footnote{W. A. Bradley, editor, The Correspondence of Sir Philip Sidney and Hubert Languet. Boston, 1912, pp. 41 and 112, cited in Lambley, op. cit., p.63.} It was at the suggestion of Languet that Sidney practiced and helped to preserve his French fluency and comprehension by following a translation cycle of some of Cicero's letters—from Latin into French, from French into English, and finally from English back into Latin again.\footnote{Lambley, op. cit., p. 221.}

Edmund Spenser, second only to Shakespeare among the Elizabethan poets\footnote{Lee, op. cit., p. 158.} and "le maitre du langage,"\footnote{Legouis, op. cit., p. 266.} hailed du Ballay thus:

First garland of free Poesie  
That France brought forth, though  
fruitful of brave wits,  

Indeed the "free Poesie" theory of the Pléiade had claimed that variety in the lyric must be unrestricted and should be chosen to suit "the multitudinous responses of human emotion to the infinite appeals of sensation and
Ronsard and his followers believed in exploring the mother-tongue to discover its possibilities for use in great poetry; they believed in offsetting the poverty of the language by enrichments through "new words" for "new sentiments;" they "revived the freshness, plaintive or gay, of the song, and invented the stately progression of the ode;" they advocated basing the rhythm of modern poetry on the number of syllables rather than on the time-value. "All this," says Wyndham, "I believe, ... was an effective contribution to England as well as to France."63

This "effective contribution" from France is found in Spenser. French literature had attracted Spenser from his early school years. "Almost as a school-boy" he initiated his hobby of translating the poetry of France into English,64 and later at Pembroke Hall of Cambridge, with great "zeal" he "plunged" into the study of all that the literary Renaissance honored—including the modern languages and the works of Marot and Du Bellay.65 He had used the former's version of Petrarch for seven of his sonnets and had prepared English verses from Du Bellay. In fact, French was the medium that introduced him to the culture of Italy66 and to the masters of the elder world, and French language and literary experiences served as a precedent for him.

63 Ibid., p. 34.
64 Lee, Great Englishmen, p. 161.
His language problem was very similar to that which the Pléiade had confronted. As E. K.'s Introduction to the Shepheardes Calender testifies, like Ronsard, Spenser was feeling his way in poetical diction.\(^67\) "Cheke, Ascham, and Wilson, the leaders and mouthpieces of the Cambridge humanists \[had been\] extreme purists in the matter of language..."\(^68\)

There are five points concerning Spenser's vocabulary to be investigated briefly here because of their relationship to the French: first, the use of archaisms; secondly, the dialect; thirdly, enrichment through terms from the arts, professions, and trades; fourthly, "provignement;" and fifthly, the compound epithet. The borrowing of words from other languages is reserved for comment later.

Spenser's "Archaistic tendency" was the expression of a definite artistic plan—a part of his course in improving the poetic vocabulary and his native language in general as a literary tongue.\(^69\) Legouis writes, too, of Spenser's archaisms being used "avec des intentions artistiques très précises," and credits the poet with "... la première note d'art conscient que nous fasse entendre un poète anglais."\(^70\)

If this use of archaisms was motivated as E. K. says it was, that is, as a means of improving the language through the restitution of "forgotten

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68 Renwick, op. cit., p. 2.

69 Ibid., p. 54.

70 Legouis, op. cit., p. 267.
phrases," then Spenser was applying "a familiar argument of the Pléiade," no matter how distasteful then to the English.71 "Une langue doit se définir indépendamment de la race et de la mentalité de ceux qui la parlent, ..."72 and shall we add "qui la lisent"?

As for the dialect in Spenser's poems, Renwick considers that he "went beyond the French." The critic is mindful that Ronsard, in his first expositions, based claim to the propriety of his dialect words on the Greek models. Renwick adds:

... and Spenser, no more than Ronsard, wrote in pure dialect, but would agree that 'pource nostre France n'obeist qu'à un seul Roy, nous sommes contraints, si nous voulons parvenir à quelque honneur, de parler son langage.'73

Renwick accounts further for Spenser's extremes in dialect as compared with the French poets. He attributes Spenser's excesses to the poet's enthusiasm and unrestraint in first attempts and also to Spenser's decorum theory.74 In comparing the English poet's archaisms and use of dialect with that in sixteenth-century French prosody, taken directly from Latin and Greek, Hector Genouy, French critic, says:

... Spenser n'aurait pu s'adresser à ces mêmes sources dans tomber dans une bizarrerie infiniment plus grande que les poètes de la Pléiade. Il a eu donc recours a de vieux mots tombes en désuétude ... il [Spenser] admirait

71 Renwick, op. cit., p. 4.
73 Renwich, op. cit., p. 6, quoting Art Poetique, p. 321.
74 Ibid., p. 7.
profondément Chaucer, et c'est pour une sorte d'hommage à sa mémoire qu'il affecte de reprendre les vocables des Canterbury Tales. Il y voyait aussi cet autre avantage de donner à ses vers un tour plus pittoresques; plusieurs de ces vieux mots avaient une saveur que n'ont pas les équivalents modernes. De même en France, certaines poésies, écrites dans des dialectes régionaux provençaux ou même dans des patois locaux (dauphinois, savoyard, béarnais, et autres) offrent à celui qui les comprend un intérêt infiniment plus vif que les mêmes poésies dans la langue classique ordinaire...75

The third source of vocabulary—the current language among men of the arts, trades, and professions, hitherto not used in poetical speech. The Pléiade had considered the deliberate choice of a vocabulary from such sources laudable, "especially when justified by classical prototypes."76 Had not Ronsard and Du Bellay declared that the poet should not only choose his words from the savants, "mais aussi de toutes sortes d'Ouvriers et gens Mécaniques...les noms des matières, des outils...pour tirer de la ces belles comparaisons, et vives descriptions de toutes choses"?77

The underscored words in the following quotations exemplify his word-craft in the application of terms from various fields—Hawking:

Mine eyes no more on vanitie shall feed,
But, sealed up with death, shall have their
deadly meed.


77 Renwick, op. cit., p. 8, quoting Art Poetique, p. 321.
Hunting:

As when a faulcon hath with nimble flight
Flowne at a flush of ducks ...
F.Q., V. ii, 54, 2.

Seamanship:

Vere the maine shete, and beare up with
the land,
F.Q., I, xii, 1, 3

Art:

On stately pillows, fram'd after the
Doricke guize.
F.Q., IV, x, VI, 9.

Chivalry:

First he his beard did shave, and
flowly shent;
Then from him reft his shield, and it
renverst,
And blotted out his armes with falsehood blent,
And himselfe baffuld, and his armes unherst...
F.Q., V, iii, 37, 6.78

Law:

The damzell was attacht, and shortly brought
Unto the barre, whereas she was arrayned:
But she nould plead...
F.Q., VI, viii, 36, 1.

Renwick says that all these terms show to what great extent Spenser applied Ronsard's "linguistic doctrine." The lines relating to words of legal measure, he considers as belonging to Ronsard's rubric of mots propres.79

A further means towards a poetic vocabulary which the Pléiade had employed—provignement—was adopted by Spenser. In English this is called

78 Edmund Spenser, The Faerie Queene.

79 Renwick, op. cit., pp. 8-10.
"engrafting," the construction of new forms from existing words; for example, "de verve on tirera verver." Spenser's joyaunce from joy is but one example of this Ronsard innovation, of Homeric origin, so frequently employed.

Lastly is the compound epithet, closely related to the provignement. The use of compound words and double epithets became a literary vogue in England during the Renaissance. The fashion was earnestly promoted by Sidney in his Apologie for Poetrie, and Spenser contributed "mots composes" which soon became common in the vocabulary of the literati Englishman; for example, "storm-beaten" and "heart-piercing."

Osgood in the preface of his concordance to Spenser's works justifies apparent inconsistencies in his work by illustrating Spenser's own inconsistencies with regard to the spelling of compounds. He locates three different spellings of sea god: sea god (III, 4, 43, 9), sea-god (IV, 11, 8, 2), and seagod (IV, 11, 6, 6). However, the double epithets and compound words which Lee gives as examples of the French style affecting the English are all hyphenated; such as, chasse-peine, trouble-chasing; donne-vie, life-giving; humble-fière, humble in pride; doux-amer, bitter-sweet; and aime-joie, joy-loving.

Contemporary with these four Pléiadian aspects evident in Spenser's poetic diction are other mediums for the introduction of French words into

80 Calvet, Manuel illustre, p. 132.
the English vocabulary; that is, imitations and translations among other
Elizabethan writers as well as Spenser.

Indirect translations from the Latin and Greek depended mainly upon
French versions. Chief among them was Thomas North's retranslation of
Plutarch's Lives (1579), an improvement upon Amyot's Vies (1559).83 The
Lives and John Florio's popular version of Montaigne's Essais (1603) both
became "pour beaucoup, des livres de chevet."84

In verse the translations were numerous—the imitations too. The most
esteemed interpreter of the French Huguenot poet Du Bartas was Joshua
Sylvester. He spent more than a decade working on the Du Bartas' verse story
of the creation, usually called La Semaine.85 It abounds in composite
epithets heretofore mentioned.

Genouy analyzes at length the inspiration of Spenser's pastoral poems.
First le Calendrier des Bergers. He says that the Puitan Spenser found
sources for his last two eclogues in Marot, Protestant poet of France. In
"November," funeral chant in honor of the great shepherd's daughter Dido, he
follows L'Élégie sur Madame Loyse de Savoye, and as for the last eclogue:

... L'éloge de Décembre (bien que Colin s'adresse à
Pan, dieu des bergers) ne s'inspire pas des poètes
anciens. Spenser y a largement mis à contribution
la délicieuse Élague au Roy de Marot, une de celles
que l'on cite le plus volontiers, où le poète français
parle de son enfance en termes si enjoués. Il est à
prémmer que Spenser fut lui-même ému et captivi par

83 Legouis, op. cit., p. 244.
84 Ibid., p. 245.
85 Loc. cit.
cette description tour à tour naive, malicieuse, enthousiaste, si pleine de sincérité et de vie, et qu'il voulut faire passer dans sa langue maternelle ce qui l'avait si fort charmé, de qui probablement lui rappelait les souvenirs de sa propre enfance; et hâtons-nous de dire qu'il a pleinement réussi dans cette adaptation. Certains passages, notamment trois strophes, commençant à Whilome in youth..., vont parfois jusqu'à la traduction des vers de Marot. Mais ne regrettons pas ces quelques emprunts lorsqu'ils égalent l'originale et procurent le même plaisir.\[86\]

"Les strophes" of which Genouy speaks read:

Whilome in youth, when flowrd my joyfull spring,
Like swallow swift I wandered here and there:
For heate of heedlesse lust me so did sting,
That I of doubted daunger had no feare.
I went the wastefull woodes and forest wyde
Withouten dreade of wolves to bene espyed.\[87\]

and Marot's verse is:

Sur le printemps de ma jeunesse folle, 
Je ressemblais l'arondelle qui vole, 
Puis ca, puis la: l'âge me conduisait 
Sans peur ne soin, ou le coeur medisait, 
En la forêt, sans la crainte des loups, 
Je m'en allais souvent cuellir le houx...\[88\]

Besides Spenser's translations from Du Bellay, the Visions and the Ruines of Rome, at the close of Complaints, come more translations from the French—Du Bellay's Songe and a version of Marot's translation from Petrarch on the death of Lady Laura.

The sonneteers, in particular, came under the influence of foreign models, especially that of Petrarch, Italian master of the sonnet. However,

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86 Genouy, op. cit., p. 46.


certain of the English sonneteers produced works analogous to the French. Desportes, surtout, served as a model. The sestets given below from sonnets by Desportes and Spenser, respectively, show the resemblance between the two:

Mais moy, maudit Amour, nuict et jour soupirant,
Et de mes yeux meurtris tant de larmes tirant,
Tant de sang de ma playe, et de feux de mon âme;
Je ne ouis amollir une dure beauté,
Qui, las! tout au contraire accroist sa crauté,
Par mes pleurs, par mon sang, mes soupirs et ma flamme.

(Les Amours d'Hypolyte, 51)

But when I pleade, she bids me play my part,
And when I weep, she says tears are but water,
And when I waile, she turns hir selfe to laughter.
So do I wepe, and wayle, and pleade in vaine,
Whiles she as steele and flint doth still remayne.

(Amoretti, xviii)

The above analogies are among the very few found in Spenser's sequences. Kastner cites several instances of Daniel's similarity to Du Bellay. He says: "On discovering that Danell had so boldly plagiarized Du Bellay, I felt that the author of L'Olive must have other creditors among the Elizabethan sonneteers, ...." He tells then of the paucity of his discoveries and adds, "Ronsard and Desportes were the French poets for whom the Elizabethans showed a marked predilection, more especially the latter, whose hyperboles and strained conceits appear to have had a strange fascination for his con-

90 Ibid., p. 340.
91 Spenser, op. cit., p. 721.
Sidney Lee in his *French Renaissance in England*, published two years later than Kastner's article in the *Modern Language Review*, combined with the content of the *Introduction* in the new edition of Arber's *Garner* add up to quite a wealth of borrowings from Marst, Melin de Saint Gelais, Du Bellay, Ronsard, Desportes, and other minor "lutenists." This borrowing or plagiarizing, whichever it really was, was in itself an imitation of the French. Michiels in his introduction to the *Works of Desportes* tells of Desportes' "emprunts" but also of Desportes' not admitting his debt to the Italian, "... Mais il se garda de le dire et usa toute sa vie de la même réticence à l'égard de ses nombreux emprunts." It was the period of the "mouvement du goût français en faveur de l'Arioste."

The interest, however, in this thesis is the effect of such literary imitations and borrowings on the vocabulary more strictly speaking. Among French words used liberally in sixteenth-century English through the reading of such writers as Desportes are: *decore, vively, phare, ramage, (warbling), paragoned, ordure, vive, collin (nill), trunchman (interpreter);* and such "provignements" as *ensphere, encheer, embower, impurple, ensaffron, and*


A non-literary source that stimulated the growth of the sixteenth century English vocabulary resulted largely from the social level men strove to attain. Awareness of the necessity of an expansive vocabulary and of standards of pronunciation and grammar is expressive of a social consciousness. "... Where a man can lift himself into a different economic or intellectual or social level he is likely to adopt the standards of grammar and pronunciation [and vocabulary] of the people with whom he has become identified just as he conforms to their fashions and tastes in dress." 97 Correct-speech consciousness increased throughout the century with no rigid standards to follow even by 1600. 98 Association with the various non-literary mediums through which education progressed were similar instruments for the promotion of French in England.

Though the study of French had long since established a tradition in England, it was not until the Tudor epoch that the teacher of French rose to a place of distinction among the courtly and among the middle classes. Famous French tutors—André, Bourbon, and Denisot—taught the language in the palaces of the nobles and in the manors of the wealthy; professional teachers of French instructed the children of the middle class Londoners; professors of French wrote manuals for pronunciation and grammar, and books of conversa-


98 Ibid., p. 310.
tion; and in 1611 Cotgrave's well known French-English Dictionary appeared on the book mart. The first French grammar strangely enough had been an English publication—L'Esclarcissement de la langue Francoyse by Palsgrave (1530). "The path to knowledge of French was never easier for Englishmen than in Tudor times, and the Tudor text-books of the French teachers were nobly crowned by the domestic labours of Palsgrave and Cotgrave."100

Among the middle class perhaps the most numerous groups to bring French words into the spoken language were the merchants and the soldiers. The need for foreign languages was continuous among the merchants, and the one most useful was French for trading in France and the Netherlands. Mingling with those whose native tongue was French was sometimes the only instruction the merchants or their apprentices had. As for the soldiers, they were often the beaux who

hath served long in France,
And /are/ returned filthy full of French,101

The prolonged wars in France and the Low Countries attracted young English blood, and the service gave opportunities for the study of French abroad.102

Thus it is evident that the status of the French language in France during the sixteenth century was definitely superior to that of the English of the period. "Barbarous dialect" in poetry had, the century previous, begun its acceleration towards decay, and French was laredy distinguishing it-

99 Lee, op. cit., pp. 43-47.

100 Ibid., p. 47.


self by its order and clarté.

Loyalty to the mother tongue and eagerness for its enrichment grew in the poetic world until it expressed itself in the famous manifesto of the Pléiade. By 1600, though, the Pléiade's archaisms were out of date and their borrowings from "l'étranger" as well as their dialect words had not been assimilated. And the century of poetry terminated with the initiation of the reign of the "docteur en négative," Malherbe—a meticulous advocate of purity, clearness, and precision—who omitted whatever to him seemed "obscure or learned or imaginative.

In prose Montaigne, representative of the casual attitude of Renaissance gentlemen in political life,104 established a certain language stability in his famous literary product, the Essais. And finally, in prose, Henri Estienne's Précellence du langage français (1579) promoted nationalistic views on language versus the Italianate influence at court.105

"On retrouve dans H. Estienne le disciple éclaire de Ronsard, qui aime ce vulgaire maternal, veut en maintenir l'intégrité pleine et entière, et en défend les droits avec éloquence et avec conviction, même quand il se trompe."

The French-English relationship in England during this century was reflected in continental education and travel, in the interest of educational—

104 Ibid., p. 197.
105 Ibid., p. 208.
106 Darmesteter et Hatzfeld, op. cit., p. 77.
ists in the mother tongue, in the prose and poetry of the age, in the translations and imitations, and in the oral contacts directly with the French-speaking people of France and the Netherlands.

