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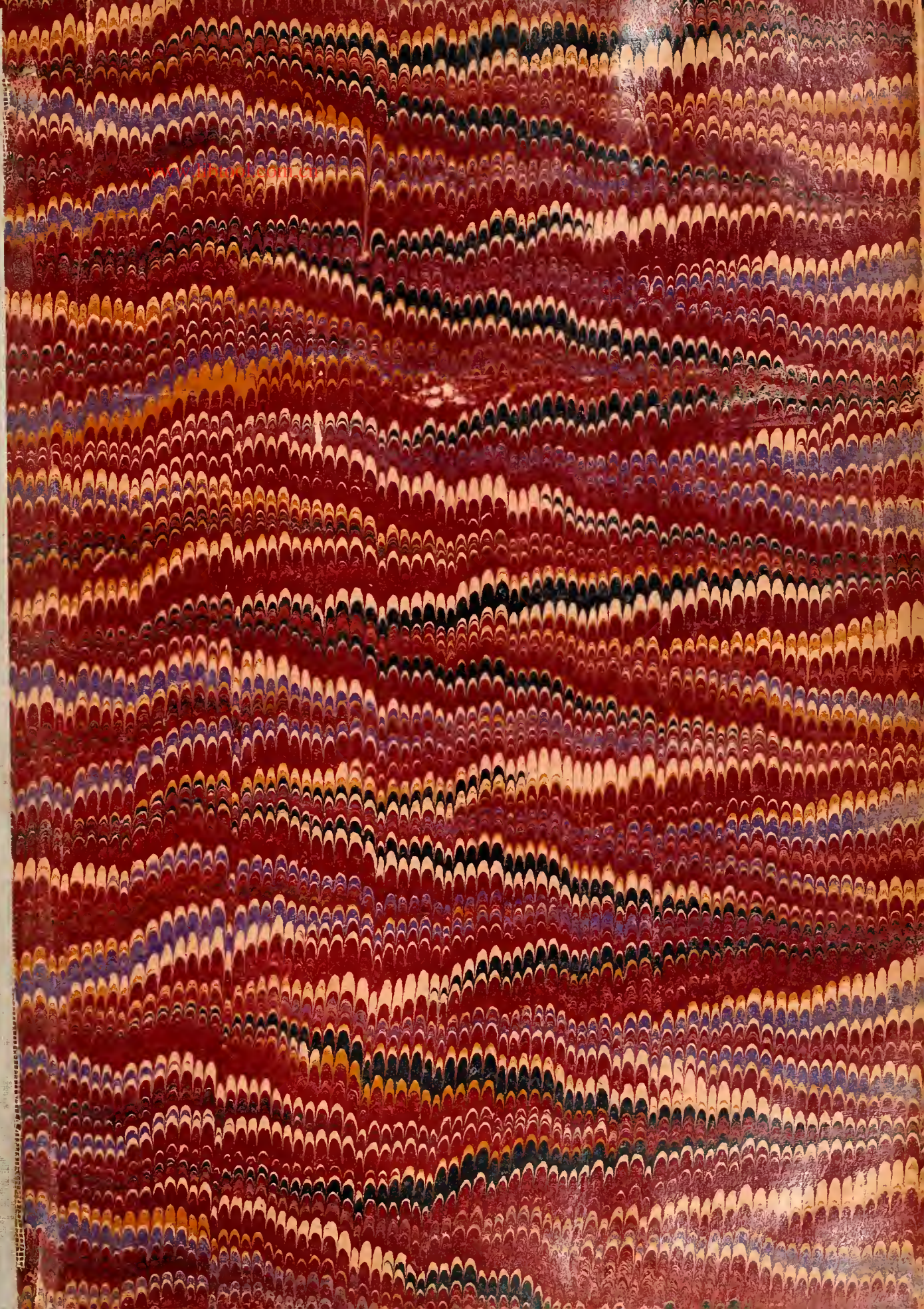
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Character-study in Old French Films and Adventures :
The Heroine.

By

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Dissertation

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quirements for the degree of Doctor of Philosophy.

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- Preface -

In the following pages I have attempted to present a study of character - study as found in certain old "roman adventures" of the period 1150-1300 or approximately. The texts have been chosen as the best - however the author's hope is to be a first step for the genre, those Roman adventures which do not present a well defined hero - such, for example, as Lolo Petros, Ulisse & Monna Michela & li Brian - have been excluded from detailed consideration. Arthurian romances, in which the hero's part is a plot to be well developed, have however been cited in parallel.

I have confined my attention to the hero's because the hero's affords a greater variety of interest than any other character in these romances. It has come to me that the fortunes of the hero's before marriage would best illustrate the difference in tastes between the public (in which the epic²) was sung or written, and

1) Historians and editors differ widely as to what should be included under the term Roman adventures. I have followed Prof. G. V. (Gruner), II, 1, 523-24) in the main.

2) cf. J. Krabbe; Die Frau im altspagyrischen Karlebach - ausg. Abhandl., Nr. XVIII. J. Marburg, 1884, p. 20 - "so ist er ein fast immer von einer Liebenden, kaum von einer Geliebten die Frau." pp. 42-43 mention numerous faithful wives. pp. 112-115 show that unfaithful wives occur. I have briefly considered the faithful wife, pp. 398-415.

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that in which the Roman d'overlure, what I call the contents novel, was composed.

Solving into relief the character of individuals, the circumstances in which these individuals act must be taken note of. Thus, I have given the essentials of the story, as told by the author, in so far as the heroism is concerned. As the manuscript is to be understood in the spirit in which it is intended, the extracts must be carefully read. I have tried to facilitate a reading of them by explanatory comment. Each reader will form his own impression; I have given mine in every case. Here and there a generalization has been ventured upon, I hope not unwarranted.

Nothing of the culture-historical has been had in view. I have sought for general character. It has been my main endeavor to establish individual traits; secondarily, to observe the progress in ideals from 1150 to 1300.

1) I have wished to make plain as possible that a rough statement concerning Roman d'overlure as that M. Brunet makes of el roman de geste, would be almost in error — i.e., "rien ne ressemble a une chanson de geste — ou me une autre chanson de geste." Manuel de l'histoire de la litterature française, Paris, 1898, p. 2.

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Melior,¹⁾ Ganor,²⁾ Athenais;³⁾
L'orgueilleuse plus qu'humaine;⁴⁾
Berte au grand pied,⁵⁾ Semee,⁶⁾ alis,⁷⁾
Clémence l'estahenne;⁸⁾
Ude,⁹⁾ Udoine,¹⁰⁾ et la belle Ereen
Qui pleuroit mais alloit chantant;¹¹⁾
Où sont elles, vierge souveraine ?
Mais où sont les neiges d'antan ?

(Adaptation, Stange & Thue. Ballade des Dames du Sempit
- jeu)

- 1) Pantolonopero de Blois; Guillaume de Palerme.
- 2) Ille et Galeron.
- 3) Tracle.
- 4) Blancandin et l'Orgueilleuse d'Amour.
- 5) Berte aus grands Pieds.
- 6) Chigés.
- 7) L'Esconfle.
- 8) Clémence.
- 9) Sone de Nausay.
- 10) Amadas et Udoine.
- 11) Galurent de Bretagne, II. 4141-44.

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- Introduction -

Renouveau large faule
No faule ne lung sermen.
Gerson, 7192.

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In order to give some idea of the fate of the hero in French Romantic literature before the time of Chretien de Troyes, I shall examine briefly the conditions that prevailed between the date of St. Alexis (1040), and that of Crivés (1155). We know that during that century considerable strides were made in French civilization. What better evidence than the behavior of the hero, the monk, and the domine, in Crivés, contrasted with the various proceedings in St. Alexis? When the father of the saint beholds his son ready for marriage, we are told,

Done li a chatet fells ad un noble franc. 1)

Moreover, when Alexis, the French Buddha, renounces wife and worldly honors to save his soul, the wife's emotions are not described.

That women was far from being a negligible factor, even in the eleventh century, we learn from the Pèlerinage de Charlemagne, (1160). However possessive her wrong may have been, and how ever frightened she is after checking her husband in his vanities, it is the queen that sends Charlemagne footing East to have the Shang Hagh. But there is no hero in the poem. King Hugh's daughter makes fleeting and undignified appearance:

1) La Vie de Saint Alexis, Strophe VIII.

2) Yiv., St. V. XIV and XV - and in XXII, after the death of her husband
"ce n'est pas en vain" "en si grande que ne fuit estre plus."

3) Le Code de Gerson (Si) such Constantinople, 113-1.

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3) que veit olivier, volentiers i pardet,
Fait le contenant gent ch amistes li portet
Volentiers le baiset, mais par son feu misset
Sa fille al rei Hugon i eot tot a bandon,
Sa on veit olivier, ail frent par son qeron:
"A vos se jo turnet m'amistet - b m amv,
Car m en portez en France, se m en vrai odv." 3

In the Chanson de Roland (1080), the claims of a heroine are more
unduly though quite as summarily sketched. The beautiful Ande
at least tries the "emigraion". 3) Her love is intense, and not to be
transferred:

"C'est moi, moi est étranger,
Ne place Dieu ne ses saing ne ses angles.
Après Rollant que jo n'ire remaigne."
Pert la culor, chiet as piez Carlemagne.
Sempres est morte. 4)

When the first crusaders sang their
"Adieu, Patrie!"

Sise, Anna, Marie!"

We know from the Chanson d'Antioch (1098), that certain French

1) Karls Reise, II. 824-26. 2) ibid., II. 851-55.

3) cf. Victor Hugo: La Légende des siècles - Le mariage de Roland.

4) Das selbige "es le" ibid., II. 3717-21.

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demands were put forth in mind, perhaps fear of for their lives
such ~~and~~ as Roland's:

"Demain n'i ara combat ne soit descourtoise,
N'i ara canchon à te, ne jore demenee."¹⁾

^{waited} ~~so~~ the demands. And y^e the wiv's, some feared to remain be-
hind:

"Seigneur, à la foi- Dieu doner- nous ma cees.
- nous doner, n' avoions malice."²⁾
Des dames i ot mainte qui ont les croiz portee.³⁾

At Banduin was a married man, it is ~~clear~~ evident that cursing
wiv's had reason:

"Diex, ce est Banduin?"
-
-
-
Si Venus de la Montaigne l'a par lettres mande,
Di prendra sa fille. N' Verra s'icete."³⁾

The Charroi de Nîmes (first third of the twelfth
century) mentions the name woman, I believe, only once in
manner suggesting Romance.⁴⁾ However, in the early years of
the twelfth century chansons de toile were beginning to be used

1) Chanson d'Antioche, Vol. I, p. 71; 2) Ibid., p. 72

3) Ibid., p. 180.

4) Chanson de geste, I, p. 75: 1-15.

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in France. ¹⁾ Summe 1123 en imitation of the Song of Songs unwritten. Abelard and Heloise exchange their letters about 1128. ²⁾ In explanation of these phenomena, each significant as regards real and fictional romance; in word as regards heroines - and in prophecy of what is to follow. ³⁾ quote from the autobiography of Gumbert de Nogent (1053 - 1124). "Hélas," he sighs, "combien misérablement depuis cette époque (his youth) jusqu'à notre temps la pudeur et l'honnêteté sont peu à peu dechues dans la conduite des jeunes filles! Elles ont secoué, en apparence et en effet, la surveillance des femmes âgées, et dans toutes leurs manières on ne remarque plus qu'une folle gâterie; on n'entend plus que des plaisanteries, on ne voit plus que des roulemens d'yeux et du babillage; leur démarche est étourdie, toutes leurs habitudes n'ont rien que de réprehensible. Leurs vêtements sont bien loin de l'ancienne simplicité, des manchons, des tunique étroites, des boubiers dont la frange se recourbe à la manière de Cordoue: tout enfin nous montre avec évidence l'oubli de toute décence. Une femme se crève par un comble de malheur, quand elle se laisse

1) J. G. de la Brosse: La littérature française au moyen âge, Paris, 1891, p. 46

2) Les lettres de Heloise et Abelard, Dent and Co. London, 1901 - Preface.

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pour n'avoir fait d'argent, et c'est pour chacune un
titre de noblesse et de gloire, dont elle est fière. de compter
un plus grand nombre de tels courtisans.¹⁾

After such illuminating arrangement of the time we are
not surprised that in the city of Orange Vivien, (c. 1150),

Ces dames tiennent qui eient a fenestres,
Et ces dames regardent ces pucelles,
Et ces pucelles a son cors a faites,
Qui a ces pucelles passent ces espierres.²⁾

Now that in the same city of Orange Guillaume, (c. 1150), was
Orable:

La s'est Orable, la dame o le cler us,
Elle est vestue d'un pelisson hermin,
Et par desoz d'un bliaut de samit,
Estroit a loz par le cors qui bien s'est.
Vint la Guillaume, tot le cors li fremant
"Dex! dit Guillaume, ce cors est Paradis!"

Here is semblance of the beginning of a love plot, and that the
promise is not altogether beheld in the sequel story is manifest
from the sequel:

1) Inf. Amizot: Coll. des mémoires relatifs a l'histoire de France, vol. IX,
p. 288.

2) ibid., La Vie d'Orange, 168-80

2) Guillaume d'Orange - Chevalerie Vivien, 1. 263-64, 381-82

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si c'est Guillaume ne se veit atargant
 Vient à la chartre tout et isonement.
 S'entret orable, la dame au cors vaillant.
 Bertranapele, si li dit en crant :
 "Beau nios, dicit-il, entendi mon semblant!
 De ce le dame au gent cors avenant
 Qui m'a garé de la mort virement,
 La mort foi li plein loiaument
 Que la prendrai à mortel virement."
 Et dit Bertrano : "Qu'alez-vo atargant!"

The same copy, as in the Texte version of his heart's own Fa line
 from a MS. of the Couronnement Louis, as edited by M. Goussier?

Texte avait estrobiee Orable. 2)

The man who forgets is the Count Guillaume, before his marriage
 to Orable was a fact to know. Orblin has been ceased by the daughter
 of King Graufins. Her Guillaume must put aside, being recalled in haste
 to France:

Guillelmes buse la dame o le w cler,
 Et de lui, ne cesse de gloier
 Par tel convent es les m' desceuz

1) Guillaume de Orange - La Buse d'Orange, 11. 134-135.
 2) Couronnement Louis. p. p. v. Langlois. [Ex. de la B. N. Paris. 1833]
 L. 1433.

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Quene de la Fontaine en tre tot kor al. 1)

De Quincey laughs at the tenets of the comparative-literature students. His tenet is that nations at certain stages in their growth show certain symptoms in their literatures, that it is idle to go far afield in the search for influences. and I think we must admit from the evidence brought forward in the paragraphs above that towards the middle of the twelfth century, regardless of what might be introduced from abroad, something in France was ripe for the appearance of what we call a romance of fiction. But it is certain that at this very time, a strenuous influence was a sharp filip to tendencies already inherent in French literature - Celtic and Classical stories, West and East, contributed to make the French novel what it suddenly became about 1155, and continued to be, with not much of variation, for a century and a half.

Socially, the time was one of change - a lingua franca had

1) Couronnement Louis. II. 1414-17. cf. L. Gautier: Les Epopees Francaises, Paris 1882. vol. IV. p. 362 - "Ce qu'entre venait de ces romans... amplifiés presque sublimés, et tout est à faire de la langue de cet âge d'or de l'antiquité."

2) De Quincey's Writings. Wright & Potter Printing Co. Boston & New York Vol. V. pp. 390-392. Essays on Love.

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made its way to Provence; for really, one of the main sources of the story of Louis the Bab and his great minister, Abbot Engel, after seeing well to their case, had undertaken to absorb their neighbors! Prof. had begun to be curious about what might be going on beyond their doors. The Celtic lai had for some years been heard in France. Tristan and Isolt, (Tristan of Béroul, c. 1150), shortly from Normandy. The first crusade had quite an interest in things of Eastern Provence. The second crusade, with its quota of women,²⁾ had hardly kindled such an interest. The glory of Greece and the grandeur of Islam began to appear more and more strongly to knights and ladies anxious to be en fait. Demand made supply, and vice versa. Chansons de geste already in the field, the cycle of Jean Bodel's matieres was complete.

1) cf. aller et Luchaire. Les F. de France racontés par les contemporains (Louis VI et Louis VII, 1882), p. 29

2) cf. Suchier-Büch-Hirschfeld: Geschichte der französischen Litteratur. Leipzig und Wien. 1900. p. 119 -

"Um diese Zeit (Louis VI) kam der lai auf."

3) cf. Richard Hirsch: Studien zur Geschichte König Ludwigs VII von Frankreich. Leipzig i. J. 1892. p. 62. - Hirsch thinks the failure of the crusade to the presence of so many women - among them Queen Eleanor.

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What could mean of assemblative imagination to the Chretien & Sages find ready to his hand in the matiere de Rome, la sagece apparente?
 I shall not attempt a listing of the romances of Tristan, Enide, and Guine¹⁾ further than to accept Trif. W. Sowerby's opinion²⁾ that these romances are anterior to Cliges. If such be the fact, it can hardly be doubted that Chretien's Sacvanur is inspired by Sammia (Enide); and it seems probable that the Sally Sauron of Yvain³⁾ is modelled as much on Jocasta (Tristan)⁴⁾ as on the widow of Ephesus. Whichever rate, these stories, giving some notion of the classically contents and here and there retouched by a fancy alive to indigenous demands ~~would~~ were very pleasing and very suggestive in their time.⁵⁾

- 1) In the order of them cf. Gaston Paris; Romance, XXI. 285.
- 2) Yvain, II. 1206 ff — — — p. XI.
- 3) Roman de Tristan, II. 363-420 — See similar structures of Mene de France, Sables, XXV; Richard li Bours, II. 189-322; Sone de Nausay, II. 6408-6734.
- 4) cf. Gaston Paris, Romance, XXI, 287 — "Sont l'épisode de l'amour de Sammet — Enide parait bien invente par le poete francais."
- 5) cf. Gaston Paris, La litt. française au moyen age, Paris, 1890. p. 78.

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In Orlando, besides the veering of focus to, we find direct indications of an increased regard, as compared with epic conditions, for the role of woman in idealistic literature. At one point in the story we are reminded of what was still possible in actual life; what the better sort of novelists would therefore take pains to avoid depicting. Polemics and Systems are at a point of mismanagement. King Abretho makes the stranger to a collation after combat:

Si reis fait ses filles liver,
 Apareilleu et couraer,
 Par les monstres es chevaliers?
 Sient que les anont a mailer,
 Ues vendrent les chies enclins
 En mur pie, escheveler,
 En la chambre vendrent les fees;
 Car monstres volent les cors
 Us chevaliers qui sont de foer.
 Quant es vrent les marches,
 Que a veer n ont apur.
 Unzigne creit, ne fu merveille!

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Sa face lui devant se muelle -
 Elles ne seient que il sont:
 Quant les veient, ve goizne en sont,
 Colos comencent a muer,
 Et a les perie a esgarder,
 Elles vindrent tot drut el sei,
 Et les asist de joste sei,
 Mont furent q'entres les pucies.
 Quant ont veü li chevalier,
 Qui sont tuit las de chevalier,
 Le let port seut, se vont dormir,
 Et les pucies se couvrent 1)

Why fan better argumy is the behavior of Partholopous and Antigone at their first meeting:

Orques en cele compaignie
 N'ot mot parole de vilanie
 Ne de grant sen ne de seimon,
 Se d'amistez et de gesnon.
 Partholopous pas ne cobbe,
 Mont li pree que se t'ame.

1) Roman de Antigone, ll. 931 - 1014

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Par Dieu, 'co respont la pucelle
Ceste amor seroit trop vaniele.

Pucelle sui, fille de rei:

Sequierement amer ne dei
Ensi deit on preier bergieres,

Et ces autres femmes legieres.

Ne vos conois n'onc ne us vi

Ne mais ore que us ve'i ci:

Par, co nel de, ceter nel quier
Ne us eüsse fortment chier,

De estreiz de bel lignage

Que us fussiez de mon parage

Et, co fust chose destinee

Qu'a femme us fuss. donee.

Parleren, fait et, "oma mere

Et par le conseil de mon frere,

Qui us feriez conoist - t'us."

"Ee (Theodora) count bien son lignage!"

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The tragic history of Thebes scarcely allows of a detailed line plot. Suffice it that Jocasta and Antigone approach more nearly the dignity of heroines, as we shall soon begin to trace them than any women of the epic before 1100. Æneas and Tristram make advances, if not precisely in the dignity of heroes, at least in their relative importance. In Æneas, the passion and the fate of Creusa¹⁾, and the romance of Sarcoma, at first happlng ingénue, then wife and lover²⁾; in Tristram, the seduction of Medea³⁾ the learned Medea, and the disastrous career of Bricein the flint⁴⁾ — these are episodes, with the history of Tristan and Iseult^{in men's minds}, which make us understand how the rise of a genuinely French school of fiction, in which distinct heroines should appear, could not long be postponed.

1) of Æneas, II. 1219 ff.
 2) Tristram, II. 3277-3363; 7857 ff.
 3) of Tristram, II. 1204 ff.
 4) Tristram, II. 5257-5268; 13594-15101; III. 15-20330.

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Love's Vagaries.Introductory Remarks

81.)

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Towards the middle of the twelfth century, then, with impulse from various quasi-historical causes, a spirit of courtly love arose in North France and shortly found expression in romantic literature. Chretien, its old freshness gone, would continue to find ample 'audience' its gals would no longer please universally.¹⁾ There was now an elect to be catered to; already there was that in the air unking to the end it would be said, "They order this matter better in France." The day of the lady patroness was at hand.²⁾

And if so, responsive protégés, many the moment, were not far to seek. First of all Chretien de Troyes, Breton in England, about 1150, had written a Tustan. Not long thereafter Chretien produced a Tustan, now lost. The poem was no further essay, since the author is sure of fame in his next work.³⁾ This being an Arthurian romance falls without our category. Tristan, if considered still, will find place among the earliest of our knightly loves. Her courtship is a purely formal matter, and in this respect we are to observe characteristic displeasure through love pre-mental. It is enough to say that in Eric et Ende there is a heroic. The attitude of the older epic is plainly gone; woman is no more a figure almost negli-

1) cf. W. Voelker: Eric und Ende, Halle, 1890. p. 114.

2) L. Quatrecas: Chretien, II, 1, pp. 485-491.

3) cf. W. Voelker: Tristan. Rom. Bibliothek, N. 1, Halle, 1901. p. XII.

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ble, or at best incidental. In Chretien's fourth work (¹⁾ Chigeis, c. 1155), a heroine is sympathetic, not as wife loyal or disloyal but as maid in love.

As has been remarked above, Briseis and Medea in the Roman de Sire, both come to grief. Antigone, in Shekes, loves at first sight and very discreetly - she must consult her mother before giving final answer. Samira (Inez) is ignorant that there is such a thing as love. When once she understands, she is without maidenly modesty, and might be as any epic enthusiast²⁾ were it not for the high walls between her and Inez. A young girl, with a perfect understanding of love and determined not to yield to its wiles such was the fresh datum of French Chretien in Chigeis. Sordamar should come to feel the part d'amos keenly, but she should be very proud, indisposed to consult relatives, tenacious of the convenances, and she should not be compromised like Briseis. And so there was a new type of character, new in basis and development, presented for the delectation of the exquisites of the time.

1) For the titles and dates of Chretien's works, cf. Chigeis, ff. VIII-XIII.
2) cf. ... Krabbe, op. cit., "Manc unhaftes Schen und zuchtlos Zure" ... "ist der Liebenden nicht eigen."

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§ 2.

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Cliges (c. 1155)

a) Soredamos.

Alexander of Greece and Constantinople, visits King Arthur's court to learn courtesy. The court moves into Brittany:

Un la nef ou li rois passa 441

Vaslez ne pucele n'entra

Ens Alexandre Solemant,

Et la reine voiemant

Samena Sore d'amos

Qui desoiegnense estut d'amos,

Ne onques n'avit oï parler

L'ome qui ele deignast amer;¹⁾

Et ne piquant la damoisele 451.

Estut tant a venanz e t bele

Que bien deüst d'amos a prendre

Chrétien's text fails to inform us that necessity is not the mother of Soredamos' pride.

1) cf. Ameidas et Udoine, 168-184.

Ipomeion, 108-117.

Blancandin et l'Orquellense,

589; 765

Zoca v, 117.

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Or la fera Amour dolante 456

Et mont se curde bien vanquier

Del grant orguel et del dangier

Qu'ele li a toz jors mene'.

Sorant ~~radier~~, sorant treseno 462

Et mal gre suen amer l'estriet.

A grant painie tenu se puet

Que vers alexandre n'esgart,

Mes mont estre tgn'ele se gart

De mon sergnor Gawain son frere.

Soredainn misses her wanted self-control:

"C'el, vs m'avez traie! 475:

Par vs m'a mes cuers an haie.

Qu'ne solit estre de for

Don n'ai je mesiauz an baie? 481

Bien ne seroit force faille

Et po me devoie friser,

De mesiauz ne puis justiser

Et ferie au he part esgarder

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De je me voi, riens ne m'arrivât." 187.

She acknowledges that her heart is implicated, but will not allow that love has conquered:

Il ne m'a eue, ne requiert: 440

Et il m'amast, il m'eust requise,

Et puis qu'il ne m'aime ne fruse,

Blâmer le je, s'il ne m'aime ?

De sa hantez mes ianz reclaimme

Et moi oel traient a reclaim.

D'ici je par ce que je t'aim ?

Renil, car ce seroit mangonge.

L'an ne puet pas des ianz amer.

Et que m'ont donc fait mi oel

si il esgardent ce que je me ?

Quel coupe et quel tort i ont il ?

Doi les an je blâmer ? Renil.

Cui done ? Moi, qui les ai an garde.

Mes ianz a nul rien n'esgarde,

Et au ever ne plesket a talent

Chose qui me feist bolanté,

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Ne deüät pas mes yeux voler.

Volante, don me vainque enuis, 513

Doi je bien oster, se je puis.

Se je puis? Solo qu'ar je dit!

Donc porroie je mont petit,

Se de moi porissance n'avoie."

Soe d'ama wus the wile not ma ke one a mong Soe's victués:

'Cuide m' l'mos metre a la vie, 518

Fin les autres siant desvoici?

Quelun ki conet aroier,

Car je ne sui de rien a lui,

Ja n'i serai, n'ouques n'i fu."

Ne ja n'amerai d'a cour tance."

Reise a li meisme tance,

Une ore aimee et une a tie ket.

Alexander's condition is no whit better. Queen Guinevere takes notice of the young people's strange behavior, and forbids it down to sea-sickness:

Mes ne set fu que il le jont 545.

Soe que por la mer ou il sont.

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in the way, her love makes her more than thankful of
 others. ¹⁾ Of herself she can take no such practical things as does
 Sarina, ~~when shooting~~ ^{with} ^{shot} she aims into the Tuzar camp ²⁾:

Por s'amor la reine pert v'80.

Et les puceles de la chambre;

Mes celi don plus li remembre

N'ose a j'aler ne aresmer.

E'le osast vers lui desresmer

Se droit que e'le i cuide avoir,

Volantris li f'erst avoir,

Mes ele n'ose ne ne doit ²⁾

Alexander in his distress soon pleins at the long shop two
 hundred and fifty four lines:

(Grauz est la complainte Alexander 873 -

Mes celi ne rest mie mandre.

Que la damoisele demaine.

Etote nuit et on ne grant painn,

un el ne doit ne ne repose.

Et quant el a tant travaillee

Et sanalote et baullee

1) cf. Blancart et la quellenne d'Amour, 1397-1400.

2) cf. Enes, ff. 8779-8792

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Et triessailli'e t' dos ferie,
 Lors a an son cuer remue
 Qui cil est tort et de grans mors,
 Por cui la destraignoit Amors.

Ver thoughts now take definite shape, centre of an Alexander:

"Sole! qu'ai je a faire 897.
 Se cest voloz est de bon'eire
 Et rages et cortois et freuz?
 Et ce li est enors et freuz,
 Et de sa bianté moi que chant?
 Ou bianté avec lui s'an aut:
 Si fera ele, mal que m'en,
 Fa ne l'an vuel je tolir rien.
 Solir? Non mi! ce ne faz mon
 Si l'avit le san Salomon,
 Et se Nature an lui eüst
 Tant mis qu'ele plus ne seüst
 De bianté metre au cors humain,
 Si m'eüst Deus mis an la main
 Le pouir de tot de peüer:

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Ne l'an querroie conecier ;
 Mes volentiers, de je feroie,
 Plus sage et plus bel le ferroie.
 Par foi! donc ne le he je mie,
 Et sui je donc for ce d'amie?
 Nemi, ne qu'a un autre sui,
 Et for quoi sans je plus a lui,
 Se plus d'un autre ne m'agree?
 Ne sai, tote an sui esq'aree ;
 Car onques mes ne fiansai tant
 A nul home el siecle vivant,
 Et ma mel toz jorz le verroie,
 - a mes ianz partir n'an querroie,
 Tant m'abehit que je le voi,
 Et ce Amos? oil, je croi.

'The question hardly means, "Is this love?" Rather "Am I
 too, vulnerable?" Suddama discovers that she is indeed, and inquires
 whether her obligations :

"Or mel amer, or sui a mestre, 946
 Or m'aprandra Amos - Et quoi?

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Amis voldrai, q't je le veul, 703.
 Que sage fusse et sanz orguel
 Et de bon'ere et acointable.
 Vers l'oz par un sent amiable.¹⁾
 Amerai kes je l'oz par un²⁾
 Bel semblant doi fere a chascun.
 Mes Amors ne m'ansaiq ne mie,
 Que soz à l'oz vraie amie "

Chretien's creation, For "amer" must quibble etymologically:

"Par neant n'ai je pas cest non, 762
 Que Doreadas au clamee.
 Amer doi, se doi estre amee,
 Di le veul par mon non prover
 Se la raison i puis trover,
 Aucune chose bene fie
 Ce que la premiere par he
 Au mon non est de color d'or;
 Car li meilleur sont li plus dor
 Par ce iainq mon non a meilleur
 Au il comence par la color

1) cf. Roman des Chevaliers, II 100-102 - Car le color d'or, il doit paine
 d'amer a l'ame si comene
 cf. Goethe, Sprüche:
 "Der Umgang mit Frauen ist der erste Kunst, die es le aint trestoute pr use.
 unter Sitten."

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Et cui si mandre v'acorde;
 Et la fois Amor me recorde.
 Qui antretant dit: "red'amors 777.
 Come source d'amors."

She is resigned; both her feelings and the letters of her name
 point one way. What shall be her means to the desired end?

"Or ain't at tuz jorz amerai. 988
 Cui? Vrai, c'ia bele demande!
 Comment? Proverai le je donques? 997.
 Renil. Pourquoi? Ce n'aint onques,
 Que fame tel forsan feist,
 Que d'amer home requies t,
 De plus i' autre ne fu desree.
 Avant par ma loche le saint, 1000
 Je cuit que plus il m'en avist,
 Si me reprochevoit avant,
 Que proie' t'an avie avant.
 Bien le sana, ce cuit, de voir 1018.
 Et onques d'amors d'antemist
 C'ue se par parole an a feist.

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Apris? vrai je dit vaineuse.
 Amors n'est pas si gracieuse
 Que par parole on voit nos saiges.
 L'amour n'est le biens usages
 Par nous mêmes le sai bien.
 Car onques n'an par savoir rien
 Par loange ne par parole.

Si n'i a plus que de l'attendre 1038

Et del souffrir tant que je vie
 De jet pourrai metre en la vie
 Par semblant et par nos covrez.

Tant ferai que il sera cerz
 De m'amour, se requerra l'ose.

Done n'i a il plus de la chose,
 Mes que je l'ami et ore sui.

Si il ne m'aime, j'amerai lui "

The struggle is ended; she has answered her own question -

"Aimerai je le, s'il ne m'aime" - and

overcome her pride of heart. Her pride of conduct yet remains.

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Sordama finds her husband in clever needlework. She busies herself
 with a silken shirt, stitched with gold and silver threads:

Sordamas le lens en lens 1157.
 Tant antecosa par lens
 Sez l'or, de son chief un cheval
 Et as deus manchies et au col,
 Par savoi et par esprover
 Se ja porroit home trover,
 Qui deun de l'autre devisast.

Queen Guinevere gives Alexander his lady's shirt:

Montan reüst cele grant joie, 1179
 Qui son chevali avit mis,
 Et ele seüst que ses amis
 La deüst avoir ne porter.
 Mont s'an foüst reconforter;
 Car ele n'amast mie tant
 De ses cheus le remenant
 Com celui qu'auz andres.
 Mes cil ne cele ne le pot;

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C'est d'anz enuis, quant il n' aient.

One day Alexander, wearing the gold-threaded shirt, as his
 Greek boy a call at the present:

Et tref la reine as puceles 1373.
 Mont parolent li doze a eles,
 Mes Alixandres mot ne dist.
 Soredamus garde s'an prist,
 Qui pres de lui se fu assise.
 A sa maineelle a sa main mise
 Et s'amble que mont soit pansis.
 Sinei ont mont longuement sis
 Sans qu'a son braz et a son col
 Vit Soredamus le cheval
 Don ele ot la costure faite.
 Un fo plus pres de lui s'es trette;
 Car ce a aucune acension
 Don metre le fuet a reison.

With no presents to guide her, how shall Soredamun address Alex-
 ander? It is a parlous matter:

"One durni je," fet ele, "Primes? 1372

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Apelera le par son non
 Ou par 'ami' ? Ami ? Je non
 Comment donc ? Par son non l'apere !
 Deus ! ja' est la parole se bele
 Et tant douce d'ami nomen,
 Se je l'osere ami clamer.
 Oserie ? Qui le me chalonge ?
 Ce que je cuit dire manconge.
 Manconge ?
 Deus ! ja ne mantient il mie, 1405
 S'il me cleroit sa douce amie !
 Et je mantioie de lui ?
 Et pu qui m'est ses non se forz, 1410
 Que je li vuel dorenor metre ?
 Ce m'est aus, trop a letre,
 S'aresteroie tost au mi. 1)
 Mes se je l'apelere ami,
 C'est non dire je bien tot. "

With her chin upon her hand, Soredana inaugurates a secular mode
 of sign pathetic interesting is absolutely needful. Queen Guene-
 1) Soredana, no doubt, has Sarina in mind who bungles badly over the
 name Eneas: "il a nom E --" "d'une a piece roma:
 donc s'osera, puis redist: "ne ---" "as ---"
 } Eneas, ll. 8553-55

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see is www.libtool.com.cn willing:

N'ot pas sa costume obice" 1574
 Alixandres qui chescun doit
 Plait la reine veoir.
 A cel soir i refu aloz,
 Assis se furent loz a loz
 Entre Alixandre et la reine.
 Devant aus procheinie voisine
 Sordamas sole seoit.

The queen observes the threads of hair and gold on Alexander's sleeve, laughs, and calls Sordamor nearer:

Cele i est volantiers alee, 1578
 Se d'agenille devant le,
 Alixandre moult a belu,
 Quant si pres la vit a prochein
 Quant il la foist a tochein.
 Mes il n'i a tant de hardement
 Qu'il l'ost regarder solement;
 Et cele rest si esbaie 1587
 Que de ses iouz n'a nule aie,

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Ainz met an terre son esgard,
 Si que ne garde nule part.
 La reine mont se muvoille .
 Bien aparçoit et voi li sanble 15 16
 Par les nuances de colos,
 Que ce sont accidant d'amas.
 Mes ne lor an nunt fere angoise!
 Ne fet semblant qu'ele conoisse
 Rien nule de qu'ele vit.

She says: Come... ^{to} ~~we~~ ^{we} tell us about this fine needlework here. ¹⁾

La fucele a del due honte 1611.
 Reporquant whenters li conte,
 Quant ele li conte et de ra 1615.
 La future de la chemise,
 Que a grant painis se retarde.
 La ou le cheval esgarde,
 Que il ne l'ave et ancline

When many gullant dungs in the field Alexander
 again in the company ^{the} ladies. The queen thinks to bring matters to

1) ll. 1605-1610.

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an esse www.libtool.com.cn

"Alexandre," fit la reine, 2211

"Amor est fieri que la haine.

Qui son ami quiere et confont,

Amant ne savent que il font.

Amant la reine et dit son bien, 2311

Alexandre redit le sien,

as offers himself in light to Tiredamor. There was as if the
good friend the queen could not be understood:

A lui s'otroie antrablant, 2319.

Et dit que ja n'an metra fors

Revolante, ne cuer, ne cors,

que tote ne soit an terre

Au comandement la reine

Et que tot son plaisir ne face.

La reine anobens les anbrace

Et fet a l'un de l'autre don.

An riant dit: "fe l'abandon,

Alexandre, le cors t'amie."

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Alexander falls ill in Constantinople; he exhorts
Cligès, his son by Soredamor, to prove himself at Arthur's court:

Après cest amonestement 2619

Ne resqu' queires longement.

Soredamor tel duel an ot

Que après lui verre ne pot;

Le duel fu morté avecques lui.

It is evident why Chretien was such a god in his time. From scattered hints he threw together an art and an etiquette of love at a juncture when love was struggling to be something else than an appetite. Hence forward the elect would have their manual with the sum of its teachings this.

Qui bien aime coralment

Sovent se dote.¹⁾

In short, we have in Soredamor a theory of love exemplified. It is meant as proof that love will not be mocked,²⁾ and as example to the young love-makers - all such, if they are young girls, are to be wary not headlong.

a beautiful damsel, headstrong and fancy-free, undoubtedly

1) Durmant li Gallois, 12671

2) v. Heinrich Emcke: Chretien von Troyes als Persönlichkeit und als Dichter, Straßburg, Dr. v. Metzger, 1892, p. 62 "Die Minne tritt bei Chretien

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 peculiar's and the appearance and manners of a distinguished
 young stranger interest her mightily, her reputation for scorn of
 love is in danger. She thinks first of that and dreads her brother's
 triumphant tauntings. Then she examines herself, attempting to
 wade away her emotions: if this man is handsome and well-mannered,
 what is she to her? But she is bound to admit that hers is no passing
 admiration for a well-formed and generous youth - she dwells not at all
 on his rank. Her case appears serious; in that event self-control
 will be perfect. Hitherto she has been careless, she will be careful
 and yield nothing to love. The determination is quite in vain.
 She is so deeply affected that her behavior among her companions
 takes on a new gentleness, and she has continually to guard against
 any exposure of what she feels.

As time goes on, her budding confuses the subtle madness.
 Restless nights are spent in thoughts of the Paragon from the East,
 and what her conduct shall be towards him and all men in
 view of her genuine passion, undeniable since even her name points
 her out as destined to love. She must be sweet-tempered, invariably
 pliant, leaving to chance the direction of the issue. When an
 opportunity, tactful advances does present itself she is awke-

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wardly conscious and afraid of making a false step. A third common friend brings the lovers together. There has been no wrong. The man has been no less backward than the woman —

Liens a de l'autre honte
Si se coile et cuere chascuns
Qu'il n'i per' lame ne furs
Del charbon qui est soz la cendre.
Par ce n'est pas la charo mandre 1)

The theory, of course, is that love entire, perfect enough to cause the death of the woman when her beloved dies should be greatly careful of declaring itself. The childish backwardness of Alexander, and the awkward progress of Dordama's register, pretty accurately perhaps, the emergence of the self-conscious as a literary notion, in strange contrast, no doubt, to the absence of the self-conscious in the ordinary life of the time. But the middle ages were full of contrasts: piety and brutality; Notre Dame and Chrétien de Troyes.

6) Sence. — In Chigo's tw. I think we have to reckon with another signification of a community growing older, that is, the moral force of literature, the reaction on character
1) 602-606.

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from seeing Isabelle likely that Benoit, in the roman de
France, regards Medea as a femme savante whose conscience
Knowledge makes her liable to folly! But it is certain that
 Chretien's Benoit is powerfully influenced by what she has
 has heard or read of Isabelle. Benoit, the casuist, is appa-
 rantly strong against being the Madame Bruy of her day.
 Notwithstanding, it may be asked whether in all strictness she is
 not more than Madame Bruy, who at all events is guiltless
 of contracting a hitherto marriage with intent to prosecute
 an intrigue. Benoit and the lady in the Chartreuse de Parme
 might be given in parallel. We are seeing Chretien and
 his heroine in justice. It is well to examine the facts:

Alis, emperor and brother to the late Alexander, goes
 to Germany to arrange a marriage with the German emper-
 or's daughter, Benoit. She is well named, remarks Chretien:

il n'a fu mie sanz raison 2726
 Car si com Benoit li oisians
 est sur li autres li plus bians
 N'estre n'an puet que uns ansamble:
 Auzi Benoit, ce me sanble,

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N'ot de haute nule parolle.

Genice is summoned when alis, Chiges, and the other great per-
sonages from Constantinople are presented at court :

Tant o'est la pucelle hestee 2746 .

Que el Palais an est venue

Chief des covent et face nue,

Et la lors de sa haute

Rant el Palais plus grant clarte ,

Ne feissent quatre escharboncle.

Chiges is on the instant in love. Also Genice :

Chiges par amur conduit 2800.

Vers li des ianz covertement

Mes de ce ne se Grant il garde 2806

Que la pucelle a droit li charge ;

Par bien amur, non par usange ,

Des ianz li baille et Grant les suens.

Mont li sanble cist charges biens,

Et miandre assez li sanble estre ,

Se deüst auques de son estre ,

Mes n'an set plus que bel le vit

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Et d'ele rien amer devit
Par liante que on li veist,
N'est droiz qu'ailleurs son cuer meist.

She knows that she loves, The young men behold. Gemie
is at a window:

Par tant que d'illec puet veir 2896.
Celui qu'en son cuer a repost,
Ne n'a talent qu'ele l'an ost;
Car ja n'amera se lui non,
Mes ne set comant il a non
Ne qui il est ne de quel jant,
N'a demander ne li est jant.

Chères, his skill and bravery, are much talked of. Gemie is
glad she has not misplaced her affections:

Un son cuer grant joie an ot 2980.

Par ce qu'or se puet el mie
Dire qu'amors l'et escharnie;
Car le plus bel li fet amer,
Le plus cortois et le plus freu,
Que l'an poist trouver nul lieu.

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Bemice ~~hesitates~~ ^{www.libtool.com.cn} to confess. Reflecting that Shessala is skilled in sorcery, she deems it well to make of her a confidante. She swears the old woman to secrecy, and artfully takes the cue of physical indisposition:

"Mestre", fet ele, "Danz manter" 3063.

Pul mal ne cuidoié santer,

Mes je le cuideraï par tans.

De tuz mans est divers li meus, 3070.

Car se voi due vs an vuel,

Mout m'obelié et mout m'an vuel,

Si me delit an ma mes aise.

Shessala, mestre, car me dites 3085.

Cist mans don n'est il ipocotes,

Qu' douz me sanble et de m'angoise?

Mestre, car m'an dites le non

Et la maniere et la nature!

Mes sachiez bien que je n'ai cure

De garir an nule maniere. 1)

Shessala enlarges on these symptoms and their meaning. She promises Bemice her heart's desire:

b.

Blancandin et l'Orgueilleuse, II. 1378-82; 1428-34.

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11

Mestre, bone m'arriuez garie, 3137
 Mes l'emperere me marie,
 Don mont sui viece et dolente,
 Par ce que cil qui m'atalente
 Est mieo celui que prendre doi

 Mianz volurie estre desmarree 3145.
 Que de nos deus fust remembre
 L'amors d'Isent et de Tristan,
 Don tant es folies dit l'an,
 Que honte m'est a raconter,
 Je ne me pourrai acorder
 A la vie qu'Isenz mena.
 Mais en li trop vilena,
 Car des cors fu a deus rantiens
 Et ses cuers fu a l'un antiens.

 Ceste amors ne fu pas resonable 3157.
 Mes la moi est toz jorz estable,
 Ne de mon cors ne de mon cuer
 N'iert faite partie a nul fuer.
 Ja voir mes cors n'iert garce mieis,

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Ja n'i ora deus farceniers,
Qui a le cuer, si et le cors."

Moreover, Genie has regard for her lover's worldly prospects.
Suppose she should have a son by Alis? Then would Chigès
lose the succession, or is a "crucial instance":

"Je n'ai pas Chigès si vil 3188.
Qu'ainz ne vossisse estre anteece,
Queja par moi perdist d'ancee.
De l'enor qui'oe doit estre,
Ja de moi ne puisse enfes nestre,
Par qui'il soit deservitez."

Genie is married to Alis. Shesola brusa wondronpotion
that administered to the emperor keeps his **Prinde** all
for Chigès:

Or est l'empereur q'avez 3329.

"mainten respected social position". For that he had
good cause. He draws distinctions between a princess imperial and
a maid of honor. Soredamor is sufficiently ganche, whereas
Genie knows and maintains her place. Naturally, she falls

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into no absurd attitudes; she is without anxiety as to how she shall appear. She comes into the audience chamber listlessly and thinks nothing of it. Her eye lights upon a comely youth whom she loves immediately. She controls her facial muscles, and the youth does not suspect that she is impressed. She is certain that she loves, is untrammelled by any precedent of hangings. Her thoughts are definite: Who may this man be? She obeys the code and refrains from inquiry.

The youth turns out to be brilliantly eligible. The Princess is gratified that she has not made a blunder. Her love changes her manners and appearance, but she clearly avoids being too conspicuous. Only her Queen does to be familiar with personal questions. The Princess draws out the old woman by pretending¹⁾ that she is uncertain what her trouble is. The Queen needlessly enlightens her mistress. Confidences follow in which the young lady shows a positive mind. She will not create scandal like Isolt, she will be true to one man, and she will rather die than compromise him materially.

Christian is an artist, and a psychologist. He bids

1) We know that she pretends. Hence the gladness of the scene, when the curtain seems to be in the creation. He masters the fancies of their minds at the time, which were facts of speculation as to love! Love is a sweet disease, nothing more.

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us back on this fiction and on that on love outward and in con-
 trast love of bonne tenue, in either case very discreet. Professor
 Boerster's view¹⁾ must, I think, be taken with allowances so
 far as ethics is concerned. Chretien, it should seem, presents
 Gemie less to point a moral than to adorn a tale. He had
 written a Sustan, and casting about for another plot was at-
 tracted by the possibilities of a formal virtuous Geuel. The
 contrast, in a moral way, between Gemie and Geuel is not apt to
 a moralist would have given us ~~an~~ maid and wife, tempted
 yet loyal. A genuine Sustan Retourne, a Genderzschafft,
 would hardly have used the potion, differently and ludicrously
 applied, as the hinge of the story. Love must not be shared
 between Farcimers — we may get on so much pretty cer-
 tainly. However, it is submitted that Chretien has in view
 more the plot than the lesson. He is an artist and fan-
 ciful trying his hand at characterization in several styles.
 The contemporary, Walter of Arras, shows a similar disposition,
 but more pronounced, as we shall see. These men wrote for
 women, let us remember, who would care to be "thralled." Bear
 in mind the — the temper was royally glib.

1) cf. Chigés, pt. XXVI, "Wir müssen den Chigés als einen besichtig-
 ten Antichristen, einen Sustan retourne, betrachten." Clorissa vs. Geoph
Andrews as it were, and both by the same author.

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33)

Ille et Galeron (1167)

a) www.libbook.com.cn

The first known work of Gautier's was in his trick, written about 1164. The hero of this story will be considered elsewhere. She is Athenais, an intriguing wife. Professor Gautier remarks touching Chretien's vacillations between the rituel and the unrituel¹⁾ apply equally as well to Gautier's work. It is said to do penance for his novel of loose morality by another of the correctest - Ille et Galeron. Athenais is a punctilious churchwoman who takes her conjugal obligations highly. Galeron, once tired by a vain husband never forgets that she is his wife²⁾. While she is still unmarried we learn enough of Galeron's character to feel sure that reliability will be her faculte maîtresse.

She is the sister of Count, Duke of Brittany. Ille, son of Euduc, a vassal of the Duke, enters the service of his overlord. Ille is a brave man and a handsome:

Trançais et durs et de bon aire, 9-18
 Mais n'est pas de si haute taille
 Com Galerons de la moitie'.
 Com avoit il de li soulas, 13
 N'ele qui est le due au due

1) cf. Chazes, p. XXV.

2) She learns that "Bien amer n'est mie qius" (Pantopense de Blois, L. 9502); such a it is she thinks it worth the candle. 4.77.1722-1914.

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www.libtool.com.cn Com avait le fil à la ve ?

Elle has been chatting with the high-born Gleron :

Elles s'en lient et prent congie' 737

"Tucele." fait il, "Dix vos sont!"

- Amis! A dix vos beneie, 942

Et il confonde et malie

Tote la gent qui mal vs volent.

.1. qars puenais qui avec estat 948

L'a tout oi, monte a exploir.

Mais ele ne l'advoie mie

The exchange of compliments seems meaningless. But the times
was such that the qu'en dira-t-on was a dreadful matter!)

She is triumphant over Conan's enemies and is created
deneschel. His horrible fate makes him no bolder in love :

And en sont a ciei escot, 1215

Mais l'un de l'autre ne set mot

Car cele est si tres sante cose 1219

Que cil descouvra ne li oie,

N'ele ne li descouvririt

Premierement par cein qui sont.

1) 1220 pens de Blais, II. 8367-69:

C'est un curo que demes ont,

Sur rotent males gens a mal.

