

A CRITICAL STUDY OF THE CHANSONS OF THE

CHÂTELAIN DE COUCI

(end of the XIIth - beginning of the XIIIth Century)

by

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## INTRODUCTION

This study of the songs attributed to the Châtelain de Couci is based on M. Alain Lerond's critical edition : Chansons attribuées au Châtelain de Couci, Publications de la Faculté des Lettres et Sciences Humaines de Rennes, 7. Presses Universitaires de France, 1964. Song, stanza and line numbers referred to are accordingly those of his edition. The main work of reference is M. Roger Dragonetti's La Technique Poétique des Trouvères dans la Chanson Courtoise, Contribution à l'Etude de la Rhétorique Médiévale, Aruges, 1960. Page references are made to this book in the body of the text.

The dissertation is an attempt to distinguish an individual manner in the composition of the Châtelain's songs, taking Songs I - VII, classified by Lerond as authentic, as the basis for observations made. Songs VIII - XIII, classified as being possibly - and it seems, according to the evidence collected by Lerond, probably - attributable to the Châtelain, are examined separately for new themes or different aspects of style they

may offer. There is no discussion of the remaining songs, whose authorship is considered more doubtful.

The dissertation begins with an analysis of the Châtelain's range of subject matter. A discussion of language and of the poet's choice of metaphor follows. Then the frequency with which the poet uses certain "figures of words" and "figures of thought" is noted. Finally each of the thirteen songs is considered singly from the point of view of general structure. As Lerond has analysed the verse form of each song in the notes to his edition, and Roger Dragonetti includes a very comprehensive chapter on versification in his book, no further comment on this subject is offered. The dissertation concludes with some tentative critical remarks on the body of songs which have been examined.

Translations of Songs I - XIII are appended : this work was undertaken with much kind assistance from Mr Oliver Goulden, Lecturer in French at the University of Keele.

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## CHAPTER ONE : THEMES

### a) Songs I to VII

The discussion of themes appearing in this group of songs will be preceded by a brief description of the fictional situation created for each song.

In Song I the poet is a successful lover leaving for the Crusade. The necessity of his going is balanced by the absolute certainty of suffering on account of this separation. In Song II the lover's passion is completely unrequited. Nevertheless, he resigns himself to suffering until death. In Song III the lover has some hope. He has as yet made no declaration, but remains in silent adoration vowing constancy. In Song IV the lover will not relinquish his love on any account and obtains some comfort when he is absent, from recollection of her. In Song V the lover wishes he could hold his lady in his arms before he departs, presumably on Crusade. The song moves from present hopes to recollections of the past which are not encouraging, for the lady's apparent sweetness was deceptive ; nevertheless, the lover can contemplate no other love. In Song VI the lover is completely out of favour and despairing, yet declares eternal

constancy. In Song VII the lover is in a state of uncertainty; he is entirely at his lady's mercy, but protests his fidelity, despite her cruelty.

The constant element in all these situations is separation from the object of love : in Song I external circumstances separate the lovers; in Song III it is the lady's unawareness of his passion, in Song IV her worth or high station, in Song VI her anger, and in Songs II, V and VII her indifference or deliberate cruelty which keeps the lover at a distance.

The professed subject of all the songs is love for a lady, whatever their real inspiration may have been. M. Robert Guiette claims of the trouvères : "L'artiste n'y étale pas sa passion mais son talent ..... c'est l'oeuvre formelle qui est le sujet."<sup>1</sup> In the same article, he quotes Denis de Rougemont : "L'Europe n'a pas connu de poésie plus profondément rhétorique : non seulement dans ses formes verbales et musicales, mais si paradoxal que cela paraisse, dans son inspiration même."<sup>2</sup> But as the main purpose of the opening stanza of a courtly lyric was to strike a pathetic note (cf. Dragonetti, p. 140) a declaration of sincere

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1 Robert Guiette, "D'une poésie formelle en France au Moyen Age", Romantica Gandensis, 8, 1960.

2 Denis de Rougemont, L'Amour et l'Occident, Paris, 1939.

feeling is a common introduction.

The Châtelain connects his state of mind with his poetic creation to form such a protestation, in the opening stanzas of each song :

Song I	1	(7 - 8)
Song II	1	(1 - 6)
Song III	1.	
Song IV	1.	
Song V	1	(1 - 4)
Song VI	1.	
Song VII	1	(5 - 10)

In these claims to true feeling the poet is careful not to suggest that joy in nature can produce joy in the lover. Dragonetti (p. 170) points out the subtle rôle played by the nightingale in Song III; in Song V also, the lover is summoned to sing because his mood is already in harmony with Nature's. Awareness of joy in the natural world may sharpen the lover's private anguish :

"Mout m'est bele la douce commençaence  
 Du nouvel tanz a l'entrant de Pasceour,  
 Que bois et pré sunt de mainte samblance,  
 Blanc et vermeill, couvert d'erbe et de flour;  
 Et je sui, las, .....

VII 1 (1 - 5)

Or the nature topos may be used in reverse : in Song IV the lover's emotion serves to make him indifferent to the seasons :

"L'an que rose ne fueille  
 Ne flour ne puet paroir,  
 Que n'oi chanter par brueille  
 Oisel n'au main n'au soir,  
 Adonc flourist mes cuers en un voloir  
 De fine amour .....

IV 1 (1 - 6)

This sincere lover disclaims poetic eloquence : it is the false lover, the rival "qui prie sanz cuer por decevoir" (Song VI 3 (21)).

In those songs where falling in love is described, love is a sudden passion against which the lover is powerless :

"Tout ain mes ieus qui ne firent choisir;  
 Lors que la vi, li laissai en hostage  
 Mon cuer, qui puis i a fait lonc estage,  
 Ne ja nul jar ne l'en quier departir".

III 4 (29 - 32)

"Lors que la vi" indicates the immediate nature of this love : no second glance was necessary. The same idea appears in Song II 3 (26-27), Song V 2 (11-13), 3 (17-19) and Song VII 2 (11-12), 3 (21-24).

It is the heart which is left behind with the lady in Song II 4 (31-32), 5 (37-40), Song III 4 (30-32), Song IV 1 (5-7) and Song V 1 (5-7), or is reproached for remaining with the lover in

Song I 3 (23-24). This distinction made between the "cours" of the lover, and the "cuers", hastening to service, is appropriate for the description of an adulterous love. The poet describes the lady's noble qualities, and the great solace her company is to him (e.g. Song I 3) so that one could argue that this lover desires the return of love, not necessarily physical possession. The word used for the lover's reward is always vague : e.g. it is the "guerredon" in Song V 6 (45), the "dons" in Song VII 5 (43) or the "soulas" in Song I 3 (18). But there is one song where the Châtelain describes with troubadour frankness the exact situation in which he desires to be :

"Or ne lait Diex en tele honneur monter  
 Que cele u j'ai mon cuer et mon penser  
 Tiegne une foiz entre mes bras nuete  
 Ançois qu'a'lle entremer!"

V 1 (5 - 8)

The lady described in these songs is an ideal type. She is given no individuality; she represents physical perfection :

"Je ne doi pas amours grant mal voloir  
 S'a la plus bele de cest mont mon cuer rent,"

II 2 (10 - 11)

Her virtue is exemplary also : she is the lover's "loial compaigne" in Song I 1 (4), "sage" as well as beautiful in Song III 4 (27), "franche" in Song VI 5 (33) and "simple et sage" in

Song VII Envoy (55). To the lover she may appear cruel, as in Song II 3 (26-27) or false, as in Song V 3 (18) but these complaints do not amount to moral comment : they indicate the effect of such beauty on the mind of the lover.

The lover may expect to suffer. Reasons for his pain may be physical separation from a loyal lady (Song I) or distrust of the inevitable "fole gent ombrage" (Song III 5 (35)). These evil people appear also as "li felon" in Song V 5 (36). The rôle of the "felons" is to wreck true love by malicious slander. Or they may be rivals to the lady's love, as in Song VI 3. Both invite strong expressions of rage and contempt from the lover. But where there are no "felons" to interfere, the lady's indifference or cruelty produces acute suffering :

"Mais je ne puis dire, se je ne ment  
 Qu'ais d'amours nule riens se mal non"  
 II 1 (3 - 4)

"Quar ses orgueus m'ocit ....."  
 II 3 (25)

"De nul souspire que je li doi par dete,  
 Ne m'en veut pas un seul cuite clamer;"  
 V 4 (25 - 26)

"Mais na dame ne quiert se mon mal non;"  
 VI 4 (29)

In Songs II and III the lover is described as being "esbahé" :

"N'est merveille s'en l'esquart n'esbahis  
Quant g'i connois ma mort et sai de voir."

II 3 (21 - 22)

"Quar sa biautez ne fait tant esbahir  
Que je ne sai devant li nul langage;"

III 2 (13 - 14)

The lover here is a creature trembling in the presence of his lady's beauty. "Esbahir" means, in these contexts, "to stupefy". Other possible meanings are "to dismay", or "to amaze".

In this hopeless situation, the lover can only beg the lady, or Love, to have mercy on him, or Love to intercede in his favour. There is such a request in five of the seven songs : Songs I 4 (29), II 5, IV 2 (17-18), VI 1 (1-4) and VII 2 (15-20).

The disparity of station or worth between the lover and the lady is suggested in four songs : Songs III 1 (5-8), IV 2 (14-18), V 1 (5-8) and VII 1 (6-7). In Song IV 2 (14-18) the lover's hopes are presumptuous, from the point of view of reason; the lover knows he has no right to succeed. However, from another point of view, that of any true lover, this passion justifies itself by its honesty. In Song VI 3 the lover appeals to "fins amans" to decide on his merit, "par raison" (3 (23)), which is

here the reason of the heart.

Love, then, is anguish, but anguish mixed with a fearful joy. If there were no positive elements in the lover's state one might wonder why he chooses to endure his torments rather than turn to a different lady. But to be permitted merely to serve such a lady, without much hope, gives joy :

"Si doi avoir grant joie en mon corage,  
S'ele ne veut a son oes retenir."

III 1 (7 - 8)

The mixture of emotions is presented more clearly in Song IV :

"Par maintes fois m'esfroie  
Amours et fait pensant,  
Et souvent me repaie  
Et done cuer joiant;  
Einsi me fait vivre melleement  
D'ire et de bien ... ."

IV 4 (28 - 33)

In Song V, after four stanzas bewailing his suffering, the lover has a hyperbolic outburst :

"Seur toute joie est cele couronnee  
Que j'ain d'amours ... ."

V 5 (33 - 34)

This joy is the joy of being in love : mystical exaltation of a sort, rather than sensual ecstasy. The Châtelain contents

himself with abstract statements : there are no erotic details given, nor any description of the dramatic situation except for that of the first stanza of this song (V 1 (5-6)).

Once in love, the lover's emotion is so intense that all other interests in life are excluded. For example, in Song I there is no weight given to the Crusader theme : a perfect Crusader would forgive his enemies but this lover feels only hate for possible rivals. Life has no use for the lover, nor he for life without this particular love :

"Sans vous amer ne m'a vie nestier,  
 Se je ne vueill tout le monde amoier  
 Ou aler m'ent morant.<sup>3</sup>  
 Ja Damedieus ne m'i doit vivre tant  
 Qu'al siecle amie et perde amour veraiel!"

IV 3 (23 - 27)

"Amour veraiel" is faithful as well as sincere love. To give up the service of one's chosen lady, however feeble the chances of success, is to give up life :

"Dane, nus maus que j'aie  
 Ne m'est fors alegier,  
 Quar sanz vous ne porroie  
 Vivre, ne je nel quier."

IV 3 (19 - 22)

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3 This is the 'M' manuscript reading of line 25. Lerond gives an interesting variant from the other manuscripts :

"Et (ou) aler mort vivant. (p. 75)

The Châtelain's use of the word 'lige' in Song III 1 (6) indicates the absolute nature of his loyalty. He is pledged to one lady and no other can be considered : in the same song he continues :

"Tant ai en li ferm assis mon corage  
 Qu'ailleurs ne pens, et Diez n'en lait joir!  
 C'onques Tristanz, qui but le beverage  
 Plus loisement n'ama sans repentir;  
 Quar g'i net tout, cuer et cors et desir,  
 Force et pooir, ne sai se fais folage;"

III 3 (17 - 22)

Loyalty to one love, constancy in the face of severe trials, is the Châtelain's ideal in these songs. The frequency with which he disclaims the possibility of loving another is striking :

"Ne de nule autre amour joie n'atent  
 Fors que de li - ne sai se c'iert jamais."

I 2 (15 - 16)

"Que ferai, Dex, partirai ne de li,  
 Ainz que s'amours ne par ait tout cois?  
 Haie, certes!"

II 4 (29 - 30)

"Je ne dis pas que je face folage,  
 Nis se pour li ne devoie morir,  
 Qu'el mont ne trais tant bele ne si sage,  
 Ne nule riens n'est tant a mon desir;"

III 4 (25 - 28)

"..... ne sai s'ele a talent  
 Que ne vusille assaier,  
 U s'el le fait de gré pour moi irier,  
 Pour esprouver se pour mal requerroie."  
 IV 4 (33 - 36)

"Nious ain a li faillir, si ne prometse,  
 Qu'a une autre adiever."  
 V 2 (15 - 16)

"De poue ne sert li ne vult confortoir  
 D'autrui amoir; ..... "  
 VI 6 (41 - 42)

"Ne cuidiez pas, dame, que je reproie  
 De vous amer, se more nel me desfait!"  
 VII 4 (31 - 32)

It is not surprising to find some reference to death in every one of the Châtelain's songs (I - VII), considering the hyperbolic nature of all the sentiments expressed of joy, suffering, stupor, etc. which the perfection of the lady's beauty suggests. Song II offers the most lengthy description of what it feels like to be in love. In stanzas 1 and 3 the poet introduces the theme: love holds him in despair, neither killing him nor permitting him happiness. The lady's lack of response means "death" to him:

"N'est merveille s'en l'enguart n'estahis,  
Quant g'i connois ma mort et sai de voir."

II 3 (21 - 22)

Her pride also "kills" him : "ses orgueus n'ocit" (line 25), and he regrets ever having seen her as she was born, it appears to him, for his "death". In stanza 4 he debates whether to leave her before love for her "ne par ait tout ocis" (line 29). This, he decides, is impossible : his heart is "en li pour morir nis;" (line 32) and he prefers "morir en douz desir" (line 35) than to remove his heart from its prison. His only possible release, if he does not obtain the lady's mercy, is death. "Mors u amez" (line 49) are the only alternatives. In Song IV the poet develops the idea of a life lived without love on his part : this would scarcely be life; he would be reduced to "aler m'entourant" or "mort vivant" (line 25).

There seem then to be three ideas on the subject of death in the first group of songs :

- 1) When his love is unrequited the lover feels that he is condemned to a sort of death, because his misery is almost unendurable.
- 2) A way out of this situation would be, in fact, to die. The lover threatens the lady constantly with this possibility to arouse her pity.

- 3) A less desperate remedy would be to contemplate living without being in love. This would be a living death.

The lover's reply to his dilemma is the concise antithetical one of Song II 4 (35) :

"Asses ain niour morir en donz desir  
Que vivre iriez et ma vie haïr."