France was seldom scratched from the itinerary of young Englishmen on their continental educational tours in their eagerness "to acquire a good French accent and to learn manners." ¹⁰⁷ And in England itself as the century advanced, the court of Henry VIII in its yen for classical lore became similar to that of François Iᵉʳ, thus did Erasmus find it. ¹⁰⁸ England had her humanists, her grammarians, teachers, and educationalists advocating the use of the mother-tongue and yet themselves students of other tongues, especially of Latin and French. When the Elizabethan reign was in sway the domain of English was unquestionable. Even in prose the flexibility and utility of the language were more universally recognized. In poetry the French influence was more pronounced. Sidney was fluent and correct in his oral use of French; Spenser used Pléiadian means in enriching his vocabulary. His translations and occasional imitations testify to the route the New Learning took with him—from Italy through France, usually.

Despite the passage of literary interests through "la route française," England was England, and the literature and the language like the nation itself had a complacent and successful national air. As Jusserand adds:

... The hour has come for Albion, later than for the Latin countries, earlier than for the Germanic ones. After five hundred years, the ultimate result of the Conquest is seen:

¹⁰⁸ Jusserand, op. cit., p. 76.
England has been separated from the group of Germanic peoples; being only half Germanic, she has not followed the fate of the nations of slow development, but rather that of the others; and now has arrived for her the great era of expansion. The Renaissance, elsewhere, is dying out or, at least, losing its fire and halo; Ronsard is about to disappear, and Malherbe to reign; here it is the epoch of Spenser and Shakespeare....

109 Ibid., p. 319.
CHAPTER III
SIXTEENTH-CENTURY LOAN WORDS IN ENGLAND

It cannot be denied that a degree of intercultural understanding comes about through words. Even in the abbreviated literary references and comparisons given in the preceding chapters a degree of cultural alliance is obvious. However, despite the enlightening advantages derived from such literary bonds of the European countries during the Renaissance, English loyalty to the mother tongue voiced repeated objections to "strange ynkehorne terms." On the other hand writer after writer deplored and lamented English "barbarousness," its bareness and barreness, and the loss it sustained of "good and naturall English words." E.K. in his "Epistle" to Gabriel Harvey introducing the Shepheardes Calender (1579) and defending Spenser's archaic speech, refers thus to foreign loan words needed to fill the vacancies caused by English vocabulary losses:

... which default when as some endeavoured to salve and recure, they patched up the holes with peces and rags of other languages, borrowing here of the French, there of the Italian, everywhere of the Latine; not weighing how il those tongues accorde with themselves, but much worse with ours: so now they have made our English tongue a gallimaufry or hodgepodge of al other speches.¹

And Puttenahm in The Art of English Poesie (1589) accuses the English of

aping the "affectation" of clerks, scholars, and secretaries, who, he says, distorted the Latin and Greek into a vulgar French. As an example, he cites the use of innumerable for innombrable. To the distortion fault he adds a further accusation, that of "the mingle mangle ... of sundry languages using some Italian word, or French, or Spanish, or Dutch, or Scottish." He quotes Southern's retention of French words in his translation of Ronsard: freddon, egar, superbous, filandering, celest, calabrois, thebanois—all "intolerable." 2 E. K.'s "hodgepodge" and Puttenham's "mingle mangle" were but echoes of Ascham's comments in Toxophilus (1545) on foreign word borrowings:

He that will write well in any tongue must follow this counsel of Aristotle, to speak as the common people do, to think as wise men do; and so should every man understand him, and the judgment of wise men, allow him. Many English writers have not done so, but using strange words, as Latin, French, and Italian, do make all things dark and hard. Once I communed with a man which reasoned the English tongue to be enriched and increased thereby, saying, "Who will not praise that feast where a man shall drink at a dinner both wine, ale, and Beer?" "Truly," quoth I, "they be all good, every one taken by himself alone, but if you put malmsey and sack, red win and white, ale, and beer, and all in one pot, you shall make a drink neither easy to be known nor yet wholesome for the body. 3

This mélange in the Englishman's word diet was one of the modes resulting partially from the educational tours on the Continent, so fashionable then for young men of good family. The predominance of French is understandable, since the excursions frequently were limited to France. 4 The contacts

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4 Ante, p. 29.
made by merchants and soldiers, French-English literary relationships, the
publication of grammars, dialogues, and dictionaries, the place of distinc-
tion held by the French tutor, and the educational tours (at least before
Elizabeth, fearful of "popery," claimed to find "noe small inconvenience to
growe into the realm" because of the many English children living abroad
"under colour of learning the languages") — all contributed to the French
influence upon the English tongue.

Mary Serjeanston in her *History of Foreign Words in English* says that
the loan words which come into a language from a written source usually pass
first onto the written language. She enumerates four occasions of word
borrowings under the general idea of "contact between peoples of alien
speech": meeting through conquest, colonization, trade, or literature.6 In
this respect Noah Webster would credit our borrowings from the French mainly
to conquest, for he wrote in his Dissertation on the English Language (1789),
"The French language has furnished us with military terms." Serjeanston
claims that especially in the sixteenth century the loans from the French are
military and naval. In this group she included: *trophy* (1513); *pioneer*
(1523); *jacquerie* (first used in reference to the peasants' revolt, France,
1357; then later in a transferred sense); *brigantine* (1525); *pilot* (1530);
*sally* (1542; *colonel* (1548); *corsair* (1549); *volley* (1573); *cartridge* (1579);
*Perdy* (1591); *rendezvous* (1591); and *speak* from the French nautical phrase a

6 Mary S. Serjeanston, *A History of Foreign Words in English*. London:
pic (1596). 7

To these she adds similar lists, all borrowings from the French during the sixteenth century, in categories headed Trade, social, art and literature, and miscellaneous, respectively. Her comment following colonel is interesting: "Also coronel borrowed in the seventeenth century. Hence the modern pronunciation." And explanatory of perdu she says, "originally of a sentry placed in a dangerous position." 8

To the trade group she consigns: palliase (1506), livre (1553) indigo (1555), sou (1556), gauze (1561), grogram (1562), vase (1563), cabochon (1578), cordon (1578), and portmanteau (1584). The sixteenth century meaning of cordon differs from the modern (1758). The 1578 meaning has the sense of braid. 9

The social set comprises: demoiselle (1520), viceroy (1524), sirrah (1526), partisan (1555), mignon (1556), bourgeois (1564), potage (1567), fricassee (1568), rennet (1568), vogue (1571), esprit (1591), genteel (1599), and madam (1599). Serjeanston notes demoiselle was borrowed again in 1687 as a zoological term, the name of a certain kind of crane. Rennet was a word for apple. 10

In art and literature are: Rondeau (1525), scene (1540), grotesque (1561), hautboy (1575), and quatorzain (1583). In anatomy is fontanelle

7 Ibid., p. 160
8 Loc. cit.
9 Loc. cit.
10 Loc. cit.
(1541), and the miscellaneous borrowings listed by Serjeantson are: piquant (1521), pique (1532), promenade (1567), cache (1595), moustache (1565), and machine (n.d.).

Derocquigny is careful to insist that even though the Latin form may often appear to be the root of the English adoption, the French was usually the intermediary. Hence after concluding that French was "the universal medium through which words from all parts reached England," he gives several of the sixteenth-century loan words. He lays stress upon the translations of Froissart, Amyot, Rabelais, and Montaigne, and adds, "If a few nonce-words created by the translators were but short-lived, as that 'compiss' of Urquhart whose solitary instance occurs in the N.E.D., how many other French words thus found their way into the English vocabulary?"

Most of the instances he gives are based on Dr. Murray's N.E.D. The writer has chosen the following, ones not used elsewhere in this thesis. Many of them apparently directly from the Latin are Old French in Latin costume:

February: M.E. feverer (O.F. feverier), feverel (as laurel forlaurere: F. laurier—refashioned as February (1398 in Trevisa), feverel still used in 16th c. (1557 in Tusser).

felicitate, differentiate, detonate—alogical formations from the F. verbs invalider, isoler, feliciter, differencier, detonier.

attitude, bombast, caricature, catacomb, duel, falchion, isolate, levant, quartette—all of French, not Italian derivation.

11 Loc. cit.

calabash, chocolate, cochinee, comrade, clove, courtisan, domino, dulchimer, filigree, galliard, guy (guy-rope), jade (the mineral), and perhaps gaberdine — all attributed to French not to Spanish.

inveigle (15-16thc. envegle) rarely enveugle, apparently a corruption of an earlier avegle, aveugle, from F. aveugler, to blind.\(^\text{13}\)

The next group Derocquigny gives includes those of obscure or unknown origin, acquisitions from the dialects, slang or cant — "creations of a composite language part original and part French."\(^\text{14}\) Only those from the sixteenth century have been selected:

fib, possibly shortened from fible-fable, reduplication of fable.

finical, ultimate derivation from fine, adj., seems probable.

flaunt, the monosyllables of similar ending are (except perhaps gaunt) all from French.

flounder, verb, perhaps a blending of founder (O.F. founder) and blunder.

job, a piece of work, 1627, possibly connected with job, a lump, perhaps, though with phonetical and semantical difficulties, an assimilation from gob, apparently from F. gobe.

jumble, jump, cf. jombir, (more frequent) rejombir, 'rebondir,' rejombeler in Haignere, no doubt a cognate of F. regimber, E. regib(bed) in Ancren R. 138 (apud Behrens) to kick.

chere, the first meaning in F. face retained in Shakespeare, Mids. N. III, 296: 'All fancy sick she is, and pale of cheerr.'\(^\text{15}\)

\(^{13}\) Ibid., pp. 56-58.

\(^{14}\) Ibid., p. 80.

\(^{15}\) Ibid., p. 82.
mere, pure, 'of his mere mocien,' Rolls of Parliament (1503). Anglo-F. '... covert de argent ou de or mer' (Boeve de Haumont).16

disknow, imitation of F. desconnu (Britton 1, 38), disknow in Sylvester (1605) and disknowledge in Norton (1576).17

In the Modern Language Review are some lexicographical notes by Derocquigny chosen by way of "removing doubts expressed by the author of the N.E.D. concerning a few uncertain derivatives." A few sixteenth-century, or early seventeenth, choices are listed here:

**apportionment** (1628), A.F. apporcionement (1342).

dab, fish (1557), perhaps from A.F. dabbe (1419), 'nief qe meisive dabbes,' liber albus, RollsSer., 12-1, p. 236.

drunkard (1530), first droncarde; Flemish, Dronkaerd, whence F. dronguart (1521) in Godefroy.


entertainment (16th c.), F. entretenement, Commines, II, 57, ed. by B. de Mandrot, Paris, 1901.


Uncertain derivations, according to Vendryes, are like members of a family, who are mistaken one for another. And again there are people who resemble each other and yet have no kinship:

16 Ibid., p. 109.

17 Ibid., p. 135.

... Mais tous les sosies ne sont pas des parents. En linguistique aussi, les ressemblances sont souvent trompeuses.

Elles le sont particulièrement en matière de vocabulaire. L'étymologie nous enseigne que, dans les langues dont nous connaissons l'histoire, des mots de forme très voisine ou même identique peuvent être pourvus du même sens sans avoir historiquement rien de commun.19

A very recent issue of Notes and Queries carries an investigation of loan words in the writings of the "prose Shakespeare," Thomas Heywood (1575?-1650) made by Janna Stroinska, listing 81 words and phrases. Among them the following claim of French derivation: absenting, affirmane, ample, assault, demurrer, depend, exchaunge, festyvall, sens, strange, and vowd.20

Another case of borrowing done by a particular writer is cited by Henry Morley in Volume X of A History of English Literature—Nash's dependence upon Rabelais. Morley's report reads:

... Nash aimed at concentration by the new coinage of graphic words, and by running English monosyllables into vigorous compounds. As a wordmaker, with some inspiration from Rabelais, he showed more power than Harvey, but was not less open to the charge of pedantry. Each regarded as extravagant some words used by the other of which time has confirmed the use... Nash follows Nature in his iterations—Nature and Rabelais.21

From Skeat's Principles of English Etymology come the following selected French borrowings and coinings in Shakespeare:

19 Vendryes, op. cit., p. 360.
bawcock, Tw. Nt. iii, 4, 125, a made-up word from beau cog.
briggin, a night-cap. F. Beguyen.
caliver, 1 Hen. IV. iv, 2, 21, a corruption of calibre.
carcaner, Com. Err. iii, I, 4, a collar of jewels, F. carcan.
cardecue, All is Well, iv, 3, 311, v, 2, 35. The English phonetic spelling of quart d'ecu.
cozier, Tw. Nt., ii, 3, 97, a botcher, cobbler, O.F. coursere, explained by courtiere.
gallimaufry, Mer. Wives, ii, I, 119, a medley or horchpotch, F. galimafrée, a sort of ragout (Littre).
incarnadine, Macb. ii, 2, 62. F. incarnadin, of the color of carnation (Cotgrave).
periapt, I Hen. VI, v, 3, 2, amulet, F. peripate, 'Medicine hanged about any part of the body.' (Cotgrave).
puzzel, I Hen. VI, i, 4, 107, a hussy. F. purcelle.22

Baugh concludes that approximately 10,000 words were added to the English vocabulary during the Renaissance; that is, from all the various sources.23 According to Brander Matthews of Columbia University, writing of the hospitality of English "from the very beginning" towards words from other languages, says:

... It has revealed a splendid willingness to absorb and assimilate foreign words, taking them first as a loan and then retaining them as a gift, and enrolling them finally in the register of English ... words which the most of us employ with no suspicion that they were once foreigners... Sometimes we have even made a con-

23 Baugh, History of the English Language, op. cit., p. 286.
venient verb out of a French noun, itself made out of a verb, as when we report that a body of soldiers rendez-voused at a certain point...24

Of the many Renaissance words that have been assimilated, Baugh would attribute a high percentage of them to Shakespeare whom he would class "among the liberals" in his attitude towards word coining and borrowing. Baugh observes that the meaning in Shakespeare's use of new words was usually closer to the etymological meaning than in the present usage.25 In this category Derocquigny gives atone as an example. When first used, atone meant to make one, to reconcile, 'être à un,' 'mettre à un.' Littre cites Froissart: 'Je ne me coucheray avant que je ne vous aye mis à un.'26

English, therefore, has innumerable creditors, but 'of all the strangers within its gates none are more warmly received than those ... from across the Straits of Dover. None are more swiftly able to make themselves at home in its dictionaries and to pass themselves off as English."27

The latest statistics on the French loan words in English as reported by Mosse in English Studies, April, 1943, are tabulated according to the comparative findings of Otto Jespersen, of Professor Koszul, of Albert Baugh, and of Fernand Mosse himself. Mosse's test was made on "the whole of the letter A in the O.E.D." He selected those words given in the O.E.D. as

"adopted" from the French, including those given with only probable French origin, and included obsolete and rare as well as nonce-words, though counted separately. He defines a French loan word as one "which whatever may be its etymology or ultimate origin has been immediately borrowed from the French." 28 The following is an adapted recording of his findings:

1501-1550

ASSIMILATED WORDS

Current: 89 certain, 16 probable
Obsolete: 30 certain, 1 probable
Nonce-Words: 19 certain, 0 probable
Total: 155

UNASSIMILATED WORDS

Current: 1 certain, 0 probable
Nonce-Words: 1 certain
Grand Total: 157

1551-1600

ASSIMILATED WORDS

Current: 87 certain, 15 probable
Obsolete: 33 certain, 3 probable
Nonce-words: 18 certain, 2 probable
Total: 158

UNASSIMILATED WORDS

Current: 5 certain, 0 probable
Nonce-words: 0
Grand Total: 163

1601-1650

ASSIMILATED WORDS

Current: 106 certain, 17 probable
Obsolete: 29 certain, 4 probable
Nonce-words: 21 certain, 3 probable
Total: 180

UNASSIMILATED WORDS

Current: 6 certain, 1 probable
Nonce-words: 0
Grand Total: 187

Jespersen's statistical investigation was made when only one-half the Oxford dictionary was available. Baugh based his first calculation on 1,000 French loan words from the pages numbered -50 and -00. When he found this selection unsatisfactory, he included also the pages numbered -20, -40, -60, and -80. His eliminations comprised nonce-words and words designated as unassimilated. He used only basic words; for example, air, not airily.30

Professor Koszul followed the same method as that used by Jespersen, supplementing the latter's;31 hence in the coming comparative record one column is headed Jespersen A-L, and the other Koszul M-Z.

Mosse considered the "only valid procedure" one that would "reckon all French loan-words in the O.E.D." and would follow that reckoning with "complete tables."32 Therefore he used all of the letter A as a preliminary experiment.

29 Ibid., p. 37.
30 Albert C. Baugh, Modern Language Notes, 50:90. 1935.
31 Mosse, op. cit., p. 33.
32 Ibid., p. 34.
From Mosse's tables the writer has chosen only the periods with which this thesis is concerned:

**COMPARATIVE TABLE OF THE STATISTICS OF THE CHRONOLOGICAL FREQUENCY OF FRENCH LOAN-WORDS**

<table>
<thead>
<tr>
<th>Period</th>
<th>Jespersen</th>
<th>Koszul</th>
<th>Total</th>
<th>0/100</th>
<th>Baugh</th>
<th>Mosse</th>
<th>0/100</th>
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</thead>
<tbody>
<tr>
<td>1501-1550</td>
<td>84</td>
<td>80</td>
<td>164</td>
<td>82</td>
<td>62</td>
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<td>1550-1600</td>
<td>91</td>
<td>89</td>
<td>180</td>
<td>90</td>
<td>95</td>
<td>158</td>
<td>93</td>
</tr>
<tr>
<td>1600-1650</td>
<td>69</td>
<td>63</td>
<td>132</td>
<td>66</td>
<td>61</td>
<td>180</td>
<td>106</td>
</tr>
</tbody>
</table>

**NUMBER OF FRENCH LOAN-WORDS BEGINNING WITH A, APPEARING FOR FIRST TIME IN SOME IMPORTANT WORKS OR AUTHORS**

<table>
<thead>
<tr>
<th>Writer</th>
<th>Current</th>
<th>Obsolete</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Caxton</td>
<td>40</td>
<td>44</td>
<td>84</td>
</tr>
<tr>
<td>Thomas More</td>
<td>5</td>
<td>--</td>
<td>5</td>
</tr>
<tr>
<td>Palsgrave</td>
<td>3</td>
<td>3</td>
<td>6</td>
</tr>
<tr>
<td>Spenser</td>
<td>4</td>
<td>4</td>
<td>8</td>
</tr>
<tr>
<td>Shakespeare</td>
<td>10</td>
<td>3</td>
<td>13</td>
</tr>
<tr>
<td>Bacon</td>
<td>8</td>
<td>4</td>
<td>12</td>
</tr>
<tr>
<td>Cotgrave</td>
<td>22</td>
<td>8</td>
<td>30</td>
</tr>
</tbody>
</table>

Cumulative statistics for loan-words beginning with A that have remained current in the language show 633 for 1500-1550; 735 for the next half of the sixteenth century; and 858 for 1600-1650.