Cne que que eles par bien font

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Qu'il ne s'effie pas que femme de :
 "Je meil deueni vostre amie,"
 Par cion le d'ait auçois requise
 Et mont est en son service")

Asplena herself takes no thought of Gles' comparatively humbl
 origin. She lives without respect to that, and is sincere in the
 confession. Her duty to her brother is what so distinguishes her:

"Biax sune Dix! qu'nt il de moi? 1378

Com je sui sune meleüreuse,
 Quant de celui sune sofraiteuse
 Qui deuit estre sofraiteuse.

Amors me fait a celui tendre, 1385.

Qui d'arnu n'ose a moi entendre.

La cose que je plus desir 1389.

Puis bien avni, si m'en consir;

Mais qu'en dirait li frere mon frere

De je diore: "Biax dous frere!

Car me donez Gles a mari?"

A! com se temra a gari!

Ames m'a tant comme soi,

1) a thought arose, on chretiens' injunction:

cf. Dan nel nicha: or: Parler,

Vol. II. No. 97.

Car simple chose

Porte estre Pucele et Coarce. Chages, 3840.

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Si l'arsse fu amon de mor
 Qu'il ne prent feme a mariage,
 Qu'il vent que j'aie l'istage.
 S'ie Dix! qui'en dira li dus? 1403
 S'il ne le vent, je n'en oai plus;
 Mais tot le siecle querpirai,
 Et fu amon Dieu m'en irai
 En l'abie de nounains - "1)

She was the beguine who had the control of much worse than many
 her sister to elle without mention of the seneschal, to ^{no} touches the
 question of marriage to Galeran:

"De qui volés vobdire, sire?" 1439.

"Bel sage, je n'ose dire"

"Trestot en oies, sire, quites." 1443

Gardees que ja rien ne m'en dites,

Qu'ne soit pres a maintenir

Ne tant ne fuisse a chief tenir;

Car je ramoi miez estre arse

Et fust a vant la pouvre espance

Qu'jel feisse contre cuer."

1) Words indicative of Galeran's character. If she had she now she will be
 come nun. Later, in fear for her life, she made the Orleans vow to take the veil
 esp. p.

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- Est il dont nus hom, Doce suer,
Qui port a vostre volonte ?"

"Suer, de Dix me doinst sante,
Gil, car .i. tel home sai,
Ja nul nen arai se lui n'ai,"

- Suer, qui est il ? Només le moi !"

"Suer, par le fu que nus lei,
Gcon est vostre senescans.
S'il estot tps nus et descaus,
Si me plainit il mix, bians suer,
Que l'empere a tout l'empire."

- Suer, n'avez mie mescorai,
Et Dame dix m'aît ensai
Car c'est li hom qui plus me plainit."

"Se je le vos osasse quere, 1468.
Piega gel vos eüsse quis."

- Ore m'avez del tout conquis !
Ainc mais de rien ne fue si heo.
Et Galeros li vait as fies."

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Il s'en va www.libtel.com.cn Elle, who is surprised -

"Sire, par Dieu! ne me gachés 1484 -

and very grateful:

Si dus t'amest par la face 1515.

Et se li dist: "Amie biele!

Je vos aim mont de bone foi.

Car frenés par l'ama de moi

Elle a mari; car entesait

Voel et comenc que il vos ait."

- Biax sire, quant? " "Un ce jour,

- et je l'atrai par vostre amor." 1)

[A le count et. 1. archevesque

et un abé et. 1. evosque,

Si ont la facee espousee.]

From which again perhaps no argument can be drawn that Agolun modestly disclaims too great interest. No doubt she is only courteously acknowledging her brother's kind offices in bringing together herself and Elle. We know that she has unreservedly committed her love. She is not timid and combative like Soredama, nor

1) cf. Chigés. II. 2330-2343.

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But we may find without hesitation another refinement in romantic ideas, which we shall see gently stressed in Amadis de Goone, ~~the next work to be examined~~ Galvan is the sister of a duke. However little weight this fact may have with her, Elle is very conscious of it, and Gauthier just as much so. Gauthier wishes not to know that if his cousins, Galvan and Ganor, chose to love below their rank, they are condescending; true love being with such large-minded women beyond all price ~~and all convention~~¹⁾. And the man who is loved by the love of these great ladies is plainly to be conceived of as ^{little thinking of women without encouragement} dignifiedly humble, the suggestion offered here by Gauthier was later used variously.

5) Ganor. Elle is a man of consequential amours. After losing his left eye in a tourney he deserts his wife from a vain blindness to her unchanged love for him³⁾, and wanders to Rome. The Roman emperor is a foppish executive, a King of Brentford, at the time hard pressed by enemies:

3) 1) 1911-2000. 2) cf. Elle et Galvan, p. XIX. 1) ibid., II. 3592-99

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Si l'empereres se grant 2011

Soz une chance. si leoit

Soz soi deporter en .i. brief.

Da fille deoit a son chief,

Qui Rome et tot l'empire atent.

Elles vint ens et se se mist

As piez le soi qui cloques gist:

" sire, je vens de France droit " 2023

" Amis, se Dix me soit garans, 2033

Be nen es mie mont farans,

Est tu sergans u chevaliers ? "

a tant es vs le seneschel, 2048

Et l'empereres li a dit 2051.

Sont en gabant si qu'il en rit:

" Je vs vuel durement froier

De retenui cest van doier.

Il vos aquitera le terre

Et metra en pais ceste guerre.

Si ne quier autre froveüre

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Bors que viande et vesteure."

Agan sits quietly by, listening to her fables fable, and observing the strange man's behavior.

She gives a touch of strength in battle, is the best of Rome:

Des.c. fucelles a au mur, 2987
Dont elles font estre assure,
Qu'elles l'aiment de fure amov.
Agan, la fille au roi, la bele 3211
Est mont lie. - - - - -

Remembre li, con simplement
Il se contient fremement,
Com il respondi dans deso
Encontre le folie au roi,
Com il requist par grant mesure
D'ementipan et vesteure,
Com il se fist de force gent,
Con le vit bel, con le vit jent.
Soit ce recorde et ce retrait.
Amos.1. petit et l'atrait

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A lui amer,

Sant a de bel en lui assis, 3326

Que de son oel ne li oient.

Ille fuz lus respects at court. Q'anz is all smiles:

Derriere lone sont li Romain, 3332.

Que nus n'entent ce que il dient,

De mainte vien q'abent et vient.

Q'anz mainte parole i dist,

Qui touce a l'oeuvre mont petit.

"Amis, le vostre fais me plaist, 3345

Dreis est que vostre bouche baist

"Belle de roi et de roïne."

Sont li a dit la fille au roi 3354.

Sous seulement: "Sois, amis moi."

Q'anz seut adès estre mont sage 3403-

Et son sens metre en autre usage,

Et lors usages par droiture

Vaut pres autant comme nature, 1)

Mais trestot coune vult rien ci,

Et amors le tient en de marche.

1) "Practice is true Zen tho," echoes Emerson - Essay on Power.

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Elle se hère et prend congé, 3422

Ganus qui amasi en vie

Revient a lui, si le connoit,

X'encors qu'il soient au degré,

Peuxies ains amiales

Une grant liee longe et lee;

Mais el le fait si volentiers,

Que cors li sanle li sentiers.

Par çou fait ele d'un pas. 1111.

Elle le cuer Ganu en porte 3447

Dix! quel filie' de Galeron! 3466

Elle has not forgotten his excellent wife; when the emperor offers him large reward and his daughter, he will take no step until search has been made for Galeron in Brittany. She cannot be found. The marriage of Ganu to Elle is therefore to be celebrated at the end of a fortnight:

Ne hant ne bas, ne quens ne dws, 3963

Qui ne dient apertement

Que trop l'ont fait odaisement,

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Que, IIII, mais font durer

Le bans al mainis,

Mais a ganor est il mont lors

Ganas a los ceus en despit, 3974

Qui metent le flait en respit.

Des que la fame bien le vent,

Ne mal ne sent ne ne se sent;

Et quant le flait doit metre a ves,

Ce dist: "Por coi ne fust on lues?"

On the day fixed for the marriage Galanon, who has been for some time
prisoned in Rome, speaks with her husband at the very church
doors. He dutifully refrains from the second marriage. They
tell Gana what has happened:

Il est costume d'enans 4602

Qu'il vamoit estre al bien tous sex

Se Ganas eüst exploite, 4608.

A ce qu'ele avoit courtie,

Ja n'i' queisist avoir compagne;

Mes de cest mal qui li engage

Morrient tuit e li, son mal,

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Par vengeance d'ire et son grant dol;

Escrivit: "Dix! Sainte Marie!

Com or m'a ceste mors d'ame!

Bille sui d'empereur, 4638

Qui sui menee a deshonour,

Car cil et mont qui mix me s'ist

A l'uis du moster me despist."

There is a fierceness in the air, when Gille ready to set out with
Galaun for Brittany, comes to take leave of Ganor:

"Par amor Dieu, ma douce amie," 4686

"Sait cil a li," ne plees mie!"

- Biaux sire ciers, que furai donques?

Mais fu il fille a vilain onques,

Qui si grant honte eüst soferte?"

"Si m'ait Dix, ma douce suer, 4699

A tout avés si gros le cuer.

Car je vos di bien que mes pere

Ne fu ne rois ne empereur."

Cel'a le parole entendue 4710

Et dist: "Par Dieu le roi celestie

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53
Que tint a moi de vos ancestres ?

Je ne ~~vi~~ gueres home amer

Par ce c'on l'ot vial clamer

Et vostre pere soit vilain, 4717

Ja par ce ne vaurés vos mains,

A cascun son cuer demore,

Porcoi on l'aille e honore.

Mais vel je vostre pere avoir ? 4726

Ou vos amer par vostre pere ?

Onques de lui ne me doint 4735.

Quant ceste volentés me vint

De vos amer, de vos joür,

Il ne me tint piéçá d'oür

De vostre pere ne du mien

Ame' vos ai trestot par vos, 4746

Rien t' par autru; ce sai je bien

Sesse celi ki'ai atent 4750.

Com jou ai lonc sans attendu !

N'est pas de sens, ains me vrent d'ia 4758

Qui le cuer me destraint et lie,

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Si me fait dire tel folie."

She faints, Elle fume:

Ille par est de tel nature 4777

Qui el mont n'a millor creature,

Ne qui aint de cuer d'es pense,

Car el est bele et mont loians

Mais ceste pucelle est raians,

Si est autresi bele u plus.

"Sire Dux," fait il, "Ke ferai?"

Genor revives. She is now much calmer, can think of other matters besides her loss of a husband. She promises to return if ever she should need him¹⁾:

"Sire, li termes n'est pas long 4882

Car j'en aroie grant mestier

D'ami tel home a conseilheri.

Venez nos aidier, bresi dous sire!

Mais par maire lo de je mie,

Car je quec ains perdre la vie²⁾

fel die par Rome."

1) ll. 4875-4881. cf. l'one de Nausog, ll.

2) Contrast Bérénice - Berenice, act I, Sc. 7 (end): "Ce n'est pas tout: je veux en ce moment fuente Par un deroin effort couronner tout le reste! Je vivrai."

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These might be the "Piercing" words of an unavenged Clémie, having
much at heart "La liberté de Rome."¹⁾

Unans remant, Elles o'ien vait 4903.
"Lasse," fait ele, "K'ert de moi? 5205.
Et c'antre prent ce que je veul 5220
Ice me double mon torment.
Ice n'est pas cose avenans; 5251.
C'antre en est vestue et tenans,
Cui qu'on droit de moi i'clame
Et qui je il vent et prise et aume,
Seme a le loy l'enfant qui pleure:
Ce K'avoi fuet, n'aime. l. meure,
C'ens vent i'ou qui estre ne fuet,
Quant feme set c'antre se dont 5262
De son ami, plus l'ami et prise
Et plus forment en est esprise,
N'ai song de rien, que j'avoi puis,
N'en elle nul confort ne truis,
Se Galeron n'est morte avant

1) Cinna (Cornille) Act I. sc. 3.

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Mais li que cant, se je la he 5271.

Restos les jors de son ae' ?

Mais nen a mie tant de joie, 5276

Que je de quel nen aie autant."

~~These~~ ^{these} strong words, philosophical and sarcastic. She who speaks them is not of the stuff to die of disappointment, notwithstanding her pessimistic assurances to Ille. The Emperor Roure does die, perhaps of cancer. His old enemy, the Emperor of the East, demands Ganon in marriage:

Mais ele die tres bien et jure 5402

Que ja nen est en sa raisine; ¹⁾

Qu'il ot a feme sa cousine

Et tant li fist et lait et honte

Que morte en fu

The Emperor is insistent, swears "d'abatre l'orgueil a le jere" ²⁾ and brings over his armies to beat down her walls. Ganon remembers Illes' promise:

Et pens: dix. vrai je la 5432

Savoir d'il me terra convent

1) cf. Blancandrin et l'Orgueilleuse, 11292-1300.

2) l. 5409.

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Car Rome s'atent tot a mor,
Bien dai de j'entree en voi
Que il n'i daignera venir,
Qu'il a mont grant tere a tenir
Et feme qui l'acole et braise
Et aime le repos et l'aise."

In the meantime Galvan has taken the veil. Elle, hearing of Rome's great peril, sets out thither: he tells his ^{wife} that St. Jacques de Combraille is his destination." When Galvan reaches Brittany, Elle is gone. The enterprising Empress is disheartened:

A foi que li cuers ne la part, 547/
Li deus mont pres del cuer li point
Noient par la ducoise .i. point.

The Duchess whom Galvan wastes no sympathy upon is Galvan's time has not appeared: Galvan's hateful disposition. At the Breton liberties her thoughts ^{had been} ~~are~~ on this wise:

Com je me tenroie a garie 5462.
Se je trovie la merchie
Por coi je sui venue chei;

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Et la ducouse fust ensi
 Comme je fui jadis par lui
 En la cite' le roi mon pere
 Devant l'uis del moster S. Pere."

would she so loyal still stay with the old love and come away to Rome?
 Agam has made the journey in hopes of a triumph that might blot out the remembrance of the scene at the church door.

She returns despondent to Rome. Her various argues with her: she would do well to marry the tall giant "Empereur".

She answers:

"Chi a bele chevalerie 6192
 Par apaisier cuer de fucele
 Et d'une haute damoisele!
 Or je donc soie devenir
 Qui se faire de moi honie?
 Par icel dieu qui tout cria, 6200.
 Ja n'ere soie ne il miens,
 Ne ja men ere en ses liens,
 Par tant com il les li dus vive"

1) cf. Blanchant & l'Orquellense: ll. 1281-1290; 1411-1427.

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www.libtool.com.cn Re mais quels hom est dont le dus? 6213

" Ça nos valut il .i. jour plus
 une l'empereur ne fist onques
 Et par coi l'aillies nos donques? "

- Car envers lui estes trop noble;
 Si avens' Constantinoble
 Se l'empereur vous avit. "

" Signor! cuidies que je courit
 .i. malvais home par avir,
 Qui cest empire just avir
 Et en baille tout Rome?
 Mout ai par avir .i. prodome,
 Et je ne sai ne bas ne haut,
 Qui vaille tant con li dus vait. "

Mais costume est de gent perense 6230

Les jors encontre par valer. "

Genius spirit is high. Rome's interest is not as nothing with
 her. An. Elle is the master for Rome as well as her choice
 personally. She remembers the weak rule of her father, and she will
 see the city almost in ruins before gilding it and herself to

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Such a lord as the ^{www.libtool.com.cn} ~~kins~~ the Emperor of Constantine would be.

L'aube crève 6294

Li'event li' France' et Ganos li've; ¹⁾ —

this day is Ganos nearly betrayed into the hands of the enemy ²⁾. Little comes to the rescue, and after a time — very short —

Li'apostoles les espense. 6551.

We are now better able to comprehend Chretien's amazing wagne. His chigés, after the Perceval, was in the middle ages held to be the replu-ultra of courtly fiction. ³⁾ And yet the modern reader will surely award the palm to Ganelon as a novelist. Demise and Soredamor are fine abstractions, states of mind made to do service as heroines. Gahmuret and Ganos are creatures of flesh and blood, and sharply contrasted thoughts. That is, the age found most pleasure in what another age thinks ridiculously stupid, and put a secondary value on what we unhesitatingly place first. What could be easier, we think, than to write scroll after scroll of doliloque in the manner of Soredamor? That Chretien was acclaimed master in this stuff, and was either sensibly imi-

1) "up rose the sun, and up rose Emily," 3) chigés, p. XL.

2) H. 6337 ff.

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lated or left alone in his higher sphere, ~~other~~ ^{www.libtool.com.cn} novels humbly imitating themselves in what seemed to them a lower, argues but one conclusion: Chretien's rapid psychology was not rapid in its day. It supplied as real a need in the twelfth and thirteenth centuries, as the Night Thoughts or Herrick's Meditations ministered to in the eighteenth century.

If Chretien had been willing to do more such work as his sketch of the Lady Samerie, we should be quite ready to accept the opinion of him entertained by his contemporaries. Because Gautier continued a whole novel with a seeing eye, we are glad to accord him the praise that in his time comparison with Chretien may have made faint. I do not think that anyone, fresh from a reading of Cligès, will support M. Lot in his ~~own~~ judgment that Albert Gahuron is a tedious recital.²⁾ Gahuron is one of the most strongly marked, and thoroughly consistent characters we have to deal with in these pages. The way she is introduced is unusual enough to call attention to her at once: nothing of description, only a silent princess listening to her father's silly remarks when a brave man offers ~~an earnest~~ ^{an earnest} ~~of~~ ^{to} modestly to undertake a difficult business. Then her reflections, censuring the man as old with, and lack of all presumption; her flirtation; her

1) Gram. II. 1203 ff., 1589-2050

2) J. Lot: Romani, XXV, 585-88 — "je n'ai pas l'intention d'examiner ici les rapports de cet amoureux récit avec le lai d'Eliduc."

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passionate www.libtool.com.cn and enduring rancor, not without a clear, half-human understanding of herself; her patriotism, energy, and tenacity of purpose - these traits set Ganor well apart as an individual, and are prophetic of other strenuous heroines with whom we shall gain acquaintance. The high-spirited Ganor, coming so soon after Chretien's introspective heroine, gives indication of a French elasticity ^{of mind} that while admiring Chretien's admirable ~~and~~ ^{critic's admirable and} his edifying standards.

We must especially note Ganor's fluctuation in evidence that the strict formalities of Chretien was coming to lose somewhat of their authority. The etiquette of love need not be less courteous, in Ganor's opinion because more flexible. Between epic demands of no modesty and Sordana's, so painfully conscious, stands Ganor, of temperate impulses, a civilized heroine in that with the virtues of a comprehensive restraint.

§4)

Spomebon (1185)

La Ziere. — Sacies que .ii. Bretaignes sont,
Et gens diverses i estont.

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Si englois sont en le gaignor,
Mais li normant en sont seignors¹⁾

Geoffrey thus bears witness to the Norman Conquest, and justifies us in the examination of 4pomedon, by Duc de Potalende, who lived and flourished²⁾ at his house in Credenhulle (Credenhill, County Hereford) Hugh wrote for arrogant patrons, lords and ladies of a fourth generation in power; he may have had a sly intention in recording the conquest of a reigning heroine by an outlander, as we should say,

Ov entendez ici nos dames
Qui nos cors avez et nos ames!³⁾

At all events, Hugh gives us our first story in which the heroine's pride is elaborate, blocking the hero, rather unnecessarily as we shall see, until the very end. The scene of Soredama, we remember, is as if it had never been at once she meets Alexander. La Trine's notion of what a woman owes herself is far different. She is in love almost from the first but smothers her feelings, and hence tears.

The Duchesse and Duchess of Calabria die. It falls to their widow a girl of fifteen or thereabouts,⁴⁾ to reign in their stead:

1) Allect Galton, II. 135-138.

2) 4pomedon, II. 10549, ff.

4) 4pomedon, l. 105

3) La chet d'Amis Halle, 1890 [Bibl. Normannica, Ed. V.], II. 2081-82

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De bounté fust enluminee, 107

Unkes tant bele ne fut nee

Mes tant fu orgueillee et fiere, 116

N'ot autre force for d'amer. 2)

Autre force ne volt demener,

Kar al primer jui, K'el recut

Calabre et qu'ele dame i fust

Si dit une fiere reison.

- Ces oient tut li baran -

Ke ja mes seigneur ne prendrait

S'il ne fust chevaler si fruz, 130.

Ke yl as armes venquit tuz,

Par iceste parole fiere 137

K'ele ad dit en ceste manere

La fiere fucele est nomee

At so early an age, the duchess of Calabria has ideals. She thinks on a "not impossible" man. Bitterness of spirit awaits her. Jan of her goes abroad. Spomebon, a young Prince of Apulia, hears of La Fiere - next is chivalers parler²⁾ - and sets out with his tutor for Calabria. Spomebon is very young

1) cf. Chigés, II. 446-452.

Amadous et Ugouins, 176-184.

Alexandrin et l'Orgueilleuse, 589; 765.

2) l. 213; cf. II. 3099-4004 -

Et custume est par tut le munt

U chevalers ensemble sont

K'il perdent d'ensemeines

Et content de lor aventures. De dames.

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N'est pas encor chevalier 186

N'est encor baobe ne guernoun. 210

This is hardly one to measure up to the idealist's lofty standard. Nevertheless, Gomedon is a handsome youth. He presents himself at court & asks to be taken into the service of the Duchess. He does not make known that he is Prince Gomedon. All admire his beauty and address

Bon soule la damoisele la fiere, 445.

Unkes ne li remua chere,

K'ele n'est pas quer com autre femme

Mes deu lui doit de ceo assez 454.

Et a tutes si orgilloses

Ke d'amer sun t si despitoses 4)

Quant vint a l'heure de manger, 477.

La fiere dit al botillier :

"Ma demene cope d'or fin

Baillez a l'estrange meschin,

Si me servira al mengier :

Verron s'il siet de tel mestier."

1) f. Chiges, ff. 456-459.

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Le boteler la cope fent,
 y pomedon tost la seussit.
 Si il la fuent, si l'en sot grant gre
 Et vait od lui tut a fuble,
 Si qe son mantel n'osta mie,
 De qes enz la botelerie.
 Li autres valez l'esgarlement
 De lui se ristrent et gabrent,
 Mes poi savit, q'al pensa.

A pomedon, with a grand spech, gives his mantle to the
 botelher as a preliminary pour boire :

Li autres valez, q'ie vrent soi
 Eno memes tenent fous et ris
 Et lui curteis et ben a pris.
 La fuie fucele ensement,
 Ki l'ont veu si faitement
 Kant ele dout en son corage,
 Se tint a pres mult fraiz et sage
 Mes une chose avoit en sei, 519.
 Dire l'estut, se feise mei :

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Si valet et li bachelier

Kant il aloient borderier

Ypomedon n'i ala pas : 527

Sorent en ferent mult grant gas ;

Mes river' et lors tant ama .

D'autre fruesce unke ne pensa .

Jeo ne sei pas, pur quei le fist ;

Certes, jeo quit, men escient 541

Si eust en lui hardement

La fiere l'amaet par amors.

No; let him be ever so generous and schooled in manners, to win the exacting Duchess, Ypomedon should not neglect manly sports for the quiet of woods and river banks. Most particularly when La Biere is a hunting woman :

Avant en tens d'este un jor 559

Ke li beau tens rent en cholor

a la fiere est pris en corage

Ke ele voet en forest aler

Descouple i est meent brachet,

Corrent et huent cil valet ;

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75.
Ki'la fust, donc poest oï
La foest des cors retentir
Et des braches tant duz cri.
La fiere, qe dunt ceo n'i,
Ae ne quest pas, ke lui ennuit,
Car mont li plus viel deduit.

Yfomedon has been three years at court. It is time he showed his
mettle:

"Ore poez seignurs," fet la fiere, 647
"Veer valet de grant maniere;
— — — — —
Ore me suiez, qe j'eo me vuz
Veer, come cil odra fere
Et cum il siet son serf defere!"

The young man does well in the hunt. La Fiere, although impressed,
does not overlook his smallness of heart during those three years:

Aucune foiz aveit talent, 678
Qu'ele amereit Yfomedon,
Buz di't: "Ne sera mie bon;
A tut dis homi en servie;
Mes cil est fruz, j'eo l'ameroie.

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74
Allas, qe doel, il ne l'est mie,
Mes mult est plein de curteisie;
Ce ne lui puet entendre frou
A parformer si riche vou, ¹⁾
Ke jeo par folie vouai:
Pur mari jeo nel dedraai!"
Deus! cum ele ad le quer loial.

At she went down, Gomedon is ready to serve as his custom is:

Ele lui regarda et dist: 746

"Vallet, mes avez travaille:

Allez, amis, si vous avez

È un des valloz a pelez."

El un reven la fiere apele,

Dreit d'acist devant la fucle

A une foiz issi ala 773

De la fiere mult l'ansa,

Et i meschin regarde a li,

Si qe nul d'eus l'oil se fleche:

Mult s'entregardent longeme. ¹⁾

Li vallet veit, qe doucement

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75.
L'a d' regards et de bon oïl,
Ou il ne potrens voler d'orgoil;
De li pensa, qe ne pot estre,
K'ele fu trop de sun qver mestre,
Si n'est il mie.

La Biere is uncomfortably critical:

La fiere le regarde mult 787
mult iert sage de maintenant;
aparceit bien a sun semblant,
K'il estait surpris tant d'amors,
Aore vobreit ele, q'il fust aillors,
Sun sun bien et sun sun profit
La fiere en pense en meinte guise 820.
Coment foreit, par qele qeintise
Ensi parla, qe cil l'oist
E qe il la glose entendit.
Mult ad list l'ancheson nove,
Car femme n'ert ja esgare,
An'ele ne finerit de bien loing
D'enqvier son grant boing.

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Ele ad de lui mult grant fete,
Mult vobret, q'il fut aloinge
E hors de se fous partis,
Car d'amer trop est malvailz.

La Bieres' method, the indirect, is one well known among women. She turns to Semere, a maid of honor, who is chatting to the ~~two~~ knights at her side hand:

" Jason, mult estes mal bricon, 866
Echape fols, nais musars,
Trop fous fetes mereis regards :
Est ceo fous vos, dites, Semere,
Que cist musars tel vie meree ?

La Biere continues; she is in a vicious mood:

"Quidez vos, garcon, fous beante 877
Fussez fous amour estre ame,
Fous franchise, ne fous largesce ?
Sut te covient autre fouscesce :
Mult best cist siecles fiebles et tendre,
Quant uns fous, que n'ad qui despendre,
Ainz q'il conquere les et pris,

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17.
Veit anspirant et tres pensifs,
Ja n'iert tant sage ne mauvais, 888
Si deint amerous et pale
Et megre et vis et pert color,
Deus, com il sert bien son seignor!
Sel'amur est trop amer, 897
Mes mont est douz pour afoier"
Ce ne dit ele pas pour ly, 905.
Assez le dit plus pour auter,

Uy pome son l'ad entendu 911
Onques hom tant dolent ne fu.
Trop lui semble cel manger long, 916
Congo demande, si s'en vait 923
Ele l'ad mene dekes a l'huis, 930
Et des beaux oylz lui regarda,
S'il s'en parti si s'en ala.

Sa Seür, after this supreme effort, must show in a different way
that she is a woman :

Ele estut a la chambre aler 937.

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De doel ne poet plus demorer ;
En son lit se lessa chair,
Grant piece ne se pot mover.

Mes de loirmi 949

N'i avra geies leisir

Car amun durement l'asant ;

" Si beaux hom ne just untre nez ,

Si curteis hom, mien escient,

Ne naquist unkes de base gent.

Veiz, folz, ceovus est avis : 1007

Ins nel tienent pas de tel pris.

Ne tuz ne veient, ceo creoz ,

De tel oil cum vaas le gardeiz .

Si junt ! Par deu, certes, non fontz

Mes la folie vos domon i.

Coment ? via il l'endemoyn ? 1046.

Oil, veri, tot halegre et haui,

Et vos remeindrez cum cheitue."

Then he thinks of what might have been :

"Hei, quant il vint de la forest 1068.

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17.
Et il devant moy fust assis,

Il de grant a mur fust so feu,

Ceo n'jeo bien et bien l'entent:

En suspiran t me regarda.

Si m'ait deus, tot el pensa!

Plus pensa de sa venerie,

De de choisir moy a amie!

Certes, non fist!

ore sei bien, n'est meigas; 1091

Meuz vaut un tint'qe deus aroz

Se ja mes le fuz^{ver} de l'oil

Ne mostrerei pas tel orgoil

Com hui sei fis, ainz ferai tant,

Q'il verra bien a mon semblant,

Et as regards, ke jeo ferai,

De mult volentiers l'amerai."

The next morning In Bien is collected, but suspiciously unconcerned.

Jason comes and says:

"Vostre valet s'en est alez 1419

Et par moy vous sulu' assuz"

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95.
- Ly quelz ? "vostre vadlet estrange."
- Allez ? "ögl!" - "Purques ?" "Ne say"
- Ky ly mes fist ? " "Nuls." - "Si fist!"
"Nay".

La fine entendy la parole
Ne fist semblant, ne fut pas folo !
Nient pur ceo, purcs k'ele fu nee,
N'ert de novel si troublee,

Mes ele ne fist guers semblant:

"Si odraus mes eins ly ennue, 1437

Sassez l'aler, dieu ky condue !"

Pur quant, quel semblant k'ele fait,

La rente mont bien enquit,

Et quant ele parit de fuiz,

Dount n'ot ke coroucier en ly :

"Allez, bel nez, allez, allez,

Ja mar coneiz de ceo prendrez !

L'um reprove, savezous, quei ?

'Ne tu od me, ne jeo od toi'

Mes ele pensa tut ke cuntreire !¹⁾

1) cf. Marie de France: Lais, Chierefoit, 2. 78.

"Ni uns sanz mei ne ieo sanzous" - La Biere wishes
she could say these words.

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Gasun s'en est de lui turns 1451

Et la fiere l'adrefele :

"Demandastes li vos u nun,
Dunt il est, coment ad'a nun ?"

- Certes, oal, mes nel volt dire!"¹⁾

"Mult out dunc el quer grantere!"

A sei merême en pensant dit :

"Il ne pot mes, s'il est marit;

Par ma folie l'engignai."

The young lady is nigh desperate. Self-control cannot be carried beyond a certain point. La Siere returns to her apartments:

Sreiz foiz se pasme en un randun 1465

Si k'ele n'ontent sens ne raison.

Venue i est curante Imaine :

"Par deu, ma dame, k'avez vos?"⁴

- He ai? ga me mor a estrus,

Ne veez vos, ko jio me muer :

Metez vostre main a mon quer,

Sastez; no me bat nule veine."

"Dunt avez vos cest mal si fort?"

1) We learn that Spomedon has been three years in Calabria, and has tried neither his name nor his place of residence - a capricious youth.

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Vos savez, qe c'est grant confort,
 Ke dolur ad, si se descovre."
 - Ga d'ai mult orgoil cumpare!" 486
 "Quel orgoil, dame?" - Quel? D'amer!"
 "Amur, dame? Ki amez vous?"
 - Certes, j'eo ne sai a estrus,
 Comest ad nun ne de quel terre,
 N'u jol puisse mes aler quere!"
 A cez moz le quer li failli;
 Et Bmeine mult esbloi
 Et li dit: "Dame, nel celez:
 Ki estril, ke vus tant amez?"
 En suspirant li respandi,"¹⁾
 Quant meulz dut dire, se failli:
 "Ga n'est," fet ele, "l'estrange va"
 En pece apres si li dist: "ha".
 "Dame, ne sai, qe dit avez,
 Se vus autrement n'assemblez,
 Kar n'i ai entendu nul nun
 Ne de parler nullo reusien."

1) ib. nos, 8522 - 8561.
a. Knopf us de Blais, 704/ff.

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53.
- 40 vus dis le comencement,
Mes un grant suspir me surprent,
Pernez cel mot, ke vus ai' dit,
Si l'acressez un petulet.
Où ce ke dis, metez un 'let',
Si entendrez assez "

"Valet ad nun, est issi?" 1517

- N'ai, ostez le suspir en mi."
Imene de mont bon ben fu,
Ben sont, k'el vout 'valet' dire,

"Dame, est ceo le valet estrange?" 1524

- Oïl, veir! Si o'en est ale:
fa mes, ne quit, k'il seit trové!"

"Aui, dame, n'avez pour!"

- Si ai, veir, grant, kar cel jur

Par aventure tant li dis,
Vers li et vers nos trop mespris,
Et vers fasan, ki coupes n'out."

"Lee seez, ne plurez kerme, 1557

Kar vus le verrez a bref kerme!"

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- "Oudez le vos, ma bele ame ?"

"Jel sai de fi, ne doutez mo !"

- Jo duncke me cumforterai,

Mes bien sachez, ja ne prendrai

Seigneur pas lui, tant cum jo vive."

Ypomedon goes home to Apehia, and is dubbed knight. Concealing his identity, he wins great praise in many countries from "Glanders to Navarre".¹⁾ Four years pass.²⁾ In Calabria there is war. The barons urge their duchess to take a husband. She would sooner die than marry any but Ypomedon.³⁾ She asks for time to consider. Ismene and her mistress discuss the situation. Ismene responds *cume femme*⁴⁾; that is to say, very craftily. Her advice is that La Siere propose an arbitrator, King Melurga - uncle to La Siere - to judge. The barons agree to this proposal. Melurga, *cil reis entis*, presides at a council held in a park beside a spring.⁵⁾ La Siere, most marvellously attired,⁶⁾ sits at her uncle's right hand:

Buz cel Vers li'adam fut furnez 2271

N'li muss primes estoz.

Desse sont tant fene nature,

1) ll. 1769-71.

2) ll. 1833-38.

3) ll. 2191-94

2) l. 1803.

4) l. 1909

6) ll. 2212-2268.

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Ki ilz fuerast tel creature,
 Par estudre ne par penser
 Ni out si veul ne se charu, 2285.
 Ne fust par li tut espereu.
 Si reus, si jo l'ose dire,
 Unkes celerement suspire;
 Ne fust entre eus le parente
 Trop de fin quer l'oust-ame
 Cil ki l'esgardent en cel us, 2287
 Asez deunt celerement:
 " Ne nus esmerueillum neent,
 Se ceste est fere et orgueilleuse
 De seignun prendre desdaignuse!"

Debate rous upon whether La Biere shall be named out of her to the
 Duke of Spain - a certain baron, Druis, makes a strong speech in
 the negative. The judge supports Druis:

" De femme prendre e espuser 2403
 N'est mie billette juer, ¹⁾
 Ne valt plus le repentir Pen

1) cf. Partonopous de Blans, 9055.

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Verbs la fiere d'est dunc turnez : 2411

"Bele mee, Kar en parlez."

La fiere en riant se dressa

Et ses plus freres apela

N'abha mie dan Oris,

Ne tint pas sa parole gas.

La fiere out tost son conseil pris.

"Vuz m'estes tuz verais amis :

J'ai ja, "fat el", tres choisi,"¹⁾

De l'un d'eus ferai mon ami.

Mes n'ai uncore ben enquis,

Quel des ces tres est mis amis."

She requests until the morning for decision. Granted :

La fiere est en la chambre entree, 2447

Unke mes ne fut ai tres fiancee.

A sei ad apele Ismeine. 2456

La fiere tut en plurant frere : 2469.

"Conseillez m'en, ma bele amie!"

- Certes, ma dame, je ne sai

Evris del descouvrir tut issi."

1) "Ils étaient deux, ils étaient trois
Pour épouser la fille le roi."

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"Certes, Ismene, c n'è t fuz,
 Idunc sen gabereint tuz:
 Quant si ruche vou ar ve.
 Se arrei' un valet ame,
 Ke une ne fist chereleme,
 A tuz diz serree humie.
 Pur deu. Ismene, or entendez."

Whereupon Sir Tere suggests a tourney, which shall be advertised:

"Ken, se uns amis est enie, 249.
 Jone quit pas, ke il ne lest me,
 Ke il ne venge, se deu ne salt,
 S'il nulle ren as armes valt,
 Et s'il ne vent, dunc sai jo ben,
 Ke de fmesce n'i ad ren:
 Ne jo dunc far nulle destresse,
 S'il n'ad en sei mut grant fmesce,
 Ne l'amerai ja a nul for.
 Mes q' hum me deust crever le quor."

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The next council assembles to hear the lady's answer.

Amphion, an old baron of great self-importance:

Devant cestuz d'est adree, 2022

Di tal rei: "Sire, ses barons
Voudraient voir leur respuns!"

La fiere l'esgarder suvent,
Joquit ke ele ne l'ama neant;
De mal talent tute rovi,

Delirement en fiez sailli,
Un foz de parler se basta:

"Amphion, nus nel serrez ja,
Ke jo vaille prendre a regner,
Kar n'estes pas de tel valur.

E pur neent me bastez,
Jo quit je ja ni i partirez."

Ele fist bien ke l'estucea:

Hui mes queres n'en parlera.

In that day, Amphion's music is stilled. The quick-tempered
Duchess announces her terms. These are accepted. News of the momentous
journey reaches Spomedon. De Lastera to Calabria. Confidene is his

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after his www.libtool.com.cn errand. But it is still his pleasure to go inconspicuously. Each day of the journey is a triumph for him, armed in mail successively white, red, and black. Between jousts he acts the simpleton, talking of anything rather than chivalerie. There is method here. Gomedon has been spurned by La Piere, and does not mean that she "all know he is at hand". In addition, he is of King Melanage's suite, and the old king's wife is young. She fancies the simpleton, as it is; if she knew him for the champion of the tourney, there might be complications. So each morning Gomedon makes for the woods, where he is armed by his faithful tutor, Sholomeu. A charger he captures on the first day, he sends La Piere by Jason, with a message that he is leaving the country. La Piere is curious:

"Et ki est?" — "Li blancs chevaliers," 4199

 "Savez vos, amis, ki il fu?"
 — Oal, jol sai un petitet;
 Membruns de vostre vallet,
 Ki l'autre an fu mon compaignun?"

 "Comment? est o'en il se parte?"
 — Certes, nel eunustrez mes ce!"
 "Savez pur quei?" — "Certes, ne sai."

1) During the first days joustings he learn from Jason of her charge of murder. cf. ll. 4133-4170.

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La fiere vers la chambre tourne,
 Jason re-pele, mut est murie :
 "Beaus d'uz amis, se vos m'amez,
 Cel chevaler Kan ne querez."

Spomedon of yesterday is nowhere to be found. Today red is his color. A watchman ^{on the wall} cries that the white chevalier is absent from the field:

La fiere d'effreie forment. 4554
 De sun lit daut, plus n'i atent,
 Auz ki'ele fust de tut vestue,
 Mil feiz la culur li remue.
 Et puis ad dit : "Beaus chers amis,
 Ne veez vos en cest pais
 Tcel nostre blanc chevalier,
 Ki des autres ont le pris er ?"
 - Nenek, dame, jo nel vai pas ."
 "Cument, d'anz fous, est co dunc galb. ?"
 - N'ai, jo vai la cuntree tute ."
 "Vus mentez, vos n'i veez aute !"
 - Jo ne ment pas, veneez veer :

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No puis nul blanc aparcevoir."

La fiere del mur se retrait, 4579.

Tute murme en sa chambre vault,

A ses meismes s'urent dit :

"Des ore m'est del turnei petis,

Ne me chent mes, cument il aut.

Quant cil, le plus desire, e fant :

Ohi orgol, oible vice !

Sucifer chae par orgol 459.

Et muz angles par sun escol,

fo resuei par mun grant orgueil

Cheste et mise en grant triboil."

The red knight is victor - Gromedon, therefore, is not to be the chosen husband chosen. La Biere sees the work of cruel destiny.¹⁾ Again Jason discovers who the champion is, and though Jason, La Biere²⁾ the third and last day. The palm is contested between a red knight, and a black. Black prevails. Some phylis of thuzis and La Biere becomes tranquil :

Remme n'est ja mes del tut sage, 5953
rustates avum tel curage,

i) ll. 4800-4804.

ii) ll. 5219-5280.

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Ke certes, tuz jurs covertum
 Co ke nus aver ne pouum" 1)
 La fiere veit, K'ele dit veir 5965.
 Et li dit: "Imeine, ben veir,
 Ke chescuns deit estre fin sei.
 Cumforta on'estot veirement
 Quant estre se pot autrement!
 Perum avant le secle tel, (the black knight),
 Deus est mut bons, ben set fere el."

Apmedon is tiresome with his modesties. After the tourney, he bids his host good-bye. The host urges him to stay and claim his great reward. Apmedon answers:

Jomblez hom sui et bachelier, 6647
 De femme aver ne dei haster,"

and charges the host with presenting his respects to La Biere. Thus the truth becomes generally known²⁾; it is in public audience that La Biere hears how red, white, and black have been all one:

La fiere tint et falist 6871.
 Mes el parole cum sage:
 "Seizours, vustavez ben, cument

1) Cf. el et gala, II. 5255-57.

2) apmedon, II. 6833-6847.

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Asemble cest torneement,
 Et par le sce et par vos loz :
 Celui ki seroit le plus proz
 A seigneur prendre la lancee ;
 Ja n'en esterai hors de la veie
 Ne de vos bons conseilz pur ren :
 Serez le mei, jol prendrai ben." 1)

She herself, she lets it be known, is personally indifferent. She knows
 have won this tourney, let them see that its object is attained :

Reis Lionis d'Ande major, en tut le monde n'a
 de leid suene²⁾, wishing to marry La Fiere, declares war upon Cala
 bria³⁾. Spameon, still in disguise, comes to the help and. She is about
 fleeing the country when Spameon kills the ugly Lionis, and scatters
 his hosts. Years have passed. The lovers meet once more :

Spameon tost la salve 10420.
 Adinz tremblante, il ne pot mes,
 Sis quens volente.
 — — — — —
 Sa fiere estait se esbaie 10428
 K'a un seul mot ne respunde
 Ainz l'esgarda pitusement.

1) cf. Partenopers de Blais, II. 9381-86. 2) Spameon II. 8001 ff.
Amadis de Ybano, II. 7675-79. 3) cf. Blancairum et d'agnellum 1291-99.
de d'agelon, 1. 5409.

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Sorent vint apres grant destree 10435-

Après de d'adent de grant leece.

Et par ce dit le vilain veir :

'L'un no deit doler sur doler

Ne nule jure sur jure.'

Ensemble furent ces amanz 10533.

Od grant jure par plusours anz :

Et mult beaus enfans engendrent.

It was not for nothing that the sagacious Hugh of Aut.
 had ^{lived} ~~not~~ in English soil: Sa Fiore is a hunting woman, who affects
 to despise pale lovers. It is altogether fitting that within the genera-
 tion after Chaucer, it should be an ^{hasty} Anglo-Norman who writes al-
 most as if Chaucer had never lived. In all at Galva we
 noted several characteristics of independence; Spencer, as I hope
 is clear, seems with such characteristics. We feel that there is a
 distinct personality behind the words - a man rather egotical seems
 to be ~~trying to~~ making his points deliberately
 If we could presume that the members of the literary guild at

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the turn www.libtool.com.cn century kept anxiously in touch with no another
 with, it might be said that Hugh begins with La Biere when Gaston
 leaves off with Gano. Taste Gano towards the end of her career, ~~and~~
 endow her with an extreme fastidiousness, and La Biere stands before us
 ready to say very critically a softened Ill. La Biere is duchess
 in her own right, just as Gano is empress after her father dies of
ennui. Whereas Gano has seen the man whom of all others she ad-
 mires, La Biere has clear-cut notions of what an admirable man
 should be - she has never met such a person. Spomedon comes
 and she fancies him too eccentric. With La Biere, as with every one,
 the ideal is what shall embody her own vaguenesses of thought -
 impossible abstractions. Hugh's text is, "If women could be fair and
 yet not fond," the homily set is that a woman must trust her
 impulses, and let the abstract severely alone. Spomedon likes
 books, travels with his tutor, and ~~is~~ is something of a recluse, but
 sportsmanlike when the hunt seizes him, and invariably courteous,
 he should be taken for what he is, not measured by impracticable
 standards.

She approves that Spomedon visits La Biere. People, she
 thinks, should be reserved, haughty. Her policy is that of distant
 1) 1.2.4. Et si fut il mult bien ^{le} better.

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reserve. ¹⁾ www.libtool.com.cn "quer com outro femme!" a beardless youth of pleasant manners shall not insinuate himself into her good graces. She keeps a square in etiquette for him, ~~and~~ is a trifle impressed by his evident familiarity with usage and his quickness of mind. Spurred on is a sort of literary lion and takes small pleasure in games or the chess. The young lady sees that point against him, a serious point.

Spurred on lives his own life for three years. One day he shows a surprising skill in the hunt. So Eire acknowledges to herself that there is something in the man, after all; however not enough to please her discriminating taste. She sees plainly he is in love, and decides it is time to cut the matter short. It will be a great blow, she imagines; he is young, will live and learn and forget -

"Car hon dit, qe pas cloingrance
Met l'en amur en obliance" ⁽²⁾

She is very brutal. So much interested herself, she fears, she gives rein to her tongue. Her triangular method ³⁾ is exact. She omits to ridicule nothing of the fables Spurred on knows she attributes to him. Three years of reserve have brought him to this! Spurred on leaves the scene without any formal ~~good~~ adieux.

1) 1. 447.

3) 11. 866-912.

2) 11. 837-38.

et ai ad un' autre encheison:

L'en dit, ke aise fet laron [11. 839-40]

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accomplishes by his faintings, Spomedon
 gains through his sensitiveness. The forgetfulness of love has part that
 Du Sier had planned for turns to bitter memories of her own. She re-
 calls every one of his good qualities, his courtesy, his ^{"lost in love"} beauty, — out
 of her sight, gone any disconsolate through her blind guide, she
 now idealizes Spomedon and abuses herself. She is in a pitiable
 state. Her attendant Semene, although sympathetic, can-
 not but enjoy the spectacle of the impassible one reduced to tears, and
 moans, and stupid stammerings.

Du Sier is well-named. None but Semene understands that the
 young Duchess is being so chastened by love, is being transformed from a
 woman with views into a woman. On all public occasions Du Sier
 keeps herself perfectly under control that she would admit she is
 rightly called proud. And she by no means gives up her position:
 that the man who marries her must acquit himself notably.
 With the difference now that she has in her mind's eye one especial
 man who, she believes, will do all that any man could for her
 sake. She bargains for a journey at which Spomedon, if he is
 worth a thought, will appear and do his best.

Spomedon, like most young men of a literary turn, is given to

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foolish which www.libbook.com.cn have no thought of petty vengeance in so long
 Fuzhing La Sire. It is only playing a part, foreshadowing Don Quixote.
 Though, who is a humorous, materialistic soul, doubtless means to ex-
 pose the follies of idealism both in hero and in heroine. We are left
 with the impression that the speculative young couple renounced theo-
 ries for the more commonplace enjoyments of domesticity.

§ 5)

Pantoufles de Blais (c. 1188)

Méhu — Idealism again. Tempered by fondness,
 yet left strong enough to ensure a fall, may be considered the
 chief element in the character of our next heroine. La Sire, with
 a husband in mind, is content that fallible men, as many as them
 please, shall present themselves for judgment. Méhu being
 urged to choose a husband, despatches throughout the civilized
 world trusted spies who bring her report of what they find in the
 way of eligible material. She hears bare accounts of young
 Pantoufles of Blais, and ^{goes} a journey to France expressly to verify the
 descriptions that have pleased her. Empress of the East, Méhu

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has had the www.kitoo.com.cn advantages of oriental schooling!) There are reasons why she cannot bring to bear, in the case, her personal magnetism. She has resort to ~~the~~ 'eclectic' devices learned from her tutors, and by means of an unhuman boat spirits Partonopens away from France to the isles of Greece.

The young man disembarks on a strange coast, and wanders through the streets of a peculiar city. He is under a spell, can neither see the people of the city nor be seen. He drifts into a palace and goes to bed:

Atant ~~est~~ une arme vint al lit, 1121.
 Pas pu pas, petit et petit,
 Mais il ne set que ce fruit estie ;
 Or volist-molo qu'il fust a nestre.
 A une part se traist del lit,
 Defus soi en laisse petit.
 Il crient que ce ne soit manfes ;
 Mais ce est une damoisele,
 Cuiels qui de soit, u laide u bele :
 Le covertu soshere atant.
 Siva geain joste l'enfant.

1) It would seem that she knew Persian - Sa'ad's Gulistan gives counsel as to choosing a wife which Mehon appears somewhat to act upon in selecting a husband.

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Sa damoisele atant s'estent, 1139
 Et de son pie' le tousel sent,
 Et quant l'a sentu si tressant,
 Et s'escria à vis moult haut:
 "Comment! fait ele. Qui es-tu?
 Qui l'a en mon lit embatu?
 Geo que est, vigez Marie?
 Qui est ici? suis j'hoïe?
 Et tu qui i'es, va, fole viens,
 Cis roïames est trestoz miens:
 Comment i'es, dains mon Congié,
 En ma cite' metru ton pie',
 En la cite' de el castel,
 Dains mon Congié, dains mon apel,
 Et en mon lit en sorq' tout?"

Enter, the invisible damsel makes it known to Partenopous
 how she is mistress of all Byzantium - "Tote Besance est mes
 empires" - And how her vassals have legislated that she must marry.

"En ce fu les consans assis, 1345
 Que jo presioce à mon ans

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Daignez, pour bontés et pour mas,
 Non pour grands fiés ne pour honors;
 Car aice sui jo trop de fiés,
 Ne doi vendre mes amisties."

She then outlines certain conditions: Partopoulos, if he is to be her husband,
 must not see her until a fixed term is passed. In the meanwhile he is to
 have every other liberty and pleasure. She trusts him implicitly:

"Cavaliers esho aeres 1496:

Et sai tres bien, ja n'i' faures.
 Car vs estes del sanc Hector, 1501

Qui aime n'ama argent ne or,
 Ne rien fors seul' chevalerie:

Po. ce vel estre vstre amie.

