

A GEOLINGUISTIC CHRONICLE
OF
EARLY TRIOLET DISPERSAL
IN
WESTERN EUROPEAN LANGUAGES

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2016

ACKNOWLEDGEMENTS

In the process of doing my research for this book and writing it up in a coherent form, innumerable individuals and institutions have helped in many ways, seen and unseen. First of all, an expression of profound gratitude goes to the Daito Bunka Educational Foundation for employing me at Daito Bunka University, for providing a stable source of income and a job over which I have great autonomy in my allocation of time. Without this, this book would not have been either conceivable or possible. In connection with this, I have been constantly heartened by the support and encouragement given to me by people working and studying at this university, by administrators, by other faculty members (both full-time and adjunct), and by my many past and present graduate and undergraduate students whom I have had the pleasure of encountering over the period of time in which I have been working on this project. As the number of people who have provided either emotional support or material help would easily number several dozen individuals and the danger of accidentally overlooking someone of importance an unfortunate possibility due to my age, I would like to not mention any specific person, merely stating an assurance that in my heart I feel a permanent debt of gratitude.

PREFACE

Though limited to a small subset of European languages, this study is the first comprehensive, diachronically arranged, history of the triolet verse form appearing in any language whatsoever. Indeed, it appears to be only the second history of any substance to have been written on this verse form, the first being a book written in the 19th century concerning itself with the rondeau, the triolet and the sonnet and dealing only with them in terms of French literary history. This dissertation is, furthermore, unique in that it is not only a literary history, but, by keeping the focus on prosody and on geographic location, it is a history of a language process, of how a poetic form adapts itself to the different languages which adopt it and how geography can combine with history and culture to create the acceptance or non-acceptance of an item representative of foreign culture.

This book consists of seven chapters and an extensive list of mostly primary sources as references. It starts with an introduction and then proceeds chronologically, discussing the thirteenth, fourteenth, fifteenth, and sixteenth centuries in one chapter and each of the succeeding centuries through the to the 19th in one chapter each, after which there is a concluding chapter summing up what the triolet means in chronological terms on a cross-lingual basis.

This dissertation's practical value exists in the possibility of using its content in improving the depth and quality of dictionaries of literature; in providing a deeper understanding of certain prosodic features of the output of poets in past centuries in a variety of Western European languages; in the preparation of university courses dealing with the history of French and German literature, in particular; and in stimulating greater sensitivity to the prosodic feature of rhythm when translating poems with fixed forms from one language to another. The theoretical significance of this work with regard to Old, Middle, and Early Modern French might be seen as illustrating a certain set of facts concerning how conventions used in singing might influence the prosodic feature of rhythm in its poetry. More generally, it serves to illustrate how poetry and song can become a tool of political propaganda and of how the role of random chance often applies to the course of human history, even with regard to a relatively minor verse form such as the triolet.

Being defended are the following matters:

1. that this particular chronologically ordered synthesis of a certain aspect of literary history is an appropriate one;
2. that the triolet exhibits many variants, including, but not limited to, seven and nine line triolets, with lines consisting of as few as two syllables and as many as ten or more;
3. that the triolet, as people, can become stereotyped in the popular imagination;
4. that the triolet may be used more flexibly than one might first imagine when on observing the

rules to be employed in its writing;

5. that an important part of the total effect a triolet can give resides in a preservation of a strict rhythmic pattern; and

6. that the translation of triolets from one language to another demands, not only sensitivity to content, but also sensitivity to intent.

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CHAPTER 1. INTRODUCTION

1.1. Important Terms

This section seeks to explain the semantic coverage of the different terms referring to its title in the context of the content to be found in the title of this work of research. These terms are geolinguistics (and, by inference, geolinguistic), chronicle, early, triolet, dispersal, Western Europe (and, by extension, Western European), and language. This is followed by a statement of the research aims and assumptions, including a discussion of bias in the context of the research that was done.

An explanation of the terms making up the title of this work, *A Geolinguistic History OF Early Triolet Dispersal in Western European Languages*, would seem to be particularly important as the research question this book seeks to deal with is implicit in the title and very simply attempts to answer what the geolinguistic aspects of early triolet dispersion in Western European languages might be. However, depending on how the words making up the title of this piece of research are to be interpreted, the content could change quite dramatically. It would, therefore, first appear desirable to clarify the terms used.

The first term in need of definition which one comes across in the title, geolinguistics, is roughly defined as being the study of how language varieties in contact with one affect each other and/or their respective speakers. Geolinguistics, thus, has an intimate connection with time and space, the when and where of language contact and its results, whether the changes are individual, local, or general and whether they affect either language or culture or both.

The second term, chronicle, is taken to mean a diachronically ordered set of developments regarding a particular topic, which in the case of this study is the triolet verse form. The term history is avoided because history implies a coherence which does not always necessarily apply to the study of a literary phenomenon.

As aspects is used with its ordinary meaning intact, the third term to be considered is be early, which is perhaps the most ambiguous term used in the title. For practical purposes it is taken as the year 1900 for all the languages covered, with the exception of Spanish, for which 1901 will be the cut-off date.

With regard to dispersion, it will be seen that, across the languages of Western Europe, it was not a uniform process. Moreover, Western European languages are not limited to Europe. Developments in English, French, Spanish, and Portuguese, due to the extensive colonial empires in which they were used, need not originate in Western Europe. However, the difficulty of language

use and territorial designations not matching will tend to grow exponentially, no matter what language is involved, with the onset of the 20th century, with the continuing development of worldwide communications networks. Even the 19th century, however, is not without its problems. The use of the steam engine for ships and the development of railroad networks connecting large parts of the world physically connected the world in ways that had never before been possible. Moreover, when combined with the advent of the world's first generation internet, the telegraph, and then its second, the telephone, cause for potential mismatching, even with regard to the late 19th century, cannot be totally ignored, and care must be taken to accommodate oneself to the full spectrum of historical fact, especially when one is dealing with the last three decades of that century.

The fourth term in need of definition, triolet, will not ordinarily be a term the general reader would be expected to have a detailed understanding of. Here it will refer to an originally medieval eight-line French verse form commonly referred to by that name. It is a highly repetitive verse form, using two end rhymes per poem. The first line is the same as the fourth, and the first and second lines repeat as the seventh and eighth lines. The first, third, fourth, fifth and seventh lines rhyme with each other. The second, sixth, and eighth lines share a different end rhyme. Though it is traditionally an eight-line poem that usually has eight syllables per line, though exceptions can be found to both these statements. In early French triolets there is a distinction often made between masculine and feminine lines, though this distinction was usually not observed in other languages. Triolets in most languages tend to be iambic, though exceptions to this can easily be found. At its most basic, it will refer to a short poem where the first line repeats itself twice.

The fourth term, dispersion, perhaps, does not need a definition. It merely refers to the spread of triolet production and appreciation in a geographic context. However, any study of dispersion would demand that one be capable of pinpointing, at least roughly, the when and where of who or what is influencing whom. A search of two major search engines, Google.com and Duckduckgo.com, revealed that triolet research, if it were to be up-to-date and diachronically comprehensive in both a geographic sense, as well as a linguistic sense, the process of doing so would require one to make use of perhaps several tens of thousands of URLs. The world's interconnected modern communications systems have created a mountain out of what one would have hoped would be a molehill. This makes an unlimited study of triolets an impossibility for any individual researcher to undertake without a lifetime commitment to this field of research. Even then, an understanding big data mining techniques and a firm understanding of statistics will be seen as essential. For this reason and to assure that this study remains both geographically as well as linguistically focused as much as possible on Western Europe as defined immediately below. It should be noted that, at the very least, any study of French, German or English language triolets for

the 20th and 21st centuries, if comprehensively carried out, could easily produce works as large or larger than this present study. Moreover, the advent of the internet and the cell phone has worked to make the study of the dispersion of geolinguistic phenomena, for all practical purposes, an impossibility for a single researcher working with traditional research tools, due to increasing complexities of information exchange combined with ever increasing abundance.

The fifth term, Western Europe, is a slippery term, being one that differs according to one's viewpoint, as well as one which has evolved in popular imagination over the last century. Should, for instance, Spain or Italy or Portugal be considered as part of Western Europe or as a part of Southern Europe? Should Germany be included in Western Europe or as the largest nation in Central Europe? Should the United Kingdom be considered culturally or politically a part of Europe at all? Should the Benelux countries and Switzerland be included together with Germany or with France? Of all the countries that have, at one point or other, been categorized as either being or not being in Western Europe, it would seem that only one, France, has always been seen, both inside France and out, as being a part of that geographic region. Moreover, from the viewpoint of triolet studies, it is France and its national language, French, which will be seen as being a focal point from which this dissertation would have to proceed if one wished to make any geolinguistic study of any type whatsoever. Western Europe will, therefore, be arbitrarily defined according to the geolinguistic imperatives of triolet studies as being French-speaking Europe together with the territories and national languages of the nation states surrounding France, itself. Portugal and, therefore, Portuguese will be included as it shares the Iberian peninsula with Spain and is, geographically, the westernmost nation to be considered. In purely geographic terms, Western Europe will be taken as representing, for the purposes of this research, France, the United Kingdom, Belgium, the Netherlands, Germany, Italy, Portugal and Spain.

By limiting this study diachronically to more or less 1900, it is to be hoped that the complications of extending triolet studies with regard to other regions of the world (Oceania, the Americas, Africa, and large parts of Asia) can be largely, though not completely, excluded. It will be seen later that the United States for English, Brazil for Portuguese, and Peru for Spanish come to play important roles in geolinguistic triolet studies of the late 19th century.

The last term to be considered, "language", will follow political designations. Thus, Italian, Portuguese and Spanish will be considered as separate languages, though the speakers of these languages often find them to be mutually comprehensible. For the sake of simplicity, all minority languages found in these nation states will be arbitrarily excluded from coverage by this study, leaving only the Dutch, English, French, German, Italian, Portuguese and Spanish languages of Europe being included.

1.2. Research Aims and Assumptions

This paper has as its aim the creation of a factually based chronicle of the triolet verse form's impact on speakers of Western European languages from the 13th century to the beginning of the 20th. As such, it aims at documenting the spread in awareness of such individuals, putting them in a diachronic context, free from theoretical suppositions as to how things must or must not develop. The basic assumption is that an accumulation of small facts, if thoroughly undertaken, will lead to a well told story.

1.3. Methodology

The methodology is typical of what one would expect when creating a chronicle of past events in that its emphasis is on primary sources as found in the languages in which the sources were first produced and, unless absolutely necessary, in not relying on translations. As such, by far the largest portion of the research was done in French and German. In French, reference was made on occasion to pdf files of medieval manuscripts and, more normally, on pdf's of first editions of books which, until the 17th century, were published using the Gothic script. In the case of German, almost all the works referred to were published in the Gothic script, as Germans rarely used any other script until after World War II.

The very tool that makes comprehensive current geolinguistic research difficult for a researcher working largely alone is also the primary tool for any research at all being possible, especially for earlier eras. The internet search engines, Google.com and Duckduckgo.com proved to be essential, as did the Gallica search engine of the National Library of France. Of occasional importance was Hathitrust.org, Archive.org, and the website of the National Library of the Netherlands. In the case of duckduckgo.com, this could, to a certain extent, be addressed by choosing a language region. However, it should be noted that, though helpful, even in the case of duckduckgo.com that, even when a region is chosen, what one gets will be websites associated with the national language of that region and not necessarily websites dealing with such a region as a national entity. Moreover, the use of the .com, .org, and .net primary domains, no matter what the language, makes geography, with regard to the internet an abstract rather than concrete concept. The retrieval date for initial URL gathering was January 2016, though, as necessary, it has continued to the present (September 2016).

The issue of disambiguation immediately arose. Suffice it to say that in the case of all of the languages involved, it was necessary to set *elsa* and *aragon* as negative values due to the impact of

Elsa Triolet and her husband Luis Aragon as major literary figures of the 20th century. The initial search terms were triolet and poème when doing searches of French language URLs. With regard to German, the search terms were changed to triolet and gedicht. For Italian, the search terms were triolet and poesia, while for Spanish they were triolet and poema. For Dutch, they were triolet and gedicht, the same as for German, though specifying the region on Duckduckgo as the Netherlands did, nevertheless, yield a large number of Dutch language websites. Google search and Google Scholar also allowed language-based searches which were helpful. In addition, searches were done for the following European languages: Russian, Polish, Turkish, Ukrainian, Belarussian, Romanian, Bulgarian, Greek, Maltese, Catalan, Galician, Albanian, Macedonian, Serbian, Croatian, Slovenian, Bosnian, Hungarian, Frisian, Danish, Norwegian, Swedish, Finnish, Basque, Irish, Estonian, Latvian, Lithuanian, Walon, Flemish, Icelandic, Czech, Slovakian, Faeroese, Scots, Welsh, Romansch, Platdeutsch, Esperanto, Breton, and Afrikaans. Of these languages, Russian and, to a lesser extent, Polish, were the only ones discovered where there was evidence of an early, consistent, long-term interest in triolets to be found. The search engine results were processed according to language using the Gedit text editor.

The first step was to put an empty line between each search engine generated entry. Realizing that the total number of URLs to be considered was excessive, it was very soon decided to limit further analysis, for reasons already explained, to French and the national languages of its immediate neighbors, plus Portugal. Then all entries in the chosen languages were put through a further stage of disambiguation, as triolet not only represents a musical form used in various of the languages covered, but can also mean clover in French, a mountain in Italy, a glacier in Switzerland, and has been used to name hotels, wines, restaurants, etc., etc. In addition, as may be seen by the example of Elsa Triolet, given above, it can also be a family name. It was at this point that a decision was made not to include the 20th and 21st centuries in this study. URLs that then checked and confirmed as useful were put into a spreadsheet format using Open Office Calc and sorted according to language as the search engines used are not yet infallible in this regard. Then a second sorting took place so that they would be in chronological order.

As copying URLs does not give precise information as to content and, in some cases necessary information is not given, each remaining URL was then checked against content. Wherever possible, PDF files were downloaded (mainly from Gallica in the case of French or from Google Books in the case of other languages). Important information was copied and tagged. The resulting mass of data was then recombined chronologically with all the chosen languages represented in the data file. At this point, writing could seriously begin, though further information, particularly with the help of Gallica, continued to be searched for as necessary in the course of the writing.

1.4. Research Sources

This research has been heavily dependent on online sources. Google Books and Google Scholar provided innumerable PDF downloads. On occasion, Guttenburg.org, Hathitrust.org, and Archive.org were made use of, where, for one reason or other, material was not available for download through Google. With regard to French material, a far more important source of PDF files than Google was the National Library of France. Its Gallica search engine is superb and its range of offerings is unsurpassed with regard to France and French, though occasionally Google Books was found to provide material not available elsewhere for French. The National Library of the Netherlands also has extensive materials available for download and proved to be of great use when seeking to obtain Dutch triolet related reading material, an area where Google Books proved to be insufficient.

1.5. Essential Reading Material

Previous studies with regard to the triolet verse form were, with only the one notable exception of Paul Gaudin (1870), shallow and repetitive of each other. However, as an introduction to the triolet and its history in France, the work of Gaudin is outstanding and deserves respect even today. The work of Clement Marot (1543) was also of great importance for defining the chief characteristics of the various forms of French poetry and because he was religiously deferred to in the seventeenth century. Likewise, Michel Mourges (1697) produced a work which is indispensable for understanding the theory and practice of French versification. For German a work written in French by Vaubrières (1767), a professor of the University of Heidelberg, is of primary importance in that it was the first work in any language to fully define in print with accuracy what a triolet was. Its description of the triolet had immense influence on future German writers for what they understood a triolet to be. It will also be found useful when seeking an explanation for the minor differences one often finds in German triolets as compared with French. For English, an essay printed by Edmund Gosse in *The Cornhill Magazine* in 1877 is, to date, the best and most influential exposition in the English language of what a triolet should be and why it represents a worthwhile literary endeavor. Its influence, in consequence, has been immense. Works of equal importance in the other languages covered (Portuguese, Italian, Dutch, and Spanish) do not seem to exist or, if they do, are not readily available.

1.6. Research Originality and Significance

The originality of the research done for this diachronic study of the triolet dispersal process lies

in its overwhelming reliance on primary source material and its diachronic comparison of the triolet related content of this source material across western certain European languages. In the process of doing so, various mistakes by other writers, some dating back close to 300 years have been uncovered and corrected. The power of stereotyping in literary criticism has been documented, with some stereotypes being more than 300 years old.

The primary significance of this study lies primarily in the fact that it is, literally, the first book-length work in any language which documents diachronically the spread of the triolet as a poetic phenomenon across a group of languages centered, for the most part, in a specific geographic region, being in this case, that of Western Europe, as elsewhere defined. The superficial who and why of the phenomenon can, for the most part, be clearly identified and it is possible, with this knowledge, to speculate on underlying geolinguistic factors affecting the process. This work, furthermore, has significance in that it is concrete by nature and avoids theory in favor of the fairly dense accumulation of successive facts, something that is not always the case when it comes to the discussion literary phenomena. The effect, though, of this is that allows one to better speculate on what an eventual theory of cultural dispersion should take into account and what it might look like. As such, the greatest importance of this work might seem to lie in its pioneer nature, it being a first attempt at using a geolinguistic perspective in seeking to explain chronologically the triolet literary process to its origins from 1901 to its origins in the French middle ages.

CHAPTER 2.

THE PRESENT CONCEPT OF THE TRIOLET IN WESTERN EUROPEAN LANGUAGES

In order to provide a better context for the main part of the book, which is a diachronic study, a chronicle of the triolet in Western European languages to 1901, it was felt necessary in Chapter 2 to provide an overview of how the triolet is seen in the 21st century. Firstly, the term triolet is discussed, not in terms of what it means in this book, but in terms of how it is defined at present in dictionaries and elsewhere in the Dutch, English, French, German, Italian, Portuguese, and Spanish languages. Then, a rather detailed study of how the triolet is covered in Wikipedia is made, the assumption being that, no matter what the language, Wikipedia would be the first source someone in a hurry would normally make reference to. Interestingly, there are still no Wikipedia pages in either Portuguese or Spanish for the term triolet, a fact which might indicate a still rather limited penetration of this verse form into these two languages. Chapter two is then rounded out by a discussion of modern triolet usage across the various languages under consideration.

2.1. Definitions of Triolet across Languages

As a prelude to discussing the present concept of the triolet in Western European languages, it would seem appropriate to consider how the word "triolet" is defined in the languages that will be under consideration. First, let's consider Dutch. The online Dutch-Dutch dictionary consulted (<http://www.woorden.org/woord/triolet>) defined it as an eight-line poem belonging to the rondel family with the last two lines being a refrain and possessing a rhyme scheme of ABaAabAB where the first line is the same as the fourth and the seventh lines and where the second line is the same as the eighth line (<http://www.woorden.org/woord/triolet>). What should be noted is that no mention is made of meter.

In English, on the other hand, it is expressed differently in the Oxford English Dictionary (<http://www.oed.com/view/Entry/206219?redirectedFrom=triolet&>) where one sees it as "a stanza of eight lines, constructed on two rhymes, in which the first line is repeated as the fourth and seventh, and the second as the eighth" and no mention made of the rondel nor of meter. The pronunciation is given as "Brit. /'tri:ə(ʊ)lɛt/ , /'trʌɪə(ʊ)lɛt/ , /'tri:ə(ʊ)lɪt/ , /'trʌɪə(ʊ)lɪt/ , U.S." In the case of the Merriam-Webster Dictionary (<http://www.merriam-webster.com/dictionary/triolet>) the definition is "a poem or stanza of eight lines in which the first line is repeated as the fourth and seventh and the second line as the eighth with a rhyme scheme of ABaAabAB" and the pronunciation given is "tri·o·let trē-ə-lət, 'trī-". The consistency in the explanations found in the online Oxford English Dictionary and its American English counterpart should be noted. The

Cambridge Online Dictionary gave no result and neither did the Longman Dictionary of Contemporary English or the Macmillan Dictionary. The surprise was that, in spite of the relative popularity of the triolet in English during the last 145 years, fewer dictionaries list the word than don't.

In French the Larousse Dictionary ([http://www.larousse.fr / dictionnaires / francais / triolet / 79712#jYokLhdTyoHVok8l99](http://www.larousse.fr/dictionnaires/francais/triolet/79712#jYokLhdTyoHVok8l99)) defined the word as "a poem with a fixed form of eight lines composed of two rhymes and of which three lines (the first, the fourth, and the seventh) are the same." The surprise with this definition is that the typical triolet rhyming pattern is not mentioned, nor is the role of the second line repeating as the eighth line, nor metrical matters, even though all modern French triolets follow this pattern.

Concerning German, the Duden Dictionary ([http://www.duden.de / suchen / dudenonline / triolett](http://www.duden.de/suchen/dudenonline/triolett)) defines the triolet as "an eight-line verse form with two rhymes, of which the first line repeats as the fourth and the first two lines are repeated as the last two. Again, the surprise is that so much is left out of this definition, there being nothing about the rhyming scheme of the remaining lines, nor about the syllabification, etc., that goes into making a traditional triolet, even in German.

With regard to Italian, nothing was found.

With regard to Portuguese (<http://www.priberam.pt/dlpo/triol%C3%A9>) "Dicionário Priberam da Língua Portuguesa" the Brazilian way of writing the word is shown as "triolé" and the definition is "a poetic composition consisting of stanzas of eight lines in which the first, fourth and seventh lines are exactly the same." Again rather more is left out than left in, even though Portuguese language triolets tend to follow the common international standard in their structure.

In Spanish, in spite of the popularity of triolets in Latin America, the Diccionario de la lengua española (<http://dle.rae.es/>) of the Royal Spanish Academy (Real Academia Española) yielded no result.

The conclusion would seem to be that, if one were to depend on dictionaries, no matter what the language, it is unlikely that a standard triolet would be ever be written, though the chances for English are slightly better than for other languages. That standard triolets continue to be written in all of the above languages might be due to the care taken by internet web sites dedicated to poetry to almost always give more detailed instructions than any modern dictionary has ever shown itself willing to provide.

2.2. Triolet as Reflected in Wikipedia

Triolet production and consumption has not remained still over the last one hundred and fifteen years. Indeed, since the advent of the internet, there has been a rather dramatic rise in interest in this

minor medieval French verse that would, considering its origin, seem surprising. As a thorough study of this phenomenon would be overwhelming, discussion in this section will be limited to how the triolet verse form is portrayed in articles to be found among the various languages used by Wikipedia. Though a very rough and ready way of viewing things, one might hope it to be fairly accurate, as a whole, in portraying what people at present are thinking, what their image of the triolet verse form might be, both in a particular language and across languages. This might be justified by the ubiquity of Wikipedia and the fact that any interested person, within certain limits, can modify it, if they so wish. Another justification for this is that Wikipedia is, for better or worse, the tool of choice for most people who now wish to know something about a topic previously unknown to them. Moreover, Wikipedia is available in all of the Western European languages under consideration, except, as might be expected, Portuguese and Spanish. Another advantage of doing a Wikipedia analysis is that Wikipedia makes the revision history of each its articles easily available. This allows one to explore online interest across language.

With regard to English, as of 23 August 2016, the Wikipedia article in that language contained 371 words and had been revised 99 times over a period from 2 December 2004 to 30 May 2016. Of these 99 times, bots (automated computer programs) were for revision 21 times. Of the human generated revisions, 11 writers were clearly identifiable individuals (of whom one was the ubiquitous Ashot Gabrielyan and four kept various degrees of anonymity. What this shows is that, although not the largest Wikipedia article in terms of number of words, it has the largest number of human contributors and has seen the largest number of human generated revisions. This, though not constituting proof, would indicate both the primary importance of the English article and a possibly somewhat greater interest in the triolet in the English-speaking world than in the case of other languages, perhaps because of the greater number of its speakers.

The English Wikipedia article, itself, begins with an International Phonetic Alphabet transcription, indicating that the word has two pronunciations, with the British pronunciation of the word rhyming with violet and the American rhyming with "three a day". A description of the structure of the poem then follows with a statement that it is a verse form of eight lines, having a rhyme scheme of ABaAabAB, where the capital letters indicate the repetition of whole lines and the small letters the repetition of end rhymes only. It then discusses very briefly the history of the form, indicating its origin in France in the late 13th century and its implied introduction into English in the early 17th century by Patrick Cary, an ancestor of the Viscount Falkland. It then goes on to report the reintroduction of the triolet into England by Robert Bridges, a man who was to become the poet laureate of England. As an account, it is accurate as far as it goes, but as this is not very far, one might not realize that the history of the verse form, even for England is not so simple as it

might seem. For one, Patrick Cary's work was written while living in France and not published until 1819 by Sir Walter Scott. It would, thus, not have been in no position to exercise an influence on English literature until the 19th century, something which, for all the publicity given to it as a work Sir Walter Scott was the editor of, it did not manage to accomplish, even then. For another, Robert Bridge's known output of triolets consists of only two poems, which, being the first, were included in a variety of works dealing in one way or another about triolets, but which were not highly evaluated by all of his peers. The implication, thus, that he was an active promoter of this verse form or that his poetry had an outsized impact on his era must seem somehow suspect.

The English version of Wikipedia then goes on to give Thomas Hardy's "Birds at Winter" as a well-written traditional triolet in which the refrain may be experienced as being both natural and undergoing an alteration in meaning. The triolet in question is:

Around the house the flakes fly faster,
And all the berries now are gone
From holly and cotoneaster
Around the house. The flakes fly! – faster
Shutting indoors the crumb-outcaster
We used to see upon the lawn
Around the house. The Flakes fly fasterT
And all the berries now are gone!

The article then ends with a statement that "Triolets are a relatively rare form", which is true when they are considered in relation to other forms of poetry, but not at all true when one considers them in terms of absolute numbers in the 20th and 21st centuries. The article concludes with a list of external links that provides links to triolets written by other writers in English and other languages, including a triolet written in Georgian and another to a writer (possibly the only one) of triolets written in Japanese.

Surprisingly, as of 23 August 2016, the French Wikipedia article was smaller than the English article, coming in at 220 words. It has been revised 47 times over a period from 2003-2016. Out of these 47 times, bots have been responsible for 19 revisions. Human beings involved in the revision process were 19 in total of whom Ashot Gabrielyan may, as in many other Wikipedia articles, be seen as a contributor.

The French language Wikipedia article, unlike the English, takes into account the need to disambiguate the term, before stating that this is an article "concernant la littérature et la poésie"

(concerning literature and poetry), which the knowledgeable reader is requested to add to and improve.

Like the English article, it briefly describes the structure and rhyme scheme of the triolet, but, unlike the English, mentions that a triolet is generally octosyllabic and that it can be structured either as two quatrains or as a single eight-line verse of poetry which the article states in French would be called a "triolet continu" (a "continued triolet"). It then goes on to state that it used to also be called a "rondel simple", which, in fact, is a relatively recent term. Like the English article, the French article asserts that the triolet has its originx at the beginning of the 13th centuryv. The article goes on to state that the triolet is suited to writing poems that are either satirical or gently gracious, which is a stereotype, even in terms of French triolet history. The example of a triolet that one finds is a beautiful yet unrepresentative example Théodore de Banville's triolet output, called *À Philis*. As a poem, it was first published in 1842 and became an inspiration to other artists working in other genres, though this is not mentioned in the Wikipedia article. The poem, itself, is as follows:

Si j'étais le Zéphyr ailé,
J'irais mourir sur votre bouche.
Ces voiles, j'en aurais la clé
Si j'étais le Zéphyr ailé.
Près des seins pour qui je brûlai
Je me glisserais dans la couche.
Si j'étais le Zéphyr ailé,
J'irais mourir sur votre bouche.

In English, it could be roughly translated (translation mine) as:

Could Zephyr-like I take to wing,
I'd die upon your lips, I would.
I'd move them with a key I'd bring,
Could Zephyr-like I take to wing.
And near those breasts to which I sing
I'd slide beside. I know I should,
Could Zephyr-like I take to wing.
I'd die upon your lips, I would.

Again, the French article is accurate as far as it goes, which is not very far. Before triolet, as a name for the verse form, became the only accepted designation, it was variously known as a rondeau, a rondel, a rondelet and, surprisingly, sometimes even as a couplet. The term "rondel simple" would seem to have been invented at a much later period to disambiguate and give a sense of regularity that, in reality, had not existed to the terminology of French poetry upto and including the 16th century. Another point is that, though generally described in French literature since the 18th century as being by nature satirical or gently gracious, it expressed emotions that were crude, vicious, and sometimes sexually explicit in previous centuries. In addition, in the civil unrest of France in the mid-17th century, it was widely used for political propaganda. That the most famous of all triolets ever was written during this period of unrest, and was sweet and gently playful, meant that, from the late 17th century on, other uses of the triolet verse form disappeared from the collective memory of the historians of French literature. This collective literary amnesia with regard to early triolet usage, interestingly, is what continues to be faithfully reflected in the French Wikipedia article, even though over three hundred years have passed since the stereotype first appeared. Finally, with regard to the French article, it should be noted that, unlike the English article, as of August 2016, it still had no external links.

The revision history of the Wikipedia German article, as of 23 August 2016 showed that a 549 word article had been revised 35 times from 2005-2016 and that 15 of those times it had been revised by bots 15. There seem to have been 12 human beings involved in the revision, including the ever-present Ashot Gabrielyan.

The German article begins with a mention of the triolet's French origin and its resemblance to the rondel and the rondeau, for which reason the article maintains that it might also be called a "rondeau simple". A simple explanation of a triolet's structure and its rhyme scheme is then given, this explanation being given exactly as in French and English. The German, however, categorically states that each line generally consists of either eight or nine syllables, depending on whether the last syllable is strong as would be expected in an eight syllable line or weak as would be expected in a nine syllable line. It mentions that the lines which repeat may undergo slight changes, as may be seen in the triolet given above by Thomas Hardy, or in Théodore de Banville's *À Philis*, where changes in punctuation serve to change the meaning of the refrain. The German article goes on to mention that sometimes the triolet is written as two quatrains. It maintains that the difficulty of a triolet is that any one poem can make use of only two possible end rhymes and, in spite of the repetition, must aim to create a lasting impression. The example given is Friedrich von Hagedorn's German translation of *Le Premier Jour du Mois de Mai* (the most famous triolet to have ever been written and which will be covered in detail elsewhere) by Jacques de Ranchin. Unfortunately, the

contributor of this part of the German article to Wikipedia does not seem to have been aware that the poem was a translation and not an original creation. The poem goes in German as:

Der erste Tag im Monat Mai
Ist mir der glücklichste von allen.
Dich sah ich, und gestand dir frei,
Den ersten Tag im Monat Mai,
Daß dir mein Herz ergeben sei.
Wenn mein Geständniß dir gefallen,
So ist der erste Tag im Mai
Für mich der glücklichste von allen.

The German article then gives a bit of history, being more specific than either the French or the English articles in ascribing it to the 1300s as a form of song and mentioning the works of Adenet le Roi, Eustache Deschamps and Jean Froissart, with the last being said to be responsible for calling it a "rondel sangle" which means "simple rondel". Actually, in the original Froissart manuscript of 1394 in the National Library of France it is simply called a rondel whenever it appears and differs from later triolets in that the second line does not repeat, making it only seven lines.

The German Wikipedia article then goes on to state that the triolet is now considered to be the original form of the various forms of rondeau, but later lost popularity, disappearing at the end of the 16th century, though reappearing in the 17th century through the efforts of Vincent Voiture und La Fontaine. This shows a lack of awareness of German historians of French literature of the uses of mid-17th century triolets as a political propaganda weapon and their extreme popularity, being "in fashion" as a certain anonymous Parisian writer put it in 1649. In the 19th century, it is claimed that Théodore de Banville gave this verse form new life and that, as a result, it was used by Arthur Rimbaud, Stéphane Mallarmé, Maurice Rollinat and Alphonse Daudet, all of which is true. *À Philis* by Banville's is then given as an example, implying that this, the most popular of Banville's triolets is typical of his work or the only source of his inspiration to other writers. In fact, Banville's triolets generally combine a vicious critical spirit with a certain raucusness characteristic of modern English limericks or clerihews.

With regard to English triolet writers, the German article makes mention is made of Henry Austin Dobson, Edmund Gosse, Robert Bridges and William Ernest Henley with regard to late 19th century English literature, thus giving more information about the development of the triolet verse form in English than can be found in the English article. With regard to German literature, the

article goes on to state that the triolet found favor in the Anacreontik era, in the time of Goethe und in that of the Romanticists. It gives as people who wrote triolets: Hagedorn, Gleim, Goethe, Schlegel, Rückert, Platen, Chamisso and Geibel.

The German article also goes on to assert that with the advent of the 20th century the triolet verse form was seldom used, but that with the appearance of "new formalism" in the United States it has come back into favor. It mentions that the poets Sandra McPherson, Wendy Cope, and A. E. Stallings have written triolets, but that Marilyn Nelson might be considered as their foremost proponent using them "in nahezu epischer Form (in almost epic proportions)".

As of 23 August 2016, the Italian article consisted of 461 words and had undergone 20 revisions over a period from 2009-2016. Bots were responsible for 13, of the 20 revision and humans for only seven. Four human beings, of whom Ashot Gabrielyan was one, were involved in the revision process, thus indicating that the number of Italians involved were, at the most, three individuals.

The Italian language Wikipedia article begins by giving a definition of triolet common to other language versions. It states that a triolet line is usually eight syllables and that it may be composed either as two quatrains or as a "triolet continu" of eight lines. It is further described as being a close relative of the rondeau, another French verse form which employs repetition and rhyme. The article goes on to mention that the triolet was also formerly called a "rondel semplice (simple rondel)", and that it appears to have had its origin, in the first instance, as a French verse form at the beginning of the 13th century. The article then goes on to say that the triolet, on account of its short size, is normally used for satire or when one wishes to say something simple gracefully. The example of Théodore de Banville's *À Philis* is first given in French and then in an Italian translation. The Italian translation is as follows:

Se io fossi lo Zefiro alato,
morirei sulla vostra bocca.
Di quei veli, ne avrei la chiave,
se io fossi lo Zefiro alato.
Sui seni pei quali bruciai
Io mi adagerei nel letto.
Se fossi lo Zefiro alato,
morirei sulla vostra bocca.

The Italian article then refers to triolets in England, saying that the earliest were written by a

Benedictine monk, Patrick Carey, who is thought to have used them in his prayers. The article goes on to make a more than two hundred year jump by next mentioning Robert Bridges as having reintroduced the triolet to English language speakers. It claims that, as a result, the triolet enjoyed a brief period of popularity among English poets at the end of the 19th century. The article ends by claiming that triolets are relatively rare in the English language and concludes by providing a list of external links, closely mirroring those of the English language Wikipedia article, plus a small number of others not found on that webpage. Taken as a whole, it is almost a complete reworking of the English website, with reference made to the the French and German Wikipedia articles, as necessary.

The Dutch: Wikipedia article, as of 23 August 2016, consisted of 171 words. It had been revised 19 times over a period from 2007 to 2013. Of the 19 revisions, bots had been responsible for 13. Five humans, including Ashot Gabrielyan, had been responsible for the remaining six revisions, meaning that, at most, only four Dutch people had been involved..

The Dutch language Wikipedia article is quite a bit simpler than the other Wikipedia articles. It describes a triolet as an eight-line refrain poem, belonging to *rondel* family, and that it had its origin in France of the 13th century as a part of the troubador tradition of that country. The article mentions Adenèt Le Roi, and goes on to state that later this form of poetry spread beyond France. The article then proceeds to claim that in the Netherlands, probably due to the triolet's difficulty, never had many individuals who used this verse form, though excellent examples of triolets done in Dutch can be found in the work of P. Kees Torn and Frank van Pamelén.