The following pages give specific examples of these loans in the written language from Caxton to Milton, the latter being excluded. The two main sources used in compiling the lists were Skeat and Meyhew's Glossary of

33 Ibid., p. 38.
34 Ibid., p. 39.
Tudor and Stuart Words, "Rare Words." Mayhew says in the preface, and Nares' Glossary, "The best and most useful work we possess for explaining and illustrating the obsolete language ... of the sixteenth and seventeenth centuries," according to the editor.
TUDOR WORDS WITH FRENCH BACKGROUND FROM VARIOUS WRITERS

Danger: phr. to be in (or within) one's danger, to be in one's debt, or under an obligation, or in one's power, Massinger, Fatal Dowry, i.2 (Charlois). OF. dangier, the absolute authority of a feudal lord (Godefroy) Romanic type domniam, deriv. of L. dominus (Hatzfeld.).

darreine, brazen; 'The Darreine Tower,' Heywood, Golden Age, A. iv (Neptune); F. d'arain, of brass (Cotgr.).

delay, to dilute, 'She can drink a cup of wine not delayed with water,' Davenport, City Nightcap, i (Dorothea). OF. Norm. desleier, to unbind, soften by steeping, Romanic type disligare, to unbend.


deliver, active, numble, agile. Sir T. Elyot, Governour, bk. i, c.12, 'Delyver of ones Gunnes as they that prove mastryes, souple. Delyver redy quick, active to do anything, agile, delivre,' Palsgrave. OF. delivre, deslivre, prompt, alert.


disperspel, disperple, to scatter abroad, disperse. Heywood, Silver Age, iii (Wks. iii. 144.) Their hot, fiery brains are now dispurpled by Alcided' dub. OF. desparpelier, for etym. from parpalio, a Romanic form of L. papilio, a butterfly.

display, to discover, get sight of descry. Chapman, tr. of Illiad, xi. 74. OF. despelier, to unfold. In OF. displicare became orig. in inf. desplier; in tonic forms as 3 sing. pres. desplei-e; whence by subsequent confusion of tonic and atonic forms, despeleur, later desployer, deployer: examples of all these French varieties exist in England in ply, ploy, apply, comply, imply, deploy, employ; the forms in ploy being from central OF. or later F.

dowsabell, a sweetheart. A name used as a term for a sweetheart. Com. of Errors, iv. l. 110. F. doucebelle, L. dulcibella, sweet and fair.

Durandell, a trusty sword. Greene, Orl. Fur. i.l.123. OF. Durendal, the name of the sword of Roland (Ch. Rol.926).

eisel, vinegar; 'I will drink potions of eisel,' Sh. Sonnets, cxi. OF. aisil, vinegar.

embassade, a mission as ambassador, also, quasi-adv. on an embassy, Spenser, Hymn in Honour of Beauty, 251. F. embassade, an embassage; also an ambassador accompanied with his ordinary train. (Cotgr.).

embost (of a hunted animal). A stag was said to be embossed (embost) when blown and fatigued with being chased—foaming, panting, unable to hold out any longer. Dekker, Shoemakers' Holiday, ii, 4.7. OF. bos, (bois) a wood.

emeril, emery. Drayton, Pol. i.53. F. emeril, emery (Cotgr.). OF. esmeril.

enginous, ingenious. Chapman, tr. of Odyssey, i.452. F. engin, understanding reach of wit (Cotgr.).

ennewe, to tint, shade; 'With rose-colour ennewed,' Galisto and Maliba, in Hazlitt's Dodsley, i.63. Perhaps fr. F. nuer, to shade, tint (Godefroy).

Enseignement, teaching, showing. Sir T. Elyot, Governour, bk. i. c. 2. F. enseignement (Cotgr.).

entermete, to concern oneself, occupy oneself, meddle with. Caxton, Hist. Troye lead 154, back, 13. Anglo-F. s'entremettre, to occupy oneself (Gower).

esbatement, amusement, Sir T. Elyot, Governour, bk. i, c.3, 10. Anglo-F. esbatement, diversion (Gower). F. esbatement, 'divertissement' (Rabelais), OF. esbatre, 'se divertir' (Bartsch).

esmayle, enamel. Puttenham, Eng. Poesie, bk. iii, c. 19; p. 242. F. esmail 'enammel' (Cotgr.).

esquip, to equip; esquipping, Stanyhurst, tr of Aeneid, i. 577. F. esquerper (equiper), to equip, arm, store with necessary furniture (Cotgr.).
eure, destiny, fate, luck; spelt ure, Skelton, Colin, Clout, 1003. OF. eur, 'sort, bonnheur' (Bartsch).

fautor, an adherent, partisan; spelt faultor, Mirror for Mag. Worchester, xx. F. fauteur, 'a fautor, favourer, oritectir' (Cotgr.); L. fautor, a favourer, patron.

feme, feeme, a woman; 'Take time therefore, thou foolish Feeme', Turbervile, On the divers Passions of his Love, st. 3 from end. OF. feme (F. femme).

farse, the piece now known as the 'queen' in chess. Surrey, To the Lady that scorned, 12, in Tottel's Misc., p.21. OF. fierce, also fierge (Roman Rose) Med. L. ferzia (Ducange). Of Persian origin, ferzen, prop. 'wise man,' 'coundellor,' cp. Arab. firzan, queen in chess.

folt, a foolish person. Disobedient child, in Hazlitt's Dodsley, ii. 304. OF. follet, 'a pretty fool, a little fop, a young coxe, none of the wisest' (Cotgr.).

force. It is force, it is a consequence or importance: usually negative, it is no force, it does not matter, no force, no matter, what force? what matter?; 'No force for that, for it is ordered so,' Wyatt, The Courtier's Life (Works, ed. Bell, 217). ME. no force, no fors, no matter, no consequence; what fors, what matter, (Chaucer) Cp. Anglo-F. force ne fet, it makes no force, it matters not (Bozon).

fougade, a small powder-mine; applied to the gunpowder plot of Guy Fawkes; 'The fougade or powder plot,' Sir T. Browne, Rel. Medidi, pt. i, 17. F. fougade, a mine (Cotgr.).

frounce, to frizz or curl the hair; 'An ouerstaring frounded hed,' Ascham, Scholemaster, bk. i (ed. Arber, p. 54. F. froncer, to wringle the brow, to frown.

gallimaufry, a medley; used as a term of contempt, Dekker, Shoemakers' Holiday, ii. 3 (Eyre); spelt gallymalfreye, Robinson, tr. of More's Utopia, p. 64. F. galimafree, a dish made by calimafree (Hatzfeld).

garder, the dew-claws of a deer or boar; 'Gardes (of boar), which are his hinder clawes or dewclawes,' Tuberville, Hunting, c. 52; p. 154; Gards (of a deer), id., c. 37; p. 100. F. gardes; 'les gardes d'an sanglier, the dew-claws, or hinder claws of a wild boar' (Cotgr.).

gardeviance, orig. a safe or cupboard for viands, usually a travelling trunk or wallet; a little casket, Udall, tr. Apoph., Alexander, 52. F. garde-r, to keep viands, viands.
**gesseron**, a 'jazerant' a light coat of armour. Sir T. Elyot, Governour, bk. i, c. 17, 7. **OF. jazeran** (jesseran) a light coat of armour.

**gist**, pl. **gists**, the stopping-laces or stages in a monarch's progress; 'Gists or Gestis of the Queen's Progress, i.e. a Fill or Writing that contains the Names of the Towns or Houses where she intends to lie upon the Way,' Phillips, Dict. (ed. 1706). **OF. giste**, resting or stopping-place.

**goawle**, gullet; 'Their throtes haus puffed goawled' (riming with joawles, jowls); Goldong, Metam. vi. 377. **F. gueule**, **L. gula**, the gullet.

**good cheap**, cheap. Ascham, Scholemaster, p. 125. **Cp. F. a bon marche.**

**gourdes**, false dice, for gaming; 'What false dise use they? as dise...of a vauntage, flottes, gourdes to chop and change when they lyste,' Ascham, Toxophilus (ed. Arber, 54.) **OF. gourd**, 'Fourberie' (Godefroy).

**gowles**, 'gules,' red. Caxton, Hist. Troye, leaf 286.17. **OF. goules** (**F. gueules**.)

**grail**, grayle, the 'gradual,' an antiphon sung between the Epistle and the Gospel; when the deacon was ascending the step of the ambo or reading-desk; 'He shall syng the grayle,' Skelton, Phyllyp Sparowe, 441. **OF. grael**, Eccles. **L. gradale**, graduale.

**gratuling**, congratulating; 'His gratuling speech,' Fletcher, Beggar's Buch, ii.1 (Prigg). Only in this passage. **OF. gratuler**, **L. gratulari**, to congratulate.

**gresle**, slender. Caxton, Hist. Troye, leaf 270 back, 27. **OF. grele** (**F. grele**).

**gripe**, a griffin; 'Grypes make their nest of gold,' Lyly, Galathea, ii.8. **OF. grip**, griffin.

**guerison**, cure, healing. Gascoigne, ed. Hazlitt, i. 453, i. 13; i.466. **F. guerison**; **OF. guarison**, garison (Bartsch).

**guidon**, a flag or pennant, broad near the staff and forked or pointed at the other end, Drayton, Pol. xviii.251. **F. guidon**, 'a standard, ensign, or banner under which a troop of men at arms do serve; also he that bear it' (Cotgr.); **guydon** (Rabelais).
harberdash, small wares. Spelt haburdashe, Skelton, Magnyfycence, 1295. Anglo-F. hapertas, the name of a fabric (Rough List).

halpace, a high step or raised floor. Hall, Chron. ed. 1809, p. 606. F. (16th century) hault pas (Haut pas,), a high step.

harlot, a vagabond, rascal. Tusser, Husbandry, 74, 4. OF. herlot, arlot, ribaud (Godefroy).

Haught, lofty, haughty: haulte, Sir T. Elyot, Governour, bk. ii., ch. 2, 1. OF. haut, hal, high.

havoir, possession, wealth; havoir, Holland, Livy, xxiii, 41. Anglo-F. aveir, property (Moisy); avoir, property, goods (Gower).

havok: phr. to cry havok, to give the signal for the pillage of a captured town; 'They ... did do crye hauok upon all the tresours of Troyes', Caxton, Hist. Troye, leaf 175. 7. Anglo-F. crier havok (A.D. 1385). OF. crier havo (A.D. 1150).

herse, a harrow triangular in form. 'The archers there (at the battle of Crecy) strode in manner of a herse' (i.e. drawn up in a triangular formation), Berners, tr. of Froissart, c. cxxx. F. herce, a harrow (Cotgr.).

hippocras, a cordial drink made of wine flavoured with spices. ipocras, Heywood, 1 Pt. Edw. IV. (Wks. ed. 1874, i. 10). OF. ipocras, ypocras, forms of the Greek proper name of Hippocrates, a famous physician, died B.C. 357. The cordial was so called because it was run through a strainer or 'Ipocras' bag.

horion, a severe blow. Caxton, Hist. Troye, leaf 177, 19. F. horion, 'a dust, cuff, rap, knock, thump' (Cotgr.).

insignement, teaching, showing. Sir T. Elyot, Govemour, bk. ii, c. 12, 5. See enseignment.

irous, wrathful. Sir T. Elyot, Governour, bk. i, c. 9. i. Anglo-F. irous, (Gower); from L. ira, anger.

jaunce, to stir a horse, to make him prance, used fig. Richard II, v.5. 94, a weary journey, Rom. and Jul. ii.5, 53; geances, troublesome journeys, B. Johnson, Tale of a Tub, ii.1 (Hilts). 'Jaunce' is in use in Sussex for a weary or tiring journey. F. jancer un cheval, 'to strirre a horse in the stable till he sweat with-all or as our 'jaunt' (Cotgr.).
jernie, to utter a profane oath; 'Although he jernie and blaspheme,' Butler. On our Imitation of the French (near the end). F. jerni (jarne), for jarnidieu, i.e. je renier Dieu, I renounce God.

jument, a beast; properly a beast of burden. Cartwright, the Ordinary, ii.1 (Slicer). OF. jument, a beast of burden; a mare (Cotgr.). L. jumentum, a yoke-beast.

kennet, a small dog for hunting. Return from Parnassus, ii.5. Anglo-F. kennette (Bozon), dimin. of kien (F. chien).

langdebiefe, wild bugloss. Tusser, Husbandry, 39. 16. OF. lange de beof, 'ox tunge'.

laund, a 'lawn,' a glade. Drayton, Pol. xxvi.69. Anglo-F. launde, OF. lande; probably of Celtic origin.

leger, light. Dallington, Meth. Trav. By his Physiognomy ye would indge him lenger and inconstant. (1598). F. leger, light, not heavy; slight, trifling. Also nimble.


l'envoy, the sending forth a poem, hence, the conclusion of a poetical or prose composition; the author's parting words; fig. a conclusion, catastrophe. Massinger, Bashful Lover, iv. 1 (Martino); v.1 (Alonzo). 'I kept that for the l'envoy; 'its the daughter of your enemy duke Gonzaga' OF. envoye, (F. envoye), a sending.

lesses, the dung of a 'ravenous' animal. Turberville, Hunting, c.37, p.97; Maister of Game, c. 25. F. laisses, 'the lesses (or dung) of a wild Boar, Wolf, or Bear' (Cotgr.).


list, a stripe of colour. Butler, Hud. ii.3.306. F. liste, a list or selvedge (Cotgr.).

loup-garou, a werewolf, a man changed into the form of a wolf. North, tr. of Plutarch, Alcibiades (Story of Timon). F. loup-garou; F. loup, wolf and garou, a werewolf.

maggot-pye, a agpie. 'Gazzotto, a maggot-a-pie,' Florio. 'Magot' was a pet name for Margaret. F. Margot, 'diminutif très familier de Marguerite, nom vulgaire de la pie' (Littre).
mainprize, suretyship, acceptance or sureyship. Butler, Hud. iii. 1.60. Anglo-F. maynprys (Rough List).


manchet, a small loaf of white bread. Drayton, Pol., Song, xvi. 229. Norm. F. manchette, 'pain a croute dure, inegale, fait en forme de couronne' (Moisy). Prob. the same word as F. manchette, a cuff (Halstfeld).

marcussotte, to cut the beard in a particular way. F. Barbe faicte a la marquisotte, 'Cut after the Turkish fashion; all being shaven away but the mustachoes' (Cotgr.).

maugre, to act in spite of, to defy. Webster, Appius, ii.3 (App. Claudius). F. maugreer, 'to curse, ban, blaspheme, revile extremly' (Cotgr.).

mesel, a foul person; used as a term of abuse; spelt messel, London Prodigal, ii.4.74. OF. mesel 'Lepreux' (Didot).

meve, to move; 'I meve or styrre from a place, je meuve,' Palsgrave; Sir T. Elyot, Governour, bk. i, c. 2, 7. OF. moov-(meuv-), stressed stem of movior, to move.

migniard, tender, delicate. B. Johnson, Devil an Ass, i.2 (Fitz.). F. mignard, 'migniard, pretty, quaint; dainty, delicate' (Cotgr.).

mince, to walk affectedly or primly. minsen, pres. pl. Drayton, Pastorals, vii. 14. F. mincer, to mince, to cut into small pieces (Cotgr.).

miskin, a little bagpipe. Drayton, Pastorals, ii.5. A. dimin. (through Dutch) of OF. muse, a bagpipe, cp. F. musette, a little bagpipe (Cotgr.).


mbil, moyle, a kind of slipper or shoe; 'Moyles of velvet to save thy shooses of lether,' J. Heywood, Prov. and Epigr. (ed. 1867, 214). F. mules, 'moyles, pantofles, high slippers' (Cotgr.).

morelle, a dark-coloured horse. Skelton, ed. Dyce, i. 15, l. 11; Norm. F. morel, cheval morel, 'cheval noir' (Moisy). F. morel, moreau, cheval moreau, a black horse (Cotgr.).
morpion, a kind of louse. Butler, Hud. iii.1.437. F. morpion, a crablouse (Cotgr.).

mot, motte, a word, saying, motto, proverb. 'To gull him with a motte,' B. Johnson, Every Man in Hum. iv. 2 (E. Knowell). F. mot, a word.

mullar, a 'muller,' a stone with a flat base, held in the hand and used, in conjunction with a grindingstone or slab, in grinding painters' colours. Peacham, Comp. Gentleman, p. 136. F. moulleure, a grinder, (Cotgr.); deriv. of OF. moldre, L. molere, to grind.

