

Guillaume de Machaut

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GENERAL INTRODUCTION

GUILLAUME DE MACHAUT (1300?–1377)

One of the foremost poets of the younger generation in the closing decades of the fourteenth century, Eustache Deschamps took the occasion of the death of Guillaume de Machaut in 1378 to memorialize him with two *ballades* (numbers 123 and 124).¹ The Champenois poet-musician, so Deschamps avers, was the *mondains dieux d'armonie* (the earthly divinity of harmony) as well as *le noble rhetorique* (the noble rhetorician). Machaut was thus a master of two arts, poetry and music, and of the different forms, particularly lyric poetry in its several fixed types, in which these two kinds of composition figured together. Such a comprehensive vocation to text making was celebrated by his peers as an aspirational ideal important enough to merit a textual form of its own in Deschamps' *Art de Dictier* (*The Art of Poetry*). Deschamps' learned treatise exerted considerable influence and promoted the theory that music and poetry are both essentially musical forms, with the first being “artificial” since it must be studied and learnt, and the second “natural;” being more dependent on talent than intention.² Machaut's masterpiece, the *Voir Dit* (*True Poem*), offers an ornate and complex mélange of prose letters, narrative passages in octosyllabic couplets, and lyrics, some of which are set to music that is transcribed *in situ*.

Some years previously, after sending to Count Louis de Male of Flanders an exemplar of Machaut's *Voir Dit*, Deschamps had felt inspired to compose an extended poetic compliment to the poet-musician who best exemplified the artistic values of the age:³

Dont vous estes honouriez haultement:
Car tous voz faiz moult honourablement
Chascuns reçoit en maint pais estrange,
Et si n'y a nul, a mon jugement,
Qui en die fors qu'a vostre louenge.
Les grans seigneurs, Guillaume, vous ont chier,
En voz choses prannent esbatement.⁴
(lines 4–10)

And so you are highly honored
For all your works are received by everyone
With great honor in many a far-off country,
And so, as I judge the matter, there is no man
Who says anything of them but praise for you,
Guillaume, the great lords hold you dear,
And they take pleasure in what you compose.

¹ Numbers 123 and 124 in *Eustache Deschamps*, eds. Queux de Saint-Hilaire and Raynaud, 1:243–46. All translations from Latin and French in this introduction are by the editor.

² See *L'Art de Dictier*, ed. and trans. Simreich-Levi. For further discussion of this general issue, see Butterfield, *Poetry and Music*, and Wimsatt, *Chaucer and his French Contemporaries*.

³ See the forthcoming Volume 4: *The True Tale* of this edition, *Guillaume de Machaut: The Complete Poetry and Music*.

⁴ Number 127 in *Eustache Deschamps*, eds. Queux de Saint-Hilaire and Raynaud, 1:249.

But Deschamps is not the only contemporary writer to offer so favorable an opinion of Machaut's artistic accomplishments and their reception. Martin le Franc terms him a grand rhetorician, while René d'Anjou praises him as a renowned poet, according Machaut a place in his *Ospital d'amour* (*Love's Hospital*) alongside Alain Chartier, Boccaccio, and Petrarch in his pantheon of vernacular authors.⁵ We may safely conclude from such evidence that Guillaume de Machaut was one of the most famous poets and musicians of fourteenth-century France.

Machaut's reputation rested on his production of an immense and varied corpus of works, many of which were composed for, and in honor of, the several grand nobles with whose courts he was at various times associated. As a musician, he wrote more than twenty motets and a polyphonic setting of the mass, the virtuosity and innovations of which have made him one of the most important figures of medieval music. As Elizabeth Eva Leach puts it, "what does differentiate Machaut from his contemporaries . . . is the central role of *music* within his literary output."⁶ Of musical as well as literary interest is his extensive body of lyric poems in various fixed forms such as the *ballade* and the *virelai*. In fact, Machaut was largely responsible for the continuing fashion of this type of poetry.⁷ A central aspect of Machaut's achievement is that he provided musical settings for many of these lyrics using recently developed forms of notation. Finally, following in the tradition of thirteenth-century love vision poetry, especially the *Romance of the Rose*, Machaut composed ten long narrative and didactic poems (*dits amoureux* or "love poems," as well as others with philosophical/religious or historical themes) and four shorter ones (which are all concerned with love).

These works, partly because of their love motifs and partly through their allusions to Machaut's patrons, who figure sometimes as characters, greatly pleased the noble audiences (and readers) for whom they were originally intended. The considerable number of surviving manuscripts, some beautifully illuminated, testifies eloquently to this popularity. His *dits* exerted a substantial influence on other contemporary writers and some of the generation to follow, especially Deschamps, Oton de Granson, Jean Froissart, Christine de Pizan, Alain Chartier, and John Gower. Geoffrey Chaucer's poetry evidences a close and reverent reading of narrative works by the French master. Among the *dits* that especially appealed to his artistic contemporaries were *Le dit dou Vergier* (*Story of the Orchard*), *Le Jugement dou roy de Behaingne* (*Judgment of the King of Bohemia*) and its sequel, *Le Jugement dou roy de Navarre* (*Judgment of the King of Navarre*), written in 1349 or shortly thereafter. This linked pair of poems constitute what is commonly referred to as his debate (or sometimes judgment) series. The *Lay de Plour* (*Lay of Weeping*), a lyric set to music, is connected intertextually to the two debate poems and is thus included in Volume 1 of the present edition.

The *Remede de Fortune* (*Remedy for Fortune*) was likely written prior to 1342, after both the *Vergier* and the *Behaingne*, but the particular circumstances of its composition are not known, primarily because it contains no reference to contemporary events, as do several of Machaut's other narrative works. The *Confort d'ami* (*Comfort for, or perhaps from, a Friend*) was written in 1357. The circumstances of its composition are complex and require substantial comment further below. Though they differ substantially in other respects, the

⁵ For details, see *Œuvres de Guillaume de Machaut*, ed. Hœpffner 1:v–viii.

⁶ Leach, *Secretary, Poet, Musician*, p. 2.

⁷ For details see Poirion, *Le Poète et le Prince*.

Remede and the *Confort* both make extensive, and in many ways similar, use of themes, formal structures, and ideas borrowed from Boethius' *The Consolation of Philosophy* (Latin, early sixth century), which was the most influential text in the Middle Ages, the Bible alone excepted.

Machaut's two Boethian works, which offer meditations on the tragedy of human experience and how it might be transcended, were carefully read by the poet's contemporaries, especially Jean Froissart and Geoffrey Chaucer. They each mined the *Remede* for material that could be put to creative re-use. Froissart's *Prison Amoureuse* (*Lovers' Prison*) replays the formal structure of the *Confort*, with a poet (a thinly disguised version of Froissart) exchanging letters with his imprisoned patron, Wenceslas of Luxembourg.⁸ Chaucer, it seems certain, had in his possession an early omnibus manuscript of the poet's works, which was an obvious influence from the French master (including extensive borrowing and appropriation of individual verses), and extended from his youthful first efforts at writing poetry in the French style (notably *The Book of the Duchess* and *The Parliament of Fowls*) to his epic adaptation of Boccaccio's Troy story, his own more brilliant *Troilus and Criseyde*. Like the two Machaut works, the *Troilus* offers a deep engagement with key ideas from the *Consolation*, especially the notion of Fortune, whom Boethius imagines as a divine figure charged with the ever-undependable bestowal of the earthly goods. Chaucer's unfinished *The Canterbury Tales*, continues the formal deployment in these previous works of the first person narrator often named as the author, a figure who also appears as both a character and, in the tale that "Chaucer" tells, a philosopher-narrator who is embedded within the larger narrative that "Chaucer" himself narrates. Machaut was the literary pioneer in developing such intriguingly complex relations between textual insides and outsides, making for a finesse in the voicing of the poetic self that in his own oeuvre achieves its most impressive form in the aptly named *Voir Dit*. The *Remede* and the *Confort* are impressive early studies for that masterpiece and the other larger scale *dit* of Machaut's maturity, *La Prise d'Alixandre*.⁹

Because he was a low-born cleric who was to become a servant of the noble and famous, little is known about Machaut's life beyond what is preserved in a few ecclesiastical documents and the poet's own works, which contain a fair number of biographical indications, though these are not always reliable. From documents that detail his appointment to different benefices, it can be inferred that Machaut was born at the beginning of the fourteenth century (conventionally a date of 1300 is assigned, but that is no more than an approximation) probably in the village of Machault in Champagne. Since the same documents fail to accord him any of the titles that would indicate noble birth, we may assume his birth class was modest. This social status is consistent with the self-portrait that emerges from the poetry in which Machaut often makes his diegetic alter ego a humble or even cowardly clerk who moves uncertainly among his betters, the butt of mild class humor. In the following passage from his *Fonteinne amoureuse* (*Fountain of Love*), the narrator, an intertextual reflex of the poet, describes his experiences with battles that prove to be especially revealing:

⁸ See the extensive catalogue of Machaldian reminiscences, borrowings, and parallelisms in *Roy de Behaingne and Remede de Fortune*, eds. Wimsatt and Kibler, pp. 491–513. Earp's *A Guide to Research* is the most comprehensive and reliable source for information about Machaut's life and works.

⁹ See the forthcoming Volume 6: *The Taking of Alexandria* of this edition.

Et comment que je soie cler
 Rudes, nice, et malapers,
 S'ay je esté par mes .ii. fois
 En tele place aucune fois
 Avec le bon Roy de Behaingne,
 Dont Dieus ait l'ame en sa compaigne,
 Que maugré mien hantis estoie,
 Car il n'i avoit lieu ne voie,
 Ne destour ou fuür sceüsse,
 Si couvenoit que hardis fusse.

(lines 139–48)¹⁰

And though I might be a clerk
 Who is ignorant, incapable, and inept,
 Yet I've been, by my two faiths,
 In such a place several times
 With the good King of Bohemia,
 And may God keep his soul among His company,
 And despite myself I was brave,
 Since there was no place, no path,
 No byway where I knew to flee,
 And thus I had to be courageous.

A similar passage occurs in the *Navarre*. Here a poet named Guillaume de Machaut encounters a beautiful and distinguished lady while hunting rabbits. Starting to dismount, Guillaume is dissuaded from such an unmannerly act of obeisance by the lady herself. Returning her greeting, the poet confides to his readers that he has learned well how to honor those of such higher station than himself (lines 739–59).

Various documents refer to Machaut as “master.” This might mean that after an early education, quite probably in the cathedral school at Reims, he pursued theological studies at a university, likely Paris, finishing with the grade of *magister*. But it also might mean nothing at all, for such a title is a common honorific (much like “master” in modern English). Machaut, however, did not go on to take holy orders since he is nowhere referred to as a priest and only served in offices like the canonicate that were open to those outside the priesthood. Most university students left after taking the master’s degree to begin a career in secular or religious administration. Having secured a patron or a benefice, they might then return to the university to finish studies for the doctorate degree, after which a career in church or secular administration, or in the relatively new profession of university teaching, would be in order.

Through circumstances no longer known, Machaut became associated in his early twenties with one of the most notable grand nobles of the era, Jean de Luxembourg, who also held the title of king of Bohemia. It may have been that Machaut came to Jean’s notice during one of the latter’s sojourns in northern France; Jean had frequent dealings with the archbishop of Reims, a see with which Machaut, who was born in the region, may have been associated at an early age, and the archbishop perhaps effected an introduction. To the modern historian, Jean appears an extravagant and perhaps unstable figure. To his contemporaries, however, the king’s fabled prodigality, the restlessness with which he sought to expand and consolidate the lands under his rule, and his reputed social finesse and strong faith made him the very type of ideal knight that would appeal to a cleric like Machaut, who admired the great and powerful in whose circles he moved during his adult life. In several of his narrative works, Machaut speaks of Jean with the highest respect and reverence. Machaut also describes his experiences as Jean’s secretary and chaplain. These include a sojourn at the castle of Bürglitz (1323), a series of military expeditions through Poland, Russia, and Lithuania (1329), Jean’s invasion of northern Italy (1330–31), and his largely fruitless involvement in Austrian affairs (1331). Ecclesiastical documents suggest that

¹⁰ See the forthcoming Volume 3: *Love Visions* of this edition.

Machaut remained in Jean's service until the king's heroic death at Crécy in 1346.¹¹ Though blind, Jean had himself conveyed to the battle, a gesture of extraordinary courage that much impressed his contemporaries.

Although he was willing to provide information about his early association with Jean, Machaut offers few indications about any experiences with the king after 1331. During the last fifteen years or so of his life, Jean's fortunes notably declined. Machaut does not mention the king's second marriage to the French princess Beatrice of Bourbon (1334); the loss of an eye (1337) and the king's desperate, often revengeful attempts to restore it; finally his complete loss of sight (1339) and stubborn refusal to withdraw from a restless and active public life. Nor does Machaut recount military activities in the east, especially Jean's continuing troubles in both Poland and Austria. The expenses incurred by these generally inconclusive campaigns put an enormous burden on his subjects in Bohemia and Luxembourg, but such practical failings as a ruler did nothing to dim the king's considerable reputation, as Machaut's extended encomium to him in the *Confort* exemplifies (lines 2823–3086).

Following Crécy, Machaut must have found himself in a secure but unpromising position. Jean had secured him an appointment as a canon at Reims cathedral, but he apparently did not take up permanent residence there until much later in life. In the highest social circles of fourteenth-century France a noted poet was a highly desirable acquisition; Machaut did not spend much time without appropriate benefactors. As Claude Gauvard has said, "le véritable client est alors moins le poète que le prince" (the true client then was less the poet than the prince).¹² Perhaps surprisingly, Machaut did not enter the service of Jean's heir and son, Charles, newly crowned emperor of Germany. Toward the end of his career, however, Machaut did dedicate the *Prise d'Alixandre* (*The Taking of Alexandria*) to him; this indicates that their relations must have been cordial at the least. And in this same work he mentions that he "performed much service for"¹³ Charles' sister Bonne (Gutha), who had been married in 1332 to Jean, son of Philip VI, soon to become the next Valois king of France. It is likely that this means he was associated with the provincial court of Jean and Bonne in Normandy. Whether he served the duchess as he had her father (that is, as secretary and resident poet) is not known, but, significantly, he composed no *dits* (or at least none that survive) in her honor, that is, in which she would figure honorifically as a character, unless Lady Bonneürté in the *Navarre* is based on her. In any case, the association with Bonne was short-lived since she died on 11 September 1349, presumably of the plague at that time running its deadly course across northern France.

The opening of the *Navarre* tells us much of Machaut's activities at the time. Possibly resident in the kingdom of Navarre, but more likely in northern France (perhaps Reims, regions that along with the Rhineland were especially hard hit by the disease), Machaut, or more precisely his intratextual reflex, Guillaume, recounts his melancholic reactions to the outbreak of the disease, foretold by astrological and political signs. Having made a good confession, the narrator closes himself up inside his house and stops going to town (a move that may well have saved his life). He describes the various events that attended the attack of the disease: the persecution of the Jews (including what seems a reference to the mass

¹¹ See further Cazelles, *Jean l'Aveugle* and *Oeuvres de Guillaume de Machaut*, ed. Hœpffner 1:xi–xliii.

¹² Gauvard, "Portrait du Prince," p. 26; see Poirion, *Le Poète et le Prince*, p. 196, for a similar view.

¹³ *Prise d'Alixandre*, line 769. See the forthcoming Volume 6 of this edition.

slaughter of Cologne's Jews on 23/24 August 1349), the appearance of wandering troops of flagellants, the mass burials of victims, the depopulation of the countryside, and desperate economic hardship. When the epidemic comes to an end, Guillaume finds himself re-entering an unnamed but festive city, tired of burying its dead. The remainder of this work is fictive, a love debate that continues, in a complicated fashion, the examination of love and loss begun a number of years earlier in the *Behaingne*.

In the years following Jean of Bohemia's heroic death, the very youthful Charles II (b. 1332), king of Navarre, became Machaut's patron. The circumstances in which Machaut managed this next step in his professional career are no longer known, but can be surmised with some confidence. The poet continued to enjoy the several ecclesiastical appointments Jean had arranged for him, as well as the livings these offices afforded. And yet it was to be expected that he would seek out a new patron as well, one who could appreciate and support his artistic endeavors in the comfortable style to which he had likely become well accustomed. Charles, to be sure, enjoyed the fine life at court and surely would have made for an interesting and generous patron, one who appreciated Machaut's talents. And yet it is most surprising that a relationship both personal and professional developed between Charles of Navarre and the poet, not only because Machaut was perhaps three decades Charles' senior, but also since in so doing Machaut began a close association with a figure who (though connected to them by blood) was an opponent of the Valois, the royal family to whom Machaut had already established a personal connections through Bonne. From a modern perspective, Charles appears to be on the wrong side of history: an opportunistic opponent of the centralizing monarchy, which became in the course of the sixteenth century the institutional heart of the country's story about itself (*le récit national*). That Machaut should have come to the notice of Charles, it should be emphasized, is hardly surprising. For in addition to his royal title, the young man was also the count of Évreux in Normandy, one of the considerable territories in the Cotentin peninsula of northern France where he was frequently in residence and to which he held claims, as was the case with lands further west toward Paris. These latter claims were ratified, despite the resistance of Jean II of France, by the Treaty of Mantes (22 February 1354).¹⁴ Not long after this last agreement with Jean, Charles paid a heavy price for his political maneuvering, which included the murder of one of Jean's favorites, Charles of Spain. The king of Navarre was arrested by Jean and then imprisoned for months. It was this captivity that provided the occasion for Machaut's poetic message of comfort, as will be discussed in detail below.

During the two decades following the debacle at Crécy, Charles maneuvered against Jean with the aim of securing the French throne for himself. These intrigues earned him the sobriquet *le mauvais* (the bad) from sixteenth-century French historians. Because their rivalry began to be interpreted in moral terms, Jean II began simultaneously to be referred to as *le bon* (the good). However oversimplified, this labeling has stuck. At the time, it must be emphasized, Machaut was simply one of many in France who regarded Charles of Navarre as the man best qualified to lead the country, especially since he was entitled by defensible claims to do so.¹⁵ As detailed below, Charles played to great effect the role of *agent provocateur* in the political turmoil that followed on disastrous French defeats at the hands of the English on the fields of first Crécy and then Poitiers (on 19 September 1356),

¹⁴ See the maps in Ramirez de Palacios, *Charles dit le Mauvais*, p. 43 and 88.

¹⁵ See Ramirez de Palacios, *Charles dit Le Mauvais*, pp. 9–42.

where Jean himself was taken prisoner. This left the country without a duly consecrated king until the exorbitant ransom was paid following the conclusion of the Treaty of Brétigny on 8 May 1360, nearly four years later.

A succession of political crises followed the disaster at Poitiers. During what was in effect an interregnum, a four-cornered rivalry among Jean, the dauphin, Charles of Navarre, and Étienne Marcel, the forceful Provost of the merchants of Paris, generated an intricate series of intersecting events in which betrayal and bad faith played a role on all sides. Struggle among the rich and powerful had fostered a widespread uncertainty that was exacerbated by the onerous taxes and other restrictive measures that were imposed on the lower orders as the kingdom's economic situation worsened. In 1358, a revolt broke out in northern France, with many among the merchants and peasantry convinced that the nobility had proven disloyal to their absent king. Charles of Navarre distinguished himself in the armed conflict that then arose, defeating and then massacring in the battle of Mello (10 June 1358) the considerable peasant force then making disorganized war on the nobility.

This civil war of sorts was soon referred to as the Jacquerie, reflecting the derisive nickname (Jacques Bonhomme) given to peasants by the nobility. Charles played an important role in the subsequent campaign of retribution visited by the army of nobles on those suspected of having supported or participated in the revolt. Murderous reprisals occurred in many cities of northern France, including Reims, as knights flocked to the struggle. Charles of Navarre proved unable, however, to turn this situation to his lasting political advantage. The Treaty of Brétigny established the dauphin as the winner in the struggle for power even though huge portions of southwestern France were ceded to the English. Released from captivity, Jean had felt forced by his sense of honor to return to England not long afterward when one of the treaty's hostages absconded, dying before negotiations could be finalized and he could return to France. Jean's son, Charles, was consecrated soon thereafter as Charles V.

In its mix of personal and general themes, the *Confort* is unlike any other medieval poem. To be sure, the narrator (self-evidently Machaut himself) announces from the outset his intention to deliver a quite personal message of consolation and advice to his imprisoned patron. And yet the *Confort* also explores more generally the issue of deliverance, imagining a wider audience with its anthology of well-told stories from the Bible and the French poetic adaptation of Ovid's *Metamorphoses*, the *Ovide moralisé*, not to mention its useful summarizing of the chief ideas from the first three books of the *Consolation*. Charles was held in captivity by Jean for a variety of reasons, but the acts of which he was accused could also be seen as justified by Charles' pursuit of his rights, given the slippery way in which the political was inevitably also the personal.

Among other themes, the *Confort* forcefully expresses the poet's partisan support for Charles, and thus, indirectly, his claims on the country's throne. Machaut makes a point of referring to others of similar views — also "friends" of Charles — who were then engaged in planning Charles' escape. That he knew a break-out was being planned is itself perhaps significant. It seems likely that the text of the poem was delivered to him, either while he was still a captive or soon after he had regained his freedom. The timing of the poem's completion and subsequent publication (that is, after Jean was captured at Poitiers) surely explains why a good portion of the work is devoted to advice that a young man should follow if he intended to succeed as, should the circumstances permit, the next king of France. Charles, Machaut insists, could do no better than to emulate the exalted and much lamented Jean of Bohemia, who pressed his multifarious territorial claims in a series of

military campaigns, a lengthy description of which makes the case that Jean was persistent in addressing threats to his personal honor. This seems a lesson quite relevant to Charles' situation as an aggrieved member of the royal family. Confiscation of his major territorial rights in France had preceded his imprisonment, and Navarre had been pressuring Jean for years that other lands to which he had a claim by blood on his mother's side should be turned over to his control. Jean of Bohemia had found himself in a similar situation with regard to the throne of Poland, contesting it with king Wladyslaw I, a dispute eventually settled by treaty. Charles had done the same with Jean at Mantes, and he would do it again at Valognes (10 September 1355), in both situations using the threat of an alliance with the ever-threatening English to extract concessions from Jean, who was also his father-in-law.

Ironically, the possibility that Charles would in fact see his claim on the throne of France legitimated and accepted by a broad public became less likely not long after Machaut made public his partisanship. With the assistance of friends and confederates, Charles managed to escape on 9 November 1357 and immediately was successful in pressing claims with the dauphin (the future Charles V) for damages and the restoration of the territories taken from him. And yet, like the proverbial child of Fortune who rises to the summit of good luck only to descend quickly into disaster (a misfortune Machaut warns him against, lines 1853–2056), Charles soon saw dashed his hopes to replace Jean on the throne. Within a year or so of the composition of the *Confort*, the intimate (and perhaps dangerous) relationship between poet and patron dissolved, with Machaut transferring for a while his services to Jean II's younger son, the Duc de Berry, a man whose interests were much more aesthetic and intellectual than political. By the time of his death in 1387, a decade after Machaut's passing, Charles of Navarre had become politically irrelevant, at least as far as French affairs were concerned.¹⁶

Machaut was by no means a political writer; his poetry provided entertainment and enlightenment, especially through their thematizing of refined amorous experience, following a literary tradition that was over two centuries old. Like some of his younger contemporaries, however, especially Eustache Deschamps and Jean Froissart, Machaut did occasionally write in response to current events. The other Machaut *dit* that resonates with Froissart's noted *Chroniques*¹⁷ is the *Prise d'Alixandre*, which is in effect a biography of Pierre I of Cyprus, one of the poet's patrons in his later years. Like the *Chroniques*, this work offers on a smaller scale a detailed narrative of the doings of the high-born, emphasizing the ways in which they lived out, or failed to live out, the values of their class. Cyprus was an overseas French kingdom ruled since the twelfth century by a royal family with French connections, the Lusignans, but Machaut likely met Pierre during one of the monarch's many sojourns in France. As its title suggests, the *Prise* focuses on the most notable success of crusading in the fourteenth century, the seizure of the Egyptian city of Alexandria on 11 October 1365. This work also features an extended encomium to Jean of Bohemia, who is once again, as in the *Confort*, held up as the highest example of chivalric accomplishment and virtue. Like Charles of Navarre, and despite his spectacular crusading success, Pierre did not live up to the high standards of chivalric virtue and moral high-mindedness set by Machaut's first

¹⁶ See Ramirez de Palacios, *Charles dit Le Mauvais*, pp. 409–58 for details.

¹⁷ The text and translations of the *Chroniques* is most accessible at *The Online Froissart*, available at <https://www.dhi.ac.uk/onlinefroissart/index.jsp>.

patron. The *Prise* records, with only a minimum of apology and justification, the famed warrior's regrettable decline into self-destructive tyranny.

The rhetorics of the two Machaut *dits* differ significantly, reflecting the quite disparate circumstances of their composition. The *Confort* intervened at a time of political crisis for both Machaut's erstwhile patron and the nation of which the poet counted himself a subject. Machaut enthusiastically expresses his support for a leader who, he apparently hoped, would deliver France from the disorder the country was then enduring. Notably, the portrait of Charles that emerges in the poem is strongly positive; the murder of Charles of Spain is invoked only indirectly in order to assert the innocence of Navarre. The poem ignores completely the plotting against both Jean of France and the dauphin. The lengthy closing section, devoted to a comprehensive if disorderly catalogue of precepts that the successful king should observe, might be read as an implicit acknowledgment that Charles' character might be in need of reformation. Tellingly, Machaut's inclusion of the prayer of Manasseh from the Old Testament provides the prisoner with a model for how he might seek reconciliation with God and, perhaps, also with the king whom he had so grievously offended (see especially lines 1509–36).

Composed after Pierre's murder by disgruntled Cypriot nobles, the *Prise* traces a pattern of life that Machaut's readers would have recognized as tragic. Pierre's early success as both ruler and knight — seen as reflecting his heritage and connection to French royalty — deteriorated into arrogance, indifference, sexual turpitude, and eventually suicidal brutality. With careful impartiality, Machaut details Pierre's often outrageous treatment of Cypriot nobles, arrogant misdeeds that robbed them of honor and fomented a palace revolt *in extremis* that would shockingly climax in his assassination. This act of perhaps justifiable treason raises questions about the loyalty owed to a ruler by the peers of his realm. In discussing the late medieval genre of the royal biography, Daisy Delogu correctly concludes that these works, among them the *Prise*, “stage contested ideas and examples of kingship” that “articulate, evaluate, and refigure ideas of political philosophy,” giving readers much to think about.¹⁸

In referencing (if only vaguely) the less commendable aspects of Charles' conduct, the *Confort* similarly challenges readers to contemplate the qualities of the ideal king as measured against the inevitable imperfections of an actual ruler. As in the *Remede*, the role that Fortune plays in human life is a key theme; both works feature the development of an optimistic variety of Boethianism in which hope for deliverance and justice plays a role that it does not in the *Consolation of Philosophy*. Machaut promotes a rapprochement between, on the one hand, a Classical emphasis on mental transformation in which apparent misfortune is revalued as the necessary prelude to enlightenment and inner peace, and, on the other, a Christian expectation of deliverance for the righteous, whom God never forgets. Addressing the particularities of Charles' situation as a prisoner (so very different from those of Boethius, who had no real hope of release), the *Confort* puts forth a “remedy” for the king's misfortune, predicting that he will achieve success in years to come should he follow the code of conduct whose various points the poet lays out in considerable detail. Something of the same pattern, *mutatis mutandis*, is followed in the *Remede*, where the allegorical guide Esperence (Hope) provides the distraught protagonist with rules for

¹⁸ Delogu, *Theorizing the Ideal Sovereign*, p. 14.

success. These rules, centered on his continuing faith in her benevolence, will bring his love affair to a successful end, and assuage the deep sorrow that oppresses him.

Proper kingship, Machaut emphasizes, was no simple matter. As Delogu remarks, “the ideal king was expected to exemplify a dizzying, and sometimes conflicting, array of qualities and behaviour”; among these were a Christly power to heal that might impart a “saintly quality” to his manner, even as he aspired to be irresistible in battle, pursuing his own honor and acting as “the defender of God and his church.”¹⁹ Good rulers also assure that their subjects receive fair and just treatment, a duty that Machaut emphasizes. His *Confort*, a message from a friend as much as it is to a friend, offers equal parts consolation and encouragement. This was not a message that Jean of Bohemia, at least as Machaut remembered him, ever needed to hear from any among his household. Charles, however, was no Jean, as Machaut was surely well aware. He would never have sought the kind of heroic end that Jean found at the end of a long career marked by its impressive portfolio of military accomplishments.

As Machaut asserts in the passages devoted to him in the *Confort* (and the *Prise* as well), these victories testified to Jean’s peerless chivalric virtues and his pious simplicity. He was indifferent to the rougher aspects of campaigning, such as meager food, rough clothing, and bad weather. Jean cared little for finery, pomp, and wealth. As described by Jean’s former secretary Machaut, the king of Bohemia must have recalled for some among the poet’s readers the towering figure of the crusader king, St. Louis (Louis IX of France, d. 1270), who was famed for his asceticism. It mattered little to his reputation among his contemporaries that his restless attempts to create an extensive and formidable realm came to very little in the years after his death. In contrast, Charles was not possessed of remarkable spiritual virtues, and the church did not prosper greatly from his support. Charles was not at his best when forced to offer battle rather than play a deceptive game. He exemplified an approach to rule and self-advancement that emphasized neither military prowess nor the public display of Christian virtues. Instead, his major assets were what we are now disposed to refer to as “modern,” more materialistic, virtues of personality and cunning. As Charles’ modern biographer suggests:

Reconnu par ses contemporains pour son esprit vif, son éloquence et son charisme hors du commun, il était aussi un intriguant hors pair, adepte du double ou du triple jeu, des simulacres de guerre, des fausses captures et des défections imaginaires afin de tromper ses adversaires comme ses alliés. Si Machiavel avait connu sa vie, il aurait pu compléter ses œuvres sur le thème des limites de la manigance politique.²⁰

[Recognized by his contemporaries for his lively spirit, his eloquence, and extraordinary charisma, he was unrivaled as a master of intrigue, adept at playing a double or even triple game, at making as if he were about to launch an attack, at pretend abductions and faked defections, all with the aim of deceiving his allies as much as his enemies. Had Machiavelli been acquainted with his life, he could have brought to a proper conclusion his work on the extreme limits of political maneuvering.]

¹⁹ Delogu, *Theorizing the Ideal Sovereign*, p. 3.