Unlike the French, German, and Italian articles, which talk of the triolet as having generally octosyllabic lines (thus implying for English an iambic rhythm), the Dutch article describes the triolet as having no predetermined line length or meter, but, nevertheless, as being subject to a set of other rigorous rules, something which is true of the triolet as it is used by modern Dutch writers. After this, the structure and rhyme scheme of the triolet is described. It claims that it is recommended for the recurring lines to take on a different meaning as the poem progresses and that, for this reason, it is allowed for one to change the punctuation. Generally speaking, the Dutch article seems to proceed from a somewhat different understanding of the triolet than is the case for the other Wikipedia articles.

As already mentioned, there are no Portuguese or Spanish Wikipedia articles. There are, on the other hand, articles available in other languages, as follows.

Armenian, for which, as of 23 August 2016, there was an article of 151 words, which had been revised 21 times from 2009 to 2016. Bots had been responsible for 10 revisions. Five

people, including Ashot Gabrielyan seem to have been involved in the revision process. Gabrielyan was the first contributor,

As of 23 August 2016, there were two Belarusian articles, of which one had been written in 2013 using non-traditional spelling. It had 192 words of content and had never been revised; A traditional Spelling Belarusian of 193 words also existed at the same time: It had been revised 36 times from 2004 to 2015. Bots had been responsible for 14 revisions. A total of 10 humans had been responsible for the remaining 22 revisions. Of these 10 individuals, Ashot Gabrielyan appears, meaning not more than nine Ukrainians were involved in creating the article,

The Czech article, when examined the same time as the other languages, consisted of 105 words and had been revised six times from 2010 to 2016. Bots were responsible for four revisions and two humans for the remaining two.

The Georgian article, at the same time, consisted of 114 words and had been revised 30 times. Bots had been responsible for 15 of these revisions and six humans, including Ashot Gabrielyan, for the remaining 15 revisions,

The Greek article is the most recent, dating to May 2016. At 506 words, it is one of the longer articles. Between May and 23 August 2016, this article was revised 19 times. No bots were involved, but only one human,

A short 33-word article (2009 to 2013) had been revised seven times, as of 23 August 2016. Bots have been responsible for five of those revisions. The remaining two revisions are the work of a single person, a Canadian of French-speaking origin, living in Vancouver.

The Korean article (2010-2013) consisted of 76 words on 23 August 2016. Bots had made four revisions and four humans for a further six revisions.

The Wikipedia Lithuanian article, as of 23 August 2016, consisted of 48 words. It had been revised 11 times during the 2011 to 2015 period. Bots were responsible for three revisions and two humans for the remaining eight.

The Luxembourgish article (2008 to 2013) was, as of 23 August 2016, 68 words. It had been revised 13 times. Bot revisions were nine, whereas three humans (including Ashot Gabrielyan) were responsible for the remaining four revisions,

Examined at the same time as the other articles, Polish (2007-2016) consisted of 97 words. It had been revised 25 times by 13 humans, including Ashot Gabrielyan, and 16 times by bots.

Romanian (2005 to 2013), in comparison with many of the other articles, was found to be fairly long at 263 words. It had been revised 10 times by five humans (including Ashot Gabrielyan) and 19 times by bots.

The Russian article (2008 to 2016) was found to be the longest at 637 words. It had been revised 68 times, out of which bot revisions number 10. Including Ashot Gabrielyan, 15 individuals were responsible for the remaining 58 revisions, indicating a relatively strong triolet interest in Russia.

The Ukrainian article, as of 23 August 2016, consisted of 106 words, much smaller than the Russian. It had been revised 17 times in the 2007-2014 period. Bots were responsible for 11 of those revisions and four humans, including Ashot Gabrielyan, for the remaining six revisions,

The Walloon language article (2007-2013), as of 23 August 2016, consisted of 136 words. It had been revised 13 times with bots making nine of those revisions. The remaining four revisions were made by two individuals, of whom Ashot Gabrielyan was one.

Though many of these articles are merely stubs, taken together, they indicate a certain interest in this verse form among individuals speaking western European languages covered in this book as well as spreading to other regions of the world. In evidence of this, excluding the Armenian contributor Ashot Gabrielyan who contributed revision to triolet articles in 14 languages, 51 individuals contributed revisions to Wikipedia articles in English, French, German, Italian, and Dutch. The number of human contributors to articles in 14 other languages came to 65 individuals, including Ashot Gabrielyan being counted for the Armenian article. There are, thus, world-wide, 116 individuals with a strong enough interest in triolets to contribute revisions to Wikipedia articles.

This would indicate that the triolet, though minor, is not completely lacking in significance. The articles would also indicate that, perhaps in Armenia, Belarussia, Romania, Russia and Wallonia there are native triolet traditions in existence. Also indicated would be that, in particular, the Russian triolet tradition would be deserving of a comprehensive study by someone with the appropriate research skills.

Another thing the Wikipedia articles collectively show (including those not summarized in detail above) is that everywhere, including France, the early history of triolets is largely unknown and that which does get mentioned is frequently misunderstood. Likewise, the surprising range of uses to which triolets may be put is also something literary historians and poetry lovers everywhere seem to be largely unaware of. If this research has anything in it beyond the joy of pure research, if it adds to human knowledge, if it has a social significance, it is in abundantly illustrating from a historical perspective poetic possibilities people everywhere seem unaware of with regard to an unexpectedly widely used, yet relatively minor verse form.

CHAPTER 3.

THE TRIOLET FROM THE BEGINNING OF THE THIRTEENTH CENTURY TO THE END OF THE SIXTEENTH

Chapter 3 deals with the triolet from the beginning of the thirteenth century to the end of the sixteenth and is divided into sections dealing with the thirteenth, fourteen, fifteenth, and sixteenth centuries respectively. As one would expect, material regarding the triolet increases with each century, though, with one sole exception it remains a French language phenomenon. The sole exception are four Dutch language triolet found in a work published in 1500 in the Netherlands. The effect of this chapter is to strongly suggest that the triolet, as a verse form had its origin in what is now northwestern France and French-speaking Belgium and that, for the most part, its early development seems to have been first largely in northern France and then in Paris during the centuries this chapter considers.

3.1. The Thirteenth Century

A thirteenth century triolet is attested (Laborde, 1781: 94), dating to possibly as early as 1228 (Laborde, 1781: 91) and written in the dialect of Picardy, a region in northwestern France near the Flemish speaking regions of what is now Belgium. Actually, the situation would appear to be more complicated. The poem may be found in a manuscript entitled *Li Roumans dou Chastelain de Couci et de la Dame de Fayel*, where it is described as a song sung by the Lady of Fayel. Based on the stylistic features of the manuscript's miniatures, paleographic features, and comparatively infrequent use of abbreviations, an early 13th century date for its composition has been supported (Crapelet, p. XV). Nevertheless, it was also noted that the language of the songs appearing in this composition were more archaic than that of the language of the rest of the poem and indicates that they had probably been composed a half century or so before (Crapelet, p. XVI).

There is also a connection with Jacques Bretel's *Tournoi de Chauvency*, a celebration of an actual tournament which was hosted by the Count of Chiny (an area now primarily in Belgium's French speaking south with Chauvency being on the French side of the present border of Belgium and France). A comparative analysis with the *Tournoi de Chauvency* shows that many parts of the content of *Li Roumans* had to have been borrowed directly from Jacques Bretel's *Tournoi de Chauvency*, a poem dated to 1285, and not vice versa, meaning that *Li Roumans dou Chastelain de Couci* must have been composed at a later date (Delbouille 48). However, if one accepts that the songs in *Li Romans dou Chastelain de Couci* need not represent original material on the part of the

poem's creator and that they might, on account of the archaicness of their language, be perhaps a half century earlier, then we can still safely accept that there is a good possibility of the triolet first pointed out by Laborde as dating back to the first half of the 13th century and probably the earliest surviving lyrics that can be described as a triolet. *Li Roumans dou Chastelain de Couci et de la Dame de Fayel* have been attributed to various individuals connected with Coucy, but are now normally attributed to a person by the name of Jakemes. Though the small song which may be considered as a triolet and which follows is, as edited by Crapelet (1830) and has not been compared against the original manuscript, one may assume that though the layout might be found to be different, that the content will be found the same:

J'aim bien loiaument,
Et s'ay bel amy
Pour qui di souvent,
J'aim bien loiaument;
Cest miens liegement
Je le say de fy:
J'aim bien loiaument,
Et s'ay bel amy.

It appears to have five syllable lines, with the first, third, and fifth syllables of each line capable of being stressed. A rough translation of the poem's medieval Picard French dialect into modern English that respects the song's prosodic features as a poem would be:

I love loyally,
Have a lovely friend
Who I often tell
I love loyally.
Mine is trusty love
I have faith in his
I love loyally
Have a lovely friend.

Examples of triolets from the thirteenth century are rare. If the above mentioned triolet is, indeed, from the thirteenth century, then it is one of only eight which have survived from that

century. The other seven triolets were written by Adenet le Roi as songs sung by individuals appearing in his long poem *Cléomadès*, which is said to date to 1285 (Hasselt: 171-173, 182-183, 185) and are all that can be stated with confidence to remain from that century. Adenet le Roi was from the Duchy of Brabant, which in the middle ages included areas have since been divided between the Netherlands and Belgium and which existed in close geographic proximity to the French dialect region reflected in *Li Roumans dou Chastelain de Couci et la Dame de Fayel*. Traditionally, the greater part of the inhabitants of this Duchy spoke Dutch, while a rather smaller proportion spoke French. Adenet le Roi was in the service of the Henry III, Duke of Brabant, and, after his death in 1361, to Henry's sons, Henry IV and John I, to John I's father-in-law, Guy de Dampierre, the count of Flanders, and from 1275, to Maria of Brabant, the second wife of Philip III of France (and, by him, the mother of Margaret, the second wife of Edward I of England). Of his various patrons, John I of Brabant, in particular, had a reputation for promoting literature.

The triolets of Adenet le Roi are all from the same poem and are described as songs, impromptu in nature, which were thought up to celebrate the arrival of the true love of the poem's hero. It would seem, from this and from the possibly earlier song appearing in *Li Romans dou Chastelain*, that, at its probably 13th century inception, the triolet was likely to have had a connection with songs and with singing, as it is unlikely the poem would have clearly described as song, if it would have been impossible to have imagined the lyrics as being sung. The following example from *Cléomadès* might be seen as representative:

Revenez, revenez;
Dous amis, trop demorez,
Trop longuement m'oubliez.
Revenez, revenez.
Fine amour, car le hastez,
Priez li ou commendez.
Revenez, revenez.
Dous amis, trop demorez.

This poem would seem to consist of five seven-syllable lines (The second, third, fifth, sixth, and eighth) and three six-syllable ones (the first, fourth, and seventh lines). In every case, though, it would seem that each line has four syllables (including the first and last) that would have been stressed in singing. A prosodically faithful possible translation of the medieval French into English might more or less be:

Come now back, come now back;
Sweetest friends, stay longer, please,
More, so you'll remember me.
Come now back, come now back;
Good is Love, who moves too fast,
Pray to him, me recommend.
Come now back, come now back;
Sweetest friends, stay longer, please.

3.2. The Fourteenth Century

Triolets continue to be written for purposes of singing in the fourteenth century, but are not called triolets, rather "rondel" seems to be the most common term used when referring to them. Moreover, rondel seems to have been used more broadly than the modern term triolet to embody a greater range of possible poetic forms. A good early 14th century example of a writer of triolets going under the term of rondel is Jehan Lescurel. Many websites have him being executed in 1304, though it is not entirely clear that this has to be the same person as the musical composer and song lyricist of the same name. In fact, there seems to be almost nothing factual remaining around which to write a biography of this individual possessing any certainty. A somewhat modernized (punctuation, accent marks, etc.) example of a rondel of Lescurel's which is also a triolet (Montaignon 32) is as follows:

De gracieuse dame amer
Ne me quier jamès departir.
Touzbiens en viennent, sanz douter,
De gracieuse dame amer,
Et touz deduiz. N'en veil cesser:
Car c'est ma joie, sans mentir;
De gracieuse dame amer
Ne me quier jamès departir.

A prosodically faithful translation into modern English, reflecting that the above would have been conceived as having iambic, octosyllabic lines, English might be as follows:

A gracious lady's love to have,
Me never leaving or depart,
All good will come from that, no doubt.
A gracious lady's love to have
Brings with it all. It will not stop.
For that's my joy, I do not lie,
A gracious lady's love to have,
Me never leaving or depart.

Another musical composer of song lyrics which are triolets from the 14th century is Guillaume Machaut (c. 1300 to 1377) and is probably the first such individual about whom a significant amount of biographical data is said to remain. An example described as a rondel meant for singing from Machaut (Machaut 73) with its translation follow below. All lines are meant to be sung as iambic pentameters, though the second, sixth and eighth lines end with an eleventh extra unstressed syllable and the translation given is meant to reflect these prosodic features.

L'AMANT.

RONDEL. ET Y A CHANT.

Se mes cuers art, & li vofres eftaint,
Dame, jamais ne puis à joie ataindre,
Car li desir qui à mort m'a ataint,
Se mes cuers art, & li vofres estaint,
Bruyst mon cuer, & mon viaire taint,
Si que sans vous m'ardeur ne puet estaindre.
Se mes cuers art, & li vofres eftaint,
Dame jamais ne puis à joie ataindre.

THE LOVER.

RONDEL. TO BE SUNG.

If my heart's art and yours stop short,
Then I shall never joy achieve, my lady,
Because desire has me condemned to death,
If my heart's art and yours stop short,
Disturbs my heart, and all within me taints.

Alone I find myself for life unready.
If my heart's art and yours stop short,
Then I shall never joy achieve, my lady,

Jean Froissart (c. 1337 to c. 1410) is also credited with writing the equivalent of the modern triolets, poems which he called rondels. Froissart was a writer from Hainault, a largely French speaking county in what is now Belgium, who went to England as part of Philippa of Hainault's entourage when she married Edward III. Though famous for his chronicles, he was also a prolific poet and is said to have been an influence on his contemporary, Geoffrey Chaucer. The rondels of Froissart were checked against a pdf of the original manuscript (French manuscript 830, dated as 1393 and entitled *Poésies de JEHAN FROISSART*) of the Bibliothèque nationale de France. A careful examination of the before-mentioned manuscript makes it clear that the only point in which they differ from the established triolet form of later times is that the second line of Froissart's rondels does not repeat to become an eighth line.

Thus, we have, for example, the often appearing first Rondel of Froissart's manuscript, which appears in the original manuscript in the following form.

Mon coer sesbat en oudourāt la rose
Et sesioist en regardant ma dame
Trop mieulz me vault lune q lautre chose
Mon coer sesbat.&c'.
Loudour mest bō, mes dou regart ie nose
Iuer trop fort ie le vo' iur p' mame
Mon coer sesbat.&c'.

Please note that the apostrophes are meant to represent abbreviations for which there are currently no unicode characters available and that in the above they are used merely to indicate that the text is different from what one might expect just by looking at the above transcription. Indeed, as the original is in medieval Gothic script, every single aspect of the above transcription is in some way or other different from the original, even if, nothing else, in the shape of individual letters.

Even though the above transcription does not use the Gothic script, one may still expect it to appear to the uninitiated as unintelligible. Moreover, this would apparently be just as much the case with educated French, also, as the French version given in fr.wikisource.org as the original Middle French (moyen français) version is a very different transcription from what appears above. In fact,

what is being passed off as an original version has been, in many ways, modernized to meet current scholarly expectations, even when these expectations can not be found anywhere in the original manuscript.

Mon coer s'esbat en oudourant la rose,
Et s'esjoïst en regardant ma dame:

Trop mieulz me vault l'une que l'autre chose;
Mon coer s'esbat en oudourant la rose,

L'odour m'est bon, mais dou regart je n'ose
Jeuer trop fort, je le vous jur par m'ame.
Mon coer s'esbat en oudourant la rose,
Et s'esjoïst en regardant ma dame.

(https://fr.wikisource.org/wiki/%C2%AB_Mon_c%C5%93ur_s%E2%80%99%C3%A9bat_en_odorant_la_rose_%C2%BB)

First, what should be noted is that the manuscript gives us a poem which Froissart calls a rondel and which is only seven lines, not a modern (post-16th century) triolet of eight lines. Secondly, Froissart did not use apostrophes to denote elision. Two words pronounced as one are invariably written as one. Thirdly, all of the abbreviations to be found in the manuscript have been silently expanded. Fourthly, the poem is not divided into stanzas. Fifthly, the letters I and J were not regularly distinguished in European languages until the 18th century and the same applied to U and V. Froissart's manuscript uses I only and U and V interchangeably without reference to possible differences in pronunciation. Sixthly, in certain cases, spelling has been changed for the sake of easier comprehension, thus, giving us "mais" instead of "mes" in line five. Finally, the Gothic font rather than the currently used fonts was utilized to represent the Latin alphabet, making the appearance of the manuscript as different to the modern eye as if the Greek or Cyrillic alphabets had been used, instead.

Nevertheless, the new original version, though having gone through an extensive editorial process to make it accessible, does not take things far enough for immediate comprehension. The fr.wikisource.org website provides a modern French (français moderne) adaptation of the extensively edited original version, which is as follows:

Mon cœur s'ébat en odorant la rose
Et s'égout en regardant ma dame :

Trop mieux me vaut l'une que l'autre chose.
Mon cœur s'ébat en odorant la rose.

L'odeur m'est bon, mais du regard je n'ose
Jouer trop fort, je vous le jur' par m'âme.
Mon cœur s'ébat en odorant la rose
Et s'égout en regardant ma dame.

A rough translation of the modern French adaptation would be:

My heart does frolic in the smelling of the rose
It takes its joy in watching of my lady:

The better value I the one more than the other.
My heart does frolic in the smelling of the rose.

The smells I find are good, but be observed dare not.
I've played too hard, I swear you by my soul,
My heart does frolic in the smelling of the rose,
It takes its joy in watching of my lady.

If the last line of the above translation is dropped and the stanza demarcation ignored so as to reflect the manuscript, the poem would be not only shorter, but also become less romantic while, at the same time, possessing more psychological depth. With this in mind one might profit from looking below at the translation minus the extra last line and compare it with the first translation.

My heart does frolic in the smelling of the rose
It takes its joy in watching of my lady:
The better value I the one more than the other.
My heart does frolic in the smelling of the rose.
The smells I find are good, but be observed dare not.

I've played too hard, I swear you by my soul,
My heart does frolic in the smelling of the rose.

3.3. The Fifteenth Century

With regard to the fifteenth century there is not necessarily more to work with than for the fourteenth century. Triolets, as they are now understood to be, clearly appear in the fifteenth century but, it is under the name of rondel or rondelet. It is only toward the end of the fourth quarter of this century that they acquire their name (Saint-Gelais 1509: 268) among a certain limited number of people, but this does not appear in print until the succeeding century. Although they make their first recorded appearance in a language other than French, the evidence for the popularity of the triolet is too slim to assert that it was a common verse form in any language, no matter what name it may have been called by.

In the first half of the century, Christine de Pisan (1364 – c. 1430) wrote much poetry, of which a certain number of what might be termed seven-line triolets exist. By describing these poems as seven-line triolets, what is meant is that, in form, they are exactly like the rondels of Jean Froissart. Pisan's career as a writer spanned the period from 1399 to 1429, during which time the number of seven-line triolets (which she called *rondaux* and Froissart rondels) number perhaps no more than 10. Nevertheless, considering her position as the first woman in Western Europe to make a living as a writer and in consideration of the fact that her use of her seven-line *rondaux* (or, seven-line triolets, if one wishes) anticipates recent, late 20th century, innovations in the writing of triolets, introducing a somewhat disproportionate percentage of this poetic output would seem to be in order.

Her work is of importance as it anticipates recent innovations in the writing of triolets, with rhythmic patterns that are not consistently iambic and which aim at creating sometimes disconcerting psychological effects. Although the first of her seven-line triolets looks quite ordinary, the rhythmic pattern is decidedly unusual. She creates seven syllable lines which begin and end iambically, but are decidedly not iambic in the middle of any given line, where the third and fourth syllables from the end of each line are, one after the other, strongly stressed. This creates a slightly disconcerting effect on the reader that goes beyond the surface meaning of the words themselves and which mirrors perhaps the psychological state of mind of Christine de Pisan when she was writing the poem. The poem (Roy, 164) and its prosodically faithful (when treated as a song) translation are as follows:

Il a au jour d'ui un mois
Que mon ami s'en ala.

Mon cuer remaint morne et cois,
Il a au jour d'ui un mois.
"A Dieu, me dit, je m'en vois";
Ne puis a moy ne parla,
Il a au jour d'ui un mois.

A month ago, that's the day,
The day my friend went away.
My heart still knows silent gloom.
A month ago, that's the day.
"God's love", he says, "I'll be there."
Not just to me he spoke not.
A month ago, that's the day.

In the next of her seven-line triolets (Roy, 177), Christine de Pisan creates rhythmic complexity by alternating ordinary ten-syllable trochaic lines with seven-syllable lines that begin and end iambically. The iambic rhythm, though, is purposely broken in the middle, using the same technique as in the previous poem, by means of giving the third and fourth syllables from the end both a strong stress. The result is to strongly increase a sense of urgency in the poem, of eroticism, in addition to a certain sweetness that it attempts to convey.

IL me tarde que lundi viengne
Car mon ami doy veoir lors.
A fin qu'entre mes bras le tiengne
Il me tarde que lundi viengne.
Si lui pri qu'il lui en souviengne;
Car pour veoir son gentil corps
Il me tarde que lundi viengne.

No, I can not wait for Monday's coming
For my beloved then I'll see.
Finally, him within my arms be holding
No, I can not wait for Monday's coming.
If my grasping him means he's remembering;

And I can see his fine frame,
No, I can not wait for Monday's coming.

Christine de Pisan became a writer to support herself and her family after her husband passed away. It was a first time in recorded European history for a woman to make a living out of being a professional writer and, before the existence of copyright laws or even the most primitive concept of plagiarism, must have been an extremely difficult thing to accomplish. In the following poem (Roy, 178), one can catch a sense of frustration Christine de Pisan must have often felt. She accomplishes this by using lines that all begin trochaically, though only the ten-syllable second and sixth lines end in that manner, as the other lines, all eight syllables, end iambically. An additional bit of prosodic dexterity employed consists of making the third and fourth syllables from the beginning both stressed (instead of the ending, as in the previous two examples). The prosody, being both regular in terms of the pattern created, as well as slightly disruptive in terms of word flow, serves once again to intensify for the reader the psychological state of mind of the writer. The translation seeks, not only to make clear the prosody, but to give a sense of the state of mind that appears to have existed.

Dure chose est a soustenir
Quant cuer pleure et la bouche chante;
Et de faire dueil se tenir
Dure chose est a soustenir.
Faire le fault qui soustenir.
Veult honneur qui mesdisans hante,
Dure chose est a soustenir.

Life's a bitch, moving on with things,
When the heart's crying, the mouth still singing,
Helping self, yet in mourning trapped.
Life's a bitch, moving on with things,
Meeting needs, working hard, moving on.
Honor's mine, though the stupid gossip's haunting.
Life's a bitch, moving on with things,

Christine de Pisan's poetry was experimental in other ways, too. The lines of the following

poem (Roy, 183) are all iambic, but only four syllables per line. Though, syllabically, roughly the same size as a Japanese tanka, the rhythmic repetitiveness of the short lines works like a well-aimed bullet with deadly results.

Amoureux oeil,
Plaisant archier.
De toy me dueil,
Amoureux œil.
Car ton accueil
Me vens trop chier,
Amoureux œil.

Desiring eye
Sweet warrior, you.
You, yearning so,
desiring eye.
For you, your bed,
I'm much too dear,
Desiring eye.

Another example of this form taken to an even greater extreme, produces a poem (Roy, 183) that drips with venom. Here the effect is achieved by two-syllable iambic lines.

MA dame
Secours.
Par m'ame,
Ma dame.
J'enflame.
D'amours,
Ma dame.

My lady,
Assist.
Soul swears it,

My lady!
I'm burning.
With love,
My lady.

A last example (Roy, 185), with the same rhythmic structure as the immediately preceding poem, shows worldly wise knowingness with the simplest of phrasing.

JE vois
Jouer.
Au bois
Je vois.
Pour nois
Trouver
Je vois.

I see,
I'll play.
The woods,
I see.
For nuts
To find,
I see.

Another triolet related work, this one by an anonymous writer, deserves being discussed at this point. It is a song from which may be dated to the end of the fifteenth century and is to be found in the Bayeux Manuscript, a collection of 100 songs from the area surrounding and including Paris and to the north, including Normandy. The song in question is no. 82 and is entitled *Vecy le may, le jolly moys de may*. As such, it is one of three songs dealing with the joy of May as their theme, the other two being *C'est a ce joly moys de may* (song no. 1), which is a five stanza poem of interlacing couplets and the other being *En ce premier jour de mai* (song no. 81), a short eight-line song also consisting of interlacing couplets.

Song no. 82, however, is unique in its structure, consisting of six stanzas of nine lines each. In form, each stanza is a triolet, as currently defined with a short eighth line repeated, as may be

seen here in a transcription of the first stanza:

Vecy le may, le jolly moys de may
Qui nous demeine.
Au jardin mon pere entrai,
Vecy le may, le jolly moys de may,
Trois fleurs d'amour y trouvai
En la bonne estraine,
Vecy le may, le jolly moys de may
Qui nous demeine.
Qui nous demeine.

Fortunately, the music score for the song is preserved, enabling one to verify the syllabic structure of the lyrics. It can, therefore, be asserted that, though strictly patterned, the lines are variable in length, being ten syllables for the repeating first, fourth and seventh lines, five syllables for the repeating second, eighth and ninth lines, as well as the non-repeating sixth line, and seven for the non-repeating third and fifth lines. Perhaps a better way to understand what is being done syllabically would be to refer to the following translation, which was done with the intention of strictly preserving syllabic count rather than any particular feature of meaning.

Here now comes May, the lovely month of May
Which us approaches
In the garden did my father enter
Here now comes May, the lovely month of May
Three blooms of love there found he
Of the best condition
Here now comes May, the lovely month of May
Which us approaches
Which us approaches

Each of the six stanzas are, furthermore, inter-connected in that all lines are the same, except for the seven-syllable third and fifth lines. From the second stanza on, the fifth line of a preceding stanza becomes the third line of its successor, leaving only the fifth line of each stanza to provide something new for the next stanza to make use of. To see how this works, please refer to the

syllabically based translation of the second stanza below.

Vecy le may, le jolly moys de may
Qui nous demeine.
Troys fleurs d'amour y trouvay
Vecy le may, le jolly moys de may,
Un chapelet en feray
En la bonne estraine
Vecy le may, le jolly moys de may
Qui nous demeine.
Qui nous demeine.

Here now comes May, the lovely month of May
Which us approaches
Three blooms of love there found he
Here now comes May, the lovely month of May
A garland made he of them
Of the best condition
Here now comes May, the lovely month of May
Which us approaches
Which us approaches

For the third, fourth, fifth and sixth stanzas, the new lines are, respectively: A m'amyie l'envoyeraï; S'i le prent, bon gré luy sçay; Ou sinon, renvoye le may; and Une aultre amyie en feray.

This song is of importance for illustrating further the close connection that the development of the triolet would have had with singing, even in the second half of the 15th century. Being, as all previous works containing triolets, representative of the dialect range characteristic of the northern half of France, it also provides one more bit of evidence pointing to the north of France (and, in particular, its northeast) as the birth place of the triolet verse form.

An early surviving example of a triolet as it is now understood to be would appear to date to 1454. The triolet was part of a show put on at *The Feast of the Pheasant*, an extremely expensive feast organized by the Philip III, Duke of Burgundy, who, for the occasion was said to have worn jewels worth more than a million crowns.

The purpose of the feast was to inaugurate a new crusade. The show concerned itself with the

story of Jason and the Golden Fleece and was played in honor of the still existing Order of the Golden Fleece which had been established by the Duke in 1430. (March, 177) At an interlude in the show, a giant, dressed in a turban and a long robe, came forth, bringing with him an elephant. The animal was carrying on its back a tower and in the tower was a very tearful lady which may have been played by a ducal courtier, Olivier de la Marche who also may also have written the triolet, itself. The said lady was wearing a white veil and symbolized the church of Constantinople. When she arrived in front of the Duke, the lady addressed the giant with a triolet, of which, the original (Marche. 178) appears immediately below followed by an adaptation of the above in modern French (Brugière, 10), and then an English translation which attempts to preserve the meter:

Geant, je veuil cy arrester:
Car je voy noble compaignie
A laquelle me faut parler.
Geant, je veuil cy arrester;
Dire leur veuil et remonstrer
Chose qui doit bien estre ouye
Geant, je veuil cy arrester:
Car je voy noble compaignie.

Géant, je veux ci m'arrêter,
Car je vois noble compaignie
A laquelle il me faut parler.
Géant, je veux ci m'arrêter
Dire leurs veulx et remontrer,
Chose qui doit bien être ouïe.
Géant, je veux ci m'arrêter,
Car je vois noble compaignie.

I, giant, wish to stop myself,
I see a noble company
To which I have a need to speak.
I, giant, wish to stop myself
I wish to speak and remonstrate,
A thing that ought to be well heard.

I, giant, wish to stop myself,
I see a noble company.

Although the feast, ostensibly to promote a new crusade to liberate Constantinople from the Turks, was an obscene waste of money, it does show that the triolet was still associated by the French with performance, even though in this particular case, it may or may not have been sung.

The fifteenth century is also important in that, for the first time, triolets in a language other than French appear: Dutch. Four triolets, termed *rondels* by their writer, were written by Anthonis the Roovere who was born in Bruges in about 1430 and died in the same city in May of 1482. Bruges, at this time, was still technically a part of the kingdom of France, though its population was Dutch-speaking and it was ruled during Roovere's lifetime by the dukes of Burgundy. It was one of the richest cities in Europe at the time and, although already politically separate, its formal separation from France did not take place until more than 50 years after Roovere's death.

Roovere was a bricklayer by profession, but, from 1366, was employed by his city as a rhetorician. He practiced different genres of literature, but is remembered most for his poetry. Among his many poems, he left behind four works which he called *rondels*, but which would be described as triolets today. Considering that Bruges was one of the residences of the dukes of Burgundy and considering the use of a triolet at the Feast of the Pheasant in 1454 over which they presided, it is likely that *rondel* was the common term for a triolet, at least in those territories ruled by the dukes of Burgundy.

Roovere's style is fairly traditional and there is very little, if anything, which could be described as innovative in his triolets. They have either eight syllable (masculine) or nine syllable iambic (feminine) lines in which the penultimate syllable is stressed leaving the last one unstressed. Two of the four triolets which were published in the year 1500, some years after his death, are here given with English translations that have, like others in this dissertation, been made so as to reflect the meter employed faithfully, even when this means being less than faithful to the meaning of the words, themselves, as lexical items. The first poem considered (Roovere, 25 verso), with its translation, is as followed.

Rondeel.

DJe nv ter wereltd sal bedien
Die moet duersteict zijn als een iacke
Alomme moet hy hoocheydt dien

Die nv ter wereltd sal bedien
Onnoosel als die Godt verrien
Oft anders gaet hy metten sacke
Die nv ter wereltd sal bedien
Die moet duersteict zijn als een iacke.

Rondel

He who the world would wish to save
Must take from it a vicious bashing.
Wide ranging must he serve his God,
He who the world would wish to save
Naive must be as God deserves.
He often goes in ragged clothing.
He who the world would wish to save
Must take from it a vicious bashing.

The second poem considered (Roovere, 25 verso & 26 recto) follows together with its translation.

Een andere.

DJe door de wereltd sal gheraken
Die moet connen huylen metten honden
Ende moet oock connen diuerssche spraken
Die door de wereltd sal gheraken.
Hier waerheyt segghen, en ghinder missaecken
Vooren saluen, ende achter wonden
Die door de wereltd sal gheraken
Die moet cunnen huylen metten honden.

Another

Who through the world his way be making,

He must among the dogs be howling,
And languages diverse be knowing.
Who through the world his way be making,
Here truth, there falsehoods, will be seeking:
Salvation front, the wounds be backing.
Who through the world his way be making,
He must among the dogs be howling.

The fifteenth century, though not a prolific source of triolets, is significant in the history of that verse form, in the variety of use they were put to and in their taking shape as a more distinctly recognized verse form than before. It is to be noted that a uniquely talented female writer created impressive seven-line triolets, that the triolet found itself put to use for political propaganda, that it was used as the basis for a popular song, and that a respected Dutch writer created the first non-French triolets to have survived, being posthumously published in the last year of that century.

One more thing of importance that took place in the last decades of the 15th century was that triolets gained their modern designation as a name, thus creating for them a recognizably separate category of lyrical poetry. Nevertheless, these poems were not published until the first years of the 16th century, meaning that, for the reading public, it was not until the 16th century that the term triolet became known and spread. For this reason and, because the writers most concerned with the process, Octavien de Saint-Gelais and André de la Vigne, did not die until the sixteenth century, a discussion of these writers and the origin of the term triolet will be further discussed in the succeeding section.

3.4. The Sixteenth Century

Material for the 16th century, though more in quantity than for the 15th, remains less than abundant. Nevertheless, the term “triolet” became known to the public in 1504 with the publication in Paris by Pierre Le Dru of *La Vergier d'Honneur* by Octouien de saint Gelais, Andre de la Vigne, the duke of Savoy, and others. It was published again in 1512, 1521, and 1522. Another work in which poems appear under the designation of triolet, this one first published in 1509, was *La chasse et le départ d'amours*, a posthumous work by Octavien de Saint-Gelais as edited and continued by Blaise d'Auriol. This work was also a popular one in the context of the first quarter of 16th century France, with a second publication in the years between 1512 to 1519, and a third publication yet again in June of 1526. The key person in the initial popularization of the term triolet would appear to be Octavien de Saint-Gelais, as Blaise d'Auriol does not go on to write further poetry, nor does

the term triolet appear in any other work associated with André de la Vigne. Furthermore, in the case of *La Vergier d'Honneur*, the term triolet is not used with full consistency to designate triolets. Some poems which are triolets appear as rondelets, though in both works the many rondels which appear are very different in their metrification and length from either rondelets or triolets. Taking these things into consideration, the triolets appearing in both *La Vergier d'Honneur* and *La Chasse et le Départ d'Amours* should be assumed to be the work of Octavien de Saint-Gelais, whereas the rondelets written in the form of triolets should be seen as the work of André de la Vigne, though the triolets appearing in the *La Vierge d'Honneur* have always been assigned to André de la Vigne by the few individuals who have so far dealt with this topic.

In fact, the term rondel did not quickly disappear, either. One can find it as a term used to designate triolets in the 1526 publication of Jean Régnier's *Les Fortunes et Aduersitez de Feu*. In this work, four triolets appear, one of which is called a rondel, two of which are not designated by any term whatsoever, and one of which is called a *requeste*.