Sai qu' aeres angisses 1570

De moi veoir ains qu'il soit lius:

Mais ce ne seroit me' gius

Je sai bien qu' aeres 1529

Que j'one soie aucuns manfes:

Je croi en Dieu le Fil Marie 1535

Qui nos raient de mort à vie

1) She adds: "Jusqu' aroit m' aere esfousee
 Et entre nos l' amors privee"

Cupid an' Torzche, of course,
 But, considering the Donis line
 since after the medieval
 21. 1474-5: replace carefully note that
 plus de Banche.

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Et par lui j'ai que vos m'aimés."

Patmospens enjoys life for a whole year. He hunts in the neighbourhood of the Château de Chef d'Oire, and Mehior makes his enemies pleasant:

Et n'est merveille s'il a joie: 1859 -
Car tant le sert contée la gloie
Th de de droit et de grant sens,
Et des fais des anciens Sens,
Que nous ne set tant bien entendre
Qui ne peut de lui apprendre.
Douce et sonef a le parole;
C'est une riens qui mont m'afole:
Go ai de m'ami et nient plus.

At the end of the year - Passé estot l'autre setembre¹⁾ - Patmospens, who has been a famous letus - ester all this while, remembers that he has duties in France. Mehior lets him go, giving him a word of counsel and so on to dum-founding him with her second sight:

Amis aies, 1901

Et votre amie foi portés,
Qui a nule autre n'aisés amor
Ne n'en prendés nule à oressor.

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France a moult grant mestee de vs
 Mais est Clovis le bons rois,
 S'en sont desconfi li François
 Gardés qu'as armes poés fros, 1913
 Et par franchise amés de vs,
 Humles poés vers fones gens 1921.
 Donés lor dras et garmens
 Envoyés Deu et sainte glise 1925.
 Sur vs sermons vos fré', amis, 1931.
 C'ouques ne oit nus engiensquis
 De ma veu par nul conseil."

→ Dame," fait il, cesté leçon 1941

Ai bien aprise et cest sermon."

In France Partempers is kept sometime engaged in war
 before he can go to his home. When he reaches Clovis, his mother is
 inquisitive, for her son is downcast. Partempers tells a little:

Elle respont: La Deu Merci, 3885.

Moult a rice aventure ici;

Aeste vous garise Deus.

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— Amen", ce dit Partoufens,

"Est-elle belle, beaux amis?"

— Ne sais, dame, je n'en sçavois."

"Comment est-ce que nel savés,

Quant véne l'avez assés?"

The mother learns that Partoufens may not see his benefactress, and assures him he has done well to make the promise

"Et q'endroit me le celerai

Qu'a nul home rien n'en dirai!"

In consequence she speaks with the King: Partoufens must be weaned of his unfortunate entanglement. The King's niece, it is agreed, shall ensnare Partoufens, when he is drunk with a drugged wine, into making her an offer of marriage. The well-laid scheme almost succeeds, but before he has gone too far the young man is recalled to his senses and to remembrance of Meha. Troubled in spirit he returns to the Chateau de Chief-Jour, and confesses:

"Moussi se n'en avés merci" 4174

Stant se trist, grant et sospire.

"Nel faites, fait la dame, sire;

Cis faitis est bien pardonnables, 4181

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Mais se tant vs sodint diables,
 U par boues, u par prisons,
 Que de moi soit demostriours
 Ains que soit a ma volente',
 Escarmé homes et gabé :
 Ne me cunt rien d'autres fofés."
 Etant se sont en fais géu.

When Pantourens sets out again for Geneva, Méhior expresses
 fears that the anxious mother will this time prevail with him to
 the damage of his honor:

"Vostre mère engignera, 4207
 Ce sai moult bien, quant en pris l'a
 Que me verés por mon despens
 Mais, beaus amis, par deu merci',
 Pensés qu'ne l'ai deservi';
 De vs volés de moi parler,
 Si m'ocies pains moi honni."

Pantourens is apt to spend his month in ~~promises~~; he is weak be-
 fore temptation. His mother enlists a Bishop in her righteous cause.
 The Bishop is a master of casuistry, and after confessing Pantourens,

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induces him to www.libtool.com.cn upon his next visit to Melior so
 that he may see what manner of woman a devil she is. Partonopeus
 accomplishes the treachery. He is in bed at the Chateau de Chief-
 d'ore:

Le covetur a l'ore jete' 4511

Si l'a veue o la clarte'

De la lanterne qu'il tenoit

 Cele ce pasme et cil entent 4517

Qu'il a ore' moult folement;

Sa lanterne a al mur jetee',

Et as diables commenee'

Melior has imposed her conditions without explanation. She had
 thought to prove her lover's strength of faith without knowledge.

The now unfolds the reasonableness of her conduct:

"Maistres oi de grant essent 4577

Par foies bien plus d'un cent,

Deus me dona grace d'aprendre,

Et d'ecriture bien entendre:

Les sept arts tot premierement

apris et seue parfaitement;

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Apres apres tote mechie,
 Quant'ost en erbe et en racine,
 Et des especes de valor;
 Apres le fruit et le color,
 Et de tes maus tote la cure,
 Et l'ocasion et la figure;
 Bien que ne fust mal guaris
 Dont jo ne sace à chief venir;
 Puis apres de diuinite',
 Si que j'en sere à grant plente',
 Et la vie la et la noe le,
 Cuis que uoce quinze ans passes
 Et mes maistres tos surmontes.
 Apres apres espiremens,
 Tos mes livres sai-ge moult bien. 4651.
 Mais tot ice ne fust - jo n'en
 Quant n'en fust fais les meruelles
 Que j'ai apres par tantes velles,
 Par geunes et par travaux:
 Tot ai perdu par ces assaus.

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Ains que li j'os fuisse paroi
 Saurés moult bien que j'o di ou.

So much by way of Preamble li a passionate outburst against
 the little worth of all the masculine kind:

"Sasse!", fait ~~elle~~, "com est folz 4689

Qui home croit par sa parole!

Li home fait tot lor delit,

Et puis lor est de nos petit.

Meschiez tus mes delis, 4719.

Mes pous, mes onas et mes profis,

Et ma nobece et ma beulance

Mes orgiols et ma porendance.

Or estes mes dolz et ma paine, 4737

Mes cors et m'ne certain,

Mes grantres et mes bons courans,

Mes plors, mes larmies, mes sospis.

Mes maus de soir et de matin,

Et ma longos qui ne frent fin.

Perde d'an: est moult legiere, 4755.

Et perde d'ami est trop fier,

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Dame qui pende fait d'amer
 Ne devrait ja plus vivre jor,
 La bele, par duel et par vie,
 Ses foins detort, ses cevals tere

With the morning come Mehin's attendants. The charm is broken, and Pentapens is quite visible. The young ladies are outspoken in blame of the infernal:

Et dient qu'el a mescoise 482,7
 Quant d'un garçon fist son ami
 Tant bon conseil l'atendoient ¹⁾

Atent un Fune longe et gente 4863
 Unale a non la demoisele 4905
 Et est suer Mehin la bele,
 " Dame", fait el, " aies merci, 4910
 Tor vostre honor, de vostre ami,
 Ame l'aves so, tote rien,
 Si n'aves fait raison et bien.
 Que qu'en devent nos compaignes.
 Mais c'en est la fins de la fable: 4931
 Quant qu'amis fait est pardonable "

1) cf. Apollon, II. 2477-82.

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- Suez, "ce li respont la roïne,
 Mes diolo ne fuet ami mecine
 Se sentissies les mains que sent 4939.
 Vos parlassies tout autrement,
 A une fois qu'il ot mespris 4969
 Li pardonnai: a **a** fait fis."

- Ma dame, "ce dist la fucelo, 4977
 Bien sai qu'aveo droite querelo;
 C'est ço dont plus aveo torment
 Que vostre amor sauroit la gent,
 Et ço qu'en res descoverto
 Vos coste plus que l'autre perto."

The tall Urnesque common-sense advice is that the great lords be summoned to me and told that a fit husband is ready:

La dame respont: "Cis sermons sont
 Est encontre toutes raisons,
 Que jamais cil qui m'a traie
 Soit mes amis ne jo is amie,
 Ne que a lui me loie rendre,

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Comment que soit, de seign' prendre.

Suer, vos daves moult poi d'amour,

Et des joies et des dolours :

Plus couste ens sens cors d'amour

Que ne font cinq cens d'anemi.

Si m'en lassies dès or ester,

Car n'en vuel mais or parler."

A hint is given touching Unaque's defence, and Melior's real state of mind:

Partenopens rien ne parole, 5043

Que de plorer ses iols afole.

Unaque le sent en plorant,

Et plore par la voie amour,

Non par la fure de sa serour.

Les dames le vident seruir,

Mais n'osent trespasser à lui venir;

N'i vident ne dame ne mesaine,

Que ne s'en corout la roïne.

Unaque superintends the embarkation of Partenopens. He leaves the coast of Cief-d'orio, much rebuked by the onlookers - Et de lor dame

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chant for ^{www.litool.com.cn} he is again at Blois, where he bars himself against regimenterers, of whom is his mother:

"Bease filz, for Dieu, laissez m'entrer" 5277
- Dame, for Dieu, laissez m'ester.

N'ai cure de vos parlementz."

Much is done and said at Blois to comfort Partoisens, all to no effect. His grief drives him from home. He is found in sad case by Uraque in quest of Pucelle at Melhior's bidding. Uraque takes the love-lorn ragged Partoisens to her own castle at Salerno. Only she and ~~her young cousin~~ Penseis, her young cousin, minister to the guests:

"Bont fons hies, ce li aportent 6277
De par s'ame, si 'i conforter ;

Eles en auront bon pardon,
Car ne mentent se for bien non."

Penseis is pleased with the melancholy stranger. When Uraque is summoned to court:

Ce fons li parmi le cuer 6304
Mais il no cant a Penseis:
S'ele i remaint qar + te dis."

Uraque is greatly interested in her sister's lover -

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Unask en fessist son am 6285

Se li l'cust por sa seror —,

She takes a high hand with the difficult Mehor, does not even tell her that Partonopous is found:

La dame commence a plour 6325

Si qu'el ne fust un notsoner;

A tort, dist el: "Sui mal bailhe

Que j'ongnes amai en mané."

Après si dist: "Or parlons d'el."

Ce dist Unask: "N'oi tel:

Nos plors et parles d'amors,

Et puis tantost tornés ailors.

L'on m'a dit, et je l'croi assés 6365

Que Partonopous est folés;

Por wa si grant duel eü

Qu'il en a tot son sens perdu,"

Quant la dame ot le son am 6375

Qu'il a son sens perdu por lui,

A foie se tient de pasmer;

"Suer", fait la dame, "bien le cuit, 6383

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Qu'il à duel et à honte vit
 So ge l'eüsse or auques chur
 Ge l'en seüsse ben aidier ;
 Mais quant il de gre' me trahe, 6399
 Sans mon meffait, si s'est issi."

— Gardez le, se vs volez, 6399
 Qui tot cest mal fait li'avez,
 En France estat à bel se'or,
 Si n'avit en vs nul amor,
 Quant vs fumes là l'amastes.
 Et à ça veni l'engignastes."

Si l'à Urake demenee, 6447
 Mais de son mesfait prové
 Que la dame qu'ide avoi tot.
 Trequ'il forz du cuer s'en respent,
 Et pleure des elz tenrement.
 "Suer," fait la dame, "n'est pas si
 Com vs avez devise' ci :
 Par lui ne pleure - ge noient

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Ainz vait li flors tot autremens;
 Et noanz que us ne savez
 Ge us dirai, or m'estoutez."

Mehor thenupon relates how the great men of the empire have decided that a tinney must be advertised, she wishes to be her husband:

"De ci me vent li soufriers 6625

Que fis oranz et li flors

Quar ne ponot en tot le mont 6632

Par nul engiz mon cuer s'over

A nul autre qu' à lui amer "

- Dix aie! " ce dit sa over,

" Moult avez estable cuer. "

Dont n'est-ce vostre cuer d'anten 6639

Qui vos meine ore cest lohan,

Qui Par trop feu son ami

En une ore ama et hai? "

Mehor pleure et se vergonde.

Et ne sait freu qu'ele responde.

Puis crie à sa seror merci 6645

Qu'el la conseilte de son ami.

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"Dame," fait-elle, "ce m'est vis
 Quo il en est bon conseil fous :
 Ven ferez aler à chois
 De nois et de bruns et de blais."

[In reference to the Tourney]

- Suer, "fait la dame," eie laissez :
 De moi marrui est grant pechiez,
 Grant pechie fait qui contrahie
 Dame qui est d'amos marue :
 Ce dit Urake : "Ce est voi,
 Mais il est grant aumore, espou :
 D'ocuro un gentil chevalier
 Qui ses amos ne sait chengier."¹⁾
 La dame dit : "N'on'amez fous,
 Qui ne savez celer vz gas."²⁾

 Urake dist : "La suies ester, 6725.
 Nus consans ne vient de florer ;
 Mais querés ore un autre ami
 Qui à cestu avés vos jullei."

1) cf. Sone le Narsay, l. 8700.

2) cf. Partempens d'elus, l. 7032 -

cf. Cornille, Horace, III, 5 (no) Camille :
 "Je le mo bien, ma soeur, vous n'aimâtes jamais :
 Vous ne connaissez pas en l'amour ni ses traits."
 "De moi eüsérés grant merci,
 Se se uociés rien de l'amoï"

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Uragne returns to Saloon with news of the open doorway and its object. At
 becoming Partopoulos

Quant j'oe en a ; mais Perseus 6773
 L'amant moult miels en paradis .

Uragne, Partopoulos, and Perseus come to Chief D-Oro, Partopoulos is kept
 in concealment. Meher is still deeper in distress than before, and Uragne
 almost takes pity,

Mais ne li plaist encor pas : 7007

Ains le revent servir de gas

Por bien Partopoulos vengier

Urake en doit avoir grant bleme 7080

Meher doubts the conduct of his kinsfolk. Partopoulos presents himself
 with the others :

La dame bien l'entent et vit, 7495.

Mais ne parquent ne o'aperceoi'

Cene ce soit il, qui'il soit tres,

Car ele cuide qu'il soit mors,

Vers Urake se tourne et dit :

"Cis chevaliers semble un petit,

De beaux iols vairs et de façon ----"

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Et ne dist plus ne ol ne non ;

Ains l'a derecief regarde'

Por poi qu'il ne l'a raple ;

Mais la membrane de o' amor

Si telt parler et fait dolor.

Partropens goes back to Salerno to await the tourney day. He is unfortunate, continues notwithstanding to be present from the just at the joustings. Unegre and Perseus, thinking him lost, are astonished on recognizing him in the lists. Melior ~~hears~~ the truth at last:

He adont just od des la 8.73

Entmes que cil e ntes duna,

En dune vriet en destruis

Detorde ses mains et ses dois,

Tranis ses pns lous et plaignans,

Et ramuer de liis en liis, 8581

Car ben amer n'est mie qius.

Fantreconois son estre en moi.

Melior is too glad of the good news to remember against Unegre all the torments of past weeks. Her words in answer are such as these:

"Bele suer, merci's 8589

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Qu'il go qu'orans me l'ende
 Sa lance atot le gonfanon ?

 Deus! com il est hardis et fier 8595

 Deus! con se joignent en leu bel 8599

 Cues de hon et cues d'aigmel !

 Onques mais nus hom ne verqui 8607

 Semed'amer, fors mon ami.

 Deus! vainera-il cest grant tour? 8613

 Deus! en quel il o'est mis por moi !

 Cestes encor l'a-il veeu ! "

 La dame s'est levee en fies, 8621

 Si a ses beaux cols essues.

 Un for o'estut pensee et more,
 Dont vait avant et dont retourne.

 Et dont o'asiet et dont se liee.

There is uncertainty among the referees whether Partroufens or the Sultan of Musseldom has won first place. One grave judge prefers the Frenchman to the Saracen, because of his faith. It will be acceptable to the intended wife, Mehri states, if she may be allowed to choose the handsomer of the two. ~~and~~ a judge seconds her plan:

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www.libtool.com.cn "Par foi, fait Mehor, 'je quit 9127

Que vs en aveo le miols dit :

Si ne vel pas que soit cele

Que j'o' tui moult à le beante ;

[Seigna prendre est cose estable 9055

A tostans doit estre durable]

Moult mel que cil soit beaux et gens

Qui de moi fera se: talens

Et qui m'aura tote ma vie,

Si ne vs en merveilles mie,

Car se coisist carcuns de vs,

Quant il doit prendre une de vs."

No hesitation is felt as to who should win the contest in beauty,
Sultans being generally old and ugly.

Partenopens, ~~Paris~~ is known to the King of France and that makes
his election sure. Mehor is sweetly amenable to her barons' de-
cision !

"Bait en soit à vs volentes, 9381

Car j'en vel co que vs voleo."

Se uns autres en fust esho,

El l'otriast plus à enris;

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Re à enis ne autrement,
Elle nel ostriast nient.

Urraque is ready with tactful speech:

" Bien ment tint vostre baron 9405.

Que vs ne volés de bien non.

Or i fert que ne queres mie 9409

Marage de bruerie."

Perseus n'ot rien qui li het;

Sorent sospire et color nue, 9415.

Quent qu'il ne soit aparceue;

Tant se destraint por soi celer

Qu'il nel ose à droit esgarder.

Ganduin, a friend of Perceus, asks Perseus to marry him.

She consents, not with enthusiasm:

Perseus à bien esgarde 10249.

Que que il a à li' parlé :

" De ricioise dont vs parles

De cel aures toujours asses :

Je ne loins pas me muerne

A rentes ne à mande,

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Ains le dours à bon chevalier
 Douc en cambre, en bataille fier."
 Et quant ele ot ensi parole,
 De Partinopens a pensee'.

Pescenis is happily opened the suffering her mistress undergoes. But she too is brought to the understanding that disappointments may be counted upon. Gaudin will be a kind husband, Pescenis will love him, yet now and again a half night will be all that tells she is dreaming of those pleasant days at Salerno when Partinopens — douc en cambre, en bataille fier — was her dear charge.

They have all learned something. Partinopens, that honesty is at least good policy; Unaque a little better what she knew before, that people are a great fools; Maha, that not even an empress can trace a map of life and hope to keep the balance of power undisturbed. What was her plan? Simply to choose a man at a phable age, give him liberty and amusement; impose one condition, and by a stated time see him made into such a husband as she had read about — perfect. *La vie loiet la mort*,¹⁾ *triumm* and *quadrumm*²⁾ had failed to teach her that although man is clay, he cannot be moulded unless of abasa sort. In the end, she

1) 2. 4094

2) 2. 4002.

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would be glad to know that but for her long strain and stress, however ridiculously begun, and her own tribulations, they two could never have been satisfied as husband and wife, or efficient as emperor and empress.

Contrasted with La Siere the critical Englishwoman, Mehri might be styled the sensitive Prociense. She has none of La Siere's temper and downrightness; La Siere has none of her learning. Mehri is not haughty. She is patronizing. She is a British great lady, who sets out to order herself and others by rule. She first chafes with Fero-à-ten ideas, she easily sustains. When Partouf confesses how nearly he has fallen a victim to the charms of a French princess, Mehri is forgiving. However, a vague dread seizes her as to what the anxious mother, evidently a person of narrow views, may do next. Can it be, she thinks, that people exist who have no appreciation of the lofty? She is a devout churchwoman herself, and now questions the propriety of her conduct. To that mother, neither does the anxious mother, whose only thought is for her son, in mortal danger from a rich foreign devil. The situation is very amusing, and brings us for the first time into contact with relatives who appear, for whatever reason, to be off hand of her or humor. The outfit had been used in Blow at Blaciflor, and will be several times used again.

- 1) I think we cannot refuse to see a touch of local color in La Siere - who is some Calabrian, of course, then the characters in the grand Cyrus are Medes and Persians.

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www.kibtos.com.br point is the attitude of Unzuaga towards her
 sister. Therefore, we have had to do with sympathetic confidantes,
 tactful or opportune intermediaries. Unzuaga is a stern monitor. Like
 Genere¹⁾, she is considerably in love with the man who is to be her
 superior husband. Her good sense (not the case with Genere) keeps
 her from overstepping bounds. Her position as sister of the hero
 enables her to speak freely, even to take liberties. She does look, not
 opening her exigent sister: of a sharp tongue, a tongue sharper from
 her own feelings restrained, she ruthlessly overhauls the prudence.
 A fault in consistency is shown to be just what it is - more fully
 until late in the day.
 Melior gets no sympathy from Unzuaga. We can understand how this
 should be. Unzuaga controls the situation. Not so with Genere, who
 does well to comfort the sore-distressed La Zaira.

The resemblance between La Zaira, Melior, and Ydoro²⁾
 is obvious - it is hardly necessary to go into detail. Melior's sensitive pride is
 hurt when her theories come to nothing - as with many others, her magic vanishes
 at the first check³⁾ and she finds difficulty in readjustments. She
 believes her love has gone mad from grief. That conviction, giving her thoughts
 outside herself, ends her happiness. La Zaira drives herself to dismiss a
 man whom she is afraid of loving, and then repents in tears. Ydoro, from

1) Amador, II. 8645-8898. 3) Participes de Dios, X. 4651-55.
 2) Amador et Ydoro.

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fitting, www.libtool.com.cn. Not one of the three, we feel sure, has cause
 to regret. Amadis, Espinosa, Partinopus, "being young they
 changed."

§6)

Amadis et Ydoine (c. 1295.)

Ydoine — Nothing could better illustrate the slight hold
 that Chretien had upon the productive imagination of his period than the
 rehearsal, in Amadis et Ydoine, of the double plot in Chige's. The
 fate of Ydoine is not the fate of Soredana, and her intrigue is
 not the intrigue of Sence. Chretien may have given most precious hints,
 otherwise applied than in a manner different from his. It has been seen
 how far superior to anything in Chretien, except his instant success for
 triumph of the Lady Senece, are Ydoine, and La Senece and Melior.
Ydoine, a Soredana-Sence is in both aspects of her character ^{far more of an} ~~quite a~~
 individual ~~far~~ than either of the mixed components of her prototype.

With Ydoine we can do something like an apotheosis of the be-
 come. The author is a maltreated quelling person whose work is done in
 a ~~of~~ ^{of} ~~aff~~ ^{aff} ~~tion~~ ^{tion}. Although Ydoine's love, once aroused, is a genuine
 one, there is no question of affinity. Pity is the maintenance of Ydoine

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to the www.libtool.com.cn *Book of Burgundies* :

Je ne que jusqu'en Babilone 168

Est plus bels dame seint¹⁾

Mais une t'che avir en soi

D'anou se sougliche ostut, 170

Et si fier et si orgueilleuse

Vers ton honne se desdaigneuse

Qu'il ne pense en son corage

Pour hante, ne pour veselage

Nul homme au monde, par ritece

Pour parente ne pour hautece,

Qui regard lui fessist de loel

Mult par estut de grant orguel²⁾

Ames. The Genechal v Burgundies son,

N'avait cure de brueve 88.

A toutes volentiers parla

Mais avir nule rien comista.

Ne l'ont d'autre chose blamo

En que trop amoit carter.

¹⁾ Or une vier Nonne ch, une q mees, blanching l'ivan the viret, this one, of

Mene de France, Sav: Yones, 26 - Il en est un peu desquels d'icelle
ne te signent plus de la.

²⁾ cf. C. des . 11. 446-52, spome son, 11 108-107; Blancanau et de orgueilleuse, 11 87; 11.

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Ma www.libtool.com.cn *Scor di Castate, es se un, l'hu-*
the chan :

Le duc Lafela a droite 12
Le mè li commande à porte
Sa belle fille et présenter.
Qui tint à une part sa feste
Com fucile de haute geste
Et la fucile bovement 224
Le recon et celui mecho.,
Le vallet de remaron fuc:
"Amis," fait ele, "Prez, se ta le
C'est mèe dedens ceste esquile."

Unos in Proderby omitten with love:¹⁾

Et a la memoire perdue 203
Et se troublee la veüe,
Que de sa main chiet li'contraire
Sour la table. Sour le douc hier.
1. Soupir jeta à larron
Dres parmi les vains du cuer,
Pasme chiet devant la me cire 260

1) cf Fabre et Blonde, II. 42 - 441; 457-500.

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La pucelle s'esforce et crie

A haute vois : " Sainte Marie !

— — — — —
Tuit evident qu'il doit mourir

Mais tuis venot ; .i. grant despit

— — — — —
Tuit mult atrait à longe alaine .

— — — — —
Damer est merveilleuse cose ! 291

Amadeo Verzuziches. ¹⁾ The poet invalidates him with all the ills that
misfortune has bestowed upon Christian :

Le marquis et le bon feint, 300

Si que le cors as o' aherit,

— — — — —
Sa cors d'en feint, tant est destruit.

— — — — —
Ne vent son conseil descouvrir 307

— — — — —
A estrange ne à fuire

The tables are turned with a vengeance. Alexander has no peace of mind
but Andronica is in equal misery. Amadeo plays the Andronica in Paris,
and Ugoano is an unconcerned Alexander :

Car ne est pas la dernière, 431

La grant rage, la mortel paine

— — — — —
Que pour lui Amas ad demans .

He salutes her with a great sigh à larron ²⁾ :

1) Cf. Achan et Blonde, II. 501 - 587; 640 - 666

2) Ibid., II. 611 - 618.

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Blome ne l'a epeut. 443

Car ne pensit en nul endroit

C'amer la rousieit Amadas.

Ne à ceter, n'à greu, n'à gas

Mais comme frante d'amoisele

Mult doucement à oer l'apele;

Parole à lui d'envoieüre 445

De plusieurs choses en d'ere

Amadas en est en pproi

Noest de fane, ne de die.

In dresful embacement, Amadas hunte, is not understod, an fi-
nally cres out over and over again that he loves ydore:

Ydore a la requeste oi; 506

Yue est mult en don corage

Orgilleuse est le grant manere

Mais comme france et debouraire,

Courtoise et ensege me et sage.

Yue refrant en son corage!

"Que me dis-tu, frere Amadas?" 520

Est-ce à ceter ou à gas,

i) f. Jehan et Blonde, 733 804.

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Come tu me dis? Je ne puis croire
 Que cette requeste soit vaine.
 Bien sai que c'est enveuseire,
 Mais je n'ai de cest galv'e cure
 Buete sui de haut parage, 532
 Ne puis avoir en mon corage
 Cui en tel maniere amor te doie,
 Car j'aimevie bassement
 Et d'autre part en cuer ne l'ai.
 Tu as este mult bien de moi: 543
 Or te caste, beaus lous frere.
 Car par le fu que de mon frere,
 Se mais empreis tel serrene,
 Tu auras mult grant damage;
 Je te ferai faire portage,
 De ta requeste sai la fin;
 Tu as trop beu de fort vin
 Ou d'autres boies, dont tu as
 Charge la deno, des amades.

Uma no pes . ar . drops, um . eight during a whole year: it is

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all one to www.dibtool.com.cn

Toutes celles du pair, 606
 De haut parage et de grand pair,
 Le plaignent et regrettent fort
 Ne mais que celle dont la mort
 A receue par le pair,
 Ce est Yborne o le chief bloe
 La fille au duc, qui pas nel plaini.

Thestering - rage Amadis speaks out a gain, how treated mess
 than before: 1)

"Seciere, outrequidie" 786

Garis amens, fols assoties
 Que es tu, de ton grant sens fait?
 Tu l'as perdu tout entresait;

Tu es derres, mien essien t.

Mins vaurie en le fu arse 74

Et detraite a .iiii. chevans

Et par montaignes et par vans

Que feüsse tel keceue,

Que t'amaisse par dreue

1) cf Jehan et Blonde II 879-894.

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Ma mai t en r costé age 759

Qu'on requiert de folage,

San t te ferai batre à mes sens

Que tourneras le ventre envers

Ameas l'ot, .1. doustun j te, 764

Mais avis que de lair es fust hors, 776

San t est foibles, que cuer et cor,

A la terre est cheüs pasmes,

Pales, tains, et les coulours,

Sous estendus grät a la terre.

Ma t Ydore in ut l phizt Ameas les ben fourni :

Ydore l'ot, isnel le fas 817

Sen courrouce, mais mot ae dist.

Another year gres by, People say :

"Alas! ala!" 866

Grant damages est Ama ai."

For young weather himself me ditates suicide :

"Je meisme ne m'os occire 948

Ut mal m est venu à tel martire.

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Mais or sai bien que je fusse,
 Comment rassemblement morose.
 Je m'en vais tout droit à lui;
 Vrai le cruise merchi;
 Et en aura grant mantalent.
 Et lors, je quit, esnelement
 Sera venu ses fantonniers.
 Pour moi latre et laidequer, 237
 Soibles ou, se cancelera,
 Que ja puis vive ne forna
 Puis me haist ma dame, ou me haist,
 Apres ma mort fus ne m'en cant.
 De cel fourpens est forment lies,
 Et fait semblant d'estre haistis.

So in last extremity Amadas marches up to receive death at the hands of his love. He makes his annual statement:

Hydome est moult de grant corege 1006
 D'ne devant toute vermelle; 1009
 Ne pot de grant piece parler,
 Fors seulement en regarder.

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The calls www.libtool.com.cn a l'air le sang de lance. Sa dernière
Amour with

"Ce est la fins, ans en mores", 103

Amant ce a oi" Amours

"Oneprie et dist .iii. fois "ha! la!";

are falls in a dead faint. His lastest hour comes just before a
very bright one: 1)

Jeome m'É que p'v s'amour, 1058

De ment li en fés à dolour,

Qui p'asmes est: s'a paour grant.

Ne quide pas qu'il soit p'asmes 1070

(Elle regarde ou ne tout droit 1068)

Ne qui entresait à fin alés;

Car reus ne voit, n'ot, ne entent.

Adont p'unes p'ités l'emprant;

Ne quide avoir confession

Jamais a nul jour, ne pardon,

Don grant pechie que de a fait

Ne de ensi mour le laiet.

Et grant enq'usse pour s'amour.

1) cf. Jehan - L. Blonde, II. 768-790, 1039-1044.

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Et l'enho fait d'a grant faour
 Qui el rien ait blasme et moua ce
 Sen sa cambre muet devant li,
 Pour ce mult grant pites l'en fient.
 Sont maintenant illoque d'oit 109
 Une dolours au cuer li n'est,
 Qui mult li agriue et mult li pleurt,
 Par le commandement d'amour 110
 Pites et franchise et faours
 S'orgent mult tost .i. tr' n'caut de li
 Et dist: "Loo! com sui traie", 111
 Par mon fol sens, par mon outrage,
 Quant ai si gentil home mort
 Pour sent soustraite de confort.
 Trop li est este fier et dure, 112
 Et orgueilleuse à desmesure.
 Sans com vive, 113
 Si sera mai verare amie,
 Se Dix le Ramenra en vie."

480me faints becho d'ours,

conest herself

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Si de l'airt car son enfant 1110
 Si li baisa en .i. randon
 .C. fois le bouce et le menton.
 Vous savés bien qu'on baisier
 A icel point est grant mestier.
 Quant hom est pasmes par tres hance, 1115/
 Par vanite' ou par feblece,
 Se on le baise auques dorent,
 Par bon corage doucement
 Le pasmison plus tost revient.

This line of remark finds support in the behavior of Ama. He
 opens his eyes. When he understands the situation,

A sont dist raison entere ; 1207
 "Ma douce dame, franc et fine,
 Onques mais si grant cotise
 Ne fist en ceste mortal vie
 Pucelo, com uns fait le aves,"
 Sans le respont en bas, 1213
 Couvertement, car ne vent pas
 Qu'il dece com est bien de li ;

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"Ce fase me mult durement 1221
 Qui ares' soustent de greuf torment,
 Si longement, a tel dolour.
 Or voir etoi' toute m' amor,
 Par tel couvent com vous dire,
 Sans touz homes voir amirai.
 Or vous ferés o' estre amiables
 Et enseignes et servicable
 Grant et courtois a toute gent.
 Mult estes' de haut parage 1228
 Par droite nature devisés
 D'armes freus estre et aloisés,
 Car vostre pere et vostre am
 L'avoit touz jors este' isse.
 Larges devisés et freus et proud; 1251
 Et vobres soit donneés a tous.¹⁾
 Si vous serai loaus amé
 A tous les jours mais de manere;
 Par tel couvent vous do m' amour;
 C'oungres n'amaer jusqu'a cest jour

1) Fr 22 1227-1252 cf. Partenaires de Blois 21399-11064, 101-1102

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Ne n'ame ai jamais nul homme
Autre que vous."

Yvain nest d'ice n'olemn fledge that what she says is true :

.i. anel oste de son doi 1252

Ou sien le mist en dist ! Amis

Tar cest anel d'or une baises

De m'amon tous jor loüement,

Atant le baise doucement;

Et en sien doit .i. anel fust

Letre', qu'en son mal faire fist;

De leus .ii. nous entreprises

Estot le aneles letres.

Quant Yvain l'a veü, 1275.

Les letres hist, s'a tout veü

Ce qui estot entour escrit,

Mult doucement s'en jue et rist

De che qu'il est entreprises.

Ou lieu de l'autre anel le met, 1285

Tenir li dist ben et souver t;

"Cestee veul venir de par vous,

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Et se sachie' tout a ce point
 Jamais de moi ne partira
 Tant com nostre amistes dura!

 Et il mece l'en rent issi.

The two ^{partly} ~~separately~~ kissed him they have exchanged rings, pledged host. and
 then ^{he} returns her thanks:

Quant ont parle a leur plaisir 1297
 Tant ke sans fu du departir
 Le congieit prist et se' d'en vait.

This line make a man of Amados, or est chevalier, he
 was born and is greatly loved in Burgundy:

Y boie souz l'us d'en cogot 1490
 Et plus que mult a grant desir
 De lui veoir et de sentir.

 Souvent prie Dieu, le haut Roi, 1496
 Qu'il le defende de tous maies,

 Si renvie souventes fois 1460.
 Et as gueres et a tournes
 Amiaus, cantures, gumples, marches.

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Sur leurs messages qu'il out, 1477
 Qui souvent venent & revont,
 S'entromendent à leur plaisir
 Leur privante et leur desir.
 Ensemble .i. mal, ensemble .i. bien, 1500
 Communans leur est à contume
 Mais, biens, dolens, et ame tume.

During the king's absence of Amoros, Ydome is betrothed by her father
 to the Count of Nereu.¹⁾

Elle n'avoit une antel cuer
 Com maintes femmes par le mort
 Qui corages remuans ont
 Et tout arse: les vont torant
 Comme li coque's torne au vent.²⁾

Ydome like Emee, takes steps to render the marriage of no effect.
 She summons ^{her} and famous sorceresses - none other than Clotto, Sachia
sis and Atropos. The three dread sisters do their worst to frustrate
 the Count, kill him limb stones, and then they have managed
 him from marrying Ydome:

Ydome en a joie mult grant, 1512

1) cf. Jehan et Blende, II.2213-14.

2) Ido., II.2222-26

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Que bien guide se par itant
Remaigne que mai a la prenge
Et qu'Amados l'ait sans chelenge.

But the Count - ne cat en usage n'en vequ' - brachy, nor is the
women of his choice,

Car il aime tant la pucele. 2330
Quant vint devant l'uis du mostier, 2335
Ele se pasme fement.

The Count is ^{rather} confirmed in his suspicions, aroused by the Fates, that
Ysore is a very ill woman. She persuades him that such is the
fact:

Tant l'a Ysore sermone, 242
Et tant parle par grant visdee,
Que li cuens li a dit: "Amie,
Douce dame, mais ne ploies;
Car je ferai vo volentes."
Engingniez est, partant d'en tient 244

Ha! jene comee engingneuse 7061.
Et deurons et artilleuse.

Und so we have another ^{scandal of a conscience}, a woman re-
solved to be wholly no man's. ^{from a modern point of view} Chretien has been beaten on his own ground.

- 1) 2. 2332.
- 2) Cf. Chieles, 2. 3329.

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Andromache ^{www.libtool.com.cn} is often to make one distinct of these, all of whom are well defined. There is too absolute to show much imagination. She trusts to Andromache who can brew potions. Yvain is in the grand style, and employs the Fates.

The author of Amadon et Yvain has done more than improve upon a plot already handled. He has, rather frequently to be sure, set a standard for the novel of courtship. Observe that Yvain is persistently wooed; and that she manages her ^{own} affairs, little caring for intermediaries. If Amadon had asked the help of a confidant - "no banks, no beds, no open meads," he would never have won his lady. Andromache, but for the Queen, might have been quite wrong. Galvain and Yvain are assisted by a father and a brother who recognize Illes' value as a family connection. Yvain spends three years at the Calbrian court, with never a word of his love. Partoups is lured from France by a patronizing emperor, who takes his love for granted. But Amadon and Yvain had tête-à-tête and sent each other letters.

Chapter and verse can be cited for the statements in the above paragraph. I will here give a probable guess: In Amadon et Yvain the plot, as we have it, is built around the Amadon ^(or its spin) medium.

1) cf. Sanson: Not de la littérature française Paris 1896 pp. 52-53.

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But you ~~are~~ ^{www.libtool.com.cn} are ^{not} ^{of} ^{the} ^{same} ^{kind}. The author on strong war with energy, but so much remains unsatisfactory. Termino reads in ^{the} ^{text} to know just how it came about that a young knight whom ^{the} ^{text} ^{calls}, ^{with} ⁱⁿ ^{erroring} at the bidding of a woman. ^{The} ^{text} ^{is} ^{not} ^{to} ^{be} ^{content} ^{with} ^{the} ^{prompt} ^{assurance} ^{that} ^{any} ^{knight}, ^{with} ^{the} ^{name}, ^{would} ^{be} ^{eager} ^{to} ^{face} ^{danger} ^{for} ^{his} ^{lady}. Common place and weak knights were plentiful in reality, men who had to be urged on to deeds of valor. The women would be pleased with a novel in holding in detail how a weak man becomes strong through love. Spenser and Pertinax had not been cases thoroughly in point.

Amades, then, is a light hearted youth indifferent towards women. He falls in love and acts despicably. Udoine, from herself treats him as he deserves. She regards him as an independent, preposterous fellow, and so informs him. For several years he hangs about, miserable; ~~the~~ heart is steel; he is only a seneschal's son at best. Amades is really and deeply in earnest. He thinks of suicide and falls one day in an alarming faint. Udoine is frightened. Then pity seizes her. She realizes that this poor creature he indeed loved her with his whole being. Immediately she loves him - ^{for} ^{no} ^{reason}? She consents that if this man lives, she will be true to him henceforward. The evening

1) cf. Roman der Art, 1. 47-49. — ^{Can} ^{tels} ^{for} ^{charlie} ^{sehr} ^{zeit} ²⁾ ^{Er} ^{ist},
 3) Er ist ein K al von apar te re.
 4) er se ne am est che cher er er.
 5) il est che cher er er er.

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Remove from www.libbook.com.cn try to conceal her emotions, a great deal to open his eyes to his responsibilities as a man. She launches into a praise of virtue and all knightly qualities. She laments that while we sweat nothings, plight eternal truth with rings, and Amois goes forth to glory. Ydono hears of his success with untold pleasure and moves Acheronta so that she may be for none but Amois. The lady readers of the time would often quote from Amois et Ydono.

37) Guillaume de Palerne (c. 1200)

Melior — we have an obscure & a good number of the ^{words} names: Self-consciousness (meoana); Casuistry (Bene); fluctuation and steadfast loyalty (Agnor); Critical pride in the fall (San Biere); Caution and de-ative idealism (Melior); the workings of pitie, franchise and paour (Ydono). Our next step brings us to overwhelming passion and what it induces. The chapter will ^{show} be fittingly closed; the vagaries of love will have been held up to view almost in their entirety.

Guillaume de Palerne is the fruit of a new school of ... that the date of the poem is uncertain. G. Ober (Amois, II, 135-6) allows a latitude of twenty years, from 1188 to 1212. Baumgarten places the poem nearer 1188 than 1212. Amois et Ydono 1. 1103

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recommendo

~~the~~ ^{recommendo} ~~the~~ ~~only~~ ~~course~~ ~~is~~ ~~in~~ ~~the~~ ~~circumstances~~ ~~the~~ ~~only~~ ~~course~~. The title of the first romance will suc-
 cessfully inform us with what we have to do. We are to consider l'histoire
du noble preux et vaillant chevalier Guillaume de Barne &
de la belle Mehri. Lequel Guillaume de Barne fut fils du Roy
de Sicille. Et par fortune et merveilleuse aventure de-
vint vaillant. Et finalement fut Empereur de Rome sous
la conduite d'un Souverain fils au Roy d'Es paigre

As is the case with most of our nobles preux et vail-
lants chevaliers, this Guillaume begins rather poorly. At the age
 of seven years he is fancied by the Roman Emperor who takes him
 from the cowherd, his good foster-father, and introduces him to court
 life in Rome. Mehri, the Emperor's daughter, is just of a mil-
 lanne's seven years²⁾. When her father brings in the the country
 boy, Mehri is interested:

A tant es vs l'empereur 656
 Qui de l'enfant li fait present,
 Cele mercis et apres l'en rent
 Plus de cent fois et se li prent,
 Et de li pleust an'il li die

1) A Rome (c. 1650) chez la veuve de Souys Coste. 652.
 The English version (c. 1700) was one of the earliest publications of any kind of
 value, the Roxburgh Club. of John Will Hurst: The Old Hunter. Phila., D. MS. Key. pp. 90-

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Ou estoit par ce deves en
 Qui tant par est et gens et de
 S'iert fix a soi ou sac ou corde.

The father tells his little daughter how and where he has found
 Guillaume and bids her treat him kindly:

"Ce soit la vostre gran merci" Too

Dist Mehis; "bien s'iert chier:

Je le retiens moult volentiers."

Puis prest l'enfant et se bonnaime¹⁾

en la poie chambre demaine;

Un dras li a fait porter.

Del fait vester et couceer.

Blond will tell, is the fixed belief of all our novelists,

'the year-pass. Guillaume's hard life as cowboy in his first
 youth gives him advantage over soft courtly persons; he is
 rising chief among his fellows:

Quant Mehis la delonnie 817

Et del vallet le lo retiens

Et les gran biens qui en lui sont

Et voit qu'il n'a de bel il mont,

1) cf. L'Écouteur, II, 143-72.

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"restot mon cuer. A la fenestre
 Set maintenant vos lui atene,
 Son cuer represente & bleme & blesse
 Et dit souvent: "Cuer, que a tu?
 Dieu! que man est do & tant
 me dnel, 318
 Qui se me fait esdendiller
 Et soupirer et badiller"¹⁾
 Et refunder et reschanfer?
 Voirement n'est de sa f. source
 Tant com la siecle enroune,
 Nus bannier, ce n'est ~~lors~~ ars.
 N'a a bel angle en paradis
 Comme il est au men eserent."

She repeats after Sordani, but with a different conclusion:

"Dont ai je tort qui en blesme 862
 Mon cuer de sien, ce m'est av.
 Qui sont? mes ces, qui se ont mis
 En cele vie, A mene la
 Et ai je tort qui d'ieu m'elans 863

1) Cf. iness, II. 8073-77;
Galere de Bedegne, I. 150;
Blais et Sirope, 2. 99.

2) Chez Sordani, 3. 118 et, are not the
 culin medical or metaphoric. The latter
 indications of a certain Les itud...
 consist... with...

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Sarce? ¹⁾ *Compagnon* m'ont.

Un dont? ¹⁾ *Le curé a eu le Bon*

Or sur a lui, il est meure, 594

Si m'estuet faire son voloir,

Et si sai bien de fu, fu un

El set la gent de la contree

Que j'en serai trop fort blasmee."

Both Meun and Sarce m' belong to the sensenichite school Meun admits the fact earlier than Sarce m'. She continues:

" Bien m'a fortune confondre, 700

Bien m'a mise de haut en bas,

Quant mon sergent et mon compas

Li' fait seignor et moi aneale.

Chene sur en la roele

Sans redreuer, ei' com je croi,

Le cil nen a pitie' de moi."

Ensi cele se despe'sone,

Et dis' apres:

Mais je ne sai comme t' en face q' a

Li' demorier. Que li' deia? ²⁾

1) cf Chigo, II. 495-505.

2) Chigo, II. 992-998.

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De je di que malade soie 974
 Et le mal qui tenu me sei
 Et comment me tient et me deu,
 A mal via, si com je croi:
 'Damoscelo, ce forse moi!
 Que me responderit il al?'¹⁾
 Or va ma nès san gourmal,
 Se va par hante mes noyant,
 San mast, sans robe vest-seiglant
 oris le laist à bon fort venir"
 A jeuner et a veillier 974
 Est atornee la pucele,
 Sa color fert de la mausselo
 Qu'elc avit tant vermeillo et gento

Even we can note a change. This is hardly the little girl - quantum mutata - who but late was eager to see the cow-boy in better clothes. Alexandrine, her cousin, observes that Meho is not herself. She asks what the matter is. Meho replies that she is "de grant maniere aigrie de tres grant maleice"²⁾ Coming to particular, she mentions Guillaume:

1) cf. Châtes, II. 1018-1021.

2) l. 1025.

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1 Ceste et ce d'ice me l'ou 2, 1043

Sus j'ai me d'amble que l'ou 2,

Ne sai guenchin en cele voie

Ne eschier je ne le fuis,

Qu'ades enmi mes iex le tuis.

24 Bel, par Dieu, le soi celeste, 1072

Or des mon cuer, or me conseil

De ceste error, ceste merveil.

Alexandre, comme femme en absence, ¹⁾ says she was an herb that
will surely be efficacious: ²⁾

Et Mehors sur toute rien 1096

Li proie et dist qu'el se hest,

Et de cele herbe li foichest

Qu'un tel meisme rent et porte

Ou autre ment est ele morte,

Ce face, bien prochainement.

All this while, be it known, Guillelme has little app'te
for food and drink. He dreams ³⁾; he frequents the neighborhood of
Mehors window. ⁴⁾ The tavern mistress, at whose house he lodges
on occasion, is distressed at this appearance, ~~and~~ proffers

1) 1. 1081

2) Ne li vent pas dire autre ment, l. 1093.

3) 1. 110-113

4) 1. 107-109

Car ne li ose son valant
Mie blamer ne son coler.

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for. www.libbook.com.cn ¹⁾ neither is accepted. Melior does not surprise Guillaume of "Great malage". She speaks with Aliceandrine, touching the young man's altered habits:

Mehors mult d'amerueille 1340
 De ce que tel pieca nel vit.
 "Bele", fait ele, "ce que do't
 Que mais Guillaume ne veors?
 Si me d'amble li termes lous
 Que je nel vi veors, ca sus,
 Qui il ait passe un an et plus
 Ne qu'il a nos ne fu chareus.
 Sasse com sui fors de mon sens,
 Qui en se faite enor suiouse!
 Bele, as me tu l'erbe forquise
 Que tu me deus l'autre jor?"

¹⁾ It is summer time. The garden is full of herbs. The two friends walk. They come upon Guillaume asleep under an apple tree. ²⁾ Melior expresses a desire to kiss him. ³⁾ She awakes, and berates the damsels:

"Diex vos benere, amors dous," 146

1) ll. 1302 - 1317

3) ll. 1436 - 1448.

2) ll. 1395 - 46.

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Mehins le a nest fonda
 Rien a Guillaume entendu
 Que Mehins l'apele ami.

Alvarone asks him what it is doing. Perchance. His answer is
 startling:

"Beh, je mune lat a estous." 1486

The conversation is prolonged. Mehins says nothing. Guillaume
 speaks significantly, but there is understanding even in the
 party:

Mehins a mult bien oi 1513

Sorent a dit entres ses deus:

"Dix: dist el, "pu omnipotens

Antex est cis mans qui me tient

Ainc mais pucels de mon lin.

De mon valon ne de mon fuer

Ne mist en ai fait ben bon cuer."

q'ai laisse' dus et contr: 1579

Uras et fix d'empereors

Et cens dont je fuisse honoree

For un vallet d'autre contree 2)

1) cf. Amors et Ydome, II. ~~407-10~~ 532-6

2) cf. Wambon, 7.1027-1032.

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Que ne se v, or il a même dit,
De quel Terre est ne de quel gent:
Ainc ne connaît qui le porta.
N'ongres ne vit qui l'engendra."

Melhus acts a fashuri for debates between Sense and Reason:

Et dit Amos: "Jes ne sui me, 1589
Je ne vis pas par raison,
Par force ne par honte
Mais la ou mes volons s'adresse
— au mix les larges et les frans 1590
—
Ou les ces princes d'cestors,
Ne ces contes avers mauvais,
Et ne forment a il meffais
— Si je l'ai fait prendre a cestin?
—
Qu'est ce que defaut qu'il doit avoir
— Rianté, piece, ne savoir?"

Sure argues that "Rantle is but the quines stimp":

" Bien fues voir a sa cambance, 1609
De com de lui fait demohance
Par ses oeuvres et par ses fais

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Qu'il est de hautez ne estrae,¹⁾

Re me di a ton escient

Ne se me fai droit jugement:

Se tu avies or trouve'

Un marc de fin or esmere,

Et ne peusses que il fu,

Re qui le marc eust perdu

Vaurait en fou ce marc le ois?²⁾

Love asks, "Who was then the Gentleman?":

"Re fou quant tuit comes d'un fer; 1672

Es nos cria uns sens creiere;

Tuit comes d'une mater fait

Et tuit d'une liegne estrait."