Mullet, the rowel of a spur; amullet, in heraldry. Shirley, Love in a Maze, i.1 (Simple). F. molette d'esperon, the rowel of a spur (Cotgr.).

mullets, pincers or tweezers. B. Johnson, Cynthia's Revels, v.2 (Amorphus). F. mollette, 'a mullet, a nipper, a pincer' (Cotgr.).

neif, one born on a feudal manor in a state of serfdom. Spelt myefe, Stanyhurst, tr. of Aeneid, iii.342, Anglo-F. neif, 'serf de naissance or d'origine' (Didot).

niaise, a young hawk taken out of the nest, applied allusively to a simple, witless person. B. Johnson, Devil An Ass, i.3 (Fitz.). OF. niais, 'qui n'est pas encore sorti du nid, qu'on a pris au nid' (LaCurne).


nurt, nort, to push with the horns. Tusser, Husbandry, 20, 28. Possibly related to OF. hurter (F. heurter), to push.

oeillade, an amorous glance. Merry Wives, i.3.68. F. oeillade (Cotgr.), deriv. of oeil, an eye.

oliphant, elephant. Heywood, Brazen Age (Meleager), vol. iii, p. 187. Anglo-F. ollifant, (Ch.Rol.) 3119, oliphant, (Bozon, 19.).

ordinary, a public dinner, where each one pays his share. Fuller, Pisgah, iii.6.328. F. ordinaire, 'ceq qu'on a accoutume de servir pour le repas. Il tient un bon ordinaire' (Dict. Acad. 1762).

orient, applied to pearls and precious stones of superior quality and brilliancy, as coming from the East. B. Johnson, Volpone, i.1 (Mosca). Cp. F. perles d'Orient (Dict. Acad. 1762).

ouch, the socket of a precious stone, an ornament, jewel. Fletcher, Woman's Prize, iv.i (Moroso). Anglo-F. nouche, a brooch (Gower, Balades, xxxiii.2).


oultrance, phr. put to oultrance, put to the extremity, put to death; Caxton, Hist. Troye, leaf 67, back, 10. Anglo-F. oultrance: 'la guerre jusques al oultrance' (Gower, Mirour, 8040).

outrecuidance, arrogance. Chapman, Mons. d'Olive, iv. (Didque). F. oultrécuidance, an overweening presumption, pride, arrogance (Cotgr.).

paned hose, breeches made of strips of different coloured cloth joined together; or of cloth cut into strips, between which ribs or stripes of another material or colour were inserted or drawn through. Beaumont and Fl., Woman-hater, i.2 (Lazarillo). From pane, a patch of cloth. OF. pan, L. pannus.

pannel, a panel; a piece of cloth placed under the saddle to protect the horse's back; also, a rough saddle. Butler, Hud. i.11.447. OF. panel, a piece of cloth for a saddle, F. 'paneau (panneau), a pannel of a saddle' (Cotgr.).

parage, lineage; esp. noble lineage, high birth. 'Of high and noble parages,' Udall, Roister, Doister, Act i, sc. 2; ed. Arger, p. 17. OF. parage, 'parante, affinite; noblesse, naissance illustre' (Didot).

parcloos, parclos, an enclosed space in a building, small chamber, Caxton, Hist. Troye, leaf 9, back, 25. Anglo-F. parclos, an enclosure (Gower); OF. parclouse, 'clos, lieu cultive et ferme de murs ou de haies' (Didot).

parget, ornamental work in plaster, Spenser, Visions of Bellay, ii.9. Anglo-F. pargeter, projeter, jeter et repandre en avant.


parsee, the trail of blood left by a wounded animal; 'A...dogge that hunts my heart by parsee each-where found' (i.e. found everywhere by means of the blood trail), Warner, Albion's England, bk. vii, ch. 36, st. 90. F. perce, lit. pierced; hence, a wounded animal. Finally confused with pursue.

passant (in heraldry), walking and looking toward the dexter side, with three paws down, and the dexter forepaw raised; said of an animal. Merry Wives, i.1.20. F. passant, passing.

passement, gold or silver lace, braid or silk or other material. Puttenham, Eng. Poesie, iii.1 (Arber, 150). F. passement; Span. passamano, 'lace of gold, silver or silk for cloaths' (Stevens).

pastance, pastime; 'For my passtance, hunt, syng, and daunce,' Song by Henry VIII. F. passe-temps; see Montaigne, Essais, III.xiii (ed. 1870, p. 584), on 'cetter phrase ordinaire de "Passe-temps"'.

patrone, a 'pattern,' copy, sampler, exemplar; 'Make all thinges accordynge to the patrone', (Tyndale, Heb. vii.5.) F. patron, 'modele, exemple' (Gloss. to Rableais).

payne, mayne, white bread of the finest quality; 'Payne mayne, payne de bouche,' Palsgrave. Anglo-F. pain demeine.


periapt, an amulet. I Hen. VI, v. 3.2. F. 'periaple, a medicine hanged about any part of the body' (Cotgr.).

pion, to dig, trench, excavate. Pioned, trenched, Tempest, iv.1.64. OF. pioner, to dig (Godefroy).

plage, a region, country. Marlowe, L Tamburlaine, lv. 4 (Tamb.); 2 Tamb. i. 1 (Orcanes). F. plage, region (Cotgr.).

plaie, wound. Surrey, tr. of Aeneid, iv. 2. F. plaie.

planch, to board, to planche on, to clap on (something broad and flat), Gammer Curton's Needle, i.2.12. F. planche, a plank.
plancher, a wooden floor, a flooring of planks; also boards (of a ship), Drayton, Pol. iii. 272. F. plancher, 'a boarded floor' (Cotgr.).

pomeroy, a variety of apple. Spelt pom-roy, Peacham, Comp. Gentleman, c. 1. 2. F. pomme, apple; roy, king.

pommado, an exercise of vaulting on a horse with one hand on the pommel of the saddle. B. Johnson, Cynthia's Revels, ii. 1 (Mercury), where we find 'the whole, or half the pommade.' Marston has pommade reverso, said to mean the vaulting off the horse again. If so, 'the whole pommade' may refer to both actions, and 'the half pommado' to one of them. F. pommade, 'the pomada, a trick in vaulting' (Cotgr.).

pompillion, an ointment made of the buds of the black poplar, Lloyd Treas. Health C. iv b, 1550. OF. populeon (Godegroy, Compl.).

porret, poret, a young leek or onion. Tusser, Husbandry, 39.31; 'Porret, yong lekes,' Palsgrave. F. porrette, 'maiden leek, bladed leek, unset leek' (Cotgr.). Norm. F. poret.

pounce, to ornament (cloth, etc.) by punching small holes or figures; also to cut the edges into points and scallops, to jag. 'A...cote, garded and pounced,' Sir T. Tlyot, Governour, bk, ii, c.3, 1. Cognate with Norm. F. poncon, 'poicnon, instrument de fer ou d'acier servant a percer' (Moisy).

pregnant, a pressing, compelling, cogent, convincing; hence, clear, obvious. Meas. for M. ii. 1. 23; Othello, ii. 1. 24l. OF. preignant, pressing, pp. of priendre, L. premere, to press; ep. preignantes raisons (Godefroy Compl.).

pregnant, receptive, fertile, imaginative. phr. a pregnant wit, Heywood, Maidenhead Lost, i. F. pregnant (Rabelais), L. praegnans.

prize, a contest, a match, a public athletic contest. a fencing contest, Dekker, Honest Wh., Pt. II, ii.2 (Prentices). F. 'prise, a hold in wrestling; estre aux prises, to wrestle or strive with one another' (Cotgr.).

préine, proyne, to prune trees. Drayton, Pol. iii. 358. Norm. F. progner (Moisy). OF. proignier, to prune (Godefroy).


Pucelle. Joan la Pucelle, Joan of Arc, the Maid of Orleans, I Hen. vi, i.4. 101; i.6.3. F. pucelle, a maid, virgin.
pulled, poultry, chickens. Tusser, Husbandry, 87.5. OF. poulain, young of any animal (Hatzfeld).

purlieu, ground near the forest, which having been made forest, was by perambulation. J. Heywood, Play Weather (1903) 414 'Rangers and keepers of certayne places as forests, parkes, purlews, and chasys.' OF. puralee, separated from the same.

quail, to curdle, coagulate; 'I quayle as mylke dothe, je quaillebotte', Falsgrave; 'This mylke is quayled,' id.; Phillips, Dict., 1706. F. cailler, to curdle, to coagulate (Cotgr.).

quelquechose, a delicacy; the same word as kickshaws. 'Fricandeaux short, skinless, and dainty puddings, or Quelkchooses, made of good flesh and herbs chopped together, then rolled up into the form of Liverings, etc., and so boiled,' Cotgrave. F. quelque chose something.

rabate, rabbate, to rebate, remit, take away; 'rabate a porcyon', Falsgrave, Futtenham, Eng. Poesie, bk. iii, ch. 25 (ed. Arber, p. 310.) F. 'rabatre, to abate, remit, give back' (Cotgr.).

railed, fastened in a row. OF. reiller.

ramage, said of hawks: having left the nest and begun to fly from branch to branch; hence, wild, untamed, shy; said also of animals and persons. Turbervile, The Lover to a Gentlewoman, st. 10. Norm. F. ramage, 'sauvage, farouche' (Moisy).

rayon, a ray, beam. Spenser, Visions of Bellay, Pt. II, st. 2, l.7. F. rayon, a ray.

receit, a place of refuge, alcove. Chapman, tr. of Odyssey, iv, 413. Anglo-F. receit, place of resort (Rough List).

recrayed, recreant; 'He was a recrayd knyght', Skelton, Against the Scottes, Epilogue, 26. Norm. F. recreire, 'se dedire' (Moisy).

relent, to melt, to dissolve into water. Tusser, Husbandry, 63. Anglo-F. se relenter, to dissolve, melt (Gower, Mirour, 6603).

reлуce, reluse, to shine brightly. Caxton, Hist. Troye, leaf, 185.12; relusying, brightness, id., leaf 225, back 9. F. 'reluire, to shine... reluisant, shining radiant' (Cotgr.).

rendy, a 'rendezvous,' a place of meeting; 'Th' appointed rendy', Drayton, Pierce Gaveston. For F. rendez-vous, a subst. use of rendez-vous, the 2nd pers. plur. imperative of se rendre, to present oneself (at a certain place).
resplendish, to shine. Sir T. Elyot, Governour, bk. iii, c. 2, 2.
OF. resplendir, See Croft's note.

resty, inert, loath to move, sluggish, Tr. and Cr. i. 3. 263.
Anglo-F. restif (Ch. Rol., 1256.).

rocket, a 'rochet,' an outer garment, a kind of cloak or mantle.

roundure, roundure, a circle, circular or rounded form.
Dekker, O. Fortunatus, i. 1 (Fortune). F. rondeur, roundness (Cotgr.).

ruffe, 'the Card-game called Ruffe or Trump,' so Cotgrave (s.v. Triomphe).
F. 'triomphe, a Trump at cards' (Cotgr.).

sackage, saccage, the act of sacking (a city etc.). Puttenham,
Eng. Poesie, i. 24, p. 63. F. saccager, to sack, ransack, pillage (Cotgr.).

sampire, 'sampire', Drayton, Pol. xviii. 763. F. 'herbe de S. Pierre,
Sampire' (Cotgr.).

sanglier, a full-grown boar. Turberville, Hunting c. 37. F. sanglier.

semblably, similarly. I Hen.IV. v. 3. 21. F. semblable, like. F.
sembler, to seem, resemble.

sere, the claw or talon of a bird or beast of prey. Chapman, tr. of
Iliad, viii. 212. F. serre, a hawk's talon. (Cotgr.)

serene, a chill evening air; 'Some seren blast me,' B. Johnson,
Volpone, iii. 5 (Celia). F. serein, 'the mildew, or harmful dew of
some summer evenings' (Cotgr.).

sew, to drain dry. 'To drain and sew,' North, tr. of Plutarch.
F. essuier, to dry up (Cotgr.).

sewer, an attendant at a meal who superintended the seating of the
guests, and the tasting and serving of the dishes. Macbeth, i. 7,
Stage Direction. OF. asseour, 'en parlant du service de la table,
quii fait asseoir' (Godefroy).

shot, a payment, reckoning; esp. a contribution to the payment of a
tavern score. The Anglo-F. form is escot (mod. escot), whence F.
scot in scot-free, and scot and let.

soil, a miry or muddy place used by a wild boar for wallowing in.
F. souiller, to soil with mud.
soil, to expound, explain, to resolve a doubt; 'I have not learned to soyle no riedles,' Udall, tr. Apoph. 309. F. 'soyledre, to cleare or soile a doubt,' (Cotgr.).

sonties, in phr. By God's sonties, an oath used by old Gobbo in Merch. Ven. ii. 1. 17. Adapted from OF. saintee, sancteit, sanctity, holiness (Godefroy).


souse, brine for pickle. Dekker, Shoemakers' Hol. ii. 3, (Firk.). OF. sous (Souz).

sowne, soune, a sound, Sir T. Elyot, Governour, bk. I c. 2, 2. F. son, sound; sonner, to sound.

spice, a species, hind, sort. Sir T. Elyot, Governour, bk. iii, c. 1, 1, 3. OF. espice, a species.

spousayles, a marriage, wedding. spousals, Surrey, tr. of Aeneid, iv. 407. OF. espousailles.

spyon, spion, a scout, in an army; 'Captain of the Spyon,' Heywood, Four Prentises (Guy), vol. ii, p.242. F. 'espio, a spy, scout; espier, to spy' (Cotgr.).

squire, squier, a 'square,' a rule for measuring, by the squire, by exact rule. B. Jonson, Tale of a Tub, iv. 2. (Pan). F. 'esquiere, a rule or square' (Cotgr.).

staffier, a lacquey, a footman. Butler, Hud, ii. 2. 651. F. 'estaffier, a lackey or bootboy, that runs by the stirrup.

stock, to hit with the point of a sword. F. estoc, 'a rapier or tuck, also a thrust; coup d'estoc, a thrust, stockade, stab' Cotgr.).

subeth. 'You are subject to subeth, unkindly sleeps,' Middleton, Anything for a Quiet Life, ii. 4 (Sweetball'). F. subet, 'a lethargy' (Cotgr.).

sumpter, a driver of a pack horse, Sir Thos. More, iii.2.43. OF. sommetier, a pack horse driver (Roquefort).

surcingle, a girth, a girdle. OF. sourcingle (Godefroy).
tache, a fault or vice. Warner, Alb. England, xiii.77. Anglo-F.
tache, a stain, blemish.

tack, a smack, taste, or flavour which lasts, holds out. Drayton,
Pol. xix.130; 'Le poisson pique, begins to have a tacke or ill taste,' Cotgrave.
taint, a successful hit. Chapman, tr. of Iliad, iii.374. F.
'attainte. a reach, hit, home touch' (Cotgr.).
tallage, a tax, impost, levy, rate, toll; 'Tallages and taxations,' North, tr. of Pultarch. Anglo-F. tallage, 'Taille, taxe' (Moisy).
tamin, a kind of thin woollen stuff; 'In an old tamin gown,' Massinger, New Way to Pay, iii. F. etamine, the stuff Tamine' (Cotgr.).
tancrete, transcribed, copied. Skelton, Why Come ye nat to Courte, 417. OF. tanscrit, transcribed.
tappish, to lurk, lie, Chapman, tr. of Iliad, xxii.158. F. tapir, to hide; se tapir, to crouch, lie close, to lurk (Cotgr.).
task, to tax. I Her. IV, iv,3.92. Norm.F. tasque, taxe, reglement impose par l'autorite pour le prix de certaines merchandises (Moisy).
taunt pour taunte, tit for tat. Udall, tr. of Apoph., Diogenes, 68. F. tant pour tant, one for another (Cotgr.).
tercel, the male of any kind of hawk. Bl. St. Albans. F. tiercelet (dimin.).
tewly, scarlet. Skelton, Carl, of Laurell, 798. OF. tieule, of the colour of a tile, i.e. red (Godefroy), deriv. of tieule (F. tuile), a tile.
tintamar, tintimar, a confused noise, bububb. F. tintamarre, 'A clashing or crashing, a rustling or gingling noise made in the fall of wooden stuff, or vessels of metal.
tinternall, the name of an old tune or burden for a song. Gascoigne, ed. Hazlitt, i.430. Cp. F. tinton, the burden of a song, from tinter, to ring.
tire, to prey or feed ravenously upon. 'Tiring (in Falconry) is a giving the Hawk a Leg or Pinion of a Pullet or Pigeon to pluck at,' Phillips, Dict. 1706. F. tirer, to draw, pull, tug.
tract: phr. tracte of tyme, duration of time, Sir. T. Elyot, Governour, bk. i, c. 22, 3. F. 'par traict de temps, in tract of time' (Cotgr.).

traicte, to treat. Sir T. Elyot, Governour, bk. i, c. 15, 1. F. traicter, to treat (Cotgr.).

train, to draw on, allure, entice. Com. Errors, iii.2.45. Norm.F. trainer, 'attirer, entrainer, seduire' (Moisy).

trey, tray, three; at cards or dice. L.L.L. v.2. 232. Anglo-F. treis.

tricotee, a kind of dance; 'A monkey dancing his tricotee,' Lady Alimony, i.2 (Trillo). OF. tricotee, an involuntary dance by one compelled by blows (Godefroy).

tromp, to deceive. B. Jonson, New Inn, i.1 (Host.). F. tromper.


turment, a warlike engine; 'Turmentes of warre' Sir T. Elyot, Governour, bk. i, c. 8, 2. OF. torment, tourment (Godefroy).

burnbroch, a turnspit. Turnebroche, Tusser, Husbandry, 80,2. F. tourne-broche, a turn-spit, a dog used for turning a spit.

turquois, a quiver; 'A turquoiys that was full of arowes,' Caxton, Hist. Troye, leaf 299, back, 3. OF. turquois, turquais.

vacabonde, a wandering beggar, a vagabond!; 'Fraternitye of Vacabondes,' Awdeley (title of book, 1565). Norm.F. vacabond, 'vagabond' (Moisy).

vaunt, the beginning; 'Our play leaps o'er the vaunt and firstlings of those broils,' Tr. and Cr., Prol.27. F. avant, before, used of time and place.

velure, velvet. Tam. Shrew, iii. 2. 62. F. velours, velvet.

vine-dee, a kind of wine. Mayne, City Match, iii.4 (Quartfield) Supposed to represent F. vin de Dieu.

virelay, a lay or song with a 'veering' arrangement of the rimes. Dryden, Flower and Leaf, 365. F. virelay, 'a virelay, round, freemans song;' virer, 'to veer, turn around' (Cotgr.).
voluptie, sensual pleasure. Sir T. Elyot, Governour, bk. i, c. 11, 16; bk. iii, c. 20, l. F. volupté.