Nevertheless, the popularity of *La Vergier d'Honneur* and *La Chasse et le Départ d'Amours* may be seen as having been decisive in establishing the term triolet as a designation for an eight-line verse form where the first line repeats itself fully in the fourth and seventh lines, where the second line repeats itself as the eighth line, where the third and fifth lines rhyme with the first, fourth and seventh, and where the sixth line rhymes with the second and sixth. The process may have been helped by Octavien de Saint-Gelais's legitimated son, Mellin de Saint-Gelais (1491-1558), who was a noted literary figure of the generation succeeding him and abbot of Notre-Dame-des-Reclus in the diocese of Troyes. Though Mellin is not known to have published any triolet, he was connected with Jacques Colin, a writer said to have done so. This connection may be witnessed by the help Mellin is said to have given in reviewing and correcting the work of Jacques Colin's translation into French of Baltazar Castiglione's *Courtisan*. Colin was the abbot of Saint-Ambroix de Bourges and passed away in 1538. Unfortunately, because of Colin's status as a minor figure in French literary history, with the exception of *Courtisan*, his work is unavailable through the Gallica search engine of the National Library of France or through Google Books. It is, therefore, currently impossible to confirm a possibly interesting connection.

As the first person likely to have left behind published poetry designated as triolets was Octavian de Saint-Gelais, it would be appropriate to give a brief outline of his life. He was born in Cognac in 1468 and died in 1502. After having studied philosophy and theology in at the Sorbonne, he became part of the royal court of Charles VIII where he enjoyed life and had various love affairs. However, at the age of 25, he acquired an incurable disease, at which he became a member of the clergy and in 1494, at the age of 26, he was made Bishop of Angouleme by Charles VIII. Being a

repentant sinner, he reformed monastic rules, visited the poor, and beautified churches. In 1502, the plague forced him to retire to Vars where he died.

Saint-Gelais wrote various styles of poetry for which he was much appreciated during his own time and by writers of the next generation of French literature, including Marot who wrote that "Octavian makes Cognac eternal". He also popularized the term triolet through the publication of a posthumous 1509 edition of certain of his poetry called *La chasse et le départ d'amours*. In this work, we find 12 eight-line triolets that are clearly designated by that term and not rondels or rondeaux. Whether he invented the term or someone else cannot be determined at this point, but previous writers (including Roovere, his contemporary) in the 15th century, whose works have survived, did not use the term, so the possibility remains that he, himself, is the one responsible for the new term.

As an example Saint-Gelais's style, two triolets that are clearly designated in 1509 as triolets are included here from *La chasse et le départ d'amours*, together with a translation indicating the syllabification of the lines. In the case of the first example (p. 268) the first, fourth and seventh lines are nine syllables of which the first and last are stressed. The other lines are seven syllables each, but with these, too, the first and last syllables are stressed, to help create prosodic unity.

With regard to the second poem chosen (p. 268), all eight lines are nine syllables each and, as in the case of the first poem, in every case, it would seem that the first and last syllables are meant to be stressed. The translations of both poems, as in previous cases, have attempted to faithfully mimic the syllabification and stress patterns of the original. They do not try to mimic the rhyming patterns. Mimicking the syllabic stress patterns meant departing in some cases extensively from the meaning of the original poems. To have additionally mimicked the rhyming patterns, too, would have risked creating translations unacceptably far in meaning from the original poems. It was a risk that it was, therefore, decided not to take.

Je vois que amour est transitoire
comme le feu mis en lestoupe
Elle decoit sens et memoire
Je vois que amour est transitoire
ce temps pendant lon est en gloire
Mais bientost renuerse la croupe
Je vois que amour est transitoire
comme le feu mis en lestoupe

Love is transitory, this I see,
Like a fire set to rope.
Sense and memory it deceives.
Love is transitory, this I see,
Lasting while the good times last.
Then it soon turns tail and runs.
Love is transitory, this I see,
like a fire set to rope.

Quant les abres ont uerte feuille
Le ni uois quils en sont plus plaisans
Il nest pas celluy qui nen cueille
Quant les abres ont uerte feuille
Aussi ung homme qui aymer uueille
Est bien uenu entre les gens
Quant les abres ont uerte feuille
Le ni uois quils en sont plus plaisans

When the trees have put on leaves of green,
This, I do not see more pleasure gives.
He who gathers not will not be there,
When the trees have put on leaves of green.
Men who want to love come, too. They do!
With the people they a welcome find,
When the trees have put on leaves of green.
This, I do not see more pleasure gives.

In that one cannot be sure that any of the poems designated as triolets to be found in *La Vierge d'Honneur* are the work of André de la Vigne, two rondelets from that work will, with their translations, be given below. The first (p. 256) is as follows:

La dame de vostre maison
Doit on honnourer & cherir
Ausi doubter car cest raison

La dame de vostre maison
Et selle appete venoison
Du bas mestier la secourir
La dame de vostre maison
doit on honnourer et cherir

The lady mistress of your house,
You ought to honor, cherish her.
And also for this reason doubt
The lady mistress of your house,
As well as appetizing meat,
And, of her low work, her rescue
The lady mistress of your house
You ought to honor, cherish her.

The second poem (p. 256) with its translation is as follows. Please note, however, the interesting title.

Rondelet a ryme
sans raison

Quoy que ie soye diffamee
Ie veulx faire pis que deuant
Tousiours cherray comme pasmee
Quoy que ie soye diffamee
Et pour perdre ma ronommee
A tous presteray mon deuant
Quoy que ie soye diffamee
Ie veulx faire pis que deuant

Rondelet with rhyme without reason

Now that I've found myself defamed
I want things worse, worse than before,

My always swooning cherish dear,
Now that I've found myself defamed.
And for my losing my renown,
To all I'll lend my public face.
Now that I've found myself defamed,
I want things worse, worse than before.

Though composed a generation later, another example of a triolet from the 16th century in hiding, this time as a rondel in Jean Régnier's *Les Fortunes et Adversitez de Feu* of 1526, is the following poem:

Rondel

Puis que ie vueil passer ce pas
Bien adviser doy le passaige
Et y entrer par bon compas
Puis que ie vueil passer ce pas
Se ie saulx ie ne doubte pas
Quon dira que ne suis pas saige
Puis que ie vueil passer ce pas
Bien aduiser doy le passaige.

Since through this step I wish to pass,
The passage ought well to advise me
And help me take a good way there.
Since through this step I wish to pass,
If I jump in I do not doubt
That some will say I have not wisdom.
Since I want to pass this step,
Well to advise ought the passage.

After the first quarter of the 16th century, it is not until 1543 in Paris that another poem labelled as a triolet appears in print, being written by the important French poet, Clement Marot, and called *Vn prometteur sans effect*. This poem, actually is a hybrid, consisting of the triolet, itself, which

makes up the main body of the poem, which is followed by two extra quatrains of which, the second is termed a response (Marot, 83)..

A vn prometteur sans effect

Triolet.

Que me proffite ta promesse,
Si tu ne me la veulx tenir:
Ie suis ainsi qu'un chien en lesse,
Que me proffite ta promesse:
Tu me faitz de grandz biens sans cess,
Pourtant ie n'en veoyz rien venir,
Que me proffite ta promesse,
Si tu ne me la veulx tenir:

Les quatrains.

Si la beaulte se perist en peu d'heure,
Faites men part tandis que vous l'avez,
Ou celle dure semble que ne devez
Craindre a donner vn bien qui vous demeure.

Response.

Si grand beaulte se perist en peu d'heure,
Aussi sera le desir qu'en avez,
Ou s'elle dure, helas vous ne devez
L'estimer bien, si le mieulx ne demeure.

Quatrain.

A Promising without Effect

Triolet.

What benefits to me your promise,

If taking me desire you not?
I am but just a dog you're leashing.
What benefits to me your promise?
To me you were a great gold digger.
Yet I see not a great return.
What benefits me your promise,
If taking me desire you not?

The quatrains.

Before your fine beauty dies, old age it gaining,
Give me my due while youth you still have got,
Do not go on when seems you should ought not.
In fear of giving good that is remaining.

Response.

If greatest beauty dies, old age it gaining,
Then dies desire that you still have got,
Or, if it lasts, alas, you should ought not.
Evaluate as best what is remaining.

Quatrain.

It has been maintained that a radical revolution took place in French poetry, dating to 1550, when older fixed verse forms such as the lai, virelai, ballad, chant royal, rondeau and triolet went out of fashion. The change, furthermore, is said to have been sudden with no transition (Gaudin 54). In their place, a claim has been made that French poetry received strong inspiration from Greek and Latin, resulting in classical French copying and adapting verse forms from these languages (Gaudin 54). Whether this be true or not, for the remainder of the 16th century, a careful search resulted in only one work of French literature being located in which new triolets appear in print, but being, this time, a fairly large number, all found in a book called *L'Amoureux passetemps* and all concerned with the topic of love (Anon. 1582: 7, 21, 26, 38, 39, 63, 64, 66, 68-71, 89, 97, 98, 101, 103). Four triolets out of these have been chosen from this book, to illustrate various points about

late sixteenth century developments in the triolet art form and the range of emotion it was found capable of expressing.

The first triolet of this group to be chosen is the first to be found in the book, though not the first to be termed a triolet. One other poem called a triolet comes before it in the book, but is of interest in showing that a poem which, at present would, would have be described as a type of rondeau rather than a triolet could, even at this relatively late date, be confused for one.

The first triolet (Anon. 1582: 7), according to the modern meaning of the word, to be found in the book is of interest, not because it is a particularly good triolet, but because the origin of the triolet in popular song lyrics is abundantly clear. Lines two, six, and eight are feminine lines to be sung as nine syllables with the lines being iambic but having an unstressed last syllable. The other lines are eight syllables and, for the purposes of song, strictly iambic. In terms of rhythmic structure, it is a typical specimen of the traditional French triolet form. It is, in spite of the ordinary nature of its structure, not without merit and packs a punch, even for a twenty first century reader.

TRIOLET DUNE DAME AVEC SON AMY.

La, mon amy, la, la, la, la,
Approchés-vous, que je vous baise;
Chantons ensemble ut ré sol la,
La, mon amy, la, la, la, la.
Le jour qu'on me despucela.
Par ma foy! je ne fus tant aise,
La, mon amy, la, la, la, la.
Approchés-vous, que je vous baise.

TRIOLET OF A LADY WITH HER FRIEND.

You're mine, my love, la, la, la, la.
Approaching you, and I'll be kissing.
Let's sing together fa, sol, la.
You're mine, my love, la, la, la, la.
The day that I was yours to ride,
I swear to you! -- It was not easy.
You're mine, my love, la, la, la, la,

Approaching you, and I'll be kissing.

The next triolet (Anon. 1582: 38-39) from this collection to be chosen was chosen because it is based on a concept rarely found in triolets, that of a dialogue. In addition, it is ten lines instead of eight, because the first three lines repeat in toto at the end of the poem. Of these three lines, the first two are a rhyming couplet, meaning that seven of the ten lines share the same rhyme. These lines are pure octosyllabic iambic lines. Only three lines, the third, seventh and the tenth represent a different rhyme. They are meant to be nine-syllable feminine lines, ending in an unstressed syllable.

AUTRE TRIOLET EN DIALOGUE.

Dame, laissez votre huis ouvert.
Pourquoy? A fin qu'à descouvert
Vous trouve au lict sans couverture
S'il pleut, nous serons à couvert,
Dame, laissez vostre huis ouvert.
J'aymeroie mieux quoy sur le vert
Cercher quelque bonne adventure.
Dame, laissez vostre huis ouvert.
Pourquoy? A fin qu'à descouvert
Vous trouve au lict sans couverture.

ANOTHER TRIOLET: A DIALOGUE.

"Oh, lady leave your door ajar."
"But Why? End in discovery that
finds you in bed without a covering!"
"We'll have our cover if it rains,
Oh, lady leave your door ajar.
"I'd rather we should on the green
go searching for some good adventure."
"Oh, lady leave your door ajar."
"But Why? End in discovery that
finds you in bed without a covering!"

The third poem ((Anon. 1582: 68)) was chosen for its lack of sweetness or romanticism, although in structure it is very ordinary for a French triolet with the second, sixth, and eighth nine-syllable feminine lines having the same rhyme. All the other lines are both octosyllabic and also iambic. The interest the poem exhibits, thus, comes entirely from its content, which, though possessing a certain elegance, is rude, crude, and politically incorrect.

TRIOLET A UNE VIEILLE.

Pour avec toy coucher la nuit,
Quatre testons tu me demande;
Tant t'achepter ne veux ennuit
Pour avec toy coucher la nuit;
J'ayme mieux n'avoir tel déduit
Et t'en donner six pour l'amende,
Pour avec toy coucher la nuit,
Quatre testons tu me demande.

TRIOLET TO AN OLDER WOMAN.

Then, if you sleep with me to night,
Four tests of me you'll be demanding!
I think you do not boredom want.
Then, if you sleep with me to night,
You can't put those demands on me.
Six, as a fine, I'll be returning.
So if you sleep with me to night,
Four tests of me you'll be demanding?

The last triolet chosen from the book's many triolets ((Anon. 1582: 103)) was selected both for its structure and for its content. Every line is five syllables with the first, third and fifth syllables being stressed, which, though somehow reminiscent of Christine de Pisan, is unusual for triolets written in any era. Another reason, is because it is an example of the triolet being used as a tool for imparting a moral certitude to others. Though not particularly interesting, it is nevertheless unique.

TROMPEURS SONT SOUVENT TROMPEZ.

TRIOLET.

Qui veut decevoir
En fin est deceu;
Peine doit avoir
Qui veut decevoir,
A dire le voir.
Tout veu et cogneu,
Qui veut decevoir
Est enfin deceu.

LIERS ARE OFTEN LIED TO.

TRIOLET.

Who deception wants
Is at last deceived;
Punished must he be,
Who deception wants.
What I say, you see,
All have seen and know.
Who deception wants
Is at last deceived

3.5. Conclusions

The triolet became clearly distinguished from other verse forms during this century and, by its end, triolet was the only term remaining which applied to this particular verse form. The terms, rondel and rondelet came to take on other meanings. Likewise, fairly standard versification became more and more of a tendency with eight syllable iambic masculine lines or nine syllable feminine lines (iambic, but with an extra unstressed syllable at the end) becoming the most common meter.

CHAPTER 4. THE TRIOLET IN THE SEVENTEENTH CENTURY

4.1. 1601 through 1648

4.1.1. Introduction to the 17th Century

Triolet production in the 17th century seems to have disappeared for most of the first half of that century. Then, from 1648, they reappear and become, as a triolet from 1649 joyously proclaims, "in fashion". As the triolet lent itself to propaganda purposes and France was facing a period of serious civil unrest, the triolet collections would seem to have almost always been printed with the author remaining anonymous. In fact, out of those surviving as strictly triolet collections, none bear the author's name, though in one important case authorship has been otherwise determined. In addition to the anonymous collections, there is only one surviving non-anonymous triolet collection (in fact, the largest of any, anonymous or not). It was by Marc-Antoine Girard, sieur de Saint-Amant, not being published independently but only as a part of the author's collected works.

By far the largest number of anonymous triolet collections (to the extent that those which survive can be trusted to indicate) are those for 1649. This year is the year of the big bang of triolet history, when suddenly triolets are everywhere. For succeeding years, the number of surviving triolet collections shows a dramatic decrease for the years 1650, 1651 and 1652, and then they stop. Anonymity, however, fostered exhibitions of raw emotion that would have otherwise remained hidden. As such, these collections represent the best way to get a picture of the flow of the passions being excited among different groups of people during this period of unrest. For this purpose, as much as possible the triolet collections which could be obtained from the Gallica online search service of the National Library of France were put in chronological order. When read in order, these works provide an immediacy to the history of the times in which they were written that ordinary historical works cannot, due to the obligation of the historian to see, as much as possible, both sides when seeking out historical truth, rather than to deal with the raw emotion of people wearing their hearts on their shoulders.

4.1.2. The Fronde

The crisis that triggered triolet production was the Fronde. It was a crisis coming at the end of the 30 Years War in 1648 and lasting until 1653, a time when France was additionally also at war with Spain. The crisis began as a movement centered on liberties of the parlement of Paris which, for an English-speaking person, might be a bit confusing as this was a judicial body and not a

legislative one. Although this soon resolved itself, the crisis soon metamorphosed into a conflict between the king (in the beginning the Queen mother ruling as regent for the child king) and a small number of the greater nobility. In the end, the king was seen (and, by extension, the Queen mother), when compared with the greater nobility, as a better choice by the other classes of French people. As a result, the king and Queen Mother tended to receive support from the lower nobility and business classes, even though they, being close relatives of many of those who were rebelling against the king's authority, sometimes seemed to have a stronger emotional connection with their enemies rather than their friends. It was in this time of internal conflict, that the triolet suddenly and unexpectedly came to play a prominent role on all sides in the propaganda warfare that was incessantly undertaken, possibly because any triolet could be easily sung to various melodies of common popular songs, if one so wished (Gaudin 70). Needless to say, though having apparently gone through a period of long neglect, the extensive use made of the triolet during the period of the Fronde revived its fortunes dramatically (Gaudin 70). After the Fronde ended, even though no longer a popular phenomenon, the triolet thereafter never faces any serious threat of extinction, though often perceived as being so.

As by far the greatest majorities of the triolet collections were anonymously written, the anonymous collections will be treated together. However, the two triolet collections for which authorship is identifiable, will be treated under the names of the individuals responsible for them. Also considered separately will be certain individuals known to have written triolets during the period and for whom triolets have survived in one form or other. Among those who did so were Guillaume Bautru (comte de Serrant), Louis de Bourbon (Prince of Condé), François Le Coigneux (sieur de Bachaumont), and Claude de Chouigny (Baron de Blot l'Eglise), Jean Duval, Marc-Antoine Girard (sieur de Saint-Amant), Jacques Carpentier de Marigny, François-Gaspard de Montmarin de Saint-Hérent (Marquis de Saint-Hérent), Jacques de Ranchin, and Paul Scarron,.

4.1.3 Anonymous Triolet Collection Published in 1648

If Brunet's chronology in *Le Nouveau Siecle de Louis XIV ou Choix de Chansons Historiques et Satiriques* (1857) is to be respected, the first anonymous triolet collection dating to the period of the Fronde is *Triolets Sur les Maltôtiers* and is from 1648. It appears to have been the only one to have survived from that year. The triolets in this collection are used to convey deep anger at Mazarin being first minister, anger which can be seen in the following Triolet (Brunet 24-25), the first and, in terms of its metrical structure, typical of the traditional French triolet.

Le bien est chez les partisans,

Et chez le l'indigence;
Pour François en sont déplaisants,
Le bien est chez les partisans.
Est-ce donc là cet heureux temps
Qu'on espéroit sous la régence?
Le bien est chez les partisans,
Et chez le peuple l'indigence.

All wealth is with the partisans,
In indigence the people're living;
The French, they find themselves displeased.
All wealth is with the partisans.
Is this, then, now a happy time
We hoped the regency would bring us?
All Wealth is with the partisans,
In indigence the people're living.

The last triolet in *Sur les Maltôtiers* (Brunet 27-28) is also significant because it foreshadows the deep hatred which the Archbishop Cardinal Mazarin came to inspire in all classes of the French people during the period of the Fronde. It is, however, still relatively mild in its expression of that anger.

Le conseil n'est juste ni bon,
Qui veut que Mazarin s'en aille;
Il fait grand tort à vôtre nom,
Le conseil n'est juste ni bon.
Vous vous en servez, ce dit-on,
Quoiqu'il ne vaille rien qui vaille.
Le conseil n'est juste ni bon,
Qui veut que Mazarin s'en aille,

The counsellor's neither just nor good
Who wishes Mazarin continue;
He does great harm unto your name,

The counsellor's neither just nor good.
You're making use of it, it's said,
Although there's nothing in it worthy.
The counsellor's neither just nor good,
Who wishes Mazarin continue.

4.2. Anonymous Triolet Collections of 1649

Anon. 1. *Les Triolets de la cour.*

This 10-page collection was published in Paris shortly after the departure of the king from that city due to the civil unrest generated by the Fronde. The first triolet in the collection is worth quoting in full, because it explains in a very Parisian way why the triolet verse form is being used. As the poem succinctly puts it, the triolet is "in fashion".

Ca, ça, faisons des Triolets,
Puis qu'aussi bien c'en est la mode,
Mais faisons-en de bien folets,
Ca, ça, faisons-en des Triolets;
Il en court qui ne sont pas laids,
Et que i'estime autant qu'une Ode,
Ca, ça, faisons des triolets,
Puis qu'aussi bien c'en est la mode.

Yes, yes, let's make some triolets,
Because they are so much in fashion,
But let us make some real fool stuff,
Yes, yes, let's make some triolets,
They're short, but they're not ugly things
And I, like the ode, do esteem them.
Yes, yes, let's make some triolets,
Because they are so much in fashion,

As the passage of time blinds us to the passions of the Fronde and makes it impossible to feel what people felt back then, most poems, not only from this collection, but from others as well, have

not aged well and are, unfortunately, imminently forgettable. The next triolet taken from this collection is one of those, being noteworthy for the slight irregularity of the structure of its sixth line and being, when compared with triolets appearing later, a still relatively mild criticism of the Archbishop Cardinal Mazarin.

Monseigneur Iules Mazarin
La France pour vous n'est plus bonne,
On vous ayme-mieux à Thurin
Monseigneur Iules Mazarin,
Gaignez le pau, gaignez le Rhin,
Sauuez vostre personne,
Monseigneur Iules Mazarin
La France pour vous n'est plus bonne.

My Mister Julius Mazarin
This country's not for you, I'm thinking,
In Turin you'd be better liked
My Mister Julius Mazarin,
Go get the Po, go get the Rhine
Rescue yourself, your person,
My Mister Julius Mazarin
This country's not for you, I'm thinking,

The third triolet is notable for showing that political crisis has not yet completely destroyed the poetic sensibilities that the poet felt as a poet. It would seem from reading the collection as a whole that, if the collection is representative of the mood of the people at that time, that frustrated and angry as these people were, they were, nevertheless, still more optimistic than pessimistic at this point.

Pour auoir mesprisé les vers,
Et mal traitte quelque poëte,
On dira par tout l'Vniuers
Pour auoir mesprisé les vers,
Que vostre esprit est de trauers,

Et ne sçauuez ce que vous faites,
Pour auoir mesprisé les vers,
Et mal traitte quelque poëte.

To have dislike of lines of verse,
And badly treat a certain poet,
It's talk of all the universe
To have dislike of lines of verse,
Shows that your mind is in the wrong,
And you know not of what you're doing,
To have dislike of lines of verse,
And badly treat a certain poet,

Anon. 2. *Triolets sur le ton royal pour la conférence de Ruel.*

This 8-page triolet collection was published in Paris by Jacques Guillery. The following two triolets are representative of the pessimism that it conveys.

Le Roy, dict-on, est a Ruel,
Est-ce qu'à nous il s'achemine?
Dans vn ennuy perpetuel,
Le Roy, dict-on, est à Ruel:
Que Mazarin nous est cruel
Si là ce voyage il termine,
Le Roy, dict-on, est a Ruel,
Est-ce qu'à nous il s'achemine?

The king is in Ruel, they say.
Is that to where we now are heading?
He's always suffering boredom there.
The king is in Ruel, they say:
How cruel Mazarin's to us,
If there this journey makes a finish,
The king is in Ruel, they say.
Is that to where we now are heading?

Les beaux iours n'y font pas venus,
La terre est salle, l'air est sombre,
Les eaux troubles, les arbre nus:
Les beaux iours n'y font pas venus,
De foibles chaisnes retenus
Les vents y font des maux sans nombre;
Les beaux iours n'y font pas venus,
La terre est salle, l'air est sombre.

The good days through this have not come,
The land is filthy, air is darkening,
The troubled waters, naked trees:
The good days through this have not come,
By feeble chains they are restrained
The winds make evils without number;
The good days through this have not come,
The land is filthy, air is darkening,

Anon. 3. *Triolets sur la conférence tenue à Ruel.*

This 12-page triolet collection provides no information as to where it was published. All one may assume is that it was somewhere in France. The following triolet with its translation is given as an example of the content.

Nos Deputés sont de retour
Auecque vne triste nouvelle,
Le peuple murmure à l'entour
Nos Deputés sont de retour.
Le Mazarin demeure en Cour,
Ma foy nous en auons dans l'aisle,
Nos Deputés sont de retour
Auecque vne triste nouvelle.

Our Deputies, they now are back

A piece of news so sad they've brought us,
The people murmur round about
Our Deputies, they now are back.
Him, Mazarin in Court remains
My faith we have therein be moving ,
Our Deputies the now are back
A piece of news so sad they've brought us.

Anon. 4. *Triolets à la mode sur la paix, faits dans la Pomme de pin, pour l'heureux retour du roi à Paris*

This is an 11 page triolet collection published, considering the name, appropriately enough, in Paris. Some copies of this collection are said to have been entitled "Triolets nouveaux sur la paix" (Moreau). The triolets in this collection show a great sense of joy that peace has been agreed to, something that may be seen in the following example.

Il est temps de se réjouir,
Chers Compagnons la Paix est faite,
Nos coeurs peuuent s'épanoüyr,
Il est temps de se réjouyr,
La Guerre va s'éuanoüyr,
Et chercher ailleurs sa retraite;
It est temps de se réjouyr,
La Paix est faite.

It's time that we should all rejoice,
Dear comrads peace for us is fashioned,
Our hearts can rest, a peace receive,
It's time that we should all rejoice,
The war, it now will disappear,
Retreating, will be elsewhere searching.
It's time that we should all rejoice,
A peace is fashioned,

Anon. 5. *Triolets de Saint-Germain*

This eight-page triolet collection was published in an unspecified location somewhere, presumably in France. This is considered by 19th century French writers to be the best of the triolet collections (Moreau), though why is not immediately clear to one who is not of that era. The title may be taken as a whimsy of the printer, as the triolets have nothing to do about or for Saint-Germain. As a group, they come out against the le maréchal de Guiche, the comte de Maure, the duke of Elbeuf, and the maréchal de La Meilleraye. The authors of of certain triolets in the collection have been identified. A triolet with the line "Je suis d'avis de batailler, etc." and another beginning with the line "Buffle à manches de velours noir, etc." are attested to have been made by the Sieur de Bachaumont and are discussed later under a subsection devoted to him. The one whose first line is "C'est un tigre affamé de sang, etc." is by the prince de Condé. There is also reason to believe that the triolets beginning with "Monseigneur le coadjuteur," and the one that follows it beginning with "Corinthien, c'est trop de chaleur," are by Carpentier de Marigny who, it is also agreed, composed one against the duke of Elbeuf starting with the line "Ce pauvre monseigneur d'Elbeuf." Two other triolets by Marigny are "Qu'il fait beau voir nos généraux, etc." and "Bon Dieu , le beau temps que c'estoit, etc." Probably the poët, Blot, is responsible for the triolet beginning "Vous et vos enfants, duc d'Elbeuf," (Moreau). This still leaves a goodly number for which the triolet authors have not been identified. Some of the above-mentioned poems will be considered under their respective writers. Of the poems for which there is no attribution and which remain anonymous, the following may be taken as representative (p.627).

Maréchal, quatre ans de prison
 Te devoient bien avoir fait sage;
 Tu veux venger dans ta saison,
 Maréchal, quatre ans de prison.
 On te dit avecque raison:
 «Si l'on te peut remettre en cage,
 Maréchal, quatre ans de prison
 Te devoient bien avoir rendu sage,»

Four years in prison, Marshal, you!
 It ought to then have made you wiser;
 You wish due season brings revenge
 Four years in prison, Marshal, you!
 With reason did we rightly tell you:

"If you can in a cage, be quartered,
Four years in prison, Marshal, you,
It ought to then have made you wiser."

Anon. 6. *Triolets sur le désir que les Parisiens ont de revoir le roi.*

This eight-page triolet collection does not indicate where it was published, but one might, from the title, assume it was Paris. At the very least, it is clear that the triolet collection was aimed at the Parisian market. As the title indicates, it is a lamentation of the king still not being in Paris and that Mazarin is still in France. The following poem may be considered representative of the general tone.

Vray Dieu qu'il fait triste en ces lieux,
Que cette ville est affligée,
Jamais ne la verra-ton mieux,
Vray Dieu qu'il fait triste en ces lieux,
Que le iour sera précieux,
Qu'elle se verra soulagée,
Vray Dieu qu'il fait triste en ces lieux.
Que cette ville est affligée.

Good God, how sad we find ourselves,
That we this city find afflicted.
Your better never was a town.
Good God, how sad we find ourselves,
That day will be a precious one,
that her from woe will be relieving.
Good God, how sad we find ourselves,
That we this city find afflicted.

Anon. 7. *Les Triolets de Bourdeaux.*

Though the location where these Triolets were published is not given, one can assume Bordeaux to be a likely candidate, both from the title of the collection and from the role of the duke of Épernon plays in the triolet collection. At the time it was published, he was governor of the province in which Bordeaux was located and was responsible for putting down a revolt caused by

the parlement of that city refusing to allow the export of grain due a fear of famine. This seven-page collection has been described as rare and pleasant (Moreau). They are, in the sense, that they do not concern themselves with Mazarin.

Vous estes sorty sans tambour,
Duc d'Espéron, & sans trompette,
Vous n'avez pas fait long sejour,
Vous estes sorty sans tambour;
A vous jouer vn mauuais tout
La populace estoit bien preste,
Vous estes sorty sans tambour,
Duc d'Espéron, & sans trompette.

You went and left without a drum,
and, duke of Epernon, no trumpet,
You did not stay among us long,
You went and left without a drum
For you to play its song all wrong
The people were prepared and ready.
You went and eft without a drum,
and, duke of Epernon, no trumpet.

Anon. 8. *Triolets de Paris*.

Though not specified, this eight-page collection may be assumed to have been published in Paris. It was written after the seige of Cambrai, at which time it has been said that cardinal Mazarin wanted to become an archbishop (Moreau).

Non, non, ie m'asseure pour toy
Suiuant qu'on t'en fait la promesse,
Que tu verras bien tost le Roy,
Non, non, ie m'asseure pour toy
Qu'on te veut maintenir la foy,
La Reyne est trop sage Princesse,
Non, non, ie m'asseure pour toy

Suiuuant qu'on t'en fait la promesse.

No, I'll assure myself of you
Upon your making of your a promise,
That you'll be seeing soon see the king,
No, I'll assure myself of you
Of whether you shall keep your faith
The queen is far too wise a princess,
No, I'll assure myself of you
Upon your making of your a promise,

Anon. 9. Les Triolets royaux présentés à Leurs Majestés sur leur retour à Paris

This triolet collection was published in Paris and, as the title indicates, was written to express the joy of the people of that city at the return of the king. Mazarin, being in temporary exile, does not figure strongly in this collection.

Enfin, Lovys est de retour,
Que le Peuple se réjouysse,
Qu'il s'écrie en vn si beau iour,
Enfin Lovys est de retour
Il reprend, son digne séjour
Gardé du François, & du Suisse;
Enfin Lovys est de retour
Que le Peuple se réjouysse.

Now finally Louis will return,
The people, let them be rejoicing,
Let them cry out how fine a day
Now finally Louis will return,
He shall resume his proper life
Be guarded by the French, and Swiss;
Now finally Louis will return,
The people, let them be rejoicing,

Anon. 10. *Suite des triolets royaux, sur ce qui s'est passé de plus remarquable depuis le retour de leurs Majestez à Paris, tant le jour de la feste de S. Louys qu'autres jours.*

This eight-page triolet collection, like the one before it, is published in Paris by the same publisher and expresses unalloyed joy at the king coming back. The simplicity of belief that crises can automatically be resolved by a small change in leadership is endearing, to extent that it represents the universal lack of logical thinking common to the human condition.

Dames, qui reuenez des champs,
Fournissez vous bien à la Ville
De collets, de iupes, de gands,
Dames, qui reuenez des champs
Si vous souhaitez des galands
Paris en a plus de cent mille
Dames, qui reuenez des champs
Fournissez vous bien à la Ville

Oh ladies, come you back from fields,
You'll make out well within the City
Of fancy collars, skirts, and gloves,
Oh ladies, come you back from fields,
If you desire a galant man,
Then Paris has a hundred thousand.
Oh ladies, come you back from fields,
You'll make out well within the City

Anon. 11. *Triolets de joie chantés par Paris, pour chasser la mélancolie. Première partie.*

This yet another eight-page triolet collection published to express the joy of the people at the return of the king. It is unusual in that a publication date including the day and year (18 August 1649) is given. It has been described by Moreau as cheerful, spirited, and rare. It would seem that the major problem Parisians had had with their monarch and his mother was neither constitutional nor economic, but that of an Italian (Mazarin) having been chief minister. This collection may also be found in *Choix de Mazarinades* (pp. 514-416).

Puisque mon cher prince est ici,

Adieu, chagrin; adieu, tristesse.
Je ne veux plus estre en souci,
Puisque mon cher prince est ici.
Mes maux sont finis, Dieu merci!
Et ie reprends mon allégresse.
Puisque mon cher prince est ici,
Adieu, chagrin; adieu, tristesse.

Now that my prince is here with us,
Farewell to grief; farewell to sadness.
I do not want to have such cares,
Now that my prince is here with us.
My trouble over, thank you God!
And I'll begin with my rejoicing.
Now that my prince is here with us,
Farewell to grief; farewell to sadness.

Anon. 12. *Triolets du Palais-Royal envoyés au palais d'Orléans, avec la réponse du palais d'Orléans au Palais Royal.*

This seven-page collection may be assumed to have been published in Paris though it is not specified in the publication, itself. Moreau described it as being rare and badly intentioned, possibly since Gaston, the duke of Orleans, and the king did not necessarily have converging purposes. It was conceived as a dialog between two royal palaces, that of the duke d'Orleans and that of the king, an idea unique to this collection. The Duke played a role in the opposition to Mazarin and was exiled by him in 1652.

Cher Amy, Palais d'Orléans,
Je te veux conter mon martyre,
Nous sommes tous deux mal-contens,
Cher Amy Palais d'Orléans:
Si on nous voit tristes & dolens
On n'y peut trouuer à redire,
Cher Amy Palais d'Orléans,
Je te veux conter mon martyre.

Dear friend, the palace of Orleans,
Now of my martyrdom I'll tell you,
The both of us are malcontent,
Dear friend, the Palais d'Orléans:
If people find us heavy, sad,
There's no one who could ever fault us,
Dear friend, the palace of Orleans,
Now of my martyrdom I'll tell you,

Le Palais d'Orléans.

Cher compagnon de mes douleurs,
Nous auons sujet de nous plaindre
Et de faire mille clameurs,
Cher compagnon de mes douleurs,
Puis qu'auons les mesmes malheurs
Ensemble nos plaintes il faut ioindre,
Cher compagnon de mes douleurs
Nous auons sujet de nous plaindre.

Chief friend of all my sadnesses,
We have areason for complaining.
And making of a thousand cries,
Chief friend of all my sadnesses,
Because our woes are all alike,
Together they should all be added,
Chief friend of all my sadnesses,
We have areason for complaining.

Anon. 13. *Triolets sur la France métamorphosée.*

The place of publication of this six-page triolet collection cannot be narrowed down any further than to France. It is unique in its structural conception, in that it is conceived as one long long poem and is to be read as such, rather than as a collection of potentially independent triolets. As can be

seen from the excerpt here given, the theme of this triolet set is to assure French people that they remain the greatest, better than others surrounding them.

La France a esté autrefois
Plus puissante qu'aucun Empire
Et chérie de tous ses Roys
La France a esté autrefois:
Mon Dieu! qu'en ce temps, les François
Auoient vn grand sujet de rire,
La France a esté autrefois
Plus puissante qu'aucun Empire.