At just the right moment, when Love has logically established his claim, Alexandre turns to Mehor:

"Par pitié et fou amon 1673

Aris facté de la dolor

Que cis vallés d'neffre fou toi."

Mehor dist: "Bels de coi?"³⁾

Alexandre calls attention to the fact that Guillaume stands in

1) Cf. Spenser, II, 1000-1006

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great piece of www.libtool.com.cn

Cele li fait un doux regard 1689
 Et dist: "Bele, se Dixe me gart,
 Je ne voudroie pas de lui
 Este homicide ne d'autrui,
 Ne pecheresse en tel manere;
 Par vs et fu vostre proiere
 Et par lui qui en tel genre voi,
 N'ains qu'il ensi mure par moi,
 Ma et m'amar li otroi toute."

Et dist: "Amis, venez avant"
 Et cele a lui se rabandonne, 1701
 Que de lui tot son plaisir face."

Elizabethe la Pucele 1718
 Vont c'or seront mais bien dans li,
 Quec les laist, si s'en parte;
 Par le vergier vont cueillant fleurs.

The lovers compare present times with past:

Et il recordent les amors 1722

1) Sur a scene of the 2 events, see Proseman, cf. Florent et Blanche.

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Comme on r'este par mander lo
 Si uns par l'autre se destour,
 De ce merveilleux arduei :
 Chascuns cuidoit avoir par lui
 Le mal, la paine qu'il souffroit
 Et l'autre dit plus en arduei.

Alexandre voit le mestre 177
 Bien voit que trop il pueent estre,
 S'en a Mehior apelee :
 "Damoisele, cestee jurnee
 Ne vos anore pas, je cuit,
 Aloumes ent, veoci la nuit."
 — Alexandre, que destu ?
 Est ce dont a l'aler venue ?"
 "oil, pieça qu'il en est tans."
 En son hostel retint sa voie 1763
 Si damoisele a multiquent pie
 Sa hoine hostesse li demande
 Comment le fait, ne, il ames.

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Cil dist: "So sui q'ris et sams."

Ue de en Vent vers Dieu se mains.

The Duke of Saxony invades the emperor's territories. Guillaume now a dubbed knight, distinguishes himself. One from the battle-field tells Melior how the enemy has been vanquished. She puts questions:

"Qu'est cil vassens dont tant parles? 2489

- Dame, li n'ouïx adoubés -

"Guillaume? - Voie - Est ce dont il?"

- Par foi, ma damoisele, oïl -

"Si est de si très grant valour?"

- Non est - "Comment?" - Qui de esgrou-

Guillaume, the noble the valiant, comes himself:

En parole dist au vassal 2532

Celement et en recoi:

"Amis, encui parlés a moi,

En ma chambre, nel laissez mie."

Et cil par signes le stie.

Car il ne l'ose autrement faire.

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Each lord's days here almost reached their term. The
Emperor betroths Melior to his cousin of Greece and Constan-
tinople. Guilleume is made ill at the announcement:

Mais la bele nel savent mie, 2769
Quant la nouvelle en a oïe,
De lui ne set nul reconfort:
Se il se muert, bien velt sa mort.

Puis dist: "De! Dex, conseilhes me, 2787
Yrai a lui. Nave. Par coi?
Se you i vois, trahist deroit,
Mien eserent, et droit eront,
Quekop pesson leger et fol,
Si le lairai par lor parole?"

Ne lairai par male enire, 2797
Ne par chose que la gens die
Que je ne vaise a mon amant,
Sans lui ne pris ma vie un grant."

She and Alixandrine go to Guilleume. He states that Melior is again
likely to cause his death. She protests:

"Einsi dites que v'rai mort: 2845

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159.
Certes non en, et avec tout

Et que vos perdus m'avez."

- Vais, dont n'estes vos pleurs? 2851.

"Se mes peres fist sa folie.

Quidies vos dont que je le tiegne?"

Certes, je non, que qu'il amegne?"

- Bel, fu dieu le roi celeste, 2867

Se je de ce seur estore,

Jamais nul mal ne sentore "

Great preparations are forwarding for the amazing marriage. Guillaume is without hope, or any thought of mastering his fate. The breux chevalier has his bad hours. Mehors bein is active:

"Mais n' fensons de l'exploitier, 2964.

De l'esgarder et del fuquere

Comment soins fons de la terre.

A ce nos convient mult entendre

Car n'est loars de plus attendre." 23

The engineers Alexander is consulted. Before, she was her-
balist. in this dilemma she has recourse to Alexander:

1) cf. L'isoufle, II. 353 - 3537.

2) ibid., II. 3552 - 57.

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Mais si oïe, fait le mechina. 7011

La vol en cele grant quaine

U escorie bestes plusors

N'e fuis autre conseil veoir 7017.

Mais se faces des faces avoi,

Et dedens Guisies encouar.

Mais ce ne face des fardon 7026

De vo mengier ne sai que dire "

Guillaumes commence a douerire

Et dist: " Ma bonee bele ouer,

Cuidies vs donques a nul fuir

Que nule souffraite avoi dire

Sant que avec mame dire?

Bien verrons de vos amors,

Derbes, de Guelles, et de flos

Alexandria addresses her mistress with a fierce-looking look of
strange zeal for Area. Mehin has from childhood come for af-
fiances!?

Quant en la pel fu enfermee 7079

Alexandria a apelee :

i) cf. ll. 704-706.

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"Beli, que te samble de moi?"
 - Dame, par Dieu le souverain roi
 D'en ceeste fel ne te sarme.
 Par cent mors'or ne t'atendroie;
 De sambles ors et fieres bestes
 De cors, de membres, et de bestes."

The lovers excepte. The race is now to Guillaume. His goal, as we know, is an emperor's crown. Mehir entrusts herself also -
 Luthely to God and to her lover. She does little more, hencefor-
 ward. Then freely and sweetly assent, Guillaume prays:

"Dieu, qui fames le premier home, 3182
 Sur, par ton commandement
 Deffent nos hui de maligent."
 - Amen, sire," cele respont,
 "Drex no en gart, li vois del mont."

"Beli", se dist li damoiseise,
 "Vrais, ja liere li solace,
 Sans estre de reposer hui mais,
 Querous ou fosses ou marais."

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Be not generous human to per.
- Sic, "fait le, "a no plaisir."

A Guillaume de Palerne had fallen under Chretien's eye
he was interested with interest than the author while using Sordamus as
a model. Had produced portrait very different from the original.
Like any successful modern novelist, Chretien kept his ear well to the
ground. In a tentative way he tried various styles and came to the con-
clusion that it paid to be modest. It was a corrupt for the for
which he wrote - he made his family distinguish sentiment. Amor
Passion was an every day affair. Therefore Passion under the guise of
strict propriety would gain a distinguished suffrage with the
casual public. There was demand, of course, for this sort of work. Chretien's
Manuscripts were thumbed by many a woman anxious to learn just
how the charge should be made from love as an appetite to love
as an art. What was precisely Chretien's share in causing such
anxiety we shall never know, Demand and supply were problem.

With Sordamus and Melior, a quibble suggests itself in
Chretien's own best or worse: Melior is decidedly more esroee d'amer than
her prototype, of a metal more agencens - maillon. Up to a certain point her
1) the Suctan we recall was not been preserved. Chretien was the popaler
than the Suctan.

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words and train of thought are almost identically the same. 'Into the difference: Fredman spends a nervous summer, autumn is come and she does not even here call Alexander ami.' Mehia speaks the word without difficulty. And before long as she has ended a short debate with herself, thus:

or au a lui, il est mesuré,
 Si m'estuet faire son voloir²⁾

Next mental conclusion is what too undergoes Fredman during three uncomfortable months. We remember, too, that Fredman fears Alexander will not understand her condition. She reflects that she herself has understood nothing of love except by experience. May not Alexander be ignorant of the symptoms in like manner? She hastily repudiates any desire to speak out in plain language. Mehia is sure, also, that Guillaume would fail to comprehend. If she should say she was unwell,

"Demorale, ce ferois me,"
 On me respondrait-il al.³⁾

Christian would, I think, have taken notice of these points. We can see that Mehia guesses a new type. Some shall be ^{no} longer a matter of speculation, but one largely of course. Other

1) Chc - II 13 12-14 18 2) II. 444-45.

2) II. 894-95. (q. d. Pub.)

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point, as of course, in Mélior's character. Although her logical mind quickly disposes of the question of Guillaume's inferiority in rank, she is the first of our heroines to make the issue so sharp, that is, as constituting a real obstacle to love. Górris reminds Amador that ^{he} is nobody and quite unfit to be thinking of her. When she begins to love she recalls that Amador belongs to one of the most distinguished families in Burgundy¹⁾. La Sier adds that any one could see Amador was of good birth.²⁾ But we know that it is not Amador's antecedents that makes La Sier drive Amador from Calbra. Mélior, on the other hand, consumed with love cries out,

"Aine no count qui le pata"³⁾

The most strain philosophy before she can give her heart to a foundling, though even so brave, and handsome, and consummately loved.

Her overcoming of prejudice leads naturally to what is given the most important aspect of Mélior's conduct - her self-sacrifice. It is she, not Guillaume, who urges that dalliance must cease, that if their two lives are not to be wrecked, they

1) Amador et Górris, l. 1238.

3) l. 1585.

2) Amador, ll. 1000-1006.

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 mutation ~~is~~ ^{is} ~~not~~ ^{is} ~~nothing~~ ^{is} ~~new~~ ^{is} ~~among~~
 our heroes. Galvan follows hard upon the track of all, ~~and~~
~~leaves~~ leaves affairs of state to visit Brittany. Yvain,
 with only his equine Gornias as company, goes to Saazza when
 knights reach her that Amadas is in that city, with ~~her~~
 the sport of urchins in the street. Meher's ~~great~~ ^{great} name is
 famous she would like Partopiers for husband, and travels
 Europe to make sure none of them is far, except Demie, she
 is in the position of Meher with Guillaume; and Demie reminds
 us again that Chretien's methods are obsolete. In Meher
 is a Demie who practically declares her love, and instead of rejecting
 proposes elopement. Even when it appears, Chretien after all is
 justified. The half century that began with Tristan and Isolt
 bids fair, it seems, to merge into a century of ill-fated loves.
 Such is not the case. It will be our pleasure in dealing with the
 novels of the thirteenth century to examine, one after another, tales
 of love and adventure that are irreproachable.

I have said that for my purposes I prefer to think
Guillaume de Palerne was written during the closing years of the ^{twelfth} ~~thirteenth~~
 century rather than towards the beginning of the thirteenth. The grounds

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of the choice are, www.libtool.com.cn that what is given shows both the influence of what
 went before and the germs of what follows. The contact seems close
 with Chretien and the psychologists then with the early thirteenth
 century realists. So many years after 1200 we shall find
 small regard for the melodies of love; attention will be directed
 in the man to love's heroisms. Thus Melior who suffers pains
 and ~~who~~ ^{who} dares deeds looks both to the past and to the future.
 But his quick decisions, where love is in the balance, show as it
 was for a symbol that we have reached a parting of the ways.
 Hesitations, cool, cynical, unthoughtful will give place to clear-
 cut performance. The heroism of the Clorissa type will be the
 form which Amelia Westeros are to receive.



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Chapter II.

Uses of University

Dunoyer de Segur:

Name van't aene, de fuis n'en pas.
L'Esconble, 150

— www.libtool.com.cn —
— Introductory Remarks —

§ 1) At this point, something in the nature of a coincidence is worth remark. Eleanor of Poitou - France - England died, an old woman, March 31, 1204, in the convent of Fontevrault, having notwithstanding a part of the last acts of her very active life the marriage of her daughter, Blanche of Castile, to Louis VIII, then Dauphin of France. L'Esconble, a novel in which love is subordinate, has been assigned to a date little preceding that of ~~the marriage of Eleanor's death~~²⁾; and Guillaume de Dole, from which love is practically excluded, was written perhaps in 1201. Directly and through her children, Eleanor, we know, helped much to shake literary activities at the English and North French courts. If it were fancy to suggest that the great and beautiful intriguing queen helped also, by her shrewd diplomacy, to set in motion literary forces very different from those she herself had inspired? The name France meant more at the beginning of the thirteenth century than when Eleanor left Provence, in 1137, to become Louis VIII's queen; and for almost fifty years after Eleanor's death Blanche of Castile, as Dauphiness of France, was, as queen and queen dowager not far short of being the greatest power in the realm. Literature, under the patronage and example of the mother of Saint Louis, could hardly be the same as that produced in 1) cf. Leaux de Linz: Les hommes célèbres de l'ancienne France. Paris, 1848, p. 249.

2) cf. L'Esconble, p. XXXV.

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The spirit of ^{www.libtool.com.cn} ~~reason~~ of Feu.

voluntary or personal,

Whatever the explanation may be, it is a thing certain that from the time of Blanche of Castile to the end of Louis IX's reign, the old French novel shows, for the heroine, new traits in comparison with those we have been considering. The psychology of love is no longer the theme. Instead, love is natural, unopposed by hero or heroine, who "brought among the tasks of real life" are called upon to exhibit in larger measure qualities other than the sentimental. We have grown accustomed to valiant heroes, as to heroines steadfast enough in love after their scruples of various sorts have been overcome. We are now to have our attention drawn to the valor of the heroine. Through the entirety of her love, and the bold steps she takes by reason of it, ^{or through untoward circumstance,} she is to be thrown upon her own resources, given the opportunity to display fortitude and address in withstanding evil chance. She is to face the presumptuous question whether to suffer or triumph, be hammer or anvil. And if she does not always triumph, being generally of high birth she is to face, at the least, that noble obligation.

No doubt it is ill-advised to attribute any great literary influence during the early years of the new castle of France to the pious and practical Blanche, who - not until 1223 became the queen of a weak king, or - councillor of a strong but feeble one. One Berger: Blanche de Castille, Reine de France, Paris, 1891, p. 146. Berger holds that she is indeed the dominant force of the Chronique de Louis de France.

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by dutiful www.libtool.com.cn. Particularly in view of the fact that while Blanche was Dauphiness, the reigning monarch, her august father-in-law Philip II, who had just made an innocent wife and now a Regent de Merme, was intriguing with a certain 'demoiselle d'arras'.¹⁾ These perplexing contrasts aside, yet is on some sort a model that we wish for our first heroine, rather than an influence. The history of Philip's malheureux wife presents itself not inaptly. In the year 1193 Ingeborg of Denmark came to France to be the wife of Philip Augustus. During the marriage ceremony the capricious King took an aversion to his bride, and shortly afterwards instituted proceedings for divorce. The unfortunate Ingeborg was a close prisoner for twenty years,²⁾ becoming re-instated as wife and queen for political reasons alone.³⁾

Imagine Ingeborg just before her marriage, charged with fort instead of a coarseness; give her presence of mind and strength sufficient to come in person and quash proceedings, and we have Liéna the heroine of

§ 2) Guillaume de L'Isle (c. 1201)

Liéna

We are introduced to Liéna in the first book

1) cf. Ch. Petit-Dutaillis: Étude sur la vie et le règne de Philippe VIII (1187-1212). Paris. 1894. p. 14

2) cf. H. Agénor: Bib. de l'École des hautes études. 1844. p. 106

3) Ibid., p. 36.

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the Chateau of ... German Emperor, Conrad. The hear of her beauty
as her aunt a letter to Guillaume, her brother, bidding him to court:

Quinz que ki seant a K. Wieris, 4. 3.

El vet a la chambre da mere:

"Vez, dame," dit il, "l'emperere

M'a envie cest seel d'or,

Mes qe ne sai quil a encor

De denz, mis qe le savai ja."

Dun sien coutel le revercha,

Si entrest le parchemin fors.

Da sur la bel Liénors

En ot l'or par .i. soen fermail;

Quant ele vit le bel cheval

Et un voi tot arme' deseeure:

"Ha! dame, de Dex me se keure,"

Set ele, "or doi moult estre lie

Quant j'ai .i. voi de ma meorie."

Mis sire Guillaume s'en rit:

"Se Den plest et saint esperit

C'est tote honn qe vs vendra."

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Et la mere: 'Gardons-les
Si creus le ma touz jous bien dit.'

The messenger is being contemptuously entertained. The language of the lines sings. Guillaume remarks:

"Bien seroit la chose atree 1170

Se ma sœur d'estoit aqutee "

Elle d'en seroit belement,

Et voi set bien certainement

Qu'il n'en fust en nule maniere

Eschaper de par la premiere

En vent rien de son frere.

- Ma bele fille, " fet la mere,

Il ne estuet feste-t bon

De en vallet l'empereur.

- Ma douce dame, bon voil le ferons."

The Emperor and Guillaume contract that Liens shall be Emperor. A seneschal, jealous of Guillaume, undertakes to ruin him at Court. This man comes to Dol and learns from the mother of Liens' wonderful birth-story, a rose. The seneschal inquires if he may see Liens; the mother replies:

i) 11. 33-56. cf. Conte de Pecheur, p. 14; Roman de la Robette, pp. 2-3;

Etou et Jeanne, p. 5.

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"ertes, aie, ains, ve di voi, 3388.

Que nulz hom ne la foet voir

Puisque ses freres n'est gaiens."

The crafty seneschal gets back to Mainz with his information; and by giving the Emperor so intimate an account of his behatted convictions him she must be such no longer. News of the behatted and of to an-
nouncement reaches Dol at the same time. A nephew of Sienow, fresh from the court rides madly up swearing he will kill the busy. Sienow's mother, the cause of the dishonour -

Qui la langue eunt esmolue
a parler bel¹⁾ -

is distressed and faints :

Li vallez vit qu'il no foet raen 3988

Gaaigrier en fere mellee :

Se ra mes el fuere d'esper,

Qu'il a grant fite' de diable

Qui sa mere bece et acode,

Que qu'el qist en faimours.

"Diex ! selonc ce que nos avons ;

Fet el, "fet il bien et mal

1) La Manekine 2.1200

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174.
Entre nos et le seneschal,
Donz a chascun sa deserte.
Ja li avit ma mere fete
Si bone chiere et tel samblant !
Qui se gardast ça en avant
Que nous en deüst venir ? "
La mere geta un sospir,
S'ouvi les oïlz toz plains de larmes :
"Lasse," fet ele, "or est le termes
Que je m'en vis dolente a fin :
Le seneschal m'a mort en fin,
Cui je dis ma confession,
Je n'i entendi se bien non."

Siân has not a word of complaint. She thinks of Guillaume, who has fallen ill of grief and disappointment, and heartens her mother with confident expressions :

"Bele mere, ainz la fin d'avel, 4016
Que ja est mort frès de l'issne
Durai de tote aconceüe
Sa vilonie et sa mençoige ;

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Est li ferai terre a borge
Quanqu'il a fet le soi coudre .
N'a garde cui Des veut audier .
Ne ge ne dout riens de lui non

Onqu'el fet de hien semblant ,
S'est ele ou cuer moult desconfite ;
Mout fue le daint Esperte
Qu'il corsant et le a sa mere

" Dame, fetes que ne chevans 4036
S'irai a cort veir mon frere ,
Onques ei p'roem com il ere
Ne mout fu ei fet damage .

Or sachiez de fi un rien : 4042
Que m'en revendrai tote lie
Qu'il cil qui rep'ut sa meisme
'De .v. faens et de .ii. foissous'¹⁾
Qu'grant dunt que nosi avous .
Nos i sauvera nos honors .

Par son grant sens Rangors 4050.

1) The author was a monk,
f. ff. 639-41

--- s'il se veut refuser de
Qu'il le j'ra perde son donnon
Qu'il entra en religion .

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www.libtool.com.cn Sa mere & toz ceuz de l'ostel .

She is so sure of the event that she takes her wedding clothes with her to Mainz, where are the emperor and Guillaume. :

De la doe robe demaine 4056

Burent tant plain deus mont bel coffre

Qu'el avoit ja tot son tresor 4060

Atorné par son message

Orgues n'en fu nule si sage .

Si li parra et apparat

Que matinet quant ele muet,

Li ot mont keie' et plora .

On the way to Mainz, Liseur notices her jewels, arrives near the city she discovers as much of them as pleases her, very clearly. saaz latin :

Tant a erre', qn'a la joie 4183

Vint de Maience mont matin .

Cel jor en romanz saaz latin

Parla a ses .ii. chevaliers :

Je voussee mont volentiers,

Se vs le vousiez aindui,

Que mes mes' s'en alast mesree, "

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Setele, "avant par l'estel prendre,
 Et se le vol de ce reprendre
 Que de la ou mes freres manent
 Et ses oncles, quel men estoient
 Plus quil yona en sac et cloes"

The city is crowded. Inquiring of her hostess the reason of this press of people, Lienev is told that the Emperor consults as to a wife:

Et la bele: "or l'en conseilte Dex 4258

Et com il set quil est mestier!"

Mout parveisse volentiers.

Se ce ne fust pitence chose:

Lermes plus cleres d'ere rose

Li courvoient aval le vis,

Car c'est touz, ce li est aus.

Se Dex n'i fet miracle aperte,

Li guet a double estre la aperte

Et de o'rona et de son frere.

Li cuns li diunt trop de sa orne

Par coi cez larmes issent de

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She sets the knights her accords to read her a treaty of youth whi might becom
a message from her tra great man of the court :

Set el au vallet bel et gent : 4279.

" Vos m'en vez au seneschai,
Si portez cest affichel,
Cest tresor et ceste amoureuse
Et gardez bien que nuls ne vole. 4286
Si li diez que li anse
Sa chastelaine de Dijon.
Ortes vos fenestes mardie
De Dijon fu venue a lui."

Siens does not go half length in with el breueso :

Set la fucelle : " 4e ou hen 4299

Qu'il la froice longuement,
Onques nul cresantment
De li vont fu de s'amor,
Or se profensa a .i. jor
Qu'ele en fesoit trop que vilaine.
Si li manda la chastelaine
Qu' s'il jadis vent yre et le ve,

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Que cest hiesen que le enve
 Ceege a sa char ouz ou chemise.
 Si il nos met de plus en parole, 5017
 Dites qu'el ne nos rouva ore
 Plus dire rien a cele vie,
 Quo tant tant li est qu'el le vie.

The Deseschel des wbe is desired —

"Elle dit que ferez et que sage" 4426
 Bians amis," fet il au message,
 As tu encore point d'estel?"

The messenger makes report, and Sienor marvelly exults:

Ses douz cuers tuz li soulera 4409
 Enoment ou ventre de joie.

The maiden sends her appearance to court:

Orques demoisele, selon ce 4359
 Qui'ele estoit triste et dolente,
 Ne out plus bel metre d'entente
 En li accomer et rester.

Lors qu'el montast, la valleur 4493
 Bient el que fere cortoise

1) cf. Gabriel de Bretegn, II. 6755 ff.

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Qu'elle dona a la loyase,
Puis'onor et fu ses hostez

.I. anel a .ii. castorez;
Sot en cascun une camerande.

Puis que Rute ad grez fies, ne anchi
Mount, qui fu sur olivier
Ne fist fem tant a frosier.

As she rides to court, in 2013
and the women at the windows are

hearing is perfect. The men in the streets
enthusiastic:

Tuit li riche loyis dou change 4529
Se sont encontre lui leve':

Mont ont tuit en lor cuer loe'
Sa simplice et sa contenance.

Sont il: "Ou roiaume de France
Ne troverit ceste sa fer."

L'en porroit les brues causer
A ceuls qui vont enfies mussant.

Et cez hantes dames, qui erent 4539

Es lozes en vai et en agis;

"Que vet l'empereres pourant."

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Sont ces brujes, qui vent femme ?

He ! Dieu ! car j'engra ceste dame !"

Par ce qu'il ne croient qu'il n'e felle,

Sachiez de son sans devinaille.

En est .i. foi en esmarance.

The young woman of so great beauty and force comes into the enchanter's chamber escorted by the two knights, her friends:

Sex. ccc. Cont au doct monstre, 4590

Qui ne devent pas son esmai.

Unz dient tuit : "Vez moi, vez moi.

Que cil lui chersher amainent !"

Sex puceles soeient venie 4603

Ca en arrier, par esvander,

u le court le con roi Artu,

Sont cil qui tenent a vertu

Ou a mont bel encharment.

De neit, ce cunt, orques me: 4610

Sant de ei beles gez en amble

De penche son ses piez, 4614

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De vous a autre si oïe par
Uns gens bars, li oïer de l'ère
Et maint autre en ont fitee,
S'ere qui des iex li descent 4630
Ne la faïent d'embelui non.
Cil chertén no lu chançon
Ne la prent esleuer.

~~Sierre, though fearful and remorseful, is in possession of~~
The emperor has not yet appeared. He is in an inner apartment
struggling with his grief at the death of his hopes. Word comes
to him that a phantom of delight, "has just arrived:

Bei li seneschans: "Alonse." 4680
Oz dou double anemi
Com il vet chesant sa grant honte

Sierre, though fearful and remorseful, is in possession of all
her wits:

Si dolente, si esplorée 4695.
Com ele est, la preuz, la senec,
Que fur oïe que fur son bon frere
Enoment que le emperere

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Après bon conseil de la chambre
Celle qui n'est toute ne chambre
Ainsi bien liques c'estat.

Throughout L'œuvre plus a Perfect understanding of even and the
marks :

Elle haït tant son solar 4716
Qu'on ne li chaloit de traser.
Et ot flochez avul le vis 4724
Des ses biens cheres ondoiers ;
Li chapeloz li fu ardois
Qui li fu un foiz loiz des cors.
Si desconfite en tel manere
Se let cheoir as piez de ses.

The Empress countess assists her to rise and greets her the hearing
she weeps. She weeps and begins an acclamation :

Si us di, si'ele fust as loiz 4754.
.V. ans l'iz plains sanz remour,
Ce dechiez de fielt de voir,
Je ne sai par cor ne coment
Elle peüst plus belement

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En claim die ne son afere.

Lieser's charge is that the seneschal, at whom she points (no doubt she had got a look at him when he was at Dol, or the great man perhaps wore a distinguishing dress) has dishonoured her and more than that. Her father her belt:

"Et celement au seneschal, 4774

Et mon or et mon fucelage

Et le mes jous le domage."

Atant se test se ne dit mot

"The seneschal gladly denies that he has ever seen this woman, or dishonoured her, or taken the trinkets she describes:

"Vez que dit le seneschau," 4798

Et l'emperere, "il le us nie"

- Certes, sire, c'est vilome,

Mieux li venist dieu tot et.

Bons rais, fu dieu, neusquet mie.

Vs distes ce qu'il le me me

Qui il orques n'est mon fucelage,

N'est c'orques a mon domage

N'est mon joral ne ma ceinture."

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185.
Sire, or de quelle nature
Celle ceinture estoit ouvee ?
El estoit de fer or brodee
A prisonnez et a orision.
N'est pas encore tiz delivrez 4818
Li seneschans, bien le sachiez,
Mès or alez et si sachiez
" Ses dras amont et toa chemise ".

It is found that the seneschal does in very fact wear the things specified.
He is, in consequence, tried by holy water and ~~found~~ ^{found} innocent of the charges
brought against him :

" Damoisele," fet l'empereur. 5018
" N'est li seneschans delivrez "
- Cil dont li clere chantent es livres,
Set la gestals, la delivrance,
" Set bien tels cortives fere,
Et arder cians qui a bien veulent.
Or ferez vs gens qui'il m'entendent.
Par Dieu, sire, orz la parole :
Je sui la pucele a la tresse

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Le suer a mon seigneur Zimilarene."

A ce dieu ot mont grant docteece

Quant li vis li cort de larmes.

"Se l'on et la seigneur 5074

De cest regne m'est destinee,

Ceste lasee, ceste asploree,

Quant ele fet m'a la deserte,

Par quel reson i ara perte ?

De ce dement a la cort avoit."

Sors dit l'empereres kuis droit :

"Mes vs ce, mes cuers, m'ami ?"

Sors dit cele : "N'en doutez mie,

Ce sui je bele Siénors."

The emperor forgets convention :

"El dant aus, vorant ses geiz lors, 5084

Se l'acole en sa bele brace,

De la joie qui l'en rechte. 5090

Li est ciz chenz dou cuer volz :

Que demandez vs,

Quant vs m'avez ?

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Je demande vs ?

Don't ne m'avez vs :

Et li autre en ont leur chanse : 5098

Sendez ent vs maine a la fleur d'estie,
a la fleur de luz.

Par Dieu, Sendez i.

Le feu Je deum laudamus.

The author at his desk in the quiet cloister must have touched off this operatic scene with great gusto. The emperor's song is one of those on which the monk-melichol has his purest claim to renown.¹⁾ And yet it is not the songs that make us regard the Roman de la Rose as so extraordinary a work. Another recluse from the wood, he of Certaldo, might well have been pleased with this story. There ~~is~~ ^{are} a keenness and minuteness of observation, a certain mentalty and grasp in the poem that stamp it as one apart in the succession as we have heard it. The characterization of Liens. In instance, is quite original. In this respect we must agree

1) cf. II. 8-19

Car ausi com l'en met la graine
Es dras par avin los es pris,
Ensi a il chans et son mi
En cestui romans de la Rose
Qui est une novele chose
Et n'est des autres si divers

et hodez par liens de lians vers,
Ame vilans nel pourait savoir,
Ce sachiez de fait de voir
Bien a cist des autres passe
Et n'est n'ent de Loir l'esce
Car s'en veult l'en i chant et let.

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C'est que Bente as greuz fien ne lunde
Morat, qui fu suer Olivier
Ne fist feme tant a proaire.

Among our heroines, thus far, there is none with whom Lénora may be compared. She is, separate, to be judged on her own merits, as she herself would wish to be, independent as she is.

In the first place, with Lénora we are taken decidedly out of the hot-house air we have for the most part been moving in and except very briefly we shall not ^{again} be called upon to enter those languid atmospheres. Lénora gives to woman's stature of mind and body unconcerned with the questions that so agitate Bence, and Jocodomor, and the two Melins. She is not of their rank and escapes their limitations. She is country bred, of a strength and sanity that sometimes come of plainer living. Court life she knows nothing of until the occasion of her triumphant proof that courts have nothing to teach her.

Lénora, we gather, is the daughter of an excellent, Gascon noble mother, a most exacting housekeeper. ²⁾ She has a widow. Her son, Guillaume, is a capable squire. ³⁾ The widow and her son have managed well their small estate. ⁴⁾ They have taken pains to bring up the daughter of the

1) II. 4411-5001.

3) II. 784-86 4) II. 760-771.

2) II. 3252 - Sa dame estant devot le oal - cf. II. 3265-70; 1130-32.
Qui n'aura onques cheuse oal

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household in all propriety. They have not allowed her to be in the company of men unless her brother be present also. Siena has spent her youth in ^{almost} the best possible way - with plenty of freedom, a sensible brother to think for and with her, a good mother to love, learn from, and make gentle sport of. It is a self-contained, happy family. From the outset it is plain that Siena is a cheerful young woman who understands men. Instead of going into extravagances over the emperor's seal, she laughs and says that now she has a royalty on her string. And when Guillaume asks her to sing, she is not backward and sings - she sings and has done.

A time of trouble comes to the cheerful household. The daughter's good name is impugned, and an exceedingly great honor for the family is about to turn to shame. The fond mother has talked unwisely; an enemy has used her words. Siena is equal to the occasion. Her thoughts are all employed as to how to meet the evil. She does not make it unseemly complaint:

Par son grant sens raignora
 Sa mere et toy euz de l'estel

She has faith in God, and such complete faith in herself that she takes her wedding clothes with her on the journey ^{which} is to

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decide www.libtool.com.cn whether she shall be impressed or be publicly disgraced. Nobody tells her what she intends to do. She is of a sort that inspires confidence without asseveration.

On the journey she works out in detail a clever plan of action. She will declare herself to no one, not even her brother, until she is fully exonerated by means she is sure will be effective. She acts on the principle that a villain like the Seneschal can be easily appealed to on the side of his vanity. This man had come to her home, certain that he could make capital of her worldly ignorance. Why not lead him into a snare by flattery on his certainties in regard to women in general? Again she shows a thorough knowledge of the man thus; and yet again when she gives the messenger particular directions that make it impossible for him to go wrong, if he is not a simpleton. The messenger follows his instructions to the letter, and the Seneschal, with a large smile, girds on the damnable belt.

Liéon's knowledge of human fables includes a knowledge of herself. Her self-control is in line with her other qualities — common sense, humor, and clear-sightedness. Riding to court to face the au-

171. 3233-36.

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from moment her appearance - on a place at on continue - is
 so striking that she even in the streets forget their business to the point
 that one could call them "gazers". The women along the way ac-
 knowledge with one voice that the Empress could do no better than to
 make this demand his wife. At court there is equal unanimity
 that in husband manner Li-chia has not her peer. Her nervous-
 ness shows itself in tears. She can yet be ascribed un-
 charitably to artifice for

L'ère qui des cieux lui descend
 Ne la fait point s'emblen non .

But we know that she thinks of her brother.

The Empress appears. Li-chia's wits are not dulled by her un-
 wanted surroundings. She at once places the question ²⁾. Her behavior is in-
 franchise. The Empress is already impressed. She states her case, has-
 dles it so well that she could not have done to better advantage

S'ele just as lais

.V. and too plains Gang Renover .

She charges the demerit with certain misdemeanors. He denies the
 charges. She carefully repeats what it is he denies and specifies
 parts of the demerit's guilt that may be found upon him on exam-

1) 7. 4535.

2) 4695-5001.

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notion. www.libtool.com.cn articles specified are found & specified. Defender is tried by infallible holy water, and pronounced innocent. Whence plaintiff reveals her identity. Cause célèbre!

Je ne sçai par où ne comment
Il se vint plus bellement
Son claim dire ne son afere.

§ 3)

L'Écroufle (c. 1215)

Alis ——— It is remarkable how, in the heroism, the author of the Roman de la Rose or de Guillaume de Dol has chosen a scene à faire and contented himself with the barest accessory sketching-in. We are about to take up a group of words (L'Écroufle, Galant de Bretagne, Aucassin et Nicolette) in which such is by no means the plan — the purpose being to give in some life history of the heroism, from childhood, that is, to happy marriage. In the meantime direful things supervene, which — has been said above¹⁾, give opportunity for the testing of what virate qualities of resistance or initiative the hero may possess.

1) f. p.

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 The earliest of these life histories is Bloris et Blancheflor,
 (fourth quarter of twelfth century.) Two children of the same age
 grow up at the Spanish court - Blancheflor, a French captured
 daughter, Bloris, the son of the pagan King of Spain. Bloris
 and his fair companion learn from the same books:

Lires liorent pueres
 En oient parler d'amors.
 Ensemble lisent et aprentent,
 A la jure d'amor entendent.
 Un vengier a li feres Bloris,
 D'amours i chantent li oeil:
 Sa vont le enfant de porter
 Chascun matin et par d'isner.
 Et quant a l'escole venoient
 Sur tables d'ivoire prenoient;
 Avoit lor veissiez escrie
 Letres et vers d'amors en cire.²⁾

Bloris' parents obscure her mother's go, and sell Blancheflor as a slave.

The plot unfolds how she and Bloris become reunited.

From their seventh year Mehri and Guillaume (Guillemau)

1) The first of the two versions published by Du Ménil.

2) Bloris et Blancheflor, pp. 11-12.

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... of her lover, until she fifteenth,
de Palerno ^{www.libtool.com.cn} are in comparison with what results we know Meher
 is apparently of higher rank than Guillaume, reversing the conditions
 in Henri et Blanche. L'Escafl is in basis a weaving of
Henri et Blanche and Guillaume de Palerno. Renaut¹⁾ or
 whoever the author was, makes Alis to be the daughter of the
 Emperor of Rome, in like manner as Meher; Guillaume is
 only a count's son. The bedding of her is emphasized in
L'Escafl as in Henri et Blanche. Alis and Guillaume
 unlike Guillaume and Meher (Guillaume de Palerno), become
 separated during their ~~elopement~~ flight. Thereafter the
 story has to do ^{largely} ~~mainly~~ with Alis, whereas in Henri et
Blanche and in Guillaume de Palerno the hero is the over-
 shadowing figure. Thus L'Escafl while not original in
 outline, is so in treatment of detail and in the prominence of
 a heroine at odds with fortune.

As said, Alis is the daughter of the Roman Emperor, an
 emperor to whom Count Richard of Normandy has been so useful that the
 emperor finds him a wife,¹⁾ and pledges his little daughter to Count
 Richard's son, ^{Guillaume} Guillaume is brought to Court at the age of
 three, his mother is loath to give him up:³⁾

1) cf. W. Sauer: Cliges, p. XVI. Ann. 3) H. 1899-1921; 1938-61. cf. Guillaume de Palerno, 2 114-148

2) H. 1664-1672. cf. Ill et Galeron, 4507-4512.

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La dame fu freres de pasmer, 1916

Mais ce li fait auques de bien

K'il aura honra et grant bien

S'il est a cort avec son frere

Et si set bien que l'emperere

Et la soine en seront lie'.

Belle Aelis et ses freres 1928.

S'en vont jouant a sa venue,

De par sa mere le salve,

Que ses maistres li ont apres.

Mus ne set choisir le meilleur 1942

De Guillaume ne d'Aelis.

Il semblent estre et sœur et frere.

On emmeint l'enfant mangier 1962

En la chambre a la damoisele

Mout l'en croist le cuer et oisel

De cou qui ele a tel compaignon

Li sire et la dame par non

Ont s'ouvi que li sire n'est pas li sire.

1) cf. Guillaume de Palerne, ll. 700-706.

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When the children are six years old¹⁾, Alce begins to be self-conscious, earlier than Melior:

La damoisele ne haert mie 1986
 Pur da maistre ne pur da mere
 Que ne l'opiant ami ou frere,
 Saer pur couvrir l'autre non,
 Si que tot cil de la maison
 I notent plus chierce qu'amor,
 Mais qui son vis et sa color,
 Et se esgardent ses brax eor,
 C'est la meins far se il seüst meice
 Si quez des nons li fust plus dolz
 C'en faus pousoirs et. 1. Senglow
 La prent enmi le non d'ami²⁾;
 Et li oel li sont frès demi
 Apetisié de fine angousee.

All this argues badly. On the other hand, Alce is kept in a healthier frame of mind than Melior, because she takes part in Guillaume's sport. What she and Guillaume's pléy in common is far other than the ordinary parents

1) cf. II. 1764-67; 1800-1801; 1976.

2) cf. Chexés, I. 1413.

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cf. Elois et Blaise www.libtool.com.cn ;

Le damoiseau avoit .i. mestre 2018
 Ki li aprent de l'escrieie,
 Par combatre nel fait il me,
 Mais fu avin q'ignor alaise
 Et quant il est avec d'amie, 2026
 Mont la set servir de biaux dis,
 De des, des ches, de zues parles;
 De ce set il tant que nus plus.
 As chaus li aprent le seumplus,
 Et a tenir eseu et lance.

Alis, then, is early accustomed to manly sports. Besides,
 she is accomplished in womanly arts, among them
 that of pleasing without favour or compromise:

Mont pas sot avin aq'ene 2052
 Par bien parler et par largesee
 Bel Aelis! Ve! D'is, en est ce
 La plus preu et la plus cortoise?

cf. Elois et Blaise p. 12.

En seul cinq ans et quinze dis
 Surent avin si bien apris,
 Que bien surent parler latin
 Et bien escrire en parchemen

Et conseilher orent la gent
 En latin, que nus n'es entent.

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S'unt cil a cui ele s'envoise
 En sont mout lie', que c'est raison ;
 Mout lor pot bien chanter chansons
 Et conter costes d'aventure .
 Mout lor pot en une chaiture
 Parhans l'amie et l'ame ;
 Et sachiez bien que ne veut mie
 Sans attendre c'aucuns li quere :
 Bel anel ou bele aumosniere
 Ou ataches, quant el les a
 Daites, tos li premiers les a
 Ven li demande, et vo entiere .

Count Richard dies. The empress persuades the emperor to give
 her the plan of marrying her daughter to the son of a mere
 count.¹⁾ Guillaume is forbidden Alis's quarters, who^{he} has for
 long been much at home. Alis is troubled, not desperate :

Je n'en ferroie pas mil lires 3232
 De besans, qui me les donroit
 Sur autre prendre. En'ai je droi
 Quant cist me pleust. C'est hie et soq,

1) cf. Alis et Blacoffa. pp. 12 ff.

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S'avons este' tus nos reges
 Noni ensemble et jor et nuit.

 Ja tant com j'ai e el cors la vie 3240
 Se je ne l'ai, n'arai baron.

 De tant est or agrandus mes deus 3250
 Que je ne fis bien encertes
 En soir, ains k'il alast coucher
 Si el onques but ne ne mangia
 K'il ne me vit."

Obviously to see for herself how Guillaume does, whether he is ill or not, Alys sends a messenger for him, while people are at mass. Guillaume comes in haste. After kisses and tears on both sides, he speaks at length, bemoaning his fate:

"Encore est agrandre la destree 3472
 Por us que por nule autre oren."
 Cele l'esgarde et se mit bien
 K'il n'est nus hom plus a malaise,
 Et el n'est mie mort a aise,
 K'el bien semblant qu'el li ore
 De aforce l'ore et le sermes

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Et il convient que le face die.

Also is benevolent. She inquires what chance there is of Guilleumes becoming Count in Normandy, if he has had any word from his fathers retainers :

" Dame," fait il, " de nostre terre 3488

Vivent .X. chercher normant

Ans que il fuist mors .I. en devant

Par prier que il s'en alast,

Par Dieu, ou qu'il i en alast

Son fil par avoir sa conte."

— Comment," fait il, " hax amis 3520

Cuidies' vs dont que le normant

Vos peissent mais a creant

Par faire conte? Se c'est vous

Mescuers qui mont est tant et occi

Seroit ja mont lies durement."

Guillaume assures her that it is his belief they will receive him kindly in Normandy. Also replies :

" Ne par pere ne par ami 3532

Ne lairee que je m'en aille

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Orce vs.

Dous amis, certes me samble 3556

Une dame sui ja de Rucem."

- Dame, fait il, "or sui vostre huen."¹⁾

Or ont endui une fenseu. 3557.

"Amis, je me sui porpensee'

Et il nos estona cest afaire

Mont sagement celer et faire

Et tout ne vaudrait pas. II. trois,

Et d'ui en quinzain, a estous,

Nos en irons sans nul respit."²⁾

Also is clear in her own mind as to the time of the elopement. Continuing she sketches ~~how this is to be~~ plans. Guillaume must go to his mother, in Lombardy, who will provide money, clothes and two stout males:

"Dain donef et flaurint avaine 3594

Dantes asses doner as murs.

Vos vendrés ce desous ces murs

La nuit que vos devrons mouer.

1) cf. Guillaume de Palerne, II. 2865-67.

2) Ibid., II. 2964 ff.

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Baites tresser a mon ugon 3609
Les besaces ou les bouciaus.

Not until Glansac defrontaly laid, does Alice allow herself an-
thropology remarks:

Bians deux ans, malgre les ans 3602
On ne crient despareillier
Cuit je se ben a pareillier
Nostre vie en ma fa tie
Car ja n'en serai pas mentie
No fainon l'emperere
Je n'en doi pas laisser mon fere
Enci trespasse sa fiance. 1)
En cui croit il donc fiance
S'en moi non qui sui de sa cher? "
Ce disoit ele par escher.

While Guillaume is on his errand in Normandy Alice is not
idle:

Ele avoit la quinzaine toute 3790
Gaetes en ama...

1) cf Guillaume de Palerne, II.2 852-54.

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The fortnight is spent, the critical night is come:

"Eille, loins mit aies tu" 3814

Fait la mere, "va tot coucher.

Qu je n'ai nule siens tant chier

Commeton cas mont avenant."

- Douce mere, a Dieu vs comment."

Elle la baise et se en fait 3822

Grant joie a cele departie

Coirement et sonch o'est mise 3860

Sous le son lit, sans faire noise,

Dactivement. Mais qu'il o'en vose

Elle se chance et vest et lie.

Et sachies bien qu'il n'est me

En grant jami a drecei ses crias.

Puis en vait a lo oreiller 3870

Sami o'aucune ne o'event

Deo pueles¹⁾

Tant a liee de ches ensemble 3882

K'il vent ben .c. jeres de lonc.

1) cf. Ancasien et Nicolette, XII, 2. 11.

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Elle vait ouvrir par delors
 Son cevis une grant fenestre
 Mont par estoit sage et mestre
 De son affaire aparillier:
 Mont d'ami - bien entente l'her
 Les lincous entre le filer
 Par ou ele s'en velt aler! ¹⁾

On the point of slipping down, she hesitates:

"Vels tu hounni tot ton kepage?" 3910.

Mont a grant bataille et enri 3928.

Entre amor et raison et sens,

Fait la bele: "Querque je pens

Cele escoute etee et les murs 3938. Ne me vult riens, de plus n'ca fas."

Et celui qui la i'atendoit

> Elle est a deux piés on estant 3942

Montee en la haute fenestre.

L'un pié met fors et le bras destre

S'againt le filer et acole,

Dardemens et amors l'escole

Et le se tiengre bien es bras.

Dardemens: "Bele et a veul a."

1) cf. Lucassen et Nicolette, XII, 1). 13-15.

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La dessous a ton long ami."

Fait sens et raison! "On est ce? ami!

Ah, ires vs ent' donques?

- Ôil voi - or ne fist ce onques

Belle a soi tel descouverte.!"

- Par coi? mes amis m'est venue

Quene, et je ne m'en voie."

Aho and Guillaume get safely away. They have a pleasant, aimless life, stopping in cool retreats for rest and refreshment. One day, while Aho is asleep, a Kite (escoufle) flies off with a ring a present to Guillaume from his Aho. Guillaume attempts to catch the Kite and is lead out of his reckoning. Aho awakes and is sure she has been hearted.

"
 Cil qui m'erent venue quene 4668
 L'ont mort u il le m'erent pris.
 C'est noies : je pens mes tot el, 4674
 K'il m'a laisse, se sen va
 En Romanor, et qu'il no m'a
 Tant ferue qu'il m'ecueillist."

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C'est tu vois que, Dor l'en meant
 Et il fust pris a force faite,
 Et eussent tel noise faite
 Que je eunt ben qu'il m'eveillassent
 Et ne eunt pas qu'il me lassassent
 Ici mon heros ne mon mal."

Clear reasoning, after which she faints five times. Then she awakes.
 Note the meaning, her grieving:

Elle descend a mont haut cru: 4726
 "Biaux amis, beaux freres, beaux sires,
 Quant on changai mes dras de Sire
 Al cambalenc par cest burl,
 U aussi bon u aussi bel
 Desistes vs que je seroie
 A Ruem lues' que q' i seroie,
 Et que j'aroie la cite
 En mon douaire; et qu'a e'este
 Que vs m'aves aussi laiccie?"
 Par malalent o'est eclausse
 Vers l'argne de la fontenele

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Ne mont estot rade et celine ;
 Tress en va qn de ne se veie.
 Apres dist : " Drex d'ant qn j'en aie
 Pouri de faire tel outrage !
 Que s'il, par orguel ou par rage
 Ma laicere eto u ser va.
 Il n'a mais gaires jusques la,
 Ou j'el s'urrai apres p'etrace. "¹⁾

She goes to build her male -

" Sasse ! " fait el, " quel dolor. 4752
 Que beains me fait entremetre
 De tresser et le mon-frain metre ! "¹⁾

She faints beside the male, and then a passen-by finds her
 Thus men asks questions :

Cels est de respondre mouf lente 4796
 Por ce qn ne set qn'ele die ¹⁾
 " D'ei li puis bel et gent , 4800
 Por Dieu , qu'ele laist a enquire
 Dont el vient ne de quel terre
 Ne dont el est nomee et nee ,

¹⁾ Cf. Guillaume d'Angleterre, II. 1119 ff. La Manekin, I. 1211
 Roman de la violette, pp. 60-63 Clémence, II. 6339 ff.
 B. L. ans g'ans p'is, II. 1191 ff.

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Que cil qui l'en est amenee

Emporte Dorenav et son nom.

" Bien fere, K'avez vos a faire, 4848

Por Dieu, de mon estre savoir?

Se vos volez de mon am.

Vos en avés por vo service."

Tant li prout qu'ele li dit 4860

De son courone une partie

Alis keeps on to the city of the region. She lodges with a poor old woman and her daughter Gabel by name:

Au son per n'est plus de riches, 5227

Mais au coucher fu la destree.

Ele (Gabel) sent bien que la bel, et 5238

Qu'maintes fois plus a aise,

Et parmi tote la mesaise

Ele a pris en bon gre l'estens.

From among her effects Alis has pillows and cloths brought and put upon the sorry bed. She invites Gabel to share in the clean linen.

Gabel is shy. Alis insists:

" Si feres, ca. par aventure 5270

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209.
*
Gurons nos enco plus ensemble.
Zant le pui que ce me samble
Qu'ele se glace ou lit souvre.
Loro li conte tot son couraie
Ki ele est et dont ele vent,
Et se li dit que se o'arent
Ki'ele velle estre sa compaignie,
J'ameis fu chose qui aviegne.
N'aura ne richece ne bien
Ou ele n'ait part, ce seche bien.
La France rien, la delonaire 5284
Bonement la pui em florant,
Ki'ele voit bien c'or maintenant
A ele a Guillaume failli,
Ele se traist plus delés li
De la baie, estraint, et acole.
Par la douceur de sa parole
Sa conquiert se que ele li dit
Qu'ele fera sans contredit
Sa volente, comment ki il aille.

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Alis and Isabel spent two years¹⁾ in search of Guillaume, he can
 nowhere be found. Alis thinks of ways and means:

Sait ele: "Isabel, ma bele, 5414.
 Je cuit que nos querons la buche
 Endementiers que je sui riche
 Nos covient il faire autre cose."