Water, a pronunciation of the Christian name Walter, see 2 Hen. VI, iv. 1. 35. Anglo-F. Gaultier (Ch. Rol. 2039), Norm.F. Waltier.
A GLOSSARY OF FRENCH BORROWINGS IN SPENSER'S FAERIE QUEENE

Arranged in order of appearance

*Meaning and derivation according to Nares; others according to Skeat

BOOK ONE

Canto One

vi, 7. And angry Jove an hideous storme of raine
Did pour into his leman's lap so fast.
*leman, a lover or mistress. F. l'amant, l'amant.

xvi, 6. one in mayle, Armed to point,
to point, to the smallest detail, completely. F. à point.

xvii, 3. with his trenchand blade her boldly kept.
Trenchand, cutting, sharp. F. trencher, to cut.

xviii, 1. Much daunted with that dint.
Daunt, to bring into subjection, subdue, tame; to daze, stupefy.
A.F. daunter.

xxi, 5. when his later spring gins to avale
avale, to sink descend, droop; to lower, let down. A.F. avaler,
to lower, bring down, swallow, deriv. of aval, down, literally,
to the valley.

xiv, 4. His heavie head, devoide of careful carke;
cark(e), anxiety, grief. A.F. cark, charge, load.

Canto Two

vii, 9. gan she wail and weepe to see that woeful stowre...
stowre, a conflict, battle; trouble, confusion, danger, peril.
A.F. estour, combat, battle.

xiii, 3. Purfled with gold and pearle of rich essay,
purble, to embroider along an edge, to ornament. F. pourfiler,
to tinsel or overcast with gold thread.

xiii, 5. a Persian mitre...with crowns and owches garnished.
owch, a clasp, esp. a jewelled clasp, jewel. A.F. mouche, a brooch.
xi, 4. 'Till on a day, that day is every Prime,
*prime, morning; spring; first canonical hour of prayer.
F. prime.

Canto Three

xxiv, 4. A Knight her mett in mighty armes embost,
embost, encassed, enclosed. OF. bos, a wood.

xxiv, 7. By trains into new troubles to have toste:
trains, artifices, stratagems. F. traine, a plot, device.

xxvi, 9. with faire fearful humblesse towards him shee came:
humblesse, humility. A.F. humblesse.

xxxiii, 6. His hot ryder spurd his chauffed side:
chauf, to chafe, heat, vex. OF. chauf, to warm.

Canto Four

xiii, 3. came...A gently huisher, Vanity by name,
huisher, an usher, door-keeper of a court. F. huissier,
deriv. of (h)uis, door.

xiv, 7. Some frounce their curled heare in courtly guise;
frounce, to curl, friz. F. froncer, to twist or wrinkle.

xiv, 1. And in his hand his portesse still he bare,
*portesse, breviary, portable book of prayers. Rom.F. portes-
hors, 'livre d'eglise portatif.'

xx, 1. From worldly cares himselfe he did esloyne,
esloyne, to remove to a distance. F. esloigner.

xx, 3. From everie worke he chalenged essoyne,
essoyne, excuse. A.F. essoigne, excuse, a legal term.

xxxi, 1. All in a kirtle of discoloured say He clothed was,
say, a species of silk, or rather satin. F. soye.

xxxv, 9. Such one was Wrath, the last of this ungodly tire...
tire, a tier, row, rank. OF. tire, row.

xxxviii, 4. an errant knight, in armes yeled,
errant, in phr. knight-errant, a wandering knight. A.F. errer, to travel, to march.
xi, 2. they gan...Redoubted battaile ready to darrayne, 
darraigne battle, to set the battle in array. A.F. darreiner, 
to answer.

xii, 7. The prowest knight that ever field did fight. 
*prowest, most valiant. F. preu, pros, preux, valiant.

xii, 9. Whose shield he beares renverst,... 
renverst, turned upside down. F. renverser, to reverse.

Canto Five

viii, 2. As when a Gryfon, seized of his pray, 
gryphon, a fabulous monster, a kind of lion with an eagle's head; 
a griffin. F. griffon.

xx, 4. Night...She findes forth comming from her darksome mew. 
mew, a coop for hawks. F. mue, a hawk's mue or coop.

xxii, 7. why suffredst thou thy Nephewes deare to fall, 
nephew, a grandson. OF. neveu.

xxv, 9. To make one great by others losse is bad excheat. 
excheat, profit, literally, that which is fallen to one. 
A.F. eschete. F. échoir.

xxxii, 2. Their mournefull charet(t), fild with rusty blood. 
charet(t), a car, chariot. F. charette, a chariot.

xiviii, 2. the world with sword and fire warrayd; 
warry, to harass with war. A.F. werreier, to make war.

Canto Six

xxii, 5. And followes other game and venery. 
*venery, hunting. F. venerie.

xxx, 7. Straunge Lady in so straunge habiliment, 
habiliment, outfit, accoutrement, attire. OF. (h)abillement.

vi, 2. And lying down upon the sandy graile, 
*graiile, gravel, small pebbles. F. grele, hail, (This is Dr. 
Johnson's derivation of it).

xii, 4. He had beene pouldred all, as thin as floure. 
*pouldred, beaten to powder. OF. pouldre, powder.
xv, 2. To gayne such goodly guerdon as she spake:
*guerdon, a reward. F. guerdon, a reward.

xxiii, 9. Mine eyes...sealed up with death,...
*seel, to close the eyelids partially or entirely by passing a
fine thread through them. F. siller.

xxx, 6. his dreadfull hideour hedd, close couched on the bever,
bever, the lower part of the movable part (front) of a helmet. F.
bavière d'un armet, the beaver of a helmet.

xxxv, 6. Men into stones therewith he could transmew,
*transmew, to change. F. transmuere, to change or metamorphose,
to transmute.

xxxvii, 6. His stubborne steed with curbed canon bitt.
canon-bitt, a smooth round bit for horses. O.Prov. canon, tube.

Canto Eight

xiv, 8. Therewith his sturdie corage soon was guayd.
guayd, quieted, appeased. OF. acoier, to quiet.

xlix, 6. Is laid away, and counterfesaunce knowne,
counterfesaunce, dissimulating, counterfeiting. OF. contrefaisance,
counterfeiting.

i, 4. brave poursuitt of chevalrous emprize,
emprize, an undertaking, enterprise. Norm.F. emprise.

xii, 2. And of myself now mate, as ye see.
*mate, to confound, stupefy, overpower. F. mater, to confound, &.

xx, 1. He so disseized of his gripping grosse.
disseise, to dispossess. A.F. disseisir. OF. seisir (saisir), to
put into possession.

xxii, 2. To weet what mister wight was so dismayd...
mister, to be necessary or needful. OF. mestier, need.

xxii, 2. never rest, Till I that treachours art have heard.
treachour, a traitor. A.F. tregettour, juggler.

xlv, 4. never knight...More luckless dissaventures did amate
amate, to dismay, daunt, confound. Norm.F. amatir.
Canto Ten

vii, 7. He them with speaches meet Does faire entreat:
entreat, to treat, use. OF. entraiter.

xv, 9. goodly gan discourse of many a noble gest...
gest(e), story narrative. A.F. a thing performed.

xxvii, 5. Repentance used to embay His blamefull body in salt water.
embay, to bathe, drench, steep; delight.

Canto Eleven

xix, 6. With hardy fowl above his able might,
able, clever. F. abile, skillful, clever.

xxxii, 4. from their journal labours they did rest;
journal, daily. F. journal.

xxiv, 6. Like Eyas hauke up mounts unto the skies,
eyas, a young hawk taken from the rest for the purpose of training.
F. niais (Bauconnerie), 'qui n'a pas encore quitte le nid.'

xl, 2. With fowle enfouldred smoake and flashing fire,
enfouldred, hurled out like thunder and lightning. OF. fouldre.

liv, 7. With dreadful poysse is from the mayneland rift,
poise, peise, weight, heaviness. F. peser, to weigh.

Canto Twelve

iv, 4. 'Gainst him that had them long oppress'd with tort.
tort, wrong. F. tort.

xxxv, 5. the Gard...Attacht that faytor false.
faitour, an imposter, cheat, a lying vagabond. OF. faitour.

BOOK TWO

Canto One

vi, 7. Well could he tourney, and in list debate.
debate, to fight. F. debattre.

xvi, 5. For what bootes it to weepe and to wayment,
wayment, lamentation. OF. guementer, gaimenter.
xix, 8. Th' adventure of the errant damosel; 
*damosel, since contracted to damsel. OF. damoiselle.

xxi, 9. To be her Squire, and do her service well 
aguised. aguise, aguize, to dress, array, deck.

xxix, 6. why with so fierce saliaunce, And fell intent. 
saliaunce, assault, onslaught. A.F. assaillir, to attack.

xlviii, 6. tell what fatall prieye Hath you opprest; 
prieye, proof, trial. F. preuve. OF. prueue.

lviii, 1. But temperaunce, saith he, with gold squire, 
*squire, a square, or a measure. F. esguierre.

lxi, 3. medling with their block and earth... 
meddle, medle, to mingle, mix. F. meler.

Canto Two

v. 1. Whom thus at gaze the Palmer gan to bord. 
bord, to accost, address. F. aborder, to approach.

xv, 8. she roundly did untie In breaded tramels, 
tramels, nets for confining the hair, net-work. F. tramail, a net.

xvi, 5. accounting each her frend with lavish fest 
account, to entertain courteously. F. courir, to run.

xvi, 9. She him remercie as the Patrone of her life. 
remercie, to thank. F. remercier.

xviii, 8. whom he endamaged by tortious wrong, 
tortious, injurious, wrongful. F. tort, wrong.

xx, 9. Did rend the rattling skies with flames of fouldring heat. 
*fouldring, flaming, as lightning. OF. fouldroyant.

xxxiii, 3. during their quiet treague, Into her 
lodging to repaire.
treague, a truce.

xxxiv, 6. both did at their second sister grutch... 
grutch, to grudge, repine, murmur. OF. grocer, to murmur.

xxxvii, 2. Fitt mate for such a mincing mineon, 
mineon, a darling; a favorite, a mistress, a paramour. F. mignon.
xxxix, 9. From lofty siege began these words aloud to sound.
siege, seat. F. siege.

xlv, 6. forward he his purpose gan pursuaw,
purpose, conversation, discourse. F. propos, a purpose,
design, also speech, discourse.

Canto Three

iv, 2. one that to bountie never cast his mind.
bountie, goodness in general, worth, virtue. F. bonté.

v, 7. But, for in court gay portaunce he perceiv'd,
portance, carriage, bearing, deportment. F. porter,
to bear, carry.

v, 8. gallant shew to be in greatest gree,
gree, favor, good will. F. en gré, in good part.

vi, 3. To him avaunting in great bravery,
avaunt, to boast. A.F. s'avaunter, to boast.

xii, 3. who rode in golden sell with single spere,
sell, a saddle. F. selle.

xv, 1. "Certes, my lord," said he,"that..."
certes, certainly. F. certes.

xvii, 3. contend With either of those knightes on even coast.
coast, cost, the side, phr. "on even coast," "on even terms." OF. coste.

xxv, 3. under her eyelids many graces sate...Working belgardes
and amourous retrate;
belgardes, beautiful looks. F. belle egard.

xxv, 8. How shall frayle pen describe her heavenly face.
describe, to describe. OF. descrivre.

xvi, 7. besprinckled was throughout With golden aygulets.
aygulets, an aglet, metal tag. F. aiguillette, a needle.

xxvii, 5. full fayre aumayld:
aumayld, enamelled. OF. amail, or aemail, enamel.

xxvii, 7. therein entrayld The ends of all the knots,
entraile, to twist, entwine, interlace. F. traille
xxxvi, 8. Prowdly to prune, and sett on every side.
pryne, proin, (of a bird) to preen, prune, trim or dress the feathers with the beak. OF. poroign, to trim feathers.

Canto Four

vii, 8. But as a blindfold Bull at random fares.
random, old form of random. OF. randon, force impetuosity.

xi, 2. must first begin, and well her amenage:
amenage, to domesticate, make quite tame. OF. amenagier, amesnagier, to receive into a house.

Canto Five

v, 3. "Disleal knight, whose coward courage chose..."
*disleal, Disloyal, dishonorable. F. Disleall.

xlii, 9. Of sorrow and despeyre without allegaunce:
allegeance, alleviation. OF. alegeance, to alleviate.

liii, 3. to your willes both royalties and Reames Subdew, reame, a kingdom, realm. A.F. realme.

Canto Six

xlviii, 4. with his cruell tuske him deadly cloyd:
cloy, to prick a horse with a nail in shoeing; to pierce as with a nail, to gore, OF. cloyer, to nail.

Canto Seven

x, 5. nothing quaint Nor sdeignfull of so homely fashion,
quaint, skilled, clever. OF. cointe, 'instruct."
xii, 3. A leasy loord, for nothing good to donne,
*loord, a heavy, lumpish, lazy fellow. F. lourd, heavy.

xiii, 3. on his helmet martelled so hard...
martelled, hammered. OF. marteler, deriv. of OF. martel, a hammer.

Canto Eight

xiv, 4. For he could well his glozing speaches frame
*gloze, to interpret, or put construction upon anything, also to flatter. F. glose, a comment.
xvii, 8. kend him... by his armes and amenaunce
amenaunce, conduct, behavior, mien. F. amener, to lead, conduct.

Canto Nine

xi, 7. That this faire many were compell'd atlast
To fly for succour to a little shed.
*meiny, many, belonging to, attending upon, a superior person.
OF. mesnie.

xx, 9. through the persant aire shoote forth their azure
streams. persant, piercing. F. perçant, to pierce.

xxi, 1. She also dofte her heavy haberjeon
*Habergeon, a breast-plate of mail, or of close steel.
F. haubergeon from German hals, the neck, and bergen, to cover.

xxvi, 2. But he... Gan causen why she could not come in place;
causen, Old infinitive of to cause.

Canto Ten

v, 5. ne was it paysd amid the ocean waves
paysd, weighed. F. peser, to weigh

viii, 3. That monstrous error, which doth some assott.
assot, tobefool, make a fool of. A.F. assoter, to make a fool of.

xiv, 5. quart, Which Severne now from Logris doth depart:
depart, to separate. F. départ, departure.

xxxii, 8. after all an army strong she leav'd,
leave, to levy, raise an army. F. lever, to raise, to levy.

xli, 4. of them both did foi and tribute raise,
foi, fidelity, homage. F. foi, faith.

xlii, 5. for this Realme found many goodly layes,
lay, law. A.F. lei, religion.

xliv, 5. The ruin'd walls he did reaedit ye of Troynovant

liii, 8. Who brought with him the holy grayle (they say.)
*grail, or grayle, a broad open dish. OF. The saint-graal or
holy vessel.
lxv, 9. Vortiget have forst the kingdome to abend, to abandon.

Canto Eleven

xvii, 5. the prowest and most gent, gent, noble, high-born; valiant and courteous. Of. gent, well-born.

xxv, 7. Whom to poursue the Infant after hide, infant, a youth of noble or gentle birth. Of. enfant, a young aspirant to knightly honours.

Canto Twelve

xix, 4. through great disadventure, or mesprize, mesprize, mistake. A.F. mesprise, error, offence.

xxxi, 5. Transform'd to fish for their bold surquedry, *surquedry, presumption. Of. surcuiderie, surquidence, and surquiderie. From old verb cuider, to think or presume.

BOOK THREE

Canto One

ix, 8. His toward peril... Which by that new rencounter he should reare. *rencounter, a sudden or unpremeditated combat. F. rencontre, to replace, or elude words of law.

xiii, 8. Let later age that noble use envy. envy, to emulate, 'vie' with. F. envier, to vie.

xxii, 2. The salvage beast embost in wearie chase, embose, (of a hunted animal) foaming, panting, unable to hold out any longer. Of. bos, a wood.

xxviii, 7. her mortall speare She mightily aventred. adventred, to lay a spear in rest. Of. afeutrer, in the feutre

xxxv, 7. From his Beauperes, and from bright heavens vew, beauperes, fair companions. Of. beau-per. F. pair, an equal, a peer.

xlii, 8. onaly vented up her umbriere, umbriere, the movable visor of a helmet. O. Prov. ombriera, that which gives shade.
lili. 3. Of such malengine and fine forgerye.
malengine(e), civil contrivance, ill intent, deceit.
A.F. malengin, evil device.

Canto Two

xv, 4. With hope of thing that may alegge his smart allege, to alleviate.

xvi, 4. If chauncd I him encounter paravaunt.
paravaunt, beforehand, first of all. F. par avant.

xx, 9. When his love was false he with a peaze it brake.
peine, peaze, paise, weight, heaviness; peaze, a heavy blow.
A.F. paise, to weigh, to ponder, to think.

xxxiv, 2. Shee straightly straynd, and colled tenderly:
coll, to embrace. OF. coler, (F. cou), neck.

xxxvii, 9. Launched this wound wyde...
lanch, launch, to cut, lance, pierce. OF. lancher (F. lancier).

lii, 4. through long languour and heart-burning brame brame, longing, desire. F. bramer.