The themes treated in Songs I - VII may be briefly summarized : the poet is concerned mainly with the sorrow, or the sorrow mixed with joy felt by the man who loves sincerely and whose love is either not returned or is frustrated by circumstances. Where pleas for mercy prove futile the lover feels that his state is extreme, but this feeling is qualified by acceptance of his painful situation. Only death can release the lover from his commitment to the lady he has chosen. There is no reason given for this insistence on fidelity except that fidelity in itself is honourable; the suggestion is that the particular lady represents perfection and that the lover aspires to love nothing short of perfection. This dedication to love could be considered unreasonable, but not by true lovers who are convinced that there is no other purpose nor interest in living if not for faithful, if unsuccessful love.

The total picture of love given by the Châtelain's songs is that of the tradition, established by the troubadours and continued by the trouvères.<sup>4</sup> However, some ideas are developed in the Châtelain's songs, to the exclusion of others. It is easier to detect an individual treatment of traditional themes when the poet's songs are compared with some of those of his contemporaries.

With *Cace Brulé*<sup>5</sup> the differences in theme are very slight: in the sixty-nine songs considered authentic by Dyggve the lover is described repeatedly as being in this situation:

"Sans atente de guerredon  
 M'otroi a ma dame servir,  
 Puis que toute s'entantion  
 A si tournée a moi hair  
 Qu'ele m'ocit a desraison.  
 Ja Diex mais ne mi doint joïr  
 De rians fors que du tost morir;  
 Qu'autrement ne me puet faillir  
 L'ire dont el set l'occhoison."

Song XVI 1 (1 - 9)

In another song, XXV, the sentiments expressed are identical to some of those in the Châtelain's songs except possibly that the

4 Cf. Moshé Lazar, Amour Courtois et Fin' Amors dans la littérature du XII<sup>e</sup> siècle, Paris, 1964;

Maurice Valency, In Fraise of Love, New York, 1961;

Denis de Rougemont, L'Amour et l'Occident.

5 H.P. Dyggve, Cace Brulé, trouvère champenois, édition des chansons et étude historique, Helsinki, 1951.

view of Love's rôle is slightly different : in Gace's song, Love sports with unhappy lovers :

"Pourcec, s'Amors ne s'en vuet plus souffrir  
 Qu'ele de tonz ne face a son plaisir  
 Et de toutes, mais ne puet avenir  
 Que de noie ale bone esperance"

Song XXV 1 (5 - 8)

In the Châtelain's Song XV 4 (35-36) Love tests the lover : Gace's tone is more cynical. In the *Envoi* to this Song XXV Gace addresses a companion, Huot. These references to friends are frequent; the Châtelain makes no personal references.

One might claim that Gace, in some songs, speaks more bluntly, and more positively than the Châtelain. Again the difference is of tone, not of theme, e.g. :

"Se trecherie n'a en foi  
 Et trahison en loiauté,  
 Dont avrai bien ce qu'aveir doi,  
 Quar de loial cuer ai amé."

Song XLIII 5 (37 - 40)

In the Châtelain's first six songs, his hopes are put much more tentatively. The Châtelain makes no general statements about the fickleness of women's hearts : there is nothing in his songs to compare with these lines of Gace in the same song :

"Par cuer legier de fons avient  
 Que de li amant doutent souvent"

Song XLIII 3 (17 - 18)

Case can be proved; at least he puts very plainly what the Châtelain prefers to put obliquely in the opening stanzas of his songs; e.g. :

"Mais par esfort ne doit nuns chengon faire

.....

Mais oïl qu'amors et talanz fait chanter  
 De legier puet bone chengon trover  
 Ce que nuns hons ne feroit sans amer."

Song XLI 1 (2 - 7)

In sixty-nine songs there will be a much greater range of tone and mood : Song L ("Ire d'amor qui en mon cuer repaire ") presents the dignified abstractions familiar in the Châtelain's songs, but with an address in the Envoy to the Count of Blois to take his love seriously if he wishes to aspire to "grant heneur". But in Song LXV the betrayed lover advises lovers bitterly not to test their lady too far if they do not wish to discover something unpleasant. There is considerable wit in these songs : when the lover pleads with his lady she replies :

"Quant ireis vos outre mer?"

Song LXV 3 (21)

However, whatever the lady's response, the lover refuses to give up.

Where the Châtelain, with a few exceptions, avoids realistic descriptions of particular situations Gace achieves pathos by such a description :

"Et quant avient que je sui endormis  
 Solaz en ai celui qui doit plaire.  
 Més cruelment le n'estust comparer  
 Au resveillier, quant je ne puis trover  
 Ce qu'en dormant n'estust evisioner."

Song XII 5 (31 - 35)

The Châtelain speaks of "joie" : Gace will use the more concrete word "laughter" : (e.g. Song 1 2 (13)). Similarly there is no reference to an actual kiss in the Châtelain's songs : stanza 3 of Gace's Song I begins :

"En baisant, mon cuer ne ravi"

and the theme is amplified in stanza 4 :

"D'un baisier dont ne nombre ai,  
 M'est avis, on n'entente  
 K'il n'est hors, ce m'a trahi  
 Q'a mes levres nel sente."

Song I 4 (31 - 34)

The ten songs of Canon de Béthune<sup>6</sup> afford a much greater contrast in subject matter and tone : in Songs IV and V the poet

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<sup>6</sup> Les Chansons de Canon de Béthune, Wallensköld, Paris, 1921

expresses regret at being obliged to leave his lady, but also great enthusiasm for his spiritual duties. In Song IV 3 (17) God is described as "assis en son saint iretaige", and in the following stanzas the poet reminds fair ladies and all others of the rewards of virtue. There are no religious themes developed in any of the Châtelain's songs : in the Châtelain's *Chanson de Croisade* (Song I) the lover subordinates his spiritual aim to the service of his lady. (There is one song in the second group where the Châtelain places his love for his lady second to his love for God, but here the theme is not developed : Song VII, Second Version, 1 (9)).

In Song VII Conon justifies an attack he has made on a lady he once loved. He thanks God that his love for this lady has faded and praises the beauties of his present love. This is a theme never touched upon by the Châtelain. In Songs VI, VIII and IX also Conon accuses ladies of treachery in very strong language. In Song X, which is a *débat* rather than a love-song, the poet worate a proud lady : she has been cruel in her youth but now she is old, ugly and ready to acquiesce. However, the poet renounces her with some pungent remarks on pride.

As in Gace Brulé's songs, there are various references to persons and places, and also some social comment : in Song III

the poet describes his reception at the court of Marie of Champagne; how he was laughed at for his Picard speech.

In Songs I and II the matter is more traditional, the tone more dignified : the poet is a humble and faithful lover.

Comments on the general frailty and infidelity of women, and the stupidity of faithful lovers appear to form a minor theme in songs of the period. Dragonetti quotes Blondel de Nesle on p. 67 : the poet announces that if his lady will not love him he will give her up :

"Et quant li plaira, merie  
Iert la painne et retenus  
Blondiaus, qui Amours desfie  
S'ami nel daigne clamer."

But in other songs Blondel protests perfect fidelity, e.g. : Song R.482.<sup>7</sup> On p. 48 Dragonetti quotes an anonymous poet's most scornful view of women :

"Car cil qui veut dame accointoier  
Il li covient un monoier  
Tele amor soit honie!  
Nus m'en puet avoir son plaisir,  
S'il n'a horse farsie."

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7 Die Lieder des Blondel de Nesle, Wiess, 1904, p. 121.

b) Songs VIII to XIII

In Song VIII the situation is similar to that of Song III in that the poet knows that the song will please the lady; nevertheless the lover is in torment because he knows his love is folly and because the lady seems deliberately to welcome other suitors. This is a detail which has not appeared in the first group of songs. However, the lover would rather suffer on this lady's account than succeed with another. In Song IX the situation is new: the lover dreamed of living without love, in peace, but has been dragged back into folly. In Song X as in Song VI 1 (1-8) the lover fears that this may be his last song, if his love is not returned. He declares the intensity of his love, rephrasing slightly Song III 3 (21-22) which is in turn almost a translation of Bernart de Ventadorn's Song XXI 1 (5-6).<sup>8</sup> In Song XI, as in Song VII, the spring season, and here the birds' song, form a contrast to the lover's sorrow. He is treated unjustly by the lady, for he has served long and faithfully, "en pardons", 2 (15), as in Song V 6 (44). The "felons" are responsible for the lover's misery, but he thinks with enjoyment of their future mortification. He compares himself favourably with these

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8 The Songs of Bernart de Ventadorn, edited by Stephen Nichols, Chapel Hill, University of North Carolina Press, 1962.

villains and promises himself a reward for his pains. In Song XII, first version, the lover is separated by cruel people from his lady : there is no deceit on the lady's part here; as in Song I external circumstances separate the lovers. The introductory situation in Song XII, second version, is similar except that the separation has taken place in the past. In Song XIII the lady remains obdurate and the lover reiterates his vows of constancy despite his suffering.

The idea of the lady's superiority in all respects was implicit in all the songs discussed previously even where there was no direct statement (as in Song IV 2 (14-16)) that the lover has no right to this love. But in Song VIII 3 (20-24) the theme of "haut parage" which is defied by "fol desir" is given more emphatic expression. Love is folly, but it is a worse folly to renounce love :

"De ceste amor, qui tant me fet pener,  
 Ne voi je pas com je puisse partir,  
 Car je n'i voi raison de l'eschiver,"

VIII 3 (17 - 19)

The theme of the unpredictable but probably miserable future which appeared quietly in Song I 6 (41-46), Song II Ervoi, and Song VI 2 (15) has greater prominence in Song VIII 1 (7-8) where the metaphor of the ship without a rudder makes a brief appearance.

In Song IX 1 (5-8) the theme of inaccessibility is given the most vivid expression in all the songs. "Folie" becomes the central theme of this partly ironic song. Praise of the lady's beauty and of her moral worth is familiar, but lines 31-36, stanza 5, give new clarity to the theme.

There are no new themes in Song X. In Song XI there is less emphasis given than in the songs previously discussed to the lover's unworthiness, and more to his sense of grievance : he refers to his hopes of reward three times : in stanza 3 (22-24), stanza 4 (31-32) and stanza 5 (39-40).

The themes of Song XII, first and second versions, are familiar, as are those of Song XIII, with the possible exception of the idea expressed in stanza 5, line 33 : "De vos penser ne puis fere mesure;". This means in this context : "I cannot refrain from thinking of you." The theme of moderation is not a favourite with the trouvères, understandably : it is a theme more suitable for narrative and is treated by Marie de France in some of her stories : e.g. in the *Lais* "Yonec", and "Deux Amants".<sup>9</sup>

The only song of this group which shows a marked difference in theme, mood and tone from the songs previously discussed is

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9 Les Lais de Marie de France, C.F.M.A., Paris, 1956.

Song IX. Stanza 1 (1-4) offers a thought which is quite uncharacteristic of the Châtelain :

"Bien cuidai vivre sans amour  
 Desore en pais, tout mon ad  
 Mais retrait m'a en la folour  
 Mes cuers dont l'avoie escapé."

The mood established by this introduction is much less sober than the dominant mood of Songs I - VII. There is no trace of irony in Songs I - VII except in the delicate understatement of Song II 2 (15-18) and the ironic use of the word "guerredons" in VI 2 (13).

## CHAPTER TWO : LANGUAGE AND METAPHOR

a) Sonnet I to VII

According to Dante, certain poetic themes, of which love was one, deserved the "noble" style. He explained that this style was achieved when the formal elements of a poem, of which vocabulary was an important one, harmonised with the general elevation of the poet's thought: "Stilo equidem tragico tunc uti videmur quando cum gravitate sententiae tam superbia carminum quam constructionis elaticae et excellentiae vocabulorum concordat".<sup>1</sup> Dante was careful to distinguish between the dignified "chanson" of love, written, or sung in the style he describes and any less elevated composition whose subject was love. He quoted as past masters of the chanson the troubadours whose songs belonged to the courtly tradition, certain poets of the Italian school, and the courtly songs of the Northern French trouvères. He praised two songs in particular: one by Thibaut de Champagne, the other by Gace Brulé: Song L:

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1 Dante, De Vulgari Eloquentia. Marigo, p. 194, quoted by Dragonetti, p. 17.

"Ire d'amors qui en mon cuer repere".<sup>2</sup>

Thibaut de Champagne, Gace Brulé and the Châtelain de Couci all drew the language of their chansons d'amour, metaphorical and non-metaphorical, from a well-established literary convention. This particular diction is largely responsible for the general impression of dignity which the songs give. A different tone is adopted for a different type of love-song, e.g. the "pastourelle". In a pastourelle by Thibaut de Champagne, "J'aloie l'autrier errant",<sup>3</sup> the courtly diction of the chanson is parodied.

Different poets drew on different areas of the common literary language: feudal vocabulary provides the largest part of the Châtelain's poetic diction, and that of his contemporaries writing this genre of love-poetry. (cf. Dragonetti, pp. 61-115). The natural world supplies the poet with some words and images, but always at one remove as all his descriptions are based upon poetic practice. Other words and phrases are drawn from the activities of buying and selling, finance and the law. The following analysis of the Châtelain's language is based upon

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2 K.F. Dyggve, Gace Brulé, trouvère champenois, édition des chansons et étude historique, Helsinki, 1951.

3 Song LI, Les Chansons de Thibaut de Champagne, Wallensköld, S.A.T.F., 1925.

Dragonetti's detailed survey of the trouvères' general range of vocabulary, pp. 61-139.

The relationship described by the poet between the lover, the poetic "I" of every song, and his lady is that of a vassal to his feudal lord : love may be a chivalric game, or single combat, or battle, but it is always regulated by the obligations of feudal ceremony. The fundamental duty of the vassal is to serve his lord; the lover to love and serve his lady. The Châtelain uses parts of the verb "servir" in Song III 2 (11) and 3 (24) and in Song VII 2 (14). The lady takes the lover into her service; the verb "retenir" is used in this sense in Song II 5 (39), Song III 1 (8) and Song V 2 (14). (cf. Dragonetti, pp. 62-63.) To love is to "faire homage" to the lady or to Love; the Châtelain uses this term once only in Song III 1 (10) where, as noted in Chapter I, he gives it the hyperbolic addition of "lige". (cf. Dragonetti, p. 69.) A vassal might find himself with many lords from whom he held fiefs and to whom he owed fidelity and service : his liage-lord was his supreme feudal lord. The feudal rite of homage was simple but impressive : the lord placed his hands over the joined hands of the vassal; the vassal, who may have been kneeling, then swore an oath of fealty; the ceremony ended with the exchange of a kiss, on the

mouth.<sup>4</sup> There were variations, of course, on this ceremony. The parallel in the Châtelain's songs is described in Song VII 1 (5-6) : "A mainz jointes sour". This suggests both prayer and the ritual of fealty. Faith between the lord and the vassal was a unilateral agreement (cf. Dragonetti, p. 65) : no oath was required on the lord's part. Nevertheless, the Châtelain begs his lady to keep faith, in Song I 6 (46), and reminds her of his trust in her in Song VII 2 (15). A breach of faith on the vassal's part would be "felonie", the worst of crimes, and very common in the twelfth century. (cf. Dragonetti, p. 68.) In the Châtelain's songs the lover is always faithful, but the lady may be accused of "corage felon", in that her "bel semblant" means nothing, as in Song II 5 (44-45) and Song VII 2 (17-20). The lover is "trahis" by this deception in Song V 3 (20). Usually, he serves in pure hopelessness, "en pardon", in Song V 6 (44). (cf. Dragonetti, p. 66.) Nevertheless, he will not give up : the verb used is "recroire", in Song IV 4 (36) and Song VII 4 (31).