Answers Isabel:

"Grans amis est doms cherec 5448
 Quant on ne est on il repaire,
 Barsons le bien, si que il i pare:
 Alons a Montpellier manoir,
 Si louons la .i. tel manoir
 Ki bien souffrise a nostre afane.
 De touaires, de gimples faire
 Nos paistras je bien ambedeus."

Alis has just been saying that she can never return to Rome:

"N'irai jamais en mon eage, 5431
 Car la hautece de ~~un~~ lignage
 Dont je sui, aroit grant honte."
 En plorant dist: "A moi que monte"

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De mon lignage ? c'est du maist,
Quant il m'estuet a mes. 11. mains
Gaigner dont je fusse vire."

The house in Montpelier is rented. His mistress stays
her down by attendance to practical affairs:

Et lues dont la grace eue 5486
Des chenters, des lamassians:

C'est par bon sens et ses jouans
Et ele fait tex comme il deuent

Ce le fait mont plus honorer 5506
Qui ele aime Dieu et cuent e t acert.

Seint de ce qui ele desert
A laver les ches as hauts homes. 1)

(Ne curies pas c'on le selise 5496

Mauvais argent quant on le done)

Ainc fins celi dont vs disomes

Beine si bien ne lava chief.

Pendent la oisel as fenestres, 5521

Bote la maisons et le autres

1) Cf. Galere de Bretagne, II. 4287ff.

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212.
Et de plain, de fort, de gent.

Et de puis si bel et gent :

De lor contat romans et contes, ¹⁾

Les autres q'uns n'estoit nus contes.

Cascun matin faisoit entendre ¹⁵³⁰

Par sa maison hoire nouvele ;

Or est ententive la bele

De faire qu'on a gens d'it fians,

Sur le plonchist ce n'est pas un si grand ben fregres n'ist. ¹⁵³⁵
ant q' maring fann :

.I. son deit la bele vantee ¹⁵³⁸

A upabel, sa loire amie,

Et deit qu'en la vile n'a mie

.III. dames qui soient de pris

Ki n'aient de ses joies pris

" Mais ben d'ave que fuissele come ¹⁵⁴⁰

Que nos venisme ca manoir,

Ne poi je l'acointisi avoir

De la vame de cest castel ;

Ains on va le neé et mante

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213.
Sa de an' m, en l'ant.

Et pi me a on d' qe le amo'.

Ke la deint faire acointant."

Uli: thinks to win over this haughty châtelaine by means of
dangle or two of cunning embroidery work. Upon a time, she
Isabel call at the castle:

Sait la dame: "Bien veigne, vs. 562.

Mont en fro' pet. de nos

Ki or fumés m'este venue

Veon

Mont ai este' 563.

Vers vs vilaine et desceine

Ke près de moi vs ai seie

Et ai me vs ai acointie."

Or la de parole bien ointe 564.

Cele que mont se fait is amie.

Sachies que de ne le a mie

ce est mo t la tete lresie

Mainte chose ont amen teie 565.

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Et ma l'co te enle n'liant
 Entre des .ii. ain. qu'ele a l' trait
 Ne mie avant les bas joia.
 Ne se veit pas has ter de faire se /
 Son present la plus de maria
 Ki fust en la crestiente.

The entente cordiale being established, the wished-for concession is in the way to be demanded:

Quant la pucele a, ce me samble, 5710
 Asses a la dame raisnie':
 "Dame," fait ele, "a vo congie',
 Se il vos plaist, nos en irons:
 Mais savez que nos vos yveron?
 S'il avient par aventure
 Et aucuns nos eüst fait la sur,
 Nos feroit nostre aie presente," 5721
 La bone lame lor presente
 "on pover et a force toute."
 "Dame, a Dieu; or nos en iron," 5728.

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Si que le mon... J. Gile, an intimate friend of the Countess-
 kaun pass le avint and notes the fine embroidery, w. it.
 It comes about in a well-arranged manner, that the Count
 wife, an excellent lady, invites Alis to make her home at
 Gile. It is an opportunity Alis does not neglect; she is of good age
 to the simpler folk of Montpellier:

Mont fist Alis que contesse 6038
 Ke ele ala par tout le visnes
 Ke puceles ke as valles
 Pour congie prendre ke demande
 La demoisele de pompeuse 6052
 Ke ele doit mais rien a nulun:
 Mont hant q'ele eust amie
 Le rien q'ele eust acreeu
 Dont tint le visin: "Qu'est ce? ave!" 6064
 Demoisele, vis ent vos longues?"
 Ne cunt pas q'el fust fem onque
 Si amie d'estranges gens.
 "A rien oit el, u q'ele visie!" 6074
 Dont tint le et le fol et le sage.

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The Count of ... a man to ... himself ...
... his own wife. In ... himself ...
... his last resort. When it comes to be ...
... the Count ... the occasion to ... his presence finally with
his wife :

Quant la belle pucelle vint
Vint le comte en la chambre entree,
Ne se leva pas pour moustrer,
Mais pour cheu que le devint faire.
Bait li cuens a sa feme en aere :

"Lame, en? a ci bele promesse?"

- Certes, sire, " fait la contesse,
Mont m'avez bien a gre' servie."

"Or n'en aiez dont pas envie
De jou la bese pour faire feste."

El ne quenci onques la feste,
Ains souffri le voloir le comte

Bonnevent, o quez n'est honte.

Guillaume ... reached the neighborhood of ...
... the man of the lesser gentry. ...

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faite. www.libtool.com.cn Les a. Kile, ne voit de la main Neus
of the savage young man come to the Count in the train of his family:

Le cuens avit une costum 7016
Qui le tournoit a grant despit
Et cestot, puis ce cuens nunt
Quant il est o da seule grant
Il fait faire grant fu et grant
En la cambre u sont les fucelles;
Et on va la jus avec eles

Manquer son fruit et saisir.
Mont le davit bien soulacier
La fucel bele aelis.

Après son fer, quant li cuens vint 7030
En la cambre par son de drit,
Une c'on appareillat son fruit,
Il se despoille par grater,
Et n'e kaise nus a oster
Sous ses traies.

Quant la contesse et sa quantite 7040
Se sont assis entor le feu,

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Tout le monde le dit
Il faut veiller la cuisine
Il a son dextre bras geté 10 14
Parmi le menuant du dextre
Le conte, qui son chef le dit
Mais par chute en son dextre
Ons qu'il attend en deduisant
Le fruit qui n'est encor pas cuit,
Entre tous les autres de son
C'est des fauconniers membre.

The master falconer is sent for to give report and tell what of
interest may have occurred. He mentions the strange conduct
of a young man. Guillaume Lyname, who had that morning
eaten a Kites' K a trow and beat the other remains. He
desired that the perpetrator of the curius deed come in
explains:

Quant la bele o'toi le non 72 60.
De Guillaume qui tant 2 amoit
Ne fait pas samblant qu'elc aït me
Encor oublié son ami:

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De la ou de fait non

Entre la contesse et le conte

Se leve, onques ne fu l'ocor :

De son duel ne de sa pensee.

En vait toute seule fu faire 7294

Son duel fu ce c'on ne la vie.

The good countess has her weeping and gesture her :

Saith she : "Ma bele, comment ? 7304

[L'ocor ne fait ne de l'ocor la ?

- "Nemk' voir, mais je me deshair."

"Pour coi ?" - Dame, fu mes amis

que j'ai de tuis arriere mis,

que j'en n'en sai ne vint ne vie."

Or vint com el l'en desvint

Celant l'ami des les amis.

Guillaume joins the circle about the fire. He has eyes for the French-
Fals, none for the others of the group :

Ne cuidies pas qu'il enist honte 7364

De l'estrange gent qu'il trova.

"Vie, bone nuit, et bon soir."

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"Sait-elle," dit-il, "v' don't die, 't me v'ame."
 Cele qui dut estre da femme
 Ne oit mot qui il soit de am'
 Et ot la teste crepe' et blonde,
 Et ot .i. poi levis les chevaux.

Wagmillan tells his story, her story too
 But Aelis ne disoit mot. 752 +
 Ains s'est mont au conte entensue.
 Puis se pense: "Se jou l'acole 754
 Et ce n'est ce jou arai conte."

Who is never greatly given to impulse, with the outset
 of her adventures, sure as it soon hit a little:

"Comment ot v'ite amie a non," 7686
 Sait la contesse, "v'ans amis?"
 Sait il: "Ele ot non de v'ite
 La pucele qui tant m'ama."
 Quant ele ot que cil la noima
 Qui plus l'aimo que v'ens qui v'ite,
 Voirant le conte: et da gent toute
 Le cou: et jeter des bras au col.

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"De va! 'vau frans en j'aille
votés vous donc le m'en amis?"

- Mais vous, "faitu 'qu'on m'ave' m'
Vo bras au col de boucemen's,
Qui'estes vous?" "Amis comment!
Si ne me reconnissies me?"

"fon au' Reus, vostre ami."

"ait la contesse al Conte: "Or est ce
Grans honours que dieu nous a faite."

She time is come fu alis li ho adent li Gile:

L'age de ses trais oex le mille 7998
Lusqu'al menton toute la face
El est ben raisons qu'ele face
Grant dol de ce qu'ele s'en va,
Qu'on sa gentix dame li a
Tos jors mont grant hona portee.
El ne li fait don ne promesse 8000
De jorans ne d'or ne d'avoir,
Mais de ce qu'ele do l'avre
Plus crier: Le que est ce donc?"

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Le En ce...

Par la contesse: 'Dix, comme est East
Le lairai jou de mon parler?'

Quant Apollonius fist a lui
Le sanc, ce cu't, n'ot pas tel doul

"Dai! bele deus, 8064

Com m'a vostre sens deceüe

Ke vous au' entor moi eüe

Le pucel, et vous estes dame

Le toutes e les du royaume

(t de regnage et de biaute'

Comment que la cose ait este'

Jou n'ain tant comme un rule none."

The Count & Gile goes with the party to Normandy, 8065;
Denko back ure!

En plorant dist as repaiant; 8362

"Et tes bien a ma dam et amie

Une jou le mant que ne lairai moi

En le neoit aubes moi

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Com je sui dore, t'out m'ave
An'ele ne maint de moi p'ie p'ie,
Le qu'on la baise p'ie a p'ie
Plus de X. fois tout en montant.
"Est il cuens cui jou dore tant
Amer comme vin?" fait la d'le.

We are apt to go & allow her to show so much feeling.
(Hence we should think of her as the thoroughly Common-sense. The
is, of course, bourgeois through and through, as little of a princess
as Grace O'Brien thought Benjamin's first Duchess, in Duchess:
which is not to say that princesses, if a guess may be hazarded, are
not very like other women only, I think we can perceive ^{without difficulty} that
the author of L'Escoffier has placed his opening scenes at the
Rouen Tu p'us Court merely because of the romantic vogue of
that Court, that also is at bottom some French girl of the
thirteenth century, practical to her finger-tips.

Alis and Sirene are both managing women. In both them
anywhere, subject them to any trial, they would soon have the
upper hand. Sirene does not speculate, neither does Alis -

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 She is but six years old when she is abandoned on the ar-
 m's. Past her childhood, nothing of that silly sort can be
 laid to her account. And she another knows his business when
 he disposes of Miss's two years' wandering, presumably dis-
 tressful, in two pages.

The author begs our attention to the fact that a
 young girl who willingly learns the very things she will
 most need against her years of forced independence - she is
 a man's woman, likes horses and sports and games, but never for-
 gets her all the compliments proper to her sex. Her way
 of making friends, in thing are they shall not presume, is
 of great importance. Of the merits of her books,

300 li Premier les a
 400 li demands.

She is clever enough to rejoice in being a favorite with no friends
 She reserves her friendship for times and seasons, and she
 does not go wrong in placing it. Her little campaign against
 the Châtelain is interesting. We observe that she knows pre-
 cisely the worth of the Châtelain's favor and protection.

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with the www.libtroot.com/en is very different. The Countess is
 an admirable lovely woman who also recognizes this
 fact. I believe we are safe in thinking the Countess to
 be the real friend of Aliso's street life. She has regard for
 Gabriel, who does not lose by her mistress. But we recall that
 Aliso, almost the moment she sees Gabriel, is of the opinion that
 here is the companion she wants - a sensible girl who will
 do her bidding. Aliso is a judge of character, hence a great
 part of her chagrin ~~when~~ upon being deserted by Guillaume -

"En tous les cas ou j'ae este"

she reflects,

"Le ont bien besoingnie les gens." 1)

The earlier school of our novelists would have been am-
 azed at the combination of love and business sense as we see it
 in Aliso. Guillaume pleases her, she would rather have him
 than two thousand louis de besans 2). She questions him
 sharply about the likelihood of his coming into his Norman es-
 tates. Satisfied as to that point, she is ready to elope, sends
 Guillaume into Lombardy for mules, specifies the kind of food
 he shall give them, and while he is gone spoils the louis de besans

1) N. 4708-9.

2) L. 3232

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to see the ~~proof~~ ^{www.ljtool.com.cn} that she and Isabel live in a stable
 two years on what she gathers together in a fortnight. The
 mind is so clear that in the excitement of hanging on to a
 rope made of bed clothing, she takes time to convince her-
 self that she is wise to slip down and join her lover beneath the
 window. When she is ^{led} ~~forced~~ to believe that Guillaume is away
 sleeping

"The man of my love then

My Sue!"

She mentally reconstructs what ^{might} ~~could~~ have happened ^{if people had seen} during her
 quest: they would have made a noise, would have taken both
 mules. Argah, she has been deserted. She comments with bit-
 terness on what she has gained by putting off skirts for home-
 spun and shaking her fortunes on a county in Normandy.
 Suicide is out of the question, going back to her parents is
 out of the question. What she does, after a determined
 search for Guillaume, is to rent a house, which she keeps spot-
 lessly clean, and make her living

a lower les ches' as haus home.

Isabel offers to sew and gain a living for two. This will bear

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of no one but herself. She could not be content to rest with her hands folded; she must use them. We are notified that no law money can pass through them¹⁾

Siéna concentrates her powers of mind and address for one grand coup. This lasts her from day to day. She continues that the rising Sun shall generally find her better placed than the setting left her. Everything takes part with her, "on her errands run all breezes." She has a patience with failure. No longer Princess of Rome, she will be Princess of Montpellier. From Montpellier she goes to feather her nest at N. Gile, where she gladdens with her presence. It counts wonders how to come even ^{on the evening - viz} have got along without this to stroke her head, and pass her the toasted fruit. ~~There is no withstanding such a woman. Inevitably, she becomes Empress before she dies.~~

Inevitably she becomes Empress before she dies.²⁾ There is no withstanding such a woman.

L'Esouffle is a novel of sense coupled with no great sensibility. Walt Whitman used to glory in singing of law-matters, thinking mechanics not slaves as St. Be. He

1) p. 541. 2) p. 851 ff.

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... semblé par son élan on ne peut
 existence idéaliste. He has given us a strong story, with
 here and there a touch of poetry. What he in part intended is
 well done - the reputation of her a clever woman can make
 her way against any circumstance, never com-
 promising herself. As the author has not thought her
 to justify the title of his travels¹⁾, we shall consequently
^{appropriately} Guillaume et Gilles la Conquérant.

§4)

Galerant de Bretagne (c. 1230)

Breton — — —

Whether or not Prof. Everett's hypothesis

is correct and the Summe des Bretons is the author ^{both} of L'Exemple
 and Galerant de Bretagne²⁾, these two poems, from with their similarities
 and their differences, furnish to my mind distinct proof that there was more
 individuality in the middle ages than is commonly thought for. The
 author of Galerant undoubtedly used L'Exemple at a note - at a certain
 stage of his work. The character of Breton, like that of Archie, is
 sketched in (for all essence) early in the story, and both novels, I think,
 show a skilful use of plots already handled. Attention has been

1) It. 1038-1101 — si di' on ne di' me 2) cf. Chans. p. XVI.

Blasmer le veuman pour le non.
Com fai- par bien p' re seuron
A cort connoistre maint preubome.

Ann.

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called to the ¹⁾ ~~prophet~~ that ~~the~~ meaning of L'isoufle the author has
in mind Henri de Blancefort and Guillaume de Paler. Gerant de
Britaigne is a mingling of L'isoufle and Marie's lay de France
where no dignifies Le France, casts her upon the world to do also,
and bids her something of Lion's high spirit in refusing to be
the buffet of fortune when a marriage she desires, her own marriage,
is at issue.

²⁾
The France of Galerant de Britaigne is one of kins, 3) abandon-
ned by her mother, who has talked too freely about the signification of
French kins. France is brought up by the abbess of a fashionable
convent, Blaisey. She derives her knowledge of things of good report mainly
from Solier, chaplain to the abbess. She is a beautiful girl, is
musical and of charming speech:

1) cf. p.

2) The title name is better Galerant. cf. W. Goerster: Ille und Galerant,
p. XXXIV.

3) cf. ll. 159-61 - "un femme a tja ventu chargee"
De deux enfans, d'avant pechie"
N'a a deux hommes et ale"

Her husband is vexed at his wife's superstitious uncharitableness:

"Seigneur", fait il, "ma dame songe."

cf. Mene de France: Sais. de France e. ll. 29-76; Octavian ll. 112-122.

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Son de herbe ne de mille 1273

Ne fuse nulz quant ele chanse,
 Qu'elle emble les cuers, enchante
 A tous ceulx qui l'oent chanter.
 Sa langue soit on bien vante
 Qu'il n'est maistre ne clerc d'escole,
 Pour qu'il entendist sa parole,
 Qu'il ne tenist chalon ou Jule¹⁾
 Pour let parlent et pour entente.

Besne comes to need in a serious way both her speech and her music. While she is yet employing these mightily to make summer in Goleran's veins (Goleran is nephew to the abbess, and during his boyhood adopted by her) Sohier observes how matters are tending and is troubled. Besne and Sohier are in the convent garden. She inquires why her dear grandfather looks so bad:

"Sire," ce dit Besne "qu'avez 1383
 Qui souffrez si tendrement?
 Biaux Joux parrais, vive comment
 Pourraige nulz jours en avant
 Se mal ou duel vous va devant?"

1) Cf. the unusual classical reference in L'art fle. 7. 8058.

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Jusques cy me puet bien sembler 1391
 Car je vous suis fille et filleole,
 Se ne suis plus qu'autre folle
 Sur touz qui sont vous loy auzmer."

Quant cil entent que sa filleole 1416
 Se doucement a li parolle,
 De duel et de flour qu'il demaine,
 Greigneur soupper du cuer remane
 Ussez qu'il n'avit devant fait.

"Belle" fait il, "s'aise le doit 1422
 Nommer cil qui de touz cuidoit
 Avoir honnor et joie et feste,
 N'ai duel en cuer ne mal en teste
 De villanie qu'on m'a faicte,
 Hors de touz que je cuit m'offaicte;
 De touz cuiday, une sainte.
 La ne s'en feire clere ne prestre
 Et pecheur traie a bonne oeuvre
 Si le saint esprit n'y eune.

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Mais puis je dire de voy,
 Je ne sçay mie ne ne voy
 Que nulz biens que je l'aye apris
 Dont enracinez ne refus,
 Si Dieu son aide y eust mise!

 Or je vous ay dit ce que j'en sçay 1468.
 En vostre face en voy l'essay,
 Et la pucelle, se com me semble."
 La pucelle de pain tremble,
 Qui espouse est de honte et d'ire,
 Quant elle vit par jorrai ce dire,
 Sourmenté est et trop confuse,
 Et pour ce que par nulle excuse
 N'en peut outre aller qu'elle face
 De cane tout contrerol la face
 Si va courant, et forment pleure.

Here follow vers^{expostulations} de ~~aplanitas~~ ^{aplanitas}. Sohier will non y them:

"Mauvaisement l'en puez deffendre," 1507
 Respond li bons Sohieriez,
 "Par mon chief ainsi n'en niez;"

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Je veie vstre affaire d'auvi. "

- Voulez que je vous die le voir ? "

Responz Bresse, " je suis malahe. "

" Voir, d'une enfermete' Rade,

Onques ne vous en censeis,

Mieulx est que vous vous encasiez

Vers moy qu'un autre le me die, "

- Sure, j'ay en corps melodie

Qui me destraint et haint le vis "

- Non auez voir, ce m'est aus,

Uns vent l'amours vstre mesaise. "

La pucelle a ce mot le bece

Les jambes endenz, se l'embrace :

" Bien parains, " fait elle, " or m'en face

Qui a certes m'en veult hair;

- - - - -
J'ay ame, aign, et amersy

Uns seul, ne ne m'en quier moure,

Bien parains, or vous ay dit voir. "

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Soluer son bon parrain à école
 Vers lui l'estraint et pour lui pleure
 Si lui dit : " Bille, douce amie,
 Or me dites, ne mentez me
 Je vous prie, qui est voz amis ?
 Sans nul ou vous avez mis
 Vo cuer et vostre amour assise.
 Et une chose avez a prise,
 Si il est haulte qu'il vous bare ami
 Je vous donray tout mon avoir
 Plus de cent mars d'estelins d'ans
 Si il est de haulte hors et si fran
 Cens espousee en bon, estre.
 Est ce nul homme de cest estre,
 Sergens, varlez, ou escuier ? "

When Bressa is indignat. She declares it is none other than Galeran she loves. Soluer feels the gravity of the situation :

" Bille, " fait il, " comment pourrit 1617
 Uenni ja ceste assemblee ?
 Seris vous fuet bien a amie, 1623

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Mais j'ay faou que il ne vous mente
 Si vouldroit miculx que voste entente
 Messiez en voudre parol .
 Non pourquant moy et mon conseil
 Vous en abandon et octroy .¹⁾

Some questions Galeran as to his seriousness of purpose. Galeran
 confers with Bress, the previous loyalty eternal, is altogether an
 thneostic. Bress is calm and points out differences.

"vous avez mis 2167

En moy amer tout en parol .
 Ce puis bien par dehors voir ,
 Mais je ne deay juger dedens .
 Quant la parol est hors des dens
 Pense le cuer souvent tel chose
 Qui est a la bouche forceuse .
 Ne dy mie pour vous mescoire .
 Ce que l'en vous tient tant a riche 2171
 Et extrait de si hault lignage
 A se puisie et a tant sage
 Vous fera de moy de parler .

1) I have not been able to resist giving almost in full the scene. In
 Venetian. Galeran is unsurpassed in the history and we are considering
 In other instances of deep feeling expressed, cf. Shakespeare, II. 4299-9348 (During which parts
 nobles?)

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Mais tant de chagrin que je vous veu : 2227
 fa destresse en amour me face
 Ne pourra faire que je vous rase,
 Mais me sera pour vous amer
 Loux a souffrir travail amer.
 Car amour n'est pas rage et fure
 Qui en temps fault et un temps dure."

Galeron is called home, becomes a knight-in-service. He con-
 tinues faithful to Breese, ~~and sends letters~~ comes to Biansejou when he
 can, and sends letters ¹⁾ when he cannot. The abbess has already taken
 her nephew severely to task for his misplace affec²⁾ - Galeron
 me est que respondre ²⁾. Now the letters come. The abbess is beside
 herself. Thus she to Breese:

"Souvent vez de mon neveu 3657.
 Nouvelles dont mon cuer se deulest,
 Vous les savez, mes il ne venest
 une je n'istes de luy en sache."
 Utant unes lettres le sache.
 Tantost com ell' a le salu 3667
 Veu e ne so. neveu li mande,

1) l. 3112
 2) l. 3018.

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Se li a dit . "Orde tuerde
 Com tu m'as ou cuer grant l'uel mi!"
 Ses lectres a ses piez demarcne
 Et crache par desleign dessus.

Pour Galere souvent endure 3712
 Bresse villame et laidure
 Chascun la leedenge et assault
 Car quant sa dame la sancure 3720
 Chascun li dit let et chascune .
 Las! la n'a fere ne co sine
 Auz demeure entre maux voisins
 Belle Bresse.

All this evil entreatment Bresse bears without open murmur.

Then, the good Schuei dies. Bresse's grief may be imagined. Her nerves are in bad condition, when the abbess begins the dialogue that follows:

Bresse, il estuet son cuer ne fraindre 3776
 De chose ou l'on ne peut atteindre
 Vous estes jaunes comme cire!

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Fole est la fame qui se mire
Qu'il est vos com vos portez par le.

Bresse. Vous ne ferez, dem., assez dire 3791
Com ben parlent et excollee.
Cil qui au menle de la nestie
Est, seurement fuet combatre.

She abbess. S'estes d'amis fone et d'avoi 3838
Moult bon gre' denez savoir
Qu'vous l'ont n' q'anson.

Bresse. Dame, vos dictes bien raison.

She abbess. Je vous feroze 3837
Moult volentiers ceans nonnain.

Bresse. Par Saint Denis, ja de Bessain
Re ferez rent.
f'aus oi a fure et entendre

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239
Aïe qu'en deust mener en cloistre,
Que je n'y puis monneur accroistre.
Nuls n'y fait euvre qui Dieu plaise,
Chascun se rent pour vivre aise.
Si je veul a rendage entendre
Je m'en istray de Beaujeu.

Se. Albert. Voulez vous donc prendre seigneur ? 3855

Quidroy vous donc estre royne ?

Bien pourchassez vostre regne

Comme qu'on bande et lecheresse.

Galere vous fera confesse !

Se. Gene. Mon cuer, madame, si m'a prest 3879

Que je ne face autre mestier

Le jour fors lire mon saulter

Et faire euvre d'or ou de soie,

Ouz de herbes ou de Trine,

En ma harpe leys noter,

Et aux eschez autrui mater

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290
Ou mon oisel sur mon poign festre .

Soz fenst que je amasse 3891

Un conte dont je fusse amee .

Ence fusse je estre clamee'

Contesse et dame de grant terre . "

Or vint de quel pie Bresse cloche 3914

La dame qui son cheval broche .

Le la transporte e l'aroue .

Par telz mos a Bresse sa dame 3977.

En paint en si grant fellonie

Qu'elle la de leans vame .

The abbess returns the things found along with the infant Bresse -
a piece of fine cloth, a pillow, and a ber (berceau). Bresse
takes the pillow and the cloth, the ber she leaves, with a
stinging answer:

" Dame, respit 3987.

Me donnez jusques a demain .

Puis li rent le ber en la main

Si li a dist : " Senez, madame

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S'il a ceans noiran ne fame
 Qui mestier ayt d'enfant coucher,
 Vous devriez avoir moult e hier
 Qu'elle fust de cest bon aide."

The following morning she turns her back upon the little world of
 Bransjour, and sets out alone into the great world. Gohier's
 sister, the Princess, has provided her with a mule; besides this and
 her bag, from her little list she drap and the oreiller:

Bel Gran chemise seule 4132
 Le drap de Bransjour l'encaen 4141
 Et le pence de son amy,
 N'a l'ueil ne le cuer endormy,
 Ainz va laiz et chugons notant.
 Souvent l'a fait gesui a use 4153.
 La bonne herbe qu'elle porte,
 Dont souvent ses hostes deporté.
 Qu'a pou ou a neent escote,
 Elle n'est englosee n'escote,
 Aincors qu'elle voit asscoir
 Veult elle sa mule veoir

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S'elle est a ese.

She cometh to Rouen, and is there received kindly in the house of a rich
 bourgeoisie. We ~~are~~ not told that also, in Montpelher, as-
 sumed a name, or that she was sought in marriage. Both
 also and Fresne can be good and yet be happy:

De la cite' viennent requene 4287
 Fresne, leans tout li plus haut
 Qui se fet appeller Mahaut;
 A fame la veust chescun prendre
 Si les en voit en entreprendre
 Mais ilz ne scaient qu'elle pense.
 Leans gaigne grant avoir 4297
 En draps qu'elle eue et qu'elle vent.
 Ne se muec onc ques de l'ostel 4303
 Lors quant elle va au moustier,
 Chescun jour lit de son sanctier
 Le quart, le tiers, ou la moitié.
 Des bones gens a grant fute'
 Si les repest de sa gaigne
 Ne prise ne ne contre daigne

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Centre que l'arrestation de folie.

Drop ne se vante ne humilie. 1)

During this while, Galeran is notably faithful. He in-
quires after Fresca from Spain to Hungary²⁾ without success.
Since Fresca is now Mahant. He avoids complications, at last
half-heartedly becoming engaged to Fresca's twin sister,
merely on account of her resemblance to Fresca. News comes
to Rimen of Galeran's approaching marriage to Bloune,
daughter of Brunas of Brittany, and his wife Genta.
Fresca is upbraided, she shifts from accusation to
Self-accusation:

"Sasse! or est m'esperance vaine," 6485-

Sait elle a le, "quant j'ay perdu

Celui que j'ay tant attendu.

Sasse! Il se t bien que je n'estire 6499.

Ne ou pareille

Dieux! comment se fut il deffendre 6505.

Veru l'amour dont il se plaignoit?

Comment? Certes, il se faignoit,

Ce n'estoit mie amour entiere.

1) cf. 2^e Escoufle, II. 5486 ff.

2) II. 4350-60.

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Je ne veuls croire le conseil 6517
Mon bon parren ne son chastoy.
Il me dist souvent: "Garde toy;
Sa ame en tu doies a mee."

Je n'ay riens dit, car plus bleame
En soy estre que Galeras
Qui est tant de douce cuer et frans
Au il venist cy, s'il m'y senst;
N autre feme que moy n'ent,
S'il pensoit que je fusse vive.
Je suis de sens fol et chetive
Quant a lui ne me suis monstree."

"Gresson not on the shew of the tears more than a weep 1)". She
confides in Riss, daughter of her hostess 2) As she has erred in
putting Galeras to one kind of test, she will now try him to
another, which must be decisive:

"Alez veuil 6581.

Venir celi dont je me doil,
Au jour qui il doit sa femme prendre
La journee je moult bien apprendre

1) 1.6531.

2) 11.6570-74

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Commenti cuers se prouue d'amer.
 S'a amie me veult clamer,
 Si comme il a maintez fiz fait,
 Nous en ~~uns~~ verrons moult bien le fait,
 Un vraie amour ne fust mentis." 1)

Fresne and Rose persuade Rose's mother to let them go to their marriage as spectators of all the pomp. The two girls put up at a lutechy in the castle town. Fresne goes instantly to see it. She wishes to appear before Galien to the best advantage 2). It is the occasion, of course, for the piece of fine cloth 3):

Fresne fait un tizer a terre, 6755:
 Qui leun fait destrosser, estendre,
 Sus va son drap taillant a fendre,
 Trente, sel fait, et si le taillie.
 Onques ouvrier a mains de taillie
 Ne taillie robe come ceste.
 En son cuer l'en tient rose a oste.

At the appropriate time Fresne, ~~clothed in her~~ gowned in her "Confection" (an heirloom 4) she once used practically) rides up to the castle. Like Sienar, she has told her plan to no one:

1) cf. II, 2232-33. 2) cf. Guillemin de Loh, I, 4359 ff.
 3) cf. p. decesseur Aucassin & Nicolette; XL, II, 35 ff.
 4) Embroidered with the arabesques of Marie & Blancheflor (I, 518), and the robe of Helen (I, 526).

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Bresne a Risain dist En li poist, 6979

Boie li que les mules gart.

Et Bresne, dans une autre chose, 6983.

Sen va errant tout a eslanz,

Ne fine jusques el palais,

Puis chante quant elle est en mys :

"Je voiz aux noces mon amy :

Plus dolente de moy n'y va :

Des moy n'entent nulz le deunt 7013

Bors dui¹⁾, mais li chans est doux :

Galeren, in no cheupel mund at best, is not enliwene by Bresnes

Brothalamion :

Que que Galerens ot le lay 7017

Li saues li mne sans delay,

Ne soit ou il est ne qu'il face.

La couleur li voit en la face

Besse muer, et sel int ture.

Dont parole a le far contraire :

"Quens Galerens, Com faicte chiere,

Com avez vostre fame chiere,

1) Cf. Aucassin et Nicolette, XXIX

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www.libtool.com Qui ne vous voulez envier !

Ben vous doit amer - & Gracie,
Oment de fait semblant nous moustrer.
Est ce pour mental ou pour felice
Ou je vueille du vostre avoir?
Dieux mercy, j'ay assez d'avoir."

S'a aux autres le congia' pris: 7046

"Seigneurs, fait ell. Diez vous sault
Et l'espouse gart et consault,
Bien voy qu'on du sien croy.
A l'espousee m'en viay,
Si seray o'elle est plus courtoise."

Galeran reflects on the perplexing dilemma. In the meantime, Gerte, Bresne's mother, has observed the strange fashion of the embroidered gown Bresne wears, has taken the singing girl aside and learned that she is indeed her child, and has confessed her guilt to Brunore's indulgent husband. Brunore's guests fetch Galeran, at Bresne's request:

Galeran se plaint et estent 7559

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Et baillie et de cuer douzpire,
Il cuide qu'il vienne dire
Que d'aller au moustier est temps

Galeran is not long in deciding which of the two,
Bresne or Bloune, he will marry. His expression is:

"Je veil 7656

Celi sont des deux dont plus me dueil,
C'est Bresne qui me fait douleur."

Bloune font auere traire 7697.

Qui pres va de duel ne se tue

Et tel douleur au cuer d'en met 7728

Qu'elle voue a Dieu et promet

Que ja mes baron ne prendera,

Aucours de duel ne rendera.

Et si fist elle puis sans faille.

Such rigorous disposition of a character (even a
man's one) as this of Bloune, from the viewpoint alone of our re-
velists' general attitude thus far, gives the support Prof. Soers-

1) Galeran, who ~~trikes the veil~~ ^{trikes the veil} to make sure for Garsin, has had
her proportionate share of happiness before taking the veil
cf. Ill. et Galeran

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This claim, www.Libtool.com.cn linguistic evidence, that of Galerant de
Britaigne is a work not of the earlier but of the later thir-
 teenth century¹⁾. A happy end for all concerned has been,
 in that, our novelist's care. Further confirmation of Prof.
 Goerster's view may be found in the anxiety of Lady Ermengarde,
 the abbess, over the compromise socially of which her
 nephew Galerant stands in danger through his love for
 Sorene. Neither the abbess nor the Chaplain Sohier is
 the least stilted in their arguments touching the
 disparate ranks of the lovers. Very practical reasons are
 adduced why the young people should be discouraged.
 The impression we receive is that the author writes
 for a public of more solidarity than we have been
 accustomed to, at a time nearer the date of the
Châtelain de Coucy and Sone de Ransay than that of
Guillaume de Palerne. But in the absence of strict proof
 to the contrary, the tentative conclusion of Prof. Goerster
 is here adopted, and Galerant is assigned to the second
 quarter of the thirteenth century. Written at one time or the
 other, Galerant de Britaigne affords us, I think, a rather de-
 1) cf. Gilbert de Galeron, p. XXXIV, (Ann. 1)

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liberate study of character. Fresno is unquestionably meant to embody observations of the effect produced by circumstances of ~~the~~ ^{the} ~~negating~~ a trying nature, not those of the hero or heroine, but of the negating, disagreeable sort.

Sady Ermine, no doubt, is a caricature of the worldly-minded, patronizing churchwoman of the day. "Braving out one morning in great state", she happens upon an exposed infant. The child's appearances are above the common. Sady Ermine's opinion is

An enfant fille a conte on a roy.

Si pouva ben par aventure

gneredonessa nouvelette.²⁾

The child is adopted out of hand, and carelessly let grow up in the convent where the train of life is not serious. Soe Hely for the girl, the chaplain to the abbess is a man of sympathy who disapproves of the convent, and sets himself to be a guardian, unhelpful and tender - it will be his endeavor to make a saint of his godchild. She is human and may not be made a saint of. What Soe Hely accomplishes is better than his intention: he himself is not far from being a saint, and Fresno

1) II. 402 ff.

2) II. 1010-12

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comes to love www.libtool.com.cn him, and to wish to do nothing that would displease him, even after he is dead.

The abbess has a nephew who spends his early years with his aunt, sister of Count Albram's wife Ydo. The boy falls in love with Bessie. Sohner is a wise as well as a good man. He perceives that Bessie is in love, and warns her that loving is not all of love; that in the world of which she knows nothing, position which she has not at all counts heavily in affairs of the heart. But from Bessie's talk Sohner understands that she is infatuated. Therefore his policy is to sound reason. He, too, appears wholly in earnest, and Sohner concludes that opposition would now be worse than futile. Perhaps he is not yet sure that his course is the part of wisdom; all he sees his way to do is to make the best of the unavoidable, screening¹⁾ the lovers from the wrath of Lady Emmerie and the gossip of the convent. The warnings of her godfather cause Bessie to think and to question. She thinks and questions differently from any other of our heroines. The subject of her grave meditations is not whether she shall love, or how, but whether the man she loves, who also professes

1) - 11. 1940 ff.

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love for her, will be true in face of a world of prejudices, apt to sneer.

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The abbess learns of her nephew's shocking imprudence. The nephew goes home to his parents. The good and wise So-hun dies. Fresno is alone and miserable,

Car quant on dem la rancune
Chacun li dit let et chascune.
Sas! la n'a parents ne cousins
Ainz demeure entre maux voisins
Belle Fresno!

The abbess goes too far, turns Fresno over her shoulder, insinuates that Galeran's love is all words, and Fresno rebels. She can bear the life no longer. She gives good proof that no phase of it has escaped her. Lady Ermine does not even forget the colloquy 2)

Sohier's teachings are now a central. without family upbringing, Fresno owes everything of good to Sohier and his sister; she has few traditions, but these, to maintain in the world. Will she not go to dangerous lengths, now that she has shaken off restraint and is her own unchartered mistress? No. The life at Biancejourn has but

11. 3/20-24. 2) Sister, when Fresno is a greater figure in the world than herself the abbess

S'en a reclarey son courage Qu'a honne n'a fame estrange
Et dit en cil fait grant outrage Dit villonie ne lestage

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strengthened her character and mightily sharpened her wits. She is cheerful, never thoughtless, not even of the dumb beast she rides. At the inn along the roads she follows people are glad to give her bed and board in return for the music of her voice and her harp - suspicion never attaches to her, none so much as she is, going her own ways. In Rome she reads her psalter and is diligent at mass.

We remark several traits, natural enough, between Fresca and Alis. Alis has money, and she wishes to keep her identity secret. Her plan is, then, to put up at almost the ~~first~~ nearest house in the first city she comes to. Her behavior at the poor widow's house is admirable. We must not forget, however, that always Alis has her own reasons, and that her purse is heavy enough to make graciousness very easy towards the widow of Soul. Fresca's possessions are her mule, the piece of fine cloth, her voice and her harp. The people at Bianzyon will not be eager to have the uncomfortable girl with sharp eyes and tongue. Thus, we find Fresca applying at the door of a pretentious house in Rome. She is willing to gain her living by her needle; she does not feel it necessary to deplanitize

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Alis is calculating and unceasingly industrious. Fresne is charming and somewhat indolent. She places herself when the fruit will fall, she bests herself little to shake the tree. We recall her only ~~short~~ declaration of heartfelt independence:

"Bon cuer, madame, si m'aprent
Que je ne face aultre mestier
Le jour fors lire mon saultier
Et faire eune d'or ou de soie
Oye de Shebes ou de Trac,
En ma harpe lays noter,
Et aise eschez aultre mater,
Ou mon aiel sur mon foreign pestre

Fresne's musical aptitudes are an index to the greater delicacy of her feelings as compared with Alis's. Fresne is sensitive, and brings needless trouble on herself because of the heart. In Rome, she assumes a name, seemingly anxious to put difficulties in Galerius's way: If the count's son is really in love with the wife, let him come for her, let him find her under one, disguise. She depends too much on the chance of his forgetting her.

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When Galeran's engagement is announced, Fresne ^{regrets} ~~forgets~~ her folly and takes prompt action. Instead of weakly despairing, she determines to see for herself whether she has utterly mistaken the man. She does not come a sup-phant any more than Liéon. Liéon's deep-laid scheme makes her entire rehabilitation. Whereas if she had ~~told~~ told her story just as it was, citing her mother as witness, she would always have remained suspicious in face of a perhaps general acknowledgment of innocence. So, Fresne unites a pleading of her case. She wishes all advances to come from the other side. She appears before Galeran beautiful as she can make herself in a new gown. With a clear articulation she sings to him her opinion of his conduct. She employs besides the word of innocence. The rest she leaves to him.

§ 5)

Aucassin et Nicolette (c. 1235)

Nicolette — In this category of heroic heroines belongs also Nicolette of the isle. Her does not belong her prototype Blanchefer who has no character. Her place is in a dolls house where in reality

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she spends some time quite comfortably — we do not see that Blanceflor was unobtrusive as an inmate of the Babylonian amiable large establishment. It was Blanceflor's misfortune to be sold as so much beauteous flesh. We should not blame her on that account, neither can we value her so highly as did her exalted purchaser who

l'a tant bien acate'

Qu'a jen or l'a sept fois pece' 1)

In spite of her brave stand at the end, when she offers to die if Blance's life may thus be saved, 2) Blanceflor is unworthy the company of Charmante and Joie, and Liane and Bessie.

1) Blanc et Blanceflor, p. 22

2) ibid., p. 111 - Blanceflor en est moult merie :

"Sire, fait el, "jou sui d'ame,
 Et jou sui par for loquison
 Par quoi il monta el dragon.
 Se il n'i seüst Blanceflor,
 Ja ne montast en vostre tor.
 Grans dolours iert d'il muert par moi :
 'K'est d'Espaigne, fins de roi,
 Par droit doit vivre et jou moie,
 Sire, d'il vous vient a plaisir."

cf. Tracle, N. 4846 ff.

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"Par une sorte d'élégance naturelle et son éducation de civilisée
 Blanche n'appartient pas aux mœurs héroïques de nos vieilles
 chansons de geste et les fictions de la littérature de société lui
 sont plus étrangères encore : elle ne soupçonne pas même la su-
 garinette dont on grâce la femme aimée aurait dû l'investir,
 c'est une amante très vraie, tout occupée de son sentiment,
 qui ne songe jamais à trancher de la maîtresse, et au total,
 sans son nom, n'a rien de français."

Blanche is of the East Compact; Nicolette, though of Carthaginian birth, becomes thoroughly French. She does not display the vigor of mind of Liane, Alis, or Françoise, but Nicolette is far from passive.

Aucassin, as all the world knows, cannot be weaned of his love for Nicolette. She is sequestered by the Count: her adoptive father, at the instance of the Count, father of Aucassin:

En une chambre la fist mettre Nicolette en un haut estage et une
 vieille avec li for compaignie et for soïste tenir, et se
 fist metre pain et car et vin et quanque mestiers lor fu.
 Puis se fist l'uns seeler. C'on ne feüst de nule part entrer
 ne issir, fors tant qu'il i avint une fenestre par devers le gar-
 din assez petite dont il lor venoit un peu d'essor. [IV, 1121-27]

1) cf. Floris et Blanche, p. cxlv.

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With her and mine, and a garden here at the window,
 This is no vile duration. Nevertheless, Nicolette is to be commended
 for her stoutness of heart:

Aucassin, damoiseaux, sire!
 Par vos eni en fusion misse
 en cesté canbe vante
 Uje trai molt male ne
 Mais, par dieu le fil Marie!
 longement n'i serai me,

Se j'el plus faire [v. 17-25]

Another who, except that there is no dear accomplice waiting
 below, Nicolette is not content with ours. She is of the sort that per-
 forms them:

Nicolette fut une nuit en son lit siint la lune luisse cler
 par une fenestre et si or le boiseilud center en garding, se
 li souint d'aucassin son ami qu'ele tant a mort. Ele se
 comença a profenses del conté Gorin de Biscani (Aucas-
 sin's father) qui de mort le haist, se se pensa qu'ele ne re-
 manrait plus cler; que, se ele estait acusee, et li queus Ga-
 rris le savit, il le ferit de male mort morte. Ele sente

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que li vieille femme qui avenc le estat. Elle se leva si veste
 un bliaut de drap de dove, que ele avit moult bon, si prist
 dras de lit et touailles si noua l'un a l'autre si fist
 une corde si longue come ele fist, si le noua au piler de la
 fenestre si s'ovola contraval el jardin", et prist de ves-
 ture a l'une main devant et a l'autre derriere si s'escorcha
 par le rousee qui ele vit grande sur l'erbe si s'en ala
 aval le jardin. [XII, 4-18.]

Nicolette comes stealthily to the tower where Aucassin^{was} lies
 for his contumaciousness. She hears him cursing his fate. She calls
 to him philosophically:

"Aucassis, gentis ber,
 que vs vant li dementers,
 li plandres ne li plures,
 quant ja de moi ne geres?
 Car vostre peres me het
 Et trestes vs parentis.
 Por vs passerai le mer

S'irai en autre regne." [XIII, 6-14]

And Aucassin may argue us he glesus, conjuring up all man-
 1) cf. L'Escomble, ll. 3870-3967.

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ner of peril. www.libtool.com.cn He does not even hear, her
idea is fixed, and all she answers is:

"Je ne quit mie que vous m'amez tant con vos detes, mais
je vos aim plus que vos ne facies mi." [XIV, 15-16]

Com to the entire wall, Nicolette must put forth whatever
of courage she possesses:

Si murs fu de pierres d'oe ont rebordes, et ele monta desure se fist
tant qu'ele fu entre le mur et le fosse, et ele regarda contrain
se vit le fosse moult farfond et moult sorde d'oe moult grant
faour.

"He die! fait ele, douce creature Se je me lais caire, je bri-
serai le col, et se je remain ci, on me prendra demain, se mar-
dera on en un fu. Encor ainme je mie que je mure ci, que
tos li fules me regardent demain a merveilles."

Ele seigna son chief se se laissa glacier aval le fosse, et
quant ele vint a fons, si bel pie et ses beles mains, que
n'aint mie a fus c'on les blocast, furent quaires et
escorries, et li dans en sale bien en dose luis, et ne-
forquant ele ne dante ne mal ne dolor por la grant faour
qu'ele avoit. Et se ele fu en faime dol enter, encor fu

1) But she has no doubt, not the least, of Uncassee's loyalty. cf § XVIII.
when she speaks with the shepherds; she is certain that Uncassee will take
steps to find her.

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elle en fou www.libtool.com/en. Elle se pensa qu'il ne ne faisait
 mie bon demorer, et trova un fel aquisie' que cil de
 dens avient jete' par le castel deffendre se fist pas
 un avent l'autre se monta tant a grant faucon, que le
 vint deseme. [XVI, 7-27.]

No Fairy softly reared maiden would have hit upon using
 the sharp falcon as means of escape from the moat. She is inge-
 nuity, iv. in Nicolette's talk with the shepherds.¹⁾ She had certainly
 heard of the headstrong Aucassin and all that had been done to
 tame him; it would be safer & then not to tell the shepherds that
 there was Nicolette, please give Aucassin a message.

On the other hand, Nicolette's behavior in the matter of the
 flint lodge cannot but be regarded as whimsical. She was
 wise to be sure in building the lodge at the crossing of seven
 roads - if Aucassin came that way still he would likely ob-
 serve the strange thing by the road's side. But why Nicolette
 should think to give Aucassin's love by the mere fact of his
 reporting awhile, voluntarily, in her lodge is a pretty prob-
 lem:

Gure die; qui ne mente,

1) § XV III.

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De par la vent Aucassin
et il fou l'amor de li
ne s'i repose un getit,
je ne sera ses amis.

n'ele Dame [XIX, 17-22]

Nicolette, we are told, retires into the shrubbery near by to await Aucassin coming. Then she may be fancied phrening daisy-petals, and murmuring, "passionément — pas du tout."

We know that Nicolette is capable of more than the building of flower houses. Further proof of her tactful energy is imminent: Aucassin rides up in the moonlight, catches sight of the work of his beloved hands, and is thereby wrought enough to keep firm his horse onto a stone, dislocating his shoulder:

Quant Nicolette oi Aucassin, ele vint a lui. car ele n'estoit mie lone - - - - -. Ele le portasta, et trova qu'il avoit l'espanlle hors du lui. Ele le mania tant ~~ce~~ ses blances mains et foroca, se con dex le vant, qui les amans ainme, qu'ele revint au lui. Et puis se prist des flors et de l'erbe fresce et des fuelles verdes se le loia

) XXX.

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ous au ~~bon~~ ^{www.libtool.com.cn} cemusse . et il fu tox gous .

" Aucassin, fait ele, bruis doz amis, prendes conseil, que vous feres . Se vs peres fait demain cerquier ceste forest, et on me troue, que que de vous aneagne, on m'ocira ."

[XXVI, 1-15]

Dalhance might be expected of these two - Nicolette encourages nothing of the sort.

She thus becom separated again . Nicolette is taken to Carthage . Her Carthaginian connections are influential; quest marriages are proposed for her:

Paron li vourent doner un rei de faiciens, mais ele n'avoit cure de marier . Ele se forpensa, par quel engin ele pouoit Aucassin qrene . Elequist un viele s'a prist a vieler Si prist une herbe si ~~son~~ oinst son chief et son visage, si qu'ele fu tote nove et tainte . Et ele fist faire cote et mantel et cemusse et bruis si s'atona a guse de jogleur, si prist de viele si vint a un maroumier de fist tant vers lui, qu'il le mist en de nef . Et dreierent lor voite si naquierent tant par haulte mer, qu'il ariverent en le Terre de Provence . Et Nicolette issi fors si prist de viele si

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ala vielant fu de fais, tant qu'ele vint au castel de
 Biancaire la u Aucassin estat. [XXXVIII 9-24]

Nicolete, disguised as she is, sings before
 Aucassin to the effect that his beloved has been an
 hour to him. Then she goes to the Viscountess, and stays
 with her a full week before discovering herself to Aucassin.
 The Viscountess

Si le fist laver et baigmer et sejourner un
 jors les plains, si fist une herbe qui avoit non esclaire
 de d'en oint, si fu aussi bele, qu'ele avoit onques eate
 a nul jor. Si se veste de robes d'ors de soie, dont la dame
 avoit assez, si s'assise en le canche sur une cuente
 pointe de drap de soie si apela la dame et li dist
 qu'ele alast fu Aucassin son ami. Et ele se fist.
 - - - - - Et Aucassin fu lies. 2)

Meanwhile, and without paradox I am sure, that Nicolete
 is neither selfish nor coquettish. It must be admitted that she
 puts on a becoming silk dress in which to escape from prison,
 and that her thoughts, just before she crosses the moat, dwell a good

1) § XXXIX - cf. Galerant de Bretagne, ll. 6983-7046.