Yes, so was France another time
More powerful than any empire,
beloved and treasured of its kings
Yes, so was France another time
My God! For in this time, the French,
They have good reason for their laughter.
Yes, so was France another time
More powerful than any empire,

Anon. 14. *Triolets sur le tombeau de la galanterie et sur la réforme générale.*

This 24-page anonymous triolet collection's publication's location cannot be specified any further it probably being France. It must have been published with the help of a dissatisfied member of the royal court, itself, as, through ambiguity in the use of language, it can lead the reader to assume that the regent, the Queen Mother, might be Mazarin's wife. It would seem highly unlikely, no matter what rumors might have been flying about, that someone not in a powerful position or connected with such a person and under that person's protection, would have gone that far.

Le conseil n'est iuste, ny bon,
Qui fait craindre vostre régence,
Il fait grand tort a vostre nom,
Le conseil n'est iuste ny bon:
Vous vous serués trop y ce dir on,

Comme vostre espoux, d'Eminence
Le conseil n'est iuste ny bon
Qui faict craindre vostre régence.

The counsel's neither just nor good
Which now is threatening you as regent.
It does great harm unto your name,
The counsel's neither just nor good.
You serve yourself therein they say,
Of Eminence, just like your husband.
The counsel's neither just nor good
Which now is threatening you as regent.

4.3. Jean Duval

Jean Duval was chaplain of the Collège de Séz. Though the year of his death (1680) is known, the year of his birth is not. He was in the service of the future Cardinal Retz at the time of the Fronde's beginning, but later seems to have been involved with people who were against the cardinal. The one work for which he remains known is *Les Triolets du temps, selon les visions d'un petit-fils du grand Nostradamus, faits pour la consolation des bons François et dédiés au Parlement*. The title of this 28-page triolet collection, may be translated as "The triolets of the times, according to the visions of a grandson of the great Nostradamus, made for the consolation of the good French and dedicated to our independent judiciary". It was published in Paris by Denys Langlois and is noteworthy, in that its author is known, even though the author's name does not appear on the publication. The triolets found in this collection are rather more politicized than those found in the previous triolet collection, but more informed and supported by fact, probably due to the author's connections with the primary conspirators of the time. They were apparently written during the the Conférence of Ruel. The collection begins with the following triolet:

QUOY donc! Paris est investy?
O cieux! qui l'eust jamais pu croire!
Le roy mesmes en est sorty.
Quoy donc! Paris est investy?
Il me faut donc prendre party
Pour sauver mes biens et ma gloire.

Quoy donc! Paris est investy?
O cieux! qui l'eust jamais pu croire!

What! Paris is invested now!
O God! Whoever could believe it!
The king himself got out and left.
What! Paris is invested now!
So I have to take my sides somehow
To save my property and glory.
What! Paris is invested now!
O God! Whoever could believe it!

Like propagandists at all periods of human history, Duval assures his readership that God is on their side.

p. 9

Dieu sera de nostre costé,
Puis que nous avons la justice;
Qu'on ne soit pas epouvanté,
Dieu sera de nostre costé:
Le Parlement nous est resté
Pour travailler à la police;
Dieu sera de nostre costé,
Puis que nous avons la justice.

Yes, God will side with us, I'm sure,
Since we will have for us our justice;
We shall not find ourselves dismayed,
Yes, God will side with us, I'm sure,
Our Parliament with us has stayed.
They're working with police together.
Yes, God will side with us, I'm sure,
Since we will have for us our justice;

Nevertheless, as Duval continues his triolets, he sees the negative aspects of civil unrest, including pillage. His solution to the problems of France, in the end, is mutually contradictory one, being the return of the king, the departure of the cardinal Mazarin, and the supremacy of parlement.

4.4. Marc-Antoine Girard, Sieur de Saint-Amant

Marc-Antoine de Girard, Sieur de Saint-Amant is normally known simply as Saint-Amant or, depending on the century and region, as Saint-Amand. Most of his "Nobles Triolets" may be assumed to have been composed in 1648 during the troubles of "la Fronde". Other triolets would have been written in 1649. Of this second group, his most famous triolet, the triolet about how to write triolets was chosen by him to be at the head of this collection (Goujet, 346-348). He is also said to have published his collected poetry in 1661. The Noble Triolets appear to have been composed at a time in Saint Amant's life when he was forced by ill health to remain neutral. In his introduction to the poems, as he says that "Tantôt c'est moi qui y parle; tantôt c'est le tiers & le quart; tantôt c'est le bourgeois qui dit de bons mots à sa mode; tantôt il y a quelque suite; tantôt il n'y a point du tout." ("Sometimes it is me speaking, sometimes it's the few, sometimes the many, sometimes it is the bourgeois who had something good to say. Sometimes there is something more and sometimes there is nothing.")

Unlike other writers of triolets in 1649, his triolets were not published independently, but as pages 80-115 of his collected works under the title of *Les Nobles Triolets*. He dedicated the book in which these triolets appear to the Marquis de Severac (Girard, 1649).

His own background and that of his family is a military one. He had two brothers who perished in war, the first at the mouth of the Red Sea in an encounter between a French ship heading toward the East Indies and a ship of the East Indies returning from Mecca. Saint-Amant characterizes him as being curious, wanting to see the world, and aiming for glory. The other brother he describes as an adventurer who suffered multiple injuries in a naval warfare encounter, was saved at the last moment and went on to serve in the Cavalry under the famous Count Mansfeld during the 30 Years War and being an officer of a French regiment under the king of Sweden. He then for two years became a colonel of an infantry regiment of the Republic of Venice, before going on to command several naval campaigns in the time of Louis XIII, eventually dying in a naval battle against the Turks. Saint-Amant's father commanded a naval squadron for Queen Elizabeth of England for 22 years on account of which he eventually became a prisoner of the Turks in Constantinople. Another of his uncles suffered capture and imprisonment by the Turks and a first cousin died in combat against them. (Girard 1649: Preface)

Saint-Amant gives the first analysis of the triolet verse form, describing it as the "the poor little

Triolet" which has been called on to serve a function beyond their normal range. Saint-Amant felt that the name triolet because it has three repeating lines and claims that writing it is a kind of literary game, but they are not as easy to write as one might imagine, as the repetition must be in the service of the content, so that, though not absolutely necessary, the repetition will not be found to be absolutely useless. He claims that ill-health forced him into taking a neutral stance during the course the trioletic history of the recent events that took place in Paris, claiming that sometimes each of the factions had something good to say and sometimes none. He also offers to retract from future editions of his work any triolet found to be offensive to the sensibility of other individuals, presumably no matter what the faction (Girard 1649: Preface)..

Saint-Amant's triolet *Les Nobles Triolets* begins with triolet dealing with what one should pay attention if one is attempting to write a good triolet (Girard 1649: 83). It is the only triolet in the collection not dealing with the conditions of people and their lives during the Fronde. Moreover, it is the only of Saint-Amant's triolets to have achieved any enduring popularity, due to the charm inherent in the idea which inspired it. As such, it appears afterwards in many poetry anthologies and has inspired many translations and other reworkings.

Pour construire vn bon Triolet
Il faut obseruer ces trois choses:
Scauoir, que l'air en soit folet
Pour construire vn bon Triolet;
Qu'il r'entre bien dans le rolet,
Et qu'il tombe au vray lieu des pauses,
Pour construire vn bon Triolet
Il faut obseruer ces trois choses.

For writing your good triolets,
It means you notice these three causes:
For one, the mood has charming ways
For writing your good triolets;
For two, it has a role it plays,
For three, it has its perfect pauses,
For writing your good triolets,
It means you notice these three causes.

Saint-Amant shows in his triolets concern for the effects of the blockade of Paris during the early months of the Fronde. Not only as an expression of Saint-Amant's frustration at the conflict going on about him during the Fronde, but also for its mention of Japan, the following triolet deserves attention (Girard 1649: 92).

Ouy je voudrais estre au Iapon
Quand j'entens tout ce tintamarre:
Ce n'est pas parler en fripon
Ouy je voudrais estre au Iapon;
Mon Hoste en renasque en Iupon,
Et sa Femme en hurle en Simarre,
Ouy je voudrais estre au Iapon
Quand j'entens tout ce tintamarre.

Yes, in Japan I'd like to be
When I hear all this fuss about me.
In this, I don't exaggerate.
Yes, in Japan I'd like to be.
My host in underclothes does snort,
his wife is in her long robes howling,
Yes, in Japan I'd like to be
When I hear all this fuss about me.

Above all, Saint-Amants saw the common people as being the big losers in the conflict engaging the upper echelons of society as can be seen in the following triolet (p. 97)

Aux Armes, o pauvres Bourgeois,
On trouue cent sujets de larmes:
On meurt de froid au bout des doigts
Aux Armes, o pauvres Bourgeois;
Et Mars mesme en son propre Mois
Met par force la main aux Armes,
Aux Armes, o pauvres Bourgeois!
On trouue cent sujets de larmes

To arms, bourgeois, who have no choice,
A hundred times tears you'll be shedding:
The frostbit people die of cold.

To arms, bourgeois, who have no choice,
Mars comes in March, his proper month,
To force of arms, a hand he's lending
To arms, bourgeois, who have no choice,
A hundred times tears you'll be shedding:

Saint-Amant's attitude, as that of perhaps many others in Paris, seems to have a wish to remain as inoffensive as possible. He does show profound anger with regard to the miseries the Fronde brings Paris as can be seen in the following triolets and expresses great satisfaction when peace finally comes to Paris (p. 114).

Nostre Oliue est nostre Laurier,
La Paix triomphe de la Guerre;
Adieu le fol Auanturier,
Nostre Oliue est nostre Laurier;
Adieu le bruit de l'Armurier
Puis que l'on chante au son du Verre,
Nostre Oliue est nostre Laurier,
La Paix triomphe de la Guerre.

Our laurel is our olive tree,
And peace is over war the victor;
Goodbye adventurous, crazy, fool,
Our laurel is our olive tree,
Farewell gunsmith, your noisy work
We sing now to the sound of glasses,
Our laurel is our olive tree,
And peace is over war the victor;

Other than the triolet collection published as *Les Nobles Triolets* in his collected works, there is

only one other triolet to be found (p.132) which is not of any great merit.

4.5. Anonymous Triolet Collections of 1650

In early 1650, the temporary peace that had taken hold in the previous year was irrevocably destroyed with the arrest of the leaders of the opposition, which included various members of the royal family, by order of the Queen Mother and Mazarin. Considering the accusations made in print in the last of the anonymous triolet collections given above for 1649, one is tempted to see a connection. The result was three full years of war and civil unrest, before royal power was fully reasserted at the beginning of 1653. During this period the number of triolet collections published diminish greatly, coming to a full stop in 1653.

Anon. 1. *L'Adieu des écrivains, triolets.*

This seven-page triolet collection was published in Paris, possibly in February (Moreau). Though there are triolets which are not directly political in nature, the publication comes out in favor of the Prince de Condé, one of the royal relatives imprisoned by order of the Queen Mother.

Par vn destin Capricieux
Dans l'Estat present où nous sommes,
Vn chacun est triste-ioyeaux
Par vn destin Capricieux,
Et ils n'est que des Envieux
Qui veulent la perte des hommes.
Par vn destin Capricieux
Dans l'Estat present où nous sommes.

Due to capricious destiny
We find ourselves where we are standing,
Where everyone is sadly-glad
Due to capricious destiny
And are they not the envious
Who want the death of men we're losing.
Due to capricious destiny
We find ourselves where we are standing,

Anon. 2. *Nouveaux triolets frondeurs, ou Les triomphes de la Fronde.*

This seven-page collection could have been published anywhere in France, though here again, too, the presumption is Paris. The author tries to strike a balance between the leaders of the Fronde and the king. Another point of interest is the open recognition of the role that triolets could play to promote the Fronde.

Il faut que dans nos Triolets
Nofre Fronde soit bien prisée,
Ses coups vallent bien des boulets,
Il faut que dans nos Triolets,
Aussi bien que des pistolets
Elle a vne belle visée,
Il faut que dans nos Triolets
Nofre Fronde soit bien prisée.

Our trriolets do give us proof
Our protest is appreciated,
Their hits like flying bullets hit,
Our trriolets do give us proof
As well as any hand gun doess
And is a beauty to the sight.
Our trriolets do give us proof
Our protest is appreciated,

Anon. 3. *La perle des triolets ou l'Antiquité renouvelée avec les noms et surnoms des plus généreux frondeurs de la ville et Faux-bourgs de Paris.*

This collection was published in Paris and is general upbeat about the ability of the Frondeurs to win out in the end.

Puis que la Fronde à present
A eu l'honneur & la victoire,
Elle nous seruira d'ornement
Puisque la fronde à présent,
Au chapeau & habillement

Vn chacun prend part à sa gloire;
Puisque la fronde à présent
A eu l'honneur & la victoire.

Yes, to the present has the Fronde
Had honor and has won a victory,
It serves us as an ornament.

Yes, to the present has the Fronde
The hats and clothing will allow
Each one to take a share of glory.

Yes, to the present has the Fronde
Had honor and has won a victory,

Anon. 4. *Triolets prophétiques sur la naissance du prince duc de Valois.*

This 11-page collection celebrates the birth of a son to the Duke of Orleans, the king's uncle and second in line to the throne should king pass away without getting married or having sons. It has been described as extremely poor but rare (Moreau), though the standards for this evaluation are not clear. It was published in Paris. Unfortunately, the child whom the collection celebrated was a sickly one who failed, inspite of much attention, to thrive and died at the age of two. The collection is of interest, in part, because it describes French attitudes toward the Dutch and the English, as may be seen below.

Insatiabes Hollandois,
Qui rauagez la Terre, & l'Onde;
Vous aurez bien-tost sur les dois,
Insatiabes Hollandois,
Songez à bien payer ses droicts;
A ce Grand conquérant du monde,
Insatiabes Hollandois,
Qui rauagez la Terre, & l'Onde:

Insatiable the Dutch they are,
That ravage other's land and water;

You'll burn your fingers soon enough,
Insatiable the Dutch they are,
They'll pay their dues to him one day;
To this great soul, the whole world conquering,
Insatiable the Dutch they are,
That ravage other's land and water;

Inconstant, &: cruel Anglois,
Qui te veux mettre en republique:
En vain tu fais de grands Exploits;
Inconstant & cruel Anglois;
Crains ce nouveau Duc de Valois:
Tu seras à luy sans réplique,
Inconstant & cruel Anglois,
Qui te veux mettre en république.

You fickle, cruel, Englishmen,
Who want to make us to republics,
In vain you do such great exploits.
You fickle, cruel, Englishmen,
The new born duke of Valois fear.
You must one day to him give answer.
You fickle, cruel, Englishmen,
Who want to make us to republics.

Anon. 5. *Les Triolets d'Apollon et des neuf Muses.*

This eight-page triolet collection published in Paris would seem to indicate that certain parts of the population of that city were anxious to stay on everyone's good side. The author uses Apollo and the Muses as neutral figures for praising everyone on all sides of the political spectrum, except Mazarin whose existence is ignored.

Muses faisons des Triolets
Puisque l'on en fait de l'estime,
Il faut accomplir nos souhaits

Muses faisons des Triolets,
I'en ay veu qui estoient bien faits
Et qui estoient de bonne rime,
Muses faisons des Triolets
Puisque l'on en fait de l'estime.

The muses fashion triolets
Since people them esteem are giving,
We must accomplish our desires
The muses fashion triolets
And I have seen they are well made
And find they were most goodly rhymed.
The muses fashion triolets
Since people them esteem are giving,

Viue LOVYS, viue Bourbon,
Viue Anne d'Autriche sa Mere,
Viue Philippe, viue Gaston,
Viue LOVYS, viue Bourbon,
Viue BÉAVFORT, viue son nom,
Viue Vendosme ce bon père,
Viue LOVYS, viue Bourbon,
Viue Anne d'Autriche sa Mere.

Long live our Louis, Bourbons, too.
Long live the regent, Anne, his mother,
Our Philip and our Gaston, too.
Long live our Louis, Bourbons, too.
Long live our Beaufort, live his name,
Long live Vendome, this good man's father,
Long live our Louis, Bourbons, too.
Long live the regent, Anne, his mother,

Anon. 6. *Triolets sur l'arivée du roy, en sa bonne ville de Paris.*

This seven-page triolet collection was published in Paris and seems to have as its purpose to get Parisians to see that opposition to the king is futile. As Normandy has submitted to the king, Paris alone could not hold out, so an attempt is made to put the best face on things possible vis-a-vis the monarchy.

D'une entiere soumission
Toute la Prouince Normande
Par vne humiliation,
D'une entiers soumission;
A nostre Louys de Bourbon,
S'est rendue d'affection grande,
D'une entière soumission.
Toute la Prouince Normande.

It was entire submission there,
Of Normandy, all of the province.
Humiliating was it there,
It was entire submission there,
To Louis of the Bourbons, king!
But rendered was it with affection.
It was entire submission there,
Of Normandy, all of the province.

Maintenant Bourgeois de Paris
Il vous faut chasser la tristesse,
Et ne soyez plus endormis,
Maintenant Bourgeois de Paris
Criez viue le Roy Louys,
D'un tont ioyeux & d'allegresse,
Maintenant Bourgeois de Paris
Il vous faut chasser la tristesse.

Yes, now Parisian citizens,
You must go chasing after sadness,

No longer shall you stay asleep.
Yes, now Parisian citizens,
Shout out long live king Louis now
In tones of happiness, be joyous!
Yes, now Parisian citizens,
You must go chasing after sadness,

4.6. Anonymous Triolet Collections of 1651

Anon. 1. *Les Triolets de Mazarin sur le sujet de sa suite.*

This eight-page triolet collection is a self-described reprint of a publication first made in Anvers in 1651. It is the first part of a two-part work. The second part is entitled *Le Caresme de Mazarin, ou la Suite des triolets*. No publication information is given, possibly because it is virulently anti-Mazarin. In fact, the French political situation became so dangerous for him that he felt it necessary to go into exile into Germany in February of this year.

BOVGRES Il faut quitter Paris,
Puis que son Eminence pette,
Si vous ne voulez estre pris,
Bougres il faut quitter Paris,
Son cul vous eft-il à mépris?
Oyez Iossier qui vous trompette
Bougres il faut quitter Paris,
Puisque son Eminence pette.

You sodomites must Paris leave,
Since now his Eminence is farting
If you desire not capture now,
You sodomites must Paris leave,
His arse is it an arse to scorn?
So listen to the throat that trumpets
You sodomites must Paris leave,
Since now his Eminence farting.

Anon. 2. *Le Caresme de Mazarin, ou la Suite des triolets. Sur la copie imprimée à Anvers.*

This eight-page Parisian triolet collection is probably the most vicious of all triolet collections ever published and is the second part of the immediately preceding collection. For the imprisoned Princes and their supporters, Mazarin had become satan incarnate.

p. 6

Bougre, bouffon, baudet, badin,
Coquin, croquant, croqueur d'andouilles,
Gavache, glorieux gredin,
Bougre, bouffon , baudet badin,
Vidaze, vray villebrequin
De ceux au cul de qui tu foüilles
Bougre, bouffon, baudet, badin,
Coquin, croquant, croqueur d'andouilles.

Butt-fucking bastard, bad-ass bitch,
Cock-sucking cunt, crispy creamed asshole,
Gav-trashing, gross-out greasy groins,
Butt-fucking bastard, bad-ass bitch,
Villainous vice-vexed vicious, vain
Here's to the ass in which you're digging,
Butt-fucking bastard, bad-ass bitch,
Cock-sucking cunt, crispy creamed asshole,

4.7. Anonymous Triolet Collections of 1652

Anon. 1. *Les Triolets de la cour à l'arrivée de Mazarin.*

According to Moreau this is both the rarest and the worst intended of the collections. This triolet collection, though not giving a place of publication, unusually, is precisely dated to 28 January 1652. It was written and published while Mazarine was still in exile, though by no means inactive in his fight against the Fronde. With Louis XIV coming of age in this year and the regency of his mother ending, his opponents' position becomes weaker. That the king and the Queen Mother both remained attached to Mazarin is abundantly clear, engendering fear and suspicion as may be seen reflected in the following triolet (p. 5) from this collection.

Frondeurs vos noms seront grauez
Sur de l'or, non sur de la cire,
Car braues gens estes trouuez,
Frondeurs vos noms seront grauez,
Et vos tombeaux mesmes esleuez
Sur pilliers de Iaspe & Porphire,
Frondeurs vos noms seront grauez
Sur de l'or, non sur de la cire.

Frondeurs, your names will be engraved
On plates of gold, not on wax tablets,
Because good people have been found,
Frondeurs, your names will be engraved
And even tombs of yours shall be
Of jasper'nd porphyry foundations.
Frondeurs, your names will be engraved
On plates of gold, not on wax tablets,

Anon. 2. *Triolets sur la jonction des princes, pour la deroute des Mazarins.*

This seven-page triolet collection from Paris may be dated to 7 April 1652 and, like other triolet collections, strongly anti-Mazarin, as may be seen in the poem (p. 6) below. At this point, Paris has become the object of opposing armies. The Frondeurs, though militarily successful, were politically inept and soon alienated the people, offering a new opening to the royal forces.

Mazarin tu és l'instrument,
De tous ses troubles de la France,
Tu cause tout son remuément
Mazarin tu és l'instrument,
Mieux voudrois t'on éloignement
Que non pas icy ta présence
Mazarin tu és l'instrument,
De tous les troubles de la France.

You, Mazarin, are the instrument,
Of all these troubles France is facing,
You're causing this disturbance all.
You, Mazarin, are the instrument,
I wish our wishes could come true
So we would here you not encounter.
You, Mazarin, are the instrument,
Of all these troubles France is facing,

Anon. 3. *Triolets sur la mode de la paille qui court.*

This seven-page triolet collection was published Paris, probably in the late Spring or early Summer of 1652 before the army of the Prince de Condé had occupied the city and alienated the people of Paris. It is very anti-Mazarin as may be seen in the following triolet (p. 6).

Bien-tost nous verrons Exillé,
Mazarin dans quelques Iournées,
Dont chacun sera consolé,
Bien-tost nous verrons Exillé,
De joye le coeur sera comblé
Après tant de peines passées,
Bien-tost nous verrons Exillé
Mazarin dans quelques iournées.

In exile we shall see him soon,
In just a few days, Mazarin leaving.
For which each one shall be consoled,
In exile we shall see him soon,
And joy will fill us in the heart.
The troubles of the past caused grieving.
In exile we shall see him soon,
In just a few days, Mazarin leaving.

Anon. 4. *Le Babillard du temps, en vers burlesques, racontant tout ce qui s'est fait et passé entre les armées mazarines et celles de messieurs les princes, avec des triolets sur le mesme sujet.*

This eight-page publication from Paris consists of comic verse with triolets at the end and probably dates to very early in the year when fighting in southern France is still in the balance. It, like so many others triolet collections, is anti-Mazarin, though not as bitter as those publications earlier in the year, indicating perhaps a certain weariness in the atmosphere.

Quoy, Mazarin est reuenu!
Au diable soit sa contenance,
Il est de bien prés retenu,
Quoy Mazarin est reuenu!
Il croyoit estre maintenu
Dans le noble pays de France:
Quoy Mazarin est reuenu,
Au diable soit sa contenance.

Don't tell me Mazarin has returned!
Go to the devil I am wishing.
He is already back with us.
Don't tell me Mazarin has returned!
He is believed to be maintained
In France, a land which is no nobler.
Don't tell me Mazarin has returned!
Go to the devil I am wishing.

Anon. 5. *Le Second babillard du temps. ensemble les triolets de la oille de Miradoux, rendue à l'obéissance de Monsieur le prince de Condé.*

This eight-page comic publication coming out of Paris is a continuation of the first. Like its predecessor, it is a mix of different verse forms with triolets coming at the end, possibly indicating that triolets are no longer as fashionable as before. The publication date is probably in the middle of Spring as the topic is the Prince de Condé's battle for town of Miradoux in South France which was in the control of royal forces under the command of the Count d'Harcourt.

Mazarin est bien estonné
Voyant que son monde le quitte

Il voudroit bien s'en retourné,
Mazarin est bien estonné
Il ne sçait ou se cantonné,
Tant il a peur de la poursuite
Mazarin est bien estonné
Voyant que son monde le quitte.

Now Mazarin is astonished much,
He's seeing that his world is leaving.
He might be wishing in return,
Now Mazarin is astonished much,
He does not know where he's confined,
As he has fear of his pursuing.
Now Mazarin is astonished much,
He's seeing that his world is leaving.

4.8. Known Writers of Triolets during the Fronde

Guillaume Bautru, Comte de Serrant

Guillaume Bautru, comte de Serrant was born in Angers in 1588 and died in Paris in 1665. He has a reputation for being a writer of French poetic satire. He built a career at court, working as an agent of cardinal Richelieu. He held various positions under both Louis XIII and Louis XIV, being used several times as an ambassador and undertaking various diplomatic roles in most Western European monarchies. Perhaps more significantly, he was an early member of the Académie française. The following triolet is attributed to him by Gédéon de Tallement des Réaux.

Le Maure consent à la paix
Et la va signer tout à l'heure
Pourvu qu'il ait de bons brevets
Le Maure consent à la paix.
Qu'on supprime les triolets,
Et que son buffle lui demeure.
Le Maure consent à la paix
Et la va signer tout à l'heure

(Tallement des Réaux 337-338)

Lord Maure will to the peace agree,
Intends to sign it any day now.
If royal favor for him be,
Lord Maure will to the peace agree,
Suppressing triolets, we see.
His leather vest with him will stay now.
Lord Maure will to the peace agree,
Intends to sign it any day now.

Louis de Bourbon, Prince de Condé

Louis de Bourbon, Prince of Condé played a prominent role in the Fronde and, finding himself in opposition to the king and to Mazarin, did not reach a reconciliation with the king until Mazarin's death. The prince was born in 1621 and died in 1686 at peace with the king and with a reputation as France's best general. The following triolet about the comte de Maure is, as Bautru's triolet immediately above, attributed to him by Gédéon de Tallement des Réaux.

C'est un tigre affamé de sang
Que ce brave comte de Maure
Quand il combat au premier rang,
C'est un tigre affamé de sang.
Mais il n'y combat pas souvent,
C'est pourquoi Condé vit encore.
C'est un tigre affamé de sang
Que ce brave comte de Maure
(Tallement des Réaux 337)

A tiger, he's for blood, athirst,
This lord de Maure is brave, impressive.
When fighting's level's ranking's first,
A tiger, he's for blood, athirst.
His record fighting then is worst,
because Condé's of life possessive.

A tiger, he's for blood, athirst,
This lord de Maure is brave, impressive.

François le Coigneux, Sieur de Bachaumont

François Le Coigneux, seigneur de Bachaumont, was born in 1624 and passed away in 1702 and at one time became the presiding officer of the independent judiciary (parlement) of Paris. During the period of the Fronde, this writer played an active role, though, as a writer, the one work he remains known for is a co-authored travelog. Though well known during the period of the Fronde, for purposes of history, he was strongly over-shadowed by more socially prominent individuals and now is completely forgotten. His name will appear as François Le Coigneux, sieur de Bachaumont in Gallica, but in his own time, the orthography was more flexible than at present. In references to him from the 17th century, in some cases, his surname will be written as Colgneux and his title as Bauchumont. Triolets which may be definitely assigned to him are few in number. They are all politically oriented. The following two illustrate his support of the prince de Condé.

Je suis d'avis de batailler,
Dit le brave comte de Maure;
Il n'est plus saison de railler,
Je suis d'avis de batailler.
Il les faut en pièces tailler,
Et les traiter de Turc à More.
Je suis d'avis de batailler
Dit le brave comte de Maure.
(Tallement des Réaux 337)

I do believe in struggle'nd war,
The count de Maure said in his greatness..
It is no time for jeerring now;
I do believe in struggle'nd war,
They must be cut to pieces now
As Turks and Moors they will be treated.
I do believe in struggle'nd war,
The count de Maure said in his greatness..

Buffle à manches de velours noir,
Porte le grand comte de Maure
Sur ce guerrier qu'il fait beau voir
Buffle à manches de velours noir!
Condé, rentre dans ton devoir,
Si tu ne veux qu'il te dévore
Buffle à manches de velours noir,
Porte le grand comte de Maure.
(Tallement des Réaux 337)

A leather vest, black velvet sleeves
The great lord Maure in splendor's wearing.
This warrior, nice to see, he wears
A leather vest, black velvet sleeves.
Return Condé, your duty do,
If your devouring's not your wishing.
A leather vest, black velvet sleeves
The great lord Maure in splendor's wearing.

Claude de Chouvigny, Baron de Blot l'Eglise

Claude de Chouvigny was known to the people of his generation and later simply as Blot, though this is merely one part of his title. He was born in 1605 and passed away in 1655, shortly after the end of the Fronde. As his poetry would have earned him the enmity of powerful individuals in the court, this was probably a good thing. Baron de Blot L'Eglise, and not his name as such. He was part of a group of writers who championed the right of authors to subject famous people to ridicule in writing and was an active member of the literary circles of his time. Today he is almost completely forgotten. The only collection of his poetry that exists was published in 1919, but includes related work of other members of his circle. His friends are said to have included Ch. de Besançon, Condé, Cyrano de Bergerac, Hotman, Carpentier de Marigny, Patris, le Chevalier de Riviere.

The first poem of Blot to be considered (Anon. 1919: 7) is interesting because it was called a couplet and not a triolet which it actually was. It was written in 1650, so the designation is probably a printer's mistake.

A la santé de nos amis!
Que le Diable emporte les autres.
N'estes-vous pas de cet avis?
A la santé de nos amis!
Ma foy, vous me l'avez promis;
Buvez aux miens, je bois aux vôtres.
A la santé de nos amis!
Que le Diable emporte les autres!

I toast the health of all our friends
And that the devil take the others.
So do you not agree with me?
I toast the health of all our friends
Well, you're appointment's now with me.
Drink some of mine, of yours I'm drinking.
I toast the health of all our friends
And that the devil take the others.

A second example of his work (Anon. 1919: 32) is a triolet about the duke de Beaufort written in 1649, a son of an aunt of Louis XIV and his opponent for a time during the period of the Fronde.

Il deviendra grand potentat
Par ses actions mémorables,
Ce Duc dont on fait tant d'estat!
Il deviendra grand potentat,
S'il scait renverser nostre
Estât Comme il scait renverser la table.
Il deviendra grand potentat
Par ses actions mémorables.

He will become a potentate,
through actions people will remember.
This duke of which so much is made!
He will become a potentate,

If he should overthrow our king,
Like overthrowing of the table.
He will become a potentate,
through actions people will remember.

Jaques Carpentier de Marigny

Jacques Carpentier de Marigny was born in 1615 and probably passed away by or around 1673. He was a poet and pampheteer of the 17th century, who wrote various forms of verse, including triolets. His verse has been evaluated as among the best produced during the Fronde. He satirized not only Jules Raymond Mazarin, Cardinal-Duke of Rethel, Mayenne and Nevers (14 July 1602 – 9 March 1661), but also those opposing Mazarin, too, including Jean François Paul de Gondi, cardinal de Retz (September 29, 1613 – August 24, 1679). He was a friend of baron Blot l'Eglise. Two editions of his works were published in Paris the 17th century, one in 1658 and the other in 1673. The second of these editions is the more complete. A political treatise published in 1658 called *le Traité politique ou Tuer un tyran n'est pas un crime* has also been attributed to him.

Triolet (1649).

Le vaillant prince de Condé
Nous refuse miséricorde.
Vertu bleu qu'il sera frondé,
Le vaillant prince de Condé!
Car on dit qu'il est secondé
Par des gens de sac et de corde.
Le vaillant prince de Condé
Nous refuse miséricorde.
(Anon. 1919: 72-73)

The valiant, royal, de Condé
For us refuses to give mercy.
Blue virtue which will be slung forth.
The valiant, royal, de Condé.
For people say he gets his help
By people of the lower classes.

The valiant, royal, de Condé
For us refuses to give mercy.

Triolet (1649).

Bon Dieu! le bon tems que c'estoit
A Paris, durant la famine!
Tout le monde s'entre-baisoit
Bon Dieu le bon tems que c'estoit!
La plus belle se contentoit
D'un simple boisseau de farine.
Bon Dieu! le bon tems que c'estoit
A Paris, durant la famine!
(Anon. 1919: 78-79)

Good God! the good times that once were
In Paris during time of famine!
For each did kiss the other then.
Good God! the good times that once were.
The greatest beauty did content
Herself with just a bushel'of flour.
Good God! the good times that once were
In Paris during time of famine!

François-Gaspard de Montmarin de Saint-Hérent, Marquis de Saint-Hérent

Not much is readily available about François-Gaspard de Montmarin de Saint-Hérent. His marriage contract was made in the presence of the Queen Mother on 3 June 1655 to Anne Le Gras, a lady of honor of the queen mother. In it, he was described as a knight, the marquis de Saint-Hérent, a regular councillor to the King on the Council of State, and as a capitain of 100 men of arms of the ordinance. He was also described as residing in Paris at the hôtel de Chenoise in the parish of Saint-Paul. (Notice n° 336, 3 juin 1655 – https://www.siv.archives-nationales.culture.gouv.fr/siv/rechercheconsultation/consultation/ir/consultationIR.action;jsessionid=9233F8A6AB485BDE4A8597CC146044E6?udId=d_1_337&irId=FRAN_IR_005832). Only one triolet has been attributed to him.

Sur un curé.

Voyez-vous ce brave curé?
Il n'a point la mine hypocrite,
C'est un fidelle réprouvé.
Voyez-vous ce brave curé?
Il est un ivrogne avéré,
Incrédule et grand sodomite.
Voyez-vous ce brave curé?
Il n'a point de mine hypocrite.
(Anon. 1919: 56)

Now can you see this parish priest?
No hypocrit his face suggesting
He is a faithful reprobate.
Now can you see this parish priest?
He is a proven drunken sot,
Incredulous, but such a fairy.
Now can you see this parish priest?
No hypocrit his face suggesting

(Anon 1919. 56)

Réponse de Blot.

Tu es un curé fort exquis,
Je n'en connois point de plus sage;
Je suis ton serviteur acquis,
Tu es un curé fort exquis.
Mais pour ce que dit le Marquis,
J'en crois encore davantage;
Tu es un curé fort exquis,
Je n'en connois point de plus sage.

A most exquisite pries you are,
I do not know a priest the wiser;
I am a servant you've acquired,
A most exquisite priest you are,
For what the marquis says is such
That I can't help but be believing;
A most exquisite pries you are,
I do not know a priest the wiser;
(Anon. 1919: 56)

Paul Scarron

Paul Scarron, born in 1610 and passing away in 1660, was an important dramatist, novelist and poet of his era who lived most of his adult life in great pain with debilitating physical condition which began in 1638. He was employed by the bookseller Quinet and received a pension from the Queen Mother, through the efforts of Marie d'Hautefort. In 1652, Scarron married Françoise d'Aubigné, who, after Scarron's death, took on the care of several of the illegitimate children of Louis XIV. Because of this, she was made Marquise de Maintenon and, gaining the king's affections, eventually became his second wife. Although mention is occasionally made of him as a triolet writer a collection of his works which was published in Amsterdam in 1737 (volume 8, pp. 387-388) only one is to be found.

Triolet contre Les Frondeurs

Il faut desormais filer doux,
Il faut crier misericorde.
Frondeurs, vous n'etes que des foux
Il faut desormais filer doux.
C'est mauvais présage pour vous,
Qu'une fronde n'est qu'une corde.
Il faut desormais filer doux,
Il faut crier misericorde.

We must be henceforth spinning sweet,

We must cry out to you for mercy.
Frondeurs, you're nothin more than fools!
We must be henceforth spinning sweet,
This is an omen bad for you,
Your slings are nothing more than cordage.
We must be henceforth spinning sweet,
We must cry out to you for mercy.