²⁰ Ramirez de Palacios, *Charles dit Le Mauvais*, p. 8.

In a history of his rival, Charles V, a contemporary chronicler characterizes the king of Navarre thus:

C'estoit un petit homme, mais plein d'esprit et de feu . . . d'un œil vif et d'une éloquence qui persuadoit tout ce qu'il vouloit, et avec cela si affable et si populaire, que, possédant en perfection l'adresse de se faire aymer tout autrement que les autres princes, il luy fut facile de gagner les esprits du peuple, et mesmes d'attirer à soy, et de débaucher plusieurs personnes considérables, de l'obéissance et de la fidélité qu'elles devoient au roy.²¹

[He was a little man, but full of spirit and fire . . . with a lively eye and an eloquence which persuaded everyone he wished to persuade, and in addition he was so affable and friendly that, possessing the ability to make himself more loved than any other prince, he found it easy to gain the hearts of the people, drawing them to his side, even corrupting several important nobles in the loyalty and devotion they owed the king.]

The difficulties between the Valois and their English cousins, also claimants to the throne of France, provided Charles with an opportunity to maneuver. His possessions in Normandy and Navarre, though eventually quite substantial, could not support a direct confrontation with his father-in-law, and yet these same possessions were, for obvious geographical reasons, of great strategic importance.

The first dispute between Jean II and his Navarrese son-in-law arose in 1354 over the king's gift of the county of Angoulême to Charles, constable of France, a man also of royal blood, who had been given the office held by Raoul of Brienne, recently executed by Jean as a traitor. Charles of Spain, cadet son of the royal house of Castille, was one of Jean's favorites, perhaps his lover as well (the rumor of a homosexual liaison was spread by Charles of Navarre, even to the Pope at Avignon, but Jean never answered the charge). As Charles of Navarre reckoned, the county of Angoulême belonged to him: by right, his mother Jeanne should have inherited the counties of Champagne and Brie, territories that her grandmother had brought to the crown in marrying Philip the Fair. When a minor, she had been tricked by her guardian and Philip VI of Valois into renouncing her claim to these counties in return for those of Angoulême and Mortain, as well as for fixed rents to be drawn on the royal treasury. The Valois had never permitted Jeanne possession of Angoulême or paid the compensation, and when Charles of Navarre became Jean II's son-in-law, he pressed this family claim strongly. Moreover, he was at the time promised a huge dowry in cash that was not paid.²²

Continually refused by Jean what he fairly considered his due, Charles was enraged to see the county of Angoulême pass to Charles of Spain as the result of what he could only understand as a deliberate affront to his personal honor. When Charles of Spain passed through Alençon on the night of 8 January 1354 (foolishly approaching the Navarrese stronghold of Évreux with no escort), he was waylaid at a local inn by Philippe of Navarre and several of the king's cronies, including the count of Harcourt, the seigneur de Graville, a knight named Maubue, and the squire Colin Doublet. As he would later publicly acknowledge, Charles of Navarre gave the order for the assassination. In bed, stripped of

²¹ Quoted in Plaissé, *Charles, Dit le Mauvais*, p. 17.

²² See Ramirez de Palacios, *Charles dit Le Mauvais*, pp. 81–108.

his arms, and begging for mercy, Charles of Spain was cut down without pity. With his typical taste for the spectacular and gory, Froissart states:

Lors le Bascon de Mareul et Radigo et quatre servans occistrent le dit Charles d'Espaingne connestable de France. Et l'occist de sa main et de son espée le dit Bascon de Mareul. Car il lui lança et bouta tout oultre parmi le corps; et tant engoisseusement, villainnement et abhominablement l'apareillerent qu'ilz lui firent quatre vingt plaies.²³

[Then Bascon de Mareul and Radigo and four other squires killed the aforementioned Charles of Spain, the constable of France. Bascon de Mareul killed him with the sword in his hand. For he pierced and stuck him right through the body, and they did it so that he suffered great pain, was villainously and abominably treated, for they dealt him some eighty wounds.]

Jean's reaction was a predictable rage and desire for vengeance. Yet Charles of Navarre had powerful allies at court, especially his aunt and sister, at that time the widows of Philip VI and Charles IV, who pleaded his case with Jean. There were even a good number of the king's council, ecclesiastics and nobles alike from the north of France, who sympathized with Charles of Navarre and what they viewed as his legitimate struggle against the crown. Many thought that the count of Évreux had acted only to restore his injured honor; Machaut apparently agreed, for, reviewing Charles' career in the *Confort*, he more than once affirms that his patron never did anything to merit the punishment he was then suffering (see especially lines 15–18 and 1832–35). Charles also arranged for the pope and other influential members of the Church to intervene, accomplishing this in what was then a novel way: by writing persuasive letters of explanation. Perhaps most effective, however, was the fact that Charles sought aid, once again by elegantly written letters to his English cousin Edward III and the king's lieutenant, Henry of Lancaster.²⁴

Fearing a coalition between England and Navarre (and a secure Norman base for operations against northern France), Jean allowed himself to be reconciled with Charles through the intercession of the Cardinal of Boulogne. As it turns out, the cardinal was an important member of the Navarrese party at court and a vital source of information for Charles. Jean's weakened political situation permitted him no other course. Though submitting to his father-in-law, Charles was forced to give nothing, not even a public apology for his "crime." He received the better part of the Cotentin, a territory then in dispute that made his Norman holdings even more strategically substantial and, as far as the Valois were concerned, more threatening. The Treaty of Mantes established a temporary peace between the two rivals. Jean was at the time very much occupied with the English peace negotiations that, had he accepted the proposed final settlement, would have resulted in Edward III's taking possession of most of France. Reneging on the treaty (after some provocation), Jean was forced once more to deal with Charles of Navarre who, in 1355, was in the Cotentin and planning a voyage to England, where he was to resume his own negotiations. Jean appeased his son-in-law with a further agreement, signed at an impressive ceremony of reconciliation in Valognes. Once again, Charles profited at the expense of his father-in-law and the latter's continuing fear of an Anglo-Norman alliance.

²³ Quoted in Plaissé, *Charles, Dit le Mauvais*, pp. 61–62.

²⁴ For the original texts of the letters to Edward, see Plaissé, *Charles, Dit le Mauvais*, pp. 62–63.

He demanded and received the payment of his wife's dowry and even claimed financial compensation for the expenses incurred in raising an army (which was supposed to join an expeditionary force led by Edward III of England debarking at Cherbourg) to fight his sovereign!

This bold and successful confrontation with royal power increased the popularity of Charles among the nobles of northern France, especially Normandy, a duchy that was having its own difficulties with the king. It was during this sojourn in Normandy that Charles probably had the idea of plotting with the dauphin. Charles of Valois, who had been recently put in charge, but not created duke, of Normandy. Charles of Navarre likely convinced his impressionable younger cousin that his father was not going to give him his due. In October 1355, Jean was faced once again with the landing of an English army, but the campaign was short-lived and resulted in no significant gains for either side. With a lull in the fighting against the English, he apparently felt that the time had come to deal decisively with Charles of Navarre. Details of the plotting between his son and son-in-law would have come to the attention of the king about this time because Jean had an excellent network of spies. As Friquet de Fricamps, one of Charles of Navarre's lieutenants, was to reveal much later under torture, the dauphin was encouraged by his cousin to ask in person for armed help from the emperor (Charles IV, son of Jean of Bohemia) to save the kingdom from what he had come to believe was his father's misrule. After raising a substantial force further east, Charles was to return to Normandy to join armies with the king of Navarre in order to capture and do away with his father. The dauphin would then be installed as the new king of France.

Jean soon saw a perfect opportunity to defeat this continuing conspiracy. The majority of Norman nobles had assembled in early April 1356 at Rouen to do homage to Charles of Navarre and discuss issues of state, especially new taxes. With a substantial party of armed men, Jean surprised the convocation at the castle of Rouen on 5 April 1356, entering unnoticed through a back gate. Jean immediately had Charles of Navarre taken into custody. He dealt more severely with the noblemen in his retinue who had been involved in the killing of the constable of Spain. Harcourt, de Graville, Maubue, and Doublet were put into a cart to be transported to the gibbet. Fearing trouble from the townspeople among whom Harcourt was especially popular, Jean ordered the three unloaded halfway, where they were then beheaded in the presence of his by then presumably quite terrified son Charles. The bodies and heads were dragged in chains and displayed on the city gibbet. Put in the personal custody of Arnoul d'Audrehem, the marshal of France, Charles of Navarre was taken to a number of prisons. First he was transported to the Château-Gaillard, then to the Louvre, then to the Châtelet (near Cambrai), and finally to Arleux-en-Palluel (near Douai). Contemporary accounts, based largely on what Charles was to reveal upon his release, confirm what Machaut hints at in *Confort*, namely that the king of Navarre was often harshly treated, in effect tortured during his captivity.

For about six weeks Philippe of Navarre tried to persuade Jean to let his brother go, but his efforts — and those of Charles' other friends and relations at court — were in vain. As a result, the Navarrese in Normandy made common cause with the English against Jean during the summer campaign of that year. Nevertheless, this fighting was soon to seem insignificant when at the beginning of autumn an English raiding party led by Henry of Lancaster made an attempt to link up with the forces of the Black Prince, who had invaded Poitou. Raising a huge army, Jean pursued the latter and in a remarkable and famous turnabout was defeated at Poitiers on 17 September. This was an event that Charles of

Navarre, languishing in prison, might have regarded with some good humor, for the king who had put him in chains was himself made a prisoner (though in much less uncomfortable circumstances).

The absence of Jean and widespread dissatisfaction at the dauphin's initial lack of strong leadership probably contributed to the climate, long favorable to Charles of Navarre, which led to his eventual release. Somewhat inexplicably, Jean never publicized his reasons for arresting Charles, a fact to which Machaut himself refers in the *Confort* (see lines 1805–06). This contributed to the feeling, shared by the poet and many others, that the arrest was a miscarriage of justice that would be corrected by proper legal procedure (see lines 1815–24). Already at the meeting of the Estates General during October 1356, a call had been made for Charles' freedom, among other changes demanded by a party interested in the reform of the royal government (the session was eventually prorogued by the dauphin).²⁵ It is interesting to note that Machaut demonstrates a good deal of sympathy for, and agreement with, the cause of reformation, although the *Confort* constitutes the poet's only public action in its support. One of the most prominent among the reformers was Jean de Picquigny, who was governor of Artois. At about the very time Machaut was composing a poetic consolation for his imprisoned patron, Jean de Picquigny and other Picard nobles plotted and successfully executed Charles' deliverance from Arleux-en-Palluel, though chroniclers disagree about the details of the escape.²⁶

There are strong indications in the *Confort* that the poet had learned something of these plans and perhaps altered the structure of the poem to respond to these changing circumstances (see lines 2875–76). If he was aware of the plot to effect Charles' escape from the castle, it would certainly explain why, after his patron had suffered nearly eighteen months of captivity, Machaut decided in the wake of the disaster at Poitiers and Jean II's subsequent absence from the scene to compose a political/moral work for Charles that expressed considerable optimism about his erstwhile benefactor's eventual deliverance (see lines 1825–29). Given the turbulent uncertainty of the period, it is surely significant that Machaut, in addition to providing comfort for a friend, also offers him detailed advice about how he might conduct himself successfully as a king. But of what kingdom exactly? Charles, it bears remembering, had in fact been king of Navarre since 1349, though he had spent most of his youth in France. Was the poet thinking that Charles might prevent the dauphin from succeeding his father and succeed to the throne himself?

In the opening lines of the work, the poet takes pains to excuse his month's long reluctance to compose a message of consolation and encouragement, even admitting (lines 6–8) that he still knows no way that the text might be delivered to Charles. Yet Machaut perhaps protests too much. The *Confort* divides into two parts that are only uneasily connected by their professed common aim — namely, providing advice (line 2874). The first part is a "consolation," properly speaking, that addresses Charles in his current condition as prisoner, offering him hope that release will come eventually because God protects and restores the falsely accused. In the poem's second section, however, Machaut imagines a Charles who has regained political power. In the future that is projected for him, Charles might benefit from contemplating the example of Jean of Bohemia. Machaut's

²⁵ See Cazelles, *Étienne Marcel*, for further details.

²⁶ See Ramirez de Palacios, *Charles dit Le Mauvais*, pp. 123–56 for a useful account of what is now known about the event.

much beloved former patron takes shape in the tale as a relentless campaigner who is determined to take possession from others what is his by right. The Navarrese party believed that Charles likewise had been reduced to an unjust dispossession by ill fortune and the scheming of perfidious relatives. Jean of Bohemia is thus not only presented as an image of the ideal king; he is remembered as a fierce defender of his rights. Much of this part of the work consists of admonitions about the proper deportment of the king and what we might call more generally the politics of ruling, with a special view toward the securing of consent from nobles and commoners alike through the proper handling of such fundamental matters as the minting of reliable coinage. Could it be that after he had finished the “confort” proper Machaut learned that Charles would soon find his way out of captivity, as he seems to indicate (lines 2875–76)? If so, then it could have been that in anticipation of his deliverance the poet decided to add an additional section to his work, aware that the king would soon need counsel more than consolation. The rhetorical structure of the *Confort* demands a careful analysis, provided in more detail below.

Charles, freed, immediately began a political campaign to win support in what was largely a leaderless France. It is not clear, however, at first if he intended to take the throne or to increase his own holdings during a period of crisis. Charles wrote sympathetic and thankful letters to authorities at Arras, letting them know that he did not hold the people of France responsible for his misfortune; he wrote to the count of Savoy with similar intent. These documents have survived,²⁷ and they reveal a resourceful and resilient man eager to take advantage of the opportunities now available to him. Proceeding to Amiens, he received shelter from the respected canon Guy Quiéret; at Amiens he made a persuasive speech detailing his claims not only to Champagne and Brie, but also those to the throne of France, though he did not call for the deposition of Jean. Charles went on to Paris, where discontent with the dauphin was already in the air and he could count on enthusiastic support from an influential bourgeoisie. There he graciously accepted the hospitality of the monks at Saint-Germain-des-Prés. According to Jean de Venette, a contemporary chronicler:

He watched for an opportunity, and when a large number of people had been summoned and had gathered in the Pré-aux-Clercs (the ditches round the monastery had not yet been dug), he stood upon the walls and began to preach to the people in a loud voice. Taking as his text these words in very good Latin, “Because our Lord is just and hath loved justice: his countenance hath seen equity,” he expounded them to suit his purpose.²⁸

We do not know what further part if any Machaut may have played in Charles’ campaign to win popular acceptance or support, but the fact that the king attempted to do so in part through scholarly/clerical methods is suggestive. Charles, however, was very well educated and loved learning, so he perhaps proceeded without support from the poet who, it must be added, continued in his loyalty to the king as well. (See the praiseworthy references to Jean’s feats at Poitiers in lines 2795–2818). Restored to a peace with the dauphin through the intercession of queen Jeanne and queen Blanche, his long-time allies, Charles staged an elaborate burial of the bodies of his executed friends, still hanging on the gibbet at

²⁷ This letter is quoted in part in *Jean de Venette*, ed. Newhall, pp. 226–27n24.

²⁸ *Jean de Venette*, ed. Newhall, p. 69.

Rouen; this took place on 10 January 1358. The dauphin had promised Charles the return of all his Norman holdings, but when he found it difficult to regain them, Charles broke the peace. Intriguing with Marcel, Provost of Paris, Charles made an attempt to secure a position in the capital, at that time unfriendly to the dauphin. This alliance likely lost him the support of many nobles and ecclesiastics. In any case, an unusual chain of circumstances too complex to be detailed here led to both Marcel's death and the frustration of Charles' hopes.²⁹ Hindsight suggests that Charles quite probably could have seized the throne had he either the nerve or desire in the summer of 1358. But was this indeed his intention? Among other modern historians, Raymond Cazelles suggests not: though he certainly thought about becoming king of France, Charles possessed two clearer and not necessarily connected aims:

. . . profiter des embarras des Valois pour s'agrandir et s'enrichir . . . il n'y a aucune raison pour que le roi de France abandonne une partie de son royaume au roi d'Angleterre alors que lui-même estime avoir plus de droits qu'Edouard III . . .³⁰

[. . . to profit from Valois troubles and thus enrich and elevate himself . . . and there was no reason for the king of France to abandon half his kingdom to the king of England when he himself thought it by rights should be his own and not Edward III's . . .]

Allied with the English, Charles made war upon France, even in 1359 blockading the city of Paris by closing off navigation on the Seine in both directions. But stymied by the dauphin, Charles was once more forced to make peace. Throughout most of the next decade, Charles of Navarre remained an annoying but ultimately rather harmless enemy of his Valois cousins. He was able to continue and in some ways succeed in the position of leadership and responsibility for which Machaut prepares him with conventional wisdom and advice in the *Confort*. However, he never became the royal leader around whom the inchoate cause of reform could organize itself. Defeated decisively by royal forces at the battle of Cocherel in 1364, Charles' fortunes began to decline precipitously in the late 1370s. In 1378, Charles suffered the confiscation of all his territories in France. Reduced to his Spanish possessions, he died in Pamplona on 1 January 1387, of a sudden illness brought on by a night of debauchery with a very young and beautiful girl, or so it was rumored. If this is true, it was a somewhat fitting end for a man whom Machaut characterizes in the *Navarre* as an enthusiast of the game of love.

After the *Confort*, Machaut never mentions Charles of Navarre again in any of his narrative poems, even though ecclesiastical documents and other evidence suggest that he remained associated with the king in some capacity for a number of years after his release. Machaut's career during this period demonstrates that the contractual relationship of patron and prince was flexible. Still attached to Charles, Machaut also became associated with a nobleman who, at least politically, would have been Charles' mortal enemy: Jean, the Duc of Berry, his brother-in-law and cousin. During the winter of 1359–60, Machaut lived through the siege laid to the city of Reims by the English and was even required, despite his age, to do some military service.

²⁹ See Cazelles, *Étienne Marcel*, for details of the revolt.

³⁰ Quoted in Plaissé, *Charles, Dit le Mauvais*, pp. 78–79.

In his later years, it is likely that Machaut, serving as a canon, attended the coronation of Charles V on 19 May 1364 in Reims. Among Charles' entourage was Pierre of Lusignan, the famous knight (he must have reminded Machaut of his beloved Jean of Bohemia), a man whose chivalric accomplishments the poet was later to chronicle in his *Prise*. During this time Machaut was probably more or less permanently a resident at Reims, suffering from the afflictions (a cataract and the gout) he mentions in the *Voir Dit*. The records of the canonical chapter reveal that he died in April of 1377 and was interred alongside his brother Jean, who had died some time before.

MACHAUT AND THE LATE MEDIEVAL *DIT*

Russian theorist Mikhail Bakhtin has famously suggested that in its relentless attraction to the written and not yet written, the modern novel is generically anti-generic. It offers, in contrast with formal traditions such as the epic, a “new zone . . . for structuring literary images . . . the zone of maximal contact with the present . . . in all its openendedness.”³¹ With no fixed form or conventional matter, the novel is defined by its lack of a defining feature beyond the most unhelpfully vague: that it is prose fiction of a certain length. Had he been acquainted with the tradition of the late medieval *dit*, the form of verse narrative whose acknowledged master was Guillaume de Machaut, Bakhtin might have been inclined to view the novel’s receptivity to languages, styles, and themes of all kinds as interestingly anticipated by the most popular form of a much earlier period. If the novel is, as he argues, a kind of *summa* or master form capable of re-orienting and re-presenting texts of all varieties, then this unlimited capacity to accommodate all imaginable sources is anticipated by the *dit* (roughly speaking, the tale), which is most importantly characterized by its attraction to the quotidian, the occasional, the didactic, even the autobiographical and, in consequence, by its formal preoccupation with discontinuity and pastiche.

In its definite indefiniteness, the *dit* is by nature open to the textualizing or re-textualizing of whatever can be rendered in octosyllabic rhyming couplets. Such openness should dispose form outward to a degree, toward the matter that might be incorporated. Yet, while he does not foreclose centrifugal possibilities of inclusion, Machaut simultaneously turns the *dit* inward, redirecting its openness toward its own ontology. However heterogeneous and syncretic, his *dits* are in a sense all of a piece since they are most notably characterized by a centripetalism that leads them to focus on the social (dis)continuities of his authorship, as well as various aspects of his text-making practice. Across an impressively large oeuvre, this metafictional urge manifests itself in a continually re-inventive fashion, whose always surprising variety reflects the different materials (literary, personal, historical, etc.) on which each text draws. Such a balance between the outward and inward energies is proto-novelistic in the sense that, as Bakhtin suggests, the novel, though lacking a “unitary language” and disposed to reproduce all those it encounters, locates the author at “the center of organization where all levels intersect.”³² The novelist is customarily an all-disposing ventriloquist who disappears into his various appearances. Like the other poets who imitate his example, however, Machaut not only constitutes the subjective source of the *dit*’s verbal flow but also plays either his own main character or an important

³¹ Bakhtin, “Epic and Novel,” p. 11.

³² Bakhtin, “Prehistory of Novelistic Discourse,” p. 49.

subsidiary presence when characters of noble birth claim the narrative spotlight. In this insistence on the organizing energies as well as the representational possibilities of authorial singularity, the Machaldian *dit* proves generically un-generic, as the subsequent developmental history of the form makes clear. His contemporaries Jean Froissart, Christine de Pizan, John Gower, and Geoffrey Chaucer, among others, produced so many similarly self-regarding texts — each of which is resolutely disposed toward uniqueness and disconnection, defying regularizing tendencies — that this particular inflection of the *dit* becomes the most recognizable literary form at the end of Middle Ages.

An embrace of disconnection and uniqueness constitutes the paradoxical formal ground of this impressive body of texts, which includes such diverse masterpieces as Froissart's *Prison amoureuse*, Chaucer's *House of Fame*, and Christine's *Livre du duc des vrais amans*. Unlike most medieval narrative, the *dit* eschews pre-existing cycles, the thematic corpora or *matières* that make possible a vast range of fictionalizing that is genetically related as, for example, in the various strands of the Arthurian tradition that so dominates literary production in the period. Like the novel, the *dit* resolutely resists any subordination of the individual text to ordinate traditions, which increase in cultural authority through continuing acts of invocation and re-use. Their cultural lives are characterized by the continual accretion of “range” to which each individual text contributes in terms of narrative mass, even as by its very existence each new text expands the possibilities for further imitation and linkage. Textual boundaries are never understood as closed, but rather as open to a continuation that can always inspire further continuation, producing complex, never-closed multiplicities (sometimes appropriately termed “cycles”). The *dit* is utterly different from matter-based narrative. The *dit* constitutes, in fact, the formal and thematic “other” to such impressively massive genres as the romance and the *chanson de geste*, with its invocation of speech (*dit* from *dire*, “to say”) perhaps pointing toward the irreproducibility of *parole*. The *roman*, by way of contrast, takes its name for the vernacular language in which it first appeared (*roman*=French), and it fittingly shows affinities with the rule-governed nature of *langue*, in which the abstracting generalities of a constantly expanding repertoire customarily prevail over the idiosyncratic.

Another way of saying this is that almost without exception the *dit* exists *in se* and *per se*. Whatever transtextual connections it may establish are not mandated by a tradition that molds and prescribes, even though Machaut's own oeuvre in some sense connects to the tradition of love poetry. His *dis* offer a perfect match between generic form and content. To repeat, the major structural motif of his narrative verse is the dramatization of his activity as a poet in the service of different great nobles. Such a focus is hardly surprising or unusual. In its insistence upon the unique, the unanticipated, and the ephemeral, the *dit* is strongly drawn toward the at least ostensibly autobiographical, most obvious source of emerging story (a truism about the connection between author and form that the modern novel, of course, clearly reflects).

Yet, the Machaldian *dit* continually escapes the confinement of the autobiographical. For this particular persona (if in complicated ways that connect to such modern notions as narrator and implied author) is identical with the poet who assumes the burden of continuing production. In addition, this is a task that necessarily involves more than the narration of the self, generally including a substantial invocation of literary tradition in some form. The overall result, in any case, is an inward-regarding text constantly referencing itself as an aesthetic object in the making, whose confection (the various stages

of which, to be sure, can also constitute the subject of further versifying) is the task the poet sets himself.

Long neglected as the productions of an inferior author who could do little more than imitate the truly grand monuments of an earlier age (especially the *Roman de la rose* and the *Ovide moralisé*), the narrative poems of Guillaume de Machaut have been revalued by the current generation of medievalists. Contemporary critics have especially appreciated the features of Machaut's *uits* dismissed by earlier scholars as "conventional": the insistent literariness of the Machaldian text, its intricate (dis)connections to the poet's corpus and life, its playful celebration of the shifting, complicated relations among poet, public, and patron, its self-conscious re-making (and replacing) of literary models. The creation of a "post-modern" Machaut rightly has restored the poet's reputation by demonstrating that he should be read according to his age's conception of the literary (one that is intriguingly contemporary).³³ Current work, however, has slighted those aspects of the writer's oeuvre, particularly political and didactic elements, which do not fit such a model of textual self-containment. It is true, to paraphrase William Calin, that Machaut's narrative poetry is often about the writing of poetry by a poet;³⁴ but this interest is hardly global, and does not explain the generation or form of certain works. The lack of attention paid to that poetry reflects a judgment about literary categories that is thoroughly modern, not medieval: a division between the fictional, mimetic, and entertaining, on the one hand, and the occasional, rhetorical, and didactic, on the other. The modern critic and reader prefer texts of the first type, though this taste was not shared by their fourteenth-century counterparts.

As we have seen in the case of the *Confort*, Machaut was prompted to compose occasional poems because of events in his own and his patrons' lives. Both the *Voir Dit* and the *Navarre*, for example, offer themselves as responses to turning points or crises in the career of the poet (though it may well be that these "events" are themselves fictional, imagined in order to justify the works which respond to them). It is fairly certain that Machaut carried on a literary love affair with a much younger reader, and that it is recorded in the "true story" of the *Voir Dit*, as well as in his descriptions of the outbreak and disastrous course of the Black Death, and his experience surviving the epidemic, in the *Navarre*, also have the ring of truth and accord with what chroniclers of the age record. It is public knowledge that Jean of Berry was forced by treaty obligations to leave France for England; the *Fonteinne amoureuse* refers, if vaguely, to this occasion, but also provides consolation for the sorrowful patron. This poem fulfills its occasional and didactic purposes through the construction of a traditional fiction. It is a love vision that assimilates Jean's grief (which presumably was a complex emotion) to the agony felt by a lover forced to part from his lady. The resulting text treats its occasion metonymically, offering an exposition of only those elements that can be expressed by poetic forms and conventions. The figuration of Jean as a lover in the long-established tradition of *fin' amors* means that occasionality becomes subordinated to the more general meanings of dream vision (e.g., that the nobleman's dream of Venus is not intended to represent Jean's particular, unique circumstances). Occasionality, in other words, is less a meaning in the text than a meaning that can be read into it. We do not need to know about the unfortunate turning of events in Jean's life to understand and appreciate the poem, though such knowledge helps us to locate a referential gesture that supplements

³³ For more on the "post-modern" Machaut, see Palmer, "Transtextuality and the Producing-I."

³⁴ See Calin, *Poet at the Fountain*.

our understanding and appreciation. The poem develops a view of love sorrow and its eventual consolation that can also be applied flatteringly to Jean's real life situation. It would be accurate to say that the patron's sorrow is less represented than alluded to, not the poem's subject matter *per se*, but its point of reference. Such bridging within the text of the permeable relations between life and art is one of the central features of the *dit* as Machaut developed and promoted the form.

THE *REMEDE*, BOETHIUS, AND THE CLASSICAL TRADITION

Literary historian Robert Weimann observes that in pre-modern cultures like that of the early European Middle Ages the "poet's production never attains to a state of personal property or ownership."³⁵ The pre-modern author instead viewed the materials of his craft "communally, as some unquestionably given, shared property," and so Weimann finds that "there is very little that *he or she can make his or her own.*"³⁶ And it is precisely the failure (perhaps the irrelevance) of self-expression that defined the social function of literary production, which is "to assert known and publicly acknowledged ideals."³⁷ In pre-modernity, the act of composition was always defined by a process of appropriation, by the re-use or adaptation of existing materials. But, paradoxically, this appropriation could not be grasped as such because the labor could not be conceived as un-communal. The pre-modern poet, according to historians like Weimann, could not easily think of himself as an individual agent, at least in the sense of creating from experience and thus constituting *ex nihilo*, as it were, his own subject matter.

Literary modernity, of which in the French tradition Guillaume de Machaut is one of the most significant harbingers, signaled its arrival by a sudden, destabilizing shift in this relationship between writers and their material.³⁸ This emergent modernity is especially visible, if in different ways, in both the texts included in this volume: the *Remede de Fortune*, composed sometime before 1342 (that is, during the period of Machaut's service to Jean of Bohemia); and the *Confort d'Ami*, written and published in 1357 (during the period of Charles of Navarre's captivity). The *Confort*, as we will see, is a fascinating and complex mélange of exempla drawn from the Bible as well as mythological tales whose ultimate origin is Ovid's *Metamorphoses*, the whole contained within a series of counsels, some of which are traditional and others pertinent to Charles' particular situation. In contrast, the *Remede* is a self-conscious, artistically intricate, and intellectually audacious remaking of one of the era's most venerated and essential texts, Boethius' *Consolation of Philosophy*. Machaut was hardly the first medieval writer to translate, adapt, or borrow from Boethius, and he was certainly not the last.³⁹

If an elaborate homage to its Latin source, the *Remede* also recontextualizes its form and themes in ways that are startlingly original. Boethius' work is an extended dialogue between an intratextual version of himself (imprisoned, like Charles of Navarre, after incurring royal

³⁵ Weimann, "Text, Author-Function, and Appropriation," p. 434.

³⁶ Weimann, "Text, Author-Function, and Appropriation," p. 434, emphasis original.

³⁷ Weimann, "Text, Author-Function, and Appropriation," p. 435.

³⁸ See Brownlee, *Poetic Identity*, for a useful discussion of this issue.

³⁹ See Patch, *Tradition of Boethius*, for a useful survey of this tradition.

displeasure) and an allegorical personage who names herself Philosophy. Casting herself as a physician to a man who, through a shift in fortune, has seen his life turned upside down, Philosophy, true to her name, interrogates the central questions of human purpose and the happiness that right living can bestow. In the *Remede*, Lady Esperence (Hope) plays the role of metaphysical counselor skilled in dialectic, while Boethius' disquisitions on the essential truths of human experience are re-cast as a rich portrayal of rule-dominated loving, and also (expanding on an important feature of the Latin text) the multifarious connections of authorship to romantic experience.