Canto Three

xix, 1. The wisard could no longer beare her bord bord, a jest. F. bourde, a jest, fib, tale.

lxii, 4. of diverse things discourses to dilate,
diverse, to turn aside. F. divers.

Canto Four

xv, 4. ...but maugre thee will pass or die:
*mauge, in spite of. F. malgré.

xxxiv, 5. surbate sore their tender feete...
surbate, to tire out the feet with walking.

xxxiv, 5. Lest they their finnes should bruze, and surbate sore. Their tender feete upon the stony ground.
*surbat, to batter, or weary with treading. F. soubattre.

xlix, 1. But nothing might relent her hasty flight.
relent, to relay, slacken, melt. F. relentir, to slow down.
xlix, 6. Having farre off espyde a tassell-gent, *Tassel, or tassel-gentle. The male of the goss-hawk, properly tiercel, supposed to be called gentle from its docile and tractable disposition.

lxii, 8. In him bewraid great grudge and maltalent: maltalent, ill-will. A.F. maltalent, ill-humour.

Canto Five

xix, 9. labour'd long in that deepe ford with vaine disease disease, discomort, inconvenience. F. desaise, trouble.

xxviii, 6. By the great persue which she there perceav'd persue, the trail of blood left by a wounded animal, the 'parsee'. F. perce, a wounded animal.

xli, 6. did the best his grievous hurt to guarish, guarish, to cure, heal. OF. guarir, garir.

v, 9. If wonted force and fortune doe me not much fail fail, to deceive. F. faillir, to deceive.

xix, 2. Before her son would well assoyled be *assoile, to absolve, acquit, or set at liberty. OF. assoile, or absoile.

xxviii, 6. In daintie delices, and lavish joyes. delice, delight, pleasure. F. délices, delights.

Canto Six

vii, 5. rings of rushes plight: plight, to fold, pleat, to intertwine into one combined texture. A.F. plit: N.F. pleit.

viii, 3. of his way he had no souvenance, *sovenance, remembrance. F. souvenance.

xvi, 2. The flowre-deluce, her lovely Paramoure, flower-de-luce, the fleur-de-lis, a plant of the genus iris.

xvi, 7. Therein to shroud her sumptuous Belamoure; belamour, a lover. F. belamour.

xxix, 4. and him with equal valew countervayld. *value, valew, for valour, OF. valor, vallour, valour, value, valur, and valurr.
xxix, 6. And naked made each others many spalles.
*spalle, a shoulder. F. spaulle.

xxix, 9. a large purple streame adowne their giambeaux fallen.
giambeaux, armour for the legs. F. jambe, the leg.

xxxiv, 5. Such cruell game my scarmoges disarmes.
scarmoge, an irreg. light, a skirmish. F. escarmouche, a skirmish.

xliii, 6. 'Harrow now out, and well away! he dryde,
harrow, to subdue, despoil.

xiv, 5. Of that seas nature did him not avise:
Avisen, to see, observe; to think. A. F. avisen, to take

Canto Seven

x, 1. that which is for ladies most besitting
besit, to suit, befit. F. seoir, to sit, also to fit, suit,
sit properly.

xv, 9. with uncomely weedes the gentle wave acclozeys.
accloyes, to stop up, choke (with weeds) F. encloyer, 'to cloy,
choak, or stop up.'

xxxix, 8. beare the rigour of his bold mesprise;
mesprise, contempt, scorn. F. mespris, contempt, neglect.

lii, 9. fayre Critias, his dearest Belamy!
belamy, fair friend. OF. bel ami.

Canto Eight

xxxviii, 7. on his hacgeston did lyte,
hacqueton, hacqueton, a stuffed jacket worn under armour.
OF. augeton, alqueton.

li, 6. If thou wilt renounce they miscreance
miscreance, misbelief, false belief. F. Mescreances.

Canto Nine

viii, 1. 'Fortune, the foe of famous Chevisaunce,
chevisaunce, enterprise, achievement, expedition on horseback,
chivalry. OF. chevissance.

xix, 9. crowned with a garland of sweete Rosiere.
rosiere, a rose-bud. F. rosier.
xxvii, 3. and ready dight with drapet festival, *drapet, a table-cloth. F. drap.

xxx, 1. to delay the heat, least by mischaunce. delay, to temper, assuage, quench. OF. desleier, to unbind, soften by steeping.

xxxi, 4. Did order all th' Achates in seemely wise achates, provisions that are purchased. F. acat, purchase.


xxx, t. About the chaldron many cooks accoyld. accoyl, to gather together. OF. acollir, to assemble.

Canto Ten

viii, 5. Bransles, Ballads, virelayes, and verses vaine; bransle(s), a kind of dance. F. bransle, a brawl or dance wherein many (men and women) holding by the hands, sometimes in a ring, and other-whiles at length move all together.

xxix, 1. out of his bouget forth he drew...treasure. bouget, a budget, wallet. F. bougette. OF. bouge, waterskin.

xxi, 1. Big looking like a doughty Doucefere doucefere, an illustrious knight of paladin. OF. doute, fear.

xxxvi, 3. At wilde adventure, like a forlorne weft. weft, the same as waif. A law term for anything forsaken or abandoned, whether goods or cattle. N.F. wef or waif.

Canto Twelve

xx, 1. naked, as nett yvory... nett, clear, clean, bare. F. net, neat, clean, clear, bare, empty.

xxxvii, 4. Nor slack her threatful hand for danger's dout. dout, fear. OF. doute, fear.
BOOK FOUR

Canto Two

xliv, 1. sav'd upon, like water Chamelot. Chamelot, a name originally applied to some beautiful and costly eastern fabric, camlet. OF. chamelot.

xvi, 7. whiles neither lets the other touch the soyle, soyle, the watery place in which a hunted animal takes refuge. F. prendre souille, to soil with mud.

xxxviii, 4. in a charret of straunget furniment. furniment, furniture, array. F. fourniment, provision, furniture.

Canto Four

xxiv, 7. Now hurtling round, advantage for to take: *hurtle, to clash together. F. heurter, to skirmish.

xliv, 8. His speare he feutred, and at him it bore, *feutre, to set close. OF. feultre, felt, or fur.

Canto Six

xiii, 8. it chynd his backe behind the sell, chine, to divide or break the back of.

xviii, 5. renewed His strength still more, but she still more decrewed decrew, to decrease. OF. decru, F. decreu, to decrease. F. defendre, to forbid.

xix, 3. Her ventayle shar'd away- *vental, ventaille, the beaver of a helmet. OF. ventaille.

xx, 9. Throwes forth upon the rivage round about him mere. rivage, shore, bank. F. rivage.

xxv, 4. her salawd with seemely bel-acoyle, bel-acoyle, fair welcome. OF. bel acoil, fair welcome.

xxvi, 1. Britomart with sharpe avizefull eye. avizeful, observant.
Canto Seven

1, 6. In feeble ladies' tyrannizing so sore,

Canto Eight

iii, 2. as in his wonted wise His doole he made,

xxvii, 8. manly limbs endur'd with little care.

xxiv, 6. Low looking dates, disloigned, from common gase:

Canto Ten

xxiii, 5. in her semblant shew'd great womanhood;

Canto Eleven

xix, 6. Of food, which in here duresse she had found.

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Canto Twelve

xxvi, 7. which of the nymphs his heart so sore did meve:
meve, to move. OF. moev- (meuv-) stressed stem of movoir, to move.

xxx, 8. It to replevie, and my sonne reprise.
reprise, to send back to prison, to reprieve, to respite or rescue a
person from impending punishment; esp. to delay the execution of a
condemned person. A. F. repris, to take back.

Book Five

Canto Two

xxxiii, 8. Whom he did all to peeces breake, and foyle
in filthy durt,
*foil, to trample. F. fouler.

xlvi, 7. all the wrongs that he therein could lay might not paie.
paise, paize, weight, heaviness; peaze, a heavy blow.

liii, 4. in which he did endosse His deare Redeemers badge.
endosse, to inscribe. A. F. endosser, to endorse. F. dos, back.

Canto Four

xxxiii, 9. Ne would It have ween'd, had I not late it prieved.
prieve, to prove. OF. prueve.

l, 9. with his lord she would emparlance make.
emparlance, parley, talk. Norm. F. emparler.

Canto Eight

xix, 5. O ye Heavens, defend! and turne away From her...
defend, to forbid. F. d'éfendre, to forbid.

xix, 7. neither hath religion nor fay,
fay, faith. A.F. fei (F. foi).

Canto Nine

l, 4. Not fit mongst man that doe with reason mell,
mell, to meddle, to have to do with. OF. meller, mesler (F. meler).

xivii, 7. Did her appeach; and, to her more disgrace
appeach, to impeach, accuse, censure.
Canto Ten

i, 4. drawne forth from her by divine extreate;
    extreate, extraction, origin. OF. estraite, birth, origin.

vi, 2. There came two Springels of full tender years.
    *springal, a youth, a growing lad. F. espringller or springaller.

xxii, 8. Yeeld me an hostry mongst the croking frogs,
    hostry, a hostelry, an inn, lodging. OF. hosterie, hostrie, an inn.

Canto Twelve

ix, 1. for to reclayme with speed His scattered people.
    reclaim, to call back; reclayme, a term in falconry. F. reclame,
    a loud calling, whooting or shooing, to make a hawk stoop into
    the lure.

xxxviii, 5. two shepheards curres had scryde A ravenous Wolfe...
    scry, to descry, perceive. N. F. escrier, explores.

Book Six

Canto Two

v, 6. on his head a hood with aglets sprad
    aglats, the metal end or tag of a lace; a metallic stud or spangle.
    F. aiguillette, a point.

Canto Three

xivii, 5. to make avoure of the lewd words and deedes.
    avoure, acknowledgement, avowal. OF. avouer, an avowal.

Canto Four

xxiii, 5. and from his face the filth that did it ray.
    *ray, to defile. F. rayor.

Canto Six

xx, 5. the Prince, him sayning to embase.
    embase, to debase, lower.
Canto Seven

ix, 2. At an Herneshaw, that lyes aloft on wing, herneshaw, a young heron. A. F. herouneal.

xiii, 9. neither day nor weeke He would surcease, surcease, a law-term. a delay allowed or ordered by authority, arrest, stop. A. F. surrise, F. surseoir, to pause, intermit.

xix, 1. The whyles his salvage page, that wont be prest.
*prest, part, from to press, in sense of to hasten. OF. prest, ready.

xxvi, 9. lastily to despoyle knightly bannerall. bannerall, bandrol, a long narrow flag, with a cleft end, a streamer from a lance. F. banderole, a little flag or streamer, a penon from a lance. F. banderole.

xxvii, 3. An baffuld so, that all which passed by *baffle, to use contemptuously; to unknight. It was originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them by the heels. F. baffouer or baffoler.

xliii, 4. quilted richly rar upon checklaton checklaton, a cloth of rich material: A jacket quilted richly rare upon checklaton; OF. chiclaton, also ciclaton.

xlvi, 9. And often times by termagant and mahound sore, *termagant, corrupted from tervagant, of the F. romancers.

xlix, 8. To beare this burden on your dainty backe; burden, a staff, club. F. bourdon. O. Prov. borden.

xlix, 6. with bitter mockes and mowes. mowes, grimaces. F. mue, a moe, an ill-favoured extension or thrusting out of the lips.

Canto Eight

vii, 4. abide, ye caytive treachetours untrew. treachetour, a traitor, a deceiver. A. F. tregettour, juggles

xxxviii, 3. sleepe, they sayd, would make her batill better: battle, batill, to grow fat.

Canto Nine

v, 2. He chaunst to spy a sort of shepheard grooms, Sort, a company, assemblage of people. A. F. sort, company, assemblage.
Canto Ten

vii, 3. set for stales t'entrap unwary folles.
staile, a decoy, a bird or something in the form of a bird set up to allure a bird of prey. A. F. estale.

xxii, 9. me in mirth do cherry!
cherry, to cherish, cheer, delight. F. chérir, to hold dear.

xxxiv, 5. That with fell claws full of fierce gourmandize
*gourmandize, gluttony, greediness.

xxix, 3. a lawlesse people, brigants hight of yore,
*brigant, a robber or plunderer. F. a lawless people.

Canto Twelve

xii, 8. Besides the losse of so much loos and fame,
loos, praise, fame. OF. Los, loo.

xxiv, 3. them pursu'd into their dortours sad,
dortour, a sleeping room bedchamber. Norm. F. dortur, OF. dorioir.

xxvii, 5. Beares, that groyn continually;
groyne, to growl. OF. grogner, to grunt.

xxxiv, 4. Therewith he mured up his mouth along,
mure, a wall.

Book Seven

Canto Six

xxxiii, 3. May challenge ought in Heavens interesse;
interesse, the being concerned or having part in the possession of anything: 'interest, title, or claim.' A.F. interesse.

xxxvii, 1. were it not ill fitting for this file
file, the thread, course, or tenor of a story or argument.
F. fil, a thread.

xlix, 9. hanging downe his head, did like a mome appeares.
mome, a blockhead.
Canto Seven

xxix, 8. Had hunted late the Libbard on the bore, 
libbard, leopard. OF. lebard.

xlviii, 3. Time who doth them all disseise of being 
disseise, to dispossess. A.F. disseisir. OF seisir, to put 
into possession.
A GLOSSARY OF FRENCH BORROWINGS IN SPENSER'S FAERIE QUEENE

Arranged alphabetically

*Meaning and derivation according to Nares; others according to Skeat

I, 11, xix, 6. With hardy fowl above his able might. able, clever. F. abile, skillful, clever

III, 7, xv, 9. with uncomely weedes the gentle wave accloyes. accloyes, to stop up, choke (with weeds). F. encloyer, 'to cloy, chike or stop up.

II, 2, xvi, 6. accourting wach her frend with lavish fest accourt, to entertain courteously. F. courir, to run.

IV. 9, lix, 9. with kind words accoyd, vowing great love to me accoyd, to daunt, tame, soothe. OF. accoirer, to quiet; deriv. of coi, quiet.

III, 9, xxx, 6. About the cladron many cooks acqoyl'd acqoyl, to gather together. accoillir, to assemble.

III, 9, xxxi, 5. Did order all the' Achated in seemely wise achates, provisions that are purchased. F. acat, purchase.

VI, 2, v, 8. on his head a hood with aglets sprad aglets, the metal end or tag of a lace; a metallic stud or spangle. F. aiguillette, a point.

II, 1, xxi, 9. To be her Squire, and do her service will aguised. aguise, aguize, to dress array, deck.

III, 2, xv, 4. With hope of thing that may allege his smart allege, to alleviate.


I, 9, xlv, 4. never knight ...More likless dissaventures did amat, amate, to dismay, daunt, confound. Norm. F. amatir.
II, 4, xi, 2. must first begin, and well her amenage: amenage, to domesticate, make quite tame. OF. amenagier, amesnagier, to receive into a house.

II, 8, xvii, 8. kend him...by his armes and amenaunce amenaunce, conduct, behavior, mien. F. amener, to lead, conduct.


V, 9, xlvii, 7. Did her appeach: and, to her more disgrace appeach, to impeach, accuse, censure.

IV, 5, xxx, 5. In seeking him that should her paine assoyle: assoil, to set free, to dispel. A.F. assoiler, to pardon.

II, 10, viii, 3. That monstrous error, which doth some assott assot, to befool, make a fool of. A.F. assoter, to make a fool of.

II, 3, xxvii, 5. full fayre aumylld: aumayld, enamelled. OF. amail, or eamail, enamel.

I, 1, xxi, 5. when his later spring gins to avale avale, to sink, descend, droop; to lower, let down. A.F. avalen, to lower; bring down, swallow, deriv. of aval, down, literally to the valley.

II, 3, vi, 3. To him avaunting in great bravry, avaunt, to boast. A.F., S'avaunter, to boast.

III, 1, xxviii, 7. her mortall speart She mightily aventred. aventred, to lay a spear in rest, OF. afettruer, in the feutre.

III, 6, xlv, 5. Of that seas nature did him not avise: avise, to see, observe; to think. A.F. s'avisen, to take.

IV, 6, xxvi, 1. Britomart with sharpe avizefull eye. avizeful, observant.

VI, 3, xlviii, 5. to make avoure Of the lewd words and deedes. avoure, acknowledgement, avowal. OF. avouer, an avowal

II, 3, xvi, 7. besprinckled was throughout With golden aygulets. aygulets, an aglet, metal tag. F. aiguillette, a needle.

VI, 7, xxvii, 3. An bafffuld so, that all which passed by *baffle, to use contemptuously; to unknight. It was originally a punishment of infamy, inflicted on recreant knights, one part of which was hanging them up by the heels. F. baffouer or baffoler.
VI, 7, xxvi, 9. Lastly to despoyle knightly bannerall.

Bannerall, bandrol, a long narrow flag, with a cleft end, a streamer from a lance. F. banderole, a little flag or streamer a penon.

VI, 8, xxxviii, 3. Sleepe, they sayd, would make herr battill better: battle, batill, to grow fat.

III, 1, xxxv, 7. From his Beauperes, and from bright heavens vew, beauperes, fair companions. OF. beauper, F. pair, an equal, a peer.

IV, 6, xxv, 4. Her salewd with seemely bel-accoyle, bel-accoyle, fair welcome. OF. bel accol, fair, welcome.

III, 6, xvi, 7. Therein to shroud her sumptuous belamurie! *belamour, F. Belamour, Lover.


II, 3, xxv, 3. Under her eyelids many graces sate...