In feudal law, all combats must be preceded by a "defi", a challenge (cf. Dragonetti, p. 67) : the adversary must be warned

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4 cf. Marc Bloch, Feudal Society, translated by L.A. Manyon, Routledge and Kegan Paul, 1961, p. 146.

before the attack. Only a felon, or a pagan, would stab an adversary in the back : e.g. :

"Li Margenices sinst sur un cheval noir,  
Brochet le ben des esperons a or  
Pierz Oliver deperre enmi le dor."

Chanson de Roland, lines 143-5 <sup>5</sup>

but the Châtelain complains that he was attacked in this way "sans defiance", in VII 3 (21-24).

The vassal was, to a degree, in the discretionary power of his lord : the lover is in his lady's "manais" in Song 5 (41) or "son poeir" in Song IV 1 (6). "Dangier" was a more popular term with other poets, e.g. Song II 2 (15) of *Chace Brulé*.

A favourite image with the Châtelain is that of the heart separated from the body, and imprisoned by the lady. The heart is content to remain in its prison, separate from the body. This image is developed in Song II 4, 5 and *Envoi*, and Song III 3 and 4. In Song III 4 the lover claims :

"Lors que ta vi, li laissai en hostage  
Mon cuer, qui puis i'a fait long estage,  
Ne ja nul jour ne l'en quier departir."

The same idea is treated in Song IV 1, where "fine amour" has the lover's heart in his power.

The lover's service is an act of waiting, suffering cruel torment at his lady's pleasure. But he is willing to "sofrir", "endurer" or "dolair", as in Songs VI 2 (12), VI 5 (38), V 2 (10) and IV 2 (10), "sanz repentir" III 3 (20). (cf. Dragonetti, p. 79.) There may be no recompense, certainly not without effort and merit. The lover's hopes are usually vain ones, as in Song VI 4 (26-29). The lady, like the feudal lord, can at her discretion ameliorate the unhappy situation of her vassal, particularly if he is sincere and loyal; then the "guerredon" can be bestowed as the prize for true service, as in Song V 6 (45), or ironically as in Song VI 2 (13). (cf. Dragonetti, pp. 81-84.) Other words used for the gift of the lady's love, or her actual person, were noted in Chapter I.

The idea of love as a wound is a fruitful source of metaphor, and the theme of suffering and death can easily be developed from the theme of feudal combat. The metaphor of love as a sickness or a killing wound is particularly apt (cf. Dragonetti, p. 103) as it suggests the paradoxical elements of the state of being in love: love is like an immediately contracted but long-drawn-out illness. The lady is both the cause of the illness and the healer. The lover hopes for "guerison", in Song VI 4 (30), but his suffering is none the less sweet, in Song IV 3 (19-20).



(cf. Dragonetti, pp. 170-172.) In Song III and Song V the nightingale appears : this bird, according to Dragonetti (p. 170), is by far the most frequently mentioned in songs of the period. The Châtelain refers to no other bird.

Reference to the falling of leaves, with the silence of birds, was frequent in the winter topos. (cf. Dragonetti, pp. 176-177.) In Song IV the birds are silent and no "rose ne fueille Ne flour ne puet paroir". The rose, in particular, was a popular flower. (cf. Dragonetti, p. 172.) Dragonetti notes (on p. 173) one original contribution to the spring topos : the Châtelain seems to be the sole poet of his generation to mention the violet :

"Le nouveuz tanz et mais et violote  
Et lousseignolz ne semont de chanter;"

V 1 (1 - 2)

In the first group of songs there is one image of love as a plant flowering in the lover's heart : Song IV 1 (5), in contrast to the winter scene. It seems (cf. Dragonetti, pp. 123-125) that "florir" was used figuratively, with "croître" to describe the secret growth of love, or the culmination of beauty; for the Châtelain's slightly different use of the metaphor to suggest the soul's joy, there is a parallel (cf. Dragonetti, p. 124), but the image is not common.

A description of new green grass covered with flowers was very

popular. (cf. Dragonetti, pp. 174-175) One appears in Song VII :

"Ment n'est bele la douce commengance  
 Du nouvel tanz, a l'entrent de Pasour,  
 Que bois et pré sunt de mainte samblance,  
 Blanc et vermeill, couvert d'erbe et de flour;"

VII 1 (2 - 4)

There is a great variety of synonyms for "spring" or "summer" in songs of the period : "nouviens tanz" and "l'entrent de Pasour" in Song VII 1 are typical of the clichés noted by Dragonetti in pages 170 to 161. The Châtelain's favourite epithets applied to details of the spring scene are "doux", as in Song III 1 (1) and Song VII 1 (1), and "nouviens" as in Song V 1 (1) and Song VII 1 (2). "Doux" or its derivatives, e.g. Song III 1 (3), is a vital word, imparting a human quality to the natural world.

The words selected by the Châtelain to describe the lady's beauty are also those of poetic tradition. He is not concerned to invent new metaphors, nor to point out any idiosyncrasies in the lady's beauty, but to give, by means of hyperbole, an ideal image. Originality is relegated to variations in the development of these descriptions. In Song I the word "doux" is applied to moral qualities : the lady's company is "douce", her words "doux". There is no description of her appearance. In Song V both moral and physical aspects of the lady are "doux" : V 2 (9), 2 (11) and 3 (18). In Song VII the lady's words are "plainz de douçour".

Another popular adjective is "franche" which appears in Song II 3 (26) where it is combined with "cœur" to form an oxymoron, in Song VI 5 (33) and Song VII 2 (15) and 5 (41). The lady is also "loial" in Song I 1 (4), the lover's "bele porte" in Song VI 2 (16), his "bele porte u sa haute richour" in Song VII 1 (17) and "simple et sage, de dols acointement" in the Envoi to Song VII (55).

In Song II the lady is "la plus bele de cest monde" (II 2 (11)). The entire stanza is devoted to an expansion of the theme of the lady's unparalleled beauty. Her beauty amazes the lover in Song III 2 (13) and in stanza 4 he claims :

"Q'el mont ne truis tant bele ni si sage"

In Song VII reference to the lady's "grant biauté vercie" concludes an interesting arrangement of descriptive details : Envoi (53-56).

There is not much detail given of the lady's physical attributes : what appears is traditional. (cf. Dragonetti's section "Le Panegyrique de la dame", pp. 246-272.) The Châtelain's lady possesses a "tres biau cors gent", Song II 2 (4), "debarmaire vis", Song II 3 (19), "simple visage", Song III 2 (15), "dous vis", "bele bouchete", "si vair oeil, bel et riant et cler", Song V 2 (11-12), "biaus iouz", Song VII 3 (23), "cors sanz mercei, gracille,

gras, blanc et gent" and "vis riant", Song VII Envoy (54-56). There are no comparisons applied to the lady's beauty in the first group of songs. The degree of abstraction which appears to be the Châtelain's ideal in description is not common among the poets who were his contemporaries, judging by Dragonetti's survey, pages 205-225, of picturesque images found in trouvère poetry. There is only one lyrical comparison in the first group of songs, the hyperbolic comparison of the lover to "Fristanz", Song III 3 (19-20).

The "losengiers" or "felons", representing everything that is hostile to the lover's desires, receive curses, e.g. Song III 5 (35-36). The epithets used of these evil doers form a contrast to those applied to the lady : e.g. "fole gent outrage", Song III 5 (35), "li faus losengeour", Song I 5 (33) and "la gent maleitree" Song V 6 (43). However, these expressions do not compare in violence and concreteness to those of other trouvères : Gautier d'Espinal remarks on the felons' account that :

"N'onques de vaiseol porri  
Nule bons odors n'issi,"

and Gace Brulé would like to see them :

"... seignié d'un fer chaut,  
Qu'i pere toute lor vie."

(cf. Dragonetti, p. 274.)

Payment of debt and possession of goods supply a relatively smaller group of words. God makes the lover "comparer" - pay - for the joys of love in Song I 4 (27) and the lover feels that "cist loiers" - this payment - may kill him. "Comparer" may also have the stronger, religious sense of "to expiate" the presumption of an attachment which is "folie", or some fault, e.g. Song VI 6 (46). The poet claims in Song III 4 (30) that his heart is "en hostage" with the lady, and has since made "long estage" - a long stay - there. This metaphor may be considered a feudal one, similar to the prison metaphor but referring here to hostages taken in battle; or one derived from the procedure of reclaiming debts in the twelfth century. A debtor, unable to pay, could be obliged to reside, embarrassingly, with his creditor, at the latter's mercy. (cf. Dragonetti, pp. 94-95.) Love is referred to as a good, something to be possessed in Song I 5 (34). If Love is a good, it can be given graciously or grudgingly: the comparison is developed sententiously in Song VII 5.

The law is a yet smaller source of language and metaphor. The lover pleads for mercy in Song VI 1 (1), "feisse clamour" in Song VII 3 (29) or "complainte" in Song I 1 (2). "Je fourfis" in Song VI 4 (22) means "I have committed a crime, a fault", "et moie est ocheuse" in Song VI 2 (11) "I am to blame".

It appears from this outline that the Châtelain's range of vocabulary and metaphor corresponds, with some omissions, to the general range of *trouvère* vocabulary discussed by Dragonetti on pages 61-139. There is one omission which is striking: as the Châtelain is concerned very much with the ideas of love as suffering, and constancy until death, one might expect to find religious imagery in his songs. But although the dominant mood of Songs I - VII could be called religious, this is not achieved by religious imagery. In Song XIII 2 (8) the word "penitance" suggests the lover's expiatory sacrifice, but in Songs I - VII the Châtelain contents himself with nouns such as "maus", in Song IV 3 (19), "grant painne" in Song IV 5 (39), "mal" in Song V 2 (10) or "dolours" in Song V 6 (4) to describe the suffering of love. In Song VII (5) (S.A.T.P.) Thibaut de Champagne refers to his lady as "un haut saintuaire": this is one of many religious images discussed by Dragonetti, pages 113-122. The Châtelain "adores" in Song VII 1 (6) but not at a sanctuary; "na haute richour" in Song VII 1 (7) is the nearest parallel to Thibaut de Champagne's image.

There is another noticeable omission. Feudal metaphors in the Châtelain's songs are employed rather to create mood and convey ideas than to describe imaginable scenes: because if such scenes were too sharply visualised the effect could be ludicrous,

considering the general seriousness of the Châtelain's tone. It is also consistent with the poet's adopted attitude to his subject that there are no amusing images, nor anything mundane such as references to chess (e.g. Conon de Béthune, Song II 2 (Wallensköld), food, drink, hunting or fowling. But nor are there any exotic images to suggest the lady's beauty such as Thibaut de Champagne's lovely image of the phoenix in Song XX (S.A.T.F.). It seems then that the concrete, visual image, mundane or not, is excluded as much as possible.

From the study then of the Châtelain's language and metaphor in Songs I - VII certain characteristics of his style become clear :

- 1) His vocabulary is not limited in one sense, for synonyms abound in every song, but the fact that the spheres from which his words are drawn can so easily be classified illustrates a deliberate curtailment of language to certain words seemingly prescribed in advance. Dragonetti notes this ritual element in all the trouvère poetry : "le langage poétique des trouvères est beaucoup plus figé (than that of the troubadours) : cela signifie que poussant à l'extrême la stylisation des éléments du jeu poétique ils ont renforcé

avantage l'aspect rituel ..." (p. 61) The Châtelain's language constitutes a poetic diction which is an extreme example of this.

- 2) The poet slides almost imperceptibly into metaphor : e.g. the line : "Merci clamans de mon fol errrement", Song VI 1 (1), does not immediately strike the reader as metaphorical, so quietly has the transmutation of terms taken place. It seems then that metaphor is used, not so much to give vividness, precision or novelty to an idea, nor to describe an insight or nuance of emotion peculiar to the poet and indescribable in other terms, but to re-create, by the substitution of words with carefully gauged associations, the familiar fiction in which the courtly love poets had chosen to live.
- 3) The Châtelain's metaphors are never so subtle as to be incomprehensible. Some of the troubadours, notably Marcabru, cultivated an esoteric style by the use of rare words and obscure images. This style, called "trobar clus" was not copied by any trouvère.
- 4) There is only one simile (Song III 3 (19-20)) in the first group of songs (I - VII) and few in the next group. One

advantage of metaphor is that it need not convey likeness : the interest of a metaphor may depend as much upon the disparity of the two things compared as upon their likeness. A metaphor may seem bold taken out of context but the consistently maintained metaphorical transmutation of terms prevents any one metaphor from sounding fantastic. Simile, requiring a more elaborate linguistic structure, might be less effective because the explicit statement of likeness invites a closer inspection of the claim. A modern critic, Brian Rowley, has pointed out that a metaphor may depend not upon resemblance, nor disparity of terms, but on "the subjective identity of the emotions each term arouses."<sup>6</sup> The Châtelain's love/death metaphors (e.g. Song VII 3) are an example of this point : falling in love arouses the same feelings of inexorability and finality as does the idea of death.

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6 B. Rowley, The Light of Music and the Music of Light ..., English Goethe Society, XXVI, 1957.

b) Songs VIII to XIII

In this group of songs there is no marked difference in language. There are of course new words and phrases, more emphasis on familiar words - e.g. "drois" appears more frequently in Song XIII than in any song previously discussed - but the words and metaphors are derived with two exceptions from the spheres already discussed.

The new metaphors are those of the ship at sea and of light shining out. The ship makes a brief first appearance in Song VIII 1 (5-8). The lover hopes that his heart which is in the lady's power may arrive safely at a good port, for it has put to sea without a rudder. Dr Curtius<sup>7</sup> comments on nautical metaphors and notes that the image of the ship's journey to represent the poet's arduous process of composition was a commonplace of classical and medieval poetry. The image was also used to describe the struggle of life in general, particularly a spiritual struggle.<sup>8</sup>

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7 E.R. Curtius, *European Literature and the Latin Middle Ages*, translated by W. Trask, Bollingen Series XXXVI, 1953.

8 of. Helen Waddell, *Medieval Latin Lyrics*, London, 1948, p. 109. Poem by Hrabanus Maurus.

In Song IX two of the metaphors depend upon the comparison with light. In stanza 1 the lady is a "bele estoile", the sense being both that she is unattainable and that beauty, or virtue, shines out; in stanza 5 the poet declares that in this lady is "tot mal estaint" and "tout bien alumé" (noted by Dragonetti, p. 133). The sense is that in the lady all evil is extinguished and all virtue is made luminous. The ship image takes the form of a more elaborate comparison in Song IX 4 (29-32) :

"Mais esforchier fait folie  
Si on fait nés qui, vens guis,  
Qi va la ou vens l'empaint,  
Ke toute esmië et fraint."

The personification of Love in stanzas 2 and 3 as a powerful and sardonic lord whom the vassal would like to see subdued is more elaborate than the brief personification of Love in the first group of songs. (There are other extended personifications in the first group : e.g. of the lover's heart, Song II 5.)

There is nothing radically new in Song X.