Such connections between writerly and emotional experience had already been a focus in the debate series, whose composition both precedes the *Remede* (the *Behaingne*) and follows it (the *Navarre* and its lyric coda, the *Lay de Plour*). Yet the composition of the *Remede* marks an intellectual break in Machaut's career, as the poet goes beyond a deep dependence on the *Rose*, one of whose principal features — an elaborate give and take argument that utilizes allegorical figures such as Raison (Reason) and Jeunesse (Youth) — becomes the main focus of the debate series. A similar, if less elaborate version, of an extended dialogue between a human character and a personification (in this case the god of love) is found in Machaut's first narrative poem, the *Dit dou Vergier*, whose garden setting directly references the *Rose*.⁴⁰ These works are also heavily indebted to the tradition of love narrative, which includes debates about *demandes d'amour* or love questions, a sub-genre which Machaut's series intriguingly subjectifies by dramatizing one of the discontents of authorship: the unexpected emergence of a displeased reader, who is subsequently made even unhappier by the poet's refusal to accept criticism and, even worse, his manifest inability to defend (except ineptly) his earlier work and the ideas expressed there.

At the end of the *Navarre*, it is the angry patroness Bonneürté (Happiness) who, with the agreement of Charles himself (pressed into service as a judge) dictates to Guillaume the terms of renewed composition. These involve not only the demand that the obstreperous author demonstrate a change of heart, but also that he shift his attention to another genre. So the debate, with its *sic et non* balancing of opposed opinion in which Guillaume is easily outclassed, makes way for a structurally intricate lyric, the *Lay de Plour* (*Lay of Weeping*), which he sets to music and whose preoccupation is not intellectual, but rather the expression and appropriately stylized display of emotion. Its composition is meant as a challenge for Guillaume the character, who chooses to adopt and emotionally inhabit, the persona of the sorrowful woman in the *Behaingne* whose suffering he perhaps underestimated. The reader can hardly fail to notice that the penance gives Machaut the poet yet another chance to show off the connections among his varied talents. The fabulizing of the relationship between patron and writer forms the structural center of the *Navarre*, even as the debate fixes on the relative truth-value of ideas advanced in a literary text. In a move that seems even more distinctly modern, both Guillaume and Lady Bonneürté assume that the first poem in the debate series, the *Behaingne*, expresses Guillaume's personally held opinions of love, especially women, and in fact the debate eventually proves that this is the case.

And so the penitential writing with which the series concludes focuses on, even as it is meant to exemplify, authorial conversion. The reader of the *Lay de Plour* is encouraged to penetrate beneath the beautiful surface of the poem to its presumed "intent," insofar as this can be sensed in the intratextual voice that declaims it in response to the patrons'

⁴⁰ See the forthcoming Volume 3: *Love Visions* of this edition.

command. For what is — most unusually — at stake is not what answer should be given to a *demande d'amour*, as in the *Behaingne*, but rather what success Guillaume achieves in adopting a reformed view of love suffering. Of course, the intense light cast on authorship within this transtextual series illuminates as well, and with appropriate irony, the finesse of the master of ceremonies who stands behind these creations, not completing some assigned penance like his intratextual reflex, but rather fully in control of offering his public a finely crafted and quite ingenious performance that extends over three texts. In the debate series, the question of love, or more precisely, the nature of the sorrow that those who lose their beloveds must endure, fades into the background as the *Navarre* draws to a close. The anatomizing of love feelings exists in the *Lay de Plour* largely as a transvestite performance, as an expression of empathy and understanding rather than as heartfelt, “personal” emotion.

In contrast, a love experience of the most refined kind remains at the center of the *Remede*. And yet here again Machaut provides himself with opportunities to foreground the discontents and joys of authorship. As in the debate series, Machaut explores the problematic way in which lyrics can express personal emotional truth, even as they do not lose their power to provide aesthetic pleasure through the dramatization of refined feelings that are meant to be read impersonally. Here again what comes into play is the expressive doubleness of the lyric. In the *Remede*, however, the poet’s controlling presence is not to be glimpsed in a comically ineffective fictional alter ego, but rather as standing behind the dazzling multimodal display (as we would now say) of his talents for writing narrative and lyric verse, as well as for composing musical settings.⁴¹ Machaut designed these settings to be integral elements of the poetic text, and they offer readers several opportunities to break into song (at least mentally) and, in effect, share the expressive experiences of the characters.⁴²

Similarly, the narrator’s first person yet anonymous presence, invites a reading that both stresses and transcends the fact of Machaut’s authorship as confirmed in the closing anagram, whose solution reveals the writerly self in a fashion that, with playful obtrusiveness, seems distinctly modern (see lines 4258–4275). The intercalated lyrics belong to this fictionalized poet, and their evident artistry asks to be read as the objective correlative not only of the finesse, authenticity, and propriety of the love he confesses, but also of his compositional talents as well. These embeddings are, in all senses of the term, performance moments. They express the emotionality that the lover is forbidden by convention from communicating in a more direct fashion, at least until his suit is successful, when his impulse toward lyricism becomes simple and celebratory (the final lyric in the *Remede* is a brief *rondel* or *rondelet*, at lines 4108–15, whose theme is that the lover’s heart remains with his lady despite his physical departure from her). The *Remede* recycles the archetypically of the love tradition, placing a minimally particularized *amant* or lover figure at its center; and yet, by

⁴¹ Further discussion of these lyrics, including technical questions relating to their metrics and verse forms, is to be found in the forthcoming Volumes 9–13 of this edition, according to genre, where the *Remede*’s intercalations, as well as those in the other *dits*, are reprinted.

⁴² In this edition, the settings are represented *in situ*, just as medieval readers would have encountered them; various issues related to the placement and function of the music within the text are discussed further below. See also Smilansky’s “Introduction to the Music,” pp. 73–80, in this edition.

emphasizing the narrator's compositional bravura, the poem melds this fabulized "I" with that of the extratextual author responsible for the assemblage of this elaborate pastiche. The main point is that the *Remede* offers within the boundaries of a single text an expansive structural complexity that is strikingly distinct from the seriality of the debate poems, whose only embedded texts — most notably the series of mythological tales borrowed from the *Ovide moralisé* — are secondary narratives in the *Navarre*. These are assigned either to one of the debaters or to one of the various members of the lady's court who help argue the case against Guillaume.

In thematic terms, however, the *Remede* is very much of a piece with what in Machaut's oeuvre precedes it. Like all of the early works, and the masterful *Voir Dit*, the *Remede* examines, even as it exalts, the experience of *fin' amors* or refined love. Beginning in the twelfth century, this quickly became the most conventional and enduring of themes for medieval story and song. In narrative terms, the poem traces the successful initiation of a hitherto inexperienced young man into the "religion" of love that concludes with him swearing fealty to the God of Love, lines 4276–4299, after an exchange of rings with his lady, whose "winning" is the narrative's main concern. In other words, the *Remede* follows the rough outline of how this story of romantic attraction, crisis, and eventual fulfillment had by Machaut's time been told and re-told by many others, including most famously by the two authors of the *Rose*, whose disquisitions wander into many cultural matters, some only tangentially connected to romance. In the *Remede*, by way of contrast, the various aspects of *fin' amors*, especially the suffering caused by apparently unrequited affection are never displaced from focus.

Characteristically for Machaut, however, the narrative is set into motion and finally resolved by a text, in this case a lyric that the narrator composes to honor his beloved, a poem whose impersonal personalness (it figures in the plot as an unsigned text) creates the opportunity for a crisis that plays out mostly in the naive narrator's mind. Machaut deploys a similar scenario in the *Voir Dit*, whose story begins with a messenger delivering to the narrator (subsequently revealed as Guillaume) a lyric penned by a female admirer, who, so she avers in an accompanying letter, has fallen in love with the poet through his own lyrics, which had been circulated impersonally. And yet her own poem is the most personal of responses, prompting the highly flattered poet to in turn fall in love with, and do worship to, the very text in which her feelings are craftily expressed. This is a moment hardly devoid of ironic humor, reflecting on the "writerliness" of Machaut's vocation and his own amatory experience.

Though the materials deployed in the *Remede* are thoroughly conventional and communal, the originality of Machaut's conception is striking, both formally and thematically. He was neither the first nor the last medieval poet to deploy embedded lyrics in a narrative in order to provide variety and aesthetic depth.⁴³ It is rather the substantial and transformative appropriation of Boethius that marks Machaut's efforts here as extraordinary. Through such remaking, as Douglas Kelly points out, "Machaut gives ideal love a preeminence that is meant to capture its purity and realize its essential nobility ... [his] attempt to effect such a sublimation is historically significant and intellectually original."⁴⁴ While it reflects flatteringly on Machaut's own considerable talents, this re-use

⁴³ See Boulton, *Song in the Story*, for a thorough account of such mixed-form texts.

⁴⁴ Kelly, *Medieval Imagination*, p. 122.

of cultural givens is a mark of his modernity, as is his impulse to use traditional forms as a vehicle for entertaining readers with fictionalized versions of his own ostensible experience. Increasingly in the later Middle Ages, as Weimann recounts, the responsibility of writers to invent (originally, to find, only later, to fabulize) meant that material became ever “less predetermined by the given state of communal property.”⁴⁵ This emerging unpredictability offers a useful framework for understanding the engagement and dependence of both the *Remede* and the *Confort*, on what we now somewhat grandly term the “classical tradition,” or what the Middle Ages inherited from late Roman literary culture. For Machaut, as noted earlier, this tradition meant especially two works that possessed a continuing and substantial importance for all writers of his time. Ovid’s *Metamorphoses* (likely finished around 8 BCE) was familiar to him in its early fourteenth century Middle French version, the *Ovide moralisé*, while he read Boethius either in its original sixth century Latin form or in one of several then widely read Middle French translations, including the late thirteenth-century version by Jean de Meun, one of the authors of the *Rose*.

The *Confort* draws on both works, most prominently adapting complexly resonant exempla from the *Ovide moralisé* (*OM*), as well as from the Bible. Machaut utilizes that encyclopedic source in a manner followed by many of his contemporaries, including Geoffrey Chaucer and Jean Froissart, who exploit the inherent interest of these unusual story materials. Consider, for example, *Confort* lines 2353 ff., where the story of Orpheus and Eurydice takes an unexpected detour into related tales, as Machaut finds himself unable to resist broadening and deepening the narrative exemplum in a move that his readers likely found an entertaining diversion from the text’s weightier political and ethical concerns, whose expression becomes somewhat wearisome. For Machaut, the *OM* was a useful mine of appealing stories. However, he had quite another kind of appreciation for the *Consolation of Philosophy*, as the use of, or more often his reference to, some of its main themes in the *Confort* indicates.

Ovid’s appeal was rediscovered during the Carolingian Renaissance of the eighth century in the form of attractive and useful citations. By the twelfth century Ovid had become a major influence on vernacular writers, who understood him as a sage, to be sure, but more importantly as a guide to the erotic life, with his *Ars Amatoria* (*The Art of Love*) frequently mined by writers, both vernacular and Latin, for its “doctrines” of love. By the fourteenth century, however, this version of Ovid (centering on the most important of his so-called “minor” works) had fallen into disfavor, while his contribution to the preservation of classical myth in the *Metamorphoses* (the so-called Ovid major) was “saved” for Christian culture by that moralizing allegorization which is such a prominent feature of the *OM*. If, as Deborah McGrady has written, Ovid was in general rejected by the intellectual establishment of the later Middle Ages, with his works removed from libraries and from classroom study, this movement was “countered by a fervent and sustained following in the vernacular,” where “an ethical rereading assured the master a renewed position of respect.”⁴⁶ This resurrection of authority and artistic utility can be seen in Machaut’s frequent reliance on the *OM* for narrative materials that could easily be shaped in different ways.⁴⁷

⁴⁵ Weimann, “Text, Author-Function, and Appropriation,” p. 435.

⁴⁶ McGrady, “Competing for Authority,” p. 98.

⁴⁷ McGrady, “Competing for Authority,” p. 98.

Boethius offered writers like Machaut not only attractive stories (and a demonstration of how these could be read morally, that is, as making some point). Instead, his famous book was nothing less than a fully developed philosophy of living, including a sustained argument about values and a forceful polemic about how life should be lived. And, as we have seen, he makes key Boethian ideas central in the *Confort*. It is almost precisely in the middle of the *dit* that Machaut admonishes Charles to abandon Fortune and her goods. This turn toward an inner definition of what constitutes the life worth living challenges both the prominence previously accorded to Christian notions of divine justice developed in the exempla taken from Scripture as well as the value of those secular goods, particularly inherited rank and love, that figure as the sanctioned objects of Hope. The *Confort* expresses the values of both the love tradition (that the lover lives in the reasonable hope that he may obtain his lady's favor) and the Boethian affirmation, in the tradition of Aristotle and the Stoics, that inner virtue is its own reward since it is characterized by a desire for the transcendent Good that lies beyond the rule of Fortune, whose devotees remain trapped within a materiality that should be rejected for what is demonstrably higher.

As Machaut develops him, however, Charles is an anti-Boethian figure in the sense that he does not, in contrast to the character Boethius, have to face the loss of everything that has made his life worth living: rank, reputation, the holding of responsible public office, family, wealth, and liberty. In fact, the work's rhetoric is directed toward precisely the opposite goal, namely restitution in the twin sense of the prisoner's release from captivity and his reclaiming of what belongs to him by right. The poet continually reminds Charles that he can reasonably expect release — and the restoration of his property, family, and position. This is an aspect of the justice that, so the Scriptural exempla likewise suggest, God always delivers to the righteous, working for them through what Boethius terms the limited goods of the material world rather than by undermining their claim to provide perdurable happiness. These issues are discussed in more detail below in connection with Machaut's re-use of material from Scripture.

In fact, the poet advances the likelihood — and here is perhaps the most satisfying of the consolations Machaut offers his erstwhile patron — that Charles will emerge from captivity to occupy an even greater position in his society. He will be, to deploy one of Machaut's exempla, a Daniel who departs unharmed from the lions' den, perhaps soon to witness as the prophet did, the horrific destruction of those whose treachery put him in such peril and disgrace, and also to enjoy a position of considerable worldly power. Such hope for restoration and revenge, it is worth emphasizing, dominates the poem's last lines, which, ostensibly spoken by a Charles now strengthened by the poet's consoling thoughts, display an aggressive, even vengeful resolve. Nothing could be further from Boethius' central message, which is the need for reconciliation to the loss of the goods under Fortune's control, including freedom and, especially, power over others. Such a transformed inner state depends on the recognition that these goods, being transitory, are not the proper object of desire, which is instead the transcendent "Good," or the divine itself. In the *Confort*, it is true, Machaut does recommend to a Charles imagined as suffering a painful separation from his beloved that he engage his memories of her; the woman's beautiful image, fixed in his heart, may be contemplated and thus become a source of consolation (see lines 2153–62).

Yet this inner turning, so reminiscent of the general tenor of Lady Philosophy's line of argument in the *Consolation*, is offered as a temporary palliative for the king's sorrow, not as a permanent *moyen de vivre*. There is no hint that Charles is advised to reconcile himself

to an unending separation from the woman he loves by turning inward toward memory. Nor does Machaut counsel him to accept, following the *Consolation*, that his imprisonment is an existential correlative of the entrapment by false values for which he himself, and not his political enemies, should be held responsible. In the central irony that the *Consolation* explores, imprisonment (in the material sense) is the ground of the deliverance from the captivity imposed by values whose falseness emerges when one is deprived of the deceptively inadequate goods in which they are invested. By way of contrast, the *Confort* emphasizes the restorative justice God will undoubtedly provide, as well as the need in the meantime to remain hopeful and resolute despite seemingly desperate circumstances.⁴⁸

The *Confort* demonstrates that, like many of his contemporaries, Machaut found the *Consolation* a source of ideas and values that could be brought to bear on the twists and turns of experience—both in love and, more generally, in life—even if the uncompromising anti-materialism of the Latin text, with its Platonic focus on transcendent rather than contingent reality, was not a view that he chose to adopt. The *Remede*, written earlier than Machaut's poetic message of hope to the imprisoned Charles, also evokes Boethius' masterwork in its title, providing yet another demonstration of the power of hope, that is, the expectation of deliverance from captivity of different kinds. Indeed this is in many ways the poem's central message (see *Confort*, lines 2246–48). Yet the announced focus on “remedy” and “fortune” correctly forecasts an even more thorough revaluation of the main point made in the *Consolation*. Boethius' work is obviously referenced by this title, and yet, at the same time, its intellectual structure is clearly challenged and, as the reader soon discovers, modified, if not discarded. Machaut's Boethian revisioning of the love experience promises not reconciliation to inevitable loss through the recognition of the impermanent value of what has been lost, but rather the bettering of a profound sorrow through the attainment of the proper understanding that has hitherto eluded the protagonist's grasp. Or, to put the matter briefly, in the end the lover gets the girl.

In a sense, the *Remede* resembles the modern *Bildungsroman*, the novel of education that takes the protagonist from ignorance to knowledge, and from solitariness to a romantic attachment that fixes his place in society. Appropriately, the *Remede* begins with something like an educational credo, as the narrator offers an interesting list of what any neophyte needs to do, and dispose his mind toward, as he approaches the learning of any art (lines 1–44). Prominent among these is the admonition that the young man eager to master what he needs in order to live well must accept teaching with humility, committing it to memory; it is his successful struggle to become the ideal pupil that provides the poem's narrative focus. Thinking that Fortune has been his foe, he is soon convinced that she has favored him beyond his wildest wish, with Hope's mediation playing a central role.

Loss, in other words, is only apparent, not real; it is a function of misunderstanding, not an aspect of metaphysical truth. The *Behaingne* deals with love sorrows that are truly irremediable and thus resistant to Hope's good offices—the death of the lady's lover and the man's betrayal by his beloved. The *Remede* treats instead “merely” a difficult point of love ethics: that a lover must conceal the affection he bears his beloved, but, restrained from communicating his feelings, he can imagine no way that she might come to know what love he bears her. Hope, who promises to aid the protagonist in his struggle to gain his beloved's

⁴⁸ For different view of the Boethian themes in the *Confort* and *Remede*, see Kelly, *Medieval Imagination*, pp. 121–44, and Elliott, *Remembering Boethius*.

favor, replaces Lady Philosophy, who offers wisdom, not a remedy for what she acknowledges is a set of circumstances that can never alter. The heavy weaponry of Boethian philosophizing, with its magisterial consideration of the most pressing of existential questions, is turned in the *Remede* toward the analysis and remediying of a sorrow that proves to be depthless and transitory. At the heart of the poem's narrative is nothing more than a misunderstanding, whose remediying involves the expressive demonstration of amatory emotion, including the anatomizing of sorrow. There is a creative asymmetry in the work between Machaut's intention to make new the tradition of love poetry and the materials he invokes with such sophistication and finesse in order to do so.

To the educated in the Middle Ages, Boethius offered an affecting, persuasive, and intellectually triumphant account of how the suffering that flows from the apparently randomness of human experience — in which loss is an actuarial inevitability — might be assuaged by a knowledge that locates the source of true happiness within, that is, in the proper direction of spiritual longing. In one sense, the work's central point is bewilderingly simple: we all die in the end and, in dying, forfeit whatever we have been blessed to acquire in life. Fortune simply makes it clear that our “having” is every bit as contingent as our “being.” The dialogue between a character named Boethius and the allegorical personage Philosophy, imagined as a beautiful and transcendent female presence, establishes how the divine One is the efficient cause toward which everything must tend, therefore relieving its apparent meaninglessness through the distribution of fates and goods by another feminine personage, Fortune. Fortune does not appear in the work, but Philosophy evokes her through a bravura ventriloquizing performance of self-justification, demonstrating Fortune's subordination to the rational order of the universe that contains and, in fact, depends on her apparent randomness. In her ongoing dialogue with the suffering Boethius, Philosophy demonstrates that what are customarily known as good luck, misfortune, and loss (aspects of human experience that lie under Fortune's dominion) are occurrences in the world beyond the self whose value and meaning the self alone determines. And so, in a profound sense, the forms of experience do not exist *in se*, but rather in the mind — which therefore becomes the theater in which their workings may be identified by rational inquiry and the suffering they cause eventually overcome by the power of mind. Such mental struggle leads ideally to that absence of passion, what the Stoics term *apatheia*, in which equanimity prevails over anguish, leading to a disengaged acceptance of the true nature of the material and temporal.

Boethius was a Christian intellectual whose theological tracts continued to find favor from intellectuals in the later Middle Ages. Yet in the *Consolation* he produced a work that endorses the absolute dependence of the individual on a benevolent, provident divinity, but importantly, refuses to engage with the ultimately unignorable particulars of revelation, which would have promoted a different view of human agency. In the spirit of the classical philosophical tradition, the *Consolation* promotes the power of reason, unaided by any notion of divine grace and unhampered by the innate depravity of original sin. With its prose dialogues alternating with intercalated poems (traditionally called meters), the *Consolation* incorporates the beauties of poetry as well as the sterner medicine of dialectic, offering a solution to the most critical of existential problems that is not the one proclaimed in customary formulations of Christian doctrine. And yet, as Christine Herold points out, the work is “immediately recognizable to Christian writers and thinkers” because its author demonstrates that “poetry, though attractively human, never emerges from the level of question and debate, remaining, to the end, a less reliably transcendent view of life” than

the work's dominating Platonism in the dialogue sections, which can largely be assimilated to the general outlines of the Christian message.⁴⁹ The poems are indeed "less reliably transcendent" because their content for the most part consists of various forms of an emotionality that is otherwise to be purged from a mind re-oriented toward a desire for the Good.

With a contrast between narrative verse in octosyllabic couplets (the standard form for such writing in his time) and the different metrical and rhyming patterns of the various fixed forms, Machaut retains but re-values this important feature of his model. While not slighting the importance of dialectic and of Esperence's occasional long monologues to provide the narrator with the skills to live and love with profit and happiness, Machaut emphasizes the special expressivity and aesthetic intricacy of lyric voices. These constitute a much longer element of the poem than is the case with the various meters in the *Consolation*. One could even make the case that the narrative sections of the *Remede* function as settings for the embedded lyrics. This is because the *Remede* explores the capacity of lyricism more generally to capture and communicate personal truth, as the intense emotionality that Boethius rejects as a substantial factor of human unhappiness is instead foregrounded in the narrator's quest for both consolation and the eventual satisfaction of establishing a relationship with his lady.

The lover's successful suit, which concludes with her pledge that he has no rivals for her affection (lines 4213–17), has of course no reflex in the *Consolation*, whose final book is occupied with a magisterial discussion of the apparent paradox between God's foreknowledge of events and the capacity of human beings to will freely all their actions. Philosophy departs from a Boethius who now understands that he is possessed of a freedom provided by the Creator, with the Aristotelian admonition that he should cultivate virtue in the solitariness of his confinement. The narrator in the *Remede*, in contrast, leaves his lady only after all his present desires have been fulfilled; he trusts in the promise of future happiness in their relationship, an outcome that Esperence has pledged to help him obtain and for which he renders thanks and homage to the God of Love, the ultimate source of the refined sensibility he can now confidently claim as his own to enjoy.

This result is anticipated at the outset in the self-portrait that the older, wiser lover presents of the youthful adventure that the poem proceeds to trace. Innocence, he avers, is like a blank slate upon which that of importance in experience may be written and then, if the will is fixed upon understanding, form the basis for living (lines 26–34). He has apparently persevered and succeeded in mastering the art of love, a form of self-improvement that, like any other art, requires devotion, the energy of youth, and different forms of discipline (lines 1–25). While in his youth, his actions were random and at first not carefully directed toward his goal, he now speaks with authority and self-possession. An intense love for his lady, inspired by Nature, is what provided him with the impulse to learn and mature; she is the source of the education he henceforth receives. In terms of physical detail, the lady herself remains a somewhat shadowy figure in the poem, never receiving, even when she appears later in the tale, even a short version of the conventional account of female beauty common in texts of the era (compare the lengthy description of the knight's unworthy lady in the *Behaingne*, lines 296–408). In the *Remede*, what seems most important is that her great beauty captures his heart, impelling him toward a single-minded devotion

⁴⁹ Herold, "Boethius's *Consolatio Philosophiae*," p. 37.

and discreet service, even as the love that directs his every action must be kept secret, in accordance with the admonition that lovers should always be discreet and hide their feelings. This overpowering love, though it finds no satisfaction, constitutes an education in itself as the lady's virtues demand emulation from him. Her humility, confident demeanor, and noble bearing teach him to improve himself. Her gracious speech, for example, restrains him from uttering vicious gossip or indulging in meaningless chatter (lines 217–38), even as her refined and humble behavior, as well as her generosity, constrain him from coarseness and boasting, while moving him to acts of kindness and encouraging him to avoid any taint of avarice (lines 239–80).

Pleased to serve his lady, even if his pains are unacknowledged, and satisfied with the re-making of his self that her example has helped him accomplish, the narrator still lives in hope of somehow communicating his feelings to her and discovering if she reciprocates his affection. Barred from contacting her by the lover's code of secrecy, he decides to compose lyrics in various forms so that his emotions can find expression. Their only subject is love, he somewhat proudly proclaims, affirming that the writing of verse should always, if it is to be authentic, express one's deepest feelings, an aesthetic position that ignores how lyrics could also be the pleasant vehicles for the communication of conventional ideas about love. In any case, it is through this poetry that he hopes his beloved will come to know the great love he bears her (lines 401–14), an affection that, when she finds it expressed in works of great beauty and singular talent, will persuade her to love him in turn, a conventional notion of courting in which he places great stock. As an example of his compositional activity, he provides a bravura performance in the most difficult of the then popular fixed forms: a *lay* of more than two hundred lines, with twelve sections, each offering different metrical and rhyme patterns and replete with a musical setting enabling readers to sing it silently or *viva voce*.

In this lyric, the narrator avows to be resigned to loving from afar and contemplating her image. But by chance (or should we distrust his narratorial reliability at this point?), the lyric comes into the hands of his lady, just when its author (another coincidence?) is visiting. She asks him to read it, which he does. Perhaps she suspects from his reading that the lyric is his, that his voice and the one that speaks in the text are one and the same (lines 694–734). After all, Esperence later tells him that true lovers cannot conceal from the women they love what affection they bear them, communicating in their manner and appearance the love they otherwise dare not confess. Love, in other words, can never be kept secret, but is always made known to the beloved by the true lover's "coat of arms," as she emblematically puts it (lines 1862–1976). In any event, this lady seems forthright, but perhaps she is just curious.

She asks the lover to name the author of the lyric if he knows him. Thrown immediately into despair by this request, the lover finds himself trapped at least in his own mind by key points of the code that should govern the actions of true lovers but which now seem to conflict with one another. He is obligated to conceal his identity (as the author of the lyric and so as the lover of the lady whose eminent qualities it evokes) in order to keep secret his feelings from others in the group. In any case, the lover finds himself in an impossible situation. He cannot lie to the woman he loves, nor can he refuse her command. Yet if he provides a truthful answer to her question, he reveals what a proper lover is pledged never to reveal, a point that — ironically enough — he makes with some passion (lines 545–78). Much later, and after his long encounter with Esperence, he tells her the truth when she asks this question a second time (lines 3593–3630).

Intriguingly, the proclamation of authorship is simultaneous with his revelation of his true feelings and thus figures as a key element in his successful suit. The lyric at first communicates obliquely the feelings he feels constrained from confessing, but then later serves as an appropriate, and quite effective, element of his suit, that is, precisely what he had originally hoped that the work would accomplish for him. Boethius, it must be noted, provides only a hint of this key narrative development; Lady Philosophy appears in order to begin her treatment of the sorrowing protagonist after listening to his poetic expression of the difficulties that beset him. This text (meter 1), the work's first intercalated poem, is self-admittedly a sad song, whose composition has been influenced by the poetic Muses. Lady Philosophy dismisses these figures as hysterical sluts, and the work then moves decisively beyond the expressive possibilities of poetry, its ability to communicate feelings that, in the larger scheme of things, are either harmful or irrelevant (Boethius follows Stoic doctrine in seeing the emotionality of theatrical or lyric language as hostile to reason and thus to spiritual health). The *Remede* moves in the opposite direction as it focuses on the virtues of poetry as self-expression and on the authorship that is its source, making the poem in important ways a mirror of the creative individuality of its existential author, Guillaume de Machaut. The text is readable by anyone *qua* text, that is, inexpressive of anything but general sentiments of affection that are undirected toward any woman in particular. If this lyric that pleases her is initially unsayable for him (or so he thinks), it is because the lady will realize by his performance that it is indeed personal, exemplifying his feelings for her. For that reason, the lyric constitutes an apparent barrier to his winning the lady's affections even though, in truth, it is crucial to his achieving this goal. The lover is reduced perforce to silence and, in order to avoid being made to speak what the rules of *fin' amors* prohibit, beats a hasty and impolite retreat from the group. Hoping to avoid transgression, he commits yet a different grievous fault, disrespecting his beloved by failing to take his leave and be excused.

Directionless, the lover walks quickly away until he comes upon and enters the Parc de Hesdin (in the far northern area of the Pas-de-Calais, then under the control of the dukes of Burgundy). This revelation grounds the narrative in a particular place, one well known to Machaut's contemporaries. Constructed in the late thirteenth century, it was surely in the poet's lifetime thought to be the most marvelous of gardens, replete in the Arabian style with ingenious automata and fountains, just as Machaut describes. The park was destroyed in 1533 by the Spanish, but its fame has persisted in popular memory, surpassed only by Louis XIV's palace and gardens at Versailles, whose construction began in the 1660s.⁵⁰ Among the amazing attractions, the lover finds a lonely spot to contemplate his miserable situation. In the *Consolation*, Lady Philosophy appears to a sorrowing Boethius who seems to have little understanding of his situation; a fundamental element of the explanation she provides him for his misfortune is a disquisition on the operations of the goddess Fortune. In the *Remede*, however, the lover's untutored meditations quickly turn to the nature of Fortune, whose workings and ethos he seems to understand completely (lines 883–904), as Lady Esperence will later affirm (lines 2404–06). These thoughts lead him to compose another lyric, not a *lay* this time, but an even lengthier, if less structurally complex, *complainte* (lines 905–1480). The theme of the lyric is that Fortune has taken from him

⁵⁰ For further details on the Parc de Hesdin, see Salet, "Le Parc de Hesdin"; on the automata, see <http://www.levieilhesdin.org/leparc2.php>.

everything he had desired, while Hope has deserted him in his time of need — a misunderstanding soon to be remedied beyond his wildest imaginings.