2) cf. Blanche et Jeanne, pp. 55-57.

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deal in www.libtool.com.cn appear if captured and made a direct spectacle of. Then, too, in fear for her life, she hurried Anecassin while his arm is still in bad condition. And she spends eight days desperately preparing herself, against the coming with her lover. All these points may be satisfactorily explained, without appeal to Nicolette's un doubted feats of heroism.

Nicolette put on the best dress of her prison wardrobe, because she had already determined to go en outre-mer, over-sea, where she might need fine raiment. Her face and her silks would be all the fortune she could boast. As to the second and third counts they prove nothing but that Nicolette is imaginative, and of a proper regard for self-preservation. The times are out of joint with her, and Anecassin must remember that it is only his shoulder which has been dislocate - his legs are fully able to keep place Blancaneau still further in the distance. The twilight eight days long is easily understood when we recall that Nicolette had stained her face, an incomparable overplus, with those berries from suburban Carthage.

What remains utterly inexplicable is Nicolette's flat declaration that if Anecassin does not pause at the crossing of the seven roads, and rest awhile in her flower-house, and know that it is his, she

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will let him www.libtool.com.cn "ja ne sera des amis, ne le s'ami." We know that she is Rucassis' par la gorge¹⁾ It is a case, in short, where jeune est le oiseau de la Rucasse²⁾ That is an explanation which has done immortal service. And also it must suffice.

§6)

Robert le Diable. (c. 1250.)

The Dumb Princess. — — — It is no great step from Nicolette to the Dumb Princess of Robert le Diable. So in one sense or other it is moral courage we are hidden particularly to admire, and in the course of her ~~unhappy~~ not analyzed. Nicolette's overcoming of dreadful fright and the staining of her face si qu'elle fu tote rone et taunte correspond to the Dumb Princess's brave insistence that the man she loves is being wronged.

Helpful commentary on the changed attitude towards the heroine in the old French literature of the thirteenth century, as contrasted with that of two hundred years earlier, is furnished by a comparison of the vie de St. Alexis with Robert le Diable. Both works deal with a man who, by his religious zeal, causes a woman to suffer. In both, the acts of the zealot — in the major part of the

1) Chazes, l. 5645.

2) Dolbeau, l. 4259.

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story. www.litool.com/en that the wife of a knight always weeps in her husband during many years sees him lying under the steps, unknown, the butt of ridicule and indignity, and notwithstanding the plot allows her no opportunity to do more than suffer; while in Robert le Diab the Dumb Princess is vigorously active, so little a lay figure that she even speaks. If all other works of the 'period' were lost, these two would give clear indication that between 1040 and 1250 women had gained voice, a suffrage, at least in the body social.

Robert le Diab unfolds how Robert, striving to free himself of his devilry, comes to Rome under penance to spend with no man, to eat no meat except what he can snatch from dogs, and to play the fool. He is in the service of the Emperor, is the Emperor's own especial fool. The Emperor's daughter is beautiful and dumb, though not deaf. She is spoken for in marriage by an ambitious seigneur who, being refused, is disgruntled. The Princess likes to sit before a window, alone:

De la fenestre ot la mer loirie

Et l'en peut veir tous les plains.

Muet est li lieus et lians et pains. [C. 1. v. 20]

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Robert comes up to drink at a fountain beneath the window, and to pray. His prayers are fervent when the seneschal's armies attack Rome and the Emperor is being wasted. For Robert is a valiant man and does not play the fool and refrain from meat because he enjoys so doing. The Princess sees Robert's supplications answered: a heavenly messenger descends, and gives him leave to fight, and arms wherewithal; she sees Robert ~~armed himself~~ armed, and going forth to battle:

La 'puelette mult se merveilla

De chev qui'ell' i'it armer;

De ses brans vis front a l'armer. ←

[D.1. verso]

With Robert on his side, the Emperor is enabled to repel the motley hosts brought against him by the seneschal. After the battle, the strange knight, whose princess has won the day, is nowhere to be found. He has given up his arms into the care of heaven, and become dumb vegetable 'n fool again. The Princess alone knows the facts:

Chele qui' siet a la fenestre
Voit l'afaire et tout l'estrie

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De Robert com il esplota,
 Bien vit comment les murs cointa
 Et les mist a desconfiture;
 Commento'en revient a droiture
 A la fontaine desor l'arbre
 Qui plus estot soide que marbre;
 Com les armes rendi ariere,
 Et comment la sanglante chieus
 Lava el ruis de la fontaine.
 Chele qui ne fu pas vilaine
 Pense qm il est de mult grant ceure
 Quant en tel maniere se ceure.

[V. II. recto]

The Emperor gives a state dinner in honor of the victory; his daughter is at his right hand. The so droll fool, who jumps to catch meat thrown him, comes into the dining hall. The Princess salutes him:

Santost con le vit la fuchels
 Contre lui de liere la bele
 Puis l'encline del chief parfone

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Vorant trestout ceaus qui la sont.
 Grant ele et fait l'encheinement
 U la table mult belement
 S'est assise les son pere,
 Mult grant honte en ot l'enperere
 Qu'il reset pour ce a ebon fait
 Ne l'en vait re metre a nul plant.
 Grant merveille en out par la sale
 Li fous felon et deputaire¹⁾
 Qui en out parle' mainte parole.
 La fuchele tiener t a fole
 Qui cel sot a se honore.

[D. II. verso.]

When Robert catch a kissed morsel between his teeth, she
 gnaws length consumedly and praise this excellent fool:

La fuchele de ebon qui ele ot
 Est vicié, triste, et dolente,
 Mais ne sot que faire la gente.

[D. III. recto.]

The emperer speaks of how well the battle went this day, and how, if the

1) Read. de put aire.

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mysteries thought would not desert himself he should be count as
of the Empire :

Ne s'en pot adonques tenir
La fuchelo seigne ne facho
Que devant lui est en la flache
Le chevaliers dont il dist
Qui a l'estor si bien le fist.
En branbant comme muele
Gargone a son pere sa bele
Que ne set que le li vult dire.
La fuchelo est en a grant ire,
A son doct le fol le ensege.

[D. III. recto and verso]

The women attendant on the Princess, and able to understand her
signs. being sent for come and interpret their lady's meaning.
The Emperor is astounded :

Je cuidai que ma fille belle
Fust la plus cortoise fuchelo
Fust la plus frous et la plus sage
Que fust el mont de nul perage.

[D. III. verso.]

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Now he thinks her daughter as mad as the fool. Perhaps in love with the fool for his dumbness's sake. The Emperor quotes the proverb

"Si semblant a don semblant trait";

and adds :

"ostes ma fille, qui si est vive
Si l'en menest tout a culivre
En sa chambre et si la destraignes
Se li dotes et ensengies
Qu'ele mais n'en faiche conte
Ne del fol ne t'iegne nul conte."

A second time Robert helps very effectually to rout the Seneschal and his armies. The Princess again makes obeisance before the fool.

[E. II. recto and verso]

She is reprimanded by her father and sent away, as before, from the dining hall. Yet a third time the scene is enacted. The Emperor has been saying, at dinner, that if he could ^{discern} trace the mysterious knight of the white armor, this gallant man should marry the Princess :

Quant cest moutent la bucele

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Le fol le enseigne a la main
 Et le mestre senges a plain
 Que c'est cel dont il tant parole.
 L'empere l'en tient par fol,
 Mais la bele for chou ne lait,
 Seignes le mestre et seignes fait
 Et bien le enseigne a son doct
 Que cel fol sur tous amer doct.

[8. 1111. secto.]

The interpreters are called. The Princess is most sharply reprimanded; it seems evident now that she loves the fool.

Avertissement is made for him o; the white armor.
 The seneschal, powerless to win by arms in ~~an~~ open way, ~~will~~
 resorts to the underhand use of arms. He stalks into court, im-
 personating the invincible stranger, that is, armed all in white.
 The Court is rejoiced, the Princess not so:

L'empereur meusement
 Endroit lui en fait mult grant ioie,
 Mais sa bele fille la blame
 Ne fait de nul de dunt semblant

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Unis a le cuers vain et treublant
Ino son ami creent et Resoigne
U se est bien que c'est mençoigne,
Que le chevaliers n'esse me,
Dont les gens font tel aramie.
Qui la ruiste bataille fist,
Car deus la capelle gist
Naves et bones et descans.

[G. 11. recto]

Sir Robert has been badly wounded. After the third battle the Romans were so curious to put an end to the mystery of the white-armored man, that he had been pursued and struck in the thigh with a lance, the intention being only to give him pause. This wound proves awkward for others besides Robert. The Seneschal, to pass for the charger, must wound himself in the thigh; and the man who had pursued Robert must swear that the lance head in the Seneschal's wound is authentic - the false swearer is afraid to set up his opinion against that of the court. The Seneschal appears to have won:

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Devant la fuchel le main
Qui a tres grant doel demaine
Que par d'enfant qu'ele n'ecorage,
"Damoisele," dient li conte,
"Pour coi ploreis dont? n'avez honte."
D'enfer a sa fille vient,
Le senescal par la main tient,
"Bill," dist il, "soez aities,
Cortoise et bien a faites,
En vostre baron vous amain,
Je le vos doins en vostre main
Et vous a lui en mariage.
Bill, faites lui bel semblant."

The Emperor states that here is begun question the valiant defender
of the city:

— "Bians pere," la fuchel dist,
"Sachiez que chose fust il onques"

[G. III. verso; G. III. recto]

Such is the quiet rejoinder of the Princess. Observe the unobtrusive
dramatic of what follows. The Princess begins with a statement of fact,
patent enough, but apt as offering time for the calming of peoples'

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minds, taken unawares by the speech of one hitherto speechless:

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"Biais sous peres", dist la fuchel,
"you ai este' tous tous muete.
Jusq' hui a cest ior a cest here."

[cf. III. recto.]

In the confusion that follows, the denechal discreetly makes off.

Before an assembly of barons, the Princess is asked what it is she says in regard to the man who should rightfully claim her hand. She replies with vigor and a touch of sarcasm:

"Veés la dessus u il gist
Sur la vante de la capela
La est chil que fol on apele,
Qui manque adès o le chien.
Je vous di qu' il n'est fol de rien
Ains est chersiers preus et sages.
Mais amez me vauzistes croire,
Seer me fiet de la table."

[cf. III. verso]

The contines:

"Signor," she ret la Haroisele,

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Enen dirai autre novele

Dont ie bien creue serai :

Que boorie ^{Provanché} en ferai .

Je ne tienz chelui a sage

Qui orains tient le fer del glaive

Que li serescans Porta :

Il dist li fers a suens este .

Il vous mente parmi la goule .

[H. 1. recto]

The Princess has not been slow to anger. She is now quick to act:

Sa fuchel qui fu mult gente

Ne fu penouse ne lente

Vilaine ne fole ne finble .

De son mantel se deffuble

Sont sainglement enpur le cors .

Parmi la presse se mist fers ;

Il gardon va a la fontaine

Desous l'erbe près de l'araine

Treuve le fer¹⁾ refus en tere ,

Ne li estent longement opere .

1) The lance-head, ^{fers} ~~fers~~ con used by Roland, found, that is, near the fountain beneath the window.

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A tout reparia a son pere
Sic' et joiens o chiere clere.

[H. I. recto]

Robert is brought from his straw pallet. He will not speak at the Emperor's hearing. The Princess pleads:

" Chevchei." che dist la fuchele,

" fai este' tous tans muele

jusq' al jor de hui vorement.

Pu vostre ama mult boinement

M'a dieus ma parole donee'.

Jou vs comiez del roi chelestre

Que vous contes tout vostre estre."

Robert ne le vult mot respondre.

Ele pleure mult tenrement,

a l'apostole ¹⁾ proie et dist:

" Sure, par dieu qui le mont fait

Car le faites parler a nous

Puis qu'il ne vult parler a nous.

[H. II. recto]

In the story the Princess has no more to say. Like then she relapses into

1) Vatican and Curial are apparently on good terms - the Pope is at the Emperor's Court, and amicably. By this we know that the ocean is laid at teno jors ancieno - Frederic II died the year ~~we assign~~ to which we assign Robert to Diab.

But Holy Women utters words nothing to any of our novelties of old France.

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dumbness, we do not know Robert will speak only by consent of
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the hermit who has imposed the three penances. The Emperor offers
lands, titles, and his daughter; Robert has developed a taste for the
pleasures of mastery and becomes hermit himself —

"Cherhins sui de tel noblech
Une aule cose terrienne
Ne veil mais la celestienne."¹⁾

2)
If De Maupassant is right, the author of Robert le Diable
is not far wrong in doing little more than the present materials for a
dissertation upon the psychology of the Dumb Princess, neglecting to
tell us whether among her ancestors there was any stricken with aphasia
or whether it so fell out by chance that a speechless daughter was born to
the Emperor of Rome. The Princess is dumb; if fate had a hand, as in
the making of a recent hero with half-legs³⁾, we are not in favour of the
Princess. Besides the physiology of her case. (doubly interesting because
she understands all that is said around her) we know nothing of the
thoughts of the Princess as she sat at her window in view of the pleasant
fields and heard the booming of the sea. What was her emotion, dur-
ing all that time before the Emperor's campaigns, when Robert

1) Richard le Biais, II. 5326-28.

2) cf. Pierre et Jean. Préface: "Le Roman"

3) cf. Richard Cœur de Lion. By Lucien Malet.

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was praying, why did she not attempt earlier to convince the court that Robert was no fool?² Did she, or did she not, give way to better reflections after Robert has professed solitude to her society? We do not know.

What we do know is that the Princess, from the testimony of her father, has been all her life quietly sensible and good until she begins to be active in the cause of justice, then she displays better qualities than quiet sense and goodness, that she weeps when she sees Robert arming himself for battle; that her admiration is excited by his conduct during and after battle, that she persists in rendering him due homage; that when she speaks, she speaks with strength, without à-fan-fan; that she does not complain under disappointment. That is, we know her character to be admirable and of a piece.

In two respects, the Dumb Princess is one of the most remarkable of our heroines.¹⁾ Her motives are largely disinterested, and in acting upon them she withstands ridicule. The first exhibition of her staunch nonconformity takes place before

1) Observe, too, the author's craft in matching a dumb hero with a dumb heroine, and thus furnishing himself an original love plot.

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the Emperor www.libtool.com.cn to marry his daughter to the White Knight. Arguing from the facts alone, I should say that the Princess after Petering, being indignant, and championing against unanimous incredulity. It is the last hint that so much was our regard. This is the first & only time we shall see a heroine, more than ordinarily shy, fearlessly bidding the world renounce its judgment, not against herself as with Siena, but against another.

§ 7)

Berte aus Grans Pies, (c. 1270.)

(With Remarks on the legal wife)

Berte — In reasons stated elsewhere¹⁾ I have chosen to restrict myself here for the most part to a consideration of the character of young girls in one branch of old French fiction. In another place²⁾ some comment will be made concerning intriguing wives. At this juncture, before taking up Berte aus Grans Pies, where the heroine is formally married and does not ^{in romans d'aventures} belong to it, may be well to offer a few remarks as to the legal wife, during our period.

Gautier d'Arras (466 at Galeron, 1167) has the honor of being first in the

1) cf. - Preface.

2) cf. pp.

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field with a www.libtopol.com.cn of the principals of a roman adventures. If Galeron had not loved her whole-heartedly she would have forgotten him when he appears willing to forget her. He steals away, thinking that his high-born wife will not cherish a one-eyed husband. She follows him to Rome, hides there in privacy for several years, and makes herself known to him as he is about to marry another woman. After other years, she returns in form of the other woman, *les bras vestis, ce la convient.*

Genevieve (Chigés, 1155) as I have observed, scarcely fulfils the part of an Genet returned. But she it, that to do so she should be the wife of the emperor, and (tempted or misled by a potion) should resist his nephew's advances. Of about the time of Thomas Suxton, we have a story that deep down an unambiguous law for Genet and all similar wives; the Comte de Poitiers (1170) assures us of the fact that during the twelfth century there were in France women who looked for a more vigorous portrayal of infidelity than that of Genevieve. The Count of Poitiers bet⁴⁾ the Duke of Normandy counts against

- 1) Ille et Galeron, II. 1919-1964
 - 2) ibid., II. 3074-3148; 4042-4300.
 - 3) ibid., II. 5304-5311
 - 4) Comte de Poitiers, p. 4. The Count has boasted of his wife, hence the wager.
- cf. La Clef d'Amas I. 1201 - A ton compaignon ne doz me dire loenge de Pâmie.

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duchy she ¹⁾ ~~www.libtool.com.cn~~ employs wife is not to be seen. The Duke makes the attempt and failing brings back tokens treacherously procured ²⁾ The Count believes the Countess guilty, and repudiates her, almost cuts her throat ³⁾ She hopes for the best, stubbornly refuses to marry the man who receives her into his castle ⁴⁾ and is rewarded for her virtue and her fidelity ⁵⁾. The Count discovers his error, the Duke is put to shame

Chretien's Guillaume d'Angleterre (c. 1174) tells of a wife who, separated by chance from her husband, artfully postpones the realizing marriage to another man ⁶⁾. The husband reappears ⁷⁾ and claims his own. In the Roman de la violette (1225) the plot of the Comte de Barthes is used for the second time. A friend of Normans plays the boasting ⁸⁾ ~~batting~~ ^{batting} ~~ingering~~ Count, and a Countess. She ^{doi-disant} seductive ⁹⁾ Count can present only such evidence as the Beneschal ad-

1) Comte de Barthes pp. 5-11.

7) Ibid., II. 2451-2586.

2) Ibid., pp. 11-14.

8) cf. Cymbeline III, 4, 7. 56.

3) Ibid., pp. 21-23.

"Men's wits are women's traitors"

4) Ibid., pp. 28-29

cf. R. Ohde: Shakespeares Cymbeline und seine Romanischen Vorläufer. Berlin Diss. 1900

5) Ibid., pp. 42-44.

6) Guillaume d'Angleterre, II 1119-1263. 9) Roman de la violette, pp. 19-27.

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duce in re ¹⁾ Lucifer ²⁾ Enant. Herakle wife, is cast ad ³⁾ like
 the Countess of Poitiers, and like her, except after greater mishap ³⁾ is
 re- united to her rash husband. A third handling of these data is
 found in Blanc et Jeane ⁴⁾ (c. 1250)

Joie, (La Manekere, c. 1270), is betrayed by a queen-dowager, of
 Scotland, who has opposed her sons marriage. During her husband's absence
 Joie is delivered of a child. The queen-dowager despatches word to the
 King that his wife has given birth to a monster, "which to consider is
 a pain." The King, though grieved, sends an order that mother and
 monster be well cared for. The queen-dowager intercepts the letter ⁵⁾
 and forges one in its place commanding Joie to be burnt. Those
 charged with the execution take pity on Joie, with her little
 boy, is embarked on the high seas. She drifts to Rome, and
 lives there seven years, thinking no evil of her husband, who
 finally traces her and re-ties her to her place as loved wife and
 honored queen ⁷⁾

1) Roman de la violette, pp. 27-34. cf. Roman de la Rose, II. 3345-56
 2) Id., pp. 51-58. 6) C'estoit ses confors et sa vie
 C'estoit ses biens et ses doules
 3) Id., pp. 58-63; 188-192; 240-266.
 4) Blanc et Jeane, p. 18; pp. 21-25; 29-33, 40-57
 5) La Manekere, II. 3067 ff. cf. Romans, VI, pp. 161-169. L'Empereur Constant,
 II. 363-417.
 7) La Manekere, II. 2971-3885; 4589-6672.

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... of the thirteenth century, the story of Catherine has in part to do with another queen whose temporary misfortunes are due to the machinations of a queen-dancer.¹⁾ The king is made to believe that his wife is unfaithful. The miscent wife and her twins, fatal gift to a medieval husband, are expelled the country. The lady faces hardship and danger ~~what~~ at last reaching Jerusalem, where at the holy tomb she prays to God

"Au d la part de deshonore
Et que maintienne son seigneur."²⁾

After many years husband and wife are again made one³⁾

These legends of good women, ~~well~~ married, tell us almost nothing which we cannot learn as well from our histories of young girls - it is of significance that at the end of the Roman de la Violette Gerard and Euseant are married afresh⁴⁾ as if a wife torn from her husband was of the same romantic status as an unmarried heroine fatedly parted from the hero. And so I have thought

- 1) Catherine, II. 112 ff.
- 2) Ibid., II. 930-931.
- 3) Ibid., II. 48, 6 ff.
- 4) Roman de la Violette, I. 65-73.

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That Berte, who is "the wife and maid, should be sufficiently representative of the correct married woman", while still taking the place she may not justly be denied among the brave young girls.

Berte of Hungary -

Moult fu Berte courtoise et plains de franchise 167 -
 → chosen by King Pepin for his wife. Berte is setting out for France, and verses are being said:

"Belle," ce dist li rois, "ressamblez vostre mere, 138
 Ne soiez vers les paires ne sure ne amere,
 Mais douce, et debonaire et une bone matere."

"Douce mere," fait ele, "il m'est ains qu'j'ai
 Parmi le cuer dou ventre d'un contel une place."

"Belle," dist la ~~reine~~ "soiez joians et gaie:
 Vous en aiez en France, de ce mes cuer s'a paie
 N'en nul pays n'a gent plus douce ne plus vaie"
 Au departir chescune a plorer de Passaie:

1) cf. Gautier: Les Epouses Francaises, III, p. 11

Qu'est-ce que Berte? C'est le type de l'épouse calomniée, innocente et enfin réhabilitée. Mais il n'y a rien plus neuf qu'une telle histoire. Dans notre seule littérature épique elle est plusieurs fois répétée.

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Berte ch'ai posmee sur un drap noir com saie.
France fines no bons pays su Berte. Queen Blanche flour sends
old Margiste and her daughter Aliste with Berte as confidential
servants. Aliste resembles her mistress, and Margiste, after
the Hungarian party reaches France, plots to substitute Aliste
su King Pepin's bride of a day. Tugbert, a man servant, is in
the plot:

La velle grent Bertain, grent coup li a donne' 436
De la chambre l'enboute, Bertain vint moult en gre,
K'encaie curait ele que ce fust amiste'

Et ne porquant dou coup li sont le veil troublee.
Deseur un lit l'abatent, un drap ont sus gete' 453
Ou en aut liex pite', li soris de majeste'!

Et la mauvaise velle s'est loz li acoutee, 458
En l'oreille li dit basset a recuee:

"Se vous creiz," fait ele, "par la vierge honoree,
Vous ares ja moult tost cele teste coupee."

Berte is bundled away by Tugbert and his crew. She cries out,
with Jeremiah:

"A il mesaise ou monde qui la more coupee? 559
Sasse! mais ne venai ma douce chiere mere

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www.libtool.com.cn *Be sire Flore mon pere, ma sœur ne mon frere.*"

Sybert's mates will not consent to the murder of Berte. Accordingly, they kill a pig and take its heart to old Margiste, who has no cordial skill and is quite willing to accept the pig's heart as Berte's. The young queen is left to shift for herself in the forest:

La dame fu el bois, qui durement plora, 704

Se oï les leus aller et li' huans hua;

El esclaire forment et roidement tonna,

Et pluet mennement et gresille et ventâ;

C'est hidenz tans à dame qui compaignie n'a.

El n'est plus bele dame de ci jusqu'en Jessals 737.

Non, au men escient, de la jusques en Gale,

Mais travaille estat, d'en est un petit pale,

U rochez vraiment, n'a talent qu'ele bale;

Dou mal tans est sa robe un por pesans et sale.

rien c'on pensat mangier n'i ot, ne cru ne cuit. 910

Ne pain ne char, ne vin ne gothaus ne beocuit

"Se eles (beasts of the forest) me truerent, je sui morte et destruite, 925

Qu'elles me mangeront plus tost crue que cuite." 2)

1) O vos arbes de grant villesce.

2) cf. Guinevere et Nicolote, XVIII, 3.

Sunt unques mes ceste tristesse?

Blous et Sinothe, 1639

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After escaping from the "ongabonds", Berte falls asleep.

Sus son destre costé s'est aliee coucher, 975.
Envoit la mienuit laisser il le ventier, 1024.
La roïne s'exille, se prent a souzpirer:
"Or me maillez", bien sure, de ce ferill geter, 1047
fermeil pour vostre amour ici endroit vouer
Un veu que je tennai à toujours sans fausser:
Que jamais ne dirai, tant com pouai durer
Que soie fille à roi, ne se à Pepin le ber
Soe femme espousee, jamais n'en quier parler,
Q'irai ains d'huis en huis mes amours rouver.
Ma virginité meil, se Dieu pluet, bien garder, 1057
Car qui pert pucelege, ce est sans recouuer" 2)
Une ondee' revint, se prent a plouriner, 1061
Sus remuee ou buisson, se hast le tans aler

It is to be expected that Berte, fresh from these wars among her own
experience, should have her faith tested by the actions of a very religious
man. Going through "la forest dou Mans", she comes on a hermitage
and knocks at the door:

Et l'ermites i vint, qui fu plains de boite, 1087.

1) ll. 940 ff. 2) cf. L. Gautier: Sus 2 papes Berengues III, 28-29 fra
dissertation upon Berte's chastity.

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Un petit pousset a tantest desferme,

Quant Berte vit l'ermite, de Dieu l'a salue;

"Enas hom," fait ele, "oures, pour sainte charite"

Quant cil la vit si bel, le cuer ot trespense, 1093

Forment fu esbahis de sa tres grant haute'.

"Dieu," fait il, "je vous teng a mon droit cuer,

Ne souffus qu'anens ait sur moi poeste'.

Dont vient de bele femme par un ce bois rame ?

Li diables me cuide bien avoir engane'.

Devant son vis fist croc, puis li a demande'

S'ele estot de par Dieu, moult bien a conquis'.

"Sire," fait ele, "oil, mon cuer li ai donne'."

Saussez m'entres leens, tout vous sera conte'

Qui sui et qu'je quier, ja ne vous iert cele'."

- Bele "ce dist l'ermite, "ne l'ai pas enpense'

Qu'ceus entre femme ne yres ne este'.

K'ainsi ont no memistro cest ordree devise'."

Quant Berte l'entende tenrement a plors'

Et l'ermite li a de son fan presente,

Rois est et plain de paille, ne l'ot plus balite'

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 Berte le prest e l dist que Diez l'en sache que
 mais si fu travaillé qu'ele n'en a gousté,
 Nés un tout seul morsel n'en a ele avalé.

The hermit is a good man, only fallen upon an age of bigotry -
 Et l'eüst ens laïcie -- 1122

Mais il avoit becu de plain de boïente
 Qu'il redoutoit qu'il n'eüst son veu fausé.

He directs Berte to the house of one Simon, where she will be sure to
 find warmth and welcome. Following the path indicated, Berte has a
^{distressing} ~~unfortunate~~ ^{recounted} ~~recounted~~ Robbers have ogled her after the usual
 manner, a hermit has looked upon her as an emissary of the devil,
 now a bear appears who may be inclined to regard her too much
 as flesh:

De la faour qu'ele ot est cheüe promisee, 1153.
 Et l'ourse s'en depart, autre vie est tournée

Cold, hunger, and fright have almost done their worst with the
 tenderly loved princess:

Ne pout mais aler, car forment est lassée, 1163.
 Car le faus et li fait l'avait si adoulee
 Que se Diez nel feüst, c'est une vite promisee.

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www.libtool.com.cn Ne peüst vers tel faire avec nule duree.
 Selon sa narrative, dont el est gouvernee.
 A ce point l'a Symons li voyers encontre. 1)

To Simon, kindly inquiring, Berte replies:

"Deus ausou sui nee, sachiez certainement 1)
 Elle un varasseur sui c'on apelot Clement
 Une meneste avie - Dame de la crovent!
 Qui t'enseigno me batot moult dolereusement
 D'ans m'enblai l'autre jour." 2)

- Berte: ce dist Symons, "il ne ferez nient, 1210
 Cil sui que demandez, sachiez le vraiment."
 Quant Berte l'entendi, ses mains a Dieu en tint.
 En sa maison l'enmaine le passet belement;
 Symons buche sa femme Constance o le cuer gent.
 Quant Berte le feu, a Dieu graces en rent 1234.

1) Hoeris has made a skilful use of the repetitions of the epic to fill a thousand lines with description of one dreadful night. It is not mere repetition, however; Hoeris is a lover of detail.

2) cf. L'Exemple, II. 4796 ff.

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Constance www.libtool.com/en the beautiful young lady comes to be in distress. The same answer is given her, as to Simon. Simon, being a man, had let the story go for what it was worth. Constance expresses a judgment:

"Mal fustes conseilhe, tart vous en a chalu 1288.

Quant from vostre maneste, vo pere avez perdu."

- Dame, vous dites vrai, ainsi m'est mescheu, 1291

Je croi Il'a moi regrene ont molt petit rendu;

Ne devroient de moi la monte d'un festeu."

Par ceste escuison a bien son veu tenu

C'onquestent qu'ele pot ne fu par li seü.

Berte is young in diplomacy. She can talk inconsequentially, she can invent stories; but when a sudden question is put she forgets herself:

"Bele," ce dist Constance, "ne savez esperdue, 1298

Comment avez a non? que bien savez veue."

- Dame, j'ai a non Berte, si soit m'ame assolve.

"Ce soit a vostre joie, qui vous soit avenue!

Ainsi a non la dame qui a Pepin est aveue."

Esment se repent Berte que son non leur a dit 1320

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www.libtool.com.cn Elle aime assez mieux que de eüst mentit.

Of her terms in the forest, Berte gives no connected account, she is afraid she may say too much. She dwells on small matters and generalities:

"Ennuit me sui en l'is toute seule aüe, 1310
 Mainte ronce i trouvai et mainte espine aüe
 Qui m'ont toute ma robe desceüe et rompue,
 Mainte trace m'ont fait par deseur ma robe nue,
 Car de peur fuire come une beste nue.

Si bons fransons hermites qui hui se main moit, 1320
 Qui m'ensaigna la vie, de s'ame ait Diez mercit!
 Puis dist entre ses dens, qui nus ne l'a oit!

"Cil Diez qui de la verge en Bethlem nasquit
 Il confonde Sybert, le mauvais, le failit,
 Et Margiete la velle, qui aïnci m'a trait!
 Ne cuida pas mes peres - - - - -"

Sus commence à flour, le cuer ot abantit 1339

In this cheerful household - there are two daughters - Berte lives for nine years. She teaches the daughters the intricacies of delicate needle-work¹⁾, and is in every way an acceptable member of the family:

1) ll. 1374 ff. - cf. Galant de Bretagne, ll. 4274 ff.

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www.libtool.com.cn El tous se fist amer Berte, 1422

De tout portit los exés ¹⁾ --- 1428

Ne vint fors de faire et d'yane au samedi,

Et ne restot la hare tous jours le vendredi.

Pour le roi Pepin fu, nel met pas en oubli

Qu'Alex la gar et s'ame face en la fin ²⁾ mer.

Le roi Blais son pere regrette moult aussi;

Et Blancheflor ^{sa mere} ~~regrette moult aussi~~, ^{qui doeb l'a norri.}

"Ahi, mere," fait ele, "com ariez le cuer meri,

Se vous saviez comment la serve m'a trait."

In the fram. nine years ^{almost as} pass ~~more than~~ ^{as} one night. King Pepin comes a-hunting in the forest when Simon the royer discharge of the presence. The King, exploring as a simple huntsman, is prepared for any sort of game. He meets Berte in the wood and is attracted by her beauty. She puts him off with a civil pretext:

"Frans hom," fait ele au roy, "from Dieu laissez m'estes

Drop me faites ici longement demorer.

Car mes oncles Symons dit assez tost disner."

The King grows too insistent, and as a last resort she comes out with a sonorous declination of her qualities: and

1) cf. La Mene Hue, l. 5377.

2) cf. Ostorian, l. 930.

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Other man than the King himself might have taken the
great works for fun & merrily:
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"Roine sui de France, ja n'en soit nus doutez 2736
Deusse au roi Pepin sui, rois d'unes est mes pere,
La dame de Sassoigne est ma sœur, j'ai un frere 2741
Qui est dux de Bourgne et des fers de Grentere."

King Pepin speaks with Simon and Constance, telling them what
Berte has said; he does not yet make himself known as the King.

Simon questions Berte:

Berte esgarde vers terre, un petit de honte. 2865.
Simons l'assiet les lui, moult fu taisans et coie:
"Vois est que autrement ne foz trouver merce, 2880
Mais par ceste mençoige vers lui me garanti." 2883

De mainte chose i fu Berte moult araisee 2895:
Et souvent osee et forment assaillee;
Sant donli a courroucier Dieu et Sainte Marie
K'ains ne leur velt connoistre deuce ne maistre.

It must be explained that Margiste and Aliste have long since
suffered for their treachery, when Blancheflour has paid a

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wait to www.libbook.com.cn discovered that Pepin's wife is not her daughter :

Blancheflor mit les piez, tous li enes li failli 2199
Berte cannot be found in France, and Queen Blancheflor goes back sorrowful to Hungary. Now King Pepin sends a man to come quickly and identify the wood nymph who, he hopes, is the missing queen, and of whom Simon is positive :

"Sire," ce dist Sigmar, "j'amaiz ne me creés 2935.

Se ce n'est notre femme, Berte que tant amis.

Unques plus grande femme n'ont hom qui soit néés 2943

Envoys go swiftly to Hungary and come again with the old King and Queen. Here and Blancheflor Thus, great personages meet at the house of simple Simon, the good wager :

Montrefu Blancheflor de joie recevoir, 3140

Tuisqu'ele tint sa fille doucement embracie.

Devant leu vint Sigmar et Costance d'amice, 3144

Ysabians et Aiglente. Qu Berte ne het mie,

Quant Berte les choisi moult tost est aus sailhé :

"Mere," ce a dist Berte, "Par Dieu le fill' mere,

Veiz ci ma douce dame qui souef m'a nourrie,

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293.
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Et voz ce mon seigneur, cui ghesus beneie,
Qui seule me trouva en la forest autre."

De la reine Berte fu mains sospens getés 3231

au partir de leens, car lone tans e ot mes:

Drus, neuf ans et demi e fu, c'est verités,

En florant d'en part Berte, cui diex croise bontés, 324

Et Constance et ses filles joste li les à les.

"Constance," ce list Berte, "o moi vous en venés

En la terre de France, ne mais ne me lairés;

Ysabel et Margenti, vos filles, me donnés,

Ja n'averai ri chose pour k'aient porités."')

Berte is not a heroine of ratiocination. There is even less room for comment in her case than in Nicolette's. If we must find a key to her behavior this is to be found, I think, in her love for her excellent parents and in her remembrance of their teachings. Galeron loves and respects her considerate mother; Liéner has a feeling of bonne camaraderie for Guillaume, and shows a becoming tolerance for her garrulous mother; Ahis, on leaving home

1) cf. L'Exemple, II. 7964 ff; 7998 ff.

La Manekine, II. 8015 ff.

Cléomadès, II. 17715 ff.

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clandestinely ~~with~~ ^{at} the weakness of her father and seems to have little compunction in hooding her mother a last good-night; Grease and Nicolette grew up away from their parents; the Dumb Princess is well spoken of by her father - it may be, therefore, she loved him. With none of these may ^{any} ~~any~~ regard be considered the irregular to propriety of conduct. Berte, however, forewears ambition, and cannot in the premises cherish an active tenderness for King Paper. Hence her fidelity and good works are to be set down to the influences of home training.

Berte and Nicolette are children, the one of quibleness, the other of sentiment. Wild beasts loom large in their imaginations, and they think of their clothes at peculiar times. Nicolette was she will forget her lover if he fails to recognize her deft touch in the arrangement of flowers; Berte, alone in the forest at midnight, makes a covenant that if God will but bring her out of danger, she will tell no one she is the queen - a rather simple vow. Both Berte and Nicolette are void of suspicion. Anacressin is trusted without reserve - except always in the matter of the flower lodge; one must strike and gag Berte before she will suspect - and even

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then she does not understand at first. Berte's domestic, and then she parallel habits. Nicolo would have taught Gabel and Angèle how to wear garlands and tie love knots. ¹² More than the mysteries of fancy stitching; she would have mistaid the keys of Simon's house.

Berte is consistent. Like a good child she says the prayers, but her declared enemies she will not pardon anyone than seek to outwit them. Hers is a case of astounding injustice, and yet she lives for nine years in obscurity. Old Margate would not have triumphed long over Liéonor. We must accept Berte as she is, thanking Adenès for her goodness, and holding him responsible for her lack of initiative - her own prevents her from taking any step looking to her rehabilitation. Adenès, King of Ministers, had a considerable vein of mind, as witness his portraits of Queen Blanchefleur, and of Cléomède. He deliberately chose to give us a picture of a gentle, fine Princess, unfit for strife and ^{still} made to suffer. How much Adenès was hampered by his source we do not know. The wealth of invention in Cléomède's leads one to think that

1) I do not take it that this work is due, except in so far as this, to the source Adenès mentions. Cf. Cléomède's, II. 17 ff. and, Sucher-Bisch-Hirschfeld: Geschichte der französischen Litteratur Leipzig und Wien, 1900. P. 205.

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Its authors, and indeed its case have been under the necessity of following closely after tradition.

38) La Manekine, (c. 1270)

Joie ——— Approximately in the decade 1270-1280 falls the work of three distinguished men, one, a professed minstrel, Adenis li Reis, the others, serious students from their youth up — the learned Jehan de Meun, and the grave lawyer Philippe de Beaumanoir, author of the Contumes de Beauvoisis. Of the two Romans de la Rose, we fortunately are not called upon to examine the more celebrated, Adenis, we have just dealt with, and shall deal with again. It is matter of interest that in considering these ~~works~~ ^{which} of Philippe ~~that~~ ^{which} come within our sphere — La Manekine and Jehan et Blonde — we know that the authors them regarded the pursuits of romantic literature as an avocation. In the light of the special conditions in which the old French novel was produced, it is a significant fact that we have reached a stage when such a novelist appears, and we

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are not supposed to find that stage near the end of our period.

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Philippe de ^{Remi} Beaumanoir, ^{Beaumanoir} ~~Beaumanoir~~, ~~Beaumanoir~~, was a man primarily of law, not of letters; and while a slight influence from his profession may be traced in his novels, it is well to remember that Chaucer saw fit to call his version of the Manekin story, The Man of Law's Tale!)

In the old French Man of Law's Tale, the heroine resembles Aeneas's Berte in so far as piety and filial regard dwell in her, and much suffering is her portion:

Seze ans et, mont fu bel et gentis, 189
En la vige Marie entente
Must de servir et donouren;
Tous les jours l'aloit aover.
D'ouison que de darrit,
A une ymage qu'il avoit
Qui en sa balance est poimtrait.

^{she,} ~~And~~ ^{as} ~~as~~ ^{as} Berte, wa fair daughter of Hungary -
foies' mother, doing, exacts a promise from her husband, the
King of Hungary, that if he take a second wife she shall
be one much resembling her, the first. The King's Parous

1) cf. La Manekin, p. xxxviii; and W. W. Skeat: Complete Works of Geoffrey Chaucer, Notes to the Canterbury Tales, Oxford, 1894, p. 145.

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wish a man to the throne and attempt to free the
 condition imposed by the late queen. Their last resort is to pro-
 pose that the King marry his daughter who is featured like
 her mother. Joie is beautiful and very modest. Her father
 comes to see if she is indeed all his barons claim for her:

La demoiselle se finoit; 383

Elle se regarde, et voit

Don père qui est dalés li;

De la honte qu'elle a songi.

Si peres a sa fille prise 389.

Par le main et les lui assise,

Mont le regardo ententien,

Et voit c'orgnes plus subtilment

Nature feme ne fourma.

The King, upon a second visit, makes preamble to his odious pro-
 posal. Joie answers in all dutifulness:

" Certes, sire, de vouloir 513,

Oï ne me doi pas doloir.

Dites moi ce que bien vous iert,

Car ma volente me requiert

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www.libtool.com.cn De tout queque fille doit faire,
 Pour père ne dire en saire."

La damoizelle et et entent 543

Chaque des pères va contant :

"Pères, tel parole 543

S'il vous plaît, près bien laissier.

Pour riens ne m'i acorderie 557

La mort avant en soufferrie.

Mieux vous vent prendre penitance 561

Du coavent et de la fiance

Que vous a ma dame feistes,

Car fol convent le prameistes."

Joie knows her father well. When he leaves the room, she reasons:

"Ja pour raison ne le laira, 598

Puisqu'il l'a si en gros pris

Et que si homme l'ont empris."

She knows a council determined that she king must marry
 Joie. She has heard speaking at these deliberations who comes
 and says that men are sent to fetch her:

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Quant de l'ot, en tel affroi 656.

Tot qu'ele ne set qu'ele face.

En petit d'eure fusa faice

Des larmes de ses iex couverte.

De cambre en cambre en est alee 668.

Ains ne finia d'usqu'ele vint

En une quisine qui tient

D'une part au mer de la sale,

Et de l'autre parte avale

Li seins en une riviere

Qui est rade de grant maniere

(Fint li quisinier ou palais

Estroient ale' pour veir

Leur seigneur sa fille pleir)

~~De~~ grant contel a quisinier

Qui sert de la car des ficiers,

A pour le drecoir troue'.

En sa main le prent la meschine 888

Et pense qu'ele colpera

Son fuing, et caoir le laira

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En l'ave, que est apelee
Use la parfonde et la lee.
Dont se commença a dementer.

Her hesitations detract nothing from her heroism:

" Bien sui folle, qui moi ocine, 703
Voel a doler et a marire,
Et se me puis bien respiter
De ceste dolour eschiver.

Comment? Par espouser mon pere.
Mon pere!²⁾ Sasse! ne amere
Aurie pour peur de m'ame!
Vierge Marie, douce dame.

Conseil vous demanch et requies."

En tel pense' a atendu 717
Sant que ele a oi le he

De chiens qui en sa combe estoient,
Qui au roiz mener le voloient.
Or vit bien n'c a plus calozno.
Son frung senestre tant aloigne
Qu'ele le met deus la fenestre;

1) Her falling rapidly? cf 1.674.

2) Beaumanoir shows already an acquaintance with the methods of
Christian.

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Le couteil tint en sa main destre,
 Onques mais feme ce ne fist :
 Car le couteil bien amont mist,
 S'en fist si don senestre poing
 Qu'ele la fait aller bien loing
 En la riviere la aval :¹⁾

The faints, then goes back to her room where our four counts to take her to the King. She hand she has done up in a kerchief:

Pale, tainte, descolorree, 768.
 Or les quatre contes s'en va
 Dusques la ou le roy trouva.
 "Sille", fait il, "comme avés trait 137
 Quel mal qui se gref vous fait?"
 Ce c'on li a dit de conte'
 Li a trestout dit de monstre'
 "Sire, bien vous ai entendu; 794
 Mais roïne ne doi pas estre,
 Car je n'ai point de main senestre,
 Et rois ne doit pas penre fame

1) In the happy denouement she hand comes back to its proper place. Cf. II. 7635-7656.

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Am n'ait tous ses membres, par m'ame!
Donques a trait has son moignon
Soie' d'un coenechief en son.

The King is enraged at his daughter's knowledge of technicality and unflinching use of it. Joie is cast into prison. It is ordered that on the morrow she be burnt. The jailer and the King's senechal take Joie and supply a boat by stealth in which Joie may escape. She commits herself to the care of Providence:

"Becie' font" 999

Sunt cil qui a ce m'ont menee,
Ans seule viai par mer Dalee;
Je ne l'ai mie desservi.
Mais puisque il est en enee,
Je vuel miez noier que arse ieste,
S'il plaist a Dieu le roy celestre."

She prays God to forgive her father, and drifts away in the shallow boat:

Ele a monti le cuer mari 1078

Certes je m'en mervel mie :

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Pueble en mer sans compaignie,
 Sans aviron, sans gouvernel¹⁾
 Assés lunt avri au cuer mal.
 Si ent ele.

On the waters fore freys earnestly, giving a recapitulation of sacred history²⁾. It is but eight days by sea³⁾ from the Coasts of Bohemia to Scotland⁴⁾. The Baron of Berwick, a loquacious man, is at the landing-stage when fore's boat comes in:

Li pieros mont bel le selme, "99

Qui mont avit lengne esmolue
 A parler bel et sagement:⁵⁾

"Pueble, cil Diez quin ment
 Vous loinet bien aventure et jore!"

- Sur, "fait ele," cil vos oie

Que vos en avés apele!"

5) cf. Chige's l. 340 - Qui la lengne avit esmolue
 a bien parler et sagement.

Beaumont affects the English in his plots (cf. Jehan et Blund) It is possible he was in England in the suite of Simon de Montfort. cf. Marek's I, p. X

3) Devers la mer fu de jors int. l. 1168

2) l. 1084 - 1160

1) Meher, = dericht or lunt more pacific sea, uses a similar expression. cf. Guilherme de Palerme, l. 948.

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"Buceb, u ne nous ont celo'
Dont vous estes, et vostre non..
Se il vous plaist, samin volon."

- Sire, je sui une captive
Qui enloit venue a rive,
S'il vous plaist, si me sauverés,
Saciés, par moi plus n'en sarez."¹⁾

" Certes, bele bien m'i acort.
Je cri, d'aucuns vous a fait tort,
C'a bien font estes arrivee,
C'a mon signour serés mencee
Qui rois est de tout cest pais,
Bachelers, jomes et jolis.
Avec sa mere serés bien,
Sa ne vous faura il ja rien."

- grans mercis, sire," ele respont

Que spends he is by thinking seren words on the proust. Now
can the King - bachelers, jomes, et jolis as he is - prevail
upon her to tell her history:

La demieele li respont : 1291.

1) cf. Conte aus Grans Pies, II. 1191 ff.

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D'amerie mix estre en breis 1302
Que je mon ami raconteuse,
Je monois ains, que le contause."

Dit li rois: "Il nous estuet, 1336

Puis que vostre non ne savons,
Que nous aucun non vous metons.
Aront enes: je mes destens
Que mes aies non Mane Kine"
Ce non ot puis assez lon tans,
Si com vous oris ou rommans.
Ele nommer ne se voloit,
Pour Chou que li cuers li doloit
De la ileme son pere.

At the Scottish Court, with kind treatment,¹⁾ she recovers
her spirits and her beauty. She is agreeable and discreet. She
plays a good game at chess:

L'aïse que on li fist sentir 1348.
Li fist revenir sa beauté.

1) The name of the court is given as "Scottish". The King was
the time when he became of what was happened. The
"en ma court a gent on chiennele." The name of the court is given as "Scottish".

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En peu de tens s'est maintenue 1358

Se courtoisement et si bel,

Que il estoit a cascun bel

De li veoir et esgarder.

Et el se sent bien garder

De ciens qui serrent de mestier

Car de li ne peüst nus dire

Enz bien, s'il ne voleroit mentir

Sont cil qui de li parler oënt 1367

Mout la prisent et mout la loënt

Dient que de bon cuer li vient

Que se sagement se maintient

En autre país que ou sien.

The King delights in her company :

Sontes les fors qu'il sejoirant 1380

A Donbeu, u il est manans,

Vers la Manequene est tornans.

A li jouoit courtoisement.

Des eskes devoit el tant

Que nus mater ne l'en peüst!)

1) She knows other games besides. cf. 7. 1388.
cf. L'Eschepl. 7. 5526

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Sent i ala li rois et vint 1391

Que maint jour pour fol se tint

Car quant saiete est descochie,

Ne puet estre arriés sachie

Mais cascuns d'eus ne set mie 1519

Qu'il soit amis ne ele amie ¹⁾

Gaie spends troubled insights in the old orthodox twelfth century manner, but her perplexities are not those of Sordani and Galeron:

"S'an voi plant qu'il me face feste 1694

Et k'il se juit a moi es tables

Et as autres jens delitables,

Et que il me tient compaignie

Quide je pour c'estre d'amie?

Quide je pour chou qu'il se bonte 1704

A chou qu'il aint une esq aree.

Et qui a une main colpee?

Et qui a une main colf

Enne me souvient il et membre

Que je colpai pour chou mon membre

Que roïne ne deüsse estre?

1) cf. Chigés, 539-40

2) all. et Galeron, 1215-18.

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Dont pens je ce qui ne peut estre,
 Que je ne serai ja sa femme
 Et j'amerai mieux en flame
 Boudou que fusse sa soignant.
 Or par est chou trop grans amüs 1753.
 Jours," fait ele, "quant tu ne viens?
 Hay! amours, com tu me tiens!
 Quel que fenil que jou i voie,
 Il couvent que je voste sae' !"
 Ne sai se je pourai endurer,
 Or n'i a el que d'endurer
 Et de ben' celui mon co' vose,
 Que ne le sace la roïne."