In Song XI a Biblical analogy is employed to create a new hyperbole, to express the tremendous power of love :

"Si j'avoie le sens qu'ot Salomon  
Si ne feroit anours pour fol tenir"  
XI 2 (9 - 10)

In a note on these lines, on page 10, Lerond offers this translation : "Si j'avais l'intelligence qu'eut Salomon, cette intelligence me ferait tenir l'Amour pour une folie." In the context of the stanza, where the next line runs : "Quar tant est fors et crueus sa prison", a more acceptable translation seems to be : "Even if I had the wisdom of Solomon, yet would love make me be considered a madman". (Solomon, in spite of his wisdom, was beguiled by a woman.)

In Song XIII there is another light image : love is a flame which cannot be extinguished (stanza 1 (3)). The proverbial expression that water will eventually wear away a stone, in stanza 3 (21), was not unknown in troubadour poetry : it is used by Bernart de Ventadorn in Song XVI 5 (37-46).<sup>9</sup> The idea itself is not new in the Châtelain's songs, but it has not previously been expressed so succinctly. A new metaphor of "flowering" (cf. Song IV 1 (5)) appears in Song XIII 4 (22-26) where the verb "florir" is used to express the culmination of the lady's beauty :

"Dase, mar vi le oler vis et la face  
Ou rose et lis florissent chascun jor;"

These metaphors, and the comparison :

"Et vo dous front, qui plus est olera que glace."

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<sup>9</sup> The Songs of Bernart de Ventadorn, edited by Stephen Nichols, Chapel Hill, University of North Carolina Press, 1962.

are new in the Châtelain's songs but may be found, in different combinations, for a description of a heroine or young hero, in many romances of the period, e.g. :

"Presche color ot an son vis  
De roses et de flier de lis,"

Description of Philomena, lines 151-152 <sup>10</sup>

The other new image of "penitance" in Song XIII 2 (8) has been previously noted.

In the second group of Songs, Song IX alone shows a different use of figurative language, not typical of the Châtelain's method, if his method in the first group may be taken as a norm. In each of stanzas 4 and 5 of Song IX there is one striking visual image upon which the whole stanza depends, instead of the more usual gradual metaphorical transmutation. In stanzas 1 and 4 the image takes the form of a comparison which is self-contained, standing in relief to the preceding four lines of the stanza.

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10 Philomena, probably written by Chrétien de Troyes. Ed. C. de Boer, Paris, 1909.

CHAPTER THREE : FIGURES OF WORDS AND  
FIGURES OF THOUGHT

a) Songs I to VII

For medieval poets the use of metaphorical language was one accepted method of "colouring" one's subject, by deepening the sense and suggestion of words. There was another form of "ornament" appropriate to poetry which was used in harmonious combination with the first : this was called "ornatus facilis" and consisted of the use of various rhetorical figures by means of which the presentation of a theme could be varied.<sup>1</sup> "Figures of words" will not be separated from "figures of thought"<sup>2</sup> as many are in fact as

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- 1 M. Edmond Faral has studied these figures as they were classified in certain medieval treatises in Les Arts Poétiques du XII<sup>e</sup> et du XIII<sup>e</sup> siècle, Paris, 1962.
- 2 Dragonetti notes that the 'figures of thought' are frequently amplificatory (p. 35) and discusses the most notable figures in the chapter entitled "Means of Development". This is his list:
- a) Descriptio: cf. Faral, pp. 75-84.
  - b) Frequentatio: a condensed recapitulation; cf. Faral, p. 6
  - c) Sermocinatio: a speech accompanied by an account of the person's dignity; cf. Faral, p. 54 and Ad Herennium, ed. F. Marx, Academia Scientiarum Germanica, Berlinensis, 1964, p.
  - d) Commoratio: dwelling upon an important point; cf. Faral, p. 97 and Ad. Her. p. 174.
  - e) Similitudo: a development which applies to one idea certain elements borrowed from a different idea; cf. Faral, pp. 670, Ad. Her. p. 175.
  - f) Exemplum: a comparison accompanied by an anecdote; cf. Faral, p. 58, Ad. Her. p. 179.
  - g) Inago: a figurative comparison; the comparison of beings, not ideas; cf. Faral, p. 69, Ad. Her. p. 179.
  - h) Conformatio: a prosopopoeia, a personification made to speak; cf. Faral, p. 73, Ad. Her. p. 186.
- There are longer lists given by Faral, p. 54, p. 97, and p. 196.

such modes of thought as patterns of words. Those figures of words and figures of thought used by the Châtelain will be grouped according to whether they are :

- A) Devices of repetition.
- B) Syntactical devices.
- C) Figures based on antithesis.
- D) Amplificatory figures.

A) The Châtelain makes no use of certain forms of repetition : "epizeuxis"<sup>3</sup> (in Songs I - VII), "conduplicatio",<sup>4</sup> "complexio",<sup>5</sup> and "gradatio"<sup>6</sup> but considerable use of "traductio",<sup>7</sup> which he combines with "anominatio"<sup>8</sup> and "similiter cadens".<sup>9</sup> Similiter cadens will

- 3 "epizeuxis" : immediate repetition of word(s) in a line; cf. Dragonetti, p. 57; Leys d'Amors, III, p. 170.
- 4 "conduplicatio" : repetition of the same type as "epizeuxis" to create a tone of indignation; cf. Paral, p. 324.
- 5 "complexio" : repetition of same word(s) at the beginning and end of a sentence, or of a line of poetry; cf. Paral, p. 321.
- 6 "gradatio" : repetition of one verb before proceeding to the next, and of the second before proceeding to a third; cf. Paral, p. 323.
- 7 "traductio" : repetition of a word in any position; cf. Paral, p. 322.
- 8 "anominatio" : the reproduction of a very similar word, with one or two letters different; cf. Paral, p. 94 : or a play on words of the same form but with different meaning (use of homonyms); cf. Paral, p. 96.
- 9 "similiter cadens" : when declinable words in a sentence have the same endings; cf. Paral, p. 322.

be discussed only where it does not form an end-rhyme. There is one example in this group of songs of the figure "anaphora",<sup>10</sup> in Song I 2 (9) and 3 (17). The grouping of syllables in lines 9 and 17, after the repeated invocation, is not exactly similar, but similar enough to emphasize the different words at the end of the respective lines, "content" and "consirrer", which introduce questions in both stanzas. In this way, the figure anaphora has structural value. In stanza 3 also, the word "compaignie" is both echoed by ananinatio ("compaignie", line 20) and repeated in line 21. The repetition of the words "compaignie" and "soulas" in lines 21 and 22 gives a solid frase to the stanza, for in the second part of the stanza (lines 21 - 24) the objects of the verb "recoert" are the identical objects of the verb "consirrer" in line 17, but given in reverse order. The ananinatio "vilainie" ... "vilains" in lines 29 and 30 is not merely ornamental but gives strength to the argument. The paradox expressed in lines 31 - 32 of this stanza is given more force retrospectively by the repetition of "amours" or "amour" in lines 29, 30 and 31. The repetition of the clause "en quel lieu que je sois", in stanza 6, lines 42 and 45, adds to the pathos of the lover's plea. Similiter cadens in

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10 "anaphora" : repetition of the initial word(s) of one line at the beginning of the next; cf. Paral, p. 168, Dragonetti, p. 36.

stanza 2 (11, 12) and stanza 5 (39, 40) gives emphasis to the statements being made.

In Song II 1, repetition of the word "amours" accentuates the main idea in this stanza, of love's cruel power. Stanza 2 forms an antithesis to stanza 1 : stanza 1 gives the reasons why the lover might hate Love : (the opening statement of the song is emphasized by similiter caesura; what follows in lines 3 - 9 is given force by the introductory adversative conjunction "Mais", line 3) : stanza 2 explains by repeated references to the lady's beauty ("bele" : line 11, "biautes" : line 12, "biau" : line 14, "biauté" : line 15) why the lover has no complaint. This stanza of descriptio would be dull without the anaminiatio and the particular detail added in lines 16 - 18. The word "mort" is repeated, with emphatic effect, in stanza 3, lines 22 and 27, and both "amours" (lines 29 and 31) and "morir" or "mort" (lines 32, 34 and 35) are repeated in stanza 4 and prepare for the paradoxical statement in lines 35 and 36. The C rhyme in this song is given more emphasis by similiter caesura in stanza 5 (23, 24, 25) and the Envoy (46, 47 and 48).

There is anaminiatio but no repetition in Song III : "douce" and "adouoist" (stanza 1, lines 1 and 3), "chant" and "chanter" (stanza 1, lines 4 and 5), "n'ama" and "e'amour", (stanza 3, lines

20 and 24), and "amours" and "amant" (stanza 5, lines 37 and 38). The anaminiatio in stanza 1 both emphasizes the statements made and is strikingly musical in effect.

In Song IV the repetition of "raison" in stanza 2, lines 15 and 16, emphasizes the opposition expressed between love and reason. Anaminiatio combines with repetition in stanza 3 to stress the word "vivre" (lines 22, 23 and 26) and give more force to the paradoxical "aller n'est mortant" (or "mort vivant") in line 25. Anaminiatio increases the pathos of stanza 5: "longue" (line 37), "loig" (line 38) and "lointainne" (line 45). Similarly cadence emphasizes the exclamation in stanza 1, lines 8 - 9, and the final statement of stanza 5, lines 44 and 45.

In Song V "cuere" is repeated in stanza 1 (lines 3 and 6) but it is the anaminiatio of stanzas 2 and 3 which is the more striking: "douceste" (line 9), "doux" (line 11), "douce" (line 18), and "doucement" (line 20), combined with a second anaminiatio, "emie" (line 18) and "amee" (line 19), repeated in line 23. The play on the word "doux" is cumulative and emphasizes the antitheses: lines 18 and 20. The word "amours" is repeated several times in stanzas 4, 5 and 6, and given slightly different meanings: in line 27 it is "fausse amours", in line 31 "amours", both personifications; in line 34 "d'amours" intensifies the preceding verb

"j'ain". "Amours" is again a personification in lines 45 and 47, but in this line 47 its meaning is "secret love". None of these personifications qualify as conformatio or prosopopoeia, as they do not speak. The anaminiatio of "destinee" and "destin", stanza 5, lines 35 and 36, conveys a change of tone: "tous est ma destinee" is ecstatic but the following qualifying statement is complaining. The only example of "conversio"<sup>11</sup> appears in Song V 6 (44, 45, 46 and 48) where the rhyming of "en pardon" with "guerre-don" and "don" forms an antithesis which is emphasized by the repetition of "pardon" used in a different sense in line 48. In stanza 2 similiter cadens in lines 9 and 10 emphasizes the antithesis; it has a similar effect in stanza 3, lines 21 and 22.

In Song VI 1 the words repeated carry the main idea of the stanza, that when joy fails, so does the impulse to sing: in lines 2 and 3 "chanceus" is repeated, and "joie" in lines 7 and 8. These repetitions are emphasized by the anaminiatio "joieus" applied to "talent" in line 6. The repetition of the word "mal" gives more force to the antithesis in line 12: "et qui mal quiet, il doit bien mal souffrir". The additional repetition of "mal", with "plus" in line 16 forms a climax. Repetition of the words "cuier" and "decevoir" in stanza 3, lines 19 and 21, emphasizes an exact balancing of syllables, a figure called "compar"<sup>12</sup> in these two

11 "conversio": repetition of the word(s) at the end of one sentence or line in the successive line; cf. Feral, p. 321, Ad. Her., p. 126.

12 "compar": where two groups of words have an equal number of syllables similarly arranged; cf. Feral, p. 353, Ad. Her. p.

lines. This draws attention to the antithesis. "Savoir" is rhymed with "decevoir" in lines 21 and 22, and the anamorphic "cege" continues the antithesis, with "trehison" in line 24. The anamorphic "amans" (stanza 4, line 25) and "amour" (line 26) emphasizes the antithesis between the first and second parts of the stanza: the true lover deserved a reward, but the lady seeks nothing if not his misery, "non mal". The word "mal" is then repeated twice in lines 31 and 32. Other words repeated in stanzas 5 and 6 are "amors" (lines 34, 37, 40 and 46), with the anamorphic "amans" in line 35, and "aveir" in line 35, and "avoir" in line 42) and "over" (lines 43 and 48). There is some point to the insistent repetition: the first three stanzas of the song are argumentative; in the last three the emphasis is on the idea of fidelity and acceptance. Similarly cadens, "morai ... chanterai" in lines 38 and 39 also emphasizes the central idea.

In Song VII the word "semblance" (line 3) is repeated in stanza 2 (line 11) and echoed by anamorphic "semblant" (line 17). This repetition emphasizes the main idea of stanza 2, that the lover hopes fearfully that the lady's appearance and demeanour are not deceptive. Repetition of rhyme words within one stanza or from one stanza to another does occur in the other songs, but could not be called frequent, i.e.:

Song I 3 (18, 21)

Song II 2 (17) and 3 (19), 5 (42) and envoi (46)

Song III	3 (22) and 4 (25),	3 (21) and 4 (28)
Song V	3 (19, 23), 5 (38) and 6 (46),	6 (44, 48)
Song VI	3 (19, 21)	

In Song VII 3 the ideas are of death and vengeance; there are two examples of anominatio: "mort" (line 21) and "morir" (line 22), "vengeance" (line 25) and "vengier" (line 30). The opening phrase of line 24, "Ferir u cors" (or "ouer") has a parallel in line 28: "Ferir u ouer". This effect of compar emphasizes the idea conveyed by the metaphor of the lance, that the lover hopes for a return of love; this will be his revenge. In stanza 4 the anominatio "amor" (line 32), "amours" (line 33) and "amours" (line 39) emphasizes the lover's declaration that he is in Love's power, and the second anominatio, "pensant" (line 37) and "pensement" (line 38) prepares for line 40 and forms an antithesis to "parler". The repetition of "cours" (lines 51 and 55) forms an antithesis to "Cors sans merci" (line 54): his heart has discovered that despite her sweet appearance the lady is merciless. Similarly cadens in stanza 3 (25, 29) (27, 30) emphasizes the expression of the wish.

B) The Châtelain makes moderately frequent use of certain figures



of words involving syntax : i.e. "membrum",<sup>13</sup> "articulus",<sup>14</sup> "conjunctio",<sup>15</sup> "adjunctio"<sup>16</sup> and "conpar", already discussed. "Dissolutio"<sup>17</sup> and "commutatio"<sup>18</sup> are not used.

In Song I 3 membrum in lines 18 and 19 forms a rhythmical contrast to the articulus : "Cele qui m'art dame, compaigne, amie", in line 20. Membrum is not employed in Song II.

In Song III 2 (11) there is an accumulation of verbs whose meaning increases in intensity : "Ainz l'air et serf et aour". This forms the figure membrum. In stanza 3 (21-22) membrum is employed to convey an idea of the lover's total involvement. (cf. Dragonetti, p. 38) Membrum is not employed in Song IV.

13 "membrum" : there are conflicting definitions of this figure. The one chosen is Dragonetti's, p. 37, a definition of membrum as polysyntheton.

14 "articulus" or "asyndethon" : a staccato effect achieved by the omission of normal conjunctions; cf. Dragonetti, p. 39, Faral, p. 322.

15 "conjunctio" : the joining of simple sentences by the use of one verb placed between the two parts of the new sentence and upon which both parts depend; cf. Faral, p. 324, Ad. Her., p. 147.

16 "adjunctio" : the joining of simple sentences by one verb placed either at the beginning or the end of the new sentence cf. Faral, p. 324, Ad. Her., p. 147.