At this point, the *Remede* once again borrows closely from Boethius. Drained emotionally and mentally by the composition of the *complainte*, the lover falls into a deep trance, but only after uttering a despairing lament, as he feels close to death. In the *Consolation*, the character Boethius finds himself at a similar psychological and intellectual state of near-death after composing, with the help of the Muses, a poem full of self-pity and hopelessness that prompts the appearance of Philosophy, who roughly dismisses from the scene these faux counselors. Philosophy is both personal (for she represents the despairing man's rational capacities as well as his impressively broad learning) and also cultural, in the sense that she evokes a central movement in later classical thought, which came to focus on the inevitable suffering of human experience, with a view toward disposing the mind to rid itself of needless turbulence through an understanding of fundamental truths, including the wisdom of pursuing the Supreme Good.

Machaut, it should be noted, significantly alters this pattern by beginning the *Remede* with two lyrics, each of which signals a different, but (as it turns out) related crisis. This revision of what he found in his source holds the key to the way in which two traditions — Boethianism and love narrative, in which otherworldly allegorical figures play a role — intertwine. Encounters between protagonists and such august authorities are central to these traditions, and Esperence neatly embodies qualities taken from both. Like many of the allegorical personages in the *Roman de la Rose* (e.g., Fair Welcome, Danger, and Reason, even the God of Love himself), Esperence represents a mental disposition, faculty, or quality. However, in the manner of Lady Philosophy, she is also possessed of substantial intellectual and metaphysical powers that have nothing to do with expectant optimism, and these are carefully catalogued in the self-portrait she provides to the narrator (lines 2148–2192). Esperence helps the lover understand better the workings of Fortune, as does Philosophy in the *Consolation*, but she passes over rather briefly those issues that are crucial to Philosophy's argument, most notably the discussion of the various limited and thus insufficient forms of the “good,” which occupies most of Book 3. Esperence disposes of this thorny question rather more quickly (lines 2452–2521), sidestepping most of the difficult points raised and resolved, at least provisionally, by dialectic in the *Consolation*.

Arguably, Esperence proves to be more important in her role as advisor and counselor for the lover as he negotiates the important passages of the love experience. Here is an area of her practice and expertise that finds no source in Boethius, for whom the concept of refined amorous experience, if it existed at all, was not thought suitable in a discussion of ultimate human purpose. Hope, of course, is a mental state, and does not correlate to a tradition of thought (it should be pointed out that much in the *Consolation* is a tissue of quotations from Plato, Aristotle, Zeno, and a host of other thinkers less well known today). In a sense, then, Esperence fills the role of the advisor figure, one of the essential stock figures of medieval romance, from the charming and energetic Lunette in Chrétien de Troyes' *Yvain* (written in the 1170s) to the practical-minded and cunning Pandarus in Geoffrey Chaucer's *Troilus and Criseyde*, written just a few decades after the *Remede* in the 1380s.

The doubleness of Esperence finds its structural reflex in the two lyrics that set the plot of Machaut's poem in motion. The first of the elaborate poems, a *lay*, written in praise of the lover's lady and filled with a complex, perhaps self-serving anatomizing of his feelings, expresses his unhappiness (despite occasional statements to the contrary) with simply loving

and serving the lady from afar, not expecting that she would ever acknowledge or reciprocate his affection. Despite its overt concern with praise and glorification, this text barely masks the dissatisfaction at its core, manifesting a strong desire for a greater reward than the lover has thus far disposed himself to receive. The second lyric, a *complainte*, responds to the sudden, rude departure from his lady that circumstances (or so the lover thinks) force upon him. Its content is intellectual and, at turns, metaphysical, devoted to the role of Fortune in human life and, in particular, to the ways in which the lover feels that Fortune has been his special foe. A series of complaints broadly echo ideas more briefly developed in meter 1, where Boethius, feeling the deprivations of age and ill luck, wishes for death and blames Fortune for his unhappiness.

The first lyric sets out the lover's problem that its textualization (literally its transformation into a written text cut free from its generating speech act) will resolve when its author is named. But, since only he knows he composed it, this personalization can occur only after the second lyric summons Esperence to the lover's side and her words of comfort and promise of never-ending assistance dispose him to set into motion the chain of events whose happy outcome a favoring Fortune has made possible. The overall narrative movement of the poem is the resolution of what appears, but actually is not, an ethical impasse, as the lover, when later in his lady's presence, responds to her questions about his sudden disappearance with a true account both of his quandary and also of the appearance of the divine Esperence (lines 3551–3714). Perhaps her response at this point reflects the sanctioning of the lover's affection that Esperence has bestowed upon him; but it seems likely that, had he not lost heart when first asked to name himself as author of the lyric and thus as the lady's lover, he would have succeeded more readily in his suit. Such a careful calculation of his chances might have allowed him to avoid the reformative experience of suffering, but then he should not have attained the unmistakable color of the true lover (see lines 1796–1820). His fecklessness, and the sickness into which he sinks, are the necessary signs of the depth of his emotions. In contrast, Boethius' self-pitying emotionality, including his inappropriate railing at Fortune, represents a quite different sense of illness; as Philosophy points out, the suffering man needs to remember what he has forgotten about the nature of the universe, and needs in fact to bring himself back to himself.

Esperence brings to the lover a brightness that drives away the dark shadows of his misery, even as an irresistible aroma issues from her that acts like a medicine, easing his pains (lines 1520–1558). Like Philosophy, Esperence casts herself in the role of a physician, taking the lover's vital signs in order to gauge the seriousness of the illness that besets him, which she determines is not fatal. What he needs is to realize the truth of his situation — a thoroughly Boethian diagnosis. He has not violated the commandments of love by proving himself false or ill-intentioned. And the memory of his lady's beauty remains his to contemplate as he will; her virtues only increase, which should give him pleasure, and he should remember that nothing he might do would merit even the most insignificant reward from her, so he is not treated unjustly if she knows nothing of his devotion. Yet he should remain expectant since among her qualities are generosity and pity, and this means that she would never permit him to die from love for her. Moreover, though he has not realized it, Love has accomplished exactly that for which he has long hoped. His lady is in the possession of his all-revealing *lay* and can learn about the love he has long kept hidden, as it has been brought to her attention against his intention (lines 1707–1732).

Moreover, he should trust to his lady's virtues and perspicacity. She will realize, in fact may have already realized, how much he loves her, and she will reject without hesitation all

suitors who prove false or deceptive (lines 1733–1862). Esperence then offers the elaborate description of the true lover’s arms (lines 1863–1934), which the lover already bears, except that he lacks the shield straps of Hope, a failing that Esperence has set herself the task of remedying. His lady will recognize that he belongs to the order of true lovers, and Esperence pledges to remain by his side until he attains a state of wholeness with regard to his desire, which seems to mean the lady’s acceptance of his suit (lines 1935–1976). Having set out her case, Esperence then treats these themes in a lyric of her own, a *chanson roial* that is considerably shorter (lines 1985–2032) and much less metrically complex than the lover’s two lyrics. In her *chanson*, Esperence proclaims that those who love faithfully and virtuously always rely on hope, for their virtue earns this reward (an explanation of sorts for why she has come to help the lover in his time of trial). Love never fails to reward those who persist in devotion to her laws, so she avers, and this assurance of a just outcome interestingly compares with the similar view of justice developed in the *Confort*, whose protagonist can also trust completely to divine righteousness, albeit of a different sort. What, then, does the lover need to do? Abandon his despair, refuse the sadness in which he wallows, and trust to the assistance Esperence will provide whenever he feels himself threatened by fearfulness or despair. Moreover, as an earnest of her promise, she takes a ring from her finger and places it on his finger (lines 2094–2101).

Feeling himself released from sadness, the tearful lover recovers his ability to speak and listens eagerly to the description she provides of her considerable powers, which are, to summarize, crucial to the workings of Nature. Hope is a radiance that bathes the created order in light and warmth, a kind of metaphysical sun that providentially generates every form of human joy and natural goodness (lines 2194–2286). Praise of the natural order is the subject of one of Lady Philosophy’s most celebrated meters, and it serves to connect the poem’s more metaphysical elements with its focus on the lover’s quest for his lady’s affection.

These two themes are joined even more adroitly in what follows, as Esperence — in response to the lover’s questions about the nature of Fortune — explains that, contrary to his expectations, Fortune has not been his foe, but rather has favored him and continues to do so (lines 2610–2856). In this long disquisition on the false goods of Fortune, Esperence takes pains to affirm that the experience of love is not one of these; Esperence in fact admonishes the lover to love, providing he does so faithfully (lines 2797–2800). Whether he succeeds, so she avers in a very un-Boethian tone, will depend entirely on his good intentions (lines 2815–16). Hoping for success, he will be able to master his fear of the lady’s presumed haughtiness. This is advice for reluctant lovers, at least those that populate the literature of the age, that by Machaut’s time had become thoroughly conventional for more than two hundred years. The joys to be found in loving, which the narrator has every reason to expect will soon be his, are celebrated in *baladelle* that she sings to him (lines 2857–2892). The heavenly lady then disappears, leaving the lover once again to his own resources, though, as he has learned, Esperence will come to his aid whenever he is in need.

The lover undertakes to internalize her teachings and remain firm in his intention to approach his lady and effect a reconciliation. However, his resolve soon weakens as he leaves the Parc de Hesdin behind and makes his way back to her manor house, where he had left her suddenly and wordlessly some time before. The beautiful spring countryside brightens his spirit, and he is inspired to compose a *balade* in his lady’s honor, expressing his hope for relief. His performance ends with the thought that he will soon experience once again the joy of gazing upon her beauty (lines 3012–3036). Nevertheless, doubt quickly overtakes him,

and in an anxious mood the lover summons Esperence, who quickly appears to encourage him in his adventure (lines 3125–3180). Sternly rebuking his cowardice, she once again departs, and he sets out a second time, but only after uttering yet another lyric, a *prière* or prayer to the God of Love, whose good graces the lover hopes will ease the difficulties ahead now that he has properly acknowledged and taken to heart the counsels of Hope (lines 3205–3348).

Arriving at the manor, he joins the assembled company, who are disporting themselves in the fields, and soon finds himself asked by the lady to sing something as part of a game they all are playing. He performs a *chanson baladee* or a dance-song, in which the speaker, addressing a lady, promises to love her with all his heart faithfully and without intending malice (lines 3451–3496). Taking him aside soon afterward, the lady asks for an explanation of his sudden departure some time ago and his subsequent absence from her company. This question, which he now answers truthfully, allows him to confess the great love he feels for her and to request her own in return (lines 3567–3714). Amazed by his tale of Esperence and her ministrations, she asks if this is the truth, and he avers that it is; after further questioning, she affirms that it would be dishonorable and a mistake to go against the wishes of such an august personage and grants him her affection, allowing him to call her his lady (lines 3806–3848).

Not giving any outward sign of the commitment that now joins them, the pair return inside for a dinner and entertainment, the subject of a detailed account and one of the two passages in the poem (the other is the account of the Parc de Hesdin) in which Machaut indulges his talent for realistic description (lines 3890–4018). An exchange of rings soon follows, as the lover passes on to the lady the one given him by Esperence, who herself briefly appears to sanctify their union. The lover celebrates the marriage-like ceremony of their union with a short lyric, a *rondelet*, in which he expresses his gratitude for the love she bears him. The lady's somewhat indifferent glance gives the lover a moment of doubt and terror as they part company, but she is able to calm his fears. In a closing passage, he enumerates her many virtues, assuring himself that she could never betray him (lines 4234–4257). The poem closes with an act of homage to the God of Love, after which there is a brief passage in which Machaut signs his name as author, concealed in an anagram.

Machaut's reading of Boethius as fundamentally defined by consolation seems straightforward enough, but Sarah Kay intriguingly observes that the *Consolation*, despite its title, only rarely evokes the "lexis of consolation."⁵¹ In her view, the treatise may even be read as "not altogether consoling in several ways," especially insofar as "it condemns unhappiness as mental and moral aberration in need of remedy or punishment."⁵² Thus "mental healing . . . is actually mental readjustment," with the experiences and conditions that have driven Boethius into the deepest misery ameliorated neither materially nor experientially.⁵³ And so a radical aspect of the *Consolation* is its re-definition of consolation, as its conventional forms are shown wanting, especially Boethius' themes of the love and nurturance that flow from family relations, the physical comfort provided by material possessions, and the self-satisfaction that is the most important reward of public service. Arguably, this is the aspect of Boethius' work that Machaut found most intriguing, a set of

⁵¹ Kay, "Consolation, Philosophy, and Poetry," p. 22.

⁵² Kay, "Consolation, Philosophy, and Poetry," p. 25.

⁵³ Kay, "Consolation, Philosophy, and Poetry," p. 23.

sophisticated ideas about the emotional turmoil of experience that he would both affirm and challenge, especially insofar as they could be found relevant to an understanding of the vicissitudes of the amorous and the political life.

In fact, it would be fair to say that he offers in the *Remede* the kind of un-transcendent consolation that Boethius refuses to provide. The model is transformed more than it is invoked, appropriated more than it is imitated. Such an approach to a venerated text seems symptomatic of the advent of literary modernity so clearly evident at the end of the French Middle Ages, and the increasingly felt need to transform, not just recycle, communal traditions. In both the *Consolation* and the *Remede*, however, the movement of thought and emotion is from the individual to the universal, as timeless patterns of reconciliation and recovery play out under the careful supervision of benevolent semi-divinities. Philosophy and Hope represent the admirable, self-soothing qualities of human nature: introspective intellection and an expectant trust in a future where the ache of loss will be made to disappear.

THE RHETORIC OF THE *CONFORT*

Such universalizing, however, is notably absent at the end of the *Confort*, which, in an intriguing fashion, reveals Machaut's partisanship, though the poet masks his own evident "voicing" of this political opinion. The *Confort*, properly speaking, ends at line 3978 with the poet's double mark of identity. Not only does he fulfill the promise made in the introduction (lines 29–44) to provide in the tenth and eleventh verses from the end the anagrammatic material to produce his own name and that of Charles; but the half verse which ends the work — "ne m'en chaut" — furnishes yet another humorously disguised version of Guillaume's name. At this point an *explicit* marks what should be a boundary between this work and the next (*Fonteinne Amoureuse*). Unlike the other *explicits* in the composite manuscripts, this one is followed by more text that belongs neither to the *Confort* nor to work that follows. This brief poem (lines 3979–4004) differs from the preceding by having its octosyllabic verses all end in the same rhyme. It also characterizes itself as a response, an overtly textual one, to the *Confort*:

Explicit le *Confort d'amy*
 Qui esveilla le cuer de my
 Es tenebres ou il dormi,
 Et au resveillier dist: 'Aimy!'
 (lines 3979–82)

Here ends *Comfort for a Friend*,
 Which awakened this heart of mine
 In those shadows where it slept,
 Which waking, said: 'Alas!'

By incorporating the *explicit* as its first line, the response, which context suggests is authored by the imprisoned Charles, becomes linked to the text that engenders it. The grammar of its first sentence produces the same effect; the poem, not the poet, awakens the prisoner's heart. The elaborate wordplay required by the rhyme scheme, however, appears to signal the poet's authorship; so does the musical metaphor (lines 3992–94) used to image the prisoner's sorrow. Indisputably, Machaut — acting as editor of his texts — decided to place this poem after his own, so he is its authorizer even if he is not its author. In any case, the king (whether his voice is "real" or ventriloquized) hardly seems transformed by the Boethian arguments of the poem proper. He has the last words, and they are angry, expressing his desire for vengeance:

Pour ce te requier, alumé y,
 Car goute n'i voy; destumi
 Mon triste cuer et desdormi,
 Et je te promet que tuit mi
 Annemi seront avec mi,
 Pour qui maint soupir ay vomi.
 (lines 3999–4004)

And so I ask you, give me light,
 For I can hardly see; give life back
 To my sad heart and waken it,
 And I promise you that all
 My enemies will find themselves here with me,
 Those who have made me utter many a moan.

The poem (but not the poet) speaks directly the partisanship implied throughout the *Confort* proper. The work ends with a prophecy about the struggle that would in fact be renewed upon Charles' escape. The ending is further evidence that the work's occasion is not Charles' imprisonment as such, but rather his situation at the foreseeable end of that imprisonment.

Machaut must have thought his poem would play some role in the current struggle, for he imagines the king not only as a reader. Because it is a document testifying to their mutual affection and to certain political views, both poet and patron are responsible for what the text says, and Machaut enlists the king's help in correcting and improving what he has written; after asking him to receive the gift of the work, Machaut admonishes him about

Et que le meilleur en reteingnes.
 Laisse ce qui n'est pourfitable,
 Et si retien le plus notable.
 Aussi te vueil je supplier,
 Les deffaus vueilles supplier.
 Car je say po et petit vail,
 Si n'est merveille se je fail.
 (lines 3948–54)

Retaining the best therein.
 Let go what is unprofitable
 And keep instead what is most memorable.
 I would ask you, moreover,
 To repair its defects;
 Since I know little and am hardly worthy,
 It's not surprising if I go wrong.

Authored by poet and patron alike, the poem does not involve itself with the specifics of the quarrel between Charles and Jean over rights and inheritance; these were matters that the king was presumably “wise enough” to deal with himself as he took his case to the people of France. Rather the *Confort* manifests the encouragement, support, and trust of Guillaume de Machaut. It is an eloquent testimony that the poet thought Charles of Navarre a worthy, able, and moral leader. Though less directly, Machaut does here what poets of the generation to follow would occupy themselves with: speaking their minds on political questions and writing texts to guide the leaders of France.⁵⁴

Rhetorically, the *Confort* is a complex exhortation in support of which different arguments are developed. The poet encourages Charles to be comforted, to serve God properly, to observe certain moral precepts, and to be an intelligent and effective ruler. The arguments adduced are of two distinct types: discursive and narrative. For example, in support of his view that Charles, imprisoned and idle, should restrain his appetite, the poet expands on the bad consequences of gourmandizing; eating too much of a dish one day would lead his jailors to believe he could be discomfited by a smaller serving the next time (lines 1675–702). In contrast, wanting Charles to remain hopeful, he relates a series of exempla drawn from Ovid that prove the importance of hope for success in any venture (lines 2277–672). For reasons which will become apparent, it is the more indirect of these

⁵⁴ See Delogu, *Theorizing the Ideal Sovereign*, for further details.

two forms of argument, that is, the narrative, which serves Machaut better in conveying the forceful message he intends for Charles.

The *Confort*, as Ernest Höpffner recognizes, divides into three distinct sections: the first (lines 1–1660) is devoted to offering the king of Navarre consolation through the presentation of relevant exempla from the Bible; the second section (lines 1661–2872) offers a loosely organized catalogue of counsels that the poet suggests will be useful to him in enduring his captivity; and the third section (lines 2873–3944) consists of advice of quite a different kind, intended to guide the king's political career upon his expected release.⁵⁵ The initial section is the most unified thematically. Having stated his purpose in writing and having furnished his readers with the instructions for solving the anagram at the end, the narrator announces the thesis he intends to prove:

Par exemples te vueil prouver,
 Qui sont contenu en la Bible
 Et qui sont a nous impossible,
 Qu'adés cils qui en Dieu se fie,
 S'il a raison de sa partie
 Et s'il l'aimme, sert, et honneure,
 Adés son fait vient au desseure.
 (lines 46–52)

I intend here to offer proof by examples
 Contained in the Bible
 (And these seem impossible to us),
 Attesting that the man who trusts in God,
 If he acts according to reason,
 And loves, serves, and honors Him,
 Will come out on top at last.

The doctrine, it should be pointed out, contrasts with the Boethian view of suffering developed later and less prominently (lines 1847–78). Although Machaut connects these two understandings of misfortune by suggesting that Charles must have forgotten God and that is why Fortune has turned away from him, they cannot ultimately be reconciled. For the initial view — based, appropriately enough, on material drawn from the Old Testament — insists on a justice that will be experienced in history, a righting of wrongs in the here and now through the moral perseverance and unwavering faith of the righteous individual (represented through Susannah, Machaut's first example of righteousness). This view of the connection between the temporal and the metaphysical imagines a vigilant God acting in time, making sure the guilty and not the innocent are punished, as He awards success to the righteous, who will “come out on top at last.” The Boethian perspective by contrast, identifies worldly success as a false goal, one that so binds the fool to Fortune's wheel he can find freedom only in the recognition (whose ultimate source is Aristotle's *Nichomachean Ethics*) that what truly matters are the virtues alone and the impulse they furnish us to pursue the ultimate Good:

Mais aussi comme les estoiles
 Raidient plus cler que chandoiles,
 Et sont mises en firmament
 Pour luire pardurablement,
 Les vertus luisent et luiront.
 Adés furent, adés seront,
 Si que Fortune nes empire
 Pour son plourer, ne pour son rire,
 Pour ses dons, ne pour ses promesses,

But just as the stars
 Shine more brightly than candles,
 And are placed in the firmament
 To give light forever,
 So the virtues shine and will shine
 Just as they were, so shall they be,
 For Fortune doesn't harm them
 With tears or laughter,
 With goods or promises,

⁵⁵ *Œuvres de Guillaume de Machaut*, ed. Höpffner 3:ii.

Pour povreté, ne pour richesses. Not in poverty or prosperity.
 (lines 1959–68)

Unjustly imprisoned by his ruler, Charles resembles Boethius himself in *The Consolation of Philosophy*. The political tendentiousness of the *Confort*, however, means that the Boethian position must be subordinated to the expectation that God's purpose is revealed within the public and historical. Take heart, Machaut says, for God supports the right and will see to it that you are vindicated and restored.

The poem's last section, which draws heavily on the genre of the *regimen principum* or guide for princes, foresees God's intervention on Charles' behalf. If he is not to be delivered, then there is no point in offering advice on how to rule a kingdom the Navarrese is never to (re)gain. Nevertheless, God can be trusted, even if the poet must be vague about the kind of consolation Charles will receive:

Et s'aimme d'amour si entiere And He loves with a love so complete
 Qu'onques a confort ne failli That whoever gives his whole heart to Him
 Qui donna tout son cuer a li. Never fails to find comfort.
 (lines 68–70)

The exempla, however, promise vindication as well as deliverance. Their indirectness (that is, their dependence on interpretation) suits Machaut's rhetorical needs. As Martha Wallen suggests:

This hope is not merely a kind wish. Machaut does not use these biblical episodes only to encourage Charles the Bad by suggesting a vague possibility that everything may turn out all right. He has actually intended to prove that Charles, if he is faithful to God, will be rescued.⁵⁶

Wishing to avoid offending the Valois, Machaut cannot actually predict Charles' eventual triumph. The key word here then is the verb "figurer" in line 72. Scripture, Machaut says, "figures" the truth that God always consoles his friends in many places (lines 71–72). As Erich Auerbach has demonstrated, the technical term *figura* in late Latin designates "something real and historical which announces something else that is also real and historical."⁵⁷ In the Middle Ages, events in the Old Testament were thought to prefigure events in the New. This relationship formed the doctrinal basis of Biblical exegesis. Machaut exemplifies a form of such commentary by arguing that the various events in the Old Testament have an application to the moral life of every Christian; the stories illuminate an individual's trials and troubles. Machaut may also be implying that the events from Scripture prefigure what will come to pass in Charles' life, but such a correspondence between Scriptural and non-Scriptural events would not have been generally accepted by theologians of the time.⁵⁸ In any case, the difference is a subtle, perhaps ultimately unimportant one, for the fact is that the poet exhorts Charles to have hope because God

⁵⁶ Wallen, "Biblical and Mythological Typology," p. 192.

⁵⁷ Auerbach, *Scenes from the Drama of European Literature*, p. 29.

⁵⁸ See Wallen, "Biblical and Mythological Typology," for a somewhat different view.

always delivers the righteous, as various events from the Old Testament, which are *figurae* exemplifying an underlying pattern of God's concern, testify.

The application of the Old Testament stories to Charles' situation thus means that the reader is challenged to construct correspondences between two "histories," one Scriptural and the other personal. The story of Susannah, related first (lines 73–426), is particularly interesting in this regard, for it offers many parallels to Charles' misfortune and foreseen deliverance. Following the Scriptural text closely, the poet recounts how Susannah, bathing in her husband's garden, was spied upon and propositioned by two old judges, who attempted to blackmail her into doing their lecherous will.⁵⁹ Thinking quickly, Susannah declines to comply, trusting in God to rescue her from whatever trouble the judges can create. Condemned by the people to death for an adultery maliciously invented by her enemies, Susannah is saved when an infant named Daniel is given by God the ability to speak the truth. Daniel tricks the judges into revealing that the story of the old men is a lie, and Susannah is vindicated and released, while they are sentenced to die in her place. The moral of this story is simply put:

Et vraiment, se t'esperence
Est ferme en li, n'aies doubtance
Qu'en tous cas te confortera
Et que toudis te gardera.
(lines 423–26)

And truly, if the faith you have in Him
Is strong, then you need not fear,
For He will always bring you consolation,
Always keep you safe.

The story of Susannah emphasizes sudden false accusation, imprisonment with a view toward eventual execution, but then deliverance when God works through Daniel to reveal the truth. Like Charles at the castle in Rouen, the innocent woman is taken unaware and given no chance to defend herself, finding herself accused of crimes of which the people, who respect her, think she is innocent:

Mais chascuns et chascune pueple
Sa face de larmes piteuses
Pour les nouveles dolereuses,
Car on ne tenoit milleur dame
Ou païs, ne plus preude fame.
(lines 204–08)

Yet all the men and women alike
Covered their faces with tears of pity
Because of the dire news,
For no woman in the land was thought
Better or a more prudent wife.

Compare the passage (lines 1803–24) where Machaut discusses the widespread sorrow at Charles' imprisonment and the support of the people which he still enjoys — reactions to the drama at Rouen which, because of the evidence of chroniclers, we have every reason to accept as true. From our vantage point, perhaps, Charles hardly seems an innocent victim of royal caprice. But we must remember that throughout the poem Machaut considers him innocent of any public, political wrongdoing; while he does suggest that God may be punishing him, the poet makes it clear that this would be for private crimes (lechery, pride, improper submission to God's will; see, for example, lines 1847–56). Even if the murder of Charles of Spain could be considered a public act of treachery (and there were many who

⁵⁹ See Daniel 13. A lively, contemporaneous Middle English telling of the story may be found in the "The Pistel of Swete Susan," in *Heroic Women*, ed. Peck, pp. 73–108.

would not have regarded it as such, perhaps including Machaut himself), the king of Navarre could scarcely be punished now since Jean, by the treaties of Mantes and Valognes, had offered his cousin forgiveness and reconciliation.

Similarly, Charles' maneuvering with the English would have been widely regarded as his right, for he was an independent sovereign and, as count of Évreux, a nobleman with legitimate complaints against his liege lord. Notably, throughout the *regimen principum* section of the poem, Machaut considers Charles a king rather than a grand noble; thus questions of loyalty and obedience are obviated since Charles, with the king of Bohemia adduced as a model, is treated like a ruler who can determine right and wrong by the principle of self-interest (see, for example, lines 3273–3310). Plotting with the dauphin to overthrow the king of France might have been viewed more seriously, but since Jean never gave this as his reason for arresting Charles and executing the Norman noblemen, Charles' guilt or involvement would not be taken by many as proven. Machaut does not reveal how much he knew of the alleged plot between Charles and the dauphin, though rumors about it surely reached him by the time he was writing the *Confort*.

The next exemplum provides a somewhat different paradigm for the interpretation of Charles' situation. Continuing with the story of Daniel because “it’s good sense to speak / of his life and accomplishments” (lines 444–45), the poet briefly recounts the prophet’s success with Nebuchadnezzar, whose dream he rightly deciphers. Appointed governor of the king’s lands, Daniel delegates direct rule over the different provinces to Shadrach, Mischach, and Abednego, who fall out of Nebuchadnezzar’s favor when they refuse to worship the huge idol he has erected (see Daniel 3). The king determines to punish the three men because of their disobedience and defiance. But the king is proven wrong when God preserves the lives of the three Hebrews in the fiery furnace. Their deliverance signals God’s will for once again a visible trace of his intervention appears, the angel who beats down the flames. Thus the refusal of idol worship is proven morally correct. Nebuchadnezzar is convinced of his error, which he remediates at once:

Quant le miracle et la merveille
Vit li rois, forment s’esmerveille
Si dist hautement en oÿe:
“Misaël, et vous Azarie,
Il n’est plus de diex vraiment
Que le vostre qui telement
Vous a garenti et sauvé.
Venez, car vous estes sauvé.”
(lines 633–40)

When the king witnessed this miracle
And marvel, he greatly wondered,
Saying loudly for all to hear:
“Mishael, and you Azariah,
Truly there’s no god save
Yours, who in such a way
Watched over and kept you safe.
Come out, for you have been delivered.”

This exemplum suggests that God can intervene not only in individual but also in political disputes. He can chastise a king by frustrating his will when he does wrong, encouraging him to restore those whom he has unjustly treated:

Et milleur estat leur donna
Qu’il n’avoient onques heü
(lines 642–43)

And [God] gave them even higher ranks
Than the ones they had ever held

Acts of defiance directed at a legitimate ruler can be justified, and in ways that provide justice for both parties. Nebuchadnezzar deserves admiration because faced with a power

greater than his own, he surrenders, acknowledging the sovereignty of Daniel's God. The story can be read as suggesting that the release of Charles, like the preservation of the three Hebrews, will reveal God's judgment. If that is so, then Machaut's inclusion of it is particularly politic since the poet chooses not to emphasize at this point (though he mentions it later in lines 785 ff.) how Nebuchadnezzar was severely chastised for his many sins, especially pride. Like Susannah, the three Hebrews must have faith in God to survive unjust condemnation. God does the rest, overturning natural law in both instances to deliver his "friends" and arranging for a truthful verdict, as judges and rulers are now able to see the light.