4.9. Triolet production from 1653 to 1700

With the end of the Fronde, triolets are no longer published, perhaps because of their association with the unhappy times France had just been through or perhaps because they had been overused and people were becoming bored with them. In fact, a sense of ambivalence may be seen in a work of 1659 (Du Teil, 164) which states that the triolet is so well known that it is unnecessary to make mention of it. Although they had saturated the French psyche to the extent that they could never thereafter be ignored in any work claiming to cover French poetry in its entirety, they are very rarely printed and, one must assume, seldom written and by the time Michel Mourges writes about them (1685) when he describes the triolet as:

Le Triolet est une quatrième sorte de Rondeau comprenant huit Vers sur deux Rimes. Les deux premiers doivent enfermer un sens parfait, et toute la finesse du Triolet consiste dans les applications ingénieuses que l'on fait de ces deux Vers que l'on répète en forme de Refrain, et en la manière que l'on comprendra aisément par un exemple. Au reste le caractère du Triolet étant essentiellement plaisant, et un peu badin, on n'en fait guère fur des sujets graves, ni pour louer; mais ils sont admirables pour un trait de raillerie un peu satyrique. (Mourges, 1685:)

The Triolet is a fourth sort of rondeau, comprising eight lines using two rhymes. The first two should exhibit perfect sense, and all the finesse of a triolet consists in the ingenious uses which one makes with these two lines which one repeats in the form of a refrain, and in a manner that will be readily understood at appearance. Besides the character of Triolet being essentially pleasant and a little playful, it is neither suited for serious subjects nor for praise; but they are admirable for making fun of something or someone and when one wishes to be a little satirical.

As an example of what he is talking about, Mourgès gives the following unattributed triolet, which may or may not be his own.

TRIOLET.

Que-vous montrez de jugement,
Jeune soldat, & de courage!
Vous allez au feu rarement;
Que vous montrez de jugement!
Mais on vous voit avidement
Courir des premiers au pillage.
Que-vous montrez de jugement,
Jeune soldat, & de courage!
(Mourgès, 1685: 162)

What judgment show you of yourself,
Young soldier, and what well-thought courage!
You go but seldom into fire;
What judgment show you of yourself!
But how we note your eager face
As you are running first for plunder.
What judgment show you of yourself,
Young soldier, and what well-thought courage!

We can, thus, see that in approximately 30 years the use of the triolet as a propaganda tool has been lost by the collective consciousness of the French. What remains is pleasant and, though lightly satirical, inoffensive.

Another piece of evidence that the triolet has suffered a long period of relative disuse, can be seen in a work of 1691 where, unlike the case for 1659, a description of what it is has become necessary. The description given is:

Le Rondeau est un Poëme François, ainsi apellé parce qu'il fait une espee de demi-cercle. On en fait de quatre sortes: le Simple, ...le Commun, ...le Redoublé,...& le Triolet ainsi apellé parce qu'il est composé de trois Couplets, qui ensemble font huit vers de huit syllables (Ozanam, 1691).

A rondeau is a French poem that is so called because it makes a type of semicircle. One can make four kinds: the simple ... the common ... the redoubled ... and the triolet which is so called because it has three verses, which together make eight lines of eight syllables each.

Only two years later in a posthumous publication of Menage's miscellaneous writings, we find the mention of Ranchin's pleasant poem about May (Monnoye, 1693) which will be considered elsewhere. A year after that, Menage's French etymological dictionary is reissued. Though there were two previous editions, one of 1650 and the other of 1670, neither are currently available, either through Google Books or through Gallica. With reference to the word "triolet", the 1693 edition has the following entry:

TRIOLET. Ce mot signifie deux choses: une herbe appellée autrement treffle; & une sorte de Poème. (Ménage, 1694: 703)

In English, this would be:

TRIOLET. This word signifies two things: an herb otherwise called treffle; and a type of poem.

A second edition of Mourgès's highly influential 1685 work on the rules of French poetry appears with a dedication to the members of L'Académie des Jeux Floraux, an organization existing in Toulouse. It continues to be reprinted in the 18th century and its description of triolets (the same as for 1685) was very influential, being copied, usually without comment, by succeeding generations of writers. The phrases most usually subjected to this are "ingenious use", "essentially pleasant and a little playful". Furthermore, one will often see comments about triolets not being appropriate for "serious subjects, nor for praise", but useful for "making fun of something or someone" and when one wishes to be "satyric".

The French attitude toward the end of the 17th century may be summed up by a short comment found in a work from 1699 where we find the triolet being described as a satirical piece of prose which, if it were, for instance, used to celebrate the victories of Caesar, would be an example of literary bad taste by those who would mismatch poetic form inappropriately with reality, historical or physical (Anon., 1699, p. 135).

4.10. Jacques de Ranchin

The author of the most famous triolet which can plausibly be dated to the time of the Fronde, indeed, the most famous and influential triolet of all time has long been surrounded by mystery. Though he, himself, passed away in respectable obscurity, the one poem he is remembered by suddenly achieved fame in 1683 and then again in 1715 with the posthumous recommendation of Menages, who, being too entertaining and lacking in direction to be called a true literary critic, was, nevertheless, a very influential figure in the French and, by extension, in the literary world of Europe, after his various papers were edited by Bernard la Monnoye and published in 1683, a year after Menage's death. The passage concerning this particular triolet is to be found in Menages's *Menagiana*, a disorganized, yet very popular, veritable hodgepodge of literary gossip. The passage where mention is made is here quoted in full (Monnoye, 1693: 350) and is as follows:

Un jour que nous nous entretenions sur les effets du mois de Mai, qui réchauffe non feulement la terre & ce qui est dessus, mais même va rallumer l'amour jusqu'au fond des eaux. Après avoir long-tems parlé sur cette matiere, Mad. la Marquise de C.... L... mère de Mad. la Marquise de S... me dit; Je répons de ma chasteté dans tous les autres mois de l'année,mais dans le mois de Mai je n'en répons pas. C'étoit une Dame d'un grand mérite, & qui étoit la plus agréable du monde dans la conversation. Mais pendant que nous sommes sur le mois de Mai, il faut que je vous dise un Triolet si joli, qu'on peut l'appeller le Roi des Triolets. C'est M. Ranchin qui en est l'au. teur. Ecoutez:

Le premier jour du mois de Mai
Fut le plus heureux de ma vie.
Le beau dessein que je formai!
Le premier jour du mois de Mai.
Je vous vis, & je vous aimai.
Et ce dessin vous plut, Sylvie.
Le premier jour du mois de Mai
Fut le plus heureux de ma vie.

One day, we were conversing on the effects of May, which recharges not only the earth and what is going on, but can even go so far as to rekindle love at the bottom of the sea. After talking a long time about this matter, the Marquise de C L..., who is the mother of the Marquise de S ..., told me, "I can answer for my chastity during all the other months of

the year, but in the month of May I can't". She was a lady of great merit, and was the most pleasant person in the world for conversation. But while we're on the month of May, I must tell you a Triolet so pretty, we can call him the King of Triplets. It is Monsieur Ranchin who is its author. Pay attention:

The first day of May
Was the happiest of my life.
The beautiful design that I formed!
The first day of May.
I saw you, and I loved you.
And you liked that design, Sylvie.
The first day of May
Was the happiest of my life."

In the 1715 third edition of *Menagiana*, this poem is followed by another for which no attribution is given, only the comment that the content is interesting. It is as follows:

Pindare étoit homme d'esprit.
En faut-il d'autres témoignages
Profond dans tout ce qu'il écrit;
Pindare étoit homme d'esprit.
A qui jamais rien n'y comprit
Il fut bien vendre ses ouvrages.
Pindare étoit homme d'esprit,
En faut-il d'autres témoignages?
(Monnoye, 1715: 351)

Though certainly not to be attributed to Ranchin, nevertheless, following Menage's opinion of the interest of its topic, a translation is offered below:

Yes, Pindar was a man of wit.
It takes no other testimony,
there's depth in everything he writes;
Yes, Pindar was a man of wit.

There's nothing that he did not know,
His sales of poems made him money.
Yes, Pindar was a man of wit,
It takes no other testimony?

One other piece of biographical information appears about him (though with his family name misspelled as Ronchin rather than the correct spelling, Ranchin) in a work appearing 45 years later where we find mention made of the triolet beginning with the words, "si je ne gagne mon procès" as having been written by Monsieur Ronchin, Conseiller à la Chambre de Castres. The concerned passage goes on to state that he was believed by his peers as possessing the strategic ability to let himself be won over by a beautiful plaintiff (Formey, 1748: 278). The poem in question is as follows:

Si je ne gagne mon procès
Vous ne gagnerez pas le vôtre;
Vous n'aurez pas un bon succès
Si je ne gagne mon procès.
Vous avez chez moi libre accès,
J'en demande chez vous un autre.
Si je ne gagne mon procès,
Vous ne gagnerez pas le vôtre
(Monnoye, Tome Quatrieme, 36)

If I don't win my case
You will not win yours;
You'll not have good success
If I don't win my case.
With me you've free access,
I ask you give me yours.
If I don't win my case,
You won't be winning yours

Actually, the above poem was claimed by Monnoye as his own in a book of poetry published in 1714 (Monnoye 1714: 129). Nevertheless, Formey provides a valuable piece of evidence as to

Ranchin, by describing him as a Conseiller à la Chambre de Castres, though by misspelling the name, no one identified Ranchin with Ronchin in the 18th century. Moreover, as no further information which could identify Ranchin appeared in the 18th century, it remained a matter of speculation throughout this century as to who he was or when his "king of triolets" was written.

Actually, as early of 1841, research showed that the king of triolets had been published in 1675 in a book printed by the Jean Pech, a printer of Toulouse. It was asserted that this book made the poem's authorship by a certain Jacques de Ranchin a certainty (Mosaic Midi, p. 352). Though no mention was made of the 1675 book's name or, more surprisingly, even its author in the before mentioned article of 1841, the book appears as "Recueil de Vers" by Jacques de Ranchin in another academic work of 1847 which provides a comprehensive list of all works published in Toulouse (1847, p. 83) in previous centuries. Unfortunately, no mention was made of the public library or private collection in which this particular collection of poetry might be found, though one may assume that, at that period of the 19th century, it probably was to be located in one or the other of the two public libraries the article of 1847 mentions (p. 2) as existing in Toulouse at that time. As of yet, however, this work is not available through Gallica nor through Google Books, though, if it still exists, it, more than many others, would be worthy inclusion.

From a letter of Ranchin written to Mlle. de Scudery in Paris while riding on a boat on the Rhone river in early May of 1654, it would appear that the above triolet was used on 1 May 1654 on a trip from Paris to Lyon as a part of the process of playfully flirting with Isabella Francesca de Rippa, a daughter of the countess de Rippe and former lady-in-waiting to the countess of Carignan, and her traveling companion, a certain young gentlewoman by the name of Leonora Maria Panelba. From the same account by Ranchin, it appears that Mlle. de Scudery was already aware of the poem and had praised it highly. Although he was on his way back to Castres for his own marriage later in May, it is clear that this letter also reveals a much stronger than ordinary attachment to Mlle. de Scudery, herself. One can also see from a letter to Ranchin in June of that year, that, flattered as she was by his intentions, she felt obligated to discourage him politely. Though no where stated, the probable reason for their affair not developing any further than it did was because he was still a protestant.

Ranchin was employed as a legal professional attached to the court with offices in the southern French, heavily protestant, city of Castres dealing with legal disputes among protestants. The Ranchin family were, accordingly, protestant. The father of the writer of the king of triolets was another Jacques de Ranchin, also a legal professional in Castres, was born in Montpellier in 1583 and married a Suzanne Grefueille in 1611 (Memoires, 406). In 1643, the poet succeeded his father as a court attached legal professional in Castres. The poet was born on 3 November 1616. In 19

November 1648, the poet, along with his brother Henry, became founding members of the Academy of Castres which continued in existence until 1670 and which was devoted to the purification of the French language. He married Anne de Favarel in 1649 (Castres, 51) and in the same year had a son, also named Jacques, by her, baptized in Paris in 1649, with his father, but not himself, present. As it does not appear that Ranchin's king of triolets was written for either Mlle. de Scudery or for Isabella de Ripa (although seemingly presented to both), it might have been written as early as May of 1648, a time right at the emergence of the triolet as a fashionable verse form in Paris. The poet, in any case, soon became a widower, perhaps as early as the end of 1649. He and his second wife had many children, only whom of two survived until adulthood: his son Jacques-Charles who was born on 15 February 1668 and Marie-Madeleine who married Alexandre de Beyne, the lord of Janes and Raissac in 1674. The baptism in Paris of the poet's son by his first marriage might indicate a connection of the Favarel family with that city (Notice 412). Another connection to Paris would have been through Georges Pelisson, a fellow founding member of the Academy of Castres, an intimate of Mlle. de Scudery, and the future biographer of Louis XIV. The poet's mother was poisoned by a servant in 1650. At the beginning of 1654, in the months preceding his second marriage, he goes to Paris where he develops an emotional attachment for Mlle. de Scudery. Although apparently not written specifically for her, Mlle. de Scudery highly evaluates his "king of triolets" and her favor seems to have been an important factor in popularizing it. On the Paris to Lyon leg of his return to Castres he encounters two young Italian women with whom he has a pleasant flirtation and to one of whom he gives the king of triolets. He remarries to Clio Roussel in May of 1654. His father survived until 6 June 1656. On 23 June 1669 his home, which also housed the Academy of Castres, caught fire and was burned, forcing a relocation of the Academy and precipitating its demise in 1670. As is referred to above, Ranchin published a collection of his poetry in 1675. This is probably in connection with his competition in the Jeux-Floraux (the Flower Games, a kind Toulousian poetry Olympics which continued for several hundred years) of Toulouse where he won an unprecedented three three flowers at the same event. The poet abjured Protestantism and became a Catholic in 1680 (Notice 413), after which he transferred his domicile to Toulouse and his activities as legal professional to the Parlement of Toulouse of that city. He actively promoted the career of his son Jacques-Charles as a poet. In 1683, probably through his influence, his 15-year old son, Jacques-Charles, was allowed to participate in the Jeux-Floraux and won the Triumph of the Eglantine, for which a book of poetry was published in celebration. Having already become a Catholic, his career was unaffected by the 1685 revocation of the Edict of Nantes which forced numerous Huguenots to leave France for new lives in other nations. In the same year, his son Jacques-Charles won the Triumph of the Violette in the Jeux-Floraux. In 1687, Jacques-

Charles won his third triumph, that of the Souci.

By 1691 Ranchin's king of triolets had already inspired a song consisting of three triolets, of which the third one is a parody of Ranchin's poem beginning with the words "The last day of the month of March" (Mosaic, 352). The song was by Coulanges, a cousin of Madame de Sevigny, and concerns Diane, Duchess of Nevers. It goes:

Le dernier jour du mois de mars
Fut le dernier jour de ma vie.
Diane, à six heures trois quarts,
Le dernier jour du mois de mars,
Quitta le séjour des Césars,
Pour retourner en sa patrie.
Le dernier jour du mois de mars
Fut le dernier jour de ma vie.

Though losing something of the sense of parody one finds in the French, a rather close English translation would be as follows:

The last day of the month of March,
It was the last day of my life.
Six forty five Diane did leave
The last day of the month of March
A residence where Caesars lived,
Returning to her native land.
The last day of the month of March,
It was the last day of my life.

Jacques Ranchin died 31 July 1692, having seen his son, Jacques-Charles, become an established poet with a growing reputation in Toulouse. At the time of his death, he was "sous doyen" (sub-dean) of the parlement of Toulouse.

4.11. English Language Triolets and Triolet Perception in the British Isles

The first Englishman of which there is a record of having written triolets in English is Patrick Cary who lived from about 1623 to 1657. He was a younger son of the first viscount Falkland and

had been sent to France for three years to be raised a Catholic by his mother, Elizabeth, a Catholic convert and an literary figure in her own right. From France he was sent to Italy for twelve years. He first lived on a small pension from Queen Henrietta Maria and then on a pension from Pope Urban VIII. In 1650, Cary expressed reluctance in entering a monastery, but did, for a short time, took the first steps toward becoming a member of the Dominican Order. He soon found that he was not suited to be a member of a religious order and went to England. It was in 1651 that he wrote his English triolets, which, if not the first to be written in that language, are certainly the first to survive. They were written during the time of the Fronde when triolets were still valued highly in France, but, unlike the great majority of triolets being written there for the achieving of political propaganda aims, his were religiously oriented. In England he hoped that family members would provide him with a pension, but they didn't. He tried to get a position in the Spanish military, but was discouraged (Leslie, 1887: 251). In 1653 he married Susan Uvedale and had a son Edward born in around 1656. He became the father of Lucius Henry Carey who was the sixth Viscount Falkland from whom all later Viscounts are descended.

Patrick Carey's manuscript remained in private hands and none of his poems were published until 1771 when some of them appeared in print as 'Poems from a manuscript written in the time of 'Oliver Cromwell' (Leslie, 1887: 252). They received negative reviews and were soon forgotten. They were published in London in 1820 under the title of *Trivial Poems and Triolets. Written in obedience to Mrs. Tomkin's commands* from a manuscript that came into the possession of Sir Walter Scott and were more sympathetically received with far more attention than in 1771. Even so, there is no triolet which survives, written in English by an Englishman for another several decades after Sir Walter Scott's edition of his poetry and it would appear that Patrick Cary exercised little, if any, influence over the rapid development of the triolet verse form which took place later in the 19th century. If they are to be considered as a part of English literature in terms of their chronology, then it would be appropriate to list them here. If, however, however, they are to be considered in terms of possible influence, then a discussion of them in terms of the 19th century would be better than in terms of the 17th or 18th centuries. The triolets Patrick Cary wrote will, therefore, be brought up again in the history of triolets during the 19th century.

Slightly more meaningful in terms of triolet history in England is the publication of "A Short Dictionary English and French with Another French and English" by Guy Miège in 1684 in London. Miège was born in 1644 in Lausanne in the French-speaking region of Switzerland. He moved to England in January 1651. He wrote a variety of works, most in English, although a certain amount seems to have also been in French and German (Porter). His dictionary introduced English people, for the first time in a printed work, to the term triolet, but without providing them with a meaningful

definition. It proved popular and was reprinted often. It also provided a basis for future French-English/English-French dictionaries, which, defective as they are in terms of useful information about the triolet verse form being provided, do provide a tenuous means for the word as a vocabulary item to eventually take root in England in the 19th century.

Miège's dictionary, as many of its successors, does not have page numbers. The following entries taken from the 1684 first edition of this dictionary will suffice to illustrate the meagreness of the information provided:

French/English

Triolet, a Poem (or Song) consisting of three Stanzas.

Vers (Subst.) a verse.

English/French

Verse, vers; verset.

Stanza, un nombre de Vers plus ou moins.

CHAPTER 5.
THE TRIOLET IN THE EIGHTEENTH CENTURY

From this point, both the chronological and the geolinguistic aspects of this work become much more prominent. Information is diachronically arranged according to language with added information given as to the place of publication. In addition, citation information is given. This arrangement has the advantage of allowing a cross-lingual comparison of a literary process.

Concerning French, beginning with the 18th century, even as people largely stop writing triolets in France, French language sources referring to the triolet exist in steadily increasing abundance. Paris is the ordinary place of publication, but it is not rare to find works published in Lyon, Amsterdam, and other locations. In this century, we also have publications in other languages, the most important being German. In Germany, publication takes place over a far wider range of locations than for French, For English London is overwhelmingly predominant. Sources in other languages are too rare to indicate any particular pattern.

5.1. French

1716: The Hague

(Monnoye)

Reference is made to the triolet in a book dealing with literary topic. A literary critique of this work is made in journals issuing from Lyon and Luxembourg.

1717: Paris

(Mervesin)

A work was published, in which it was claimed that, in 1380, Clemence Isaure, convoked a gathering of poets and song writers in Languedoc, creating an organization dedicated to lyrical poetry that, after her death, was called "Les mainteneurs de la gaye science" in Toulouse. It is claimed that, through this organization, many traditional forms of French poetry, including the triolet, owed their popularization (Mervesin, 1717: 94-96).

1720: Amsterdam

(Bruzen de la Martinière)

Triolets are defined as a type of rondeau and St. Amant is referred to when describing its structure. The example given is also from St. Amant (1649). The explanation of the rules, however, is slightly

less complete than can be found in Mourgé's (1697). Though an influence is probable, the extent to which this is so is not entirely clear. (Bruzen de la Martinière, 1720: 251, 252)

1724: Paris

(Mourges)

A work from 1697, containing an influential description of triolets, is republished in this year.

1731: Paris

(Dufresny)

Triolet as a term referring to a character of a play (*La Joueuse*) appears in a reprint of a popular play first published in 1709 (Dufresny, further reprinted in 1747 and 1779).

1737: Amsterdam

(Paul Scarron)

Paul Scarron's only known triolet appears in a publication of this year. This cannot, however, be the earliest publication of this triolet.

1738: Paris

(Piron)

Mention is made of a character called Triolet in a play (*La métromanie, ou le poète*), first published in this year (Piron). Although not directly referring to poetry, it does serve to help keep the term current in the French of that period.

1739: Paris

(Massieu)

A book which clearly shows the influence of Mervesin (1717:94-96) appears claiming the triolet as having their roots in the reign of Charles le Bel (Massieu, 218, 331).

1740: Nancy

(Antoine)

The triolet is briefly mentioned in a discussion of the chant royal (Antoine, 339) and the ballad (Antoine, 823).

1740: Lyon

(Anon. 1)

A critique of Massieu (1739) is given whereby it is repeated that it was during the reign and under the influence of Charles V that the triolet and other verse forms developed. These other verse forms which developed during this reign are said to be le Chant Royal, la Ballade, Le Lai, le Virelai, and le Rondeau. Jean Froissart's possible role is emphasized, possibly for the first time in print. It is maintained that, even though the originator of the triolet is unknown, it is still certain that Froissart was one of those important in giving these verse forms popularity. (Anon. 1, 1740: 444)

1740: Luxembourg

(Anon. 2)

A journal appears in which a literary review of Massieu (1739) repeats Massieu's claim that the development of the Chant Royal, the Ballade, the Lai, the Virelai, the Triolet, and the Rondeau was greatly stimulated during the reign of Charles V. Though it would seem that there is a connection between this article and the previous one, it is not clear which one comes first (Anon. 2, 1740: 82).

1746: Paris

(Anon)

Article 5 of a journal article (written a year before its publication) uses Massieu as a source in repeating his claims (1739) that the triolet and other verse forms were a product of the reign of Charles V, possibly no writer of poems that could be interpreted as being triolets had so far been identified prior to Froissart had been then identified (Anon., 1746: 92).

1747: Paris

(Dufresny)

Triolet as a term referring to a character in a play (*La Joueuse*) appears in a reprint of a popular play first published in 1709 (Dufresny, also reprinted in 1731 and 1779).

1749: Lille

(Anon)

A statement appears in a work dedicated to the education of young ladies (Anon., 1749: 95) that a triolet will not be dealt with as none remain in use. In the same book, Ranchin's *Le Premier Jour du Mois de Mai* is included, though his name is not mentioned.

1749: Paris

(Gaillard)

The influence of Mourges (1697) can be seen in the phrasing of a description of the triolet given in an influential work of Gaillard (republished in 1755), which is a very short, yet confusedly written, description of the triolet verse form. The French goes:

Le Triolet est un genre de Poesie ancien, consacré autrefois aux plaisanteries mordantes et satyriques; aujourd'hui on sçait tirer un meilleur parti de son caractere badin et enjoué. C'est une espece de petit Rondeau composé de cinq vers sous deux rimes, dont le premier se répète après le troisième & les deux premiers après le cinquième. En voici un exemple passablement joli.

The rough translation of the French into English by the author is as follows:

The Triolet is a genre of ancient Poetry, formerly dedicated to biting and satirical jokes. Today we make better use of its playful and joyful character. It is a small type of rondeau composed of five separate lines and two rhymes, the first line repeats itself after the third & the first two after the fifth [sic! This can only make sense if one understands his meaning as being "the fifth line having independent content", something which is not at all clear that he actually meant]. Here is a fairly good example.

Ranchin's famous triolet, "Le premier jour du mois de Mai" is then included, but his name is not given. (Gaillard, 1749: 362)

1750: Paris

(Artigny)

A malicious triolet is described as having been made against the long dead author Boileau (d'Artigny, 472).

1750: Paris

(Ménage et al)

An enlarged version of Ménage's Dictionnaire étymologique de la langue françoise is published. The section on triolet (Ménage et al., 1750: 547) to be found in the 1694 edition is expanded into:

Triolet, Triolets. Sorte de Poesie ancienne, renouvelée en 1649. pendant le Blocus de Paris. Chaque Triolet consiste en huit Vers; le premier desquels, le quatrième, & le septième, ne sont qu'un seul et même vers: et c'est de cette triple répétition que vient le mot Triolet. Gloss. sur les Noëls Bourguignons, au mot Triòlai.

An English translation of the above would be:

Triolet, Triolets. A sort of ancient Poetry, renewed in 1649 during the blockade of Paris.

Each Triolet consists of eight lines with the first, the fourth, and the seventh being one and the same line. It is from this triple repetition that the word triolet comes. The similar sounding word, triòlai, may be found used with regard to Burgundian Christmases.

It should be noted that neither the generally octosyllabic nature of the triolet is not mentioned nor the fact that the eighth line is a repetition of the second.

1752: Paris

(Joannet)

In a work by Claude Joannet published in this year, there is an explanation of the triolet verse form which is different in wording from others which come later and should be quoted in full. The original French of this section of the book under consideration is:

Le Triolet est une espece de Rondeau très propre pour la raillerie par l'application des deux premiers vers. Ces deux vers doivent avoir un sens achevé, et en former un naturel à la suite de ceux après lesquels on les fait revenir. Cette petite pièce n'est composée que de cinq vers; dont le premier est masculin, le second féminin, le troisième masculin, après le quel revient le premier, le quatrième masculin, le cinquième féminin, suivi des deux premiers qui terminent le Triolet. Exemple.

Pour faire un fort bon triolet,
Il faut observer ces trois choses:
Sçavoir que l'air en soit follet
Pour faire un fort bon triolet.
Qu'il entre bien dans le rollet,
Et qu'il tombe au vrai lieu des pauses:
Pour faire un fort bon triolet,
Il faut observer ces trois choses.
Scarron.

(Joannet, 1752: 172)

A rough English translation for the above would be:

The Triolet is a very appropriate kind of rondeau for mockery through the use of the first two lines. These two lines should have a complete sense, and should create therein

something natural in the context of what follows so that, as a result, one will exercise the option of returning to them. This small verse form is composed of only five lines [having independent content]. The first line is masculine, the second feminine, the third is male, after which the first [line repeats itself. Then comes the] fourth [line having independent content an which is] male. [Then, there is a] female fifth [line having independent content], followed by the first two [lines, which] completes the Triolet. Fore example.

Should one wish to make a very good triplet,
We must observe these three things:
To wit, that the mood should be whimsical
Should one wish to make a very good triplet.
That it enters well within its role,
And that its pauses should fall in appropriate places.
should one wish to make a very good triplet,
We must observe these three things.
Scarron

There are three noteworthy matters with regard to this entry. One concerns the first line and its two repetitions. The second is with regard to a small change in one of the vocabulary items in the fifth line. The third concerns the attribution.

Concerning the first line, this entry uses Saint-Amant's triolet (see the concerned entry for 1649) as an example, though attributing the triolet to Scarron. The repetitive first line may be seen to have undergone change. The original intention in writing the poem would seem to have been to use octosyllabic iambic lines, as is the case with all the poem's lines except for the first line which also repeats as the fourth and seventh lines. The most likely explanation would be that Saint Amant, not being born and bred in Paris, would have read this line as an eight syllable line. In modern standard French, however, Saint Amant's repeating first line would be read as a non-iambic line of nine syllables, whereas the revised version of 1752 would have been read as eight. No doubt this would have been the case in 1752, too, thus creating a desire for a change in wording in order to make the offending line appear regular to mid-18th century French Parisian eyes and ears, especially as it was chosen to be used as a dictionary entry. The question, thus, becomes one of which word or words would have had a different syllabification for Saint Amant. The original line of 1649 is "Pour construire un bon Triolet". In 1752, it appears as "Pour faire un fort bon triolet". As monosyllabic words would not have caused trouble, one must suspect that either "construire" or

"Triolet" would have been read as bisyllabic by Saint Amant. If the line were meant to be iambic, however, it is most unlikely that "construire" would have been bisyllabic, as doing so would have caused a shift in accent making it like its English verbal cognate "construct" and would, thereby, have broken the iambic rhythm at the very beginning of the line, something which would have been unlikely for Saint Amant. The likely suspect, thus, becomes "Triolet". One may assume that Saint Amant devoiced the "o" of the word to create a bisyllabic word where the resulting second syllable received the stronger stress, thus preserving the iambic nature of the line for Saint Amant.

Concerning the fifth line, where the original version of Saint Amant in 1649 has "r'entre", the 1750 publication has simply "entre". One might see this as evidence for the existence of a word in the vocabulary of Saint Amant based on the idea of "re+entre" with a meaning of "re-enter" or perhaps even "return". In any case, "r'entre" was not seen as acceptable when the poem appeared in the 1750 publication and this, too, might mean either that the French of Saint-Amant was influenced by regional dialect or that the standard language of the court had changed, or even a mix of both.

Concerning the attribution, it is of note that the revised version is attributed to Scarron. This would refer to Paul Scarron, the first husband of Louis XIV's second wife, Madade de Maintenon, who passed away in 1652. A careful search for poetry attributed to Scarron, which was published in the 17th and 18th centuries revealed only one triolet and nothing like that of the triolet under discussion. This would lead one to doubt that Scarron was the author of the revised version, though, without any documentation available one way or another, it is now impossible to categorically state who authored the changes.

1753: Paris

(Lacombe)

Explanations of the triolet verse form appear in three 18th century editions of the same dictionary of the fine arts (1753, 1759, and 1766) by the same author (Lacombe), though the second edition is called a new edition and is a bit longer. The entries on the triolet are exactly the same in both editions, though the page numbering is different. The original French entry appearing in both editions is as follows:

Triolet, petit Poème François. On appelle ainsi, une espece de rondeau, comprenant huit vers, fut deux rimes; les deux premiers doivent enfermer un sens parfait, et toute la finesse du Triolet consiste dans l'application ingénieuse qu'on fait de ces deux vers que l'on répète en forme de refrain; enforte que le premier vers reparoisse trois fois, ce qui a fait donner à ce poème le nom de Triolet. Il doit y avoir un repos après le second, le quatrième et dernier

vers. Le caractère du triolet, est d'être plaisant et un peu malin. Il contient d'ordinaire quelque petit trait de satire.

An English translation is:

Triolet, a small French poem. It is so called, as it is a kind of rondeau, being comprised of eight lines made up of two rhymes; the first two lines are complete in and of themselves, and the whole of a triolet's polish consists in the ingenious use made of these two lines which are repeated in the form of a refrain; with the first line being repeated three times, from which one finds why this poem is given the name of triolet. It is desirable to have a rest after the second, the fourth and the final lines. The character of a triolet is to be pleasant and a bit of almost malicious cleverness. It usually contains a small amount of satire.

One should note that there finally appears an explanation in print of the triolet verse form which provides a plausible (whether true or not) and easily understood explanation of the name in addition to an explanation of all eight lines. It also covers its characteristic uses, but does not mention that is, as practiced in France, essentially an octosyllabic verse form (Lacombe, 688).

1754: Paris

(Goujet)

St. Amant is discussed at some length in a book dealing with the history of French literature (Goujet, 346-347).

1757: Paris

(Baume-Desdossat et al)

A short explanation of the triolet as a musical term and not as a term of poetry is given, indicating an increasing need for disambiguation.

1759: Paris

(Lacombe)

A brief discussion first published in 1753 (republished yet again in 1766) of the triolet appears in a dictionary of the fine arts.

1759: Paris

(Lacombe)

A reference is to be found, implying that the 16th century writer Marot was a frequent writer of triolets, something, in fact, which he seems to have seldom done.

1763: Paris

(Anon)

A French writer states that the term triolet would be a barbarism for most readers of his day (Anon., 1763: 127), thus echoing a similar feeling expressed above in the entry for 1749.

1764: Paris

(Anon)

The writer of a book dealing with forms of poetry states that the triolet was then a neglected verse form (Anon., 1764: 296-307).

1764: Amsterdam and Paris

(Fréron)

In a collection of book reviews for the year 1764, Fréron writes a long book review about "Ecole de Littérature tirée de nos meilleurs Ecrivains" in which he criticizes this book for not covering certain forms of poetry, including the triolet, well enough.

1766: Paris

(Lacombe)

A brief discussion of the triolet (previously published in 1753 and 1759) appears with no change in a dictionary of the fine arts.

1767: Halle

(Formey)

A publication of a work by Formey in Germany gave a definition of the triolet which could imply that it was to be only seven lines. It is a somewhat abbreviated version of that given by Joannet (1752), but is not entirely accurate. In French it is:

triolet, s. m. en Poésie, piece plaifante en forme de petit Rondeau, composé de cinq vers sur deux rimes, dont le premier se répète après le troisieme, et les deux premiers après le

cinquieme.

The English translation would be:

triolet, s. m. in poetry, a pleasant piece in the form of a small rondeau, composed of five lines with two rhymes, of which the first repeats itself after the third and the two first ones after the fifth.

Unlike Joannet, where the example given makes it clear that, by a fifth line he was referring to the fifth line which was not a repetition of some other line (and, therefore, the sixth line, in terms of the total number of lines in the poem), there is no example given to make this clear, thus making it capable of leading the reader to believe that a triolet would be a seven line poem and not an eight line one.

1767: Nuremberg

(Vaubrières)

Vaubrières (personal name still not identified), a French professor of the University of Heidelberg published a work written in French and meant for use as a textbook in Germany. It gives the first comprehensive explanation of the triolet that is fully accurate appears and, as such, deserves to be quoted in full, as it proves to be highly influential. The French goes:

Le triolet est une espèce de rondeau, ou petite piece de poésie dont la beauté consiste dans le retour de la même pensée, pour faire partie d'une autre pensée; le tout exprimé en huit vers de huit syllables sur deux rimes. Les deux premiers doivent renfermer un sens parfait, et répéter en forme de refrain, de façon que le premier vers y repasse trois fois, ce qui a fait donner à ce poème le nom de triolet, dont le caractère est d'être plaisant et un peu malin. En voici un Exemple. (p.307)

Triolet.

Le premier jour du mois de May,
Fut le plus heureux de ma vie.
Le beau dessein que je formai,
Le premier jour du mois de May;

Je vous vis et je vous aimai.
Si ce dessein vous plût Sylvie,
Le premier jour du mois de May
Fut le plus heureux de ma vie.

Rien n'est si doux ni si naïf: cependant les règles en sont dures et austères; et c'est ce qui en fait le mérite. (308)

The English for the above would be:

The triolet is a kind of rondeau, or a small form of poetry whose beauty lies in the return of the same thought to become part of another thought, all expressed in eight lines of eight syllables per line and with two rhymes. The two first lines must make perfect sense on their own, and repeat in the form of a refrain, so that the first line returns twice to be used a total of three times, thus giving this poem the name of triolet, of which the character is to be pleasant and bit clever. Here is an example.

Triolet.

The first day of the month of May,
Was the happiest of my life.
The beautiful plan that I formed,
The first day of the month of May
I saw you and I loved you.
If this plan should please you Sylvie,
The first day of May
Was the happiest of my life.