N.B. "disjunctio" : where every part of a sentence depends upon a certain verb (i.e. absence of conjunctio or adjunctio); cf. Faral, p. 324, Ad. Her. p. 147 (for a slightly different definition).

17 "dissolutio" : omission of conjunction where its use would have been normal; cf. Faral, p. 324, Ad. Her., p. 151.

18 "commutatio" : when two opposing statements are so laid out that the first leads to the second which is contrary to it; cf. Her., p. 149.

In Song V 1 (1-2) the enumeration of items of the spring scene forms *membrum*. In stanza 2 (11-12) there are two patterns of *membrum* :

"Mes ses sous vis et sa bele bouche  
Et si vair ceill, / bel et riant et cler."

In Song VI 2 (9) the conjunction "et" links three synonyms for an effect of intensity, and is employed in lines 11 and 12 to add an amplificatory sentence to : "Quar pourquoi l'ai", which conveys the main idea of the stanza. Here *membrum* achieves a cumulative effect. The effect is more obviously cumulative in lines 15 and 16 where by the figures *conjunctio* and *compar* the poet arranges a balanced sequence of infinitive followed by object and object followed by infinitive after the verb "vivrai" :

"Mais pour non pis vivrai et pour veoir  
Ma bele parte et pour plus mal avoir".

In Song VII Envoi (54-56) *membrum* is combined with *articulus* to create a pattern where the three epithets of the *articulus* are followed by three linked by connectives :

"Cors sans merol, (graille, gras, blanc) (et gent  
Simple et sage), de dolz acointement  
Et vis riant, et grant biauté verais."

The joining of clauses by *adjunctio* or *conjunctio* may be found infrequently : i.e. :

Song I	lines 3 - 4	( <i>adjunctio</i> )	
Song II	line 34	( <i>adjunctio</i> ),	41 ( <i>adjunctio</i> )
Song VI	line 8	( <i>conjunctio</i> ),	15 - 16 ( <i>conjunctio</i> )
Song VII	line 10	( <i>conjunctio</i> )	33 ( <i>conjunctio</i> )

Disjunction is more characteristic of the Châtelain's style.

Syllabic balance, or *compar*, is occasionally employed. In Song III 3 (20) the two phrases : "Plus loiaument" and "sens repentir" are given more emphasis by being balanced on either side of the verb "n'aus". *Compar* is employed in Song V 3 (21-22) to emphasize the antithesis :

"Tant con sui niens, ne me fist se bien non  
Mes or sui suens, si n'ocit sens raison."

One example of *compar* has been noted in Song VI 3 (19 and 21). There is another example in stanza 2 (15-16). The final example of *compar* in Song VII 3 (24 and 28) has already been noted.

c) The figures based purely on antithesis, opposition of ideas, and not on antithesis combined with syntactical balance (*compar*

and *conmutatio*) are "*contrarium*",<sup>19</sup> "*contencio*"<sup>20</sup> and "*adynaton*".<sup>21</sup> As a *contrarium* can form part of a *contencio*, both figures will be grouped together as antithesis.

Song I offers three forms of antithesis : in stanza 1 (5) there is a simple antithetical balance of two hemistichs :

"Et quant l'i part, n'est rienz que ne remaigne;"

In stanza 3 (23) two words : "*cuers*" and "*coers*" are contrasted, and in stanza 4 (31-32) two lines form an antithesis :

"Ne je ne puis l'asour de moi oster  
Et si n'estuet que je na dame lais."

There is a similar antithesis of two lines in stanza 5 (39-40), and one of two words : "*Viaigne u demour*", in stanza 6 (46).

Antithesis forms a major figure in the next six songs :

Song II lines 3, 7, 9, 26, 27, 34, 35, 45, 49.

Song III lines 2, 13, 15, 39.

Song IV lines 4, 1-4 / 5-9, 10, 11, 12/13, 15, 19/20, 25,  
28-29 / 30-31, 33.

Song V lines 9/10, 13, 14, 15/16, 18, 20, 21/22, 25/26,  
38, 44/45.

19 "*contrarium*" : tension between two words whose senses is opposed; cf. Dragonetti, p. 55, Faral, pp. 173-4.

20 "*contencio*" : tension between two phrases whose sense is opposed; cf. Dragonetti, p. 55, Faral, pp. 173-4.

21 "*adynaton*" : sustained use of antithesis to express a sense of the reversal of the natural order; cf. Dragonetti, p. 58.

Song VI lines 1, 4, 5, 12, 13, 16, 19/21, 24, 25, 31, 33, 39,  
41/42, 48.

Song VII lines 1-4 / 5-10, 7, 8, 9, 12, 21, 28, 42, 46/47.

The nearest approach to adynaton in this group of songs is possibly Song IV 4 (28-33).

D) This is the largest group of figures, even without the amplificatory figures of thought which have been included, and comprises those figures upon which each of Songs I - VII most heavily depends. "Interpretatio" of various sorts<sup>22</sup> is the figure most frequently used by the Châtelain. He also uses the figures of thought, descriptio, frequentatio, sermocinatio and commemoratio, and the figures of words "definitio"<sup>23</sup> and "expeditio".<sup>24</sup> Two other

22 "interpretatio" :

- a) saying the same thing in different words
- b) adding reason(s)
- c) making a general statement
  - i) without reasons
  - ii) with reasons
- d) putting forward the contrary
- e) use of a comparison
- f) use of a comparison with an anecdote
- g) conclusio : a syllogistic summary

cf. Faral, pp. 63-7. N.B. The first type of "expeditio", another device of amplification, has similar procedures to interpretatio.

23 "definitio" : prescribing or defining; cf. Ad. Her., p. 144.

24 "expeditio" : a logical conclusion, determining, settling; cf. Ad. Her., p. 150.

figures of words related to interpretation are "oppositum"<sup>25</sup> and "periphrasis".<sup>26</sup> The Châtelain uses periphrasis and a figure closely resembling oppositum, which will be classified here as oppositum. "Sententiae"<sup>27</sup> do not figure largely in these songs.

Then there are a variety of different forms of pretended speech: "exclamatio",<sup>28</sup> "apostrophatio",<sup>29</sup> "interrogatio",<sup>30</sup> "ratiocinatio",<sup>31</sup> "communicatio",<sup>32</sup> "subjectio",<sup>33</sup> "correctio",<sup>34</sup> "permissio"<sup>35</sup> and "praecisio".<sup>36</sup> Praecisio is not used by the

- 25 "oppositum": where the contrary of an idea is denied, then the idea itself asserted; cf. Farel, p. 64 "L'affirmation après la négation". The Châtelain employs a type of affirmation after negation, e.g. Song I 2 (13) "Or ne cuit mais que grans nous ne souffraigne".
- 26 "periphrasis": roundabout expression; cf. Farel, p. 68.
- 27 "sententia": the expression of a general idea, opinion or custom; the assertion of this as a "truth". Cf. Dragonetti, pp. 45-55, Farel, p. 113.
- 28 "exclamatio": exclamation of sorrow or indignation; cf. Farel, p. 323.
- 29 "apostrophatio": a sudden breaking off from the previous discourse to address some person or thing, absent or present cf. Farel, pp. 275-6.
- 30 "interrogatio": where the poet addresses his lady, or any other person, or personified abstraction, and asks a question; cf. Dragonetti, p. 41.
- 31 "ratiocinatio": where the poet interrogates himself and replies; cf. Dragonetti, p. 43, Farel, p. 322.
- 32 "communicatio": where the poet addresses himself directly to the public; cf. Dragonetti, p. 43.
- 33 "subjectio": where the poet interrogates someone and replies himself; cf. Dragonetti, p. 44, Farel, p. 324.
- 34 "correctio": where the poet hastily corrects a statement he has made; cf. Dragonetti, p. 42, Farel, p. 323.
- 35 "permissio": an exclamation or assertion of complete abandonment to someone or something; cf. Ad. Her., p. 150.
- 36 "praecisio": unfinished sentence; cf. Ad. Her., p. 152.

Châtelain, nor is the figure of thought *confirmatio*.

The following list will show the large part amplificatory figures of words and figures of thought play in Songs I - VII.

Song I	1	lines 1 - 2	communicatio in form of apostrophatio
		line 3	interpretatio (b)
		line 4	interpretatio (a)
		line 5	periphrasis
		line 6	apostrophatio
		lines 7 - 8	periphrasis
		line 8	interpretatio (a)
	2	lines 9 - 12	subjectio
		line 10	commoratio
		line 12	commoratio
		line 13	oppositus
		line 14	interpretatio (b)
		lines 15 - 16	permissio
	3	lines 17 - 20	interrogatio, sermocinatio
		lines 18 - 19	interpretatio (a)
		line 20	interpretatio (a)
		lines 21 - 24	interrogatio, sermocinatio
		lines 21 - 22	frequentatio
		line 24	definitio

Song I	4	lines 25 - 26	interpretatio (c)	
		line 27	expeditio	
		line 28	comparatio	
		line 29	exclamatio	
		lines 29 - 30	similitudo	
		lines 31 - 32	conclusio	
	5	lines 35 - 36	similitudo	
		line 37	expeditio	
		lines 38 - 40	interpretatio (a) and (b)	
		lines 39 - 40	periphrasis (metaphorical)	
	6	lines 41 - 42	apostrophatio	
		line 44	interpretatio (a)	
		lines 45 - 48	apostrophatio	
		line 48	interpretatio (b)	
	Song II	1	line 1	interpretatio (a)
			lines 3 - 4	oppositum
lines 5 - 7			interpretatio (a)	
lines 8 - 9			frequentatio	
2		lines 12 - 16	interpretatio (b)	
		line 14	descriptio	
		lines 15 - 18	comparatio	
		line 16	interpretatio (a)	

Song II	3	line 19	descriptio
		line 22	interpretatio (b) and (a)
		line 23	interpretatio (b)
		line 25	interpretatio (a)
		line 26	exclamatio
		line 27	interpretatio (b) and (a)
	4	lines 28 - 30	subjectio
		line 31	interpretatio (a) and (b)
		line 32	descriptio
		lines 33 - 34	exclamatio and enumeratio
		lines 35 - 36	permissio
		line 36	interpretatio (a)
	5	lines 37 - 38	interpretatio (b) and apostrophatio
		lines 39 - 40	expeditio
		line 41	interpretatio (a)
		line 43	interpretatio (b)
		lines 44 - 45	interpretatio (b)
Invoi	:	lines 46 - 47	exclamatio
		lines 48 - 49	permissio and frequentatio

Song III	1	line 1	descriptio
		line 2	interpretatio (a)
		line 3	interpretatio (a)
		lines 5 - 6	interpretatio (b)
		lines 7 - 8	interpretatio (b)
2	line 9	interpretatio (a) and (b)	
		line 11	permissio
		lines 13 - 14	interpretatio (b)
		lines 15 - 16	interpretatio (a)
		line 15	descriptio
3	lines 17 - 18	exortatio	
		lines 19 - 20	similitudo and exemplum
		line 20	interpretatio (a)
		lines 19 - 24	permissio
		lines 21 - 22	interpretatio (a)
4	line 25	correctio	
		lines 27 - 28	interpretatio (b)
		line 27	descriptio
		lines 29 - 32	comparatio
5	line 33	apostrophatio	
		line 34	periphrasis and interpretatio (a)
		lines 35 - 40	interpretatio (b)
		line 35	descriptio

Song III	5	line 37	exclamatio
		line 38	interpretatio (a)
Song IV	1	lines 1 - 4	descriptio
		lines 1 - 2	interpretatio (a)
		lines 8 - 9	exclamatio
	2	lines 11 - 14	interpretatio (b)
		lines 15 - 16	commoratio
		lines 17 - 18	apostrophatio
	3	lines 19 - 22	apostrophatio and permissio
		lines 21 - 22	interpretatio (b)
		lines 23 - 25	commoratio
		lines 26 - 27	exclamatio
	4	lines 28 - 29	interpretatio (a)
		lines 31 - 32	interpretatio (a)
		lines 32 - 33	frequentatio
		lines 35 - 36	interpretatio (a)
	5	line 37	descriptio
		line 41	descriptio
		lines 41 - 43	interpretatio (b)
		line 43	interpretatio (a)
		line 44	interpretatio (a)

Song V	1	lines 1 - 2	interpretatio (a)
		lines 5 - 8	exclamatio
		line 6	periphrasis
	2	lines 11 - 12	descriptio
		line 12	interpretatio (a)
		lines 14 - 16	permissio
	3	line 17	exclamatio
		lines 17 - 19	ratiocinatio
		line 21	oppositum
		line 23	exclamatio
	4	line 25	interpretatio (a)
		line 28	interpretatio (a)
		line 29	expeditio
		lines 31 - 32	sententia
		line 31	interpretatio (a)
	5	lines 33 - 34	permissio
		lines 34 - 35	subjectio
		lines 38 - 40	sententia and interpretatio (b)
		line 39	interpretatio (a)
		line 40	oppositum
	6	line 45	interpretatio (a)
		lines 46 - 47	interpretatio (a)
		line 47	interpretatio (a)
		line 48	exclamatio

Song VI	1	line 2	interpretatio (d)
		lines 3 - 4	interpretatio (b)
		line 3	interpretatio (a)
		line 6	interpretatio (a)
		lines 7 - 8	sententia and conclusio
2		line 9	interpretatio (a)
		lines 9 - 10	interpretatio (a)
		line 11	interpretatio (a)
		line 12	sententia
		lines 13 - 14	exclamatio
		lines 15 - 16	interpretatio (a) and (d)
3		lines 17 - 24	communicatio
		line 20	interpretatio (a)
		line 22	interpretatio (a)
		lines 23 - 24	interpretatio (a) and conclusio
4		lines 25 - 28	sententia
		lines 27 - 28	interpretatio (b)
		line 29	oppositum
		line 30	interpretatio (a)
		line 31	interpretatio (a) and (b)
		line 32	interpretatio (a) (and a second within the line)

Song VI	5	lines 33 - 34	apostrophatic
		line 35	descriptio
		lines 36 - 38	correctio
		line 40	sententia
	6	lines 43 - 44	interpretatio (b)
		lines 45 - 48	permissio
Song VII	1	line 2	interpretatio (a)
		lines 3 - 4	descriptio
		line 5	descriptio
		line 7	interpretatio (a)
		line 8	interpretatio (a)
		line 9	interpretatio (a)
		line 10	interpretatio (a)
	2	line 13	definitio
		lines 15 - 16	apostrophatic
		line 15	descriptio
		line 20	interpretatio (a)
	3	lines 21 - 22	exclamatio
		lines 23 - 24	interpretatio (a)
		lines 25 - 26	exclamatio
lines 27 - 28		interpretatio (a)	

Song VII	4	lines 31 - 32	apostrophatic
		line 33	interpretatio (a) and (b)
		line 35	interpretatio (a)
		lines 39 - 40	apostrophatic
		line 39	interpretatio (a)
	5	line 41	apostrophatic
		line 42	interpretatio (a)
		lines 43 - 50	sententia and similitudo
		line 45	exclamatio
		lines 48 - 50	interpretatio (b)
Ervoi	:	line 51	apostrophatic
		lines 54 - 56	descriptio and interpretatio (a)

The songs studied show more interest in figures of words than in figures of thought. As a group Songs I - VII have certain characteristics in common :

- 1) There is little elaborate use of repetition : but there is considerable use of the less obtrusive *truductio*, combined with *anominatio*, i.e. :

Song I Four patterns of repetition, two patterns of *anominatio*.