While connected to the continuing story of Daniel and drawn from the same Biblical source, the next exemplum approaches the issue of God's consolation differently (see Daniel 5). It is perhaps noteworthy that in England, a couple decades later, John Gower, in the prologue and book 1 of the *Confessio Amantis*, draws extensively upon these same exempla from Daniel to warn the English king (Richard II in particular, as well as his cousin Henry, count of Derby — later Henry IV) of the dangers to the kingdom posed by a king's foolish pride and presumption. Such arrogance inevitably leads to division within the kingdom that, according to Gower, all too frequently results in its destruction.⁶⁰

Machaut seems to be making a similar point, emphasizing the significance of the writing on the wall that appears and is visible to Belshazzar alone as he enjoys a feast offensive to God. The king defiles the sacred vessels stolen from the temple in Jerusalem by having them used to serve food and drink. While this story once again features a ruler chastised by God for his immorality, pride, and foolishness, it does not involve a righteous servant of God who suffers unjustly. Instead, the focus here is on a defiant wise man, Daniel, whose superior intelligence enables him to predict the ruin of the kingdom and the impending death of its ruler. Belshazzar has merited the reversal of fortune he soon will suffer at the hands of neighboring peoples, to whom the riches of Babylon will pass:

Qu'a ceaus de Medee et de Perse
Sera devisés tes royaumes,
Se c'estoit fins ors ou fins baumes,
S'en ara chascuns sa partie,
Si en perdras la signourie,
Ame, corps, et avoir ensamble.
(lines 922–27)

All your kingdom will be divided between
Those of Medea and those of Persia;
Whether it's fine gold or pure balm,
Every man will have his share,
And you shall forfeit thereby the power you wield,
Your soul, your body, your goods at a single blow.

For a contemporary reader this story must have appeared particularly relevant to the political situation in late 1357, with the king a captive and with continuing negotiations that proposed something along the lines of the partition of France eventually effected at Brétigny. Here Daniel assumes a role not unlike that of the reformers sympathetic to the Navarrese cause, pointing out the moral abuses that, in the minds of many, had brought disaster upon the kingdom. Charles himself would play something like Daniel's role upon his eventual escape, however much he was later to disappoint the hopes of many who advocated a *renovatio* of France. This exemplum, however, is irrelevant to the general theme of this section. It does not end with the appropriate moral about God providing comfort to

⁶⁰ That Gower knew and drew upon Machaut, see Nicholson, *Love and Ethics*, especially regarding the French poet's influence on Gower's politics. For Gower's extensive use of Daniel, see Peck, "John Gower and the Book of Daniel."

those He holds dear. But Daniel's triumphant hermeneutic exercise is followed by an interesting endorsement of the wise man's abilities and popularity:

Chascuns voit bien que Daniel
Porte la scïence divine
En son cuer et en sa poitrine.
(lines 952-54)

Everyone saw clearly how Daniel
Possessed a knowledge of things divine
In his heart and soul.

If Charles is to be identified, as he is in the exempla that both precede and follow, with the ruler's opponent, then we are encouraged to see him as a wise man who in an appropriately public fashion points out how grievously the king has erred. Daniel's prediction is proven true by subsequent events, which can be understood as a punishment imposed by God for the sins of pride and arrogance that the kingdom must endure. This exemplum thus furnishes a "strong" version of the wise and faithful servant of God's eventual victory. It can be read as predicting what role Charles might play in public life once, like Daniel, he is afforded the opportunity to plead his case.

The story of Daniel and the lions' den develops a related theme: that of evil-minded and jealous counselors who force the king to do wrong despite his better judgment (Daniel 6). Once again through the force of God's miraculous intervention, the enemies of the servant of God are destroyed by the evil they create. Impressed by Daniel's abilities, Belshazzar's son Darius makes him governor of the kingdom. He is especially responsible for overseeing the collection of taxes from local rulers:

Car li roys Daires a mandé
Tous ses princes et commandé,
Et aussi a tous ses menistres,
Quels nons qu'il aient ou quels titres,
Q'chascuns d'eaus seur grant amende
A Daniel le compte rende
De sa recepte et de son fait,
Qu'einsi li plait; et il l'ont fait.
(lines 963-70)

Since Darius the king had ordered
And enjoined all his princes
And also all his ministers,
Whatever names or titles they had,
To render, each in turn,
And on pain of great penalty, an accounting to Daniel
Of their actions and of the taxes they collected,
For this would please him; and they had done so.

This passage significantly alters its Biblical source (Daniel 6:2 and 4) by emphasizing Daniel's position as a royal advisor who must pass judgment on the fiscal honesty of the kingdom's nobility. Jealous of Daniel's abilities and position, the nobles seek a reason for his condemnation; finding none, they trick the king into passing an edict that makes Daniel's worship of God a capital offense. Darius is pressured by the conspirators' account of Daniel's crime. He orders Daniel thrown into the lions' den against his own wishes:

Quant Daires oÿ la nouvelle,
Et vit que ceint d'une cordelle
Furent li prince de Caldee,
Il cheï en moult grief pensee
Et fu courreciés durement,
Car Daniel amoit forment,
Si prist a penser qu'il feroit
Et comment li li aideroit,
Car bien perçut qu'il le faisoient

When Darius heard this news,
And recognized that the princes of Chaldea
Were bound as one in this matter,
He fell into a very painful mood
And was terribly upset,
For he loved Daniel very much
And so began considering what to do
And how to help him, though he understood
Perfectly that they were doing this

Par envie et qu'il le haoient.
(lines 1069–78)

Because they were jealous and hated him.

God enables Daniel and Darius to overcome their enemies. Once again He preserves the life of his threatened servant: God provides Daniel with food and restrains the lions' mouths so that they do him no harm. As before, however, it is up to men shown the truth by God to exact the appropriate vengeance upon the guilty:

Li rois Daires fist enquérir
Partout, enserchier, et querir
Tous ceaus qui de ce malefice
Furent cause, et de quelque office
Il fussent, il les fist geter
Dedens le lac sans arrester
(lines 1245–50)

Then Darius the king had searched out,
Sought after, and looked for throughout his lands
All those who had been the cause
Of this evil deed, and whatever
Their rank, he had them thrown
Without hesitation into the lions' den,

That Darius was betrayed by evil-minded counselors, who pressured him to punish an innocent man faithfully discharging his duties to the kingdom, makes him an interesting figure in regard to Jean of France's situation prior to his decision to imprison Charles of Navarre. Consider what Cazelles says about the political situation in France at the time:

On a pu se demander, après le meurtre de Charles d'Espagne, si le roi est le maître. Il n'est au courant des traités de Mantes et de Guines que bien après leur conclusion; les négociations préalables lui ont donc échappé et il ne peut réagir qu'après. Si le fait est exact — et il me semble qu'il le soit — cela signifie qu'il n'est pas alors consulté sur l'essentiel.⁶¹

[One could ask if, after the murder of Charles of Spain, the king was in charge. He was not knowledgeable about the treaties of Mantes and Guines until after their conclusion; the preliminary negotiations escaped him and he could only react after the fact. If this is the truth, and it seems to me that it is, then it means that he was not then consulted about essential matters.]

It is possible, then, that this last exemplum from the Book of Daniel was the most appropriate one for Charles, even as it was the most desirable from the standpoint of Machaut's own delicate political position. Understood according to this pattern, Charles and Jean could both be exculpated, while jealous nobles were assigned the blame for their feuding:

Si que li prince et li satrape
Par pure envie, qui atrape
Maint cuer, quirent occasion
Pour mener a destruction
Daniel, mais il virent bien
Qu'il avoit en li tant de bien
Q'jamais en li ne trouvassent
Chose dont mauvais le prouvassent.
(lines 977–84)

So that the princes and satraps
Through pure jealousy — that lays a snare
For many a heart — sought out the chance
To bring Daniel
To destruction; but they saw well
He was so virtuous
They should never discover
Anything to prove him evil.

⁶¹ Cazelles, *Société Politique*, p. 180.

Such a paradigm even furnishes a somewhat justifiable motive for the murder of Charles of Spain. The king of Navarre insisted that this intimate of Jean had intrigued against him to his own advantage, insulting his honor. In his letter of explanation to Edward of England (written 10 January 1354), Charles observed:

Charles d'Espayne nadgaires connestable de Fraunce a dit et parlet en moult de lieux plusours grans vilenies et déshonourables paroles de ma personne et de mes plus prouscheins amis de char, dont il a mentoit mauvèvement, et por ce aussi que malicieusement et secrètement il a purcharcié et traictié grans dommages, ennuis et empeschements contre moi et mes dits amis . . .⁶²

[Charles of Spain, formerly constable of France, has said and spoken at length on several occasions great insults and dishonorable words about my own person and those closest and dearest to me by blood, in which he has evilly lied, and also he has maliciously and surreptitiously attempted and plotted great damage, harm, and hindrance against me and mine . . .]

Charles' admitted vengeance against the constable of France, though not alluded to directly in the *Confort*, must have been on Machaut's mind as he composed the poem since this act had begun the feud between the two cousins. Charles himself thought this the reason for Jean's appearance at Rouen and sought to excuse himself. As Froissart recounts his speech:

Voire est que je fis occire Charle d'Espagne, qui estoit mon adversaire, mais pais en est, et s'en ay fait la pénitence.⁶³

[It's true that I had Charles of Spain killed, a man who was my enemy, but there is peace about that and I have done penance for the deed.]

At this point Machaut leaves behind exempla drawn from the book of Daniel, all of which attest to both the consolation God provides the faithful and the punishment he makes the evil and misguided endure. Picking up on the theme of defeated idolatry (an element in both the stories of Nebuchadnezzar and Darius, see especially lines 1283–87), the poet goes on to relate part of the history of Manasseh (2 Paralipomenon 33). This character exemplifies what the individual Christian needs to do in order to merit God's help, an issue not raised earlier because Susannah, Daniel, and the three Hebrews are all entirely innocent victims of circumstance. But if the innocent sometimes suffer and are delivered by God, the guilty suffer too, only finding deliverance when they reform their evil and offensive ways. The exemplum of Manasseh does not deny the pattern of those related so far, but rather approaches the problem of suffering from a different angle, that of faith or hope:

Encor vueil je .i. exemple mettre	And I will present another exemplum
En rime, si près de la lestre	And rhyme it, staying as close to the letter
Comme je porrai bonnement	As I can best manage
Pour manifester clerement	In order to show clearly
Qu'avoir doit chascuns s'esperence	How everyone ought put his hope

⁶² Original text in Plaisse, *Charles, Dit le Mauvais*, p. 62.

⁶³ Original text in Plaisse, *Charles, Dit le Mauvais*, p. 65.

En Dieu et toute sa fiance.
(lines 1353–58)

And all his trust in God.

Manasseh's fault is a denial of belief in God that tempts him to commit idolatry and blasphemy. As a result, he suffers political misfortune, a captivity imposed by a king who clearly functions as God's instrument and not as Manasseh's personal enemy:

Mais n'atendi pas longuement
Que Diex s'en venja telement
Que dou prince de la bataille
Au roy des Siriens sans faille
Fu pris et loiés Manassés,
N'onques n'i ot autre prosés
(lines 1401–06)

But Manasseh didn't have long to wait
For God to take appropriate vengeance
Since Manasseh was bound and taken
By the prince of battle
To the king of the Syrians with no trouble,
And he never had another hearing

As in the story of Darius, the true enemy of the suffering prisoner is not the king (here a shadowy presence, a mere function of the will of God expressed through history). In contrast, Manasseh's captivity is just, the consequence of his foolishness and obdurate refusal to reform:

Diex, qui ne vuet mie la mort
Dou pecheur, einsois i. remort
Li donne qu'il se convertisse
Et qu'il vive en son dous servise,
A son pueple et a li parla,
Mais ne les ot mie par la,
Car a li ne vorrent entendre
(lines 1393–99)

God, wishing not at all the death
Of the sinner, instead prompted
Him to change his ways
And live henceforth in His sweet service,
And He spoke to him and his people,
But He did not convert them at all this way,
For they would not listen to Him

In this instance, suffering is not misfortune, but a sign that the wise man should interpret rightly and act upon, converting to God's service. Manasseh's long prayer (lines 1453–1536) provides Charles with a model for his own acknowledgment of sinfulness. Charles' imprisonment may be either a temporary miscarriage of justice (in which case the king has only to wait for God's deliverance) or an act of retribution (in which case the king must read it as a warning if he is to regain his former estate). Manasseh's fault is a failure of faith, a moral crime that can be rectified by prayer:

Mais si tost comme il renia
Les ydoles et qu'il pria
A Dieu ci devotement
En plours et en gemissement,
Diex l'escouta et entendi
Et son roiaume li rendi
(lines 1603–08)

But as soon as he renounced
The idols and begged
God quite devoutly for mercy,
Crying and lamenting,
God listened to him, understanding
And gave him back his kingdom

Wallen seems mistaken when she suggests that this exemplum embodies Machaut's own doubts about his patron's innocence and that, along with the mythological tales retold in the second part of the *Confort*, it is arguing that the king should somehow change his ways as a

public person.⁶⁴ The initial section of the poem ends with yet another affirmation of Charles' public innocence:

Si croy que c'est sans mesprison,
Car attrais n'ies pas de nature
Que faire doies mespresure,
Au mains tele ne si notable
Com pour estre en lieu si grevable
(lines 1654–58)

But I believe you've done no wrong,
For your nature has not driven you
To do what's improper,
Or at least nothing wrong enough
To merit your being in such a terrible place

The fact of human weakness and the difficult conditions of imprisonment make it necessary for Machaut not only to tell Charles to trust in God and confess his sins, but also to offer moral advice and argument if he is to provide true consolation.

The two sections of the poem's second part contain advice of different kinds, some of which appears of dubious significance to a modern reader. This part of the *Confort* lacks the unity of the opening section, though it is not without its interest and complexity. Having advised Charles to keep a stiff upper lip and not show his unhappiness with the miserable conditions of prison life, Machaut abandons his role as moral counselor to give Charles some news that might cheer him. Rumors about the events at Rouen are slowly spreading and popular reaction is favorable to the king of Navarre (lines 1804–14); Charles' friends are inquiring after his whereabouts — the royal captive was moved from one stronghold to another, presumably to defeat attempts at his release — and they are not asking the French king for mercy, only for justice, a testimony to their belief in his innocence (lines 1815–24). In addition, Charles has others who are pleading his case (presumably a reference to his supporters in the Estates and among the clergy) and will be judged finally by Jean, a man who will pardon him should Charles make that request (lines 1825–33).

The affirmation of Charles' innocence once again (lines 1834–35) brings Machaut to a consideration of Fortune, which is yet a third way of understanding what has happened to him. If he is not the victim of conspiracy or jealousy and is not being punished by God for his lack of faith or sinfulness, then Charles must, like all men, have fallen afoul of Fortune, who turns her terrible face toward him in order to remind Charles of the transitoriness of earthly goods:

Si que tu as ton creatour
Mis en oubli pour ton atour,
Pour ta grandeur, pour ta richesse,
Pour ton pooir, pour ta noblesse,
Et ne l'as mie tant servi
Qu'aies sa grace desservi.
(lines 1847–52)

And so you have neglected your Maker
Because of your possessions,
Because of your grandeur, your wealth,
Because of your power and nobility,
And you have hardly served Him well enough
To merit His grace.

As these last lines show, Machaut's Boethianism closely connects to the theme of historical deliverance developed earlier. For the presumption is that Charles will no longer have to endure the terrifying mutability of worldly luck if he serves God as he should. The main point of *The Consolation of Philosophy*, however, is that the experience of misfortune should

⁶⁴ See Wallen, "Biblical and Mythological Typology," especially p. 202.

not be interpreted morally, that is, as a sign of divine displeasure or the outward form of inner depravity; misfortune instead is the very essence of human experience, as Machaut affirms in his summary of the *Consolation's* lesson:

Si n'est homs vivans qui se exente
 De Fortune, ne qui se vente
 Qu'en ses mains ne soit, qui exenter
 Ne s'en porroit homs, ne vanter
 Par raison, s'il n'est de vertus
 Et de bonnes meurs revestus.
 (lines 1927–32)

So there is no man alive exempt
 From Fortune, none who can boast
 He is not in her hands, for no man
 Can escape her, nor be proud
 Justifiably, unless he's reclothed
 Himself with virtues and good habits.

The long passage that follows (lines 1933–2014) not surprisingly deals with the Boethian notion of the perseverance of virtue in general terms that do not touch directly the king of Navarre's situation. The implication of this reasoning would be that the pursuit of political success is mistaken since this goal is only partially good, one that cannot help leading to disappointment and ruin. Charles, as Machaut presents him, is a just man who experiences a temporary setback that should not deter him from reassuming his hereditary obligation to rule effectively. It is logical, then, that the meditation on Fortune returns the reader to further consideration of moral conduct and the most important friend that the prisoner can have: hope.

The poet reminds his patron that in his youth he might have neglected God and offended Him. In any case, no one can hope to merit God's favor (lines 2015–39). Charles should then devote himself humbly to God's service, for his bad luck is the sign of God's love for him, in other words, an indication of divine favor:

Qu'a s'amour te duit et adresse
 S'il te punist en ta jonesse,
 Einsi comme il fist Manassés,
 Qu'en prison ot maint dur assés.
 (lines 2045–48)

For He leads and points you toward His love
 If He is punishing what you did as a young man,
 Just as He did with Manasseh,
 Who suffered many a hard trial in prison.

Yet the force of this exemplum is hardly Boethian. A proper conversion will bring about political success:

De s'amour seras si refais
 Qu'il te rendra tout ton païs;
 Et ceaus de qui tu es haïs
 T'ameront au tour d'un soleil
 S'a s'amour as le cuer et l'ueil
 (lines 2050–54)

You would be so transformed by His love
 He should return you all your land;
 And those that hate will come
 To love you in one turning of the sun
 If your eye and heart focus on His love

Thus Fortune is less a necessary element of earthly existence than the consequence of immoral actions. The more politically radical implication of Boethianism is that the inner man matters more than the public figure; thus virtue is to be valued more highly than rank, from which it is independent:

Et se des vices separez
 Estoit et des vertuz parez,

And if he were free from vice
 And supplied with virtues,

Uns savetiers nobles seroit,
Et uns rois villains qui feroit
Maises ouevres et villonnie.
(lines 1909–13)

A shoemaker would be a nobleman
And a king a peasant, who would do
Evil and villainous things.

This line of reasoning almost leads Machaut into a condemnation of riches and the power they bring (see lines 1980–2014), but the poet quickly leaves behind what might prove a provocative, perhaps dangerous, point of view by affirming that “the middle way’s best” (line 2001).

At this point, the poem assumes another direction, discovering a matter and language with which Machaut as court poet was very familiar. Having treated the meaning of Charles’ imprisonment in several different ways, Machaut returns to a theme developed earlier, but only cursorily: the issue of the king’s deportment as captive, especially his avoidance of despair, an evil state of mind that would cause him much pain. The image of the suffering prisoner deprived of hope is a conventional element of the *dit amoureux*. Here Charles is imagined as playing out this role, even to the extent of mouthing a complaint against his condition and the unending desire for his lady that makes it so unendurable:

Et se tu dis: “Las! Je sui mors,
Car j’ay plus de mille remors,
Et plus de cent mille pensees
Diversement entremesles
De souvenirs et de pointures,
Tristes, poignans, fieres, et dures,
Et s’ai desir qui toudis veille,
Qui jusques a mort me traveille.”
(lines 2057–64)

And if you say: “Alas! I’m dead,
For my troubles number more than a thousand,
My thoughts more than a hundred thousand
And these are terribly confused
With memories and miseries that are
Sad, poignant, fierce, long-lasting,
While my desire is ever sleepless,
Tormenting me to the brink of death.”

The narrator’s argumentative counter offers Machaut’s unique understanding of proper love. Desire for the solitary *amant* is not a problem, but rather the solution to the problem. That pure love is an emotion dependent on the subjective mind alone for its nourishment and continuance means that the prisoner need not find deliverance in order to discover consolation. The image of his beloved, brought to life by Sweet Memory, can satisfy his desire. Thoughts of her are friends, not enemies:

Car ce ne sont que ramembrances,
Monitions, ramentevances
De l’image qu’est figuree
En ton cuer par Douce Pensee.
Avoir y deüsses plaisir
Et penre grant joie et pais en ce
(lines 2227–32)

For they are nothing more than the memories,
Recollections, and remembrances
Of that image figured
In your heart by Sweet Thought.
You should take pleasure there,
Discover great joy and peace

This section of the poem offers in a somewhat condensed form (a bit more than two hundred lines) the “doctrine” of love developed at greater length in both the *Remede* and the *Fonteinne*.⁶⁵ The inclusion of this material here, within a poem otherwise unconcerned

⁶⁵ For details, see the admirable discussion in Kelly, *Medieval Imagination*, pp.123–37.

with love, does not seem motivated by the particular circumstances of Charles' situation. We should not, I think, conclude from what the poet says that Charles suffered especially from an enforced separation from his wife (if she is indeed the "beloved" referred to). An aristocrat, Charles must be represented as a noble soul capable of refined emotion and therefore affected in this way by his captivity. Literary tradition so demands, and hence his suffering must be assimilated to that of the archetypal lover in this literary tradition. Machaut's individualistic conception of love sorrow is heavily influenced, as Douglas Kelly points out, by Boethius. This means that Charles' captivity from this viewpoint is neither true sorrow nor deprivation; circumstances cannot affect the inner life of devotion, contemplation, and pleasure. The king of Navarre's solitude should make it clear that love can be a self-contained experience, dependent on emotions which, like the virtues, are beyond the reach of Fortune's whimsical domination. Because his theme is the captive's imminent deliverance, however, Machaut underlines the importance of such joyful contemplation for the free man able to rejoin his lover. She will love him much more when she learns that he thought constantly about her (lines 2264–71). Moreover, he need not worry about her faithfulness since "in such perfect goodness / no betrayal could exist" (lines 2275–76).

Though occasioned by his friend's supposed despair, the poet's treatment of the positive aspects of desire and memory leads him to negate, if only implicitly, the importance of hope. If Charles needs only the image of his lover and the memory of their shared happiness to be content, then hope becomes less necessary to his deliverance from pain. And yet the exempla drawn from Ovid, whose narration takes up the next section of the poem, are all concerned with the necessity for hope. Though concerned with love and lovers, these exempla seem to have another purpose. For a contemporary reader such stories would yield two kinds of meaning. On the one hand, the elements of classical myth could be "moralized," that is, turned into allegories emphasizing general, acceptable truths indicated by the literal level (whose representations of pagan gods could not be so enthusiastically endorsed). To suggest that these stories all emphasize the importance of Hope (Esperence) is to moralize them, and this is the treatment suggested by Machaut's source: the immense vernacular version the *Ovide moralisé* (*Ovid Moralized*) or *OM*, in which retellings are followed by often lengthy allegorizations. On the other hand, these stories could also be viewed euhemeristically, that is, as not speaking of divine or supernatural events but of purely human ones. In this sense, Orpheus, Hercules, and Paris would not be mythological characters but ordinary men, whose histories would have the same relevance to contemporary events that other histories possess, since, in the medieval view, history is constituted by repeated "types." Whether we see Orpheus as a personification of hope triumphant or as a man whose perseverance and determination win the day ultimately makes little difference here. As with the Biblical exempla discussed earlier, Machaut expects his readers (including Charles himself) to draw appropriate connections between the stories and the situation of the suffering prisoner, going beyond, as appropriate, the "readings" with which he provides them here, sometimes drawing on the allegories in his source and sometimes relying on his own powers of invention. The three exempla he adduces from the *OM* do not feature characters who are victims of injustice or of their own error. Orpheus is a brave man who fights to regain what he has lost, using his talent and energies:

S'esperence de la ravoir
N'eüst, pour quanqu'il a d'avoir

If he had had no hope
Of regaining her, he would not have made his way

En tout le monde entierement
N'i fust alez, mais vraiment
Esperence le conduisoit,
Qui ad ce faire le duisoit.
(lines 2285–90)

To the place for whatever goods there are
In the whole world,
But truly Hope guided him there,
Urged him to make the attempt.

Not a traditional hero who accomplishes his aim by force or cunning, Orpheus is rather a type of the creative artist whose captivating performances can induce those in power to do his will. In the *Prologue* to his collected works,⁶⁶ Guillaume imagines himself as an Orpheus empowered by Nature and Love to compose poems in praise of good women and love. Such an identification might be intended here as well since Charles was no poet but a prisoner; in some ways he makes a better Eurydice. Orpheus obtains the release of his beloved by enchanting Hell itself, forcing Pluto to release his suffering captive. And yet Orpheus, apparently misled by some emotion or impulse, breaks the condition of her release, and she is forced to return to Hades:

Mais amours, qui les cuers affole,
Et desirs, ou pensee fole,
Li fist derrier li resgarder,
Et Erudice, sans tarder,
S'en fuï en la chartre horrible
(lines 2559–63)

But love or desire, that drive hearts
Mad, or some crazy thought,
Made him look behind him,
And Eurydice, without delay,
Flew back to that horrible prison

His punishment is devastating. Not only does Orpheus lose Eurydice forever, but he becomes a creature of such miserable fortune that the rest of his life, in Machaut's words, is nothing more than a "disgusting story" (line 2588). Refusing the love of other women, he is finally stoned by a group of scornful ladies. At first he is able to enchant the rocks they hurl at him, but then they make a great noise that drowns out his song and breaks the spell. The happy ending, the reunion of the lovers in Hades, is mentioned only briefly by Machaut (lines 2625–68), so that the emotional tone of the exemplum is more grim than joyful. However, the poet suggests somewhat ambiguously that Hope has made his adventure a success:

... Mais Espoirs l'i mena
Qu'i si bonnement s'en pena
Qu'il heüst son faitachevé
S'amours ne li heüst grevé.
(lines 2637–40)

... But Hope led him on
To struggle so nobly
He would have accomplished his aim
Had love not prevented him.

Unlike the case of the Biblical exempla, the point of this story is initially puzzling. It seems that the poem's rhetorical aims would be better served by a retelling that emphasized the final victory achieved by Orpheus. Hope seems of little value in the story as we have it here since Orpheus' own failings cancel out whatever usefulness it might have. Furthermore, the main character does not seem an obvious reflex of the king of Navarre, especially since it is Eurydice whose deliverance from prison is first accomplished, then bungled.

These difficulties become less important when we consider the three exempla as a group. These are heroes with very different strengths and accomplishments. Orpheus is a singer able

⁶⁶ See *Prologue*, lines 249–89 in the forthcoming Volume 3: *Love Visions* of this edition.

to accomplish his goal through the force of words and song; Paris is a lover whose discriminating eye and devotion to the cause of love win him the heart of the most beautiful woman in the world; and Hercules is the most powerful of men, whose strength enables him to defeat extraordinary opponents and yet gain the affection of the beautiful Iole. Rhetorical charm, emotional fervor, and masculine power are figured as the attributes of an ideal aristocrat. And yet the stories also issue a warning. In each case, hope aids the hero, and yet he loses in the end because of some blindness or rash decision.

Paris ventures to find Helen because he trusts the promise of Venus, who is awarded the golden apple by her favorite and then agrees to reward him in the appropriate fashion. Like that of Orpheus, however, his success is ambiguous, a triumph that is simultaneously a disaster:

Mais Venus tant le sermonna
Que li pastouriaus li donna,
Dont toute Troie fu destruite
(lines 2661–63)

But Venus said so much to him
The foolish shepherd awarded it to her.
And thus Troy was completely destroyed

Paris' judgment, so Machaut implies, was a mistake caused either by emotional weakness (an inability to resist the promises of Venus) or by stupidity (his failure to envision the consequences of offending the two other goddesses). His own destruction, and that of his people, is the result. This political meaning is hinted at when Machaut develops, in a much more elaborate way, this same story in the *Fonteinne*.⁶⁷

At first Hercules is the very type of medieval romance hero: a man who strikes down a dangerous opponent (the shapeshifter Achelous) for the sake of the woman he loves, the beautiful Deianira. And yet Hercules too throws away his success and good fortune. Making a mortal enemy of Nessus the centaur, Hercules is undone when Deianira gives him a tunic in an attempt to regain his love, which she lost when the fickle hero fell in love with Iole. And yet, unbeknownst to her, Nessus has poisoned the garment. Though he dies in pain, Hercules becomes a divinity because his many triumphs had pleased the gods. Even so, the exemplum as Machaut tells it hardly merits the optimism of its closing moral:

Cuides tu que Herculés peüst
Avoir, s'Esperence n'eüst,
Si belle et si noble victoire?
(lines 2743–45)

Do you think that Hercules, had he
Not possessed Hope, could have had
Such a pleasing and noble victory?

These three stories thus have a double force. Even as they illustrate how hope enables the man of ambition, daring, and talent to succeed, they chronicle how defeat comes from emotional instability, wild thoughts, and a lack of intelligence. They advise Charles to be hopeful, to look for his chance, and not to throw it away through some foolish impulse.

The poem's next section communicates clearly Machaut's view that luck is definitely on his side. As already discussed, the poet thinks that the battle of Poitiers has reversed the value of Charles' experience; from a misfortune his imprisonment has been transformed into an incalculable advantage. It seems hardly accidental that a discussion of the difficulties experienced by the noble prisoner of war, a passage that must have reminded every

⁶⁷ See the forthcoming Volume 3: *Love Visions* of this edition.

contemporary reader of Jean's trials in the hands of the English, leads directly to the poet's strongest statement about Charles' impending release. The powerlessness of the king of France means that Charles will gain his freedom. At least this is the implication:

Bien croy que tu eschaperas
 Briefment, ou delivrés seras
 A honneur, et Diex le t'otroie,
 Car, par m'aime, je le vorroie.
 (lines 2875–78)

I am convinced you will get out
 Soon or be released honorably,
 And that God will grant you this,
 For, by my soul, I would have it so.

The poet makes it clear that a shift in subject takes place at this point. The work will continue even though the issue of Charles' captivity has been explored from every angle. Indeed, it seems likely that the *Confort*'s initial section might well have been planned and executed before more recent events so altered Charles' political and personal situation. For if he is soon to be released, then his captivity ceases to matter much, even morally. What becomes important is the king's behavior upon his release, and it is this issue that occupies Machaut at this point, for he is intent on "offering some further advice" (line 2874). The diffuse structure of the poem might well be a result of its response during its composition to a complex and shifting situation.

In any event, the short section that follows (lines 2878–2922) offers some conventional wisdom for rulers which Machaut might have gleamed from a number of written sources or simply from his experiences regarding the demands and responsibilities of powerful men. Charles is to make sure that he is honest in his dealings with everyone, and honorable as well. He is to remain emotionally constant, both in success and failure, never speaking more than he should because the words of the great are well noted. He should be generous with his riches and never a slave to them, for honor has nothing to do with wealth. Better in fact to be honorable and poor than a man of no good reputation with great riches.

