

posted in the game and rules. Some colleges refuse to play unless this is positively the case, and in so doing they lose nothing and often escape a great deal of mischief. It is hoped that next season's management will prove as successful financially as the one just over; will escape with fewer cancelled games and make every effort to have the officials men of integrity and selected before the game.

BERTRAND DE BORN.

In the XXVIIIth Canto of the Inferno, Dante enters the region "where is paid the fee by those who sowing discord, win their burden," and suddenly sees a sight so awful that he is almost afraid to recount it.

"I truly saw, and yet I seem to see it,  
A trunk without a head walk in like manner  
As walked the others of that mournful herd.  
And by the hair it held the head dis severed,  
Hung from the hand in fashion of a lantern, &c."

Holding up the head and turning it toward Dante he announces himself as Bertrand de Born; the gifted and turbulent troubadour of the XIIth century, alike skilled with pen and sword, who passed his life in singing and in fighting, but especially in stirring up strife among his neighbors. And because he was always disturbing the peace and calling up war, and because he parted father and son and set them at enmity with one another, he is condemned forevermore to carry his head parted from his body.

The earliest record of this famous poet and warrior is given in his native Provençal, in Raynouard's selections of Original Poetry of the Troubadours. The old chronicle says:—"Bertrand de Born was a chatelein of the bishopric of P'rigueux, Viscount of Hauteford, a castle with nearly a thousand retainers. He had a brother whom he would have driven from his inheritance had it not been for the king of England. He was always at war with all his neighbors, etc. He was a good cavalier, a good warrior, a good lover,

and a good troubadour; and well-informed and spoken; and knew well how to bear good and evil fortune. And he always wished that the king of France and the king of England should be at variance; and if there were either peace or truce, straightway he sought and endeavored by his satires to undo the peace and to show how each was dishonored by it. And he had great advantages and great misfortunes by thus exciting feuds between them. He wrote many satires but only *two* songs. And he set his whole heart on fomenting war; and embroiled the father and son of England until the young king was killed by an arrow in a castle of Bertrand de Born."

We get an interesting side-light upon the poet and upon the entire age in which he lived in reading English history. It will be remembered that Henry II married Eleanor of Aquitaine, adding thereby a large part of the south of France to his crown. He had four sons, all of whom were more or less rebellious against him. The oldest was Henry, surnamed Curt Mantle, and called by the novelists the Young King, because he was crowned in his father's lifetime; the second was the famous Richard Coeur de Lion; the third, Geoffrey duke of Brittany, and the last John named Lackland. Bertrand was on intimate terms with all of them, but especially with Henry of whom he always speaks in his poems as the Young King, sometimes praising him and sometimes reproving him. It was to him that he "gave the evil counsels" embroiling him with his father and his brothers; and one of the best of his poems is his Lament for the Young English King, given below in close translation of the Provençal original as given in Stimming's "Bertrand de Born, sein Leben and seine Werke," Halle, 1879. He had pet names for the three princes above named, calling the Count of Brittany, Kassa; and the king of England, Yes and No; as a satire on his vacillation: and his son, the young king, Marinier. His devotion to the memory of the latter obtained the angry father's