Song II Three patterns of repetition, one pattern of *anominatio*.

Song III No repetition, three patterns of *anominatio*.

Song IV Two patterns of repetition, two patterns of *anominatio*.

Song V Three patterns of repetition, three patterns of *anominatio*.

Song VI Eight patterns of repetition, four patterns of *anominatio*.

Song VII Three patterns of repetition, five patterns of *anominatio*.

Song VI is exceptional in showing more of these patterns than do the other six songs.

- 2) The seven songs do not show frequent use of syntactical devices. There are, however, some clear examples of *membrum*,

articulus, conjunctio, adjunctio and compar.

- Song I One pattern of membrum, one pattern of articulus  
and one example of adjunctio.
- Song II Two examples of adjunctio.
- Song III Two patterns of membrum, one example of compar.
- Song IV No examples of syntactical devices.
- Song V Three patterns of membrum, one example of compar.
- Song VI Two patterns of membrum, two examples of conjunctio,  
two examples of compar.
- Song VII One pattern of membrum, one pattern of articulus,  
two examples of conjunctio and one example of  
compar.

Songs VI and VII show more of these figures than do the other  
five songs.

3) There is frequent use of antithesis in all seven songs :

- Song I Five examples
- Song II Nine examples
- Song III Four examples
- Song IV Ten examples
- Song V Ten examples
- Song VI Fourteen examples
- Song VII Nine examples.

- 4) Amplificatory devices of various sorts make up all but a few lines of each song. Of these devices interpretatio is the most frequently appearing figure. Descriptio is surprisingly scanty in all the songs.

Song I Ten examples of interpretatio.

Song II Seventeen examples of interpretatio.

Song III Fourteen examples of interpretatio.

Song IV Nine examples of interpretatio.

Song V Eleven examples of interpretatio.

Song VI Nineteen examples of interpretatio.

Song VII Fifteen examples of interpretatio.

b) Songs VIII to XIII

In these songs the following figures appear :

Song VIII

1	lines 1/2	annominatio	line 1	interpretatio (1)
			line 2	sententia
			lines 3-4	permissio
			line 4	interpretatio (1) and oppositum
			lines 5-6	commoratio
			line 6	oppositum
			lines 7-8	exclamatio
2			line 9	descriptio and interpretatio (c)
			lines 9-10	oppositum
			lines 9-12	apostrophiatio
			lines 9-16	sermocinatio
			line 12	interpretatio (1)
			lines 13-15	permissio
			line 13	interpretatio (c)
	line 14	antithesis	line 15	periphrasis
	lines 14/16	repetition (traductio)	line 16	apostrophiatio
	lines 10/16	annominatio (homonyma)		

Song VIII (cont.)

3	lines 19-20	antithesis	lines 19-20	interpretatio (c
			lines 21-22	interpretatio (c
			lines 23-24	sententia
4	line 25	annominatio	lines 24-25	sententia
			lines 27-28	interpretatio (c
	lines 29	antithesis	lines 29-30	interpretatio (c
	lines 29-30	membrum	line 30	interpretatio (c
			line 32	interpretatio (c
5	lines 35-36	antithesis	line 33	interpretatio (c
			lines 34-34	apostrophatio
			line 36	interpretatio (c
			line 37	interpretatio (c
	lines 39-40	antithesis	line 38	interpretatio (c
			line 40	interpretatio (c

Song IX

1	lines 1-2/3-4	antithesis	line 2	interpretatio (c
	lines 3-5	annominatio	lines 5-8	similitudo
			line 8	interpretatio (c
2	lines 9-10	antithesis		
	lines 5/13/21/29/37	repetition (conversio)	lines 14-16	sententia

Song IX (cont.)

2	lines 12/16	anonymatio	line 15	interpretatio (e
			line 16	interpretatio (e
3			lines 19-20	exclamatio
			line 22	exclamatio
			lines 23-24	interpretatio (e
4	lines 27-28	antithesis	lines 25-26	exclamatio
	lines 26/29	anonymatio	lines 29-32	similitudo
	lines 30/31	repetition (traductio)	line 32	interpretatio (e
5			lines 33-34	apostrophatio
			line 34	interpretatio (e
	lines 35-36	antithesis		
			lines 39-40	exclamatio
Envoi	line 41	antithesis	line 41	apostrophatio
			line 43	interpretatio (e
			line 44	exclamatio

Song X

1	lines 1-6	adynaton
	line 3	antithesis
	line 4	antithesis
	line 5	antithesis
	line 6	antithesis

Song X (cont.)

2		lines 14-15	exclamatio and interpretatio (a)	
	lines 15/17	anominatio	line 17	interpretatio (a)
3		line 20	interpretatio (a)	
	lines 21-22	membrum	lines 21-22	interpretatio (a) and permissio
	lines 23-24	antithesis	lines 25-26	interpretatio (b)
			line 27	descriptio

Song XI

1	lines 1-3	membrum	lines 1-4	descriptio
	lines 1/3	anominatio	lines 1-2	interpretatio (a)
	lines 1-4/5	antithesis	line 5	exclamatio and interpretatio (a)
	line 5	antithesis	line 6	interpretatio (a)
	lines 3/5	anominatio	lines 7-8	interpretatio (b)
			line 8	interpretatio (a)
2	lines 9-10	antithesis	lines 9-10	similitudo
			lines 11-12	exclamatio
	lines 12-13	compar and antithesis	line 11	interpretatio (a)
			line 12	interpretatio (a)
	lines 13-14	membrum	line 13	interpretatio (a)
			line 16	interpretatio (a)

Song XI (cont.)

3		line 20	interpretatio (a) and exclamatio
	lines 21/22		anominatio
	lines 22-23		antithesis
		line 24	apostrophatio
4		line 25	interpretatio (a)
	lines 25-27	line 26	exclamatio and interpretatio (a)
		line 27	interpretatio (a)
	lines 27-28	line 28	interpretatio (a)
	lines 27/29		repetition (truductio)
	lines 30/32		repetition (truductio)
5	lines 33/34	lines 35-35	apostrophatio
		line 34	interpretatio (a)
	lines 34/36	lines 37-38	apostrophatio
	lines 35/39		repetition (conversio) (identical rhyme)
	lines 37/40		antithesis
	lines 36/40		anominatio

Song XII First Version

1		lines 1-2	descriptio
		line 1	interpretatio (a)
		line 2	interpretatio (a)
		line 5	interpretatio (a)

Song XII First Version (cont.)

1	line 6	repetition (epizeuxis)	line 6	apostrophatic
			line 7	exclamatio
			lines 6-7	sermocinatio
2	lines 9/11	anacrostichon	line 11	interpretatio (a)
			line 12	exclamatio (2)
	line 13	repetition (epizeuxis)	line 13	apostrophatic
			line 14	exclamatio and interpretatio (a)
			lines 13-14	sermocinatio

Song XII Second Version

1			lines 15-16	descriptio
			line 15	interpretatio (a)
			line 16	interpretatio (a)
			line 19	interpretatio (a)
			line 20	apostrophatic
			lines 20-21	sermocinatio
			line 21	exclamatio
2	lines 22/24	repetition (anaphora)		
	lines 23/25	repetition (conversio)	line 26	oppositum
	line 27	repetition (epizeuxis)	line 27	apostrophatic
			line 28	exclamatio
			lines 27-28	sermocinatio

Song XII Second Version (cont.)

3	lines 29-30/31-32	antithesis	line 32	descriptio and interpretatio (a)
			line 33	exclamatio and interpretatio (a)
			line 34	exclamatio
			lines 33-34	sermocinatio
4	1		line 37	interpretatio (b)
	line 39	antithesis	line 41	apostrophatio
	line 41	repetition (epixeuxis)	line 42	exclamatio and interpretatio (a)
			lines 41-42	sermocinatio

Song XIII

1	lines 1-2/3-4	antithesis	line 1	interpretatio (a)
	lines 2/4	anominatio	line 4	interpretatio (a)
	line 5	antithesis	line 6	interpretatio (a)
			lines 6-7	frequentatio
2	lines 1/8/11/24/31	repetition (anaphora)	line 9	interpretatio (a)
			lines 12-13	oppositum
			line 13	interpretatio (a)
			line 14	interpretatio (a)
3	line 16	antithesis	line 15	interpretatio (a)
	lines 15/16/17	anominatio	line 17	interpretatio (a)
			line 21	interpretatio (f)

Song XIII (cont.)

4	lines 22/24	repetition (conversio)	line 22	apostrophatic and interpretatio (a)
	lines 22/26	repetition (traductio)	lines 22-26	descriptio
			line 23	interpretatio (a)
			line 24	interpretatio (e)
			line 27	apostrophatic
			lines 22-28	sermocinatio
			line 28	interpretatio (a) and exclamatio
5			line 29	apostrophatic
			line 30	exclamatio
			line 31	interpretatio (a)
	line 34	antithesis	line 34	apostrophatic

- 1) Repetition : As with Songs I - VII there is fairly frequent use of unobtrusive repetition combined with anominatio :
- Song VIII One repetition, three patterns of anominatio.
- Song IX Two repetitions, three patterns of anominatio.
- Song X One pattern of anominatio.
- Song XI Four repetitions, five patterns of anominatio.
- Song XII First Version Two repetitions, one pattern of anominatio.

Song XII Second Version Four repetitions.

Song XIII Three repetitions, two patterns of canoninatio.

- 2) Compared with Songs I - VII there appear to be fewer figures involving syntax in these songs:

Song VIII One pattern of membrum.

Song IX None.

Song X One pattern of membrum.

Song XI One pattern of membrum, one example of compar.

Song XII First Version None.

Song XII Second Version None.

Song XIII None.

- 3) There is frequent use of antithesis, except in Song XII First Version :

Song VIII Five examples

Song IX Five examples

Song X Five examples

Song XI Six examples

Song XII First Version : None.

Song XII Second Version : Two examples

Song XIII Four examples

4) As with Songs I - VII amplificatory devices make up most of each song. Interpretatio is the most frequently occurring figure.

Song VIII Sixteen examples of interpretatio.

Song IX Eight examples of interpretatio.

Song X Five examples of interpretatio.

Song XI Fifteen examples of interpretatio.

Song XII First Version Five examples of interpretatio.

Song XII Second Version Seven examples of interpretatio.

Song XIII Fourteen examples of interpretatio.

With regard to figures of words and figures of thought Songs VIII - XIII have no striking features in common which contrast with Songs I - VII.

## CHAPTER FOUR : S T R U C T U R E

Rhetoricians of the twelfth and thirteenth centuries understood "amplification" to mean "development" (cf. Faral, p. 61) and it is the amplificatory figures of words and figures of thought - interpretatio, periphrasis, description, comparison, sententia, apostrophe, exclamation, and the various forms of interrogation which serve to develop the themes of the songs (cf. Dragonetti, pp. 194-303). In the following analyses of Songs I - VII, the words "amplify" and "amplification" will be used in the medieval sense to mean "develop", "expand" (by the addition of details) and "repeat in different form". The second group of Songs VIII - XIII will be discussed more briefly.

Principles of structure which might apply to these songs are :

- a) Logical development of thought.
- b) Arrangement of themes and variations to provide a coherent sequence of ideas, without expressly logical links between stanzas.
- c) Re-iteration of a central theme in every stanza.
- d) Haphazard arrangement of themes and variations given unity by the creation of a dominant mood.

## Song I

There is a dominant mood in this song, of sorrowful reflection, which is maintained despite changes of tone. This varies considerably but is always restrained: stanza 1 consists of dignified complaint and declaration, stanzas 2 and 3 recollection and self-interrogation, stanza 4 pathetic appeal, stanza 5 exposition, and stanza 6 solemn injunctions.

The main theme of forced separation from a beloved and loyal lady is introduced in stanza 1 (3-4) and re-iterated in every succeeding stanza. The theme is expressed in stanza 1 by means of two apostrophes, the first a communicatio appealing for pity, the second an affirmation of true passion. Details of the first theme are that when this love is lost, nothing remains for the lover; that sorrow may kill, and that the writing of verses is a vital activity. Stanza 2 begins as an amplification, by means of the figure subjectio, of the first theme. Lines 15-16 introduce the second theme, that no other love is possible for the lover. Stanza 3 amplifies the first theme by the figure interrogatio. The first theme is amplified considerably in stanza 4, and a third theme introduced: the separation and consequent suffering is a payment exacted by God for the lover's past pleasures. This reflection is followed by an impassioned appeal for mercy (line 29) and then by a comment on God

as the villainous despoiler of love. The situation is then summarized : the lover cannot put love out of his heart and yet he must leave his lady. Stanza 5 introduces the opposing fourth theme of the "faux loangeour" : the lover's rivals will now be joyful. The lover finds it impossible to forgive these enemies, and so the spiritual value of his voyage will be lost. (This is a return to the first theme.) In stanza 6, in an apostrophe to the lady, the idea of the lover's truth and fidelity, in contrast to the falsehood of his rivals, is used as a justification for an exhortation to the lady. God, who has appeared in stanzas 2, 3, 4 and 5, is now described as "le Creatour", a phrase which gives appropriate solemnity to the end of the song.

Summary of structure :

Stanza 1 : main theme.

Stanza 2 : amplification of first theme, and introduction of second theme.

Stanza 3 : amplification of first theme.

Stanza 4 : amplification of first theme, introduction of third theme and summary of situation.

Stanza 5 : fourth theme and amplification of first theme.

Stanza 6 : amplification of main theme.

The first four stanzas are not linked together logically,

although they form a coherent sequence. There is a link between stanzas 5 and 6 : the voyage is mentioned explicitly in both stanzas; also the lover's claim in stanza 6 (line 48) to be "amis verais" forms a contrast to the reference to "li faus losengeour" in stanza 5 (line 33). It is the continued recapitulation of the main theme and the sustaining of a dominant mood which give Song I its unity.

## Song II

There is a dominant mood in this song of resignation. Stanzas 1 and 2 are expository, the tone restrained. Stanza 3 consists of an analysis of the lover's sentiments in which there is a gradation of feeling from bewilderment to despair as the tone changes from exposition to exclamation. Stanza 4 consists of a subjectio followed by exclamation and assertion. Stanza 5 is a reasoned plea for pity, and the Envoi a declaration of acceptance.

The main theme of the suffering caused by unrequited love is introduced in stanza 1 : it is expressed first positively (lines 1-2) then negatively, in the figure called "adoublement". (cf. Dragonetti, p. 292.) The thought is then summarized succinctly, (lines 8-9). Stanza 2 introduces an opposing theme. Despite the situation described in stanza 1 the lover bears no grudge, for

the cruel lady is the most beautiful in the world. This theme is then amplified (lines 12-18). Stanza 3 provides an amplification of the first theme, in the form of an analysis of the lover's sentiments. In stanza 4 the first theme is amplified in the form of a subjectio. The lover debates whether to leave the lady, but decides that this is impossible. This is followed by an exclamatory protest of fidelity (lines 33-34) and a permissio in which the ideas of suffering and of willing acceptance of this suffering are emphatically combined. Stanza 4 brings together the themes of stanza 1 and of stanza 2. Stanza 5 is an amplification (a more logical development here) of the combined theme. In an apostrophe to the lady the lover makes an appeal for love in metaphorical form. This is followed by a second appeal, based on a different reason, which forms the third theme of the song, that of "faux-semblant". The apostrophe in the *Divoi* returns to the combination of first and second themes.