These observations are certainly conservative in the best sense, that is, time-honored and widely believed (at least officially). It is not surprising, therefore, that this meditation leads Machaut to offer the king of Bohemia as a model for Charles to follow, as discussed earlier. It is important that Machaut conceives of Charles as a king and ruler who might profit from the example of one of the greatest leaders of the age. The poet does not understand his patron as count of Évreux, that is, as someone caught within a complex mesh of loyalties to his cousin the king of France and his other relatives in the royal house. Addressing Charles as a king with the capacity, indeed the duty, to act independently in the pursuit of his own advantage, Machaut avoids treating ticklish issues that might compromise his own position with the Valois if he were obligated to state a firm position about the current crisis. Once again, the argument is largely indirect, based on whatever relevance the example of King Jean of Bohemia might appear to possess. We might note additionally that Jean had no direct connection to the dynastic conflicts then devastating contemporary France; hence he is important only as a type. A meditation on Jean's career, in fact, takes us beyond political disputes to the military idealism of the crusade. The poet's portrait is a secular hagiography.

Jean is the prototypical warrior king, a man whose reputation rests on his many military triumphs:

Pren garde au bon roy de Behaingne,
 Qui en France et en Alemaingne,
 En Savoie et en Lombardie,

Take as your model the good king of Bohemia,
 Who in France and Germany,
 In Savoy and Lombardy,

En Dannemarche et en Hongrie,
 En Pouleinne, en Russe, en Cracoe,
 En Masouve, en Prusse, en Letoe
 Ala pris et honneur conquerre.
 (lines 2923–29)⁶⁸

In Denmark and Hungary,
 In Poland, Russia, Kracow,
 In Masovia, Prussia, and Lithuania
 Did venture to win glory and honor.

Jean's prize in these noble ventures was the glory gained by his numerous victories. This meant more to him than any material rewards. Money, the poet suggests, was what Jean gave to his troops and supporters, keeping none for himself. He was satisfied with only the barest of necessities: one horse, an old cloak of rough cloth, and thin soup with black bread. Jean's poverty was the secret of his success, for it meant that he could remunerate his supporters and fix his eye on honor alone:

Trop fist de choses merveilleuses,
 Apertes, sages, perilleuses.
 Se toutes les voloie dire,
 Je ne les te porroie lire
 Ou compter en jour et demi.
 Et si n'ot onques annemi
 Qu'il ne chastiast par tel guise
 Que l'onneur en avoit acquisse.
 (lines 3065–72)

He did so many incredible things,
 And these were remarkable, well-conceived, risky.
 If I wished to relate them all,
 I could hardly tell you
 Or recount them in a day and a half.
 And furthermore he never had an enemy
 He didn't punish in such a way
 That he gained honor thereby.

Traditionally, commentators have explained Machaut's use of Jean as a model for Charles by the fact that the poet, so long in his service, measured other kings by his indelible memory of this one. This is certainly likely, since reminiscences of Jean appear again in the *Prise d'Alixandre*, a poem centrally concerned with time-honored chivalric virtues and the glory in battle that those who uphold them can win.⁶⁹ I do not believe, however, that Machaut's admiration for Jean explains fully either the use of the king of Bohemia as an example of successful kingship or a pronounced emphasis on the military aspects of his life. The mark of the successful king, Machaut argues, is that he increases his honor through conquests and through the successful defense of what is his by right. The message here for Charles seems quite clear: Punish your enemies. Exert your strength. Let no one dominate you. If Charles follows the example of King Jean, then he will do whatever is necessary to restore his injured honor by prosecuting the war against the Valois. The example of Jean of Bohemia may be politically neutral (for this king belongs to the chivalric past), but its point, as Machaut develops it, is certainly partisan and most relevant to the king of Navarre's situation as he awaits deliverance. Charles, not noted for his martial abilities or leadership in war, is exhorted to be like the noble ruler who let no one rob his heritage, who increased his holdings through ceaseless war, and who made certain that no enemy went unpunished.

The remaining quarter of the poem (lines 3087–3978) offers an unsystematic but effective catalogue of counsels useful to both the warrior king and the ruler eager to retain the good wishes of his followers and subjects. The portrait of kingship revealed in the history

⁶⁸ The list is not unlike Chaucer's description of his Knight, whose military exploits define the boundaries of Christendom. See CTI(A)51–67. Machaut's account of Jean's humble dress, food, and house likewise bear resemblance to Chaucer's Knight.

⁶⁹ See the forthcoming Volume 5: *Romance and Allegory* of this edition.

of Jean is now stated differently, as a series of maxims rather than an account of deeds and admirable personal qualities. A king should never allow clerks to serve as advisors in war, but should, instead, be counseled by the wise and experienced, by those who have a personal stake in the outcome (lines 3997–4104; 3105–12; 3288–3330; 3749–68). Loyalty and a regard for honor should dictate the public behavior of a king, including his relations with his retinue, his attitude toward women, and even his dress and personal habits (lines 3087–96; 3393–3440; 3493–3544; 3553–60; 3629–712; 3731–48; 3869–82; 3903–44). Though a king should be wise enough to choose good soldiers and make sure he knows what the enemy is about (lines 3113–34; 3273–3348), he should never choose the defense when he should attack (lines 3135–58; 3239–56; and 3349–92). Treaties should never be signed in a position of weakness, but, once signed, they must be upheld (lines 3159–66; 3239–72). Rulers should respect the rights of their subjects by only exacting legal rents or taxes and coining good money (lines 3815–36).

Throughout this section of the poem Machaut paints an idealized, conservative portrait of the exemplary ruler. The poet's views in general agree with those of the reforming party of the time.⁷⁰ Charles is urged to play the part of the benevolent warrior king, a man who, observing the traditional precepts of honor in war and justice in peace, is able to protect the realm from external threats and internal dissatisfaction. Though the reformers chose St. Louis (and this indicates the conservatism of their demands) and Machaut picks Jean of Bohemia, the biographical mirror for the prince is essentially the same. In fact, one might say that Machaut remakes Jean's image using that of St. Louis as a guide, as suggested earlier. The ultimate meaning of moral conduct and good kingship for the wise ruler is that God will intervene on his behalf and uphold his right to govern and possess. Just as the faithful servants of the Lord, like Susannah and Daniel, may trust in his justice to save them from persecution and calumny, so the devout and conscientious king may expect God to do what is right:

Se tout ce fais, tu te reposes,
Si lai de toutes autres choses
Dieu, nostre Pere, couvenir.
Einsi porras terre tenir.
(lines 3941–44)

If you do all these things, you may rest,
Leaving God, our Father,
To take care of everything else.
Thus you can hold onto the land.

In offering Charles a complex and varied response to his captivity and impending release, Machaut had recourse to a number of sources, only some of which can be identified readily. For example, it is certainly the case that the poet's enthusiastic endorsement of a reliable network of spies derives in some way from that most influential medieval handbook of military tactics and principles, the *De Rei Militari* of the Latin author Vegetius. But did Machaut read Vegetius in the original, in one of several available French translations (the most famous by Jean de Meun, author of the second part of the *Roman de la Rose* and translator of Boethius' *Consolatio*) or paraphrased and adapted in one of the treatments of chivalric arts so popular in the late Middle Ages? We cannot even be certain that Machaut used a particular written text since it is also possible he is merely repeating what had become a generally accepted view of warfare. Years of travel with Jean of Bohemia, the warrior king, must have furnished him an informal acquaintance with military principles and ideals.

⁷⁰ See Gauvard, "Portrait du Prince," for a full discussion of this issue.

The second half of the *Confort*, in fact, gains rhetorical effectiveness because it utilizes commonplace, traditional ideas whose written representations are naturally many and complexly related. A bookish tone would not have suited the occasion so well. Some of the poet's counsels, such as his admonition to employ good spies, can be traced to an ultimate source; some cannot, such as Machaut's anti-Vegetian view that a good king does not allow himself to be besieged. But this would not have mattered to his original audience because the subject matter in the second part of the poem, except for a brief section dealing with the hypothetical sorrow of Charles as lover (lines 2057–2276), is practical affairs, not the literary game of love, which required more overt forms of intertextuality, as detailed in the brief section of the *Confort* mentioned above.

MACHAUT'S SOURCES FOR THE *CONFORT*

In part, of course, the *Confort* is a bookish work, that is, a treatise whose power depends on its acknowledgment or obvious use of scholarly materials. The principal examples drawn from the Old Testament are adapted directly from the Latin Bible. On a number of occasions, Machaut indicates his close reproduction of the Vulgate. For example, speaking of the story of Susannah, he says:

Dou Latin ou je l'ay veü
 L'ay mis si pres com j'ay peü.
 Si qu'amis, tu te dois mirer
 En cest exemple . . .
 (lines 415–18)

From the Latin text I've seen myself
 I've put it down as closely as possible.
 And so, friend, you should ponder
 This example . . .

The exact words of the text establish the validity of Susannah's experience. They prove the moral the poet draws and establish the relevance it possesses for Charles' circumstances. Translation or adaptation of the original text is thus fraught with dangers that can be avoided only by scrupulous faithfulness.

This does not mean, however, that the material borrowed from the Bible is not transformed in the two ways most familiar to medieval adaptors of existing texts, namely abbreviation and expansion. In looking at Machaut's treatment of Biblical sources, we are hampered somewhat by not knowing exactly what these were since the Bible existed in several versions, but the now-standard Clementine text furnishes us with a close enough version to check his creativity as a translator. There are some exceptions to this, most notably that the present Latin Bible excludes the "prayer of Manasseh," which was declared uncanonical at the Council of Trent and was unknown even to the translator of the so-called Vulgate version of the Bible, the fourth century scholar St. Jerome. This interesting text had become available to medieval readers through Latin renderings of the Septuagint, an early translation into Greek of the Jewish scriptures. The "Prayer of Manasseh" was incorporated into the liturgy of the church at an early stage, and it would have been familiar to medieval Christians (at least those who understood Latin) as a result. In what follows all references will be to the authorized modern version of the Clementine Bible.⁷¹

Machaut's principal source for Scriptural exempla is the book of Daniel, which in medieval versions included chapters 13–14, now subtitled the *historia Susanna* (*The Story of*

⁷¹ *Biblia Sacra*, eds. Colunga and Turrado.

Susannah) and printed as an appendix to Daniel. As already mentioned, this part of the Old Testament suited Machaut's political purposes well for it contains a number of stories involving conflicts between righteous servants of God and evil or misguided rulers and officials. In each case, sympathy lies with the unjustly persecuted victims, not with the kings or judges whose caprice, willfulness, pride, and weakness led to divine interventions. The official agenda of the exempla is proving that loyal servants of God always win in the end; but the correlative of this thesis is that bad kings are punished, sometimes even losing their lives and kingdoms. This seems the obvious explanation for the poet's including the vision of the writing on the wall by Belshazzar and Daniel's subsequent correct interpretation, otherwise a story with little relevance to Charles' situation as prisoner, as noted earlier. In other words, the stories are meant to attest not only to Charles' eventual deliverance, but to the injustice of his captivity. If this is indeed the case, then Machaut's interest in this material would have been in what we would now term its melodramatic potential, especially any stark contrast between innocent victims and predatory authority.

Machaut, in fact, melodramatizes the story of Susannah, heightening the opposition of good to evil, even as his handling lends the narrative, already forceful and compelling, greater interest and suspense. The initial exposition (lines 73–88) closely follows its source (13:1–4) with one exception; in Machaut's version the simple apple orchard of Joakim becomes strongly reminiscent of Paradise and therefore the appropriate setting for betrayal:

... erat ei pomarium vicinum domui suae; et ad ipsum confluebant Iudei, eo quod esset honorabilior omnium

[There was an orchard belonging to him near his house; and the Jews crowded into it because it was more honorable than all others]

Contrast this with Machaut's rendering:

Joachim avoit un vergier
Lés sa maison, qu'onques bergier
Ne fist, car trop fu delitables,
Et a tous fruis de delit ables.
Pour c'a grans tourbes y aloient
Li Juif et s'i esbatoient.
(lines 83–88)

Joakim owned a garden
Near his house; no bumpkin
Had fashioned it, for it was too delightful,
Stocked with every kind of fruit that offers pleasure.
And so in great crowds the Jewish people
Would go there to enjoy themselves.

As befitting this Edenic setting, the inhabitants are both innocent (Susannah, wishing to bathe in unselfconscious privacy) and lustfully evil-minded, the judges ruining themselves, as the poet puts it, "par luxure and par couvoitise" (line 91), a moralizing addition that blackens their characters even before they become fatally infatuated with Susannah. The sinfulness of the judges is emphasized throughout Machaut's retelling, as in the following passage:

Et videbant eam senes quotidie ingredientem et deambulantem; et exarserunt in concupiscentiam eius (13:8)

[And the old men watched her coming in and walking around every day; and they blazed up with lust for her]

If the Biblical version offers a plain account of the lust that overtakes the justices, Machaut in contrast emphasizes the vileness of their sin and the desire that motivates them to abandon their eminent and trusted position in society:

Si la veoient ombroier
 Tous les jours et esbanoier
 Li vieillart plein d'iniquité,
 Si qu'en ordure et en vilté,
 En ardeur, en concupiscence,
 Par desir, par fole plaisirce
 Furent puis pour l'amour de li,
 Tant lor pleü et abelly.
 (lines 109–16)

And every day the elders, rife with vice,
 Would watch her enjoy the shade
 And disport herself there,
 Until finally, in filth and vileness,
 In passion and with evil urges,
 Through desire and misguided pleasure
 These two became infected with lust for her,
 So much did she attract and appeal to them.

Such an amplification typifies Machaut's practice here. A single word from his source — *concupiscentiam* — generates a series of nearly synonymous expressions that expand and explain it: "plein d'iniquité," "en ardeur," "par desir," and "par fole plaisirce." These are offered like glosses to the textual source, precisely transliterated by "en concupiscence." The correlative technique of abbreviation also helps Machaut sharpen the contrast between Susannah and her persecutors. While the poet includes the observation made in his Biblical source that the two judges were so ashamed of their lustful feelings they could no longer lift their eyes to the sky, he alters slightly but significantly the rest of the verse. The phrase *neque recordarentur iudiciorum iustorum* (nor did they think of just judgments) becomes:

... et qu'en leur cuer n'eüssent
 Memoire dou souverain juge
 Qui fait tout par raison et juge
 (lines 120–22)

... or hold in their hearts
 Any thought of that Sovereign Judge
 Who through reason creates and governs all things

The false judges are not just weak; their weakness makes them deny God's ultimate justice and his right to determine the course of events. This is a blunder, caused by blind passion, that leads them to an ironic reversal when they are in turn judged by Daniel the child. Significantly, Machaut omits 13:10–11, a passage that softens the portrait of the two men by describing their shame at the lust that has overtaken them:

Erant ergo ambo vulnerati amore eius, nec indicaverunt sibi vicissim dolorem suum; erubescabant enim indicare sibi concupiscentiam suam, volentes concumbere cum ea.

[As a result they were both stricken with love for her, nor did either one indicate to the other his pain; for they blushed to acknowledge their lust to themselves, desirous as they were of lying with her.]

Similarly, Machaut leaves out a later passage (13:31–33) that not only offers more understanding of the judges' behavior, but might be read to reflect on the perfect innocence of Susannah:

Porro Susanna erat delicata nimis, et pulchra specie. Et inqui illi iusserunt ut discooperiretur (erat enim cooperta), ut vel sic satiarentur decore eius. Flebant igitur sui, et omnes qui noverant eam.

[Moreover Susannah was very delicate and beautiful in appearance. And those unjust men ordered her uncovered (for she was then covered up) so that in this way they would be satisfied with her radiance. Her family wept, and all those who knew her.]

The other principal omissions are to be explained by the poet's desire to tell an exciting story. Machaut eliminates 13:44, which reports that the Lord listened to Susannah's prayer and therefore destroys any suspense associated with the subsequent miraculous intervention of the infant Daniel. He also cuts the final two verses (63 and 64), which detail the reactions of Helkias, Joakim, and the rest of Susannah's family to her deliverance while recapitulating Daniel's achievement. Machaut prefers to end his version by summing up its relevance to his thesis:

Einsi fu Suseinne sauvee
 Et sans courpe a ce jour trouvee,
 Et tout par la vertu divine,
 Qui tout malice veint et mine.
 (lines 411–14)

In this way Susannah was delivered,
 Found guiltless on this very day,
 And all by divine power,
 Which overcomes and extirpates all evil.

After a transitional passage in which he argues that the history of Daniel is important "to advance my theme" (line 446), Machaut picks up the chronology of the prophet's life by returning to the first part of the book. The story of Nebuchadnezzar's statue and the three Jews who refuse to worship it and are thrown into a fiery furnace as punishment is adapted from 2:46–49 and 3:1–97, a long section that Machaut shortens considerably. Sometimes summary is a means for shortening the account. For example, instead of the detailed description (3:8–12) of how some of the Chaldeans went to the king to report the impiety of Shadrach, Meshach, and Abednego, Machaut says simply:

Renommee, qui partout court
 Et qui s'espant en mainte court,
 Dist a Nabugodonosor
 (lines 523–25)

Rumor, who runs everywhere
 And makes herself known in every court,
 Said to Nebuchadnezzar

Sometimes abbreviation is achieved through the suppression of details inessential to the flow of the narrative. A somewhat repetitious passage describing the punishment of the three Jews, for example, becomes less detailed and hence more effective as an element of this fast-moving narrative:

Et viris fortissimis de exercitu suo iussit, ut ligatis pedibus Sidrach, Misach et Abdenago, mitterent eos in fornacem ignis ardentis. Et confessim viri illi vincti, cum braccis suis, et tiaris, et calceamentis, et vestibus, missi sunt in medium fornacis ignis ardentis. (3:20–21)

[In addition, he ordered the strongest men of his army to put Shadrach, Meshach, and Abednego, whose feet had been bound, into the furnace with the blazing fire. And immediately those men bound with their breeches, turbans, and leg coverings, and with their clothes, were put into the middle of the furnace with the blazing fire.]

And here is Machaut's version:

Des plus tres fors homes qu'il ot
 Manda li rois et enmi l'ot
 Commanda les trois Juïs prendre
 Pour ardoir et brûir en cendre;
 Et si leur fist sans detrier
 Li piez et les jambes lier
 Et eaus geter dedens le fu
 (lines 577–83)

The king ordered some of the very strongest
 Men of his realm to go among the people
 And lay hands on the three Jews
 To roast and burn them to cinders,
 And he had their feet
 And legs bound together with no delay
 And them thrown into the fire

The most radical alteration, however, is the wholesale elimination of, first, the prayer of Azarias (3:24–45) and, second, the prayer of the three captives (3:51–90). All that remains of this section is Machaut's shortened version of the brief narrative passage (3:46–50) that describes the descent of the angel in response to the prayer of Azarias and his quelling of the flames (lines 598–612).

The most likely reason for this sweeping change is that Machaut felt including this lengthy material would take away from whatever narrative virtues the story has. But he also may have thought that this section of the *Confort* was not the proper place to emphasize the power of a prayer for God's help and deliverance. Using the example of Manasseh, he later goes out of his way to include the repentant king's prayer. As noted earlier, Machaut likely did so because this exemplum approaches the issue of deliverance differently, as something that must be requested by the former sinner who now seeks the light of divine grace. In any event, the excision of both the prayer of Azarias and the hymn of praise makes the miracle of the furnace dependent on the unconditional and uninvoked will of God to deliver the innocent, as the closing summary makes clear:

Einsi cil qui furent livré
 A la mort furent delivré
 Par la vertu nostre signeur.
 (lines 647–49)

And those men saved
 From death were delivered
 By the power of our Lord.

In contrast, the story of Belshazzar's feast makes use of all the Scriptural material (5:1–13), most of which is translated precisely; Machaut even adds a number of details and comments to heighten the effect of the king's terrifying experience. Thus the specifics of the menu served to the thousand guests (lines 676–78), the moralizing comments (lines 682 and 691–92), and the similes that describe Belshazzar's reaction to his waking vision (lines 702–05 and 710) are all happy additions to the original text. The poet's amplification, however, is even more noticeable in the two sections that follow: Daniel's history of Belshazzar's good fortune, pride, and subsequent punishment; the prophet's subsequent interpretation of the writing on the wall. In the first case, Machaut follows closely the outline of the Biblical source, while translating individual verses expansively; the effect is a powerful, detailed indictment of the abuses of kingly power (lines 785–864; 5:15–24 in the original). In the second instance, the brief indications in Daniel are much expanded. For example, Scripture says:

Mane: numeravit Deus regnum tuum, et complevit illud (5:26)

[Mene: God has given your reign a number and brought it to an end.]

Machaut's version is much longer and emphasizes the terrible consequences, personal and political, for the king who does not behave morally but violates in all openness the commandments of God:

'Mane,' c'est proprement a dire
 Que ton roiaume et ton empire
 Ha Diex nombré et accompli,
 Et si l'a conclus en tel pli
 Que jamais il ne croistera,
 Mais toudis amenuisera,
 Qu'il est en son plus haut sommet.
 Se tu m'entens bien, il sommet
 Ton corps, ton honneur, ta puissance,
 Ta gloire, ta magnificence,
 Ton roiaume, ta dignité,
 Et toute ta felicité
 A mort et a destruction,
 Pour ce qu'as fait oblation
 Aus ydoles et sacrefice,
 Et as laissié si digne office
 Com d'aourer le roy celestre
 Qui ton pere fist le feinc pestre.
 Tout ce verras isnellement
 Parfait, se Daniel ne ment.
 (lines 881–900)

'Mene' properly signifies
 How God has numbered the days of
 And brought to an end your realm and empire,
 Establishing such a limit
 It will never thrive again,
 Only grow always smaller,
 For it's at its highest point.
 If you understand me well, He's submitting
 Your very person, your honor, your power,
 Your magnificence and glory,
 Your rule, your dignity,
 And all your felicity
 To death and destruction,
 For you have paid homage
 And offered sacrifice to idols,
 Neglecting the very fitting duty
 Of worshipping the celestial King
 Who made your father feed on grain.
 You will witness all this come quickly
 To pass, if Daniel does not lie.

While Machaut expands his source considerably, he does remain faithful to its letter. The first seven lines translate the text and explain it in other words. The next six do the same by enumerating the various aspects of Belshazzar's good fortune expressed by the single word *regnum* in the Biblical passage. The remaining lines reprise the condemnation of idolatry developed earlier (in lines 837–58; 5:23 in Daniel). The effect is to transform Daniel's speech from an interpretation or explanation of the mysterious writing's significance into a sermon based on this dark text. Daniel becomes a much more forceful presence in Machaut's version, thereby justifying the poet's added conclusion to the story. For the people, called to witness the wise man's prescience, are surprised at the immediate fall of the hitherto powerful ruler:

Et se seingne de la merveille
 Et dist, n'i a ne ce ne el.
 Chascuns voit bien que Daniel
 Porte la scïence divine
 En son cuer et en sa poitrine.
 (lines 950–54)

Blessing themselves for the miracle,
 And affirming it with no dissenting voice.
 Everyone saw clearly how Daniel
 Possessed a knowledge of things divine
 In his heart and soul.

Machaut makes only minor changes in his version of Daniel's service to Darius and the plot to put him into the lions' den; here is a story, as suggested earlier, that suited the poet's rhetorical purposes quite well and needed little alteration. Machaut's source in this instance presented some difficulty since the Bible offers two different accounts of these events (Daniel 6 and 14:27–42). Machaut conflates the versions (using the first as a frame into which details from the second are inserted) but does not eliminate all their divergences in detail (in chapter 6 Daniel spends one day in the den, while in chapter 14 he is there for six days,

necessitating the appearance of the prophet Habbakuk, transported by an angel, to provide him with food; see the contradiction in Machaut's version, lines 1121 and 1130).⁷² Faced by anomalies in his sacred source, a source which he vows to render exactly, Machaut may well have felt that he needed to reproduce them, at least in part. In any case, the poet harmonizes the important differences between the two versions. The most significant of the poet's adaptations concerns the motivation for Daniel's punishment. The *historia Susannae* relates Daniel's heroic activities among the Babylonians, in particular his destruction of the idol Bel, his killing of a dragon worshiped by the country people, and his successful action against wicked priests, resulting in their execution by the king (14:1–26). As a result, the people become furious and demand his death, a request to which the king, bowing to necessity, accedes. The Book of Daniel, on the contrary, describes a plot against the prophet by jealous nobles. Machaut preserves this motive for punishment likely because it fit his conception of the story's relevance to Charles' situation much better. He does not retain any of the details from the Susannah version to develop his portrait of the prophet's enemies.

The poet's account of the political situation that gives rise to the jealousy against Daniel reveals some different emphases. He omits the detail (6:2) that Daniel is only one of three princes (though he is said to be their chief) to whom the satraps are to render their accounts and whom they are forbidden to harm. This change heightens the melodramatic nature of the story and makes clearer Darius' decision to put him in charge of the entire kingdom (6:4). Similarly, Machaut adds that the satraps are ordered to render an accounting of their tax collections (lines 968–69), a clarifying expansion of his text's *redderent rationem* (they were to report, 6:2); the issue of taxes and their collection was a sensitive political issue at the time for the nobility, and this alteration furnishes an easily understood motive for jealousy and conspiracy. Machaut further sharpens the characterization in his story by another minor addition. The Biblical text (6:10) states that Daniel, learning of the edict passed by Darius at the insistence of the plotters, went inside his house, opened the window facing Jerusalem, and worshiped God, just as his custom had been. Machaut's Daniel, however, behaves much like Susannah when he finds himself facing a worldly evil; he decides there is nothing to do but trust God completely:

Daniel, qui bien sot l'edit,
N'i opposa ne contredit,
Eins s'en ala en son ostel,
Et si vit bien qu'il n'i ot tel
Com d'avoir parfaite fiance
En vray Dieu et bonne esperence.
(lines 1021–26)

Daniel knew all about the edict,
And neither opposed nor objected to it,
Going instead inside his dwelling,
For he saw clearly there was nothing to do
Except have a perfect faith
And an unshakable hope in the true God.

And God responds immediately to Daniel's trouble, as another addition to the Biblical text describes:

Mais il fust entrez en mal an
Se Dieus ne l'eüst secouru
(lines 1038–39)

But he would have been in a terrible spot
Had not God come to his rescue

⁷² Perhaps it is noteworthy that the early French plays of Daniel (Fleury c. 1140 and Beaurais c. 1230) follow those same details quite exactly. See the drawing of Habbakuk being drawn by his hair in Bevington, *Medieval Drama*, p. 154.

The ultimate powerlessness of earthly forces in the face of organized evil is an important element of Machaut's thesis (for otherwise human effort could certainly be conceived as playing some role in the struggle). This theme probably accounts for another minor but telling revision. The Bible describes Darius' belated recognition of the trap he unwittingly set for Daniel in the following way:

Quod verbum cum audisset rex, satis contristatus est; et pro Daniele posuit cor ut liberaret eum, et usque ad occasum solis laborabat ut erueret illum. (6:14)

[When the king heard this speech (i.e., of the conspirators), he became very sad; and for Daniel's sake he determined in his heart to free him, and never stopping he struggled, until the setting of the sun, to get him out.]

Machaut's Darius, in contrast, quickly decides that nothing can be done to save his friend because the powerful nobles wish him dead:

Quant Daires oÿ la nouvelle,
Et vit que ceint d'une cordelle
Furent li prince de Caldee,
Il cheï en moult grief pensee
Et fu courreciés durement,
Car Daniel amoit forment,
Si prist a penser qu'il feroit
Et comment il li aideroit,
Car bien perçut qu'il le faisoient
Par envie et qu'il le haoient.
(lines 1069–78)

When Darius heard this news,
And recognized that the princes of Chaldea
Were bound as one in this matter,
He fell into a very painful mood
And was terribly upset,
For he loved Daniel very much
And so began considering what to do
And how to help him, but he understood
Perfectly that they were doing this
Because they were jealous and hated him.

In a similar vein, Machaut omits the description of Darius' grief at the punishment of his trusted servant:

Et abiit rex in domum suam, et dormivit incoenatus; cibique non sunt allati coram eo, insuper et somnus recessit ab eo. (6:18)

[And the king went into his house and slept without eating; and food was not brought into his presence, while sleep fled from him.]

Finally, Machaut takes advantage of the speech of thanksgiving Daniel makes after receiving the food brought him by Habbakuk in order to emphasize once again the theme of God's power:

Et ait Daniel: Recordatus es mei, Deus, et non dereliquisti diligentes te. (14:37)

[And Daniel said: You have remembered me, Lord, and you have not abandoned those who love Thee.]

Machaut expands on the Biblical source, characterizing God's remembrance of the faithful:

Quant Daniel parler l'oÿ,
Moult durement se resjoÿ

Hearing these words,
Daniel greatly rejoiced,

Et dist: “Voirement, li vrais Diex
 Qu'est rois des rois et Diex des diex
 N'oublie onques ses bons amis;
 De moult long m'a secours tramis;
 Les bons aimme qui le mal fuient,
 Et ceaus secourt qu'a li s'apuient.”
 (lines 1177–84)

Saying: “Surely the true God,
 King of kings and God of gods,
 Has never forgotten His good friends;
 From far off He's sent me help;
 He loves the virtuous who flee evil,
 Aiding those who lean on Him.”

As in all the exempla, Machaut is here scrupulously faithful to the letter of his sacred source, departing from it only to draw out or underline a meaning that is clearly already present in the material. His translations are felicitous and accurate; they are the work of a master storyteller and rhetorician.

In a number of his narrative poems, Machaut uses exempla derived from classical mythological verse and epic; the ultimate source for these stories is most often Ovid's *Metamorphoses*. In the *Voir Dit* he retells the histories of Picus, Polytetus, and Iolaus; in the *Navarre* brief accounts of Jason and Medea, Theseus and Ariadne, Dido's death, Hero and Leander figure as forms of “proof” in the debate between Guillaume and his accuser; *Fonteinne amoureuse* offers a more elaborate rendition of the judgment of Paris, whose “moralization” becomes an important element in that work's development of love doctrine. As we have seen, the *Confort* utilizes the stories of Orpheus, Paris, and Hercules as part of the advice given to Charles of Navarre in the second half of the poem; these exempla seem to argue against the rash behavior that mars the success otherwise achieved by the three heroes, each of whom is strengthened by hope.

Early scholars thought that Machaut had recourse directly to the Latin texts of Ovid for this material, but that view has been discredited by Cornelis de Boer, editor of the massive early fourteenth century *Ovide moralisé*.⁷³ De Boer has demonstrated beyond doubt that Machaut utilized the *Ovide moralisé* as a source for the classical exempla in all his works and likely never encountered Ovid in the original. The stories of Paris and Hercules in the *Confort* are summaries rather than true narratives; they are too briefly developed to yield incontrovertible proof of borrowing. And yet adaptation from the vernacular version of Ovid is likely, as de Boer argues:

... ces récits se retrouvent plus détaillés dans l'*Ovide moralisé* et les noms latins s'y montrent francisés sous les mêmes formes que dans Guillaume: il est donc vraisemblable que celui-ci a puisé ici encore dans la vaste compilation.⁷⁴

[. . . these stories are found more developed in the *Ovide moralisé* and the Latin names are gallicized in the same way the names are in Guillaume's version; it is thus quite possible that he (i.e., Machaut) used that vast compilation in this case also.]