And then (it is to be chronicled) she admirably foie, argues from her name :

"Rien doit amer, car en mon non 1776
 Vor ge Raison que doit amer,
 Enne me doit on apeler
 En non de baptesme foie ?
 Foie autrestant benefie"

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Comme d'amours avec la joie. 1)

After a year's time ²⁾ the King's mother perceives the trend of her son's thoughts. She summons Joie ;

"Mauvaise, a. Dix m'aît 1816
 Il me semble que volontiers
 Se met mes fix en vos sentiers
 Et que il vos aime de cuer
 Mauvaise force a vous que monte 1823
 Ne quels volons a ce vous doute,
 Que vous compaignier mon fil ?
 Vous en serés mise en escl
 S'il vous aient mais a nul jour,
 Vous en serés arde en un four"

La damoisele li respont : 1831

"Damo, par le seigneur du mont
 Longues mesies ne me quist
 Dont vilenie me venist
 Se mesies par courtoisie,
 Que quelques m'eliers m'el me donne"

1) cf. Chigès, II. 962-980-

2) 2.1795 - Ense d'entrainement en an.

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De jouer a lui m'arraisonne,
Ne li ai pas bel escondre. " 1)

Roont s'en fait tout en flourant 1847.

So chess with the King is demed her, Scotland will indeed seem a
blease land :

" Coment forai join de ma vie 1853

Escondre ma compaignie

A mon ame, a mon seigneur

Qui fait m'a de grant honneur.

Encore de ce je meir amer

Mil l'ans que je ne fach sa mere.

Qui m'a fait desfense amere.

Mais or sai bien que je ferai :

Ceste desfense li durag ;

Si il vent sur ce ma compaignie

Bien croi de mort me sauvera,

Ja pour sa mere nel laira. "

Three days later the King appears, ready for a game no doubt.

Joie is embarrassed:

Il li a dit : " Ma douce ame, 1881

1) cf. Galere de Bretagne, II. 3657 H.

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She tells ^{him} of his mother's

Pour quoy estes vous si Rougie? "
Potentius outgrowings:

"Sachiez de moi, ma douce amie, 1907
Que vous estes mes cœurs, ma vie,
Mes biens, ma santé, et ma joie"

La demoiselle entent et est 1953
Ce dont fontent ses cœurs d'esgot.
Ne monstra pas apertement
La grant joie que ses cœurs sent,¹⁾
Ains li respont tout maintenant:

"Sire, ce n'est mie avenant
Que vous si voste cuer plussies
Que d'ust'a moi vous abaisseies."²⁾

Me vant mise a bas tendre 1973
Que tant Baer pour bas descende.
Ne pourment pas ne vous refus".

The queen-dounger is asleep. There is a tractable chaplain to
many them, and they are married. The queen-dounger is informed
of what has happened, and hidden to denie with the smiling

1) cf. Amours et Ysane, II. 1213-15.

2) cf. Gillet Galeron, II. 1309ff; 3592 ff.

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couple,

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Ma s'en va le 10 de Juin 1868

Et dit que de sa vie

Il n'a rien fait qui soit utile, 1868

"Désolé", fait-il de sa vie

Et s'en va, de remanier.

Knowing it to be so, we have little difficulty in finding that Le Mannequin is the first work of a hopeful young author. Touches like those when the inevitable divorce is concerned, the breathless scene where G. cuts off his left leg, that she may not offend, and the humorous description of her reunion with the prospect of much speech - these passages show talent and originality. On the other hand, Beauverain is to be charitably criticised for his various faults. His falling in-love as the story progresses (the plot repeats itself after G.'s marriage), and his imitation of the incomparable Christian. He almost spoils the picture of a brave, self-reliant woman by denigrating in colors obviously strange to his brush²⁾

1) cf. II. 3635 ff

2) In Getan et Blond, also imitation. Beauverain has come to know his power better. Blond is a healthy English girl, not seeing love, but indifferent to it. Like Wooing the Spiteful. She more is easy and full of interest.

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Even here www.libtoob.com/en to be defended.

Joie, I want to say, is conscientious and very adaptable. The groups she attracts so thoroughly that one seems almost to lose herself in them. It is this characteristic, and her firmness, that explains her attitude toward the King. Why should she, a Princess in exile, bear herself with such humility when in contact with the King? For no other reason but that she is determined never to give an inkling of who she is, because her father's honor is involved. If she were a King, she would from the first act the role she may have to sustain through life - that of most favored subject. The time may never come when she can let it be known that she is the equal of any royal personage, let alone a King of barren Scotland. Her fear of the vindictive Queen Dowager is only natural:

"Sensée est d'art plus que le diable."

Joie is fine minded, deeply religious, with strength, quietness, and purity of thought: except of course, when she lapses into the manifold speculations of Sordamus. She has known her father, but immediately he became his wife's entertainer.

1) cf. D. Gabriel: Nouveau Recueil de Contes, Dits et Fabliaux Paris

1834-1842. II, 334.

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is ready with ^{the answer}. ^{www.libtool.com.cn} Under, too on the way of the occasion to express the opinion she has all along quietly held as to his folly. She knows what her father's obstinate course will be; during her sixteen years she has known him well. She keeps no fears to bring him to nothing. It is her habit to trust in Providence. Her ^{alone} ~~eye~~ falls upon the most simple and she hastens to come out she can it enters. With Gaië duty to God and herself is paramount. Compared with the other heroines who conceal their past we note a striking difference in La Marquise. This is governed by self-interest, then by sensitive pride, and lastly by a man offered in extreme terms. Clara (Clématis) tries to keep herself for her lover. Gaië acts from principle. She does not lie, but simply refuses to speak. The baseness of her father has been a sort of grief to her to the heart. She mourns for him and shields his name.

It was well for Gaië that her boat drifted to the North, putting in at Sweetmouth. Her reserve, discretion, and skill at games were just the habits to

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please the www.libtool.com.cn & under. The hospitable front himself, no doubt, came in time to press her up and down for her curtness with him. He would often tell the story, and swear by St. Andrew that such another 'sonne lass' couldna' be found in a' Scotland. The front would not be greatly exaggerating. For fair stands for a rare type of women who have faith in God, speak little and to the purpose, and play a good game at chess.

§9)

Cleomatis, (c. 1280)

Clairmondine — It is to be hoped and supposed that Philippe de Beaumour, undoubtedly a very able man was large-minded enough generously to admit that his contemporary, Adenes, was a ~~greater~~ better poet than himself. Adenes, a purely literary person, may not have been so willing to allow that Philippe perhaps had the stronger intellect. A poet's eye have no beam above his eyes? If

1) What backeray saw of himself.

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Adrien had no more to do with a Clematis but later was
 the less agreeable. At all events it cannot be charged against
 her that he ^{is} ^{greatly} sentimentalized. Was this so because of the
 tastes of his patronesses? Among them was the vibrant Madame
 d'Antin, and Madame de Montespan, no virtues to say. Had no fancy for
 the purely sentimental. She may have wished Berte a trifle
 more energetic; she could find little fault with Char-
 mondine.

As with Berte, as with Charmondine: loving
 parents have made her youth to pass like a dream,
 only Charmondine's training is not so domestic. Her apart-
 ments in a Tuscan town are gorgeous²⁾:

Si vis Cormans et la soye 2009
 Orentee lieu pour Charmondine
 Si arree que se un di;
 Car il la paramaint si
 Un on point jalus fille amer.

Clematis, on the Cheval de frise, always at this time.
 Exploring a little, he discerns Charmondine asleep. She
 is so beautiful that Adrien will not attempt to-

1) cf. Le Cheval de frise - p. 205. See also on
 Charmondine. Taken from manuscript containing with names. When the
 marcher King professionally in the presence of Queen Adelaide, Queen Marie, and Panard.
 2) cf. N. 2961 ff.

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Le plus belle nuit ne demant; 3126
 Car on ne la pourroit traverser
 Ne deça ne delà la mer,
 Ne à ce temps ne jours ce di
 Ne devant ce qui ele nasqui.
 Mais je doute tant que je ne faille 3135
 A d'ensien la noble taille
 Et la tres grant beauti de li.

Clermandin ha - Kussable mouth -

Petite bouche bien seant
 Si samble qu'enferoit dit d'ensien
 "Baise, baise, je veil baisier" 1)

and Cleomede a gentlemanly eye for beauty:

En se pensant que, o il soit, 3167
 Mont volentiers la baisent
 Sans s'embairer qu'il la baise
 11 fois, et ele n'escilla. 2)
 Les yeux ouve en demonstrant
 Qui moult est douc et plaisant;

1) Le roman de la Rose, II, 2703-5.
 2) cf. The River of Snow. By G. H. Mitchell. Life ... New York, 1902, p. 124.
 Perhaps the name means certainly, the latest use of the motif.

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Muet surment d'espousser.

Quant i home ut devant de.

The friend is unsofter hearted. The friend who that this man can know other than her officially betrothed. The friend who stranger with all reciprocal data:

"N'estai qui vose amena, 1111

N'avec mais ceens nus hom n'entra
Dusqu'à tant qu'fusse levee.

Qui sur et tormentee.

Car fait m'avez trop grant outrage.

De faux n'estes le roi d'arcege

Qui a son a non Bleopatus;

Cil la doit estre mes amis.

Car de vous Bleopatus n'estes, 3203

De vous aviez V^e Vestes

Ne parriez vous une potes 13

Vous m'en dites, je vous en prie 3214

Car estre me samble courtois

Et biens et nobles et adrois,

Avencier et plasons et nés."

11 cf. Blaucarn et le conte de lause, II. 713-15.

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Clarmaine www.tibtool.com.cn. And Cleomades understands the
art of not making a good impression. He hopes he is not
intruding, states that he is Beopatus, and the host -

Can de Courtoisie et dans 3249
Est de ton face et le Reho.

Such "utter courtesy" has its due effect upon the
Princess:

En maniere moult li plaisir 3247
De Cleomades S'avit droit.
Moult mesmes l'ot escoute 3257
Et a chief de fois esgarda,
Et quant de plus l'esgarda,
Plus li plot et plus le prisia

Quant Clarmaine se sentit 3260
En si fait point que se vous de,
Des damoiseles a lueches
Et eles se sont esveillees.
Chascun moult d'esmeuille
Pourqu'il lous est venus la!

174. Participans de lous 11.4845 ff.

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www.libtool.com.cn Et Cleomades com countes

Ses salua trestoutes fois ;
Mais nule ne l'en responde,
Sant erent leu cuer esmari.
Cleomades tantost perçait.
Que sa venne leu fesoit.

So Cleomades presents upon the green. He has been re-
quested to tell the three maids why he is here:

Il a veugaigne li terrain 3293
De chascune bien ne samit
Pourquoi ne comment il vint la
Et ~~Cleomades~~ leu a dit 3327
(Clarmondine)
Il ainc se countes de leu ne vit
Plus sage ne plus bel parlant.

Clarmondine is dressed. The maids dress themselves.
All four shyly join Cleomades. He makes a casual
remark, but Clarmondine's thoughts are set on a zig,
and she speaks from the point:

"Bel," fait il, "à très bonne heure 3328
Puissiez vous lui estre levee"

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www.libtool.com.cn - Beau sire, Vile destinee'

Vous s'it destinee a tous jours

On me aiez joi d'anour."

Chromas's fences well and at last makes out in what Kingdom he is arrived. The King himself, want to visit his daughter early in the morning, comes in a rage upon the Party:

La fille i chapellet faisoit, 3429

Et Florete les fleurs cueilloit,

Entre li et ~~Suzanne~~ Chromas

Entre Gageot et Suzanne

Servient de sire baillier

Pour le chapel faire lier.

King Carmaus men seize and bind Chromas's.

Chromas's speaks to her surprise:

"Sire, fait ele," ce que dit. 3415

Que vous m'iez ici endroit

Celui faire mal et hontage

Que sera, s'il vit sa mesage.

Pour ce, dit on me est veoir, 3003

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Ne l'ont il de tel conte avoué,
 Car avoué est m'ami de bon
 Que il ne s'entent traïson
 Ne il n'en a oïe faussement
 Et par li voir a fille entent
 Bien entent que par le or a mie
 Celui emprise sa folie
 Et que moult très grant t'auve
 Ce que d'orec mesconge
 Belle ce dit li voir sachie
 C'est est par ce que par li voir

Quant Clarmondin l'a entendu 3531
 Pres que ses cuers ne li parte
 Moult li va par dou cuer loucant
 Con l'a en menconge troue
 Dont el euidoit verite
 Et par estie deint ses maines

De force maine. Sirete. Gayde. une. Lyade. unde. labe. &
 The. Kess. la. 16. v. ca. fite. :

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La soeur le dit ; 3547

Qui que il nous vult dire,
Encor soit il et bien et gens sage
C'est un deceves de gens
Mais ce ne lie t nus conf...

Queen Clamonde a d'les words of wisdom:

La fille moult reconfortat 3572
Et li dist que el avoit teit
Que el menoit quel se fait
Pour un home qm ne s'avit
Que il est ne dont el v'oit.

Charmaine will speak from the point:

Sus li a Charmaine dit 3577
Kains si courtoise n'ens ne v'it
Ne de celui ne croiroit
Que de bon lieu venus ne soit.

Charmaine escapes on the charrel de just. He come
a gent to Suscony, et de decord tunc au tres Charmaine
with a kiss. Her b'schambe is esse; e n'la e ce n'it d'

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Pleins de dignité & de fierté
 Les pucelles qui le devaient
 Leis don & cet honneur avant
 Cele nuit tristement entours
 Pour avoir l'air de son frere
 Et les fenestres tout entour
 Pour avoir la tres douce odeur
 Qui des fleurs de son frere venoit

Ut in au demis Chamonis is pe plexe. Subnet au
 as before:

Si on est ab que faire 4609
 Ou de tout parler ou de taire
 De son pucelles l'orient 4610
 Bien set que tel noise feront
 Con le orient de toute; par
 Ains que la noise fait luee 4611
 Saurit volentier la pensee
 Le luei
 Et pour le savoir d'apensa 4612
 Que tre' bon semblant li fe a.

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... pour les b, is A re e :

"Or n'est Raison qui maison c'est 46
- en un ne puis plus d'it v.
Que je ne j'ai l'autre fois."

Cleomède is never at a loss ^{to} to give the Answer:

"Don't me dites, braves amis dou 466
Par fin amour qui estes vus."
- Cleomède ou a felez. 4664

Sent dit que de entendre bien 473
C'est ce l'amant de toute sein
Et de ne l'amant par main.

(Car par oir dire l'amant)

Cleomède a jointes mains
Si dit qu'on tout se donne a le.
"mie", fait de. "et je aussi
M'otro à votre volente"

Sauve honneur et virginité,
Car mieux vaurroie estre tuer
Qu'estre bon c. de honneur."

1) cf. B. t. ... 11. 1057 ff.

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Deu au de me p - deat
 Que vos fusiez en aboi,
 Qu'il vous vint tout honneur.
 Mais je suis i fou en loutan 474
 Que ne nous souit destole
 Ce que il me veut marier
 En un lieu liex et d'au age.
 Sachez qn il ne fauseront mie +760
 Sa courtoisie pour nul fuer.
 Car kians est et de franc cuer."

Clémence, de l'œuvre, suggests eloquently:

"Et ce est moult ben conseiliez 4770
 Mes cuer," fait ele, "de serise
 Commento vos aler peisse.
 C'est la chose dont mains m'amaie"

Et Clémence et moult grant jrie 4782
 De ce que poter l'en parait
 "Bien sure," fait ele, "n'alz 4795
 En ce parail, et m'atrande"

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Je t'que je vous rappele en,
Me. pueals eveille en ;
Sans vous veill à eles parler,
Moult vous ai ou regreter
à eles et form est pris en.
Mais ne devient que curieux
De vous.

Moult de leur grace perdistes 4805
Quant vous entendant nous fêtes
"Chose qui n'est pas verities."

The three maids are delighted at the prospect of romance:

"Douce Dame, dont vous hasté 4718

De vous lever. A lui nous.

"Et no parrai joie en ferons."

De dely la chambre l'en menent 4750

Un petit et le firent mangier 4958

Et Charmondeine delez lui.

Ce fu ens mangier sans anee.

The morning dawn. One of the maids made Renaud
Dance and report that the King, the Queen, are attending
17. 5244

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are approaching the garden - the King is in the garden!:

Et quant Charmonie l'entend 5144
Treatant erramment par le levee.
Un petit estot exploree
Trestois damoiseles pleroient
Et lor blanchees main detoiloient.

Clomades is deliberate. He puts Charmonie on the wooden
horse, tying her on for safety. Then he manoeuvres until
he brings his docile steed directly over the King and his party
in the garden. Even that point of vantage, could have
explanations are offered, after which, finettes cocher!

While Charmonie is whisking away to D'ville -
Clomades is born to Marceorgas, King of Spain - she
begin a troubled period in her young life, as may briefly
remark ^{her} record in Suxancy. Charmonie, whose youth has
been a luxurious one, is unspoke, of an open disposition;
she knows her father as a just man; she has made true
friends of her the companions. He she she has been
and and then of love. It is impressible. Left to

1) X et IX and et et p non. 2. 3157 - she is older than others of her
same. cf. Spomedon. 100; Black et non. p. 9; P. to a. 2. 1911. the version
Nidette p. 80; Mac Kine 1819 In qualque de Paix, & I. o. fl. us King from the court that fifteen years

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Chloride www.libtooth.com.cn - de l'amiel fur in die.
 appearing at first as Cleopatra: to please her she will
 that she is quite reconciled to the arranged marriage -
 Cleopatra's husband is a person of little. She is
 an instance of the strength of ^{the} selective affections.

She knows little of men. She thinks a man's men
 men an index to his soul. Her own is so white a soul
 that she cannot diplomatize; her parade of subterfuge
~~is~~ in order to lead Cleopatra into committing himself is
 very innocent, and very foolish. Cleopatra is certain
 and truthful. He often does not hesitate a moment to be-
 lieve what she says. She is distressed at being deceived,
 withal she is strong. In dilemmas she can be quiet. I
 think twice before making a noise - that is does not make a
 noise - when Cleopatra comes the second time. And when King
 Cleopatra is at hand, and the elopement is in jeopardy, she
 is but a little exploré whereas

Ses traits de maisselles pleurent

W'her blanche main detourne

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"www.lib100.com.cn" "Chanson de Roland" 2e. En

garder, near the city wall, the lords - pleasant part where
no no no & V. De est est. q. le gla his noble es
will betu 2e her:

"Dieu," fait ele, et je vous prie 646
Qu'un vous les aillie amener,
Et me laissiez ce reposer,
Car a mais remonte de
Dor ce chev. l. de je fourie;
Car li mestre me duclent mont,
Et pour ce forment de re sont
Ne ne se vit pas chose bele
K ainsi alast une fuisele
Devant bonne gent a to me
Soie aussi comme levee.

Chor. les 2e Chantons de Roland:

° Diez! Diez! Diez! Diez! Diez! Diez! 2497

Tant m'est que le Renie

Si haut, li courtois li jol.

The is very much in... Der songs as in denof te: by it

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le deus www.libtool.com.cn King of Africa, whose the wooden
 horse. Cleonade had fled to him on an embassy to the
 Camp & ask the delivery here in the garden as he desired
 on vengeance. He put himself in a mood for Cleonade
 and requests Cleonade to mount the horse again - they
 are expecting her at the palace.

5' on set on on va, on ne est quant

on vient; ~~and~~ Cleonade don realize that she is at the
 eye of no will miss.

Dernier li regardoit poverir ³⁾ (24)

Et buenoit moult pitieusement
 "Cleomade! Cleomade!"

Ulm - song et courtois et ne
 emier, pourquoi fui enques nee
 Quant si tost fui de vous serree?

— Belle, a un boit amier 6112
 Je sui petit et bozuz,
 Car ne dit estre de refus
 Li bon que si vous obbe ci.

1) N. 2246 ff. 3) In English a whole might be
 we beginning, in lieu of a ...
 2) Monte de la Montaigne 1. 1114

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"De Dieu, fait-il, "me en,
"Cui je s'ont en la cont' que
Crompart qui est roi de Bourgie
"oil", fait-il, "fi que vous boi
"Ce tes, sire, ce pense moi.
"Mais de vous que con tos fais. 6
"Droit au lieu me ref' tenez,
"Où vous me trouvez seant;
"Si auriez fait au moins quant.
"Dit Crompart: "De ce ne parle
"à chey que ma femme se... 1)
"ne", fait le "non de ai,
"Car tant ne vail ne tant ne dai
"Sille d'une ouvrière de Poire (2)
"Dui, et si fui nee à Melan 2)
"Clémence passa par la (3)
"La de trois deours m' parla
"Pour ce que ouvrir je d'aurie
"Me dit il avec de de ore.
"Dit Crompart: "Je ne ce pense 6

2) cf. Le conte de la dame de Melan, II, 1141 ff. Tristan et Yseult, t. II, p. 1141.

1) cf. Contes de Pecheurs, p. 29, Violante, p. 63.

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Car jamais ve. lui ne s'ue,
Cui fille dore, no cui non
Sachiez moi avec a baron.

Comptant promise to treat her honorably until a real marriage proposal. Clémence acts the part of an sensitive noble woman connection:

"Une, fait ele, c'est me que, 1440
Unis en couvent le vou ai.
Mais quant en vo pays verrez,
Je vous ire, de vou tant m'aimé
me en nostre affaire cele.
Ne de ma poue estracion
Ne ferez vous ja mencion,
Car j'en serois main fessée."

She couples now want fully amicable. Compta to ask her name:

"Une, fait ele, "sur nommé" (47)
- Ce soit la bonne destinee!"
Sachiez "ma souce basselette
C'est mouet plaisant nous qu'icelle."

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Cromwell's report, into the over-credulity of the King. He comes to a 3rd near Salerno, capital of the Realm over which Memnon a Nochebo, is King. Memnon is informed of this visitation and comes to see:

"Viel", fait il, "entendez, ça, 6001
 Dites moi de cet homme là
 Se vous le tenez à baron."

- Par mon chief, bien dire, je non,
 Ça nel sera, n'ainc ne le fu."

Cromwell, more unhesitating than the Patriarch in a case similar by contrast is thrown into prison and there dies. Memnon (swa King forbears to inquire of Charmondis who killed him. He is already in love. A family council is held to which Charmondis is summoned. More excusable lie:

"Un si devroie grant vengeance 1144

Je le veie vous en dire

Ma prison mentirie."

Se il n'est par vous le veie 1145

En la libertelement; 1205

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En sui plus, par li i varem at
Ver le mon de Monque qui nee
Ce fays on fele on France. "1)

Then she tells a circumstantial story, speaking of a complaint she
late day nu bar an accompli non mustel, he us can be
they have once at Rome in great plenty:

Lois commença à hermoies. 1271
Dit le rois: "Bele douce amie 1277
Cele parole ne sue mie
Ce que me deistes ie."
Fait Charmondis: "Je dirai 7291
Pour quel raison ie te noiai.
Sachez qu'il m'au t'ai longie.
Maurai gre' me'ai 7283
K'ains mon bon seignor renouai
Qui si souef m'au t' norrie."

Memnon asks her to be his wife. The mother protests, but is
constrained to assent:

Charmondis le v'ausa 1457
Ou de le t' du sen' f'a,

1) Memnon is not satisfied with the name a... the woman
he loves. Charmondis then calls herself... - As the
distinction, which makes Memnon to say with Elizabeth, "Shoudearest Pucella!"

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Et l'on se fait à l'aise 7011

Que l'on se fait bien haste ;

Car se en dorsant le faisoit

is poiz c'on d'in ape-evoit

Il la mere au roire fonda :

"Je te le honneur refuse 1481

Bien sai que folie feroie."

"Sire," fait le, "entende ça, 1504

Tachez de vous m'avis faire

En tout après la mort e lui

Cui m'amena c'avec lui

Et cui q'une femme e pousee

Tantost courroit la renommee

Que vous fait ocire l'auie

Pource que avri me voliez :

In reference to Compart, the marriage is fixed for three months
thence. Bleopletus if she tells her name, Memnon within three
month and no word from Cleomede, mother's surely the only
way for Cleomede:

Sur commença a regarder 7011

1) En cas d'une nécessité

C'on a en sa carnalite

ne se dort on pa desespere

Mais tous jours en bien a peur - Max Kine, 11 8531-34.

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devenant et en parler

Paroles ce devant de venir

Sostat muree da monie-

aussi k en sorsant oest luez

Par des ure : lit d'est getee.

Sosa saisi : oeilher.

As dens le prist à de peier

Et quant ele a le roi veü 7686

Par la chevece le saisi.

When Charmonome undertakes a rôle she plays it well :

Ses x femmes qui la gardoient 7771

Quant pami en li garder metoient.

Argente [sister of Memasus] cestot soir k mein 780,

Carloentiers meit la main

Et le udrer o ele pouris.

Cleomades is worthy of Charmonome. He has made
 search for her far and wide. With his equipage he comes to Salerno.
 Hearing of a mad girl at court he offers to effect a cure. He
 appears at court, impersonating the learned physician, Cleo-

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maison à Paris. Chromatisme. De même, 2014 -

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Son cheval de grant force 130
De couleur samblant et colour
Qu'ele ne soit que beverie, —

an un 5 de Ke a madwoman, but with word on ch... the
Physician is justified in a favorable prognosis:

"Belle fait et grand de, 1066
Quels maus est ce que vous sentez?"

- "Biaux ami, estes vous de...?"

"Baites," qu'ale, vous desir! "

"Baites moi rapporter mon grant
Ame ferde plus a de quinzaine.

Car vos chevaux n'a point d'arame;

Allez m'en force a Seble

Car mieux l'un que d'une autre vile.

Nevertheless to signpost the inquires the diagnosis is,

"Qu'il n'a entêtement pour 1308"

Et qu'il est en perilleux point;

Ne respont a rien qu'on le die"

The physician calls for the cheval de fort, which will be a

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powerful www.libtool.com.cn cure. Then he rebuked Cleonore: 17136

Et cela nule semblant ne fait

De rien nule qu'il le face.

Ja main metot entour sa face

Et do son pis moult boucement.

Great is science think the hysterics. Cleonore ^{leads} ~~brings~~ the wooden case up to the bed:

Lors ala 17164

Sout entour le cheval ~~l'ours~~

Pour amuser les museours.

It is all for the glory of God, states the Doctor Amabile. The complete restoration of the patient will be brought ^{about} on the mound in the open. At the appointed time a distinguished party gathers on the green. Cleonore requests spare for his serious ~~for~~ business. When he is ready, he and Cleonore rise into the air and make towards the west.

This time Cleonore is more careful of his beloved's strength. He descends by a bubbling spring. Cleonore falls asleep. Cleonore considers her beauty and in his mind Harkness and Raisin's debate hotly whether he shall kiss her.

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Raisons www.libtool.com.cn:

Quant la bele et asse, dorme 14521

Lors s'evilla et dist: "Amis,

Biaus bons amis, où este vous?"

- Je sui ce, biaux très fous cuer dous,

Dormi avez moult doucement" 14527

"ai je dormi trop longuement?"

Sartele, "vous amiez il?"

- Ce ne, damoise, nenil,"

Sart il, "car riens ne me porroit

Pluier, puisqu'il vous plairat,

Ne chose ne me porroit plaire

Qui de riens vous leüst desplaire

Et Charmondi l'en mercié, 14536

Et comme pucele sachant

Doit mercié loial amant.

Sus li dist: "Sire, je vous prie

Que vous nous partournez de si

Et hastement le faisons.

Je soujoie ore c'un lyon.

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Me voule de vos rebouter: "

Cleomede's plain answer to de K's signification:

"Vie, met me de l'aguer", 14602

Sait la bele "que tant m'iam";

C mille fois vu en merci. 14606

Et pour la loiaute que v'ie

En vous, i baisser vos otroi."

Et quant al l'entent 14612

De joie à Dieu ses main on tint.

Et los doucement la baisa 14616.

Since the morning in the garden of Scille when Cleomede was worried over her travel-stained appearance up to this day of pastoral happiness, she has gone through to enjoy that peace which now awaits her, and into which we shall not enter. Since in danger of seeing herself lost to Cleomede's, she has employed all the arts of deception of which she is mistress, not from long practice as we have seen from her home life and from her self-contradictions with Meleagros, but from the exigencies of the moment. In the going

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of her to www.libtool.com.cn snatch her away by force, she
 yields to confusion and begs for release. She is soon in
 possession of her wife, and appears to fall heartily in with
 Compart's presumptuous suggestion. She makes use of every
 point in her favor, ~~and~~ is quick to claim Compart's
 as her husband if so she may contrive a postponement
 of marriage to the King. What defense has she but
 thoroughgoing falsehood?

Can send what saw nul could 7082

In pair divers at fountain.

Clarron's double dilemma is instant. Nicolette & Car-
 stage has a free choice whether she shall marry or not, and
 and Fresno are so placed that they can act independently, going
 and coming as they list. It is to the plot's interest that
 Clarron's remain at Talena - she chance de fact is an
 excellent stage property, and King Memadous must fall a
 victim to its timely ailing. Until that event Clarron-
 dine is left to the care of Ten women, sufficient evidence
 that if she is gentle, when occasion demands she can be
 strenuous.

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Fin de Siècle. [XIIIth Century]

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L'écriture romanesque a en le même
trou!Ilou que l'évolution du peu naturel
feminin, 145.- Introductory Remarks - Blancandin et l'Orgueilleux (c. 1285) -18) We approach the end of a period in the new
manner of presenting a romantic heroine of the latter part.
Remonding assumptions appear early in the thirteenth century.

Between the year 1270 and 1280 decline or manifest: idone
revamps Berte aus Gran Re, Buere de Commarc, and Ogier le
Danois for a public that a century earlier would have de-
manded a different form and a different content; Philippe
de Beaumanoir fails to use the materials of his story, La Mare
Neue to the best advantage because in the love episode he
obviously follows after Chretien; and Philippe's Blonde (Chen
et Blonde, c. 1280) for all essentials is another Ydoine²⁾
Invention leaf, and now, the reading public is changing.

Not later than the year 1225, the Roman de la Violette
although without any young girl heroine in the sense we under-
stand here, exhibits in two of its characters (the Damoiselle

1) cf. Zeitschrift für Romanische Philologie, IX. pp. 207-331.2) cf. 300 notes to Amours et le Son, pp. 1200

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Ungelenke (www.libtool.com.cn), a character in the legends of the
 epic. Gerard of Rous, searching for his wronged wife Enant
 come to Cologne. There he fights the Saxons, rescues the
 Duke of Cologne's daughter, and he and his lover Enant
 discuss the attractions of the valiant Gerard, and quarrel as
 to which of them shall be his beloved.¹⁾ Both these ladies
 offer themselves to Gerard in the downright epic fashion.²⁾
 Similar episodes occur elsewhere in the poem³⁾, which is but a
chanson de geste in the guise of a roman d'aventures. Histoire de
Moine⁴⁾, (c. 1230), is a farcical story in which women appear
 only as a laughing stock.⁵⁾ Blaise et Surope (c. 1250) is an
 anomalous poem where the heroine is worse than a laughing-
 stock.⁶⁾ In Robert le Diable, the heroine is not accorded an
 amplified rôle; she receives still less consideration in
 other romances of the year 1250 approximately - such, for example,
 as Beaudous⁷⁾, and Richard le Lion⁸⁾. The century ends with a
 novel, Otavian, which is amusingly nothing but a reworking of a

1) cf. Roman de la Violette pp. 137 ff.

7) cf. Beaudous, II, 234 ff

2) ibid., pp. 150-177.

8) cf. Richard le Lion, II, 183-998, 489-5353.

3) ibid., p. 107; pp. 234-235.

4) cf. Guinevisse (Gylden) II, 1.6-7, where the title roman d'aventures is borne. The poem

5) cf. Walter de Meinc, II, 25 ff.

6) cf. Blaise et Surope, II, 97-107

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chanson www.libtool.com.cn is a large volume and it is not
but mainly for the sake of the best of her who is not of the
love of a woman for a man. What could be more of a ?³⁾

To illustrate more fully this change in sentiment I progress
through the thirteenth century, I give a detailed analysis of the be-
come's story in Dois de Navarre (last of the romances adventures) and
brief notice of the conditions in Blancandin et L'Orquilleuse which
written during the fourth quarter of the thirteenth century.

L'Orquilleuse, like Damon and Ydaine and La Fiere,
is a sex proud. It is her belief that she can bestow her love
only when she will, and the man she elects must be an earthly
Paragon.⁴⁾ A young knight Prince Blancandin, suddenly
kisses her three times,⁵⁾ and although she swears vengeance she
is almost on the instant in love. She converse with sargones
whether she shall ~~love~~ the upstart, or ~~kill~~ him, or love him
dragged at the tail of Rome. It is her positive statement that

1) cf. Grohn: quibus, I, 2, 798
2) Celanus, II 3364-3396; 3709-3879.
3) cf. Theodor Krabbe, op. cit., pp. 22-23.
4) Blancandin et L'Orquilleuse, II. 547-554.
cf. Ligei, II. 446-52; Amorcom, II. 108-117; Amor com, II. 176-183.
5) II. 701 ff. cf. Celanus, II. 26+8 ff.

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"Le fils ja ne l'on agave
de moi"

Sister, she hesitates, conceive the likely young man hard here.
Needing defenders of her city, she bargains with herself that she will
never love this man, but will perhaps make him her one and
she recalls that he is a guest in a house where there are no
marriageable daughters. [II. 547-1278]

For his bearing in the field, the man's host draws him home with
improvements features. L'orgueilleuse, alone with her thoughts, she
music and other sounds of a day by are rapidly swept into
jealous love. Her attendant thinks she is on the point of giving to
the suitor who stands at the gates of Tormador. He too, L'or
gueilleuse is intent on marrying now but the host's striking
who has kissed her, whom she has sworn to kill, who now seems
careless of her and is pleasing with others - above all, with the
daughters of his host. She summons the host, who is proud
of the city:

"Sire feroce, comment va va ? 1466
C'est fort vos filles, du tes ma ?
Pis ça que j'en n'ose pas fois;

1) 1. 1007.

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"Or vale de arques de sain: ?"
 - Oil, ma dame, tota ve,
 Vostre merci que l' demande.
 Or ve bien que par n'es hant:
 "Je non " fait ve," par ma foi,
 Mais hof sont plains de deuo.
 En en fore avie damage,
 Se mes cres lor fol corage.
 Or me en dist vilains paroles;
 Si les en tieng arques a folos,
 K'amer volent le chevalier
 Qui vint en vostre ostel a au
 Commenta non le demosiaus? "

"Ma dame, Blancandris le Beau; ensues de front, " ans 3
 stonies be prompte have been for my son-in-law":

Et dist Crigillouse: ans: 1477
 "Je l'ai pecca veu ailla.
 Vo fille ne prendroit il me
 Car mult a plu cortose ame
 Armei en son fait laisse".

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"Ja n'en en ai recoie"
 "Je n'en felle."
 Belle a lozgar no frendes. L. m., 152.1
 "C'est ma cousine germaine" 157
 "Je n'ai pas de Blancandin grant pain"
 "No fruit no pides no dormir."

She extends a glittering invitation for an interview with the stranger, on state matters purely. [ll. 1335-1343]

Blancandin is much surprised to hear that he is kind with anyone, much more with a Cousin of the Chateleine. He comes to the castle, openminded, curious. The lady warmly welcomes him, offers material inducements, a prince incognito and in debt. The young man nonchalantly mentions his circumstances. The lady is quite willing to assume all his obligations. "Business over, Blancandin asks who is the mysterious cousin he ought to remember when his hosts' daughters are attractive?" It is 3 answers of Orquellans, who has long since forgotten the code of Chretien, Gauvain, and Knight of Rudolans?

"Damocles, see, cast for me 1701

ll. 1676-1684. cf. Rohan de Beau, ll. 1085 ff.

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"En quel dovre, par ma foi
 Car plus vous aim qu'on ne peut dire
 Vostre serai dans contredire,
 De vous voler, j'oven avoie
 Serai amie et vous amant."
 L'enfer respont par c'estoie:
 "Dame," ce ne refus jou mie."

[ll. 1609-1708]

L'orgueilleuse, then, begins in the accepted manner of
 the heroine of ^{the} earlier Romans d'aventures, hesitates, rights about,
 and ends by declaring her love ^{after the fashion of the epic,} for the man she does not wish to es-
 cape her. Fresh from the vogues, about to examine those of
 Ude and Odeé (Sire de Nausay) and remembering the
 treatment of the heroine as found in the work of Adrien and the
Sire de Beaumanoir, I think one is safe in reaffirming
 that the Romans d'aventures of the east quarter of the thir-
 teenth century show, many of them, a strong imitation of the
 earlier school, but with a difference - that the spirit of the
Chanson de geste, of course itself greatly changed in im-
 portance, that of the higher class novels, be in turn

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come to influence www.libtool.com.ca of possibly the same name! The
 lion of Genes has ended, and it may often be observed
 end, in something like a consolidation of Genes. In
 the tracing of the character of L'Orquilleuse, whether
 the banner had to apparently been in collaboration
 with any nameless poet of the public square.

There is a further element in the behavior of L'Or-
 quilleuse which is new to us and points to a dramatic situa-
 tion such as we find in Sand Nausay — her jealousy is to
 be carefully remarked. We have not been accustomed to
 this trait in our heroines. It has never seemed to occur to
 them that the man they love could by any possibility be in
 love with another while they are at hand. True, the opening
 scenes of the plot in Blancardine et L'Orquilleuse are
 different from any we have hitherto followed. By rule, Blan-
 cardine should be seen to win L'Orquilleuse. As it is,
 she is careless, enjoys herself at the fountains without a
 thought of the castle. Hence the unprecedented occasion for
 the châtelain's jealousy. Be that as it may, here is a story
 which at least hints at the existence in the world of young

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Laure www.libtool.com.cn more words than the nouns wh. & known for ... The pattern of affairs thus slightly stressed in Blancanion & L'Orgueilleuse is interestingly elaborated in Sone de Nausay.

§ 2) Sone de Nausay (c. 1300).

Yde }
Odee }

_____ Sone is in love with Yde, sister of Ode. Dne de Donchere, he had met her at a party¹⁾. Sone calls on Yde:

Mais il n'est pas asseures, 205
Se va .i. poi couragement
Ou lieu u ses cuer tire et ent.
'T'ai tost com il vort cheli
Se teneve memo et abantri,
Qui'a painnes le fruit salvar.
Yde la bielle se leva 213
'Et douc... le salva,
'Et mua coulour .i. petit

1) 108-120.

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Et que Jones mont bien levé.
 Quant yde le ont si la cant 223
 Que il ne visist ne tant ne grant,
 Et lui a demandé nouvelles
 De chevaliers et de puechiés.¹⁾

Une confusion dont s'explique le call :

Et oia grant joie la e te 247
 La celle l'a arasonne
 En sousreant mont dou hement
 Et chitz o en alum et espren
 L'ont oia grant de treche est double
 Mont e a fait dure journee,
 Et non pourquant o a il pensé
 C'assés a en la canbre e te.
 Si dit il: "A dieu vos rench, ame, 255
 N'ai pas ma journee acomplie.
 Or sui en prison re tenus."
 Sus o en fait 2^e celle pensa 263
 De quelle prison il parla
 Et bien en avoit plus ois. 269.

1) cf. Châtelain de Coucy 1. 186-287.

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The Count www.libtool.com.cn d'avez ten Sucion. Ten Joe Amigable
 senes for the Count: Sucion falls in love with Joe. When he says his
 next visit to Donchen, Sucion weeps and "f-deste" with Donch. It is
 Joe's intention to speak his mind, though with inefficiency, and after man-
 oeuvring on ydes part:

Yde va lui s'ennarassort 796

Le dist: "Venez vous reposer,

Tous plus est mieux que de l'ester

a tant d'usent coste a coste.

La Duchelle reut 817

Et apres sa volente dist:

"Valles, v' temps n'est pas uses,

Le maint pays estes uses.

Vous savez a mont grant fuson

De tel art de Castiau Sardon.

Chely demande, qu'est par amis,

quel art il a en cel pays.

Chelle dist que li menieür

Preparent et le n...

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Ude ha www.libtool.com.cn uhen Dou hup des gloce she hards shea
to lui, saing :

"ches gans von donna vstre ame 897
C'aves en vo poiz l'assue."
Et quant Ude son aresna,
De lui souvint et ramembra
Que il exploitat follement
Ou mirœon de tant de gent.

Saler, Ude regrets de floppanceus :

Entre la gent forment pensant, 1077
Mainte persone k logeront
Pour la coulou qu'elle ot muee.
Si se commença a dementer 1087.
Et son orgueil moult a blasmer:
"De, l'esse, or m'a orgielz traiz
Cascuns m'a de ses yeuz coisie
Bien sai que nus ne s'en tarre,
Et pour cez blame je contruis 1095.
Quant je meïmes telle sui
Or sui aussi com refusee 1097

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Se met le (Sone) voi, je prièrai 1124.

Quel me pardonnez ce bust outrage,
Et q'ere mais vers lui plus sage,

Puis redist après: "Non ferai,
Ne j'ent ne m'avislerai."

A turning down. Sone's patron courtously allows the young man to
joust as Luciane's knight. Luciane is crumpled queen of the turning
and Sone is unready in mind. Udo, of course, hears of these things. She
is penitent:

"Boll fu qui me conseilla 2611.

Et que ma parole conta,

Et sage fu qui s'en parte

Ne mon outrage plus n'oi

Sasse," fait Fel. "je pierde

Par ma folie tel amant."

Sone rides over to Donchen; in comparison with another:

Udo la belle se seoit 2681.

A l'huis de sa chambre et couvoit,

Chetz qui avec Sone estoit 2690

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Son dit quel le convenit aier
Seur son cheval fusse fierer.

Ido sa ne t lever make a string appeal -

Mal fait que bonno mainie a mo t 2731

Vous me foris conforter

Dans vos de null reins q rever" -

Int u de cannot control her tongue :

" Vos mans n est pas creus 2739

De tel mal, je croi, vous garo a 2747

Chell qui lancee vous bailla

Ne siet es loge en la pres.

Sousies ester autres fuchi lles 775

A conter vos fausses nouve 110

Mont li" se t bien u de confondre, 2791

Prill u de amit un meschine 825

Joene, siet non cabinne.

Son estoit venue esgarder,

Si se o'en pout soiler.

Par dales le vis le Rega en

1) ov ne se t quel ore tenir 1.2 815

Ne el monde que deveni

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Virtu' che qu' a du' - soala,

it' a la bien entavelle.

Sabine Dante, en voi conter, 5427

L'on ne dit pas zone troffe.

During Simon's long absence after his mother's death rebuff.

Ude makes her usual moan:

"En ce mal point ma je mi 5431

Mes en s'est mon anemi.

Je voi bien autres pechieus 5439

Belles que ne sont pas moult beiles.

Et je ne sai e hel lieu aler

Que nus me veille regarder.

Je croi que toute la gent soit sage

Le la dolour de mon usage.

Sabine se t ment de nouvelles 5445

Plus le plaisent laides que belles?

Atant sa chambre a p'priele. 5447

"Maint lieu avec maint bon ami 5450

Je parol on onques de mi?"

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- Diént que ma femme nee, 479
 Si en iestes partout blanche."
 "Et Sabine, ditte vous voir?"
 - Partout le poë. bien savoir."
 - - - - -
 Sabine s'en tourne recant 5491
 Sa dem. lait a cur dolent.
 Sa est dolours bien employe
 Car elle l'a bien deservie.

Some has not been able to stay at home, even to nurse Henry, his bunch
 best brother? He was used for it to Scotland and then to Norway. He
 renders the King of Norway great service in beating off the Scottish
 Irish hosts. Odeé, the King's daughter, falls in love with him.
 Their first meeting is interesting. It is after dinner:

Le fille le voir a yalz neit 3305,
 C un grant hanap en sa main tient,
 Et devant yalz s'agenouille.
 Some lui us poë ne savait.
 Se dist que ja ne buveroit
 Tant qu'elle fust agenouille
 Ne set rien de tel courtoise.

1) In view of the common opinion that in the middle ages deformity was but subject
 for ridicule, it is to be remarked that throughout this poem, Henry is treated with
 consideration. Some is a good brother. (cf. ll. 2552-2608) In fact, Some is a gentleman.

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Quand on entend le usage 321

Ben le parole plain de usage.

The Luno comes for Dore to leave Norway. ~~to the King of York~~. Odee is surprised into giving way to her emotions:

Odee en plorant l'esquada. 1691

En souspirant le demandoa:

"Ve, beau sire, comment laissez

Mon cors, quant vos mon cuez ave.

Car laissez nos amours joze,

U vos ne menez au mari."

- "re, douce puehels, merci,

Pour vostre mal ne vich pas che

Ains i vich pour vos tourouer."

"Sire, de volies demorer,

A dont seror je tourouee."

- "Chierter, je ne puis demorer,

Sous mes heras est ja en mer."

At the wharf, Dore is bidding farewell to those assembled to see the last of him:

La dame (the queen) a Dore acode. 1802

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A sa damoiselle s'en va

Qui en ses .ii. bras se p[re]ma

Et fu qu'elle n'ost parler.

Li maronnier le vult baster

Quant chell de famicoors vien

Et sez amis ne le tient,

Et se n'arot a le parler

A haute vois k'a escrie :

"Sones, venes parler a mi."

Li maronniers li responde

Que Dieu et ses sains en jura :

"S'il i va, ja n'i renterra."

Dist Odee : "Dont m'a tendes,

Sont c'age a lui .ii. mes parler."

Dist le maronniers : "Baites tost."

She comes on board and then faints. A storm suddenly arises -

The ship drags anchor and is off. They put in at an Irish port.

Some is wanted in the charge of slaying the King of Ireland. Then

he meets the widowed Queen. Her attentions to Some make Odee very

jealous. The Queen and Odee meet :

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Les deux rencontres se firent. C=29

Il chief enclen le salut

Con chell qui est esmaige.

Rien crut que ce soit d'anime.

Et la roïne a demande

Qu'ell querent en cest resne.

Rien fu parjes li saudoiers

Si ell de soy est ses leumiers

La roïne Sone esgardoit,

En l'esgarder coulour muoit.

— — — — —
Celle moult ben d'aperchut;

— — — — —
Elle amast meus error fu mes 6967

Sone must be taking Odee back to Norway. The queen of Freland extracts a promise from her that he will come again that way on the return way, she orders plot to kill Sone. He fights then single-handed, except for Odee's brave reinforcement. The sailors attempt nothing:

Odee qui moult se doute 7145.

En la santraine¹⁾ regarda

Se vit qu'elle iert anques en pie.

1) Pantheon 1018.

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Odee a est fur atargi,
 De peu .1. grant en geta,
 .1. Coutiel qu'elle est desploye,
 En la nef de lait avaler
 En la trave ala estouper.
 Et entuesqu'elle l'estoupsit
 Chulz qui le grant coutiel tenoit
 Qui bien oait qui est t' mors.
 Li fist passer parun le cors.
 Et si tant le cop se bouva
 Que moult pres dou cuer le da.

Sone too, is wounded. Odee make capital of her bravery. When
 Sone assures her that the wind is fair and they will soon come to
 anchor:

Dist Odee: "Si me laissez. 7211
 Si tos que respassez seras.
 Non pourquoy a cete vous ay 7220.
 Du cors, bien le pres veiz
 C'ami me a un servir."
 Dist Sines: "Bien excuser."

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He is ~~disturbed~~ www.libbook.com.cn committed.

Of the crew, only the helmsman is left. When the ship makes the
home port - a boat is then to "play a welcome" - the people on shore
marvel to see no answer to their signals. 1) Don and Ode's are
compelled to take up arms to be. When he is able to get
about with a stick, he goes a visit to her room and inquires
how she lives. She replies:

"Doux amis, le mieuve dantes 7405

Est a ce que me confites.

Et que je vous fusse veige

Sa sont tourne' tout ma desir,

De ma dantes de la dantes'."

Et Ode li demanda 7410

Si il adont de li lui teno' L

Quant de sa dante demandoit.

Sones rust, chello & scola

Devant sa mere le balsa.

A tant e vous le mure entro, 7429

L'un apres de l'autre troue'

Si les en a fourment blasme

1) ll. 7243 ff

2) ll. 7250

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Et mont loüement après les
Et dist que, se plus i venoit
Ja n'auz d'eus ne de mellens.

Odee mont fourment l'ami 7452

De ce qu' meschies lui estoit 7465

Odee tout appareillat,

Odee estoit a son couchier,

Un lever, a l'appareiller.

Sont ce qu'il voloit demander 7475.

Elle lui aloit a prestier. 1)

But Sore declares he must absolutely be getting him to France, and returns all Odee's gifts. Odee is distressed, particularly as his father is in part responsible. His mother offers to persuade Sore to talk back the gifts:

Dist Odee: "Saussees ester 7657

Ja ne me en estuet parler.

Jaerei .i. n' en prendant,

De toute Engleterre valent

N'est pas enfes pour fourmeier

Def. 7. 7659. Sore answer to the King: "Si m' donat dieux Souverain Person

should believe Sore against Odee.

et a la mot confession
ch'on p'inde pour me casto."

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Louer, louer, et louer.

Vou en pr. dire, m'est bien.

Suave ne serae ne autem."

S. - as on sup. d'ill plaisigen "deser to":

"De, deux amis, - me f. nes v. 1705"

Motai respitex par vous

Est je qui dans met l'gare

"Il ne vola enca ma ne."

Est mes: "De ne le vola,

front vilhoni penceuse."

- Va, sur, estle dont au conge? 7757

Je ne l'ay pas desservi." 7772

Sire:

"Vous dites vrete,

Vous n'avez fait mainte honte.