Summary of structure :

Stanza 1 : main theme.

Stanza 2 : second, opposing theme, with amplification.

Stanza 3 : amplification of first theme.

Stanza 4 : amplification of first theme and combination of first and second themes.

Stanza 5 : amplification of combined first and second themes and introduction of third theme.

Envoi : amplification of combined first and second themes.

There is more logical connection in this song. Stanzas 1 and 2 provide two different attitudes, but the description of the second attitude does not mitigate the lover's anguish, which rises to a climax in stanza 3 and invites the self-interrogation of stanza 4 and the defiant reply. From this point the song moves more slowly to a subdued recapitulation in the Envoi of the assertion of stanza 4. Any transposition of stanzas in Song II would affect the unity of the song which depends partly upon mood, partly upon logical connection and partly upon significant order of parts.

### Song III

There is a dominant mood in this song of devotion. Stanzas 1 and 2 consist of exposition; the tone changes in stanza 3 from restraint to ecstatic exclamation, and returns to exposition in stanza 4, followed by apostrophe and exclamation in stanza 5.

The main theme of the song, introduced in stanza 1, is constancy to one lady who has given the lover some hope. In stanza 1, the nightingale's song soothes a heart which is already joyful, and dedicated to one love (line 6). Stanza 2 amplifies this theme and introduces a second theme, the stupefying effect of the lady's

beauty. Stanza 3 is an amplification of stanza 1 : the constancy there is expressed by the Tristanz comparison; the following permissio is similarly hyperbolic. A third theme which appears in stanza 3 is that of folly (line 22). This is a transitional theme linking stanza 3 to stanza 4. The justification offered for the statement in line 25 is an amplification of the first theme, with the additional detail of line 30, a description of the immediate nature of love. In stanza 5 the fourth theme appears, of the "fole gent outrage", combined with an amplification of the second theme (line 34).

Summary of structure :

Stanza 1 : main theme.

Stanza 2 : amplification of first theme, and introduction of second theme.

Stanza 3 : amplification of first theme and introduction of third theme.

Stanza 4 : amplification of third theme and amplification of first theme.

Stanza 5 : amplification of second theme and introduction of fourth theme.

There is less variation in tone in Song III than in Songs I and II. Stanzas 1, 2, 3 and 4 all compose variations on the same theme, with added minor themes. The arrangement of themes and

simplifications creates a development in the intensity of the sentiments described (i.e. joy, dedication, silent adoration, complete dedication, death for love). Unity in this song is achieved by mood, by re-iteration of a central theme, and by a significant order of stanzas. (For a different order of stanzas, cf. Lerond, p. 71.)

#### Song IV

There is a dominant mood in this song of resignation, but a gentler melancholy than that of Song II is suggested. Stanza 1 moves from exposition to assertion. Stanzas 2 and 3 consist of exposition and pathetic pleading. Stanzas 4 and 5 are striking for their quietness of tone : they are both analyses of the lover's feeling.

The main theme, introduced in stanza 1, is of the helplessness of the man who is sincerely in love. The description of winter serves as a contrast to the expression of the lover's sentiments : he is indifferent to all but his love. Stanza 2 amplifies this theme : the lover has submitted willingly to love ; accordingly it is right that he should suffer. Line 13 introduces a second theme, linked to the first. The lover must suffer, because he cannot expect a return of love from the lady, considering

the disparity of their condition. This reflection leads to the exclamatory apostrophe (lines 17-18), an appeal to love to overcome reason in the lady. Stanza 3 introduces a third theme, linked to the first : suffering is sweetness, because without this particular love, life would be unlivable. Stanza 4 combines the first theme of helplessness and suffering with the third theme of love's sweetness. Line 33 introduces a fourth theme (which has been suggested in stanza 3 but not made explicit) of constancy in the face of great trials. Stanza 5 returns to the first theme.

Summary of structure :

Stanza 1 : main theme.

Stanza 2 : amplification of first and introduction of second theme linked to the first.

Stanza 3 : introduction of third theme, linked to the first.

Stanza 4 : combination of first theme and third theme. Introduction of fourth theme.

Stanza 5 : amplification of first theme.

The unity of this song depends partly upon mood, and partly upon the recapitulation of the main theme in the form of an amplification or of a connected theme in every stanza. Stanza 5 forms an appropriate end to the song, as the reference to time passing recalls the reference to the season in the first stanza. (For a different order of stanzas, cf. Lerond, p. 75.)

Song V

The mood and tone vary considerably in this song. Joy and eagerness in stanza 1 are qualified by the rueful confession in stanza 2 as the poet sadly recollects the past. This in turn gives place to the unexpected declaration in lines 14-16. Stanza 3 consists of exclamation and pathetic self-interrogation. The exposition of stanza 4 is even more pathetic but ends, not with reproach, but with acceptance. Stanza 4 marks the lowest point of the lover's spirits. There is an abrupt change of mood and tone in stanza 5; the permissio of lines 33-34 is hardly expected after lines 31-32. A brief subjectio is followed by a declaration of acceptance of the situation, which is linked to reproach of "li felon". The tone is more aggressive in stanza 6, where the "felon" are cursed.

The first theme, of hopeful love, is introduced in stanza 1, with the description of spring as an appropriate parallel. The lover entertains a wild hope - to hold his love in his arms before he goes overseas. This voyage theme is not taken up in any later stanza. Stanza 2 presents two new themes: of "faux-semblant" (lines 9-13) and fidelity. Stanzas 3 and 4 form amplifications of the second theme, with more emphasis on the idea of cruelty than of deception in stanza 4. Stanza 5 begins with an amplification of the first theme, an expression of joy. This is followed by a

ratiocinatio introducing the fourth theme of "li felon" expressed sententiously. Stanza 6 is an amplification of the fourth theme.

Summary of structure :

Stanza 1 : first theme.

Stanzas 2 : second and third themes.

Stanza 3 : amplification of second theme.

Stanza 4 : amplification of second theme.

Stanza 5 : amplification of first theme and introduction of fourth theme.

Stanza 6 : amplification of fourth theme.

Song V falls into three parts : stanza 1 forms a deceptively light-hearted introduction, for the next three stanzas are devoted to an account of the lover's disillusion and suffering. In stanza 5 the thought takes a different direction. The idea that it is the "felons" who should be cursed removes some of the blame from the lady. Although there are no logical links between stanzas and some manuscripts give a different order of stanzas (cf. Lerond, p. 80), this arrangement of stanzas provides a coherent sequence.

Song VI

The mood of this song changes from passionate humility in stanzas 1 and 2, to grievance in stanzas 3 and 4, and to magnanimity and acceptance in stanzas 5 and 6.

Stanza 1 consists of indirect appeal to the lady, stanza 2 of reflection, stanza 3 of appeal to authority, stanza 4 of complaint, and stanzas 5 and 6 of assertion.

The main theme is introduced in the first stanza. The lover implores forgiveness for some fault, for which his passion is responsible. But the "autre gent" who constitute the second theme are also concerned. Stanza 2 begins with an amplification of the first theme : if the lover is at fault, he must suffer. Then the second theme is amplified. The lover, despite his admissions, is full of grievance and would rather die than see "les felons" happy on his account. But he must live, and suffer, for they would certainly rejoice at his death. In stanza 3 there is further amplification of the first and second themes : in the figure communicatio the lover invites judgment of the honest man whose passion cannot be hidden and of the crafty "felon". Amplification of the first theme continues in stanza 4 : the lover has proved, by admitting his own folly, that he is a true lover. He ought then to be rewarded. By his own arguments he has turned

the fault of stanza 1 into a proof of sincerity. But the third theme is introduced in line 29, stanza 4 : the lady is obdurate. Stanza 5 begins with an apostrophe to this lady which is an amplification of the third theme. In such a dilemma one solution would be to put an end to love. But the lover corrects himself : he will continue to sing in sorrow until death. In stanza 6 a fourth theme is introduced and the first theme, in the form of a declaration of constancy, is amplified : whatever love makes the lover suffer, he will forgive the lady (the first theme in reverse), and remain faithful.

Summary of structure :

Stanza 1 : main theme, and second theme.

Stanza 2 : amplification of first and second themes.

Stanza 3 : amplification of first and second themes.

Stanza 4 : amplification of first theme, and introduction of third theme.

Stanza 5 : amplification of third theme.

Stanza 6 : introduction of fourth theme and amplification of the first theme.

There is a logic in the argument of Song VI whose operation permits the lover to adopt an attitude in stanza 6 which is an exact

reversal of his attitude in stanza 1. Different manuscripts give a different order of stanzas but in that chosen by Lerond the thought develops in an interesting and surprising way.

### Song VII

There is a dominant mood in Song VII : the plaintive lover is balanced between sorrow and joy. Stanza 1 consists of description and sorrowful exposition, stanza 2 of recollection, and pleading, stanza 3 of recollection, stanza 4 of assertion, stanza 5 of pleading and the *Épouv* of description.

In stanza 1 the description of spring serves as a contrast to the pathetic expression of sorrow which follows. The main theme is this mixture of emotions produced by long uncertainty. Stanza 2 introduces the second theme, the immediate capitulation of the lover at first sight of the lady. This is followed by an appeal for mercy which leads to the third theme, of "faux-semblant". Stanza 3 is an amplification of the second theme in the form of an extended metaphor. Stanza 4, with an apostrophe to the lady, introduces a fourth theme, constancy, which is followed by amplification of the first theme. The lover is entirely lost in thoughts of the beloved lady, thoughts which give him joy. Stanza 5 consists of another apostrophe, followed, as in stanza 2, by a reasoned appeal for mercy. There is a logical link between

stanzas 4 and 5 : stanza 4 describes the lover's helplessness; the appeal in stanza 5 begins : "Ha franche riens, puis qu'en vostre sensale ne sui touz mis ...". The *Invoi* begins with another apostrophe to the lady, which introduces a description of her beauty, an amplification of the first theme.

Summary of structure :

Stanza 1 : main theme.

Stanza 2 : second theme and introduction of third theme.

Stanza 3 : amplification of second theme.

Stanza 4 : fourth theme and amplification of first theme.

Stanza 5 : amplification of first theme.

Stanza 6 : amplification of first theme.

The unity of Song VII depends partly upon mood, partly upon the arrangement of stanzas to divide the song into two parts : stanzas 1-3 present the lover's state of mind and describe the course of events which produced this situation. There is an appeal for mercy in this part, in stanza 2 (15-16). Stanzas 4-5 form a more intense recapitulation of the first part, following an explicit declaration of constancy in stanza 4 (31-32). In some manuscripts (cf. Lerond, p. 93) stanza 5 is placed before stanza 4. If this order is followed the effect is lost of the second appeal, in stanza 5, line 4, following the declaration of constancy.

It seems that in each of the seven songs the arrangement of stanzas is significant although there is not usually a logical thread linking stanza to stanza. In Songs V and VI, which are more dramatic, there is some variation in mood. In the other songs there is a dominant mood which contributes to the unity of the song. In Songs I, III and IV there is a central theme which is re-iterated in nearly every stanza; the construction of these three songs could be called circular.

## SONGS VIII - XIII

### Song VIII

There is a dominant mood of resigned suffering in this song.

- Stanza 1 : Exposition and exclamation. Main theme : the helplessness of the lover and the cruelty of the lady.
- Stanza 2 : apostrophe. Amplification of main theme and introduction of second theme : constancy despite suffering.
- Stanza 3 : exposition. Amplification of second theme and introduction of third theme : the disparity of station (or worth) between the lover and the lady.

Stanza 4 : exposition. Introduction of fourth theme : the worth of the lover which deserves a reward. (Reversal of ideas of sad endurance, in stanza 2, and resignation, in stanza 3.) Amplification of first theme (cruelty aspect). Introduction of fifth theme : consolation.

Stanza 5 : apostrophe : Amplification of second theme, first theme and fifth theme.

The unity of the song depends partly upon mood, partly upon order of stanzas. The song falls into two parts : stanzas 1-3 are concerned with the endurance of suffering without hope of a reward (stanza 2, line 14) and the superior status of the lady. But in the last two lines of stanza 3 there is a change of attitude which is developed in stanza 4. In this stanza the lover reviews the patient suffering previously described and sees it as a justification for reward. He offers himself a small consolation in place of such reward. This thought serves to harmonize the two attitudes and form an appropriate conclusion.

### Song IX

There is a sudden change of mood in this song, in stanza 4, to correspond with the change of tone from irony to impassioned appeal.

- Stanza 1 : exposition. Main theme : folly of two sorts - imagining that one can live without love and falling in love with a lady who is quite inaccessible.
- Stanza 2 : exposition and exclamation. Amplification of main theme. Introduction of second theme : faithful service.
- Stanza 3 : exclamation. Amplification of main theme. Introduction of third theme : revenge in the form of the return of love.
- Stanza 4 : apostrophe. Amplification of main theme.
- Stanza 5 : apostrophe. Amplification of main theme and introduction of fourth theme : the beauty of the lady.
- Envoi : apostrophe. Introduction of fifth theme : loyalty in love.

The unity of Song IX depends upon the re-iteration of the theme of folly in every stanza. Interesting features of the structure of the song are a) the use of irony, and b) the form of the amplification in stanzas 1 and 4 : these amplifications are both extended comparisons which are quite self-contained. (cf. Dragonetti, p. 294.) The stanzas form a significant sequence : stanza 1 describes the situation, stanzas 2 and 3 develop the personification of Love, stanzas 3 and 4 contain two pleas whose effect is cumulative, and the Envoi provides an appropriate conclusion, in the form of an injunction.

Song X

The mood of this song changes from ecstasy in stanza 1 to serenity in stanza 3.

Stanza 1 : exposition. First theme : the bewilderment of love.  
Second theme : loyalty (main theme).

Stanza 2 : exposition and exclamation. Amplification of second theme. Third theme : the "felon".

Stanza 3 : exposition and assertion. Amplification of second theme. Fourth theme : reward.

It is unusual for a courtly song to consist of only 3 stanzas (cf. Lerond, p. 106) yet the song gives an impression of completeness. The theme of loyalty is re-iterated in all three stanzas. The order of stanzas seems appropriate : stanza 1 describes the lover's confusion of mind (but asserts his loyalty), stanza 2 describes the joy the lover's memories give him, and the danger that the "felon" represent : stanza 3 forms a climax : by means of "adoubement" the poet re-asserts his loyalty, declares his utter submission, and his knowledge, rather than hope, of the bliss his lady will bring him.

Song XI

There is a dominant mood in this song of expectation, becoming

confidence.

- Stanza 1 : description, and exclamation. First theme : the true lover's sorrow, and sense of grievance that his service is in vain.
- Stanza 2 : exclamation, and exposition. Second theme : the power of love. Third theme (main theme) : the hope of reward. Amplification of first theme.
- Stanza 3 : exposition and exclamation. Fourth theme : "les felons who malign the lady. Amplification of third theme.
- Stanza 4 : exclamation and exposition. Amplification of fourth theme, and amplification of third theme.
- Stanza 5 : apostrophe: Amplification of third and first themes.