There can be no doubt, however, that Machaut depended on the *Ovide moralisé* for his story of Orpheus and the tale of Proserpine's rape that he links to it. The relationship between the two works can be demonstrated by a large number of verbal parallels. For example:

⁷³ See de Boer, “Guillaume de Machaut et l'*Ovide Moralisé*,” and *L'Ovide moralisé*, Introduction I:28–43.

⁷⁴ de Boer, “Guillaume de Machaut et l'*Ovide Moralisé*,” p. 350.

Quant le bon poëtte Orpheüs
 Fu atout sa harpe meus
 Pour aler Erudice querre
 En une trop estrange terre
 (Confort, lines 2277–80)

Par le serpent qui si l'a mort
 En talon qu'elle en ot la mort
 (Confort, lines 2283–84)

Des ames qui entroublierent
 Leur peinnes dou chant qu' escouterent
 (Confort, lines 2341–42)

Orpheüs, le bon chanteour,
 Qui pour Euridice requerre
 Vault descendre en enfer souz terre
 (OM, 10.2497–99)

Uns serpens ou talon la mort,
 S'en fu bele mise à mort
 (OM, 10.36–37)

Les ames dou triste palais
 Pour la douçour dou son ploroient
 (OM, 10.103–05)

One further parallel deserves special mention. In line 2314 Machaut refers to the song Orpheus sings to effect Eurydice's release from Hell as a "sorrowful lay"; the author of the *Ovide moralisé* also calls the song of Orpheus a "lais" (10.102). It is to this lyric (developed from a much briefer passage in Ovid, *Metamorphoses* 10. 17–39) that Machaut quite evidently refers when he says:

J'ay son lay maintes fois veü
 Et l'y de chief en chief leü
 (lines 2321–22)⁷⁵

I have looked at his *lay* many times,
 Reading it from beginning to end

Though a not insignificant portion of Machaut's version of Orpheus' story is derived more or less directly from the *Ovide moralisé*, his handling of his source is actually rather free. There is no extended passage here copied out nearly verbatim, as is the case with Machaut's adaptation of the story of Picus in the *Voir Dit*.⁷⁶ In fact, Machaut occasionally departs significantly from his source. Writing for an audience who were probably not well informed about the characters and events of classical mythology, Machaut felt it necessary to add a number of explanatory passages, some of which furnish details found elsewhere in the *Ovide moralisé*. Thus Orpheus is said to descend into a Hell whose entrance is guarded by three unnamed goddesses whose function it is to direct the souls of the damned to their proper abodes (lines 2295–306). Machaut is using a passage from an earlier book of his source (OM 4.4464–4519) which he shortens considerably; here and elsewhere he demonstrates a deep familiarity with different sections of the immense OM. Machaut also describes at some length the artistic accomplishments of Orpheus and his great reputation (lines 2307–12 and 2325–38), but here he is only drawing out the implications of his source (the passage about

⁷⁵ A number of other passages in Machaut closely parallel ones in the *Ovide moralisé*: the most significant are lines 2361–64 (OM 5.1805–14); 2381 (5.1882); 2384–85 (5.1893–94); 2390 (5.1897); 2420 (5.1940); 2421–22 (5.1946–47); 2433–34 (5.1962–63); 2440–42 (5.1966–68); 2443–44 (5.1973–75); 2459 (5.1992); 2475 (5.1994); 2476–77 (5.1997 and 2014–15); 2486–87 (5.2025–26); 2489–91 (5.2028–30); 2492 (5.2034–35); 2501 (5.2124); 2510 (5.2252); 2517 (10.106); 2520 (10.104); 2523 (10.108); 2529–30 (10.111–12 and 341–43); 2535–36 (10.113–15) and see explanatory note on this passage; 2537 and 2540 (10.113 and 365–66); 2547–48 (10.118); 2551 (10.50, 87, 482); 2565 (10.153); 2575–76 (10.172, 174); and 2617–19 (11.133–34).

⁷⁶ See de Boer, "Guillaume de Machaut et l'*Ovide Moralisé*," p. 337, for details.

savage beasts and rivers listening to his music, for example, is developed from brief indications in *OM* 11.122–34).

Machaut's main approach, however, is abbreviation. To begin with, he excises the lengthy allegories that follow the story in his source (largely concerned with Orpheus as a type of Christ) even as he substitutes his own moralizations. Machaut, however, does not moralize his story with a separate allegory but, instead, through commentary such as the following, integrated into the narrative (such didactic intrusions are not unexampled in the *Ovide moralisé*):

S'esperence de la ravoir
N'eüst, pour quanqu'il a d'avoir
En tout le monde entierement
N'i fust alez, mais vraiment
Esperence le conduisoit,
Qui ad ce faire le duisoit.
(lines 2285–90)

If he had had no hope
Of regaining her, he would not have made his way
To the place for whatever goods there are
In the whole world,
But truly Hope guided him there,
And urged him to make the attempt.

The lengthy *lay* of Orpheus (*OM* 10.50–102) is briefly summarized. Details in the rest of the story are dropped, occasionally rendering Machaut's account less clear. For example, Machaut suggests that either love or some crazy thought makes Orpheus look behind him and thus lose Eurydice to a second death. His source furnishes a more precise and hence more plausible explanation:

Et ja estoient auques pres
Tous fors de l'infenal porpris,
Quant cil, qui d'amours fu sorpris,
Desirreus de veoir s'amie.
Et douteuz qu'el ne venist mie,
Se torna pour la regarder,
(*OM*, 10.145–50)

And it was when they were almost
Completely clear of the infernal enclosure
That he, overcome by love,
Desirous of seeing his beloved,
And fearful she was no longer coming,
Turned around to look at her.

Machaut's source in general offers a fuller narrative that emphasizes the feelings and intentions of the characters. We may assume that Machaut cut this material in order to reduce the tale to a narrative minimum. In one instance, however, Machaut likely left out a detailed account of one of his characters for another reason: decorum. Desolate at the loss of Eurydice, Orpheus leaves Hell for Rhodope, where he abjures the love of women and turns to men instead, as the *Ovide moralisé* describes:

Trois ans s'est sans feme tenus,
Sans espouse et sans concubine,
Si fuit toute amour femeline.
Toutes femes mist en refu.
Or ne sai ge pour quoi ce fu:
Ou pour ce qu'it eüst promis
A cele cui tant fu amis,
Ou pour ce que mal l'en cheï.
Mes toute femes en haï.
...
Ce fu cil qui premierement
Aprist ceulz de Trace à retraire

For three years he denied himself a woman,
A wife, a concubine,
And thus fled from all female love.
He refused all women.
Now I don't know why this was:
Either because he had promised
Her to whom he had been so great a lover,
Or because an evil thing had happened to him,
But he hated all women as a result.
...
He was the man who first
Instructed the men of Thrace to renounce

D'amour femeline et à faire
Des joennes malles lor deduit,
(*OM* 10.177–85 and 191–94)

The love of women and to take
All their pleasure in young men.

If Orpheus is intended as a type of adventurous hero who, led by hope, perseveres to accomplish his goal, a type Charles is himself encouraged to emulate, then the poet's conversion into an advocate of what was then known as sodomy must be omitted. Machaut's Orpheus is stoned by the women of Rhodope only because he refuses their love; this motive hardly explains their violent reaction to his continuing presence in their land. It is interesting to note, however, that Machaut, though declining to detail Orpheus' "conversion," evidently felt compelled to allude to what he had left out. However, his readers, largely ignorant about classical myth, could hardly have been expected to understand such a vague reference:

Et s'en retorna en Redope,
Et devint homs de tel affaire
Q'ne le vueil mie retraire,
Car li airs corront et empire
De parler de si vil matyre.
(lines 2584–88)

And he returned to Rhodope,
Becoming a man of such condition
I have not the will to speak of him,
For it would corrupt and pollute the very air
To bring up such a disgusting story.

Machaut's last important revision is the excision of the closing metamorphosis, which effects the reunion of lovers and gives the story of Orpheus a happier end. Machaut's source says this:

En enfer est sans demorance
L'ame dou devin devalee,
Où il vit l'obscure valee
Et les regnes qu'ains ot veüz.
Bien a les leuz reconneüs.
En la piteuse compaignie
Trouva sa compaigne et s'amie,
Que desirree ot longuement,
Si l'embrace amiablyement.
Or la resgarde il asseür,
Sans doute de nul mal eür
Et sans condicion grevant.
(*OM* 11.162–73)

Into Hell with no delay
The soul of the poet descended,
And there he spied the dark valley
And the realms he had seen before.
He recognized the places well:
Among that pitiful company
He found his companion and beloved,
She whom he had desired for a long time,
And so he embraced her lovingly.
Now, safe, he looked at her,
Without doubt beyond bad fortune
And unhampered by any conditions.

Machaut, however, satisfies himself with only a brief indication of the lovers' reunion, pleading a lack of space as his excuse:

... et comment Lucifer
D'Eridice la compaignie
Li bailla, sa femme et s'amie,
Car ce seroit a reciter
Trop longue chose et a diter.
(lines 2626–30)

... and how Lucifer
Granted him the companionship
Of Eurydice, his wife and beloved,
For this would be too long
To recite and rhyme.

As I have suggested above, Machaut selected three stories from the vernacular version of Ovid which have a complex tone and which, apparently, suited his desire to send Charles

both encouragement and warning. Be courageous and trust in your luck, Guillaume appears to say, but avoid passionate entanglements that might keep you from your goal or ruin what success you are able to achieve. The way Machaut handles the finale of Orpheus' adventures suggests that this understanding of the poet's rhetorical purpose is essentially correct. Even stronger proof, however, is furnished by the fact that he not only includes the rape of Proserpine but alters the connection between the two stories indicated in his source. It seems likely that Machaut was inspired to turn to the rape of Proserpine (which is not in the immediate vicinity of his source; where Machaut's sources have been from the tenth or eleventh books of the *OM*, this tale occurs in the fifth book, thousands of lines earlier) after reading the following passage in Orpheus' *lay*: arguing for the god of love's power and the irresistibility of the desires he encourages, Orpheus challenges the gods of the underworld:

Amours fist faire la rapine
De vous deus et l'assemblment.
Se la renommee ne ment,
Pluto Proserpine ravit
Par amours, si tost qu'il la vit.
(*OM* 10.79–83)

Love brought about the abduction
Involving you two, and your union as well.
If the rumor of this is no lie,
Pluto ravished Proserpine
Because of love, as soon as he saw her.

Machaut, however, disregards this analogy between the two pairs of ill-fated lovers. The connection he makes between the two stories is based on a different parallel, the fact that both Eurydice and Proserpine suffer the misfortune of being compelled to enter Hades before the proper time. Machaut effects this alteration by an addition to his source. While the *Ovide moralisé* mentions only that Proserpine wept along with the others in Hades when she heard the mournful song of Orpheus, Machaut recalls the events that brought her there in the first place:

La roïne ne pot tenir
Ses iex qu'ele ne lermoiaist
(*OM* 10.121–22)

The queen could not refrain
From filling her eyes with tears

Trop s'en merveille Proserpine,
Qui d'enfer est dame et roïne,
Que li rois infernaus ravit
En .i. vergier ou il la vit,
Ou elle cueilloit des flourettes
Avecques pluseurs pucelettes.
(lines 2347–52)

Proserpine marveled greatly at all this,
She who is queen and lady of Hell
And had been ravished by Hell's king
In a garden where he saw her,
Picking little flowers there
Along with several of her damsels.

This brief history of Proserpine transforms her from a not terribly unhappy victim of love into an innocent maiden persecuted lustfully by unbridled male authority. Proserpine, in other words, becomes another Susannah whose story reminds us once again of the terrible damage that a king, not following reason, can cause. In this complex exemplum, then, Charles is asked to see himself in two ways: first, like Orpheus, as a courageous hero who, fortified by hope, dares what few men would dare; but second, like Proserpine, a victim of royal injustice who has been thrown without just cause to the misery of a dark prison. As in the case of the poem's Biblical exempla, Machaut handles his Ovidian materials deftly, adapting them faithfully yet making them serve the particular rhetorical and philosophical purposes that structure his poem.

We may end this discussion of the relationship between the *Confort* and other works, literary and otherwise, with a few brief remarks about the poem's influence on other writers. In general, Machaut's poetry, both narrative and lyrical, exerted a strong effect on writers with whom he was contemporary and those in the generation to follow. This effect can be traced in numerous imitations and adaptations as well as in the continuing survival of the literary tradition Machaut accepted and perpetuated. With the single exception of the *Behaingne*, the *Confort* was the poet's most popular work, that is, if we can measure popularity by the number of surviving copies of a particular text. Yet it was not as imitated as that earlier work, which was redone and adapted by Chaucer, Gower, Christine de Pizan, and Alain Chartier. This is easily explained. As an occasional poem, the *Confort* is in many ways a unique rather than a generic text; its address to the particular circumstances attending the imprisonment of Charles of Navarre renders imitation difficult, if not impossible. As mentioned earlier, Jean Froissart's *Prison Amoureuse* features letters of advice and consolation sent by the poet to his imprisoned patron. Like Machaut, Eustache Deschamps directs counsels to the nobility in a number of his poems. Deschamps' *Lay de Plour* contains advice similar to that offered Charles of Navarre and even contains a brief passage praising the virtues of the King of Bohemia. Machaut's influence is obviously probable here. It is also possible that poets of the next generation, especially Christine, Alain Chartier, and Gower, were encouraged to compose political verse of different kinds in part because of the example Machaut set in his *Confort d'Ami*.

EDITORIAL POLICY FOR THIS TEXT AND TRANSLATION

Sources

Unlike most poets of the Middle Ages, Guillaume de Machaut was eager to present to the public his poetical and musical works as a unified oeuvre that would testify, in its breadth and variety, not to mention its demonstrated finesse, to his talent and accomplishment. This understanding of his compositional activities seems, from the evidence, to have occurred to the poet relatively early in his career, but it achieved its most impressive textual form in its later stages. Though Machaut's works are sometimes found individually bound with those of other authors (this is especially true of the *Behaingne*, which seems to have enjoyed an unusual popularity), the more authoritative manuscripts offer more or less complete versions of the oeuvre and do not contain works by others. In attempting to establish the best witnesses for Machaut's various works, textual scholars evaluated the surviving manuscripts on the basis of what might be called a "growing contents" theory. Thus, the more complete manuscripts should be thought of as later and hence representative of the poet's final version of his works.⁷⁷ In the *Voir Dit*,⁷⁸ the character Guillaume de Machaut speaks of the book "where I have put all my compositions" (after line 6281; L33), establishing that there was at least one manuscript whose contents did grow the poet's compilation of fair copies.⁷⁹ In the past three decades or so, this theory has been challenged, both as a global explanation of the

⁷⁷ See *Oeuvres de Guillaume de Machaut*, ed. Hoepffner, 1:xliv–li for an elaborate and persuasive demonstration of this view.

⁷⁸ See Volume 5: *The True Tale* of the present edition.

⁷⁹ See Williams, "Author's Role," for a full discussion of this issue.

affiliation of the surviving manuscripts and as a protocol for establishing the “best text” to be used in editions of individual poems.⁸⁰ It may well be that one or more of the surviving manuscripts is “incomplete” because its contents were meant to suit the tastes of a particular patron. So it follows that the dating and establishment of relative authority must rest on a careful examination of the evidence in each case. However, this does not mean that in deciding on the base text for an edition of an individual work the view that the more complete manuscripts carry no special authority can be laid aside lightly. How these issues affect the editing of the musical texts is discussed in full in the introductory materials of the several volumes of this edition devoted to Machaut’s musical production.

The poems of Machaut are found either individually or in groups in 73 manuscripts that have either survived or can be postulated with some certainty.⁸¹ Here follows a list of the five that include Machaut’s last major work, *La Prise d’Alixandre*, and thus seem to extend their completeness to the end of his active career:

- A: Paris, Bibliothèque nationale, fonds français MS 1584
- B: Paris, Bibliothèque nationale, fonds français MS 1585
- E: Paris, Bibliothèque nationale, fonds français MS 9221
- F–G: Paris, Bibliothèque nationale, fonds français MSS 22545–6
- Vg: Ferrell-Vogüé, private ownership of James E. and Elizabeth J. Ferrell

An earlier manuscript that lacks the final two major *dits* — the *Voir Dit* and the *Prise* — as well as the *Prologue*, but which, for a number of reasons carries considerable authority for the early works, is:

- C: Paris, Bibliothèque nationale, fonds français MS 1586

Of the five later complete works manuscripts, only A and F–G include a full version of the *Prologue* that Machaut wrote late in his career to serve as a literary explanation of why he devoted himself to the composition of verse and music. E includes a short, perhaps preliminary version of the *Prologue*. Vg lacks not only the *Prologue*, but some of the shorter works of Machaut’s later career, and even though it does contain the *Prise*, it lacks the *Voir Dit*. While, like Vg, E lacks some of the short, later *dits*, it does include full versions of both the *Voir Dit* and the *Prise*. C lacks the *Navarre*.

A, C, and F–G undoubtedly relate closely to one another, but direct affiliations are difficult to establish. Of the three, A and F–G may well have been copied from the same source, but these two manuscripts do not regularly agree with Vg, B, and E, as one might expect in such a case. B is a slavish copy from Vg, while E has been prepared partly from B and partly from unknown exemplar materials. C sometimes furnishes readings superior to those of A and F–G. We can hardly doubt that A, C, and F–G are no more than one or two removes from Machaut’s own fair copy, which, it is entirely possible, he may have edited during the preparation of these omnibus manuscripts. The fact that two substantial passages of the *Behaingne* have apparently been excised from A, and that these lacunae cannot be accounted for as scribal error or other material reasons (such as a missing folio), raises the strong possibility of authorial intervention in the preparation of this manuscript which, as shall become evident, we have other good reasons to believe was copied and assembled under

⁸⁰ See Keitel, “Musical Manuscripts” and Kibler and Wimsatt, “Machaut’s Text.”

⁸¹ See Earp, *A Guide to Research*, pp. 73–128, for full details.

the supervision of the poet himself. In any case, “authorized” versions of the different works may have circulated in different “final” forms. For this reason, the principle of common error cannot be invoked with any certainty in establishing a “correct reading.”

A has consistently, if not exclusively, been preferred by Machaut’s literary (if not musical) editors because it offers generally reliable, if hardly error-free, versions of his various texts. Ernest Hoepffner, Machaut’s first modern scientific editor, merits quoting on this point:

Pour la constitution du texte, il faut, par conséquent, s’attacher aux manuscrits les plus complets, qui contiennent en quelque sorte la dernière rédaction des œuvres de Machaut, la forme définitive que l’auteur voulait leur donner: ce sont *A* et *F-G*.⁸²

[In so far as the establishment of the text is concerned, priority must be given to the most complete manuscripts which contain in one form or another the last redaction of the works of Machaut, the definitive forms that the author wished to give them: *A* and *F-G*.]

A bears an additional cachet that distinguishes it absolutely from *F-G*. Its index is headed by a rubric, unique among all the Machaut manuscripts, that reads “Vesci lordenance que G. de Machau wet quil ait en son livre” (This is the arrangement that Guillaume de Machaut wishes his book to have). If we interpret “ordenance” more broadly to mean something like “form,” this rubric might be understood as a testimony to the authenticity of the manuscript’s witness to the author’s intentions. Furthermore, the miniatures in *grisaille* throughout the body of the manuscript seem to be of provincial design, perhaps executed in Reims under the poet’s supervision.⁸³ For these reasons, *A* has been selected as the base manuscript for the edition of the poetic works. Since there are compelling reasons to think it offers the best witness to Machaut’s final intentions, the editorial policy adopted here accords priority to *A* in all matters. The two works in this volume are presented in fairly error-free form in *A*, and minor grammatical “errors” (if that is what they are) have been allowed to stand, while spelling variations have not been regularized. Obvious miswritings of various kinds (as opposed to misspellings, in so far as these two categories can be distinguished) have been noted and corrected. Accents, including the dieresis (or umlaut), are supplied to the original text; words written together that are normally separate are separated; abbreviations are expanded, but manuscript numerals are allowed to stand; *u/v* as well as *i/j* are treated in the modern fashion, with */v/* and */j/* reserved for consonantal use; capitalization follows modern practice; and the separation of initial letters from the first words in poetic lines has been abandoned. With these exceptions, the French text presented here is essentially the same as it appears in manuscript *A*, but of course with modern punctuation.

The facing English translations serve two quite different purposes which, in practice, have not always proved possible to reconcile. On the one hand, the English version is a guide for those reading the original, who might glance at it for assistance with a difficult construction or unfamiliar word. For such readers, the most useful translation is a version in which each French expression is rendered by an appropriate English equivalent. Basic syntactical and grammatical similarities between Middle French and modern English make such translation possible, though often the result is awkward or unidiomatic. On the other

⁸² *Oeuvres de Guillaume de Machaut*, ed. Hoepffner 1:1.

⁸³ See Leo’s “An Art Historical Overview,” pp. 38 and 42–43, in Volume 1: *The Debate Poems* for further discussion of this important point.

hand, the translation also serves those with no knowledge of Middle French, for whom the best introduction to Machaut's poetry is a modern English version that reproduces not only the meaning of the original, but something of its style, though the version offered here does not pretend to equal the elegance of the original. Most lines of the translation do correspond to those in the original. To produce easily readable English, however, I have sometimes not been guided by Machaut's syntax.

INTRODUCTION TO THE MUSIC OF ***LE REMEDE DE FORTUNE BY URI SMILANSKY***

Music plays a central role in both the narrative construction and didactic design of the *Remede*.¹ The initial impetus for the story is the unintentional discovery of a love-song by the beloved. This is fore-fronted by the interpolation of this lyric set to music into the text. It is thus part of the fabric of the *dit*. This is the first of eight lyrical insertions, seven of which are set to music. They place the *Remede* within the tradition of the interpolated *roman*.²

Combining music, image and text, the *Remede* is a multimedia platform for artistic expression, where *mise-en-page* gains special importance.³ For example, the penultimate miniature presents the lover riding away from his lady in possession only of his poetry.⁴ The irony of the situation is enhanced by the location of the miniature on the cusp between text and music. The lady, at the right, flanks the text on the adjacent folio where the story continues. The lover rides off to the left, and is engulfed by his own artistic creation — the *Rondelet* — written in her honor after she accepts his entreaties.

While the lady takes charge of the narrative space, leading the story to its ambiguous conclusion, the author figure retreats into his artistic artifice. This distancing from the actual story-line can be seen as pre-empting the lack of clarity of the degree of the narrator's success in his amorous quest at the end of the work. It could even be read as an instruction by Machaut the author for the reader to pay attention to the didactic artifice rather than focus solely on the narrative.

¹ See, among others, Leach, *Secretary, Poet, Musician*, pp. 138–64; Brownlee, “Lyric Anthology”; Switten, “Carrefour d’un art nouveau”; and *Jugement du Roy de Behaingne and Remede de Fortune*, eds. Wimsatt and Kibler, pp. 413–15.

² An introduction to this topic can be found in Butterfield, *Poetry and Music*, who suggests counting the refrain given in lines 3502–03 as a second non-musical generic interpolation (pp. 265–66), bringing up the number of lyrics to nine. See also Boulton, *Song in the Story*; Calin, “Medieval Intertextuality”; Huot, *From Song to Book*, pp. 106–34, 242–60, 274–80; and Coldwell, “Musical Interpolations.”

³ For an analysis of this work in terms of its *mise-en-page* in the various manuscripts, see Maxwell, “French Sung Verse,” pp. 49–92. See also Leach, *Secretary, Poet, Musician*, pp. 70–74. For the interplay between iconographic program, *mise-en-page*, and physical manuscript structure, see Stone, “Made to Measure.”

⁴ See Leo’s iconographical discussion in this edition, the “Art History Introduction,” pp. 81–88.



Figure 1. Bibliothèque nationale de France, fr. 1584 (MS A), fols. 78v–79r. Photo: BnF.

The *Remede* is not the only work in which Machaut demonstrates a keen interest in multimodal interaction.⁵ We can only speculate as to the degree of Machaut's involvement in designing iconographical programs, but clearly he also linked text and music in other parts of his oeuvre. The *Voir Dit* (*True Story*) is discussed in Volume 4 of this edition of Machaut's complete works and music, and the *Lay de Plour* (*Lay of Weeping*) appears as an appendage to the *Navarre* in Volume 1, where the relationship between the two works is discussed.⁶ In all three cases, the current edition is the first to reflect fully the direct relationship between the different media, incorporating both the musical settings and illuminations found in MS A into the body of the text of each work at the position in which they occur.⁷

We do not know how Machaut expected his audiences to experience the music interpolated into the *Remede*. It is possible that he anticipated that court musicians would perform the songs as they appear in the story as part of public readings. Alternatively, he

⁵ On the notion of multimodality as applied to medieval manuscripts, see Davies, Maxwell, and Simpson, "Performance and the Page."

⁶ See Volume 1: *The Debate Poems*, pp. 377–79 and 28–33.

⁷ *Jugement du Roy de Behaingne and Remede de Fortune*, eds. Wimsatt and Kibler transcribed the music and reproduced all the images of the *Remede* in MS C, but did so within an appendix after the text, rather than part of the essential work. That volume does not contain the *Lay de Plour*. Leech-Wilkinson and Palmer's edition of the *Voir Dit* does not include transcriptions of the music.

may have provided the notated songs merely as reminders of works already familiar to his audience or as a call to his readers to memorize and internalize them before the next reading. It should be noted, though, that the preferred mode for enjoying romance in the late middle ages was communal listening as the text was read aloud.⁸ Oral performance may even have been instrumental in the formation of medieval romance.⁹ Furthermore, the notational technique of the time favored consecutive presentation of entire voice-parts and avoided ‘score notation’ (where the various voices of a polyphonic piece are stacked up and coordinated in such a way as to enable their simultaneous reading, as is the norm in modern editions). As a consequence, when looking at the manuscript page, it is not possible to appreciate fully the polyphonic interpolations without memorizing each part in turn and mentally putting them together. This disjunction between the seen and heard applies also when performance accompanies the reading.¹⁰ Silent, individual appreciation, therefore, is unlikely to have been Machaut’s preference. Whatever the manner of his readers’ engagement with these songs, the very insertion of complete lyrics with their musical settings (as opposed to merely their lyrics, or even only descriptions of a performance) sets them up as independent creations with a life and resonance beyond the manuscript page, or indeed, the narrative context of the *Remede*. The songs serve, therefore, not only to punctuate and structure the narrative but also to lend credence to the veracity of the tale. The aural and physical existence of the music and those performing it in the ‘real world’ blurs the line between reality and fiction. A model for this kind of interplay between external objects and orally delivered prose can be found in the veneration of relics. The experience of Good Friday sermons by King Jean II and his inner circle was much enhanced when the celebrations took place in the Sainte-Chapelle of the royal palace in Paris, which placed the listeners in the presence and perhaps in view of the relic of the Crown of Thorns. While belief in a relic and in the veracity of a sermon would never have been challenged, it seems very probable that Machaut’s *dit* was always understood as fiction. Still, the use of separable, independent artifacts to support a delivered text is comparable, and would have been effective also in this context.

In the *Remede*, however, Machaut goes further than merely integrating lyric and musical items into his narrative. The set of interpolations as a whole offers one example of each of the song forms current at the time, presenting them in a declining order of textual complexity as well as from older genres to the newly established *formes fixes*.¹¹ This clear and programmatic choice supports the work’s structure and highlights the didactic traits that have led previous commentators to consider the *Remede* a lyric “manifesto.”¹² The iconographic program of our base manuscript A supports this reading: the first image

⁸ See Coleman, *Public Reading*. For a contrary view, see McGrady, *Controlling Readers*.

⁹ See Vitz, “Minstrel Meets Clerk.”

¹⁰ This is relevant for the *Baladelle*, *Balade* and *Rondelet*. As all the other works are monophonic, their visual appreciation is possible. On this aspect of late-medieval musical notation, see Smilansky, “Labyrinth of Spaces.”

¹¹ On the literary context of such sets of interpolation and the interplay between tradition and innovation in presenting them, see Plumley, *Art of Grafted Song*, especially pp. 353–54.

¹² *Jugement du Roy de Behaingne* and *Remede de Fortune*, eds. Wimsatt and Kibler, pp. 32–40; Switten, “Carrefour d’un Art Nouveau”; Kelly, *Machaut and the Medieval Apprenticeship Tradition*, pp. 23–41.

depicts a teacher and a student.¹³ The lyrics are presented within the text as products of an increasingly self-conscious and literate culture in which poetic creativity is the prime tool of emotional self-expression. In MS C (which dates from the mid-1350s), accompanying illuminations depict the lyrics as scrolls held by the character who delivers them,¹⁴ and often they show the narrator in the act of writing onto the scroll.¹⁵

The characters in the story also comment upon the lyrics away from their performance. For example, Lady Hope discusses the first two lyric insertions, supposedly written by the lover, and the narrator then extols the skill and beauty of the following two insertions, which are attributed to Hope in the narrative. Since all four works are creations of Machaut *qua* author, all compliments are self-referential.¹⁶ Towards the end of the work, the lady uses a private conversation to interrogate the lover over his behavior after the performance of the first interpolated lyric. In his reply, the lover recounts and describes his other lyrical creations, which the reader has already encountered inserted into the text.

The interpolations begin with the *Lay* (lines 431–680), a lengthy and complicated strophic work, that not only propels the story into motion (or even existence) but also prefigures its structure and most of the themes that will be discussed there.¹⁷ As suggested above, it also acts as a bridge between the lover and the lady, allowing her to appreciate his feelings and intentions even before his return to court and his declaration of love. The use of this genre as an introductory microcosm for the world of the *Remede* fits well with its circular and symbolic structure: each of its first eleven strophes offers a different syllable count, number of lines per strophe and rhyme scheme. This makes it impossible to repeat the music of one strophe to set any other. The twelfth and final strophe reproduces the structure and music of the first, thus forming a full circle. In the context of the *Remede* this shape is imbued with special meaning, mirrored as it is in the shape of the garden of Hesdin, Fortune's wheel, Hope's ring, the round (*carol*) dance, and the final interpolated lyric, the *Rondelet* (round song).¹⁸ In MS C this motif takes on a special visual significance. It appears in one of the best-known miniatures of the entire collection of illuminated Machaut manuscripts (fol. 30v). This full-page miniature is divided into upper and lower compartments. In the upper half, the narrator is seated on the ground with a flowing scroll in the Garden of Hesdin, which is encircled by a low crenellated wall. Beneath, the artist

¹³ On the iconography of teaching in the Machaut manuscripts, see Leo, "Authorial Presence," pp. 125–27.