Dieux vous doint la honneur vous.

Car je n'ay point du mer,"

Ober:

"Ja de ce ne vous excuses. 7778

Sont mi ami sont en desir 7806

Une ou m'eussies es pousee.

Sire (de qu'en adding her reproches):

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Encor de mi rieurs ne sava 7883
De quel linage je sui ne.

The Queen: 'Chier de dieu, de sava' 1)

The lines, in fact, know everything about her family.

She promises to return to Norway:

"Et se je n'eu trop longes 7935

Un mes meissies a la vie
Qui voudrois venroit conter.

Sous me veries ena retourner. 2)

Forment se comporta a l'ee

Quant la saison est escoutee.

Sous a vis l'a esgarde,

Si en ot du cuer grant fite.

Other does persuade her to take the back the gift, as to part from her darling a little. The last night together, ^{on board the ship:}

oder le tient com preme 8131

a lui seervir pas ne s'oubhe.

Quant fu couches, se s'absteuta

Devant lui, se l' demanda.

Se il veit que devant lui soit

1) cf. Cher . 7. 39-8

2) cf. Robert Godefron . 11. 487-4881.

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Le coucher n'a cambré court
 "Alors en vo cambré couchier
 Demain me vens couryer.
 A tant d'air en est partie 8143
 Quant elle l'a .11. fois l'air
 Et quant a Palais fu entree
 Sa fu de maine oie esgardée
 Que emboit ce lui d'ent.

After many a tear, I was once more upon the Ocean.

Landing at Buzes, I sends word to Brother Henry
 and shortly presents himself at Rouen. Finis -

Bien eussent qu'eussent oubliée 8446
 L'aman a cor ne peut venir - am

Henry, qu le coucher to call on yde:

La puchelle est entre yalz leue 8509
 Le grant hant' enlumnee
 Mont simplement les valua
 Com chello qui'q' est parour a
 Le recommencier sa ribote.
 Le jalouse qui l'acote.

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Constaté avec Sabine, 851
 En voluant la enclina
 Car ciascuno e au deu d'arriver
 Le lieu que il trouve arriert.
 Ude fu mot e l'arriere.
 Si ques mont le sens i oubli
 C'orquid puis ne les a parla
 Ne reposer ne les rouva.
 Mont en fu venus abant.

Cascun esgarda 8527

Et tant que Sabine parla
 Qui li orgueilleux mot amouit
 Le che qu a telz gens ne parloit.
 Se dist: "Ne un doit a nul jor
 Sausies en tel point le bouger.
 Ne ont che pas gens a dormir
 on les doit ouïr et veïr."

Sabine as mistress of ceremonies, they all got started:

Et Sabine apiella Heme. 8548

Ude dont c'est pourfence 8550

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On se fait 2 2 2 2 organes
 Venni a par le main saie,
 Si le mena s'encoste li,
 A Sono dist: "Si il vous plait
 A seye, non bien non plait."]

"Henni, vene cha, se m'ame"
 Contose amour e trouves.
 Car j'i n'ae mie un dieue,
 Saine a l'enghe enroumanche 859.
 A Henni a toute acointe
 Sa boulon que chie boi sentient
 Aun coste a coste se deient.

Mesmeuble Sono has plerage en meias :

Se li' dist: "Encore puisse c'est
 Merci, se recoures en faisse."
 - A cui?" "A vous," - Pour comame?
 Vous qui m'emie m'apies 859.
 En cestes vous assueses?
 Je rage."

Yds. who has seen libb of the work, can't par on Sono

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William www.libtool.com.cn Les anc thers :

" Leqer cuer avat et joly 8615.

Sille de roy qui vous ereiz.

Voles aussy que je vou croze ?

Saisies a me us estoutes. 8623

Rales a us fies amis

Qui tant vous ont fait de beste,

Ni ont ferz beste recouere."

Au parler fourment o escoufa.

Par li meysmes d'ayra

Il o est dou cuer de tourmentee

Que de son siege o est levee.

En sa chambre o en vent couchee.

Sabins jous de m'atras :

Et dist : " Traistre, fausse vien, 8695

Par un traizon us fait biens

Mort avec le bon bacheler 8700.

Que tous les jours us a ame. 1)

De tous refusee sens. 8710

De nuit que n' l'nege este nee

1) cf. Pentapens de Blais II. 75-11, ff.

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Wen maint leut nee maies
De us neone n'eut a monte."

At Rensay :

Donc et Henri demorant . 886/
De la belle yde entre yalz faisoient .
Queris dire : " Cens faire ? " 8866

The Countess of Champagne goes a tourney, Sans and
Henry are there. Yde is there. At the great dinner Yde and Sans
are placed next each other. They do not talk, for them

Cele feste fu dollemprels
Comme de saint Jahan Bapteste. 1)

The Countess wishes none to leave and her dinner :

La contesse les esgardoit 10305
Ans l'ens a l'autre ne parloit,
De dist : " Or bien chescuns ome
Qui revenus est de you ter .
Ames . et je vous aideray 10317
A adrecher ce que je doy ."
Chescuns se taut, mais il trouva .

1) Engu p. 185

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Ne puis-je mot a respandre

Venus des fleurs s'est levé 10. 11. 12.

Si on s'occupe concilier

Com il faut chez plus de.

Alors l'ins de Ramenba

Et la contesse Karesna

Un bien vit comment lui est

Si dit; "Bon feu l'arbor."

Mais je pour lui confiter.

Sone's uncle, the Count of Brabant, a woman is a guest at the festivities. The Countess and the discourse the young man. "El ne set d'amours riens uorge" is the opinion of the Countess. The old uncle observes Gde critically and is not surprised at his nephew's condition. He tactfully reasons with Gde:

La fuchiale couleur mea 10. 11. 12.

Quant li bons gens l'arabonna

Non pourquant Gde responoz:

"Sire, quel tort troue sur moi?"

Si lo uns plaisoit a mouster

Je sui frate a l'amer...

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www.libtool.com.cn - Mes nico ... en entier 10624

Ses presens pour personne
 Cascun jour sa terre le donne.
 Ton fracha rechat l'exist.
 Et se il rechat l'avot
 Le mariage par un vil
 Et dist belle Yde: "Mis m'aves
 A ce que vous commanderes."

We know that Yde is not mercenary. The Count has flattered her, as she is at heart in love with Sire. Thus, at another jousting-time, Yde won the prizes with lances and manches for a certain knight:

Le querentis le salua 10765
 Qui les riches manches fait a
 Et dist: "Nicoche, quel le feres?"
 - Inse, sire, qui de l'aves,
 Car se vous l'aves dit a Lourde
 Vous ne l'aves pas dit a soude.
 Le querentis en a joie memo,
 Preje' le a et demande
 Se deles lui venra seign,

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La table et la jouste veïz
Quelle yde desir o' li placez
Que de le ne s'eloungere t.

Yde count le d' d' d' a word en sonz ear. tu.

Mais Soner n'a. i. net sonne 10696
Car telle sa pensee este t
Cene tene li nous le despitost.

Yde pro, when Soner bar il presene, and needs a lance, he does not
come to yde promptly as he should :

Denris ses fiere & dogard t 10895

Qui ben s'ant qu'il feare t

Li quens en aressa Denri : 10899

« Bains nies, pour Dieu qui n'ont
Sares uns quous fures a

Que tens besoins l'arneste la ? »

- « No, » dit Denris, « o' il bien,

Mais la' deois ne m' a vent rien »

A herse de li des Soner en l'end - Ah! flemo de cevaleri

Et mirears de seignour !¹⁾ — :

Et dit : « Vassal, que quens chi ? 10912.

1) Bl. N. Gakron, 1. 4089

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Alce dooiz en la tance
 Jones sont o est pour peson
 Cene li herans dist verites
 A la loze pour la lance en
 A chele tent que ydo teat
 Le non a autre li bailla,
 Cheste conchoite carte :
 " Je doins mon cuer a mon am
 Et la blanche lance au jouster.

The Count chels in the Yde during the tourney, yde is a problem, who deals in symbols. She explains from time to time, what the colors of her manches signify - white, her line pour an entere,¹⁾ green, refreshment line²⁾ etc. She lends forth a golden colored manch, the fifth and last. She elucidates :

" Le or c'est le plus chers metals 11091
 Me chariel par dessus l or sont. 11095
 Une den fianche e font :
 Sous mi estant au plus haut.
 Or en hen e orgieus non e vant
 Si me orgueil par desou l or

- 1) 1. 10940
- 2) 1. 10986.

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Et mes chevans qui estoient en
 Au porteur orgueilleusement;
 Comme coupable a lui me sent.
 Non pourq'ant il a grant corcia:
 Sa mere de fors me lava
 Chez Paris m'ont fait eslonger
 Ne me l'avoit esprochie,
 Car il n'i a nul mariage
 Sainteglise m'en a fait sage.¹⁾
 Et sache lieux et savertus
 On a vous tout seul en ac del plus
 C'a tout l'autre monde
 Mais sans te t'm'e weil acorder."

There is no more for canon law, after the judgment. Le slabs 78
 to Rouen. Yde is much disturbed when he does not appear. The
 old count sitting next her at the dinner that ends the day -

Beille Yde estoit mortirec 1124
 l'aveu estoit desconfitee
 Et li queus est la cheus le
 Car amon le sement et prie

1) Yde is only the King, I will not say falseifying. She must have been rational &
 care in her sailing because in the fact. The fact that she mother is the
 mother (if it was a fact) may be of course to call her sister as; she no longer in the x
 position Yde's book. She herself ends with me well acorder.

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Le petit au front galant 1129 -

Fille yde etat de son her. On se pose :

Je vous ai mon penon jehi 11298

Et mon ami m'amour donnee

Par vo conseil et a recourree.

Comment voler y me je plus aunch ? 11303¹⁾

Son usa d'autre par t'ourné 11339

De a. l. grant soustour giete.

De son pere le ramembra

Qui blechait a l'ostel laissa

Satan, the Count a p'proches y des brother in the matter. Ode

is willing, if Gd will consent. He does not consent!

"N'a fait pas au conte de Prilant 11481

Qu'il voit les fuchelles galant.

Pour vostre neveu me p'istes

Et vo conseil me presentastes.

Mes cuers n'est pas si tos changies.

1) Besides, the Count is 'L'Grand auge' : 2. 10427.

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Yde's www.libtool.com.cn as reported at least by the Court's her
 farbe to comme Son of her since ty. He think, 2, Paris
 sends a message to Ode, and a ring to her mother, whose husband
 the King has lately died. The messenger presents the ring :

Ode extant le mandement, 11927
 Au cuer jalouse & en fiant
 Si q'vous au feu n'est fourmees;
 He, laisse, que n'ench le cuer de moi 1194
 C'a de bonne foi le servir.
 Aunc ne le seuc tant a prochie
 C'une fois me vrist de voir.
 Se vris lui ne le commene dire
 Bien sai que tout fierou & cour
 Ma mere veit pour le couronne.
 Je dirai devant le gent 11939
 Au il m'a eut, tout plainement.
 - Le ce sera mont ben creue
 J'en sui grant fiach a mes creue -
 Si est ma mere mariee,
 Mais peu e sera honneur "1)

1) -f. The son Krubler op. cit, p. 27 - "Nicht zu selten ist der Fall, dass Mutter und Tochter in Leibeschaft für einen - s denselben Väter entlassen"

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Qui ben amo n'est pas a lui. 11967

The queen instructs the messenger to give Odeo comforting news
debes moi. Being an open hearted man (a ship-master) and
a friend of hers, the Gracia parts with a beautiful valuable
white horse (one hee given her), as he bit to understand
the horse was meant for Odeo. Her jealousy is as follows:

"Gracien, de vous m'entes 11977
Le cors escillie en ares."

U sont a embrecher 12013

Tres paron le col le destruer
Et dist: "Destruis, mou bestes brues;
Qui se't gacienier keus chevaus
Bien dort avoir fille de soi."

De, Gracien, qu'ous de l'il 12023

"Pour Dieu, et quant reverra il?"

- Chertes, le jour de sai rommer,
Le sire de Branches a fait ceiee
A Montargis tournoiment."

Ent dist Odeo: "U je irai 12037
U message i' enverrai,"

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Car je ne puis en dire :

Yde, too, receives a gift from Ise. But this is the most
compliment now, after all that has happened:

Chiz dans a fait Yde en mont de, 12546

Se a .ii. chersus recoune'

Senke a da part donne'

Que de le a se targoit

Et tout son cuer retrait avoit.

Mont a sa volente tournée 1257.

Us biens que li a fait Odee.

Et Odee drument pensoit

Un tournoi qui cuises estoit.

Her thoughts Odee embodied in a poem, a lay of regretful

thoughts, in which she takes pride of her hardship:

Quant tot fait, douvent le dieu 12567

De nul autre deduit n'avoit.

She pleads a becoming part in the tourney at Montargis.¹⁾

During the festivities of the court party, adventures sent by Odee
drop suddenly onto the North - Papusoy a beauty, and Odele

1) of, 12027

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deux l'ont a very ugly d'ansel :

Tenez ex. le laide a course, 1-577

De coi au roi douchement pre

Que il le fessit honoree.

Tenez has a place by her a table -

Mais cassons mort d'ennemi 15665

C a la table le roi mangoit -

and is very courteous & inquires how matters go in Norway -
of Odeé, Oude says:

"Souvent a mon lie de Marseille 15630

Et vous oures par tracherie

Se ne m'enviesse Pour moi 15637

Le coi vous ares fait mon gre,

Je vous eusse si lait dit,

Cassons vous eust en despit.

Tenez a pres bien venir.

De mont ni cestes a mon plaisir.

Et dit Sones: "Se e serai"

Il est pas pour moi, mais pour Odeé 15638

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Don't you see can you own.

Dist Sore: "Jesouche amie"

Mangier. se n'ous courouche mie

These attorneys, one to influence minds. The other, to be here come to state their royal clients case before the King of France, leaving to his arbitrament whether Odee shall have Sore to be heard when the dinner is ended, Papigay, the beautiful, takes the harp and begins the lay of Odee's composing - a lyric, but i'ferred, full of claims against Sore:

Le harpe fait grimes donner, 15979

Toutes les cordes concorder.

Le lay de bouche commença

Oyes les vers, comment il va

The company is all ears. More than one during the eighteen stanzas: Sore reddens and drops a tear. The King from his dais, hands down an instant opinion: justice demands that Sore and Odee be made one flesh

Sore returns to Norway, Heave Odee's a' of-franced:

Li resques les a' afie 16788

1) No names are name until the decision is made. In the Oreste, the eloquent - plus laide ne pour parler. (1.1621c) announces that here the man of the lay. (11.16281-94)

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Tout par dessus la baronne
 Ova Odee bien jüe,
 Ova son ame atrape ¹⁾
 Ova oultie a la frontiere
 Qu'ell a mene long lan de dure,
 Et les gros nos e on en drooit

N'encor no p'oit enis Odes 1690
 Une ja de Son po.1 ame.

We hear no more of Ude.

Sonnet de Nausay, with all its ubiquity and extravagance, shows a decided attempt at the matter of character-study, a recognition of the value to the reader of natural situations (particularly in the management of courtships) not unnatural situations. Professor Grober does Son injustice. "~~Ausser Odee~~", he says, "he ascribes the work to a youthful author who is responsible for many absurdities and few things worthy." "Ausser Odee," he says, "was

1) - It appears that the Countess of Champagne has entertained certain hopes (II. 11 321 ff); see the answer of Galon der when she learns of the marriage (II. 17577 ff). Some think by the answer of I. ¹⁾ heard along with his to us by Odee (II. 17661-17678)

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Keine der zahllosen in eine häufig auftretenden Gestalten der
 Eichtung liegend. "Some, Henry Yde, Malone, the Count of
 Prabant, surely these are lifelike. Some after some of the
 poem could I think, be produced as evidence in modest rebuttal
 of Professor Grober's indictment.

If for nothing else we should thank the author for
 undertaking to give us the history of the loves of two young persons
 who are county neighbors. Some's first love is no princess or
 maid of honor, but sister of his neighbor of Donchere, no
 doubt a bluff, busy squire, who has little time or disposition to
 figure in a poem. As Some falls in love in a commonplace fashion,
 which is a pleasure to consider, after hearing so much of sudden
 and storming shocks of the tender making, of a kernel fealty
 since from childhood. Yde and Some meet at a party, the
 young man is attracted and pays a call. He fancy's he will have
 the courage to say what he has in mind, but Yde's answer,
 leaving self-possession puts him to rout. He calls again and
 she ~~directly~~ charges him with being a notorious flirt. His
 lack of mastery over himself is only proof of the sincerity of
 his feelings. Yde, who really loves him, knows this well, and
 is Grober's Grundriss. 1, 2. 765.

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grown in accordance with the shameful contract. It is a pretentious woman whose variable moods will not allow her a genuine expression of what she feels in her heart. Then, too the opinion of the county weighs too much with her: if she smiles on two people will say she is only being duped; if she frowns them of an act shows she affects her love for him she will be a laughing stock, aussi com refusee".

Some restless and indolent, leaves the village for a time and distinguishes himself in the service of a Count of the region. He pleases everywhere but at Donchere - the Count's daughter would be his for the asking. He cannot refuse to show respect for his patron, and is compromised, as he knows he will be, even before the tourney is held, when Luciane, daughter of his patron, is made his queen at a tourney. Ydo is a morbid young person. She stirs little from home, and attaches an altogether disproportionate value to civilities & the tourney-crownings. Some comes a short time, is treated worse than before. He is about desperate now, and so is Ydo. Melancholia fastens upon her. She has visions of spinsterhood as her deserved fate.

"Je me prier entrez puehnelles"

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elle qu'on se le fit mo. & belles.)

she means. In contrast, it is her misfortune to have no special attention, to be seen how unable to give herself to the one man who is thoroughly her admirer. Sabine, her maid, who reckons 'problematicness' when madness and is wholly enticed in Sore's belief. Takes pleasure in making her mistress suffer. The misfuses fall into the country idle gossip.

Sore is desperate. Ydies rebuffs make of him a very modern sort of errand boy. He wanders, not in his lord's service, but to dissipate ^{and} thoughts of how she treats him - Sore passa pour le la mer²⁾, At the Norman Court he finds conditions entirely those that prevail in France - the etiquette is disconcerting. By a circuitous mention he has reached another pole. The fact is patent when he attempts to leave the extraordinary country, for the daughter of its King has become so abnormally infatuated with him that ~~she~~ he and she, thanks in part to capricious elements, are to a degree in the craft that was to bear the young men home to France. She seems destined to entangling alliances. Not until after he has become involved in Ireland, does he take the measure of her.

2) l. 5500

1) l. 5439.

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he is to www.libtool.com.cn the voyage he is still for the entrance
 of Obea with her life to save his and then being necessary
 (because he has done quite as much to save her) seeks to have her
 her on that score, or on another far less commendable. She shows
 gifts on him. Promises that he shall be King, does nothing
 undone to keep him in Norway. He is resolute, makes feble excuses
 at first, but finally returns Obea's gifts and prepares to sail.
 She manoeuvres repelling her mother's in the accepted
 manner of later times, and prevails on Sone to take back the
 gifts also. He promises to come again if she should need
 him.

Act IV of the interactional drama opens at the great
 Chateau where Reinold Henry and his strenuous younger
 brother, after the latter's long absence, discuss their affairs.
 Sone, who stands his head fairly centralized now, proposes that
 they call on Yde. They do so. Yde is extremely awkward.
 Though still enough debilitated 'enluminee' to enflame Sone afresh
 since the last visit, Sone has been at foreign courts; Yde has
 been moping at home. She feels uncomfortable in the presence of the
 new experienced man of the world, her maid must teach her man-

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 and. Moreover, (1). So he calls her to a place
 to see and she is constrained to bear some familiar place.
 She is visited with herself, still suspicious of the great world,
 and thus naturally goes to further lengths than ever in the way of
 and remarks. Some hints, and answers nothing when he do.
 nervous and restless ~~and~~ ^{for} ^{li} ^{meysmer} ^{dia} ²⁾ - snap out
 'Notes a us foles amos.' He comes away with his face red.

So much so that, that the next time the young people
 meet, he makes no more advances. He is a man

Qu'il le ventant hait
 Ne qui vante ne se savit 4)

Any natural woman would have felt that his actions are un-
 all along meant love. He has shown his true intent, and been
 consistently repulsed. Now the chapter is closed. A large din-
 ner party is given. Some sit next each other. Some are
 formal words pass between them. The hostess attempts to establish
 pleasant relations, and signally fails. Matters at this pass
 in's uncle talks with Ydo, frankly and practically - his
 nephew is a good match. Ydo seems sweetly reasonable, but
 she has become frightened, and divines that her step has been

1) l. 8521. 2) l. 86-4
 3) l. 8628. 4) l. 12:31-32.

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 'ver' '1'. and at the beginning that follows he is listless, comes to Ydo laughing when he should come bravely, for once. The young lady herself, encourage to think that reconciliation is near, is so talkative and charming, sitting by the old man in the loges, that she inspires him to make some offer of marriage. Her answer might be that of one who had never said a foolish thing; "Comment oles que je plus ainch?" Too late, Sene is hurt to the quick and she sees him no more.

The first scene of the fifth act might give us a monologue by Sene in which he concludes that if London be thus cold, there is yet warmth in Norway. At any rate, what Sene does shortly after the uncomfortable journey, is to dispatch messages to Clee. She is the same impulsive creature as ever. Because the messenger offers to first to her mother, the queen and lands on a dinner ring she imagines that Sene is angling for an actual rather than a prospective queen. The messenger allays these suspicions with a tactful lie. He makes over to Clee the ring that Sene has given her unprompted for a first message to go with it. Clee is in

1) 2. 10696

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restoration www.libtool.com.cn to the horse - call this the most beautiful. Don't let the gift is the bravest drawing a King's daughter. Her thoughts flow fast and she overpowered from a liquid epic, that shall sing the deeds of her and why to thank many her. With this "Ad. Brief" she accredits her "most learned judge" to the supreme court of France. The ruling is in her favor, and her suit is won.

We have seen other scenes contrasted in our. The same story - romance in Rome, Galen and Gann. The first novel of our world, just as this ultimate one, presents a contrast of this sort. In Albert Galen it is more sharply drawn. But Galen and Gann do not exhibit the naivete and Zen-like temperaments of Udo and Odee. Why, to make the inexplicable apparently, does Udo persist in his self-suppression? Let the author give answer:

Pourquoi me en trower,

he asks,

Am peüit naïz : t amer
 Une pousoun sentiment ?
 Oügl . if do qm se entent.

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infr. raison le trouvera :

Elle adme Son de cue-mai,

Amel parlant qn elle le fait,

Son l'autre monde tout n'amo;

Mais par mes chuf es encare chie

Une grande melancolie

Dont biel semblant ne puet moustrer

These words, in view of what we have learned not to expect, are most surprising. Arguing from them, one feels almost justified in the belief that Son de Rousay marks the term of the indefinable period called Medieval.

§3) ——— Brief notice of Novels of intrigue ———

The self-imposed tragedy of Yde, and the conditions that lead up to it, both striking phenomena in the romantic series we have been tracing, plainly indicate that the medieval novel of chivalry must henceforward change. As a matter of fact, we know that its day is over. Three generations of political upheaval are to develop the tale. The short story, next expression of a new time, is to replace the epic. We have here as an organic literary form and we shall see

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Left by www.fibtool.com.cn myself, even though the result of the contending has not been spoken. In the way of creating things, it is in France that we find - notably in literature - a more ability to create than it has ever done in its less unstable periods. Speaking of Blamencia (1220-1250) M. Paul Meyer observes that "le roman de Blamencia à laquelle tôt ou tard viennent aboutir toutes les littératures : celle où l'on écrit d'aventures, se vaines, se ennues qu'on les suppose, ne suffit plus à exciter l'intérêt, où l'imagination ne ayant plus pour les faits extérieurs la curiosité du premier âge se complait dans la description de sentiments intimes." - - - c'est à par les caractères que vaut Blamencia." 2) Blamencia is a novel of intrigue. A glance at French novels of that description during our period, will show that in them also may be seen that - and we have remarked in our stories of legitimate love.

a) Cligés. In Cligés (1155), we remember, Bianca commissions her nurse to bring the emperor into believing he is really a husband. Bianca is able in her prophecies, such as they are. She and Cligés long in a rooming while before the young empress tells what is the true state of affairs:

1) Le Roman de Blamencia, f. p. Paul Meyer Pa. 186. p. ~~XV~~.

2) Ibid., p. IV.

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www.libtool.com.cn d' tout au plus l'ame. "246

Votre est me cuer, votre est me cor, "249

Ne ja nus fan non essanplene

Ne a granda vlenne a feure "

Chge' speak of eropement to Brittany. Sence is fracture the agent:

"Etai dirai: 5309

Ja avec vos einsi n'irai,

Que las seroit fan tot le monde

Unsi com i' ysent la blocke

Et de tristen de nos parole'

Quant vos seriens ake;

Etai et la, totes at lunt

Blasmerient nostre de dunt.

Nus nel creeroit ne devot croire

La chose se com ele est vrie

Mes le comandement saint Pol s.

Est bien garda et retenu

Que chartes ne se mant tenir,

Tains Poy a feure le ausant que

De saqeman qui n'en fraizage

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Ne me no blasme ne me no ho
 Un a estoper fet mal boche
 Et loce, o il ne u est qu'il
 Cunt je mont ben veur a chief."

Accordingly, Gemme, the Thessalian, appears to die. She is carried by her friends, & spirit, away from the mausoleum to a tower, where (more pretentive than Juliet) she lives for a year as a "hermit". Chigès, during such time, knows the whereabouts of the tower. Sweet Spring is come and Gemme longs for the open. She and Chigès seek the garden —

Quant Gemme vit l'air vif 6393

Et le soleil levant fier,

Enchanta son L'frança veü

Le jour a tot le sanc meü —

and there fall asleep — an idling youth comes that way, on his way over the wall. What he is or does —

à tant une pour destele, 6466

Se enait Gemme loz l'ovail,

Cele trossant, l'air s'evail

Et vit Bertran se creü fait.

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'Am... no...
Vozce...!

The hero escape to the Court, talking with them the useful Pharmacist, old Theosala.

We are strengthened regarding the story... by the opinion of the emperor himself, which he transmitted with his crown

un ains puis neot arperus
R eüst de sa fame peur
Qu'ele le deüst deceoir,
De il oï romancer
Comant Bence alis leent

G) Eracle (c. 1164) Walter of Châtillon, character of the wife loyal - the wife biological. His earliest extant work. Eracle, tells of a woman in Paris who has a wife made for her - a not-born man (with the infallible...?). Notion of when the man is called away from home on business & sends his young wife upon a tour on station, twenty four knights to guard her from approach. The man in Paris by some of these signs;

1) N. 2024-2767. of Comte de Poitiers, pp. 59-61

2) The Emperor doubtless is not sure of himself to remain Paris - One part of me for...
Le creator...
Scale 139

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Mais, comme nous sommes si près

Tout à l'heure, à l'heure

Un empereur, à toute voix

Upon a low she takes the air as if it were a beam

Upon the Parides, is seized of her for him. She is so kind of it.

Quous man: ce jeu amoi 368

Cel bel valet qui jou la vie ?

Relation, which she reaches the fatal personal conclusion:

'Et comment? Se je fais folie, 367

Je ne suis pas le premier

Ne ne sera le dernier.

Parides, in a *Pom* net. It was a go-between undertaker to manage

his affair. She needs the Empress as pretext of bringing cherries.

After preamble, she mentions Parides at the main focus up:

"Pour qui est ça le roman, 367

Si Pom est mort qui pis me fait."

but is at once calm with,

"Moi, mal sans ce me 366

Nesai d'oi est me anemi

Mais tout est bien, je suis d'amis

1) cf. Uvain, II. 164 - 52

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The do- between ... a letter to ... in which ...
 ... is set ... The Empress will ... with her ... full
 from her house, before the old women house, and in the house is to be
 ... all happens a arranged 1) ... the distinguished con-
 noisseurs 2) who had selected this wife for the Emperor despatches his
 patron ... the best return to Rome. The emperor comes and
 ... will put to ... the faintest ...
 please:

"Saites moi adieu ou ocre 4896
 So li vengeance en fait souffire
 Que 'jou ceule muire pour nous 3)
 Se la plus voit, que long se fonde 4851
 Il est mie voy qu'on le confonde."

2) Toutes les figures connoissent, 279
 Defemes Davant ensement
 Toute la vie et L'orement,
 Et des Chevaux ressemblent.

1) 11.4554 ff.
 f. Châdham de Courcy, 11.6310ff;
 La Fontaine: Contes: "On ne
 d'aise point de tout"
 "Boin", dit-il, "Celui-là n'est
 pas dans mon livre."
 Grands Écrivains de la France,
 IV, p. 366.

3) Cf. Blanc et Blancflo, p. 111.

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The www.libtool.com.cn fact of the matter is that a nice argument is set down upon the freedom of the empire. Athenais is set back by her husband who remarks with a touch of irony:

"Gardez-vous un nouvel maître:
De cest valet, mais non ferai;
Le dame a femme le courrai."

c) Amadée et Ybaine. — Similar in basis to the intrigue in Cingé is that in Amadée et Ybaine. Only Ybaine is strictness itself. She is, besides, far more than Genice, who is a coquette. Ybaine flatters lies, and on more than one occasion. When she sees that Amadée is in Succa having made her speak first with her husband saying she has had a vision which makes her wish to visit Pompeii and St. Peter:

"C'est de femme fine 3645
Bonne, loiale et enterne
Une des mervelles du mont
Une mult tres peu de loie en point
Une bonne c. home vant.
[Ceci pour est Ybaine une 3663.

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The guide leads us to a room where we find the stranger sitting on a chair, and keep him at a distance until he has regained them. He puts new clothes on him, and instructs him how to shake himself when he calls at her house. He appears then to inform her afterwards that the stranger is a man of parts - "qu'il n'a ni lieu ni nom au monde;" and asks them to retain him until she goes to Rome for her despatches. Amos thinks he cannot stay. Being pressed, he consents.

Yvonne makes the journey to Rome and is no longer on the way thence, Amos rescues her from a brigand of a Knight. She falls ill and apparently won't to die. Amos swears he cannot survive Yvonne. Her cleanness of mind is still entire. She fabricates a ^{twisted} lie so that Amos may be kept from her.

"Par mon grand secret amas
 L'un de vous, O en soies certain,
 Sans l'autre, III. mois esies je certain.
 [p. 175]

Puisque je primes un aussi
 Meubles que vous me donnez
 Il n'est plus de moi n'a nul le

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Écoutez - amon ne le veid
encore en cette venue amie

En vous de Aecher le ...

[p. 177]

But the three children she has won, so she affirms, have been
done to death by her own hands!

"Sop au mefait, mais e th fers
C onques à prouvois ne l de."

[p. 178]

Urraca promises to him which is balm to the dying Ysore¹⁾

She is brought back to life when a ring that Amoros was in fight -
her own ring - is replaced on her finger. Urraca's question ardent:

Mais Ysore icestun dieu 6700
Ne li otore, n consent,
Mais li mouste, narsentement
Raison.

She will manage, she says

"Car aus n e puisse n loume 6700
Noter, a mal, ne felonnie."²⁾

1) The fact is what leads to the name of national i
fiction. It describes with much precision the eq mesor ...

pp. 180-18.

2) cf. chazés, II. 5. 24-30.

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How they may accomplish the simple union - Amador goes to his home in Burgundy and goes to a court near his business and asks the Count to let him be. The Count is not so. She goes to him in much pain:

Il faut que je sois restée
en search d'a. m. fait baron.

She says she is no better? Then she gives a rambling account of how she has been St. Peter at Rome - "Belle personne me sam- bla" - and St. Peter, corroborated by the three other, a man that she be divorced from the Count of Nevers. The Count is willing to hear the reason - he is already in love with another woman. So the divorce is in all formality proclaimed. The Duke of Burgundy, her father, wishes his daughter to marry a second time, but he gives her entire liberty to choose. She suggests that she would be summoned. Then she addresses very clearly and then comes from on Amador - whom had he? "Belle", or is of same.

"Dieux, que je suis malade" (Act 7, 25)
"Il se l'etait fait de la vie" (Act 7, 25)

3) II. 7367-71 of Globe Quercus, II, 1, p. 10. "Le mariage n'est pas moderne."
4) Spencer (1871) H; Le Procès de Blais, 1781-82.

1) cf. p. ... the ... that ...
menages, gives ...
272. 7175-

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from the www.libtool.com.cn in the capital woman is in France
and men.

In these three novels we see that the authors
have done the impossible, a plot of intrigue. Crack treats
the matter too lightly, Clago and Anna at Yoon in
hiding India. I have hesitated whether to place Yoon among
the intriguing men or to give her a whole history in illustration
of the steadfastness of Yoon. However, although the question is
almost a debatable one I think I am not wrong in classing
Yoon after her marriage as a Yoon. In the way of intrigue,
Genie and Thomas lead to Yoon, as, in Legitimate & ex-
damer and Blanchette leads to Yoon and Yoon. The
high-flown theories of Charles, and the sentiment of the in-
net East pass to the dark ground of Yoon - the
fantastic in Yoon being little conspicuous except in a few
the data of the plot. The energetic Yoon & Yoon the path
for any wife, incompatibly mated, who was of course to come
a de Yoon as Yoon really face the situation.

d) Chelam de Cony (c. 1300) - Yoon & Yoon

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www.libtool.com.cn L.R. can find poem in fragment the
 to be is a far from gouffo. But with all the purity there is
 with with a sincerity of treatment which we should look for
 in any poem, not altogether unreasonably, to be con-
 temporary with Châtelain de Coucy, the Châtelain de Vergé, or
 the Châtelain de Coucy. In Dans we find traces of a will
 to make literature from small things and not to shrink the
 consequences of temperance. The Châtelain de Vergé (c. 1280)
 treats facts almost too minor. If the country of the novel
 were called in the twelfth century boasts so practical a
 language as Ysop, a century later the language was more
 delicate - the Châtelain de Vergé lives unreservedly
 and dies of a broken heart! The story of Fairy Bagel -
 fruit of gold, then red - is too well known²⁾ for detailed analysis
 as to be given here. The Châtelain de Coucy being, I should
 say, superior to any French novel before the Princesse de
Cleves. The novel is on this wise:

1) The 2nd ed. assigns the poem to the beginning of the fourteenth century.
 Prof. Zuber places it about 1200. Quintessence, II, 1, 776

M. Paris believes Gouffo is a work of the beginning of the thirteenth century
 of Ysop, X, p. 411.

2) cf. La Fontaine, Roman, VIII, f. 347 ff - an appreciation. It is to be
 that the parallels to Ysop, and in volume on first notes.

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The Duke of Sagen and his wife are practically mate & seal
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is a young man from home to lady a man of excellent character.
 recognized well she was him; a lady being him - a different matter.
 The Châtelain, however, an accomplished & tactical warrior, pays
 his addresses to the lady at first she laughs at him, treats
 him as a conceited and rash young man, regrets that her
 husband is from home, and would be so pleased to see the visitor.
 The Châtelain distinguishes himself in the country sports, inter-
 verses to the lady, and pays a second call. Sagen is at home,
 this time quite unsuspecting. He is cordial, but very wary, bids
 his wife entertain the young man. Lady Sagen begins to be
 interested. Common sense and passion debate in her mind,
 with the result that at a gathering of court notables she
 invites the Châtelain to come to Sagen on a certain Tuesday
 when the lord of the manor is to be absent. The appointment
 is rigorously kept. Plans are laid, Gabriel the lady Sagen's
 cousin and attendant, although strongly advising against
 the folly, is willing to lend assistance. The Châtelain is
 told of a secret door at the bottom of the garden. She first tells
 he comes to the secret door, he is not admitted; she night

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is a threat www.libtoot.com.cn daily n-gate. He has a sister to bring
 her sister's constancy. The Châtelain goes home and
 falls sick of his Parliament. He is um back thing!!
 Labels diplomacy. The letter of extravagant protestation³⁾
 are exchanged.

Though good will is re-established, and all is gay
 for a brief space. Then comes the beginning of strife. A
 young lady of Vermandois, jealous of the Châtelain's affection⁴⁾

1) Il. 2406-10 — cf. Chastement des Lames. Mousq. g.
 "Aont le verres-mus cesser un Dr. G. Ulrich [Robert von Blois: Bd. 10]
 De ci venir a a en avant. Berlin, 1895 — Il. 750-83 —
 "Voie m'ame ne tant ne peut " il nous amime tant conde de l.
 Ne laria, quoy q'a à lui arengre Ne laria pu sul escondit
 "souvent les fois le reniege." Qu'il reniege."

2) Et Piramus qui la crevice u. u. L'art d'ama. Mousq. g. m.
 Iron. ne fait pas d'amour? Dr. G. Kötting Leipzig, 1868 —
L'Escafle, 1.63/0

3) Il. 3049 ff. XXIX, 2, 2061 "en te velie concubie
 The first appearance. de son us 9th. z. for un petit deher musen."

her letters given in full
 4) Je cuit k. je faz vilene
 Quant ser par apel d'oise.
Dolop-Hos, 2.3/00.

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we live in www.libbook.com.cn & sure, sets a spy upon his movements.

The unsuspecting Sagel is he that is some suspect. Curious deceptions are ingeniously into vulgar makeshift. Domestic peace at Sagel is gone, and he has derived little pleasure from their Jewish life. She knew about that she Châtelain joins a crossing party for the East - Sagel has insisted on the idea of taking his wife, at the last moment she is refused permission to go, she has to run overmuch - Sagel is the Châtelain can't now withdraw. In the East he has, his heart, he commands shall be given to Sadie Sagel as memento of their lives, Sagel's intention. The Châtelain's heart is served as a choice morsel at table. She being convinced of what she has partaken is overcome with grief and of ready dies. Sagel seeks distraction in travel, but can find none whatsoever. After a few months, he dies.

Such a tragedy must, when it, seem startling after the frivolous and strange plots of intrigue we have been examining. It would appear that it requires a genuine feeling and a help for the Celtic depth of feeling to gain any real hold upon French minds. Perhaps it is well for Châtelain's fate.

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tion that www.libtool.com.cn is not. He said, that from a
 a long standing utterance. ¹⁾ But I think we
 can observe in more than one of the lines of the
 thirteenth century that people had begun to under-
 stand the meaning of life and its expression; that in
 the one hand abstract and on the other superficial was
 was passing to those deeper and more comprehensive.

1) cf. Fanson's op. cit. §. 97 - "Est collection per a com-
 plement la légende Celtique?"
 Of course from the lecture, I gathered we must regard the Irish

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Conclusion

(www.libtool.com.cn) was morally a flat, no
 adverbs period. ¹⁾ So much granted. I hope it has been
 demonstrated that our novelists do their utmost to intro-
 duce variety into their work. Not only variety of incidents,
 but within the narrow range of possible ideas, of forma-
 mentalities as well.

Close upon the heels of epic heroines, more or
 less chattered, Durodamur (Chigès) drifts at the man there.
 Then, falling much in love she teaches her hearts stoned
 flutter. Her wearisome questionings and hesitations stand for
 the uneasy needs of a Carte du Tendre, freshly discovered
 country whose magnetic conditions are little known.
 Durodamur is a sentimental pioneer, to whom all who
 follow in her footsteps are greatly indebted. The guide-book
 she draws up will in time be considered almost beyond
 recognition; it will seldom, throughout period, be
 wholly discarded.

Thus, Galeon and Gama (Albert Galeon), while forming
 with the novel appear less burdened with the responsibility of
 progress. Galeon can shrink or what it owes her brother.

1) cf. Gaston Paris: Hist. de la littérature française au moyen âge
 Paris 1890. p. 31. cf. Sarason. op. cit., p. 42

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(Gautier www.libtool.com.cn does "impressions", and is a piece of poetry
 to be read ~~the~~ sentiment with the ~~poem~~ activity.
 Both Gautier and Zola on love take their rank, having re-
 gard for the intrinsic worth of a man. La Signe (Sponde-
don) is idealistic - loves, with her, must be out by a
 certain measure of honour. She is the ethical and sweet the
 name, who must swallow her pride. Melin (Partenope
de Blus) is cautious and sensitive. She also must
 acknowledge that ideals are unattainable. Ysoline,
 (Armes et Ysoline) the scornful, unmercifully repels a
 namby-famby lover, until she is convinced her treat-
 ment has killed him. Her love, inspired of pity, is
 used to make a man of a man. With the second Melin
 (Guillaume de Palerme) it is prejudice from superior
 rank that battles with passion. Passion wins. Love
 and heroism hang about do men and the facing of
 danger - we pass into the thirteenth century when qualities
 of mind rather than of heart are for long to be celebrated more
 particularly.

- Swedenborg is with sundry occultations, the qu-

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during the ^{fiction,} twelfth century, Guinevere, Isolde, Lisias (Guinevere de Sol) gives a high standard for women of mental and moral fibre. She refuses to be relegated among the unjustly suspected, and displays a consummate skill and self-possession in establishing her rights and her innocence. Bliss (Bliss) follows with a will to meet prolonged ill-chance, sheendly making the world pay her way, when she finds her stolen person is dwindling. Reson (Galant de Bretagne) charms in place of scheming, but she has always force in reserve upon which she draws in necessity. Nicolete (Lucas de Nicolette) analyses few attractions; it is typical of her that at one moment she is smiling a flower-blossom, and at the next, is setting a dislocated shoulder. The Countess (Robert de Sieble) will not give up her embarrassing championship of a woman's man. She man, through her efforts at least known for what he is, decides to marry his daughter. She accepts the destiny, content that she has done her duty. Be the child, (Be the child Gracie's)

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makes www.libtool.com.cn her own and lives for nine years.
 as if she had known no other life than that of a simple
 forest's household. In two short interviews, and
 one aerial excursion the woman (Leonides) sur-
 renders her heart for better and worse. To prevent
 marriage with a man she does not love, she is
 virginal, and sustains the part of maiden
 without a flaw. Joie (La Marie King) spends
 quiet, exempting her, on the point of being dis-
 graced. she puts a bar in the way of Simón de-
 signs. At a foreign court she wins the regard of all
 men by her discretion and good sense. She will not
 tell an untruth.

It is a far cry from Joie to L'Orquellense (Blan-
cantine et L'Orquellense d'Alm), the rebellious, the jealous
 & forward. But such heroes as these Blancaine and
one are what we should expect. Having so conquered her
 place in fiction it was only natural that her and the
 woman should find herself treated with the same freedom
 the way of idealism, emotion & passion, and the great passion

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and with the help of the www.libtool.com.cn - the writing of *Camille* being a
 sincere effort that was not alien or known or con-
 stituted as before. *L'irquailense* is *Ruse*, and
 vengeance, and within a short time, no other in *Ruse*
 and her person to *Blancange*. (See *Camille de Nansay*)
 but looks at nothing. She is willing to lose her reputation
 if so she may gain the man she loves almost to dis-
 traction. *Yde* (*Camille de Nansay*) is an attempt at
 a real, *pro* emotional woman, but example among
 our heroes of the present day opinions. When we
 must fancy us ~~with~~ unhappy to the end of her days

I hope that in their order the individual becomes
 appear sufficiently in relief to make it unnecessary further to
 press their claims to recognition. In King them as they
 are grasped by chapter or date, we observe that in the first
 group, the work upon love is the principal thing, and of
 the eight are foreign - only *Raimon* and *Yde* are
 French. *Soredama* is of the most non-Arthurian country;
Benic is German translated to the East; *Mélan* (*Le Tri-
 pers e Blas*) is Byzantine; *Mélan* (*Le Drame de l'Amour*)

1) *Soredama*, *Benic* (*Chigeo*); *Galeron*, *Gamu* (*Ille et Galeron*); *La Bière*,
 (*Ypometon*); *Mélan* (*Le Tri-pers e Blas*); *Yde* (*Le Drame de l'Amour*),
 M. L. (*Camille de Nansay*)

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group. www.libtool.com/en . In the majority of these is
 young men rank. Some of them are Melior, Partouffes
 & Bliss are employees, Yvonne is the daughter, & Helen the
 sister of a doctor, Melior's father (Guillaume de Peloux) is an
 farmer. This is a group in which confidantes are inter-
 medians figure. Yvonne alone manages her affairs.
 This is the single instance of courtship - one of them is more
 sophisticated than another. A painful regard for what
 the world has to say of their sentimental conduct is mani-
 fest in each of these heroines of the first group.

In the second group, although only two of the eight
 are of French birth (Liéna and Fesno), all but three (Clar-
 mond, Joie, and the Duke Princess), have a footing in France.
 The two French women are of no great rank, and Fesno is long
 or pretense to be a waif. The others are of high station, but
 Nicolette is in gentle bondage, and the rest, from motives of
 prudence, conceal their identity. The Duke Princess, of course,
 is excepted. There is no intermediary in this group (Liéna is only
 a sympathetic adviser to Fesno); the courtiers do not all

you are, these eight heroines relying emphatically upon them

- 1) Liéna (Guillaume de Dole); also (L'écroule) Fesno (Guillaume de Bretagne); Nicolette (Guillaume de Dole); The Duke Princess (Robert de Dole);
- Clarmond (Bertano de Dole); Joie (La Mante de Dole); Carmelita (Clarmond)

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selves. www.libtool.com.cn is about such as we find in the
 first group. What the reader thinks is a matter of policy, or
 of conscience with the second group; not
 exception in fact, a matter of careful propriety.

L'Orquellesse and Olee, in the third, small group,¹⁾ are
 foreigners and of great station. Udo is French and a Countess
 Aquino's daughter. Olee and L'Orquellesse was the man of their
 choice. Udo is counted in the modern fashion.

What may be gathered from such a summary?

Mainly, I think, a re-affirmation of what has been already
 developed in these pages. About the year 1150 there arose
 in France a demand for fiction of a content, not
 in which woman should be idealized. Chrétien de Troyes
 a man of reading and of alert mind, was able to satisfy
 the demand in a way so brilliant, for his time, that through-out
 the middle ages he was reckoned the chief poet of his
 school. Chrétien seized upon the material to his
 hand - Celtic²⁾ and classical stories, subjects that had
 for some while been popular with the châtellen public - and

1) L'Orquellesse (Blancanoren de l'Orquellesse - man); Udo and
 Olee (Sone de Hanssa)

2) Person names everywhere in the Celtic emphasis to chivalry, concealment of
 woman's rights. cf. Poetry of the Celtic Races. London, Watts - alt. p. 7.

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from it was www.libtool.com.cn that she is the one in the faculty (and the
 the human stories) is explicitly responsible for the new values of
 woman and his humility in love. Woman is glorified, her role made
 even greater than the fact of, the change in civilization was an
 regeneration of the heroines part in love, with her as the
 catalyst that a different world was to follow, culminated for a half
 century the favored style. The proprieties of love, the pride
 and prejudice of love, the omnipotence of love, are the themes.
 The heroines themselves are apt to be foreigners of inferior rank,
 thereby giving us a new example in the the greater arguments.
 The new life of woman is matter of speculative song. This is
 the period of what might be called the unsaturated O's¹⁾ con-
 cerning heroines.

The Frenchman would not long be content with the
 ecstatic procedure. In addition, women had become more at
 ease in their sentimental rights and in their etiquette, and would
 wish to see their stories or more commonplace virtues celebrated.

Bourgeois influences were growing in France; reflections of the good
 taste would be more frequent in the novel. In some period, then
 is one of heroines of "true love", loyalty, goodness, and religion;

1) Victor Hugo's the new novel of poetic development (cf. romance,
 Préface) might, with restrictions, be noted to be in fact - the old of
 the - the epic of human adventure. The Drama of love

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then the www.libtool.com.cn - present with the speculations and ideas
but with the fact of life, with the generally understood.

The exterior is to be as a distinguishing feature. The
foreign and the far felt yield to the domestic and the prac-
tical.

In the third place, there are certain decorations, and
certain distinct advances. The closing years of the thirteenth
century give us novelists who may imitate the glosses and the ex-
traneous of their predecessors, but who, indeed, introduce
much of the natural about them. We observe in this world some-
thing like a regard for the laws of temperance! Moreover,
society appears to have become almost sensibly conventional
and to enjoy the unconventional - in one and the same world
we have portraits like 'God and Obed', 13th century and a
half of various paintings, and of over emphasis of virtue, and of
"true-love" brings us to the rational, almost modern conditions
in the Châtelain de Coucy and in Don Quixote. Lady
'Fagel's husband suspects nothing when she the Châtelain
begins to call at Castle Fagel. All things of the
13th century of public opinion, it is not in the old manuscript

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way. www.libtool.com/en up to the gates of London, as if
 he makes his compliments on leaving (remembering his
 treatment we should be only supposed to make) no use his
 runs up with tales as in Albert Galewin¹⁾. 'See this
 part of view, Ode's reckless behavior is a healthful sign.

The forward conduct of Ode's and L'Orquillence
 is significant in another respect. It gives inter-
 est that with the advent of the printing century
 people had ceased to enjoy a good number of these
 stories of Contes du Temps jadis; and that even if the
 invention of printing had come a hundred years earlier
 the chap-books would still have told of Sir Denis
 and Sir Guy²⁾ rather than of heroes more of the sen-
 timental.

1) 2.948 p.

2) cf. Grober: Quenouille II, 1, pp. 114-1196, for a list of fifteenth
 century prose romances.

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1) Works read, and referred to in the preceding pages. I have the greatest pleasure in using the French titles of these poems. Hence, here, when the title in German might be misleading, I give it.

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i) To Professor A. Marshall Elbatt and his assistants in the department of Romance Languages, the writer wishes particularly to acknowledge his many obligations.

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