Nothing is so gentle, so sweet. However, the rules are hard and austere; and this is where the poem finds its merit.

It should be noted that de Vaubrières was probably unaware that the author was Ranchin and this would indicate a dependence of Gaillard (1749), though he has improved over his source to reach a level of lucidity and completeness hitherto not to be found among descriptions of the triolet.

Apparently, however, due to the influence of German on the writer, although mentioning eight-syllable lines, de Vaubrières does not distinguish between masculine and feminine lines.

1770: Lyon

(Anon. 1)

In this year, we find the appearance of the triolet in a textbook specifically aimed at students in the secondary schools and universities. The French is:

DU TRIOLET.

Le triolet contenoit huit vers sur deux rimes. Les deux premiers renfermoient un sens parfait; et toute la finesse du triolet, selon le P. Mourgues, consistoit dans les applications ingénieuses que l'on saisoit de ces deux vers, en la maniere que l'on comprendra aisément par les exemples suivans. Au reste, le caractere du triolet étant essentiellement plaisant et un peu badin, on n'en saisoit guere sur des sujets graves, ni pour louer; mais on s'en servoit pour la satire.

Triolet, par S. Amand;

(See Saint-Amant, 1649: 83)

Triolet, par la Monnoye. (About Pindar)

(See Bruzen de la la Martinière, 1720: 25)

Pindare étoit fort intéressé, et ses poésies sont difficiles à entendre.

A M. P*, Procureur Général de la ville de L*, en 1770.

L'éloquence et la probité
Seroient-elles héréditaires;
Tu joins avec l'aménité,
L'éloquence et la probité.
On voit dans toi l'intégrité
Que l'on admiroit dans tes peres.

L'eloquence et la probité
Seroient-elles héréditaires?

Autre.

(See Mourges, 1697: 252)

Rien n'est plus difficile, et ne paroît plus aisé, que ces triolets.

In English, this becomes as follows. Please note that the translation of the poem in this section, unlike most translations done for this work, put meaning rather than form first:

THE TRIOLET.

The triolet contains eight lines using two rhymes. The first two have a self-contained meaning; and the charm of a triolet, according to Father Mourgues, consists in the ingenious uses that one makes of these two lines, something that will be readily understood by the following examples. In addition, the character of the triolet is essentially pleasant and a bit playful, it is hardly known for serious subjects, nor for praise; but will ferve for satire.

Triolet, S. Amand;

(See Saint-Amant, 1649: 83)

Triolet, by Monnoye.

(See Bruzen de la la Martinière, 1720: 25)

Pindar is very interesting, yet his poems are difficult to listen to.

A Mr P *, Attorney General of the City of L *, in 1770.

Eloquence and probity,
Are they hereditary?

You join with affability,
Eloquence and honesty.
We see in you integrity
What we admired in your fathers.
Eloquence and probity
Are they hereditary?

Other.

(See Mourges, 1697: 252)

Nothing is harder, nor seems easier, than these triolets.

One can see that although pretending to be a textbook, unlike Vaubrières (1767), this work does not pretend to describe the rules for creating triolets. It satisfies itself with giving interesting examples. It is of interest, though, because it specifically describes itself as a textbook for university students and because it gives as an example a contemporary triolet created in 1770 in the classical octosyllabic eight-line mode. It dedicated to "M. P*, Procureur Général de la ville de L*, en 1770". As information here is missing about identity, this, of course, creates a puzzle to be solved. The "M." presents no problem as this was the French abbreviation for Monsieur, meaning Mister in English. Leaving aside the "P*" for the moment, if we translate "Procureur Général de la ville de L*, en 1770", we will have "Procurator General of the town of L*, in 1770". If one assumes that, as the place of publication was Lyon, then the "L*" probably is also Lyon and then googles the search terms "Procureur Général de la ville de Lyon" and "1770", one will immediately find that the Procurator General of Lyon for 1770 was M. Prost de Royer, thus making the title of the 1770 contemporary triolet "A Monsieur Prost de Royer, Procureur Général de la ville de Lyon, en 1770" or, in English, "To Mr. Prost de Royer, Procurator General of the town of Lyon, in 1770".

1770: Paris

(Sabatier de Castres)

In Castres (1770), we can find that, while depending on past writers, a serious attempt was made to not always ensure accuracy. Thus, we can find Joannet's claim rejected that the triolet beginning with the line "Pour faire un fort bon Triolet," was by Scaron. Castres rightly claims it is by Saint-Amant. However, he fails to correct the changes to the text which we find printed in Joannet (1752).

It would also seem that Vaubrières (1767) was referred, as the triolet beginning with the line "Le premier jour du mois de mai" is included along with almost word-for-word the same words of praise for it. Unlike Vaubrières (1767), though, the name of the writer, Ranchin is included, probably for a first time, as is specific mention of it being an old triolet. Also of note, is mention that triolets can be sung and that, for this reason, their lines should be written in a lively and erotic style.

TRIOLET. On donne ce nom à une pièce de huit vers, sur deux rimes; et la bonté de la pièce consiste dans l'application heureuse qui se fait des deux premiers vers, qui sont comme un refrain. Ces deux vers doivent avoir un sens achevé, et en former un naturel à la suite de ceux après lesquels on les fait revenir. L'exemple, que nous allons donner, apprendra de quelle manière on doit distribuer le refrain, et placer les autres vers.

(See Joannet, 1752: 172)

Ce Triolet est faussement attribué à Scaron, dans quelques ouvrages: il est de S. Amand. Quoique le Triolet de Ranchin soit ancien, il est si joli, si naïf, si naturel, qu'on ne sera pas fâché de le trouver ici.

(See Vaubrières, 1767: 308)

Rien n'est si doux que ces vers, Au reste, les Triolets se chantent: les vers, par conséquent, doivent être coulans et érotiques. Voyez CHANSON.

TRIOLET. This name is given to a poetic piece of eight lines of two rhymes; and goodness of the piece lies in the successful application which it makes of the first two lines, which are like a refrain. These two lines ought to be complete in and of themselves, and in their formation natural to want to return back to again. The example, which we will give, will show in which manner a person should distribute the refrain, and place the other lines.

(See Joannet, 1752: 172)

This Triolet has been falsely attributed to Scaron in various works. It is by S. Amand. Although the triolet by Ranchin is old, it is so adorable, so innocent, so natural, you will not be sorry to find it here.

(See Vaubrières 1767: 308)

Nothing is sweeter than these lines. Additionally, triolets are sung. The lines, in consequence, must be lively and erotic. See SONG.

1771: Paris

(Anon. 1)

In this year, a literary encyclopedia of poetry mentions in passing that the triolet is octosyllabic. The

writer signs himself as M. C** and is probably the same individual as one sees for Anon., 1772 in Liege. The pertinent French is:

Dans le second cas on se sert des vers de huit syllables dan le style simple. On rapporte la balade au chant royal, comme le triolet ou rondeau. (Anon., 1771: 100)

The English translation of the above would be:

In the second case, one finds lines of eight syllables in the simple style. One can include the balade to the chant royal, as well as the triolet or rondeau.

1771: Geneva

(Clément)

Triolet is mentioned in passing as a poetic term which, like so many others in poetry, is subject to being confused for something else by the uninitiated. This is a first known direct mention of any need for disambiguation.

1772: Liege

(Anon. 1)

The writer signs himself as M. C** and is probably the same individual as one sees for Anon., 1771 in Liege. From an essay about Pindar by M. de Vauvilliers with a translation of certain odes and an analysis there appears a triolet by Monnoie being quoted (coming from *Mercure de France*) in the August 1772 issue. For this poem, one should refer to Bruzen de la Martinière, 1720: 25.

1772: Paris

(Anon. 2)

Mention of the triolet is found in 1772 in "*Le grand vocabulaire françois*". Here a refrain is defined as a repetition of groups of words in a poem, typically appearing in a chant royal, a rondeau, or in a triolet, or in other forms of poetry.

1777: Paris

(Sabatier de Castres)

Mention is made of the triolet in a dictionary of literature previously published in 1770 (Sabatier de Castres).

1779: Paris

(Dufresny)

The works of Dufresny are reissued and, with them, we find the reappearance of a character in one of them named triolet. The play was first published in in 1709 and reprinted in 1731 and 1747, at least.

1781: The Hague, Paris

(Sabatier de Castres)

A brief mention (Sabatier de Castres, republished in 1786) appears of Boileau mentioning triolets.

1782: Paris

(Anon)

In an article written by Marmontel in encyclopedia (republished in 1789 and 1798) a positive appreciation of the triolet is made and is as follows:

Le sentiment de la difficulté vaincue entre plus qu'on ne pense dans le plaisir que nous font les arts, et lorsque cette difficulté n'est pas trop gênante, qu'il y a de l'adresse à la vaincre, et qu'il en résulte un agrément de plus; elle est précieusement à conserver. C'est peut-être ce qui nous rend si chère l'habitude des vers rimés; c'est aussi ce qui nous doit faire regretter ces petits poèmes qui dans leur forme prescrite avoient de l'élégance et de la grâce, et dans lesquels la facilité unie à la contrainte étoit un objet de surprisè, et par conséquent an plaisir de plus. Tels étoient le sonnet, le rondeau, le virelai, le triolet, le chant, et la ballade.

Le sonnet est peut-être le cercle le plus parfait qu'on ait pu donner à une grande pensée, et la division la plus régulière que l'oreille ait pu lui prescrire. Le couplet ne peut guère avoir de plus jolie forme que celle du Triolet.

Though Marmontel's French does not lend itself, in this case, to easy translation into English, roughly put, what was written is in English as follows:

The sentiment of difficulties vanquished against more than one expects not to be within the pleasure that we get from the arts, and that, even if the difficulty be not too troublesome, the prospect of defeat existed, this results in a wish for more and becomes something to preciously preserve. This is perhaps what makes so dear to us the habit of rhymed lines of poetry; this is also what we must regret with regard to these little poems which have, within their prescribed form, their share of elegance and of grace, and in which a simple

ease united with constraint would be an object of surprise, and, in consequence, all the more a pleasure. Such would be the sonnet, the rondel, the virelai, the triolet, the chant, and the ballad.

The sonnet is perhaps the most perfect structure for which one would be able to create a great thought, and the most regular division that one could prescribe for the ear. The couplet can hardly have a lovelier form than that of the triolet.

1782; Paris

(Anon)

In a fairly standard article discussing the triolet, the chevalier de Jaucourt mentions that, according to Saint Amant triolets were to be pleasant and gentle and were not suited to serious subjects, but were rather meant for pleasantries or to make fun of someone. For an example of satire he first gives a poem about a cautious soldier who is good at pillage, a poem that was printed by Mourges no later than 1697. He then goes on to cite Ranchin's triolet on the first day of May, echoing the sentiments first expressed by Vaubrières (1767) when writing that nothing could be sweeter or more gentle.

1786: Paris

(Anon)

In a reissue of *Encyclopédie Méthodique*, exactly the same article by le chevalier De Jaucourt concerning the triolet verse form appears as one finds in 1782.

1789: Paris

(Anon)

In the context of an article on the ballad by M. Marmontel, the triolet is mentioned with the words that there could hardly be a happier use couplets, though no definition is given of the triolet. This was previously published in 1782 (also republished in 1798).

1798: Paris

(Anon)

The same article written by Marmontel appears which was previously published in 1782 and 1789.

1799: Paris

(Harpe)

The triolet is referred to as a poetic verse form created during the infancy of French literature, which, along with others of that time, were from time to time successfully revived. The work (Harpe) in which this appears is reprinted in 1817 and 1840.

5.2. German

1767: Leipzig

(Schmid)

Schmid provides a concise yet accurate definition (as far as it goes) in German appearing as “Hat acht Zeilen, und muß die erste, als einen Refrain allemal über die dritte Zeile wiederbringen (Has eight lines, and the first must appear as a refrain after every third line)”. What is missing is a mention of the repetition of the second line.

1767: Breslau and Leipzig

(Bielfeld)

In this year Bielfeld provides an explanation of the triolet, along with several representative poems translated into German. As it is a collation of material found in other works of less than dubious quality and not benefitting by the work of de Vaubrières from the same year, it is not entirely satisfactory in parts of the explanation given, especially where it claims a triolet could be either five or eight lines. Though seven or nine line triolets are to be found, most triolets are eight lines and five-line line triolets do not exist. Bielfeld, however, is notable for publishing German language triolets, both translations from various French authors and original German compositions. It is of interest that the distinction between feminine and masculine lines is maintained in translation. A typical example of this may be seen in the following poem where the French and German are taken from Bielfeld. The English is an original translation, done with the purpose of preserving the syllabification of the French and the German and the rhyme scheme of the French. The German, in order to preserve the syllabification, did not attempt to preserve the rhyme scheme.

Pindare étoit homme d'esprit;
En faut-il d'autres témoignages?
Profond dans tout ce qu'il écrit,
Pindare étoit homme d'esprit;
A qui jamais rien n'y comprit,
Il faut bien vendre ses ouvrages. -

Pindare étoit homme d'esprit;
En faut-il d'autres témoignages?

Wißt, Pindar war ein Mann von Witz,
Soll dies wohl noch Beweise brauchen?
In allem gründlich, was er schrieb,
War Pindar stets ein Mann von Witz.
Dem, der nie fein Gedicht verstand,
Wußt er es theuer zu verkaufen.
Seht, Pindar war ein Mann von Witz,
Soll dies wohl noch Beweise brauchen?

Yes, Pindar was a man of wit;
Must we prove he wasn't faking?
His works had depth, each word did fit.
Yes, Pindar was a man of wit;
Of whom one never guessed a bit
His sales, the money he was making.
Yes, Pindar was a man of wit;
Must we prove he wasn't faking?

Also included in Bielfeld was Ranchin's *Le Premier Jour du Mois de Mai*, as translated by Hagedorn, as well as other original poems by that poet.

1768: Leipzig

(Schmid)

Schmid's work of the previous year in Leipzig is republished.

1774: Halle

(Schirach)

A magazine of literary criticism has an article which criticises the inferiority of certain German translations of French triolets. The example given was that of the translation of Blanchet's *Aimable soeurs, entre vous trois*.

1775: Reutlingen

(Hagedorn)

Various triolets appear in a publication Hagedorn's poetic works, including a German translation of Ranchin's *Le Premier Jour du Mois de Mai*. In terms of content, it is the same as what appears in Bielfeld of 1767.

1779: Berlin and Leipzig

(Halle)

A German translation of a small French encyclopedia is published. In it triolets are referred to, along with certain other poetic forms, as being "künstliche Possen (artificial antics)".

1783: Dessau

(Archenholtz)

In the periodical "Litteratur und Völkerkunde" the triolet is mentioned in passing in an essay on the development of French literature after the introduction of the printing press (403). Mention is also made of Froissart as being a writer of triolets.

1785: Hamburg

(Voss)

In a work republished in 1796 Johann Heinrich Voss's translation of Blanchet's "Aimable Soeurs" is included in a collection of his poetry, although the original was not included for purposes of comparison, probably due to criticism of the translation in comparison with the original in 1774. In fact, the poem does not follow either the traditional triolet rhyme scheme, nor the ordinary stress patterns. The German translation of Voss is, in any case, as follows:

Schöne Schwestern, von euch dreien
Welcher huldigt meine Pflicht?
Zweifelnd wünsch' ich, zürnet nicht!
Schöne Schwestern, von euch dreien
Mich der Freundlichen zu weihen,
Die mehr Zärtlich verspricht.
Schöne Schwestern, von euch dreien
Welcher huldigt meine Pflicht?

Please note that the above German is written in trochaic meter of which lines two, three, six and eight are masculine and share the same end rhyme, whereas the other four are feminine and, likewise, share the same end-rhyme. As this is quite different from what happens in the original French, in order to provide a better understanding of what is happening in terms of poetic meter, an English translation which focuses on these prosodic elements of the German is here provided.

To three sisters.

A Triolet.

Three of you, you lovely sisters,

Which will to me duty do?

Anger not I wish of you!

Three of you, you lovely sisters,

Name me as a fav'rite mister.

Your affections shall find true.

Three of you, you lovely sisters,

Which will to me duty do?

1786: Prag

(Eberhard)

In a book on the theory of the fine arts (Eberhard), triolets are mentioned in passing.

1787: Leipzig

(Schaz)

In a book published of the poetry of Georg Schaz, a triolet written with an irregular rhyme scheme and rhythmic pattern. It is:

Sein Herz und seine Heerde hüten,

Das ist zu viel für eine Schäferin.

Was Wunder, dass ich traurig bin?

Sein Herz und seine Heerde hüten!

Wenn Schäfer zärtlich Kürte bieten,

Und Wulfe durch die Fluren ziehn.

Sein Herz und seine Heerde hüten,

Das ist zu viel für eine Schäferin.

Please note that with the following translation an attempt was made to preserve the irregularities of the original German.

His heart and all the flock I'm guarding,
This is too much for just one shepherdess.
What wonder sadness I confess?
His heart and all the flock I'm guarding!
The Shepherd gently gave an offer,
A wolf does through the hallway go.
His heart and all the flock I'm guarding,
This is too much for just one shepherdess.

1788: Berlin and Stettin

(Eschenburg)

An important work on the fine arts mentions St. Amant and his triolet on triolets, also Ranchin (whom the writer is unable to identify), and Hagedorn. Various examples, especially of Hagedorn, are given, who reverses the order of masculine and feminine lines of poetry one commonly finds in French poetry, so that in Hagedorn the first, third, fourth, fifth, and seventh lines are feminine as the word is understood in terms of French poetry and the second, sixth and eighth lines are masculine. Likewise, Hagedorn does not follow French rhyme schemes. An example from Hagedorn of what this book represents as being German triolets is as follows:

Ihr schnellen Augenblicke,
Macht euch des Frühlings werth!
Daß euch ein Kuß beglücke,
Ihr schnellen Augenblicke,
Daß uns der Kuß entzücke,
Den uns die Liebe lehrt.
Ihr schnellen Augenblicke,
Macht euch des Frühlings werth!

With speedy flashing moments

You give the Spring its worth!
That you a kiss should gladden,
With speedy flashing moments
Those kisses would us madden.
Which give to love its birth.
With speedy flashing moments
You give the Spring its worth!

1792: Jena

(Anon. 1)

In 1792, a criticism of Schatz's poetry notes that his triolet lacked sufficient depth. The same review appeared yet a second time during the same year.

1792: Leipzig

(Sulzer)

Sulzer gives support to a Provençal origin of the verse forms to which the triolet belongs, claiming that the triolet developed with the others during the reign of Charles V through the stimulation of the Jeux Floraux of Toulouse which were founded in 1323 and through the influence of Italian poets. Froissart is credited with writing triolets among other verse forms and helping to bring them into fashion.

1792: Jena

(Anon. 2)

The same review of the poetry of Schaz that appeared earlier in the year reappears.

1793: Mannheim

(Schwan)

Triolet appears in a German dictionary for the first time, being described as being a neuter noun and being given an exceptionally accurate definition of its structure and syllabic length, a definition being possibly better than those appearing in modern German-German dictionaries. It is as follows:

TRIOLET, f. m. Das Triolet, ein kleines Gedicht von acht Versen, deren jeder gewöhnlich aus acht Sylben besteht, und wovon der erste, dritte, vierte, funfte und siebente sich mit einander reimen, so wie auch der zweite, sechste und achte. Der erst Vers wird mich dem dritten wiederholet; und der

erste und zweite nach dem sechsten.

TRIOLET, f. M. The Triolet, a little poem of eight lines, each of which usually consists of eight syllables, and of which the first, third, fourth, fifth and seventh to rhyme with one another as well as the second, sixth and eighth. The first line is repeated me the third; and the first and second after the sixth.

1794: Leipzig

(Sulzer)

A work by Sulzer first published in 1792 is republished.

1796: Frankfurt and Leipzig

(Voss)

In a work first published in 1785 Johann Heinrich Voss's translation of Blanchet's "Aimable Soeurs" is included in a collection of his poetry, though no mention is made of it being a translation.

1796: Salzburg

(Anon. 1)

In a book review to be found in *Oberdeutsche, Allgemeine Litteraturzeitung*, a comment is to be found that "Das Triolet verdient seinen Platz wirklich nicht (The Triolet really does not really deserve its place)".

1796: Weimar

(Anon. 2)

In an in-depth book review in *Der Neue Teutsche Merkur*, Ranchin's *Le Premier Jour du Mois de Mai* is printed in French, and Reinhard is highly evaluated as a triolet writer.

1797: Jena

(Anon. 1)

In the *Allgemeine Literatur-Zeitung* Friedrich Rassmann announces in his impending publication of collections of various verse forms, including one of German triolets.

1797: Jena

(Anon. 2)

Later in this year in the Allgemeine Literatur-Zeitung there is a newspaper announcement of a book of lyrical poetry by Rassman.

1797: Berlin

(Anon. 3)

In the same year, a passage in a book for writers claims that German poets have taken verse forms from French, including the triolet, and improved upon them with the help of German esthetics, turning poverty into riches. As an example of a German language triolet, the following is given:

Lebensüberdruß.

Ich mag nicht länger leben!
O wär' ich doch schon todt!
Das Auge wein' ich roth;
ich mag nicht länger leben:
den Tod will sie mir geben,
der ich mein Leben bot.
Ich mag nicht länger leben:
O wär' ich doch schon todt.

Ennui.

I dislike longer living!
If I were only dead!
The eyes with tears are red;
I dislike longer living:
What death me will be giving,
To that my life I wed.
I dislike longer living:
If I were only dead.

1797: Leipzig

(Blankenburg)

Also, in this year, a supplement to a work by Sulzer repeats the claim that the triolet, along with

other verse forms, developed from Provençal influences during the reign of Charles V.

1798: Leipzig

(Ebers)

The word triolet first appears in an English-German dictionary of English (Ebers) as an English word, but defined in German rather better than in the case of the French/English dictionaries hitherto available. The definition given is as follows:

ein Reimgesetz von fuenf versen mit zweyerten Reimen, mit der erste nach dem dritten, und die zwey ersten nach dem fuenften wiederholt werden, so dass acht Verse heraus kommen

a stanza employing five lines of two different rhymes, wherof the first line is repeated after the third line, and the two first lines after the fifth line, so that the whole makes eight lines.

1800. Berlin and Stettin

(Anon)

A nine-line triolet is published in volume 66 of a German book series and described as not badly done. It is:

Die Freude flieht wohl über Thal und Hügel,
und nirgend bleibt der luft'gen Sohle Spur!
Die Freude flieht wohl über Thal und Hügel:
Sein Luften hemmt den nimmer lassen Flügel,
Goldpallast, und keine Rosenflur.
Nur Mäßigkeit, nur Weisheit ist ihr Süßel —
O! Merkt euch das, ihr Söhne' der Natur!
Die Freude flieht wohl über Thal und Hügel,
und nirgend bleibt der luft'gen Sohle Spur.

Enjoyment flees far over hill and hollow,
And nowhere leaves the airy sole its track!
Enjoyment flees far over hill and hollow,
His airing lets him fly, so like a swallow,

Gold his palace and no rosey shack.
Just temperance and wisdom are its fellows! —
O! Mark you nature's children, what you lack!
Enjoyment flees far over hill and hollow,
And nowhere leaves the airy sole its track!

1800: Prag

(Schneider)

In the same year, a relatively large number of triolets appear in a selection of the poetry of Karl A. Schneider. Like other German language poets of his generation, Schneider's triolets do not match French models. An example (p. 208) of a nine line triolet follows:

Aufruf.

Triolet.

Genießt der Jugend, liebe Brüder,
denn, eh' ihrs wähnt, ist sie dahin!
genießt der Jugend, liebe Brüder,
trinkt, küßt und scherzt, und singet Lieder!
Der Jugend ziemt nur froher Sinn.
Des Lebens Lenz kehrt nimmer wieder;
laßt ihn nicht ungenützt entfliehn.
Genießt der Jugend, liebe Brüder,
denn, eh ihrs wähnt, ist sie dahin!

Call.

Triolet.

Enjoy your youth, my darling brothers,
because it's something here, then gone!
Enjoy your youth, my darling brothers,
drink, kiss and joke, and songs be singing!
It's youth on which you all should fawn.
Life will that never be back bringing;

don't let him go untouched, it's wrong.
Enjoy your youth, my darling brothers,
because it's something here, then gone!

5.3. English

1701: The Hague

(Miège)

First published in 1684, Miège's French-English, English-French dictionary remained popular with publications in not only this year, but in 1702 and 1750. The entries for triolet and for the related terms are the same as in 1684, with no new information being given.

1702: The Hague

(Boyer)

First published in 1684, Miège's French-English, English-French dictionary remained popular with publications in not only this year, but also in 1701 and 1750. As the edition of the previous year, there is no new information to be gleaned from the definitions of triolet and related terms.

1722: London

(Anon)

An English translation of a book by a French critic (de Tilladet) complains about the influence of women and that madrigals, triolets and rondeaux are more popular than odes.

1728: London

(Oldmixon)

An essay on literary criticism (Oldmixon) mentions the triolet as a low form of poetry with much repetition, introducing a translation of Ranchin's *Le Premier Jour du Mois de Mai*, but claiming that the following English song, though having equally as much repetition, is much prettier.

I.

Oh the charming Month of May,
Oh the charming Month of May,
When the Breezes fan the Treeses,
Full of Blossoms fresh and gay.

II.

Oh what Joys our Prospects yield!

Charming Joys our Prospects yield!

In a new Livery, &c.

III.

Oh how fresh the Morning Air!

Charming fresh the Morning Air! &c.

1728: London

(Boyer)

A dictionary by Abel Boyer is published in an abridged form in 1728 which may be seen as building on the work of Miège, but giving an equally simple definition of triolet (republished in 1751, 1755, 1756, 1771, 1780, 1783, 1794, 1797). The this dictionary and that of Miège both continue to be republished throughout the 18th century.

1750: Amsterdam and Leipzig

(Miegè)

First published in 1684 and republished in 1701 and 1702, Miège's French-English, English-French dictionary remained popular with a republication in this year, too.

1751: London

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728. It will be published again in 1755, 1756, 1771, 1780, 1783, 1794 and 1797.

1755: London

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728 and 1751. It will be published again in 1756, 1771, 1780, 1783, 1794 and 1797.

1756: Lyon

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728, 1751, and 1755. It will be published again in 1771, 1780, 1783, 1794 and 1797.

1764: London

(Peyton)

A new dictionary of French came out in London, defining triolet as a "French kind of poem, consisting of nine stanzas".

1766: London

(Formey)

A translation of a work by Formey (republished in 1769) very briefly mentions the triolet in the following terms (129):

The Triolet (verses of three stanzas) is a species of the Rondeau, whose beauty consists in the return of the same verses, to form a set of new sentiments.

1769: Glasgow

(Formey)

A translation of a work by Formey (first published in 1766) appears, describing the triolet in the same way as for the 1766 edition.

1770: London

(Anon. 2)

In a book review, a writer describes triolets in the following terms (Anon. 2. 1770: 58-59):

In treating of the several different species of poetry, as the epic, tragedy, comedy, &c. our author has, upon several occasions, commented the Art of Poetry of Boileau, in which that excellent poet has admirably characterised each different sort of poem in a beautiful and picturesque description of it. We, however, think it unnecessary to follow him through these comments, as all of them, except a few which are peculiar to foreigners, are generally known. The quadran, the rondeau, the triolet, lays, virelays, the chant royal, masquerades, amphigouries, quolibets, romances, concordants, as they are in use only amongst the French and Germans, are altogether uninteresting to an English reader.

1771: London

(Anon. 2)

In a somewhat comic piece appearing in a periodical of the same year, called *Virgil and Chapelain. A Dialogue* (73), Virgil condescendingly asked Chapelain whether he wrote a rondeaux, triolets, or

ballads. The answer, to Virgil's shock, was that he wrote epic poems.

1771: London

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728, 1751, 1755 and 1756. It will be published again in 1780, 1783, 1794 and 1797. The definition of triolet given is "a French kind of poem consisting of three stanzas".

1780: Lyon

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728, 1751, 1755, 1756 and 1771. It will be published again in 1783, 1794 and 1797. This edition, generally speaking, is more complete than any previous edition and is unique for including page numbers, something not generally characteristic of dictionaries till then, nor common procedure until some time after.

1781: London

(Warton)

In a book written in 1781 (Warton, reappearing in 1824 and 1840) on the history of English poetry mention is made of the triolet (852) when introducing a work of literary criticism by the French writer Sibilet in the following terms:

Sibilet's work is chiefly founded on Horace. His definitions are clear and just, and his precepts well explained. The most curious part of it is the enumeration of the poets who in his time were of most repute Jacques Pelletier du Mans, a physician, a mathematician, a poet, and a voluminous writer on various subjects both in prose and verse, also published an Art POETIQUE at Lyons, in 1555. [By Jean de Tournes. 8vo.] This critic had sufficient penetration to perceive the false and corrupt taste of his cotemporaries. "Instead of the regular ode and sonnet, our language is sophisticated by ballads, rondeaux, lays, and triolets. But with these we must rest contented, till the farces which have so long infatuated our nation are converted into comedy, our martyr-plays into tragedy, and our romances into heroic poems." [Ch. de l'Ode.]

1782: London

(Murdoch)

In a newly conceived French dictionary called *A Radical Vocabulary of the French Language* the triolet is described as "a poem consisting of three stanzas" (no page numbers given).

1783: Lyon

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728, 1751, 1755, 1756, 1771, and 1780. It will be published again in 1794 and 1797. Though published in France, the triolet is still defined as simply "a French kind of poem".

1784: London

(Nugent and Charrier)

In 1784 in a French dictionary (Nugent), which is described as a "pocket dictionary", the triolet is described simply as "a kind of poem". This is repeated in the editions of 1793 and 1797.

1793: London

(Nugent)

In this edition of Nugent's dictionary, the triolet is described simply as "a kind of poem" instead of "a French kind of poem", as in the 1784 edition. This slightly shortened definition will be repeated again in the edition of 1797.

1794: London

(Deletanville)

In a French dictionary (Deletanville) the triolet is described as "a sort of ancient French poetry".

1794: London

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728, 1751, 1755, 1756, 1771, 1780 and 1783. It will be republished again in 1797). There are no innovations and, therefore, no page numbers as still remained usual practice. The triolet is defined as "a French kind of poem consisting of three stanzas".

1797: Paris

(Boyer)

Abel Boyer's dictionary is republished. It was previously published in 1728, 1751, 1755, 1756, 1771,

1780, 1783, and 1794.

1797: Paris

(Nugent)

In still another French dictionary, previously published in 1784 and 1793 (Nugent) the triolet remains described simply as "a kind of poem"

5.4. Italian

1747: Pesaro

(Charlevoix and Berthier)

A first (and somewhat condescending) mention of the triolet appears in print in Italian, repeating the claim that the triolet had its origin in the reign of Charles V. It is described in this work as a type of "canzone".

1761: Venice

(Antonini)

A very brief definition of the triolet as an ancient form of rondeau appears in a French/Italian/Latin dictionary published in Venice. Possibly the only mention of the triolet appearing in Italian during the mid-18th century.

1794: Naples

(Chaudon)

In a historical dictionary, where an Enrico de Ranchin is mentioned as a poet who is known for his easily approachable poetry. As an example, a triolet is mentioned with the first three lines being translated into Italian as:

Il primo giorno del mese di maggio
Fu il primo giorno della vita mia
E il figliuol mio appena e in sull'aurora.

This is an incredibly sloppy translation of the original French, preserving neither the prosodic elements characteristic of the French, nor very much of the meaning. This will be seen if we look at the original French. The first line is a masculine, octosyllabic, line of poetry, both in speaking and in

singing. The second line would, for purposes of reading and speaking, would also be a masculine, octosyllabic line of poetry, but, for singing, but in terms of 17th century poetic theory would have been considered as being feminine, nine-syllable, line of poetry and, for purposes of singing, would have been sung with the final *e* of the last word *vie*, becoming a clearly though lightly pronounced schwa when sung. The third line would have been the same as the first. The basic meter of all three lines of poetry would have been iambic, something which would become especially clear when sung.

Le premier jour du mois de Mai
Fut le plus heureux de ma vie.
Le beau dessein que je formai!

As can clearly seen by making a simple comparison of the Italian, not only does the syllabification change, there is not pattern to it, being lines of 11, 12 and 15 syllables, respectively, compared with 8, 9, and 8 syllables of the French. In addition, neither do any of the Italian share a common rhyme nor is accuracy of meaning preserved. Literal translations of the corresponding lines of poetry from the Italian and the French into English are, therefore given to illustrate the lack of understanding of this first Italian description of the triole to be put into print. For this purpose compare immediately below the first translation (from the original French into English) with the second (from Italian into English).

The first day of the month of May
was the happiest of my life
The good plan that I made!

The first day of the month of May
was the first day of my life
And my son the same as in the aurora.

In addition to the prosodic infelicities of the Italian combined with a disregard for the meaning, the triolet also suffers in that no explication of the rules is given. The only explanation given is that the is a very simple one, amounting to very little more than a statement that sort of ancient French poetry. As a result, Italian understanding of the French triolet was long hampered.

CHAPTER 6.
THE TRIOLET IN THE NINETEENTH CENTURY

6.1. French

1803: Paris

(Boiste)

The triolet is defined as a "petite pièce de huit vers (small verse form of eight lines)". The same description of the triolet appears again in 1823 and 1843.

1804: Paris

(Anon)

In a reprint of an encyclopedia (1784) with an article about Blanchet, there appears a triolet by him and another by Ranchin.

1804: Paris

(Domairon)

A writer on French poetics, basing his opinions on a work of 1749 by Gaillard, makes certain comments about the triolet and ends with Ranchin's poem as an example.

1805: Paris

(Anon)

In a book review the writer claims to have few regrets for the triolets which did not appear in the book he was reviewing.

1805: Paris

(Madelaine)

In a dictionary of French poets, a 13th century triolet is given. The writer expresses regret for the loss of interest in the triolet and other French verse forms, but expresses hope that by preserving their history that they will one day be revived. Among the poets writing triolets mentioned are Marot, Blanchet, Ranchin, Regnier, Saint-Gelais, and André de la Vigne.

1806: Paris

(Madelaine)

A list of famous triolets and, to the extent known, their authors, appears in a poetic encyclopedia.

1806: Paris

(Gaillard)

A collection of Gaillard's works are published. His explanation of structure and syllabic structure is complete and, therefore, unusual. As examples, he gives Blanchet and Ranchin, but evaluates Blanchet more highly.

1812: Paris

(Henry)

In a history of the French language, one comes across the statement that the triolet, along with certain other verse forms, are then hardly known.

1813: Paris

(Peignot)

Mention is made in a biographical dictionary of triolets being an old form of poetry.

1814: Paris

(Berchoux)

Evidence of the possibility of triolets being things other than just poems can be found in a work dealing with Voltaire where triolet refers to a type of plant (clover) and not to a verse form.

1815: Paris

(Benoiston-de-Chateauneuf)

In 1815 the triolet is mentioned as a verse form which flourished in previous centuries, but has since disappeared.

1817: Paris

(Harpe)

In a republication of a work from 1799, the triolet is referred to as a poetic verse form created during the infancy of French literature, which, along with others of that time, were from time to time successfully revived. It is to be published yet again in 1840.

1817: Paris

(Marchangy)

A work on Gallic poetry describes a triolet of love changing itself into a lai of death.

1817: Paris

(Delille)

In the same year in a poem on the imagination mention is made in passing of Boileau mentioning triolets in passing.

1821: Paris

(Roquefort)

A comment is made in a work on the French literature of the 12th and 13th centuries that a triolet can be seen making its first appearance as a song of love.