The unity of this song is achieved partly by mood, partly by the re-iteration of the third theme, the hope of reward, in stanzas 2, 3, 4 and 5. In no other song (of Group I or Group II) is the theme of reward given such prominence. The order of stanzas has some significance : stanzas 1 and 2 describe the situation, the long service of the lover, and the strength of his love. The reference to reward is delicate in stanza 2 : the actual word is "guerisons" (cure) not "guerredons" (reward). Stanza 3 provides one reason for the lady's cruelty, the malice of "les felons". Reference to them is linked to the theme of reward. From this point in the song the lover's hopes are expressed with unusually complacent optimism.

Song XII First Version

The mood of this song is of anguished recollection.

Stanza 1 : description, exposition and exclamation. Main theme : the renewed pain, in spring, of a lover separated from his love.

Stanza 2 : exposition and exclamation. Amplification of the main theme.

The unity of this song, if it is a complete song, depends on mood, and the re-iteration of one theme.

Song XII Second Version

The mood of this song is of anguished recollection.

Stanza 1 : as First Version.

Stanza 2 : exposition and exclamation. Amplification of first theme.

Stanza 3 : exposition and exclamation. Amplification of first theme.

Stanza 4 : exposition and exclamation. Amplification of first theme.

Lerond (of. p. 110) suggests that stanza 2 of the first version of Song XII could form the concluding stanza to the second

version of the song. Stanza 2 of the first version, describing the past joy of the relationship in strong contrast to the present anguish, would form a very satisfying conclusion.

### Song XIII

There is a dominant mood in this song of almost despairing sorrow.

- Stanza 1 : exposition. First theme : the despair and suffering of the lover whose love is not returned.
- Stanza 2 : exposition. Amplification of first theme and introduction of second theme : constancy.
- Stanza 3 : exposition. Amplification of first theme and introduction of third theme : the hope that patient service may be rewarded.
- Stanza 4 : description and exclamation. Introduction of fourth theme : the beauty of the lady. Amplification of first theme.
- Stanza 5 : apostrophe. Amplification of first theme.

The unity of the song depends partly upon mood. The sequence of stanzas is significant to a certain extent only, as stanza 4 could be omitted without much disturbance to the sense.

Of these songs, only Song IX shows a marked difference in construction from that of any song of the first group.

## CONCLUSION

Songs I - VII have certain characteristics in common with regard to theme, mood, tone, language, metaphor, figures of words and structure. Of the songs of the second group, VIII - XIII, only Song IX is uncharacteristic in theme and technique. The concluding remarks do not apply to this song.

The central theme of each song is love which is perpetually unsatisfied and a cause of suffering to the lover. In each song there is emphasis on the necessity for constancy, endurance of long service. Such virtue in the lover, for the mere hope of a return of love, leads to joy. The sense of bewilderment which is a result of this mixture of very different emotions is a favourite theme, as is the theme of "death for love", developed at some length in every song.

There are only two, or three characters in the songs : a lover who re-iterates his complaint, and a beloved lady. Sometimes the "felon" appears, a contrast in evil to the lover's truth. There is no treatment of any larger moral theme than the value of loyalty in love, no reference to religious faith, and no sententious observations on human frailty.

The mood of the songs is plaintive (with the exception of Song X), the tone serious : fervent emotion is expressed without flippancy or cynicism. This seriousness is not sobriety : Song VI is an example of the vehemence of expression which may be found in other songs also.

The poet's language is that of the courtly tradition in which love is described in the chivalric terms of feudal warfare : the ideal of chivalry supplied rules which enabled love, and warfare, to be formalized and raised to the level of a rite.

Interpretatio and antithesis are the poet's favourite rhetorical figures. Both these figures, apart from their function, with the other figures of words, of varying the expression of the central theme, serve to create the distinctive repetitive rhythm of each song. Tautological phrases, the doublets of interpretatio, do not become pointless and obsessive repetitions : there appears to be, in this rhetoric, an imaginative, not a mechanical impetus.

The structure of the songs is complex and depends upon various factors : there is one, the sense of the unity of mood which makes certain metaphors appropriate and others not is another, metre, not discussed, a third. The unit of structure is the discontinuous unit of the stanza. In several songs there is a process or movement of thought from stanza to stanza creating a rhythm of sense

which is continuous. But the more distinctive rhythm is the associative, lyrical one emerging from a combination of the elements discussed with links of sound, the rhythm of phrases and the formal metre.

APPENDIX :

Translations

of

Songs I - XIII

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Song I

1

To you, lovers, more than to any others,  
It is very fitting that I should lament my sorrow,  
For I must part completely  
From my true love and leave her;  
And when she is lost to me, nothing remains,  
And, love, you may be sure  
That if ever a man should die from a sorrowful heart  
Then no longer shall verses nor lays be made by me.

2

Dear Lord God, what will be the result of it, and how  
can it be?  
Shall I be forced in the end to take leave of her?  
Yes, by God, it cannot be otherwise :  
Without her I must go into a foreign land;  
Henceforth I shall think only of enduring great suffering,  
When I have neither comfort nor solace from her,  
Nor do I hope for joy from any other love  
But from her - I don't know if that will ever be.

## 3

Dear Lord God, how shall I do without  
 The great solace and the company  
 And the soft words she used to speak to me,  
 She who was my lady, my companion, my love?  
 And when I recall her sweet company  
 And the joy she used to show me,  
 How can my heart endure within my body  
 Without leaving me? Certainly, it is cowardly.

## 4

God does not wish to give me for nothing  
 All the delights that I have had in my life;  
 On the contrary he makes me pay dearly for them;  
 And I have great fear that this payment may kill me.  
 Have pity, love. If ever God did wrong,  
 Like a villain he breaks off a loyal love :  
 I cannot relinquish this love,  
 And yet I must leave my lady.

## 5

Now the false traitors will be joyful  
 Who envied so much the joys I was accustomed to have  
 But I shall never be such a pilgrim  
 That I could bear them good-will;  
 Indeed I might waste my whole voyage,  
 For the traitors have done me so much harm  
 That if God wished that they should have my love,  
 He could not lay on me a heavier burden.

## 6

I go, lady! To God the Creator  
 I commend your body, no matter where I may be;  
 I do not know if you will ever see my return :  
 Perhaps I may never see you again.  
 For God's sake, I pray you, wherever I may be  
 That you keep our promise, whether I come back or stay,  
 And I pray God that he grant me honour,  
 As I have been a true lover to you.











Song, go and deliver my message  
There where I dare not turn aside nor stray,  
For I so fear the mad, jealous ones  
Who spy out - before they can be enjoyed -  
The delights of love. (May God curse them!)  
They have brought sadness and injury to many  
a lover;  
But I have from this, a most cruel advantage  
That I must obey them in spite of myself.

Song IV

1

When neither rose nor leaf  
Nor flowers can appear  
When I do not hear birds singing in the wood  
Either in the morning or in the evening,  
Then blooms my heart with a desire  
For true love which has me in its power,  
And from which I do not seek to go.  
And if there is someone who might wish to tear  
me away  
I do not seek to know about it, nor may God  
permit it!

2

It is very right that I should suffer for it  
When I desire my sorrow  
And I love more than ever before  
Something which I cannot enjoy  
And I know well that I have no right to succeed;  
If love does not conquer reason, I must fail,  
This I say with certitude.  
For God's sake, love, let reason be indifferent  
Until she welcomes me there!



Many a long week

I drag out, when I am far from her

And passing them in great torment

Have often cursed them on this account.

I can do nothing, unhappy one, for I desire  
so much

To receive her of whom I have not forgotten

The words nor the manner.

But rather I remember them and recall them

And comfort myself with them when she is far  
from me.

Song V

---

1

The spring, the month of May, and violets  
And the nightingale summon me to sing,  
And my gentle heart makes me - of a love -  
Such a sweet present that I dare not refuse it.  
Now may God permit me to ascend to such honour  
That the one in whom I have put my heart and my  
thought  
I might hold once between my arms, quite naked,  
Before I go overseas!

2

In the beginning I found her so sweet  
I never thought to endure sorrow for her  
But her gentle face and her beautiful little mouth  
And grey-green eyes, beautiful, laughing and bright  
Had captured me before I dared give myself;  
If she does not wish to keep me for her vassal nor  
declare me free  
I prefer to court her and to fail, provided she makes  
a promise to me,  
Than to succeed with another.











S o n g VII

1

It pleases me very much - the gentle onset  
Of the new season at the beginning of Eastertide,  
When woods and fields have many different aspects :  
White and red, covered with grass and flowers;  
And I, unhappy one, am in such doubt about all  
That with hands joined, I adore  
My lovely loss or my great richness;  
I don't know which, and so I have both joy and fear  
So that often I sing when my heart is weeping,  
For the long wait, and unhappiness, depresses me.

2

Never more from my heart will her appearance go,  
With which she conquered me - with words full of  
sweetness;  
She whom I always keep in memory,  
So that my heart has no other occupation,  
Ah, noble lady, in whom I put my faith,  
Mercy, for your honour's sake!  
For if in you I find the appearance deceitful  
You will have killed me, like a traitor  
And your merit would be much less  
If you killed me thus by trickery.

Ah, with what a gentle lance she has killed me  
 If thus she makes me die in such misery!  
 From her beautiful eyes it came to me without warning,  
 To hit me in the body, no second charge was necessary;  
 Most willingly I would take revenge,  
 By God the creator!  
 Such revenge that a thousand times I would be able  
 To hit her in the heart with similar taste;  
 Never indeed would I complain  
 If I had the power to avenge myself.

Dont think, lady, that I am renouncing  
 The love of you, before death should prevent me;  
 For noble love holds my heart and governs it  
 Who gives me wholly, all to you,  
 In such a way that I have no comfort nor joy in myself  
 And that it often happens to me  
 That I lose myself in thought while among people,  
 And such delight I have in my thoughts  
 Of you, lady, to whom love gives me  
 That if it was not to you  
 I should never wish to speak.



Song VIII

1

A beautiful lady requests me to sing  
Thus it's very right that I should compose a song :  
I do not know how to, I cannot refrain,  
For I have no power over myself except from her.  
She has my heart which I never seek to take from her  
Although I know with certainty that it obtains nothing  
there but evil;  
Now may God permit that it arrive at a good port,  
For it has put to sea without a rudder!

2

Discreet and wise, I dare not describe to you  
The great pain that I have, except in song;  
And be assured that you will never hear it spoken  
For I don't see any good reason for speech;  
I prefer thus to suffer and endure  
These very sweet sorrows, without being healed  
Than to obtain from another lady whatever one can  
ask of her :  
Be assured of this, gracious one with the sweet name!

## 3

From this love which makes me suffer so much  
 I do not see how I could part,  
 For I don't see there any reason for flying,  
 Nor is it right that I should attain my joy;  
 But mad desire often makes the heart dream  
 Of such a high place that it cannot succeed there,  
 And true love should not so torment  
 Those who strive always to serve.

## 4

If ever lover obtains joy for loving  
 I know with certainty that I should not fail,  
 For nobody but myself would be able to endure  
 The great sufferings that I have for serving her :  
 For her pleasure I am made to complain and weep,  
 And sigh and watch without sleeping;  
 But at least it was consoling to me  
 That night and day weeping, I see her.

## 5

I do not know how to console myself, nor how to  
restrain myself

From serving you wholly, gentle heart.

And when I most ought to cry for mercy from you

Then I find you so cruel,

That you will never be welcoming to me;

On the contrary you are welcoming to others to  
wound me;

But whenever your eyes deign to look at me

Then am I out of pain and torment.

Song IX

1

I certainly thought to live without love  
Henceforth in peace for my whole life,  
But my heart has dragged me back into the madness  
From which I had rescued it;  
I have undertaken a greater folly  
Than the foolish child who cries  
To possess the beautiful star  
That he sees shining clear above.

2

However much I despair  
Love has rewarded me well  
For having, to the best of my power  
Served him without treachery,  
By making me the king of folly.  
Let him beware who trusts him  
Who can give such a fine gift  
To those who serve him loyally.

## 3

And it is not surprising that I should be angry  
With Love who has grieved me so much.  
God! If I could have him  
In my power for one single day  
He would pay for his folly!  
(As God may help me!)  
He would have to die  
If he could not conquer my lady.

## 4

Ah, noble heart, you who are so wise,  
Do not frown on my folly!  
I know well that I have no right to love you  
If Love had not given me the right,  
For folly leads to wildness  
As a ship is swept before the wind  
And goes where the wind drives it,  
Until it is quite wrecked and broken up.

Ah, lady, you who lack no good quality,  
I beg for mercy from your generosity and  
your kindness!  
Since in you are all evils extinguished  
And all good shines forth,  
You know whence this folly  
Comes which is taking my life.  
For I dare ask help from nobody  
If not from you, in my grief!

#### Invoi

Song, salute my lovely torment  
And beg her  
That, for the sake of God and of her honour  
She never prove a traitor to me!

Song X

1

Perhaps I begin  
My last song,  
And I am neither joyful nor sad  
Nor do I know if I am living or not  
Or if I am right or wrong  
Or if I am in love or if it's nothing,  
But such are my feelings  
That without any repentance  
I think of the best one in France.

2

And the very sweet memory  
Of her very bright beauty  
Gives me renewals without ceasing  
Of all joy inexpressible;  
But traitors seek to find out so much,  
Slandrers and evil people!  
Now I have thus decided it,  
That neither for evil nor for suffering  
Shall they know my misery.

Never did I love so much as to repent of it  
Nor do I ever seek to know repentance,  
On the contrary I have put in her service  
Heart and body, force and power;  
And if she causes me sorrow  
She will be able to recompense me well,  
For she has the power to satisfy  
My desire all my life,  
My sweetest dear love.

Song XI

1

When summer and the sweet season  
Brings forth leaf and flower and makes the fields  
green  
And the sweet song of little birds  
Makes most people recall joy;  
Alas, each one sings and I weep and sigh,  
And yet it is not just nor reasonable;  
But at every instant it is my whole thought  
Lady, to honour and serve you.

2

If I had the wisdom of Solomon  
Yet love would make me be held for a madman  
For love's prison is so hard and cruel  
(That she makes me sustain and suffer!)  
Certainly she ought to heal and cure me  
And indicate what is my remedy,  
For I have served a long time and in vain,  
And I will serve every moment, without repenting.



If you deign to listen to my prayer,  
Gentle lady, I beg you and ask  
That you should think of rewarding me;  
I intend to serve you well before this.  
For all the evils that I have I care nothing  
Gentle lady, if you would deign to love me :  
In a little time you are able to bestow  
The joys of love which I have so long awaited.









## 3

At every moment love exhorts me and stirs me  
 To love her, but I find only hostility there;  
 And yet I love her so much, without hypocrisy  
 That I cannot desist from praying for her love;  
 I do not know if I will ever conquer her,  
 But nevertheless it gives me new hope  
 That water has a way of piercing the grey-brown  
 stone.

## 4

Lady, to my sorrow I saw your bright regard, and  
 the face  
 Where rose and lily flower each day;  
 I am so discouraged that I don't know what I am  
 doing  
 When I look at your fresh colour  
 And your lovely forehead, which is purer than ice.  
 Lady, mercy! For in too great sorrow  
 I languish and am on the point of dying: your  
 pity should recognise this!

Let pity and justice overcome you, gentle lady!  
Don't let me die here in such torment!  
I always find you so very savage and hard  
That you will kill me if it becomes your pleasure;  
I cannot satisfy myself with thoughts of you;  
Lady, mercy! You come to my aid too slowly  
And I marvel how your heart endures it.

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