Working belgardes and amourous retrate; *belgard, beautiful looks. F. belle egard.

III, 7, x, 1. That which is four ladies most besitting bel, to suit, befit, F. seoir, to sit, also to fit, suit, sit properly.

I, 7, xxxi, 6. His dreadful hideous heed, close couched on the bever, bever, the lower part of the movable part (front) of a helmet. F. baviere d'un armet, the beaver of a helmet.

II, 2, v, 1. Whom thus at gaze the Palmer gan to bord.
bord, to accost, address. F. aborder, to approach.

III, 10 xxix, 1. Out os his bouget forth he drew...treasure bouget, a budget, wallet. F. bougette, OF. bouge, water-skin.

II, 3, iv, 2. One that to bountie never cast his mind, bountie, goodness in general, worth, virtue. F. bonte.

III, 3, xix, 1. The wisard could no longer beare her bord bord, a jest. F. bourde, a jest, fib, tale.

III, 2, lii, 4. Through long languour and heart-burning brame brame, longing desire. F. bramer.
III, 10, viii, 5. Bransles, Ballads, virelayes, and verses vaine: 
bransle(s), a kind of dance. F. bransle, a brawl or dance wherein 
many (men and women) hold on by the hands, sometimes in a ring; and 
other-whiles at length move all together.

VI, 10, xxix, 3. a lawlesse people, brigants hight of yore, 
*brigant, a robber or plunderer. F. a lawless people.

VI, 7, xlvi, 8. To beare this burden on your dainty backe: 
burden, a staff, club. F. bourden. O. Prov. borden.

I, 7, xxxvii, 6. His stubborne steed with curbed canon bitt. 
canon-bitt, a smooth round bit for horses. O. Prov. canon, tube.

I, 1, xlv, 4. His heavie head, devoide of careful carke; cark(e), 
anxiety, grief. A.F. cark, charge, load.

II, 9, xxvi, 2. But he...Can causen why she could not come in place; 
causen, old infinitive of to cause.

II, 3, xv. 1. "certes, my lord," said he, "that..." 
certes, certainly. F. certes.

IV, 2, xlvi, 1. wav'd upon, like water Chamelot, 
Chamelot, a name originally applied to some beautiful and costly 
eastern fabric, camlet. OF. chamelot.

I, 5, xxxii, 2. Their mournefull charrett, fild with rusty blood 
charet(t), a car, chariot. F. charette, a chariot.

I, 2, xxxiii, 6. his hot ryder spurd his chauffed side: 
chauf, to chafe, heat, vex. OF. chaufer, to warm.

VI, 7, xliii, 4. quilted richly rare upon checklaton 
checklaton, a cloth of rich material; A Jacket quilted richly rare 
upon checklaton: OF. chiclaton, also ciclaton.

VI, 10, xxii, 9. me in mirth do cherry! 
cherry, to cherish, cheer, delight. F. cherir, to hold dear.

III, 9, viii, 1. 'Fortune, the foe of famous Chevisance. 
chevisance, enterprise, achievement, expedition on horseback, chivalry.
OF. chevissance.

IV, 6, xiii, 8. it chynd his backe behind the sell. 
chine, to divide or break the back of.
II, 6, xlviii, 4. with his cruell tuske him deadly 
cloyd: cloy, to prick a horse with a nail in shoeing; to pierce as with a 
nail, to gore. OF. cloyer, to nail.

II, 3, xvii, 3. contend With wither of those knightes on even 
coast, coast, cost, the side, phr. "on even coast" "on even terms." 
OF. costa.

III, 2, xxxiv, 2. Shee streightly strynd, and colld tenderly: 
coll, to embrace, OF. coler, (F. cou,) neck.

IV, 7, xl, 5. He let to grow and griesly to concrew. 
concrew, to grow together. F. concrue.

II, 1, xix, 8. Th' adventure of the errant damosel; 
*damosel, since contracted to damsels. OF. damoiselle.

I, 4, xl, 2. they gan...Redoubted battaile ready to darrayne, 
darraigne battle, to set the battle in array, A.F., derreiner, 
to answer.

I, 1, xviii, 1. Much daunted with that dint. 
daunt, to bring into subjection, subdue, tame; to daze, stupefy. 
A.F. daunter.

II, 1, vi, 7. Well could he tourney, and in list debate. 
*debate, to fight. F. debattre.

IV, 6, xviii, 5. renewed his strength still more, but she still 
more decrewd 
decrew, to decrease. OF. decrew, F. decru, to decrease. F. defendre, 
to forbid.

V, 8, xix, 5. O ye Heavens, defend! and turne away From her... 
defend, to forbid. F. defendre, to forbid.

III, 9, xxx, 1. to delay the heat, least he mischaunce. 
delay, to temper, assuage, quench. OF. desleier, to unbind, soften by 
steeping.

III, 5, xxviii, 6. In daintie delices, and lavish joyes. 
delice, delight, pleasure. F. delices, delights.

II, 10, xiv, 5. quart, Which Severne now from Logris doth depart: 
depart, to separate. F. depart, departure.

II, 3, xxv, 8. How shall frayle pen descrive her heavenly face. 
describe, to describe. OF. descrivre.
III, 5, xix, 9. labour'd long in that deepe ford with vaine disease
disease, discomfort, inconvenience. F. desaise, trouble.

II, 5, V., 3. "Disleal knight, whose coward courage chose..."
*disleal, disloyal, dishonorable. F. disleall.

IV, 10, xxiv, 6. Low looking dates, disloigned, from common gase:
disloigned, distant, remote. OF. desloignier, to remove to a distance.

IV, 9, 1, 5. Disuaded Mer from such a disparage:
disparage, inequality of rank in marriage. Norm. F. desparager,
mesallier; desparagement, mesalliance, union inegale (Moisy).

Vii, 7, xlviii, 3. Time, who doth them all disseise of being
disseise, to dispossess. A.F. disseisir, OF. seisir, to put into
possession.

I, 9, xx, 1. He so disseized of his gripping grosse.
disseise, to dispossess. AF. disseisir. A.F. disseisir, OF. seisir
(saisir), to put into possession.

III, 3, lxii, 4. of diverse thinges discourses to dilate,
diverse, to turn aside. F. divers.

IV, 8, iii, 2. as in his wonted wise His doole he made,
dole, dool, grief, mourning, lamentation. OF. dol, deul, sorrow.

VI, 12, xxiv, 3. them pursu'd into their dortours sad,
dortour, a sleeping room, bedchamber. Norm. F. dortur, OF. dorioir.

III, 10, xxxi, 1. Big looking like a doughty Doucefere
doucefere, an illustrious knight of paladin. F. doux, gentle.

III, 12, xxxvii, 4. Nor slack her threatful hand for danger's dout.
dout, fear. OF. doute, fear.

III, 9, xxvii, 3. and ready dight with drapets festival,
*drapet, a table-cloth. F. drap.

IV, 8, xix, 6. Of food, which in her duresse she had found.
*duresse, hardship, constraint, or imprisonment.

VI, 6, xx, 5. the Prince, him fayning to embase.
embase, to debase, lower.

I, 10, xxvii, 5. Repentance used to embay His blamefull body in
salt water.
embay, to bathe, drench, steep; delight.
III, 1, xxii, 2. The salvage beast embost in wearie chace, embose, (of a hunted animal) foaming, panting, unable to hold out any longer. OF. bos, a wood.

I, 3, xxiv, 4. A knight her mett in mighty armes embost, embost, encased, enclosed. OF. bos, a wood.

V, 4, 1, 9. with his lord she would emparlance make. emparlance, parley, talk. Norm. F. emparler.

I, 9, i, 4. brave pursuitt of chevalrous emprize, emprize, an undertaking, enterprise. Norm. F. emprise.

V, 2, liii, 4. in which he did endosse, His deare Redeemers badge. endosse, to inscribe. A.F. endosser, to endorse. F. dos, back.

IV, 8, xxvii, 8. manly limbs endur'd with little care. endure, to indurate, harden. N.F. s'endurer, to harden oneself.

I, 11, xl, 2. With foule enfouldred smoake and flashing fire, enfouldred, hurled out like thunder and lightning. OF. fouldre.

II, 3, xxvii, 7. therein entrayld The ends of all the knots entraile, to twist, entwine, interlace. F. traille.

I, 19, viii, 7. He them with speaches meet Does faire entreat: entreat, to treat, use. OF. entraiter.

III, 1, xiii, 8. Let later age that noble use envy. envy, to emulate, 'vie' with, F. envier, to vie.

I, 4, xxxviii, 4. an errant knight, in armes ycled, errant, in phr. knight-errant, a wandering knight. A.F. errer, to travel, to march.

I, 4, xx, 1. From worldly care himselfe he did esloyne, esloyne, to remove to a distance. F. esloigner.

I, 4, xx, 3. From everie worke he chalenged essoyme, essoyme, excuse. A.F. essoigne, excuse, a legal term.

I, 5, xxv, 9. To make one great by others loose is bad excheat. excheat, profit, literally, that which is fallen to one. A.F. eschete. F. echoir.

V, 10, 1, 4. drawne forth from her by divine extreate: extreate, extraction, origin. OF. estraite, birth, origin.
I, 11, xxxiv, 6. Like Eyas hauke up mounts unto the skies, eyas, a young hawk taken from the rest for the purpose of training. F. niais (Fauconnerie), 'qui n'a pas encore quitte le nid.'

V, 8, xix, 7. neither hath religion nor fay, fay, faith, A. F. foi, (F. foi).

III, 5, v. 9. If wonted force and fortune doe me not much fail, fail, to deceive. F. faillir, to deceive.

I, 12, xxxv, 5. The Gard...Attacht that fayter false. faitour, an imposer, cheat, a lying vagaband, OF. faitour.

IV, 4, xlv, 8. His speare, he feutred, and at him ti bore, *feutre, to set close, OF. feutre, felt or fur.

VII, 6, xxxvii, 1. were it not ill fitting for this file file, the thread, course, or tenor of a story or argument. F. fil, a thread.

III, 6, xvi, 2. the floure-de-luce, her lovely Paramoure, flower-de-luce, the fleur-de-lis, a plant of the genus iris.

V, 2, xxxiii, 8. Whom he did all to peeces breake, and folye in filthy durt, *foil, to trample. F. fouler.

II, 10, xli, 4. of them both did foi and tribute raise, foi, fidelity, homage. F. foi, faith.

II, 2, xx, 9. Did rend the rattling skies with flames of fouldring heat. *fouldring, flaming, as lightning. OF. fouldroyant.

I, 4, xiv, 7. Some frounce their curled heare in courtly guise; *frounce, to curl, friz. F. froncer, to twist or wrinkle.

IV, 3, xxxviii, 4. in a charet of straunge furniment. furniment, furniture, array. F. fourniment, provision, furniture.

II, 11, xvii, 5. the prowest and most gent, gent, noble, high-born; valiant and courteous. OF. gent, well-born.

I, 10, xv, 9. goodly gan discourse of many a noble gest. gest(e), story, narrative. A.F. a thing performed.

III, 6, xxix, 9. a large purple streame adowne their giambeaux fallen. giambeaux, armour for the legs. F. jambe, leg.
II, 8, xiv, 4. For he could well his *glozing* speaches frame
*gloze*, to interpret, or put construction upon anything, also to
flatter. F. *glose*, a comment.

VI, 10, xxxiv, 5. That with fell claws full of fierce *gourmandize*
gourmandize, gluttony, greediness.

I, 7, vi, 2. And lying down upon the sandy *graile*,
*graile*, gravel, small pebbles. F. *grele*, hail (this is Dr. Johnson's
derivation of it.)

II, 10, liii, 8. Who brought with him the holy *grayle* (they say).
greal, or *grayle*, a broad open dish. OF. The saint-greal or holy vessel

II, 3, v, 8. gallant shew to be in greatest *gree*,
gree, favor, good will. F. *en gre* in good part.

VI, 12, xxvii, 5. Beares, that *groyned* continually;
groyn, to growl. OF. *grogner*, to grunt.

II, 2, xxxiv, 6. both did at their second sister *grutch...*
grutch, to grudge, repine, murmur. OF. *grocer*, to murmur.

I, 5, viii, 2. As when a *Grylon*, seized of his pray,
gryphon, a fabulous monster, a kind of lion with an eagle's head;
a griffon. F. *griffon*.

III, 5, xli, 6. did the best his grievous hurt to *guarish*,
guarish, to cure, to heal. OF. *guarir*, garir.

I, 7, xv, 2. To gayne such goodly *guerdon* as she spake:
guerdon, a reward. F. *guerdon*, a reward.

II, 9, xxi, 1. She also dofte her heavy *haberjeon*
habergeon, a breast-plate of mail, or of close steel. F. haubergeon
from German *hals*, the neck, and *bergen*, to cover.

I, 6, xxx, 7. Straunge lady in so straunge *habiliment*,
habiliment, outfit, accourtremen, attire, OF. *(h)*abillement.

III, 8, xxxviii, 7. on his *hacqueton* did lyte,
hacqueton, hacqueton, a stuffed jacket worn under armour.
OF. *auqueton*, alqueton.

VI, 7, ix, 2. At an *Herneshaw*, that lyes aloft on wing,
herneshaw, a young heron. A.F. hercounseel.
V, 10, xxiii, 8. Yeeld me an hostry amongst the croking frogs, hostry, a hostelry, an inn, lodging. Of. hosterie, hostrie, an inn.

I, 4, xiii, 3. Came...a gently huisher, vanity by name, huisher, an usher, door-keeper of a court. F. huissier, deriv. of (h)uis, door.


IV, 4, xxiv, 7. Now hurtling round, advantage for to take: *hurtle, to clash together. F. heurter, to skirmish.

II, 11, xxv, 7. Whom to poursue the Infant after hide, infant, a youth of noble or gentle birth. Of. enfant, a young aspirant to knightly honours.

VII, 6, xxxiii, 3. May challenge ought in Heavens interesse; interesse, the being concerned or having part in the possession of anything: 'interest, title or claim. A.F. interesse.

I, 11, xxxi, 4. from their journall labours they did rest; journall, daily. F. journal.

III, 2, xxxvii, 9. launched this wound wyde... lanch, launch, to cut, lance, pierce. Of. lancher, (F. lancier).

II, 10, xlii, 5. for this Realme found many goodly layes, lay, law. A.F. lei, religion.

II, 10, xxxi, 8. after all an army strong she leav'd, leave, to levy, raise an army. F. lever, to raise, to levy.

IV, 11, xix, 2. could the ledden of the gods unfold; leden, language. Of. latin, language, also, the warbling of the birds.

I, 1, vi, 7. And angry Jove an hideous storme of raine Did pour into his leman's lap so fast. *leman, a lover or mistress. F. l'aimant, l'amant.


II, 7, xii, 3. A laesy loord, for nothing good to donne, *loord, a heavy, lumpish, lazy fellow. F. lourd, heavy.

VI, 12, xxi, 8. Besides the loose of so much loos and fame, loos, praise, fame, Of. los, loos.
III, 1, liii, 3. Of such malengins and fine forgerye.
malengin(e), civil contrivance, ill intent, deceit. A.F. malengin,
evil device.

III, 4, lxi, 8. In him bewraid great grudge and maltalent:
Maltalent, ill-will. A.F. maltalent, ill-humour.

II, 7, xlii, 3. on his helmet martelled so bard...
martelled, hammered. OF. marteler, deriv. of OF. martel, a hammer.

II, 9, xi, 7. That this faire many were compell'd at last
To fly for succour to a little shed.
meiny, many, belonging to, attending upon, a superior person,
OF. meanie.

IV, 9, lxi, 5. by the flowerie marge Of a fresh streame...
marge, margin, brink, border. F. marge.

III, 4, xv, 4. ...but maugre thee will pass or die;
*maugre, in spite of. F. malgré.

I, 8, xii, 2. And of myself now mate, as ye see,
*mate, to confound, stupefy, overpower. F. mater, to confound.

II, 1, lxi, 3. melding with their blood and earth...
meddle, medle, to mingle, mix. F. meler.

V, 9, i, 4. Not fit mongst men that doe with reason mell,
mell, meddle, to have to do with. OF. meller, mesler. (F. méler).

III, 7 xxxix, 8. beare the rigour of his bold mesprise:
mesprise, contempt, scorn. F. mespris, contempt, neglect.

II, 12, xix, 4. through great disadventure, or mesprize,
mesprize, mistake. A.F., mesprize, error, offence.

IV, 12, xxvi, 7. which of the nymphs has heart so sore did meve:
meve, to move. OF. moev-(meuv), stressed stem of movior, to move.

I, 5, xx, 4. Night...she findes forth comming from her darksome mew,
mew, a coop for hawks. F. mue, a hawks mew or coop.

II, 2, xxxvii, 2. Fitt mate for such a mincing mineon,
inion, a darling; a favorite, a mistress, a paramour. F. mignon.

III, 8, li, 6. If though wilt renounce thy miscreance.
miscreance, misbelief, false belief. F. mescreance.
I, 9, xxiii, 2. To weet what mister wight was so dismayd... mister, to be necessary or needful, OF. mestier, need.

VII, 6, xlix, 9. hanging downe his head, did like a mome appeare. mome, a blockhead.

VI, 7, xlix, 6. with bitter mocked and mowes. mowes, grimances. F. moye, a moe, an ill-favoured extension or thrusting out of the lips.

VI, 12, xxxiv, 4. Therewith he mured up his mouth along, mure, a wall.

I, 5, xxii, 7. why suffredst thou thy Nephewes deare to fall, nephew, a grandson. OF. neveu.

III, 12, xx, 1. naked, as nett yvory... nett, clear, clean, bare. F. net, neat, clean, cleare, bare, empty.

I, 2, xiii, 5. a Persian mitre...with crowns and owched garnished, owch, a clasp, esp. a jewelled clasp, jewel. A.F. mouche, a brooch.

