**CSYS Robert Henryson: Prologue to the *Fabillis* Worksheet**

Name…………………… Teacher……………….. Date………….

1 . What *two* justifications are there for poetry, in spite of the fact that it deals in untruths, according to the first stanza?

i………………………………………………………………………………………….

ii…………………………………………………………………………………………

2. Which single word could translate the phrase *be figure of ane vher thing?*

. .

3. Explain the comparison in the second stanza: what is being compared to

what?

 . .

 . .

4. Note the importance of the word *sentence* on line 12; what does it mean?

 ………………………………………………………………………………………….

5. Explain the comparison in the third stanza:

…………………………………………………………………………………………..

…………………………………………………………………………………………..

6. Which little phrase in the third stanza is a small example of the mediaeval

habit of appealing to authority?

 . .

7. Which phrase in the fourth stanza is another example of this?

 …………………………………………………………………………………………

8. Explain the comparison in the fourth stanza:

 . .

 . . ...................................……………………………..

9. Copy the *three* phrases in the fifth stanza which Henryson uses to establish

the relationship betweenhimself and his readers:

 . .

 . .

10. Give examples of his use of *excusatio* in the sixth stanza:

 . .

. .

11. The basic comparison underlying all the *Fabillis* is outlined in lines 48‑9;

copy these lines (and *know* them!):

 . .

 …………………………………………………………………………………………

12. Look at the contrast between lines 36 and 58: a clear example of the difference between the self‑abnegating *excusatio* and the fulsome praise of authority; copy the two lines:

1.36:..................................................................................................................................

1.58:..................................................................................................................................

13. What is meant by the phrase *Be figure* on line 59? (One word:)

 . .

14. What rhyme scheme has Henryson employed in these stanzas?

 . .

 15 . and what metre?

 . .

 16. This combination is known as R R and this is the standard verse pattern of the Fabiffis (though not quite everywhere; be careful,

especially in the *Moralitates)* and of much of *The Testament of Cresseid, so you*

should become familiar with it and recognise its effects.