1822: Paris

(Carpentier)

In 1822 (also the same in 1825, and 1831), the term "vert galant" (green galant), being like "a youth or a man in the prime of life, lively, ribald and enterprising with the women" is mentioned in connection with the triolet. A triolet by de la Place is given as an example. Its English translation, however, is unlike most others in this book in that it puts meaning before rhyme or rhythm. The original and its translation go:

TRIOLET.

Qui jeune fut un vert galant t
A tort de vouloir encor l'être;
En vain il vante un vieux talent,
Qui jeune fut un vert galant;
Le passé nuit trop au présent,
Dit Eglé qui croit s'y connaître.
Qui jeune fut un vert galant,
A tort de vouloir encor l'être.

Such a "green gallant" when young!

An error of wanting to be him again;
In vain he brags an old talent,
Such a “green gallant” when young;
The past night too much in the present,
Said Eglé who thinks he knows of it.
Such a “green gallant” when young!
An error of wanting to be him again

In addition, a short discussion of the triolet with the typical examples from St. Amant and Ranchin are given.

1823: Paris

(Anon)

In a book dedicated to the education of the young, the triolet is mentioned as, like other poems of that type, being completely out of fashion. It mistakes Scarron as being the author of St. Amant's triolet on writing a triolet, though gives the correct text. Another writer of the same year states that he can dispense with a discussion of the triolet because they have been out of fashion for so long.

1823: Paris

(Jouy)

In the complete works of Etienne Jouy, the triolet is mentioned as being no longer in use.

1823: Paris

(Boiste)

In a French-French dictionary of the same year (and again in 1828) it is defined as being clover, a figure in the shape of a clover, a card with a clover-shaped object printed on it, an aquatic plant, and lastly a small poem of eight lines. Later in the same book in a discussion of French poetry, a short discussion is given of the triolet and an example provided.

1823: London

(Moustalon)

In another anthology of poetry from this year, a short discussion of the triolet is given and three examples provided, including from Blanchet and Ranchin.

1824: Paris

(Vaure)

In *La Métronomanie*, a comedy, one finds passing mention of the triolet.

1824: Paris

(Auguis)

In 1824 an encyclopedia of French poets cites Octavien de St. Gelais and gives examples of the triolets of Andre de la Vigne and states that since the time of Moliere triolets are said to have been out of fashion. In addition Jacques Colin is mentioned as a 16th century writer who wrote triolets among other types of poetry.

1824: Paris

(Anon)

In the same year an encyclopedia of the sciences quoted Moliere in explaining the falling out of fashion of the ballad and other forms, including the triolet. It is here maintained that the only merit of the triolet and related verse forms is in the ingenuity writers have shown in dealing with the bizarre rules these verse forms have.

1825: Paris

(Carpentier)

The term "vert galant" (green galant), being like "a youth or a man in the prime of life, lively, ribald and enterprising with the women" is used in connection with the triolet. In this and other matters, descriptions and examples remain the same as in the edition of 1822 and will continue to remain unchanged in that of 1831.

1825: Paris

(Anon)

In a work on the history of French literature claimed that the poetry of Provence replicated itself in the poetry of the north and that the triolet was one of its manifestations. A somewhat disapproving stance was taken with regard to repetition.

1826: Paris

(Voltaire)

One finds mention made of a triolet in connection with Voltaire in his works which are published in

this year.

1828: Brussels

(Boiste)

In a French-French dictionary of the same year which had previously appeared in 1823, it is defined as being clover, a figure in the shape of a clover, a card with a clover-shaped object printed on it, an aquatic plant, and lastly a small poem of eight lines. Later in the same book in a discussion of French poetry, a short discussion is given of the triolet and an example provided.

1828: Paris

(Sainte-Beuve)

In a work on the history of French poetry and the French theater, a complaint is made of the barren sameness of the many long poetic works one encounters in early French poetry and that one is lucky if occasionally one can encounter a triolet or a ballad inserted to break the monotony.

1829: Paris

(Cherbonnier)

Two triolets (including one by Ranchin) appear in a French reader published in New Orleans. In the same year, a book on poetry and versification from Paris has a small section on the triolet with an example is given of St. Amant's *Pour Construire un Bon Triolet* along with a mention of a triolet satyrizing the Cardinal Mazarin.

1829: Paris

(Duc)

A short description of the structure of a triolet is given in a treatise of poetics and versification. It concludes with a comment that the triolet was sung and was meant to be humorous.

1831: Paris

(Noël and Carpentier)

The triolet is described in a book previously published in 1822 and 1825 in exactly the same manner as before and with the same examples.

1838: Brussels

(Loève-Veimars)

In a history of French literature, mention is made of the poetry of Provençal reproducing itself in the north of France and that the triolet was one product of this.

1840: Paris

(Harpe)

The triolet is referred to as a poetic verse form created during the infancy of French literature, which, along with others of that time, were from time to time successfully revived. The same statement appeared in the previously published editions of 1799 and 1817

1842: Paris

(Brugière)

A history of the Dukes of Burgundy mentions the triolet of the Feast of the Pheasant which took place shortly after the fall of Constantinople to the Turks.

1843: Paris

(Boiste)

The triolet is defined as a "petite pièce de huit vers (small verse form of eight lines)". This is the same description of the triolet as in the previous editions of 1803 and 1823.

1843: Leipzig

(Wolff)

In an anthology of French poetry published in Germany in this year one finds a fair sized number of triolets by St. Amant, de la Vigne, Pavillon, Ranchin, and Vanderbourg. Of these, the following two (the first by Pavillon and the second by Vanderbourg) appear immediately below with fairly literal English translations, as triolets by these writers do not appear elsewhere in this work.

L'honneur de passer pour constant
Ne vaut pas la peine de l'être.
Doit - on briguer sincèrement
L'honneur de passer pour constant?
Près de l'objet le plus charment,
C'est bien assez de le paroître.
L'honneur de passer pour constant
Ne vaut pas la peine de l'être.

The honor of passing for being constant
Is not worth the effort of being so.
Ought one to sincerely seek
The honor of passing for being constant?
Near to the object the most charming,
It is enough to simply to so appear.
The honor of passing for being constant
Is not worth the effort of being so.

Qu'il est doux d'aimer à seize ans
Naïve et gentille fillette,
Qui sait à peine en son printemps,
Qu'il est doux d'aimer à seize ans !
Ah ! quand ses regards languissant,
Déjà présagent sa défaite
Qu'il est doux d'aimer à seize ans
Naïve et gentille fillette!

How sweet it is to love at sixteen
Naive and kind little girl,
Who knows hardly what spring is,
How sweet it is to love at sixteen!
Ah! when her languid eyes,
Already presage her defeat
How sweet it is to love at sixteen
Naive and kind little girl!

1857: Alençon

(Banville)

In 1857 many triolets were included in Théodore de Banville's "Odes Funambulesques" which was published in Alençon. The triolets were satirical and funny and had a profound influence on French writers, popularizing them once again. In a sense, the impact of Banville on the triolet was even more profound than that of the Fronde of the mid-17th century or Ranchin or St. Amant. As a result

of Banville's influence, the triolet achieved a sudden popularity in the English-speaking world. Almost simultaneously with the sudden interest in the triolet shown by English writers, the triolet achieved popularity in Brazil and at the very end of the century in Peru.

1858: Paris

(Laurens)

Though probably not connected with Banville, an anthology of French literature appears, including three triolets.

1859: Paris

(Banville)

A new edition of "Odes Funambulesques" is published in Paris with new content added and an introduction by Victor Hugo. A fairly typical triolet from this collection appears below with a fairly literal English translation.

ÉLÈVE DE VOLTAIRE!

As-tu lu Voltaire? Non pas;

Jamais, jamais, pas même en rêve.

Allons, dis si tu nous trompas:

As-tu lu Voltaire? Non pas.

Il suffit: je vais de ce pas

T'annoncer comme son élève !

As-tu lu Voltaire? Non pas.

Jamais, jamais, pas même en rêve.

Janvier 1859.

STUDENT OF VOLTAIRE!

Have you read Voltaire? No;

Never, never, not even in my dreams.

Come tell us if you're lying:

Have you read Voltaire? No.

That suffices: I will go in this case

To announce you are his pupil!

Have you read Voltaire? No.

Never, never, not even in dreams.

January 1859.

1870: Paris

(Gaudin)

In 1870, the first book to provide a detailed history of the triolet was published in Paris by Paul Gaudin. It is entitled *Du Rondeau, du Triolet, du Sonnet* and, though only dealing with the history of the triolet in France and the part dealing with the triolet only 23 pages, it is so far the only work in any language to have been written which can be called a history of the triolet. Though small, this section dealing with the history of the triolet is many times longer than the next largest text covering any aspect of triolet history written to that date. Furthermore, in the context of French literature, it makes an effort to be complete, covering the development of the triolet from Lescurel to Banville. It is especially valuable for its discussion of the triolet in connection with the Fronde. A second point of importance is the discussion made of the triolet with regard to song.

1876: Paris

(Jullien)

Triolets are considered in a work on French harmonic verse forms. Examples are given from Froissart, Ranchin, and Piron and the relation of the rondeau with the triolet is discussed. The example for Piron appears often, though not having been quoted elsewhere in this book, will be found here below as follows, along with a fairly literal English translation:

Grâce à monsieur l'abbé Séguy,
Messieurs, vous revoilà quarante.
On dit que vous faites aussi
Grâce à monsieur l'abbé Séguy.
Par la mort de je ne sais qui
Vous n'étiez plus que neuf et trente:
Grâce à monsieur l'abbé Séguy,
Messieurs, vous revoilà quarante.

Thanks to the Abbe Seguy,
Gentlemen, you're back to forty.
It is said that you made it, too,

Thanks to the Abbe Seguy.
By the death of I know not who
You were no more only thirty nine:
Thanks to the abbe Seguy,
Gentlemen, you're back to forty.

1876: Paris

(Vapereau)

A dictionary of literature gives brief biographical sketches of various writers of triolets, including the German writer Goetz with mention being made of him as a writer of triolets. It also discusses the role of the Fronde and triolets in general, giving a small number of appropriate examples.

1879: Paris

(Bougy)

In an anthology of Gallic poetry various triolets appear. In the book's notes, it is speculated that Ranchin's *Le Premier Jour du Mois de Mai* might have been written by the doctor François Ranchin.

1882: Paris

(Morgand)

A bookstore catalog shows for sale a mid-17th century work that includes a small number of triolets.

1884: Paris

(Anon.)

A book review of a book of poetry by H. C. Bunner is to be found in which it is mentioned that triolets are included among the poems in the book.

1887: Paris

(Despréaux)

A detailed study with copious notes concerning Boileau's highly influential "L'Art Poétique" appears and, on this account, a short mention is made of the triolet in its commentary.

1888: Paris

(Martin)

In a published catalog of the manuscripts of the library of the Arsenal, mention is found of triolets

appearing in the 17th century "Recueil Conrart" collection.

1891: Paris

(Banville)

A group of three triolets written by Alphonse Daudet and called *Les Prunes* (The Prunes) is to be found in a book of French poetry edited by Théodore de Banville. The first of the three appears below with a literal English translation.

De tous côtés, d'ici, de là,
Les oiseaux chantaient dans les branches,
En si bémol, en ut, en la,
De tous côtés, d'ici, de là.
Les prés en habit de gala .
Étaient pleins de fleurettes blanches.
De tous côtés, d'ici, de là,
Les oiseaux chantaient dans les branches.

From all sides, from here, from there,
The birds sang in the branches,
In B flat, in C, and La,
From all sides, from here, from there.
Meadows in gala dress.
Were full of little white flowers.
From all sides, from here, from there,
The birds sang in the branches.

6.2. German

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1802: Königsberg

(Voss)

Two triolets appear in a book of Johann Heinrich Voss's poetry with the claim that one (p. 3) called *Die Hirtin* (The Shepherdess) was first published in *Almanac des Muses* in 1768. It appears often in German poetry anthologies and, together with its English translation, is:

DIE HIRTIN.

TRIOLET.

Bewachen Heerd' und Herz
Kann eine Hirtin schwerlich.
Nicht wenig Sorg und Schmerz
Umfähgt uns, will man ehrlich
Bewachen Heerd' und Herz.
Macht List den Wolf gefährlich,
Den Hirten schlauer Scherz;
Kann eine Hirtin schwerlich
Bewachen Heerd' und Heiz.

THE SHEPHERDESS.

TRIOLET.

To guard hearth and heart
A shepherdess is able to do with difficulty.
Not a little care and pain
Surrounds us, wants us honestly
To guard hearth and heart.
Power makes the wolf dangerous
The shepherd a sly joke;
Guarding hearth and heart
A shepherdess is able to do with difficulty.

The other of the two triolets is a translation of a French triolet by Blanchet which has already been noted for the year 1785.

1806: Berlin

(Reinhardt)

A new edition of Carl Heinrich Leopold Reinhardt's poetry appears, but with the same poems as in previous editions, though this edition is easier for a non-German to read as it does not use the Gothic script.

1806: Göttingen

(Bouterivek)

In a history of poetry and rhetoric, the Provençal influence on the development of the triolet and other forms of French poetry is asserted.

1807: Münster

(Halem)

Certain triolets of Gerhard Anton von Halem appear in a publication of his writings. A representative triolet (p. 320) written in 1804 is:

Dir ward ein Kuß von mir geraubt;
Sieh mich bereit, ihn zu erstatten.
Zu kühn ist, wer geliebt sich glaubt.
Dir ward ein Kuß von mir geraubt;
Wie schmeckt' er füß im Frühlings - Schatten!
Elmire, war mir's nicht erlaubt?
Dir ward ein Kuß von mir geraubt;
Sieh mich bereit, ihn zu erstatten.

You became a kiss of mine robbed;
Look at me willing to reimburse it.
It is to be bold, who loved to believe.
You became a kiss of mine robbed;
How it tastes sweetly in Spring - Shadow!
Elmire, was it not for me allowed?
You became a kiss of mine robbed;
Look at me willing to reimburse it.

1807: Leipzig

(Beck)

In a textbook on world history it is stated that the blossoming of lyric poetry (of which the triolet is to be included) in northern France of the 15th century was a result of the influence of Provençal.

1809: Halle

(Vetterlein)

In an anthology of German poetry triolets (elsewhere cited) by Halem and Schmidt are included.

1811: Heidelberg

(Schlegel)

In a book of August Wilhelm Schlegel's poetic works which was published in this year, one triolet is to be found which is dated as having been written in 1801 and, together with a literal English translation, is as follows:

Mit einem kleinen Triolet
Will ich dir, kleiner Merkel, dienen.
Verwirrst du mächtige Terzinen
Mit einem kleinen Triolet?
Ey, ey, bey solchen Kennermienen!
Einst wies ich schon dir das Sonett;
Mit einem kleinen Triolet
Will ich dir, kleiner Merkel, dienen.

With a small Triolet
Will I go, a small wish serve.
Confuse you mighty tercets
With a small Triolet?
Yes, yes, with such characteristic expression!
Once I sent to a sonnet;
With a small Triolet
Will I go, a small wish serve.

1811: Leipzig

(Jördens)

In a dictionary of German poets and writers of prose, Hagedorn is mentioned for his triolets and Götz for his rondeaux (p. 778). In addition, a triolet about writing triolets by Johann Nikolaus Götz also appears (p. 234).

1812: Göttingen

(Seckendorff)

In a work of art criticism, triolets are, along with sonnets and madrigals, listed as a second type of lyrical poetry (Seckendorff, 394).

1816: Berlin

(Sommerbrodt)

Two triolets appear by Sommerbrodt in a book of his poetry. One satirizes the poet Schlegel and the other is a translation of la Monnoye's triolet on Pindar. They are:

1818: Vienna

(Halem)

Von Halem's poetry, including his two triolets, are republished.

1819: Altona

(Reinhard)

Karl Reinhard's poetry, including four triolets, are republished in this year, of which the following triolet (p. 75) may be considered representative:

AN ELISA.

Triolett.

Mädchen, gib mein Herz zurück,
Oder schenke mir das deine!
Kannst du sehen, wie ich weine:
Mädchen, gib mein Herz zurück!
Herz um Herz und Glück um Glück,
Oder Jeglichem das Seine!
Mädchen, gib mein Herz zurück,
Oder schenke mir das deine!

AN ELISA.

Triolett.

Girl, give back my heart,

Or give me yours!
Can you see how I cry:
Girl, give back my heart!
Heart to heart and happiness to happiness,
Or to each his own!
Girl, give back my heart,
Or give me yours!

1819: Leipzig

(Wolff)

In the same year, an anthology of German poetry edited by Wolff is published and includes twelve triolets by Hagedorn, Götz, Raßmann, Schmitt, and Schimper. This work is popular and reprinted throughout the 19th century in 1839, 1841, 1843, 1847, 1853, and 1884.

1819: Prag

(Sommer)

A dictionary, also of the same year, which was dedicated to providing good German equivalents for technical terminology, gives the German equivalent of triolet as "Dreiklangsgedicht" and defines the term as an eight-line poem whereby the first line comes after the third line and the first two after the sixth line.

1819: Landshut

(Nüßlein)

A textbook of the arts, explains the triolet in terms of being songs written as romantic poetry. As examples, triolets taken from Hagedorn's poetry corpus are given.

1820 Königsberg

(Gotthold)

A book about the arts in Germany stated that the triolet, as did other artificially contrived verse forms, had a role to play in the context of German literature.

1821: Mainz

(Maus)

A poem of mediocre quality consisting of two stanzas, each a triolet of nine lines, appears in a

publication of the poetry of Isaak Maus.

1822: Landshut

(Waitzenegger)

A notice appears in an encyclopedia of German Catholic clerics mentioning a triolet of Bernard Michelis having appeared in Raßmanns triolet collection. Also, two triolets by a certain Johann Weiz are said to have appeared in the same collection.

1822: Hannover

(Heyse)

A German term for triolet, Dreiklangedicht appears in actual use in a book on the theory and practice of German grammar. One example by Kröneis, described as astute, witty and strange, is given, though toward the end of the book it is stated that the German language has little use for such artificial forms of poetry coming from southern languages such as the triolet and so on.

1823: Dresden

(Petri)

In a dictionary of loanwords in the German language the triolet is defined as "ein Dreiklang-Gedicht oder kleines Ringel-gedicht (a poem of three metrical repetitions or a small rondel)".

1824: Vienna

(Mayer)

In a book on the theory of German poetics, a short description of the triolet is given. It is fairly standard, though no description is given of the number of syllables. It is stated that Germans learned the triolet from the French and that the triolets of Hagedorn, Gleim, Voß, v. Halem, G. P. Schmidt, Tiedge, and Haug are to be noted. This account of triolets states that the rondel is an even more narrowly defined art form than the triolet with the additional requirement of two rhymes covering eight masculine and five feminine lines (or the opposite). Triolets are said to be of varying lengths, which, though usually eight lines, may on occasion be nine or 12 lines. Examples are given from Hagedorn.

1825: Leipzig

(Pölitz)

In a book on the German language mentions the triolet as a type of poetry with fixed forms which

has shown more popularity among Germans than the rondeau. Examples are given from Gleim, Klamer Schmidt, Ernst Schulze, von Tiedge, von Haug, Karl von Reinhard, and K. A. Schneider.

1826: Prag

(Schietzler)

In the second volume of the poetry of S. W. Schietzler, mention is made in a satirical poem of another poet writing a triolet. In the same year, mention is made in a Viennese literary yearbook of a writer of not entirely satisfactory triolets.

1826: Vienna

(Anon)

In a literary yearbook it is mentioned in a book review that a certain author gives practically no information regarding the triolet, the rondeau and the madrigal.

1827: Hannover

(Heyse)

In a German grammar the writer states that the triolet, among other similar forms of verse, must be passed over.

1828: Berlin

(Wackernagel)

Wackernagel publishes a book of poetry with several somewhat satirical triolets included, similar in spirit to three English triolets of Gerard Manley Hopkins published in 1883, though without any connection, one set with the other. One of these triolets by Wackernagel follows here:

O ungeheure Ironie!

Könnt ichs im Ernste Schnellpost nennen?

Wer sah je steifre Esel rennen?

O ungeheure Ironie!

Wie leeres Stroh auf staubger Tennen,

So dresch ich dort die Poesie:

O ungeheure Ironie!

Könnt ichs im Ernste Schnellpost nennen?

O immense irony!
Can I call it seriously call it express post?
Who ever saw a stiffer donkey run?
O immense irony!
Like empty straw on dusty dishes,
So I create there poetry:
O immense irony!
Can I seriously call it express post?

1829: Leipzig

(Winter)

In a literary history of the German language the triolet is mentioned in passing as a lyrical poetic art form.

1829: Hildburghausen

(Gleim)

Three triolets, with one from as early as 1775. are published in an anthology of Johann Wilhelm Ludwig Gleim's poetry. The one from 1775 would seem to have been made under the influence of Ranchin's *Le Premier Jour du Mois de Mai*, though it is distant enough that it cannot be counted as a translation. It goes:

Der erste Mai.

(Triolet.)

1775.

Heut' wollen wir beisammen seyn,
Mein Mädchen, ich und meine Nachtigallen,
Im Ahornwäldchen ganz allein!
Heut' wollen wir beisammen seyn:
Tief in den Ahornwald hinein
Soll meine Flöte heut' erschallen! –
Heut' wollen wir beisammen seyn,
Mein Mädchen, ich und meine Nachtigallen!

The First of May.

(Triolet.)

1775

Today we want to be together,
My girl, me and my nightingales
In a grove of maples alone!
Today we want to be together:
Deep in the maple forest
Should my flute resound today! -
Today we want to be together,
My girl, me and my nightingales!

1830: Speyer

(Goeppinger)

Four triolets appear in a publication of the poems of Karl Geib, one of which (pp. 163-164) would seem to have been written under the influence of Ranchin.

1830: Münster

(Budde)

In the same year in a book on the history of the German language and poetry, mention is made of the triolet usually consisting of eight four-foot iambic or trochaic lines, of which the first two lines must repeat themselves at the end and the first line in the middle. Examples from Ernst Schulze and Wilhelm Ludwig Gleim are given.

1831: Schwerin

(Bruger)

A relatively large number of triolets (25 in all) appear in a publication of the poems of Karl Heinrich Bruger.

1834: Würzburg

(Petri)

In a text book for secondary school students the triolet is described as a short form of a rondeau of eight to twelve lines and characterized by an ingenious repetition of the first line. Hagedorn, Goethe, and Tiegde are mentioned as practitioners. Raßmann's *Triolette der Deutschen* (1815) is mentioned

as an anthology.

1835: Leipzig

(Neumann)

An opinion is put forth in the writings of Wilhelm Neumann that an Italian *terzine* should be called a *triolet*.

1835: Dessau

(Krause)

Two *triolet*s are published among the poems of Ludwig Krause.

1835: Leipzig and Darmstadt

(Weber)

In the same year in a work on esthetics, the *triolet* is described in terms of its being an eight-line rhyming poetic game, where is an interplay of masculine and feminine rhyming and where the first, fourth and seventh lines are always one and the same. An example by Schlegel is given.

1835: Leipzig

(Voss)

Also, in the same year the collected poetic works of Johann Friedrich Voss are published, in which two *triolet*s from the late 18th century appear.

1835: Breslau

(Kannegiesser)

Also in an introduction to Goethe's lyrical poetry mention is made with a statement that he did not write any *triolet* known to the author of the introduction.

1836: Leipzig

(Giesebrecht)

Two *triolet*s by Heinrich Giesebrecht are published in a book of his poetry. A rather brief explanation of the *triolet* is given in a work concerning the theory of literature and rhetoric. He concludes with one example each written by a teacher and a female student.

1836: Berlin

(Eschenburg)

In a book on the fine art of rhetoric a short yet accurate description of the triolet is made with the comment that the strict rules governing this poetic form have not always been fully observed in practice.

1837: Regensburg

(Nüßlein)

In a textbook on esthetics triolets are mentioned. It is stated that noted German language practitioners are Ziegler, Hagedorn, Götz, Götter, I. G. Jacobi, Voß, Manso, Göthe, A. W. Schlegel among unspecified others.

1837: Vienna

(Fornasari)

An Italian writing in German a text book on the German language published in Vienna mentions triolets in passing, stating that they will be passed over.

1839: Leipzig

(Wolff)

Wolff's 1819 anthology of German poetry is republished and includes triolets by Hagedorn, Götz, Raßmann, Schmitt, Schimper. It will be published again in 1841, 1843, 1847, 1853, and 1884.

1839: Breslau

(Geisheim)

A triolet is to be found in a book of poetry by Carl Geisheim.

1840: Mannheim

(Schimper)

Seventeen triolets appear in a book of the poetry of Karl Schimper in 1840 (republished in 1847).

1840: Stuttgart

(Haug)

In the same year a 12-line triolet said to be "a triolet after the manner of the French" appears in a book of poetry by Haug.

1840: Breslau

(Knuettell)

In a book on the art of poetry there is an explanation of the triolet with a certain number of examples, all of which appear commonly in works dealing with the triolet during the 19th century.

1840: Leipzig

(Kehrein)

Also in the same year in a work on the dramatic poetry of the Germans the triolet is described as being both artificial and exquisite.

1840: Kasan

(Winter)

In a book on the theory of the science of the poetic art, matters of triolet classification and the subjects for which it is appropriate (especially matters of joking and galantry) are discussed.

1840: Basel

(Wackernagel)

Finally, in this year, a triolet is to be found as part of the content of a German reader edited by Wackernagel.

1841: Leipzig

(Wolff)

Wolff's anthology of German poetry is republished and includes triolets by Hagedorn, Götz, Raßmann, Schmitt, Schimper. It was published in 1819 and 1839 and will be published again in 1843, 1847, 1853, and 1884.

1841: Vienna

(Hurtel)

In a textbook for private schooling the triolet is describe as an abbreviated rondeau, consisting of eight lines, of which the first repeats in the middle and the first two after the sixth line. A commonly appearing example by Schlegel is given.

1841: Leipzig

(Anon)

In a music periodical mention is made of the triolets of Giese being put to music and sung beautifully.

1842: Berlin

(Edler)

In a textbook of rhythm and metrics, the triolet is described as a poetic game appropriate light, flighty, humorous thought. It is said to normally consist of eight lines and to have found few practitioners, including Hagedorn, Gleim, the brothers Schlegel, Tiedge, and Tieck. An interesting example of a triolet by Schulze is given, described as showing German seriousness or perhaps Spanish grandeur.

1842: Zürich

(Kurz)

A handbook of German literature gives a short discussion of the triolet in the context of light French verse forms. It also mentions that the triolet formerly had a wider range of uses.

1843: Leipzig

(Wolff)

Wolff's anthology of German poetry is republished and includes triolets by Hagedorn, Götz, Raßmann, Schmitt, Schimper. It was published in 1819, 1839, and 1841 and will be published again in 1847, 1853, and 1884.

1843: Leipzig

(Förster)

A triolet appears in a book of the poetry of Karl Förster.

1843: Leipzig

(Wolff)

In a work dealing with the history of the development of German literature the triolet is mentioned in passing in connection with a discussion of lyrical poetry.

1843: Vienna

(Altmann)

A triolet by Alois Leopold Altman is published in a book of his poetry.

1843: Frankfurt am Main

(Rückert)

Another triolet appears in a publication of the collected poetry of Friedrich Rückert.

1847: Leipzig

(Wolff)

Wolff's anthology of German poetry is republished and includes triolets by Hagedorn, Götz, Raßmann, Schmitt, Schimper. It was published in 1819, 1839, 1841 and 1843 and will be published again in 1853, and 1884.

1847: Mannheim

(Schimper)

Many triolets appear in a book of the poetry of Karl Schimper previously published in 1840.

1853: Leipzig

(Wolff)

Wolff's anthology of German poetry is republished and includes triolets by Hagedorn, Götz, Raßmann, Schmitt, Schimper. It was published in 1819, 1839, 1841, 1843 and 1847 and will be published again in 1884.

1853: Aachen

(Mueller)

A triolet appears in a book of poetry and prose of the language of the people of Aachen. The poem is written in the same dialect as the rest of the book. Although no translation is offered, it goes:

Oecher dütsche Rümme
Ohne völ Cönstümme
Lest geer, we geer spast.
Oecher dütsche Rümme
Kenne gar ge Kümme.
Gengen Oecher hast
Oecher dütsche Rümme
Ohne vol Constümme.

1856: Vienna

(Halm)

A large number of triolets by Friedrich Halm are published in the first volume of his works.

1858: Vienna

(Czislér von Ény-Vecse)

Seven triolets are published in a collection of the poetry of the poetess, Hermine Czislér von Ény-Vecse.

1862: Breslau

(Nösselt)

Several triolets from the late 18th and early 19th centuries are published in a textbook for female secondary students. The triolet is mentioned as being of less importance than the rondeau, differing from a rondeau in that it consists of only one stanza.

1868: Münster

(Büren)

Eight triolets are published in a selection of the poetry of Bernhard Gottfried Büren, who tried to combine poetry with patriotic, nationalistic, purposes.

1868: Leipzig

(Schad)

Also, a goodly number of triolets are included in a book dedicated to Ferdinand Freisigrath. In this collection of poetry edited by Christian Conrad Schad is a fairly long poem of eight stanzas called *Das Triolett* (The Triolet) by Ludwig Storch where each stanza is a triolet. Moreover, the poem, as a whole, deals with the topic of the triolet.

1870: Berlin

(Bonnell)

In a section of a textbook of versification, there is a section on the triolet with many examples by Gleim, Lächlegel, Rückert, Tiedge, Hagedorn, and Kugler.

1879: Berlin

(Hahn)

The structure of the triolet is described in a work on German poetry which includes a triolet by Ernst Schulze as an example.

1884: Leipzig

(Wolff)

Wolff's anthology of German poetry is republished and includes triolets by Hagedorn, Götz, Raßmann, Schmitt, Schimper. It was previously published in 1819, 1839, 1841, 1843, 1847 and, lastly, in 1853.

1884: New York and London

(Rosenstengel)

In a German language reader for American high schools and colleges there is passing mention of the triolet as a verse form.

1888: Freiburg im Breisgau

(Brugier)

A fairly good description of the triolet is to be found in a history of German literature. As examples, triolets, one each by a teacher and the teacher's student are given. This is as in a previous edition, though with a better explanation of the triolet and this time including the names of the teacher (Ludwig von Giesbrecht) and the student (Charlotte Wellman, née Hasselbach).

1888: Bonn

(Schipper)

In the same year, in a work on English metrics, an article by Gosse in *The Cornhill Magazine* is referred to in illustration of the great importance of Théodore de Banville. As examples of English triolets, one poem each by Bridges and Dobson are given.

1893: Stuttgart

(Götz)

A triolet of Johann Nikolaus Götz which is a translation of St. Amant's triolet about writing a triolet and which was written before 1765 is republished.

6.3. English

1806

(Fellowes)

In 1806 Robert Fellowes published an anthology of romantic poetry, which included the first full translation of Ranchin's *Le Premier Jour du Mois de Mai* into English, making it perhaps the first English language triolet to have been published to that date. Along with this, mention was made of Hagedorn's translation, in addition to the original French also being included, of which it is stated that Menage considering this poem to be the king of triolets. The English translation of Ranchin, being possibly the first English language triolet to have been published in full in England deserves being quoted in full. It goes:

THE first morn in the month of May
I prize far more than all the rest;
For thee I saw and told that day,
The first morn in the month of May,
That thou my heart had'st stolen away.
If thee please what I then confest, -
The first morn in the month of May
I prize far more than all the rest.

For the original by Ranchin, see the section dealing with that writer in Chapter 4.

1820: London

(Carey)

1820 is an important year in the history of English triolets, because Walter Scott published the poetry of Patrick Cary in full. Though previously published in the 18th century, its reception had been a negative one among critics, one of whom advised readers that they could get more entertainment by going to church and listening to a sermon. Though anonymously published, it was an open secret that a famous writer was the editor and some believed the editor to be the actual writer. The result was a large number of book reviews over a relatively short period, all of which made an effort to praise what was possible to praise in Cary's poetry and to diplomatically word disappointment in the rest. This did not serve to stimulate other writers to copy Cary in writing triolets, but did serve to establish the word as an English term and the genre as a possible genre in

English literature. The number of triolets published were three in number (p. 43) out of a much larger corpus of poetry.

1. WORLDLY designes, feares, hopes, farwell!

Farewell all earthly joyes and cares!
On nobler thoughts my soule shall dwell,
Worldly designes, feares, hopes, farwell!
Att quiett, in my peacefull cell,
I'le thincke on God, free from your snares;
Worldly designes, feares, hopes, farwell!
Farwell all earthly joys and cares.

The numbering goes from 1. to 3. directly, with 2. not appearing.

3. I'le seeke my God's law to fullfill,

Riches and power I'le sett att nought;
Lett others striue for them that will,
I'le seeke my God's law to fullfill:
Least sinfull pleasures my soule kill,
(By folleye's uayne delights first caught,)
I'le seeke my God's law to fullfill,
Riches and power I'le sett att nought.

4. Yes (my deare Lord!) I'ue found itt soe;

Noe joyes but thine are purely sweet;
Other delights come mixt with woe,
Yes (my deare Lord!) I'ue found itt soe.
Pleasure att courts is but in show,
With true content in cells wee meete;
Yes (my deare Lord!) I'ue found itt soe,
Noe joyes but thine are purely sweet.

As one can see detailed in succeeding entries, in 1820, the book was mentioned and/or reviewed in various periodicals, mostly in London, but also in Edinburgh and New York.

1820: London

(Anon. 1)

A mildly favorable announcement of Patrick Carey's work appears in the 29 April 1820 in the Literary Gazette and Journal of Belles Lettres, Arts, and Sciences.

1820: London

(Anon. 2)

Patrick Carey's poems (with mention of Walter Scott being the editor) find mention in The Monthly Magazine, or, British Register in the list of new publications for April.

1820: London

(Anon. 7)

Mention is made in the 1 May 1820 issue of The New Monthly Magazine and Universal Register of the publication of Patrick Carey's poems as edited by Walter Scott.

1820: London

(Anon. 3)

Mention of Patrick Carey's poems is to be found in The British Review and London Critical Journal in its list of new books published from March to May of that year.

1820: Edinburgh

(Anon. 4)

Mention is made of Patrick Carey's poems in The Edinburgh Magazine and Literary Miscellany.

1820: New York

(Anon. 6)

In the 1 October 1820 issue of The Literary and Scientific Repository, and Critical Review mention is found of the publication of Patrick Carey's poetry with Walter Scott being the editor.

1820: London

(Anon. 5)

A book review is found in the December issue of The Ladies' Monthly Museum. Though mildly favorable in tone, the conclusion is that the poems, worthy as they are, are still not of a quality as to

bring lasting fame to its author.

1822: London

(Adolphus)

Mention is made of Patrick Carey's book of poetry in a book of letters serving as a work of literary criticism. It is used as an example of Walter Scott being "deeply infected with bibliomania".

1823: Edinburgh

(Anon. 2)

Brief mention is made of "Trivial Poems and Triolets" with Sir Walther Scott being designated as clearly spoken of as a baronet.

1829: London

(Moncrieff)

A song (pp. 91 & 92) based on Ranchin's *Le Premier Jour du Mois de Mai* appears in a book of poems by William Moncrieff. It goes:

THE FIRST OF MAY.

I sought her cot, at peep of day,
And tapp'd, till Echo tapp'd again;
It was the merry first of May,
And thus I breath'd a lover's strain:
Maia, my life, my soul, arise,
And shame the Heavens with those eyes!
Rise, love, the light has banish 'd night,
A world of sweets
Thy coming greets,
Bright cynosure of summer skies,
Maia, my life, my soul, arise!