III, 2, xvi, 4. If chancd I him encounter paravaunt. paravaunt, beforehand, first of all. F. par avant.

II, 10, v, 5. ne was it paysd amid the ocean waves paysd, weighed. F. peser, to weigh.

III, 2, xx, 9. when his love was false he with a peaze it brake. peise, peaze, paise, weight, heaviness; peaze, a heavy blow, A.F. peise, to weigh, to ponder, to think.

V, 2, xlvi, 7. all the wrongs that he therein could lay Might not it peise. peise, paise, weight, heaviness; peaze, a heavy blow.

II, 9, xx, 9. through the persant aire shoote forth their azure streames. persant, piercing. F. percant, to pierce.

III, 5, xxviii, 6. By the great persue which she there perceav'd persue, the trail of blood left by a wounded animal, the 'parsee.' F. perce, a wounded animal.

III, 6, vii, 5. rings of rushes plight: plight, to fold, pleat, to intertwine into one combined texture. A.F. plit: N.F. pleit.
I, 1, xvi, 6. One in mayle, Armed to point, 
To point, to the smallest detail, completely, F. à point.

II, 3, v, 7. But, for in court gay portance he perceiv'd, 
portance, carriage, bearing, deportment. F. porter, to bear, carry.

I, 4, xix, 1. And in his hand his portesse still he bare 
*portesse, breviary, portable book of prayers. Rom. F. porte-hors, 
'livre d'eglise portatif.'

I, 7, xii, 4. He had beene pouldred all, as this as floure. 
*pouldred, beaten to powder. OF. pouldre, powder.

I, 11, liv, 7. With dreadfull poysse is from the mayneland rift, 
poise, peise, weight, heaviness. F. peser, to weigh.

VI, 7, xix, 1. The whyles his salvage page, that wont be prest 
*prest, part. from to press, in sense of to hasten. OF. prest, ready.

II, 1, xlviii, 6. tell what fatall priefe Hath you opprest; 
priefe, proof, trail. F. preuve, OF. prueve.

V, 4, xxxiii, 9. He would it have ween'd, had I not late it prieved. 
prieve, to prove. OF. preuve.

I, 2, xl, 4. 'Till on a day, that day is every Prime, 
*prime, morning; spring; first canonical hour of prayer. F. prime.

I, 4, xli, 7. The prowest knight that ever field did fight. 
*prowest, most valiant, F. preu, pros, preux, valiant.

II, 3, xxxvi, 8. Proudly to prune, and sett on every side. 
pryne, proin, (of a bird) to preen, prune, trim or dress the 
feathers with the beak. OF. poroign, to trim feathers.

I, 2, xiii, 3. Purfled with gold and pearle of rich assay, 
purfile, to embroider along an edge, to ornament. F. pourfiler, to 
tinsel or overcast with gold thread.

II, 2, xlv, 6. forward he his purpose gan pursew, 
purpose, conversation, discourse. F. propse, a purpose, design, also 
speech, discourse.

IV, 10, lxxiii, 7. Which to outbarre, with painefull pyonings. 
pion, to dig, trench, excavate. Hence pyonings. OF. pionier, to dig.

II, 7, x, 5. Nothing quaint Nor 'sdeignfull of so homely fashion, 
quaint, skilled, clever. OF. cointe, 'instruct.'
I, 8, xiv, 8. Therewith his sturdie corage soon was quayd.
quayd, quieted, appeased. OF. acoir, to quiet.

*random, old form of random. OF. randon, force, impetuosity.

VI, 4, xxiii, 5. and from his face the filth that did it ray.
*ray, to defile. F. rayor.

II, 5, liii, 3. to your wills both ryalties and Reames subdew,
reame, a kingdom, realm. A.F. realme.

V, 12, ix, 1. for to reclayme with speed His scattered people.
reclaim, to call back; reclayme, a term in falconry. F. reclame, a
loud calling, shooting, or whopping, to make a hawk stoop into the lure.

III, 4, xlix, 1. But nothing might relent her hasty flight.
relen, to relay, slacken, melt. F. relentir, to slow down.

II, 2, xvi, 9. She him remercied as the Patrone of her life.
remercio, to thank. F. remercier.

III, 1, ix, 8. His toward peril... Which by that new renounter he
should reare.
*renounter, a sudden or unpremeditated combat. F. rencontre, to replace
or elude words of law.

I, 4, xli, 9. Whose shield he beares renverst,...
renverst, turned upside down. F. renverser, to reverse.

IV, 12, xxxi, 8. It to replevie, and my sonne reprive.
reprie, to send back to prison, to reprieve, to respite or rescue a
person from impending punishment; esp. to delay the execution of a
condemned person. A.F. repris, to take back.

IV, 11, xxviii, 9. In which her kingdoms throne is chiefly resiant.
resiant, resident, lodged. N.F. reseant, habitant.

IV, 6, xx, 9. Throwes forth upon the rivage round about him nere.
rivage, shore, bank. F. rivage.

III, 9, xix, 9. crowned with a garland of sweete Rosiere.
rosiere, a rose-bud. F. rosier.

II, 1, xxix, 6. why with so fierce saliaunce, and fell intent.
saliaunce, assault, onslaught. A.F. assaillir, to attack.
I, 4, xxxi, 1. All in a kirtle of discolourd say He clothed was, *say, a species of silk, or rather satin. F. soye.

III, 6, xxxiv, 5. Such cruell game my scarmoges disarmes. scarmoge, an irreg. flight, a skirmish. F. escarmouche, a skirmish.

V, 12, xxxviii, 5. two shepeards curres had scryde A revenous Wolfe... scry, to descry, perceive. N.F. escrier, esclores.

I, 7, xxiii, 9. Mine eyes...seeled up with death, ... *see, to close the eyelids partially or entirely by passing a fine thread through them. F. siller.

II, 3, xii, 3. who rode in golden sell with single spere, sell, a saddle. F. selle.

IV, 10, xxxi, 5. in her semblant shew'd great womanhood; semblant, demeanour. F. faire semblant, to make a show, a pretence.

II, 2, xxxix, 9. From lofty siege began these words aloud to sownd. siege, seat. F. siege.

VI, 9, v, 2. He chaunst to spy a sort of shepheard gromes, sort, a company, assemblage of people. A.F. sort, company, assemblage.

III, 6, viii, 3. of his way he had no souvenance, *souvenance, remembrance. F. souvenance.

IV, 3, xvi, 7. whiles neither lets the other touch the soyle, soyle, the watery place in which a hunted animal takes refuge. F. prendre souille, to soil with mud.

III, 6, xxix, 6. And naked made each others manly spalles. *spalle, a shoulder. F. spaule.

V, 10, vi, 2. There came two Springals of full tender years. *springal, a youth, a growing lad. F. espringler or springaller, to leap, dance in sport.

II, 1, lviii, 1. But temperaunce, saith he, with gold squire, *squire, a square or measure. F. esquiere.

VI, 10, viii, 3. set for stales t'entrap unwary fooles. stale, a decoy, a bird or something in the form of a bird set up to allure a bird of prey. A.F. estate.

I, 2, vii, 9. gan she wail and weepe to see that woeful stowre... stowre, a conflict, battle, trouble, confusion, danger, peril. A.F. estour, combat, battle.
III, 4, xxxiv, 5. Lest they their finnes should bruze, and surbate sore
Their tender feets upon the stony ground.
*surbet, to batter, or weary with treading. F. soubattre.

VI, 7, xiii, 9. neither day nor weeke He would surcease,
surcease, a law-term, a delay allowed or ordered by authority, arrest, stop. A.F. surrise, F. surseoir, to pause, intermit.

II, 12, xxxi, 5. Transform'd to fish for their bold surguedry,
*surguedry, presumption. OF. surcuiderie, surquidance, and surquiderie. From old verb, cuider, to think or presume.

III, 4, xlix, 6. Having farre off espysde a tassell-gent,
*tassell, or tassel-gentle. The male of the goss-hawk, properly tiercel, supposed to be called gentle from its docile and tractable disposition.

VI, 7, xlvii, 9. And often time by termagant and mahound sore,
*termagant, corrupted from tervagant, of the F. romancers.

I, 4, xxxv, 9. Such one was Wrath, the last of this ungodly tire...
tire, a tier, row, rank. OF. tire, row.

I, 12, iv, 4. 'Gainst him that had them long oppress'd with tort,
tort, wrong. F. tort.

II, 2, xviii, 8. whom he endamaged by tortious wrong.
tortious, injurious, wrongeful. F. tort, wrong.

II, 2, xv, 8. she roundly did untie In breaded tramels,
tramels, nets for confining the hair, net-work. F. tramail, a net.

I, 7, xxxv, 6. Men into stones therewith he could transmew,
*transmew, to change. F. transmuer, to change or metamorphose, to transmute.

I, 3, xxiv, 7. By traynes into new troubles to have toste:
trains, artifices, stratagems. F. traine, a plot device.

VI, 8, vii, 4. abide, ye caytive treachetrous untrew,
treachetour, a traitor, a deceiver. A.F. tregettour, juggles.

I, 9, xxii, 2. never rest, Till I that treachours art have heard.
treachour, a traitor. A.F. tregettour, juggler.

II, 2, xxxiii, 3. during their quiet treague. Into her lodging to reparaire.
treague, a truce.
I, 1, xvii, 3. with his trenchand blade her boldly kept. trenchand, cutting, sharp. F. trencher, to cut.


IV, 7, i, 6. In feeble ladies' tyranning so sore, tyrannning, tyrannizing. F. tyran, a tyrant.

III, 1, xlii, 8. onely vented up her umbriere, umbriere, the movable visor of a helmet. O.Prov. umbriera, that which gives shade.

III, 6, xxix, 4. and him with equal valew countervayld. *value, valew, for valour. OF. valor, valour, valour, value, valor and valurr.

I, 6, xxii, 5. And followes other game and venery. *venery, hunting. F. venerie.

IV, 6, xix, 3. Her, ventayle shar'd away — *ventel, ventaille, the beaver of a helmet. OF. ventaille.

I, 5, xlviii, 2. the world with sword and fire warrayd: warray, to harass with war. A.F. werreier, to make war.

II, 1, xvi, 5. For what bootes it to weepe and to wayment *wayment, lamentation. OF. guementer, gaimenter.

III, 10, xxxvi, 3. At wilde adventure, like a forlorne weft. weft, the same as waif. A law term for anything forsaken or abandone, whether goods or cattle. N.F. wef or waif.
A GLOSSARY TO THE SHEPHERDES CALENDER BY SPENSER

Arranged in order of appearance

*Meaning and derivation according to Nares: others according to Skeat

Introduction, 13, ...of his bawdy brocage,
brocage, procuracy in immorality. Anglo-F. brocage, the actions of an intermediary.

Feb., 8, Perke as a peacock: but nowe it avales.
avale, avail, to droop. Anglo-F. avaler, to lower, bring down, swallow, deriv. of aval, down, lit. to the valley. (Gower)

Feb., 48, Then is your carelesse corage accoied,
accoy, to daunt, tame, soothe. OF. acoier, to quiet.

Feb., 56, So on thy corbe shoulder it leans amisse.
corbe, courbe, bent, crooked. F. courbe.

Feb., 66, Embost with buegle about the belt:
emboss, to ornament with bosses or studs, to decorate.

Feb., 155, Am like for desperate doole to dye,
dole, dool, grief, mourning, lamentation. OF. dol, deal, sorrow.

Feb., 244, And my galage growne fast to my heele:
galage, a wooden shoe or shoe with a wooden sole; Anglo-F. galoch. See Deit. (s.v. Galoch).

April, 68, The redde rose medled with the white yfere,
meddle, medle, to mingle, mix. OF. medler, mesler, (F. meler), to mix.

April, 92, Such a bellibone,
bellibone, a fair lass. F. bonne et belle, fair and good girl.

April, 142, The pretie pawnce, 
pawnce, pawnce, the 'pansy,' or heart's-ease. OF. panse, pense, thought. O.Prov. pense, 'pensee' (Levy).

May, 25, To see those folkes make such jouysaunce,
jouissance, pleasure, merriment, mirth. F. jouissance, an enjoying (Cotgr.).
May, 32, A fayre flocke of faeries, and a fresh bend
bend, a band or company. F. bende, (Cotgr.).

May, 39, Those faitours little regarden their charge.
faitour, an imposter, cheat, a lying vagabond. The word means a sham,
a maker-up, of a character. OF. faitour, faiteor, Romanic type of
factitorem.

May, 91, But through this, and other their miscreaunce.
miscreaunce, disbelief, false belief. F. misuseance, (Cotgr.).

May, 147, And blamest hem much, for small encheason.
encheason, occasion, reason. Anglo-F. encheason, occasion (Gower).
Norm. F. acheisun, 'raison, cause, motif' (Moisy).

May, 163, So conteck soon by concord mought be ended.
conteck, strife, discord. Anglo-F. contec' 'debat, querelle' (Moisy); contention (Gower, Mirour, 4647.).

July, 28, Is a playne overture.
ouverture, an open space. The gloss has: 'Overture, an open space;
the word is borrowed of the French, and used in good writers.'
Anglo-F. ouverture, and opening (Gower).

July, 215, He is a shepheard hreat in gree,
gree, a step or degree in honour of rank. OF. gre, 'degre, rank'
(La Curne).

Aug., 6, How can bagpipe or joynts be well apayd?
apaid, appaid, satisfied. Norm. F. apaier (Moisy) deriv. of paier.

Aug., 27, Wherein is enchased many a fayre sight
enchase, to set (a jewel) in gold or other setting: to engrave
figures on a surface.

Aug., 30, Entrailed with a wanton yvie-twine.
entraile, to twist, entwine, interlace. Cp. F. traille, (treille),
lattice-work (cotgr.).

Aug., 62, Hey ho, bonibell!
bonnibell, a fair lass. F. bonne et belle, good and fair girl.

Sept., 124, For bigge bulles of Basan brace hem about,
brace, to gird, encompass. OF. bracier, to embrace, deriv. of brace,
the two arms. (Ch. Rol: 1343.)

Sept., 162, Or prive or pert yf any bene,
pert, open, easily perceived. Short for apert, open. F. apert;
L. apertus.
Sept., 227, All for he did his devoyre belive. 

devoyre, devoir. F. devoir, deuyr, endeavor.

Oct., 76, And rolle with rest in rymes of rybaudrye, 
ribaudrie, ribaldry, Anglo-F. ribaudrie (Rough List).

Oct., 98, For lordly Love is such a tyranne fell, 
tyran, tyranne, a tyrant. F. tyran.

Oct., 114, With queint Bellona in her equipage; 
equipage, equipment; retinue. F. equipage, 'equipage, 
good armour; store of necessaries; Equipage d'un navire, 
her Marriners and Souldiers' (Cotgr.).
A GLOSSARY TO THE SHEPHEARDES CALENDER BY SPENSER

Arranged alphabetically

*Meaning and derivation according to Nares: others according to Skeat

Feb., 48, Then is your carelesse corage accoied, accoy, to daunt, tame, soothe. OF. accoi, to quiet.

Aug., 6, How can bagpipe or joynts be well apayd? apaid, appaid, satisfied. Norm. F. apaier (Moisy) deriv. of paier.

Feb., 8, Perke as peacock: but nowe it avales. avale, avail, to droop. Anglo-F. aveler, to lower, bring down, swallow, deriv. of aval, down, lit. to the valley. (Gower).

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Sept., 124, For bigge bulles of Basan brace hem about, brace, to gird, encompass. OF. bracier, to embrace, deriv. of brace, the two arms. (Ch. Rol; 1343.).

Introduction, 13, ...of his baudy brocage, brocage, procuracy in immorality. Anglo-F. brocage, the actions of an intermediary.

May, 163, So conteck soone by concord mought be ended. conteck, strife, discord. Anglo-F. contec 'debat, querelle' (moisy); contention (Gower, Mirour, 4647.).

Feb., 56, So on thy corbe shoulder it leanes amisse. corbe, courbe, bent, crooked. F. courbe.

Sept., 227, All for he did his devoyre belive. devoyre, devoir. F. devoir, deuoyr, endeavor.
Feb., 155, Am like for desperate doole to dye, dole, dool, grief, mourning, lamentation. OF. dol, deul, sorrow.

Feb., 66, Embost with buegle about the belt: emboss, to ornament with bosses or studs, to decorate.

Aug., 27, Wherein is enchased many a fayre sight enchase, to set (a jewel) in gold or other setting: to engrave figures on a surface.

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entraile, to twist, entwine, interlace. Cp. F. traille, (treille), lattice-work (Cotgr.).

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equipage, equipment; retinue. F. equipage, 'equipage, good armour; store of necessaries; Equipage d'un navire her Marriners and Souldiers' (Cotgr.).

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galage, a wooden shoe, or shoe with a wooden sole; Anglo-F. galoche. See Dict. (s.V. Galoche).

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gree, a step or degree in honour or rank. OF. gre, 'degre, rang' (La Curne).

May, 25, To see those folks make such jouysaunce,
jouissance, pleasure, merriment, mirth. F. jouissance, an enjoying (Cotgr.).

April, 68, The redde rose medled with the white yfere,
meddle, medle, to mingle, mix. OF. medler, mesler, F. meler, to mix.

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miscreaunce, misbelief, false belief... F. mescreance, (Cotgr.).
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Sept., 162, Or privye or pert yf any bene, pert, open, easily perceived. Short for apert, open. F. apert; L. apertus.

Oct., 76, And rolle with rest in rymes of rybaudrye, ribaudrie, ribaldry. Anglo-F. ribaudrie (Rough List).

Oct., 98, For lordly Love is such a tyranne fell, tyran, tyranne, a tyrant. F. tyran.
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