Rise, love, it is the first of May,
Most blest of days throughout the year!
I saw and lov'd thee on that day,

But make it still more bless'd, my dear;
Like morning, with thy thousand charms,
Oh ! rise and glad thy lover's arms!
The casement gleam'd,
In sight she beam'd,
And softly sigh'd
She'd be my bride;
To church, in haste, we hied away,*
And she was mine the first of May!

1830: Philadelphia

(Anon.)

In Encyclopedia Americana of 1830 (repeated in the 1831, 1835, 1836 and 1840 editions) states that "The Provençal lyric poetry was most flourishing in the north of France, during the 15th century. The triolet, the quatrain, the king's song, so called, were cherished particularly on account of the burden, which was essential to them, for in it plays of wit could be exhibited."

1831: Philadelphia

(Anon.)

The Encyclopedia Americana of 1831 mentioning the triolet is the same as it was in 1830 and will remain the same in 1835, 1836 and 1840.

1833: Andover

(Anon. 1)

A bible commentary compares a passage in the Bible to a triolet.

1835: New York

(Meadows, F. C)

A French and English dictionary is published in New York. In it triolet appears as "Triolet, tre-yo-lay, sm. little poem of 8 verses."

1835: Philadelphia

(Anon.)

The Encyclopedia Americana of 1835 mentioning the triolet is the same as it was in 1830 and 1831

and will remain the same in 1836 and 1840.

1835: London

(Costello)

A poem by Froissart (the first line being *Faut prendre le tems comme il vient*) is translated into as a triolet English by Louisa Stuart Costello and published. This translation represents the fifth triolet in English to be published. It is:

Take time while yet it is in view,
For fortune is a fickle fair:
Days fade, and others spring anew,
Then take the moment still in view.
What boots to toil and cares pursue!
Each month a new moon hangs in air :
Take then the moment still in view,
For fortune is a fickle fair.

1836: Philadelphia

(Anon.)

The same article *Encyclopedia Americana* article appears with regard to the triolet as in the 1830, 1831, and 1835 editions.

1836: London

(Partington)

The British Cyclopedia of Literature, History, Geography, Law, and Politics copies an article verbatim on the triolet as found in the 1830, 1831, 1835 and 1836 editions of the *Encyclopedia Americana*.

1836: London

(Gorton)

Mention is made in a biographical dictionary of Sir Walter Scott publishing *Trivial Poems and Triolets* in 1822, two years later than it actually was published.

1840: London

(Warton and Taylor)

In a book on the history of English poetry (published previously in 1781 and 1824) mention is made of the triolet when introducing a work of literary criticism by the French writer Sibilet.

1840: Philadelphia

(Lieber)

The Encyclopedia Americana of 1840 mentioning the triolet is the same as it was in the previously published editions of 1830, 1831, 1835 and 1836.

1841: London

(Anon. 2)

Lumley's Bibliographical Advertiser makes mention of Sir Walter Scott's edition of Patrick Carey's *Trivial Poems and Triolets* as having been published in 1820.

1841: London

(Anon. 3)

The Popular Encyclopedia is published with an article on the triolet which is the same as the *Encyclopedia Americana* of 1830, 1831, 1835, 1836 and 1840 as well as that of the *British Cyclopedia of Literature* of 1836.

1877: London

(Anon.)

There appears a very influential article in *The Cornhill Magazine* (London) about triolets and related French verse forms written by Edmund W. Gosse. In terms of quality it comes second to Gaudin's 24 page history of the triolet in French. In Gosse's article, Robert Bridges is credited with writing the first modern original English-language triolet, though it is not praised as highly as triolets composed by other writers. The triolet in question is:

When first we met we did not guess
That Love would prove so hard a master;
Of more than common friendliness
When first we met we did not guess.
Who could foretell this sore distress,
This irretrievable disaster

When first we met? We did not guess
That Love would prove so hard a master.

Théodore de Banville is praised highly with the claim that his work is unrivalled and the following poem quoted with the remark that it is a perfect specimen of the genre.

Moi, je regardais ce cou-la.
"Maintenant chantez," me dit Paule.
Avec des mines d'Attila
Moi, je regardais ce cou-la.
Puis, un peu de temps s'écoula . . .
Qu'elle était blanche, son épaule:
Moi, je regardais ce cou-la;
"Maintenant chantez," me dit Paule.

Me. I looked at her neck.
"Now sing," said Paula.
With the expression of an Attila
Me, I looked at her neck.
Then a little time passed. . .
It was white, her shoulder:
Me. I looked at her neck.
"Now sing," said Paula.

St. Amant's role is mentioned. As an English writer of triolets, Austin Dobson is highly praised as writing triolets equal to the best found by French writers, as an example of which the following triolet is quoted:

I intended an Ode,
And it turned into Triolets.
It began à la mode:
I intended an Ode,
But Rose crossed the road
With a bunch of fresh violets;

I intended an Ode,
And it turned into Triolets.

1878: London

(Anon.)

A discussion of the triolet occurs in an anthology of poems of sentiment. In this work, Bridges is rather more highly praised than in Gosse's article in *The Cornhill Magazine* for the same poem appearing in that article. The two poems from Dobson quoted for this discussion (p. 290) were not the same, being:

A KISS.

[triolet.]

ROSE kissed me to-day.
Will she kiss me to-morrow?
Let it be as it may,
Rose kissed me to-day.
But the pleasure gives way
To a savour of sorrow;
Rose kissed me to-day,—
Will she kiss me to-morrow?

"Oh, Love's but a dance,
Where Time plays the fiddle !
See the couples advance, —
Oh, Love's but a dance !
A whisper, a glance, —
'Shall we twirl down the middle?'
Oh, Love's but a dance,
Where Time plays the fiddle!"

1883: Stonyhurst

(Hopkins)

Gerard Manley Hopkins, a 19th century Jesuit priest who was a friend of Robert Bridges and who

achieved fame during the 20th century, published three triolets in *The Stonyhurst Magazine*, making them among extremely small number of poetic works published during his lifetime. They are:

No. 1 -- Λέγεται τι χαινόν;
"No news in the Times to-day,"
Each man tells his next-door neighbour.
He, to see if what they say,
"No news in the Times to-day,"
Is correct, must plough his way
Through that; after three hours' labour,
"No news in the Times to-day,"
Each man tells his next-door neighbour.

No. 2 -- COCKLE'S ANTIBILIOUS PILLS
"When you ask for Cockle's Pills,
Beware of spurious imitations."
Yes, when you ask for every ill's
Cure, when you ask for Cockle's Pills,
Some hollow counterfeit that kills
Would fain mock that which heals the nations.
Oh, when you ask for Cockle's Pills
Beware of heartless imitations.

No. 3 -- "THE CHILD IS FATHER TO THE MAN"
(Wordsworth)
"The child is father to the man."
How can he be? The words are wild.
Suck any sense from that who can:
"The child is father to the man."
No; what the poet did write ran,
"The man is father to the child."
"The child is father to the man."
How can he be? The words are wild.

1885: Ann Arbor

(Anon.)

In 1885 a detailed lesson on how to write a triolet appears in *The Michigan Argonaut*, a student newspaper of Michigan University. After going through the various steps in composing such a poem, the final result given is:

Sign for The Argonaut.
You'll never be happy; without it.
There isn't a student but ought
To sign for The Argonaut,
If you give the matter a thought
You'll find no occasion to doubt it.
So sign for The Argonaut
You'll never be happy without it.

1888: London

(Peters and Charles)

In the same year, an article by J. W. Gleeson White writes a critically influential essay on the triolet verse form as it had evolved in England to that date. Though otherwise well-considered and well-written, the one misleading point made by the article is the suggestion that the triolet is of Provençal origin. It concludes with the words:

“Finally, a word of advice to those who attempt a triolet. Choose a slight, fanciful incident; let the rhymes be exact and easy; and be content with the 'suggestion' (which, like a clever sketch) it gives of some trivial event or idea, avoiding complex subjects or too deep thoughts, for which the form is not well suited.”

1889: Edinburgh

(Anon.)

An article of a periodical introduces triolets and other poems making use of French styles by early Scottish poets of the 15th and 16th centuries. However, the examples, on examination, do not hold up to scrutiny.

1889: Edinburgh

(Anon.)

In the same issue of the periodical mentioned immediately above one can find a review of Dobson's *Poems on Several Occasions*. The review highly praises his triolets.

1889: London

(Hamilton)

In the same year, there appears in a British periodical parodies of English and American authors. Austin Dobson, W. E. Henley, Andrew Lang, R. Le Galliene, J. Ashby-Sterry, A. C. Swinburne, C. H. Waring and Oscar Wilde are praised for popularizing medieval French verse forms, of which the triolet is specifically mentioned. A triolet from Punch is given, being:

THE TRIOLET.

(In a Temper.)

A Triolet's scarcely the thing —
Unless you would carol in fetters!
If lark-like you freely would sing,
A Triolet's scarcely the thing:
I miss the poetical ring,
I'm told that it has, by my betters!
A Triolet's scarcely the thing —
Unless you would carol in fetters!

Dobson is parodied by John Twig in the following triolet:

A Triolet,

(After Mr. Dobson's "I intended an Ode")

I wished to sing my love;
I cannot do so now.
(As I remarked above')
I wished to sing my love,
But Kate crossed with her cow
And gave my love a shove.
I wished to sing my love ;
I cannot do so now.

John Twig.

Dobson is also parodied with regard to the following nursery rhyme (p. 88):

AN OLD SONG BY NEW SINGERS.

In the Original.

Mary had a little lamb,
Its fleece was white as snow,
And everywhere that Mary went
The lamb was sure to go.

As Austin Dobson Writes It.

Triolet.

A little lamb had Mary, sweet,
With a fleece that shamed the driven snow.
Not alone Mary went when she moved her feet

(For a little lamb had Mary, sweet)
And it tagged her 'round with a pensive bleat,
And wherever she went it wanted to go —
A little lamb had Mary, sweet,
With a fleece that shamed the driven snow.

Finally, a set of triolets originally appearing in 1888 in the Detroit Free Press are reprinted.

They are:

How to Fashion a Triolet.

As triolets are now the "go,"
A charming one I'll write,
Their little niceties to show,—

As triolets are now the "go,"—
I'm writing one (and apropos.
By Webster, I am right) ;
As triolets are now the " go,"
A charming one I'll write.

The dictionary teaches me
The triolet receipt : —
The verses of eight lines must be ;
The dictionary teaches me
The first line, by the recipe,
Three times I must repeat.
The dictionary teaches me
The triolet receipt.

The second line must reappear
To form the final line ;
No matter if it soundeth queer.
The second line must reappear ;
When poetry is far from clear
It is considered fine !
The second line must reappear
To form the final line.

Now, do you like the triolet ?
Your true opinion say.
It puts me in a horrid pet ;
Now, do you like the triolet ?
I wish your real thought to get,
So do be candid, pray.
Now do you like the triolet ?
Your true opinion say.
W. Best.
Detroit Free Press, 1888.

1890: London

(Anon.)

In 1890 an article discussing *Dies Irae* in English mentions Patrick Carey's *Trivial Poems and Triolets*.

1891: New York

(Adams)

A triolet by Nathan M. Zezy appears in an American periodical dedicated to photography. It is:

My photograph I gave to Ben.
I loved him, though I did not show it;
But still I was quite happy then.
My photograph I gave to Ben,
He kissed it, foolish fellow, when
He might have kissed — he ought to know it.
My photograph I gave to Ben.
I loved him, though I did not show it!

1892: Washington, D. C.

(Field)

A triolet by Neith Boyce appears in an American periodical called *Kate Field's Washington*.

LET no bell toll
When the long day dieth,
Making dole,
Let no bell toll.
The gray night-soul
For its freedom sigheth—
Let no bell toll
When the long day dieth.

1893: London and Edinburgh

(Anon. 1)

In February of 1893 in Great Britain a book review of a book called "Poems on Poems" introduces several triolets about triolets (p. 92), including one by W. E. Henley, one by J. C. Grant, and a triolet series by the Detroit Free Press.

Of the remaining and frailer forms of verse, the triolet is perhaps the most popular. With its short measure and its refrains, and only two true rhymes for eight lines, it is a most difficult verse to make. However, Mr W. E. Henley says it is easy 'if you really learn to make it:'

Easy is the Triolet
If you really learn to make it !
Once a neat refrain you get,
Easy is the Triolet.
As you see! — I pay my debt
With another rhyme. Deuce take it!
Easy is the Triolet
If you really learn to make it

Mr J. C. Grant, on the other hand, thinks the triolet too delicate for our English climate. So he writes :

Skip, little Triolet,
Back to your Race!
You are no violets —
Skip, little Triolet;
Vainly you say, ' Oh let
Me have a place !'
Skip, little Triolet,
Back to your Race!

About three years ago an American paper published a series of five amusing triolets. We venture to quote the second and third:

1893: Boston

(Anon. 2)

In April of 1893 the same article appears without credit in a periodical published in Boston.

1893: Edinburgh and London.

(Small and Gregor)

In the same year, a book on the poems of the early 16th century Scottish poet William Dunbar appears and in it one can find it argued that certain six-line stanzas should be interpreted as eight-line triolets.

1895: New York and London

(Raymond)

In a work on comparative esthetics, a triolet on making triolets by W. E. Henley which is already cited above is published.

6.4. Portuguese

1818: Lisbon

(Despréaux)

The triolet is mentioned as having been made by Marot in a Portuguese translation of Boileau.

1836: Paris

(Fonseca)

A French-Portuguese dictionary published in Paris gives the definition of triolet as "antigua redondilha franceza (an ancient French rondeau)." The same definition reappears in 1879.

1870: Rio de Janeiro

(Assis)

In 1870, Machado de Assis publishes his work "Phalenas" in Rio de Janeiro, which contains several triolets, a verse form he continues to make use of in his later career. As one of Brazil's greatest poets, his work had immense influence in the Portuguese speaking world. Around the same time period, many Brazilian writers start writing triolets, endowing many of their triolets with an erotic sensuality unknown in previous triolets in other languages. An example of a triolet by Machado (p. 44) with an English translation is as follows:

Colhe-se antes que venha o mal,
Colhe-se antes que chegue o inverno;
Que a flor morta já nada vai.
Colhe-se antes que venha o mal.
Quando a terra é mais jovial
Todo o bem nos parece eterno.
Colhe-se antes que venha o mal,
Colhe-se antes que chegue o inverno.

Gather before the coming of evil,
Gather before the coming of winter;
Since to a flower in death there is nothing.
Gather before the coming of evil.
When the good earth is then the more happy
All that is good, it seems so eternal.
Gather before the coming of evil,
Gather before the coming of winter.

Machado de Assis remarks in Phalenas in one of his notes that the triolet had been in long disuse in France but that recently it had been revived. He felt that, as a style of poetry, it is graceful, but it is not an easy thing to create one in Portuguese. It should be noted that his triolets mimic French patterns to with regard to rhyme and in the positioning of masculine and feminine lines, but not terms of syllabic counts which seem to show variation, whereas the French tends to be invariable within the context individual poems.

1879: Paris

(Pinto)

A French-Portuguese dictionary published in Paris gives the definition of triolet as "antigua redondilha franceza (an ancient French rondeau)." as appears in 1836.

1880: Rio de Janeiro

(Acosta; Oanto)

Triolets are published in Brazilian periodicals of this year at least four times.

1882: Rio de Janeiro

(Acosta)

A fairly large number of triolets written by Adelino Fontoura and dedicated to a Cuban woman are published. An example (p. 60) originally written in June 1882 with an English translation follows:

Ai! dá-me a volúpia ardente,
O gozo intenso, a paixão!
Sobre o teu colo, dormente,
Ai! dá-me a volúpia ardente,
Minha morena indolente,
Meu amor! meu coração!
Ai! dá-me a volúpia ardente,
O gozo intenso, a paixão!
Junho, 1882.

There! give me over to burning lust,
The intense joy, passion!
On your lap, sleeping,
There! give me over to burning lust,
My indolent brunette
My love! my heart!
There! give me over to burning lust,
The intense joy, passion!

1882: São Paulo

(Martinez de Mello)

Luiz Marcello publishes a triolet in a Brazilian periodical.

1884: Florianopolis

(Cordeiro)

A triolet by Virgílio Varzea appears in a Brazilian periodical.

1887: Rio de Janeiro

(Almeida)

"Lyrica" by Filinto de Almeida is published in Rio de Janeiro with many triolets and an abbreviated verse form this author created out of the triolet and which he called the biolet, being six lines, with the first two lines switching positions when they become the fifth and sixth lines and with the rhyme scheme being ABbaBA. Much impressive poetry appears in this work, including the following biolet.

Ao pleno florir da idade
Chegaste, de encantos plena.
Minha doirada phalena,
Luz da minha mocidade,
Chegaste, de encantos plena,
Ao pleno florir da idade.

Yes, in the full bloom of your age
You came, and you were full of charms.
My glitter gilded shining moth,
The light of youth, when youth was mine,
You came, and you were full of charms,
Yes, in the full bloom of your age.

1888: Rio Grande do Sul

(Porto)

João Simões begins a period of extensive involvement in writing triolets as a journalist for his first column which was called "Balas de Estalo (Bullet Fire)".

6.5. Dutch

1824: Zutphen

(Anon. 2)

In a general dictionary of the arts and sciences, triolets are mentioned in the context of lyrical poetry,

which is divided into four distinct sorts, being: (1) holy songs such as hymns, (2) heroic odes of which those by Pindar might be considered representative, (3) moral and philosophical songs celebrating virtue, friendship, and philanthropy, and (4) songs of entertainment for parties and for love. Three psychological states are posited with regard to lyrical poetry, being: (1) an urge to make an immediate outpouring of lively feeling as in the case of odes, hymns, and cantatas; (2) an urge to express a longing for something lost or a hope for the future; and, (3) a didactic urge where one wishes to express an idea in the context of a feeling. The conclusion of this exposition on lyrical poetry is that the triolet, along with the sonnet, the rondeau, and the madrigal, may be considered being capable of expressing any of the above psychological states and is, therefore, a true form of lyrical poetry.

1830: Leiden

(Bouterweck)

In a book on the basics of beautiful songs (Bouterweck), favorable mention is made of the triolet, with a statement that it is best suited to topic matter which is half joking, half serious in nature.

1834: Amsterdam

(Geysbeek)

In a book about poetry (Geysbeek) brief mention is made of the triolet and other fixed forms of poetry as being bound by many rules, yet, even so, it still remains possible for one to express one's personality.

1843: Amsterdam

(Geysbeek)

A general dictionary of the arts and sciences which was first published in 1824 is republished with the same article mentioning the triolet found in the earlier edition.

1850:

(Hermans)

An example follows, together with an English translation of a poem written in 1850 by J. M. Dautzenberg, a poet of Flemish origin. The translation attempts to preserve in English the original rhythm of the Dutch.

Daar ginder in der olmen lommer,

Zag ik den hemel op deze aard';
Ik voelde 's levens volle waard'
Daar ginder in der olmen lommer.
Want zy, die englen evenaart
Ontrukte my aan zorg en kommer;
Daar ginder in der olmen lommer
Zag ik den hemel op deze aard'.

There yonder in the shady elm tree,
I saw a heaven here on earth;
I felt that life was full of worth
There yonder in the shady elm tree.
For equal to an angel's mirth,
It killed my cares that overwhelmed me;
There yonder in the shady elm tree,
I saw a heaven here on earth

It should be noted that the above triolet is not a triolet in the traditional French manner, but seems to be at least as much influenced by 18th century German triolet writers. For one, the rhyme scheme is different (AbbAbaAB) from what one typically finds in a French triolet (ABaAabAB). Also, the way the poem is divided into masculine and feminine lines of poetry is very different in this poem (FMMFMFFM) from what one would normally see in a French triolet (MFMMMMFMF).

6.6. Italian

1801: Paris

(Martinelli)

The briefest possible definition of triolet as "sorta di poesia (a type of poetry)" appears in a French-Italian dictionary.

1810: Naples

(Anon)

In a book on French grammar a short discussion of the triolet is given. Here mention is made of

male and female lines, in addition to a very accurate explanation of its repetitive structure, though no mention is made of the number of syllables, as is sometimes the case in explanations given in other languages. The two examples are given, one from St. Amant ("Pour Construire un Bon Triolet") and one from Ranchin ("Le Premier Jour du Mois de Mai"), though neither is translated. The passage dealing with triolet, being of interest as proof of Italian exposure to the intricate rules of this verse form, is as follows:

Vi è un' altra specie di Rondò detto da' Franchesi Triolet; picciolo componimento familiare di soli cinque versì, cui i due primi deono formare un senso compiuto, che adottar si possa naturalmente a' tre altri versì, appresso i quali nuovamente si ripetono. Il primo di questi versì deve essere maschile, il secondo femminile, ed il terzo maschile; dopo il quale si mette il primo verso; il quarto maschile, il quinto femminile, e si chiude il componimento col ripetere i due primi versì: Eccone un esempio di Scarron.

There is a different kind of rondeau called in French triolet; a small, accessible, composition of only five [non-repeating] lines, of which the two first two ought to form a complete sense, that can be naturally be used with the other three different lines, possessing a new quality whenever they repeated. The first of these lines must be male and the second female, and the third male; after which you put the first line; the fourth [non-repeating line] is male, the fifth [non-repeating line] female, at which one then closes the poem by repeating the first two lines of the poem: Here is an example from Scarron.

It should be noted that the example given as being from Scarron is actually a poem from Saint Amant. Unlike a 1752 French attribution of this to Scarron by Claude Joannet, the poem has not been re-written to make it more acceptable to contemporary French tastes, but is as Saint Amant wrote it. In a similar manner, Ranchin's *Le premier jour du mois de mai* is as he wrote it.

1822: Paris

(Barberi)

In a French-Italian dictionary the triolet is defined as "sorta di poesia antica tra' Francesi (A sort of ancient poetry among the French)", which, as a definition, is marginally better than Martinelli's dictionary entry of 1801.

1830: Venice

(Anon.)

In a universal biographical encyclopedia La Vigne is mentioned in connection with Saint Gelais who is not discussed. La Vigne is described as a mediocre poet and that in a work bearing both his name name and that of Saint Gelais a certain portion of the poems to be found are triolets.

1832: Milan

(Anon.)

Mention is made of the publication in 1819 of poems and triolets of Patrick Cary with Sir Walter Scott as the editor.

1833: Milan

(Anon. 2)

An Italian publication, derivative of yet different from that of the preceding year, makes passing mention of Sir Walter Scott's publication of Patrick Cary's poetry.

6.7. Spanish

1832: Madrid

(Mendoza)

The first mention in Spanish of the triolet seems to be in a publication of the works of Iñigo López de Mendoza who describes the triolet as a type of rondel which are eight lines in three sections and, being playful and light, are normally used for satire and love.

1837: Havana

(Diestro)

An encyclopedia published in Havana states that no poetry which is crafted with the intention of it being sung can achieve a better form than what is possible with the triolet.

1901: Lima

(Brotherston)

In Lima, *Minúsculas* an influential book of poetry by Manuel González Prada was published in Lima in 1901 by Prada's French wife (Brotherston, 1). It proves to be an influential book of poetry which introduces the triolet to the Spanish speaking world, though, even today one tends to find

examples of the triolet in Latin America rather than in Spain, itself. The two triolets which follow below are taken from this work. Due to uncertainty as to how a Peruvian born in the capital city of Lima, yet educated in Chile and dedicated to the cause of Peruvian nationalism would read his poetry, no attempt has been made to mimic the rhythmic pattern of Spanish. The first poem does, however, seem to exhibit an underlying (though not necessarily fully consistent) pattern of 10 syllables per line, whereas the underlying pattern for the second poem would seem to be nine. It was, therefore, as a matter of convenience, decided to treat the lines in English as iambic pentameters for the first poem and trochaic pentameters (minus the final unstressed syllable) for the second poem. The aim was to provide a taste of the original rhythm without attempting the probably impossible feat of fully copying it and still have something that could count as a translation, more or less, of the content. For a similar reason, rhyming has been ignored in the translation.

Al fin volvemos al primer amor

Al fin volvemos al primer amor,
como las aguas vuelven a la mar.
Con tiempo, ausencia, males y dolor
al fin volvemos al primer amor.
Si un día, locos, en funesto error,
mudamos de bellezas y de altar,
al fin volvemos al primer amor,
como las aguas vuelven a la mar.

To first love we'll return, at last go back

To first love we'll return, at last go back,
as do the waters which go back to sea.
With time, from absence, harmful, full of pain,
to first love we'll return, at last go back.
If once by deadly error crazed we are,
and move from beauty and its altar block,
to first love we'll return, at last go back,
as do the waters which go back to sea.

Aborrecemos esta vida

Aborrecemos esta vida,
mas no quisiéramos morir.
Por alevos y fementida
aborrecemos esta vida.
Ciegos buscamos la salida
entre el noser y el existir;
que aborrecemos esta vida,
mas no quisiéramos morir.

We abhor, we do, this life of ours,

We abhor, we do, this life of ours,
Even so, we do not wish to die.
Our intent, malicious and faithless is.
We abhor, we do, this life of ours.
Blindly do we seek an exit sign,
Being and non-being in between.
We abhor, we do, this life of ours,
Even so, we do not wish to die.

CHAPTER 7. CONCLUSIONS

7.1 Geographic Aspects of Early Triolet Dispersion

The triolet seems to have its origin in what is now French speaking Belgium (Wallonia) and in northeastern France (Picardy). Publications of triolets centered on Paris, although one finds many other cities where triolets are also published on occasion, including Angers, Angouleme, Bordeaux, Toulouse, Lyon, and Nancy. Occasionally, French language publications appear in Amsterdam, especially in the 17th and 18th centuries. In Germany there is no one predominant publication locus, although Leipzig seems to have somewhat more publications dealing with the triolet than the many other locations in Germany. In the case of the English speaking world until the 20th century London has by far the largest percentage of such publications, though occasionally one will see Edinburgh or New York or Boston. With regard to Portuguese, the role of Portugal is negligible. The triolet is a strictly a Brazilian phenomenon. Likewise, for Spanish, Spain, even today, remains a barren desert in terms of triolet production. Spanish triolets, beginning with Peru, are almost entirely limited to Latin America where they have become fairly common. With regard to Italy, general Italian indifference has led to many Italian translations of French triolet writers, usually in an academic context, but to very little independent triolet production. The Netherlands is too small for any one region to claim the triolet for itself.

One geographic aspect of triolet dispersion is that it spread earliest to Germany (and, though not covered by this study, then to Russia), whereas it has never really been able to penetrate the mountains separating France from the Iberian peninsula and from Italy. If one considers the long-enduring separation of the Chinese and Indian cultures and the possible role of the Himalayas in this, then perhaps one might be tempted to explore the role mountain ranges might have in separating one cultural zone from another. In any case, mountains would seem to represent much more of a barrier than water, as the triolet, with the advent of easy water born transportation in the second half of the 19th century saw the successful export of the triolet to both Brazil and Peru by the beginning of the 20th century.

7.1. Cultural Aspects of Early Triolet Dispersion

The cultural aspects of triolet dispersion might be seen in the transfers that took place. When the triolet became finally popular in England, it also soon after became popular in America, though not so in other parts of the former British Empire. This perhaps might reflect a generally high evaluation of British culture on the part of most Americans in the past, combined with a sense of

equality based on the fact that independence had been won and simply received. On the other hand, the adoption of the triolet verse form has achieved popularity in both Portuguese speaking Brazil as well as in the many Spanish speaking nations of South America, but not in Portugal or Spain, respectively, in spite of these two countries being far closer to France geographically. One might speculate that, in addition to possible geographic factors at work, that there might also cultural factors at play, too. Inhabitants of the former colonial states of South America were, during the colonial era, viewed as second class subjects who, without special permission, were not allowed to immigrate back to their mother countries. Likewise, one must assume that colonial culture was looked down upon, thus creating a desire on the part of both Latin American nations and the two Iberian peninsula states to distance themselves from one another culturally without necessarily changing negative stereotypes on either side. This, thus, might explain a willingness on the part of Latin American poets to experiment with French verse forms and the two mother countries' collective unwillingness to adopt Latin American innovations. With regard to Italy, much of French culture ultimately has derived from Italy. While not necessarily being consciously dismissive of French culture, Italians, having a historic sense of cultural superiority going back to the time of the Roman Empire might be expected to find themselves largely indifferent to the more traditional aspects of French culture. England, on the other hand, having been conquered by the Norman French in 1066 and with, even now, an aristocracy and a royal family descended from its conquerers, might be expected, in spite of the many wars it had with France during intervening centuries, to have a far different, far more favorable, attitude toward French culture than would be the case for the Italians or the peoples of the Iberian peninsula. As for the Dutch, triolets were published in that language as early as 1500, but they did not gain popularity until the late 20th century, long after this study comes to a conclusion. Perhaps, having for many centuries, the most vibrant economy of Europe, they were self-satisfied and inward looking with regard to matters of culture. Perhaps other factors were involved. Given the small size of that nation and the lack of information available, nothing can be stated with certainty.

7.2. The Role of Chance in Triolet Dispersion

The history of triolets, while indicating a role for both geography and for culture as explanations for cultural dispersion, nevertheless, also indicates a strong role for chance. Triolets might have completely disappeared during the 17th century, if it had not been for the Fronde, when they lent themselves perfectly to the most vicious forms of character assassination due, possibly to the fact, that they were singable and that at least some triolets in earlier centuries had been designed as songs to be sung, meaning that, in theory, any new triolet, no matter how vicious or how

beautiful, could equally easily be sung. At any rate, being in fashion between 1648 and 1652 ensured that massive numbers all over France were produced and made it impossible that they could ever after be forgotten. Likewise, the ingenious idea of St. Amant to write a triolet on the subject of writing a triolet and the probably accidental writing by Ranchin of the exquisitely beautiful and highly regarded *Le Premier Jour du Mois de Mai* ensured that future editors of poetry anthologies would always have two poems of this type that were entirely inoffensive and, due to their fame, would have to be included if their anthologies were to be considered comprehensive with regard to French poetry. Another accident of fate was that in the second half of the 18th century, just as triolets were once again disappearing in France as a living verse form, Hagedorn in Germany created truly beautiful German language triolets which stimulated a boom in German triolet production which did not stop until the second half of the 19th century after the Franco-Prussian War and the creation of the German Empire. But it was in 1857 that Theodore de Banville wrote his *Odes Funabulesques* and triolets became popular again, this time not only in France, but thanks largely to the efforts of Edmund Gosse and W. E. Dobson in England and in America. Then in 1870 in Brazil Machado de Assis, who had been educated at a French school in Brazil as a child and who found himself under the literary influence of Banville and his friends, introduced the triolet to Brazil where it was to achieve enduring popularity. Likewise, in Peru in 1901, Manuel González Prada, who also had connections with France and who also was under similar literary influences, introduced the triolet to the Spanish speaking world of Latin America where it has since taken root. If any one of the above named events not happened nor the above named individuals not existed, the course of the history of the triolet would have been very different, indeed.

7.3. The State of Triolet Dispersion in 2016

In the world of today, the triolet has escaped the confines of its purely European language background. It has been produced, though probably on no great scale, in India and even in Japan. There is a Wikipedia page devoted to the triolet in Korean. Within Europe, there is evidence of triolets being written and appreciated for every major language of Europe and many minor ones. Interesting, though, no triolets have been found among the minority languages of France itself, which might indicate a general desire of minority language speakers not to be even further overwhelmed by the omnipresence of French culture than they already are. Among minor languages elsewhere, examples which might be made are Icelandic, Afrikaans, Walloon, Greek, Armenian, and Georgian.

7.4. General Conclusion

The internet has served to make both the production and the dissemination of triolets far easier than at any time during their previous history. In fact, it has made possible a far more rapid dispersion of all minor verse forms among poetry lovers than was the case with any previous generation. Triolet creation occurs in an ever-widening range of national European languages, including Italian. With the appearance of the internet, the triolet appears in almost all major and many minor European languages. With regard to triolets, it has reinforced a trend of growing interest among poets of Western European languages that has existed since the civil unrest of the Fronde (1648-1653) in France. Thus, we see triolet use spreading to German in the 18th century. Russian is another language in which triolet creation is early, but not being a Western European language, is not considered in this study. By the beginning of the 20th century, triolets of literary merit are being produced in Dutch, English, Portuguese and Spanish. In the course of the 20th century, triolet creation occurs in an ever-widening range of national European languages, including Italian. With the appearance of the internet, the triolet appears in almost all major and many minor European languages. It has even come into use in non-European languages, with Japanese being an example. For a very minor medieval French verse form, its spread has been astonishing, but perhaps no more so than other verse forms from other languages, the haiku and tanka from Japan, the pantoum from Malaysia or the limerick or the clerihew from England being examples of a worldwide growth in interest shown by people in all kinds of poetry. This revitalization of interest in all forms of poetry might be somehow connected with the extraordinary ease with which people can, due to the internet, enjoy music and any and all kinds musically related arts, of which poetry must be included. As song lyrics are, almost by definition, a form of lyrical poetry, it would seem only natural for those who are entranced by the musical beauty of good song lyrics to explore other forms of poetic achievement than merely the songs, accompanied by musical instruments, which they can download and listen to. Also, there are identity issues to consider. The interest shown by certain people in relatively minor poetic forms might also be tied to a wish for a clearly defined identity which is different from that of most others whom they might be interacting with.

Another matter to consider is the issue of translation when considering the triolet verse form across languages. Social and cultural processes inevitably will be seen as playing a role in the translation and use of the concepts indigenous to the poetry of one language when converting it to another language medium. Misunderstandings by the translator of these concepts can have serious consequences, leading to essentially new verse forms, even if a superficial resemblance remains. In order to give the research for this book more relevance, careful attention was paid to prosody when dealing with the triolet, no matter what the language involved.

Religion does not seem to represent an important factor in triolet dispersal, though the

stereotypes people have of other ethnic groups do. Thus, the English long seem to have been immune to the charm of this verse form because it was something that the French and the Germans did which they did not feel a compelling need to copy. Moreover, even today, the Italians, the Portuguese, and the Spanish show little interest in this verse form, though the Dutch, the English and the Germans do. One could argue that this might indicate a higher appreciation of France's northern neighbor's for its culture than among its southern neighbors. Likewise, the appreciation of the triolet in Latin America, whether Portuguese speaking or Spanish speaking might be seen as evidence of France being seen as a cultural balance to a history of past colonial control and sometimes brutal exploitation by Portugal and Spain.

Another important factor would, in the past, seem to have been geographic. Even though France, over the centuries, found itself repeatedly at war in and/or with all of its neighbors, triolet spread was fastest in Germany and slowest in Spain. If one considers the lack of mutual cultural influence between China and India in past centuries, then one might consider a possibility existing of mountains being a strong barrier to cultural exchange. In the case of France and Spain, the Pyrenees would be acting as a natural barrier, whereas in the case of China and India it would be the Himalayas. Oceans, on the other hand, would seem to represent no longterm barrier to cultural exchange, if one considers the popularity of triolets in Latin America or in England or in North America of today.

The original contribution to the advancement of human knowledge which this work makes lies not only in the fact that it is the first detailed history of the triolet, but in that it approaches triolet dispersal, which is not merely a matter of literary history but also a language process, from a geolinguistic perspective. Both in terms of history and analysis it may be seen as something, though capable of being easily superceded is, nevertheless, unique for the time and place in which it was made. Its main significance will, thus, eventually be in laying down a path for future researchers to follow with, hopefully, better results.

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