¹⁴ See MS C, fols. 26r, 28v, 30v, 38v, 45v, 46v, 47v, 49r, and 56v. For scroll iconography, see discussions by Huot, *From Song to Book*, pp. 74–76; Brownlee, "Authorial Self-Representation"; and Leo, "Authorial Presence," pp. 109–17. The inclusion of scrolls usually also indicates a sense of immediacy and spontaneous inspiration.

¹⁵ Fols. 26r, 30v, 47v and 49r. The full set of images for the *Remede* in MS C can be found, with a brief discussion, in *Jugement du Roy de Behaingne and Remede de Fortune*, eds. Wimsatt and Kibler, pp. 449–68. High quality, color images are available through the Bibliothèque nationale de France's website: <http://gallica.bnf.fr/ark:/12148/btv1b8449043q.r=Machaut+1586.langEN>. For interdisciplinary discussions of this iconographical program see Maxwell, "French Sung Verse," pp. 49–92; Leo, "Authorial Presence," pp. 89–136; Earp, *A Guide to Research*, pp. 139–40, 152–57, 212–15; Boulton, *Song in the Story*, pp. 181–242; and Huot, *From Song to Book*, pp. 249–59, 275–79.

¹⁶ Calin, "Medieval Intertextuality," pp. 4–6.

¹⁷ On the *Lay* and its complications see Deschamps, *L'Art de Dictier*, ed. Sinnreich-Levi, pp. 94–97, and discussion in Volume 10: *Lays*, of this edition.

¹⁸ Calin, "Medieval Intertextuality," pp. 3–4. For a discussion of the *Rondelet* in the context of MS C, see Leo, "Authorial Presence," pp. 117–20.

presents the subject of the narrator's text: Lady Fortune cranking her wheel. Further into the iconographic program in MS C, this motif continues in the depiction of Hope's ring-giving, and of the dancing nobles. Machaut's interest in the musical *lay* seems to go against the historical trend, a fact of which he was perhaps aware, since he chose to notate many works in this genre in an old-fashioned style.¹⁹ The presentation of this form as the first and most complex insertion may explain this fascination: composing a *lay* demands poetic virtuosity, which is matched by the musical prowess shown in the through-composed style of this essentially monophonic form. This virtuosity is transferable also to the performer, who has to convey the text convincingly and hold the audience's attention for a long stretch of time while coping with the technical demands of the music. As an example of just one such technical demand, Machaut's *lays* often employ a vocal range that is unusually large for medieval songs: many of the melodies span over two full octaves.

The remaining interpolations mark and emphasize important moments within the narrative. The 36-strophe *Complainte* (lines 905–1480, the only example of this genre Machaut — or indeed any other fourteenth-century composer we are currently aware of — set to music) appears at the lowest point of the lover's emotional journey. It includes a tirade against Fortune and her cruelty, which encapsulates her negative attributes while also getting to the crux of the lover's problematic situation. Another unique musical setting in the *Remede* is the *Chant Royal* (lines 1985–2032, or *ChafnJson Roial* as its rubric appears in A). This song marks an important point of change, appearing at the end of Hope's first speech to the lover as a counterpart to his *Complainte*. While highlighting the beginning of the lover's healing process, it also serves to underscore the Boethian character of the work by alluding to *Philosophia*'s sung reply to Boethius' complaint in the latter's *Consolation of Philosophy*. Both of these old forms are also notated in longer, by this time antiquated, rhythmic values. Hope embodies not only the transformation of the lover's attitudes, but also the transition from old to new in lyric poetry and its musical setting. Before leaving, she affirms the 'cure against Fortune' that she offers the lover by singing the first polyphonic insertion, which is notated in the modern style; this is the *Baladelle* (lines 2857–2892) in praise of Love. In addition to the structural and technical characteristics of 'newness,' the shift is audibly highlighted by a transition from single-voiced works in the old style to new, four-part polyphonic song. These elements, combined with a more florid and melismatic style of text declamation and the possibility to explore the latest ideas in contrapuntal thinking, mark a clear musical and intellectual turning point that mirrors the lover's turning point in the story. That Hope's intervention was effective is marked by the lover's only slightly more modest reply, which takes the form of the *Balade* (lines 3013–3036); this is performed en route to his reintroduction into court.²⁰ As he sees his lady's castle the lover's

¹⁹ For a discussion of the pitfalls of such generalizations when discussing the notation of the *lays*, see the introduction to Volume 10: *Lays*, of this edition.

²⁰ The first version of this song (in MS C, and therefore available in Wimsatt and Kibler, eds. *Roy de Behaingne and Remede de Fortune*, pp. 428–29) was much more modest and included only two voices. While such a setting is perhaps more appropriate for this point in the story, as the narrator only begins his journey back into society, it was soon reworked into the four-part version known from all subsequent manuscripts. Perhaps Machaut found it unpalatable to present his fictional self as an inferior musical practitioner. More kindly, perhaps, he chose to match the combination of voices between these two songs in order to hint at the fictitiousness of the comparison and the ascription of both works (and the unquestionable musical ability they demonstrate) to himself as the actual, external author. This is highlighted by the lack of forces for their performance in the story: only the

transformation culminates in a quasi-religious thanksgiving to Hope and Love, at which point the only lyric not set to music is inserted. The *Prière* (lines 3205–348) is presented as the lover's atonement for the earlier *Complainte*. This link with the monophonic work, which was set in the old notational and musical style may help to explain why it received no musical setting: once the transition from old to new style of text- and music-composition has occurred in the *Remede*, returning to the older style of creative approach was perhaps deemed inappropriate as it would go against the linearity of the lover's intellectual and social progress. The physical reintegration of the lover to his lady's presence is marked by the physicality of the *Virelai* or *Chanson Baladee* as the narrator instructs us to call it (lines 3451–96). This is a dance-song performed in front of the lady at her bequest.²¹ Although it is set to monophony, this song nevertheless uses the modern notational and musical style. The last lyrical insertion — the *Rondelet* (lines 4108–15) — marks the high-point of the lover's amatory success and expresses his reaction to his lady's acceptance and reciprocation of his declaration of love. It therefore pinpoints the opposite emotional extreme to the aftermath of the lover's performance of his *Lay* at the beginning of the work. This linking of the first and last interpolation creates a neat structural symmetry and a sense of completion of the lover's journey. The story does not end there, though it seems Machaut thought it inappropriate to use any more interpolation as part of the undermining of the protagonists' relationship explored at the beginning of this discussion. The details of each lyric and musical insertion incorporate a much richer array of thematic and narrative connections within the *Remede*, and between it and the rest of Machaut's output.²² These links, though, are beyond the scope of this introduction.

The *Remede* also includes a passage specifically about music (lines 3959–4014) that enumerates many instruments and generally describes courtly entertainment. Musicologists have shown great interest in this passage, assuming Machaut to be a reliable witness on musical matters.²³ Interestingly, but perhaps not surprisingly considering the narrative context and the technical constraints of the rhyme scheme and syllable count, this expectation is not entirely fulfilled in practice. Identification of several of the instruments named is very difficult, and a number of common terms were omitted. The passage is rather vague also on the use of these instruments and their grouping into performing ensembles. Indeed, as the terminology for medieval musical instruments was very flexible, and no set models for each instrument type existed, exact identification is all but impossible. The character of the entire passage seems to privilege the poetic richness of the list over precision and veracity. It might even be argued that in such a context the exotic was more appealing than the normative. The list thus becomes an interesting testimony to the range of instruments that would have had a meaningful association for Machaut and his audience,

narrator and Hope are present at the performance of the first four-part song, and at the singing of the second the narrator is presented as all alone.

²¹ For a discussion of Machaut's 'dance song' and its link to the court of Bonne of Luxembourg, see Earp, "Genre in the Fourteenth-Century French Chanson." For the notion that a *refrain* used in the story to introduce a second dance (lines 3502–03) should be counted as yet another generic interpolation, see Butterfield, *Poetry and Music*, pp. 263–70.

²² As but one example, see the discussion of the relationship between this *dit* and other *lays* in Albritton, "Citation and Allusion," pp. 141–218.

²³ See, for example, Machabey, *La Vie et l'Œuvre Musical*, 2:135–57; Reaney, "Voices and Instruments," pp. 10–17; and Godwin, "Main Divers Acors," pp. 156–59. A more extensive bibliography from 1753 to 1992 is available in Earp, *A Guide to Research*, p. 214.

rather than a true glimpse into their immediate context. Our translation, therefore, represents the variety of the original, augmenting the clearer identifications with more generic terms suggesting the instrument family intended.

Considering the functional and narrative importance of the music, it is interesting to note that the transmission pattern of the text of the *Remede* and of its music is very different. Wimsatt and Kibler identified just two very similar and internally uniform traditions of textual transmission of the *Remede*.²⁴ In contrast, the transmission of the music is very uneven. Indeed, no two surviving manuscripts seem to have shared a complete set of exemplars.²⁵ Differences range from minor musical or textual variants to changes in the number of voices given, the replacement of an entire song, or the forsaking of the music altogether in favor of purely textual transmission.²⁶ This suggests that the music circulated in independent exemplars from the text of the *Remede*, a fact also demonstrated by the independent circulation of some of these works outside of the Machaut collections.²⁷

PRESENTATION OF THE MUSIC

To avoid simple duplication and to match the base source for both text and image, the musical readings incorporated into this volume follow A alone. Even when adjustments were required, the musical transcriptions presented here were made without recourse to other sources (for details of such instances, see the Notes on the Music). This decision allows us to offer a snapshot of a single tradition of transmission. By combining both music and image into the text in their original positions, the reader can appreciate the richness and subtlety of this tradition. Full lists of textual variants are presented in Volumes 7–8 of this edition, which are dedicated to Machaut's lyrics. Musical variants are considered in Volumes 9–13, which are dedicated to that aspect of his musical output.

As only the readings of A are represented here, all the sharps and flats appearing above the stave are editorial. Brackets distinguish between more and less controversial suggestions. Detailed discussion of our editorial policy will appear in the music volumes of this complete edition. Further discussion about editorial approaches can be found on our project website, along with accompanying tailored scores and illustrative sound clips made by The Orlando Consort and Le Basile: <http://machaut.exeter.ac.uk>.

The presentation of scores in (modified) modern notation and with suggestions regarding editorial inflections has at least as much in common with the art of translation as it does with musical transcription. As a result, the music belongs (and is presented) on both

²⁴ See *Jugement du Roy de Behaingne and Remede de Fortune*, eds. Wimsatt and Kibler, pp. 40–54.

²⁵ See Bullock, "Musical Readings," pp. 154–65.

²⁶ As already stated, MS C transmits the *Balade* with only two voices rather than the four that appears in Vg, A, B, F, and E. K and J prepared room only for the music of the *Baladelle* and *Balade*, with K delivering on the promise and J leaving even those spaces empty. Pe replaces the *Rondelet* with a different *Rondeau* by Machaut, and M, and Pm transmit texts only. W was badly mutilated and its musical readings cannot be reconstructed. For an attempt to reconstruct the structure of this source see Earp, *A Guide to Research*, pp. 79–84. Using this structure, Leo, "Authorial Presence," pp. 260–64 locates the positions of its entirely absent illuminations. For manuscript abbreviations, see the Textual Notes, p. 574.

²⁷ The text of the *Chanson Roial* and the *Chanson Baladee* appears in Pa; the text and music of the *Baladelle* in FP, Pit, PR, Ka, and the music of the *Balade* in PR, and its text also in I and Jp.

sides of each opening of this edition: on the left as an integral part of the original reading experience, and on the right due to its modern, editorially controlled presentation.

To adhere to the policy in other music volumes, only the original voice-tags are included (the texted voice is never labeled ‘cantus’), and time signatures are placed above rather than within the staff in order to mirror the fact that they are not indicated specifically in the manuscript (at times — as with the *chanson baladee (virelai)* — leading to difficulties in determining the intended large-scale rhythmic organization).

In the monophony, where there is no need to coordinate voices, we decided to avoid the use of the modern bar-line, replacing it with a tick.

In the polyphony, we chose (whenever possible) to respect the medieval technique of using a single shape for each rhythmic value. As a result, rather than tying a note over, we omit the bar-line in the relevant voice (this does not alter the bar numbering). Cadence notes at the end of formal sections are counted as a single bar, regardless of what combination of breves and longae are found in the original. Another editorial decision has to be made concerning the appearance of simultaneous brevis rests in all voices. Such occurrences can be understood as marking the beginning of a new line of text after a shared cadential point, and therefore, are not to be taken literally. Nonetheless, the many cases where all voices have rests can be juxtaposed by a number of instances where all but one pause, and the remaining voice performs a bridging motif. As a result, there is no scholarly consensus as to how to interpret these signs, or even whether a single interpretation is a viable concept. In this edition, the rests are maintained in order to represent the visual effect of the original. In order to mark their special, flexible status, they have been integrated into an extended measure with the cadence notes they follow, and are not included in the bar count. In practice, it may be equally justifiable for performers to ignore them and sing through, squeeze them in as a breath at the end of a normal measure, or read them as an unmeasured pause in the music as it would be to count the rest in strict rhythm before continuing on. This decision is left to performers’ discretion.



ART HISTORY INTRODUCTION BY DOMENIC LEO

The iconographic programs of the *Remede* and *Confort* in MS A are critical testimony to the talent, industriousness, and stylistic idiosyncrasies of the Machaut Master, who painted nearly all the images in this manuscript.¹ Although this artist's skill in depicting the human body and using foreshortening is modest and his approach can sometimes seem whimsical to the modern-day viewer, his knowledge of, heavy reliance on, and sometimes witty deviations from traditional iconographic sources are remarkable.² There are incidences of genius in his graphic experimentations with three-dimensionality, and he has produced some highly-finished drawings and carefully articulated, complex scenes, even with a rare image of female nudes (A54). The type of painting in A is known as *grisaille* (literally, painting in shades of gray), and has a preponderance of monochromatic line drawing with washes of varying intensities in grays, sienna, and ochre.³ The artist does, however, have an arsenal of decorative highlight colors, with sky blue, scarlet, and an acid orange among them. They contrast significantly with the pastel, jewel-like tones of earlier and contemporary Parisian-school painting.⁴ The Machaut Master extends his palette beyond the *grisaille* to enliven the figures and settings. There is gilding on crowns and sartorial details, and he sparingly applies varying densities of brilliant, colorful ink (sometimes referred to as *portraits à l'encre*) to pick out details. He uses washes of peach for flesh and daubs of scarlet for lips, and shading and modeling in lavender and periwinkle-blue — the image of Christ in Majesty, surrounded by tinted clouds is an excellent example (A53). In some areas he uses color dramatically: bright orange flames lick the sides of a furnace, fanned by men pumping bellows in the two images of the Three Jews in the Fiery Furnace (A63, A64).⁵

¹ For a full description of the five artists who worked on MS A, see Leo, "Machaut Manuscript A (BnF ms. fr. 1584): An Art-Historical Overview," pp. 38–41; and in expanded format, <http://machaut.exeter.ac.uk/?q=node/2171>.

² No matter the artistic quality, creating this amount of illumination was a time-consuming and costly process.

³ *Grisaille* is a typically French Gothic painting style, usually associated with illuminator Jean Pucelle — c. 1290–1334 — where the painter models in shades of gray, from translucent washes to fully opaque applications. See Charron, "Color, Grisaille and Pictorial Techniques."

⁴ A prime example is Machaut's earliest complete-works manuscript (BnF, ms. fr. 1586 — known as MS C), of c. 1350, which is also painted in *grisaille*, but with lush gardens and carefully-rendered palace interiors for settings.

⁵ See Leo, "Machaut Manuscript A (BnF ms. fr. 1584): An Art-Historical Overview," p. 40 for this artist's finest work on the *Prise* frontispiece image.

The Machaut Master in A was looking at both the naturalizing trends of French Gothic painting, and the cutting-edge use of perspective in trecento Italian painting. His use of foreshortening for the head of an angel in mid-flight (A69) and experiments with shadows and volume for a furnace — as first polygonal, then round (A63, A64) — are examples. Although the Machaut Master's compositions can be dry and minimalist, with few to no background settings, they are consistently lively due to his penchant for dramatizing interaction between figures by using animated and flamboyant gestures and giving them oversized hands. This works in tandem with his detailed treatment of textiles and draperies, which he oftentimes charges with rhythmic value via an abundance of dense, asymmetrical drapery folds and varies with different linear textures. The Machaut Master's style is very recognizable. Figures almost always have high, broad foreheads and *mentons fuyants*. He takes great pleasure in his attention to sartorial details, from the dagged tippets (lengths of fabric with decoratively cut borders trailing from the elbows) and very short, tightly fitted *pourpoints* (a type of quilted doublet with buttons running down the center and from wrist to elbow) with heavily padded chests. He also used a variety of pointed caps as signifiers of Jews (see, for example, A55). Spiky leaves decorated with washes of gray sprout within initials and cascade from them down the margins. He uses the bare minimum of 'props' such as architectural details or the occasional tree and walled in garden with no diaper-work backgrounds. At his worst, he uses generic figures and terse compositions. In the *Remede*, when Hope speaks to the narrator in a series of three miniatures, the expanse of the framed, compositional space — of unpainted parchment — dwarfs the two figures (A18–A20). At times the figures stand on the bottom of the frame or a simple ground-line. The scenes where two figures are in discussion are repetitive and bland; a possible indication that the artist was following a list of written instructions or highly simplified sketches such as "two figures talk." This artist is shrewd, and he optimizes stock compositional schemes which he relies upon throughout A. One example is the use of *coulisses* or projecting segments of land that when touching or overlapping can imply depth. An effective implementation of it is the depiction of the 'den' of lions where Daniel awaits his death. Two grassy land masses and disproportionately small lions frame the biblical prophet in this symmetrical image (A67).

But the Machaut Master is also capable of more substantive image-making, and a gruesome, action-packed image of death follows (A71). In this asymmetrical composition, the artist depicts lions in various stages of devouring a group of men, while the king and courtiers look on, aghast. At left, in this image, a man's head projects from a lion's maw, a motif the artist derived from a prototype where the prophet Jonah is spewed from the whale's mouth!⁶ In another instance, to illustrate the Rape of Proserpina, the artist demonstrates his unique attention to detail. Not only does he show Pluto galloping off with the young goddess astride the horse, but also the dispersed flowers she had been gathering moments before. They lie scattered on the grass and in a stream. Pluto is depicted as a hirsute, half-human creature wearing a crown. His contorted face is based on a *charivari*

⁶ See, for example, the late Roman marble sculpture *Jonah Cast Up*, c. 280–90, in the Cleveland Museum of Art (John L. Severance Fund 1965.238). Photo available online at: <http://www.clevelandart.org/art/1965.238>.

mask type worthy of an illuminated manuscript with the *Comedies of Terence*.⁷ It has globular, protruding eyes and an exaggerated, toothy grimace.

LE REMEDE DE FORTUNE

The *Remede* has the most engaging image-text dialogue of the *dits* which the Machaut Master painted in A. Isolating the miniatures from the text of the *Remede* for study reveals this artist's use of emblematic, symbolic, and non-narrative — in short, iconic — modes to foster interest and create memorable impact. The unorthodox, eccentric variants on traditional iconographic representations begin with the frontispiece miniature (A13). In it, an elderly, togate man with a heavy white beard and unkempt hair sits on a bench with elaborate, cusped carving, a visual abbreviation for a seat of authority or even a throne in this and other medieval manuscripts. The iconography meshes perfectly with the opening lines of this poem. It derives from and plays on a well-established visual *topos*: the classroom.⁸ The artist-iconographer departed from traditional representations of a teacher to shape the viewer's perception of the following lines. As the liberal arts are in the feminine case in Latin, the allegorical figures are most often depicted as women.⁹ In this case one would expect to see Lady Grammatica, who was considered to count among the liberal arts. In A, however, we see the embodiment of the narrator, the source of all the wisdom in this poem, as a grizzled, old and bearded man, a signifier of his experience in the subject matter of his teaching. Clothing and gestures are important factors in reconstructing contemporary reception here. The teacher/magister-figure is wrapped in a voluminous, toga-like robe, denoting a figure who exists in a far-removed period of time.¹⁰ A magister, however, is usually identifiable in contemporary and later manuscript painting by a skull cap and long robe, which is usually red, and an ermine-lined capelet that opens at the neck with lappets falling to each side. As would Lady Grammatica, this figure wields a disciplinary switch in one hand. It is notable that in this forum it takes the place of a sword on the battlefield, representing instead the mental effort necessary to train the mind and control emotions. In lieu of holding an open book, another common iconographic attribute of Grammatica, he gestures with his free hand. This is an active call to heed the “maistre et son mestrier”

⁷ See, for example, Vatican Library, Codex Vaticanus Latinus 3868, a ninth-century illuminated manuscript of the Latin comedies of Publius Terentius Afer or the famous *charivari* scene in the c. 1320 copy of Gervais du Bus' *Roman du Fauvel* in Paris, BnF, fr. 146, fol. 34r, available online at <http://gallica.bnf.fr/ark:/12148/btv1b8454675g/f83.image>.

⁸ See Coleman, *Public Reading*, and Cleaver, “Grammar and Her Children.”

⁹ The substitution of male for female allegories is also the case with the two men approaching Machaut in the *Prologue* miniatures (A2, A1), Sens and Amour. The frontispiece miniature for the *Remede* in the earlier MS C shows a noblewoman on the steps of a castle turning to gesture at the narrator and his companion. Here, the artist makes it clear that the subject of the text will be the ‘school of love.’

¹⁰ This garment appears frequently in A, perhaps as a signifier for the Old Testament (King Solomon?), which clashes with the contemporary style worn by the figure standing before him. There are a number of publications on medieval fashion, the most important being Buren and Wieck, *Illuminating Fashion*; Newton, *Fashion in the Age of the Black Prince*, remains one of the most helpful for fourteenth-century fashion; and O’Meara, *Monarchy and Consent*, uses ‘period’ terminology throughout her study, which she documents in full.

(his master as well as his craft, line 9). His words of wisdom here read as advice from a *miroir des princes*; a clear indication of the didactic tone which targets a child “de juene aage” (in youth, line 23), still in his “estat d’innocence” (state of innocence, line 26):

Cils qui vuet aucun art apprendre
 A .xij. choses doit entendre:
 La premiere est qu’il doit eslire
 Celui ou ses cuers miex se tire
 (Remede, lines 1-4)¹¹

The man who thinks to master any art
 Must attend to twelve matters.
 First, he must choose something
 Toward which his heart most draws

In the miniature, a young gentleman stands before the teacher. He too holds up his hand, an element denoting that both he and the teacher are engaged in discussion. His stature — short in comparison to the teacher — his clean-shaven face, and his role as student are strong indicators of his youth. He is dressed according to the fashion of the time, but the clasps over the shoulder of his cloak probably mark him as noble. It is unusual to see a single figure before a teacher, especially one who is standing. He takes no notes, nor does he read from any book. The teacher is directly imparting knowledge to a fledgling lover. This becomes significant because Machaut may have written the *Remede* for Bonne de Luxembourg (1315–49); and her son, the future Charles V (b. 1338, r. 1364–80), may have owned A.

Following are two ‘iconic’ images devoid of narrative: the statue from Nebuchadnezzar’s dream (A15), which stands directly over the line of text which names him, and the Arms of Love (A16). Both have been painted differently than most of the miniatures in A. The statue, following the biblical text, has parts in gold, silver, bronze, iron, and iron mixed with clay. The artist makes a strong statement with extreme attention to detail. The statue of a nude man with a monstrously large head has meticulously-drawn, unkempt hair and deftly-applied different colors of gilding. This creature stands on a hillock. It holds its arms and disproportionately large hands away from its body in an uncourtly manner and it has one foot forward, as if it were moving about to engage the viewer in battle. The dark lines of ink used to define the collar bone and sternum emphasize its menacing nature.

The next image, the Arms of Love, is a shield which ‘hangs’ from the upper frame of the miniature and it is painted in contrasting tones of brilliant blue and pink. The Machaut Master did not apply the pigment in a *portrait à l’encre* wash, as with most other images; rather, the colors are dense and opaque. The tip of the arrow that has transpierced the heart is blood-drenched, as opposed to its black shaft and fletching. These two images contrast sharply with the images painted in *grisaille*. The wound in the heart bears a striking resemblance to earlier and contemporary images of the side wound of Christ, an iconographic norm in sacred painting. The most famous example is in the Prayer Book of Machaut’s early patroness Bonne de Luxembourg, which dates to the mid-1340s.¹² The side wound of Christ is almost always painted as a vertical slit, leading some to compare it to

¹¹ Unless otherwise noted, the French text and translation are this edition’s by R. Barton Palmer. See also the redaction and prose translation of the text by Wimsatt and Kibler.

¹² New York, Metropolitan Museum of Art, The Cloisters Collection, MS 69.86, fol. 331. For a summary of scholarship on the side wound of Christ, see Leo, “The Puccellian School,” pp. 149–70, especially p. 156n29.

female genitalia.¹³ It was not out of the ordinary to kiss and reverence it, as if it were a relic, in contemporary devotional practices.¹⁴ The religious overtones of the Arms of Love in A would not have been lost on the viewer.

The Machaut Master also makes good use of iconographic quotes from pre-existing moduli to infuse narrative scenes with overlays of meaning. Take, for example, Lady Hope, who places a ring on the finger of the sleeping narrator (A17). The composition recalls God creating Eve by taking out a rib from the sleeping Adam. The combination refers to the generation of a text dealing with love, and in the following three images the narrator is speaking about this with Hope (A18–A20). Unexpectedly, Hope does not wear a veil, her iconographic attribute, but instead wears her hair down as if she were a maiden. In another miniature, the narrator kneels in prayer before an empty castle whose open door gives way into a dark interior (A21). The image can refer to worshiping and the door may be the only means of ‘entering’ her.¹⁵ Throughout the poem, the narrator/lover is dressed as a cleric until he rides away on horseback, clothed in the current fashion, in the penultimate miniature (A23). Here, the artist takes advantage of a difficult *mise-en-page* to underline the importance of music in this poem: although the narrator looks to the right, waving goodbye to his lady, the horse heads in the direction of the musical score at left. In the final miniature, the narrator resumes his persona as a cleric. This shift in identity creates visual dissonance because the prayers to the god of Love are useless: the lady is potentially out of reach for a celibate religious (A24).¹⁶

LE CONFORT D'AMI

The density of illustration in the *Confort* is luxurious in parts, although the visual pacing is sporadic: there are lengthy sections with no miniatures.¹⁷ The *Confort*, in A, is one of the *dits* which has hairline Roman numerals next to some of the miniatures.¹⁸ The numbers correlate to a ‘master list’ for the iconographic program.¹⁹ They run sequentially and match the placement of the miniatures. In the *Confort*, however, there is a discrepancy (of one) between the Roman numeral and the actual position of three miniatures. There are also greater and uneven discrepancies (between four and six) for six of the miniatures that accompany the last poem — the *Voir Dit*. It appears that in both cases the disparity implicates the necessity for revisions of the choice of subject matter and placement of the

¹³ See Leo, “The Puccellian School,” p. 156.

¹⁴ In Bonne’s manuscript, a preceding miniature on fol. 329r shows the crucified Christ speaking to the princess and her husband, John, duke of Normandy, while pointing to his side wound.

¹⁵ Michael Camille, *Medieval Art of Love*, pp. 28–29, famously compared a woman and castle in the opening image for the *Remede* in the earlier Machaut MS C.

¹⁶ See A7 in the *Vergier* for another image of the narrator praying to Love, who is seated on a tree.

¹⁷ This contrasts with the illustrations in the (considerably shorter) *Harpe* in A, which are dense but evenly distributed.

¹⁸ The others are the *Remede*, *Lyon*, *Harpe*, and *Voir Dit*. Lawrence Earp writes on this subject matter in his dissertation of 1983, “Scribal Practice,” p. 390, and in Earp, *A Guide to Research*, pp. 131–32.

¹⁹ Leo, “Authorial Presence,” pp. 50–55.

images at the time of the manuscript's creation.²⁰ The possibility of a need to condense a lengthy set of images or to change their placement or order cannot be ruled out. Indeed, failed compositions and misplaced Latin inscriptions in the *Voir Dit* demonstrate that there were problems.²¹

The author's array of biblical and mythological exempla, which the narrator uses to comfort his friend, Charles of Navarre, generated lengthy, sometimes long-winded pictorial programs. But the Machaut Master displays moments of great insight in the iconographic cycle in the *Confort*. He quotes from sources that include narrative strands in *Bibles historiales* (translated and annotated Bibles) and the *Ovides moralisés* (moralizations of Ovidian myths).²² In the biblical story of Susannah and the Elders (A54–A58), the Machaut Master expounds on the scene where the elders see her bathing. Susannah disrobes between two standing women and two nude women bathing in the water. In a surprising moment of artistic bravura, the Machaut Master depicts the nude women in various poses. By depicting her in the process of removing her dress, the artist creates a titillating prelude to an implied visual narrative. But it reduces her to anonymity, a half-nude figure with no visible face. (A54). She is thus objectified and defined in this miniature as 'woman bathing' rather than 'Susannah bathing.'

In addition to the biblical exempla, Machaut cites mythological tales, including that of Orpheus and Eurydice (A74–A76). At the end of the *Confort*, he invokes Orpheus as a paradigm of musico-poetic excellence.²³ Machaut maintains a sense of gravitas with this character, however, circumventing any possible association with his adoption of homosexuality in the aftermath of the oak nymph Eurydice's death. In A, Orpheus is cast as a classical type of the biblical King David in the *Confort* and the *Harpe*. John Block Friedman's *Orpheus in the Middle Ages* describes how Orpheus and David are typologically related: both are harpists of noble descent but of humble origins; they master music and create divinely inspired compositions which have power over evil.²⁴ One of Machaut's most important literary models, Boethius, used the tale of Orpheus as an exemplum in his *Consolation of Philosophy*:

²⁰ The only illuminated Machaut manuscripts to have matching insertion points and subject matter for miniatures are A and the much later MS Pm. See Drobinsky, "Recyclage et Crédit."

²¹ See Leo, "Authorial Presence," pp. 53–55.

²² For work on Ovidian iconography, see Drobinsky, "La narration iconographique"; and Blumenfeld-Kosinski, *Reading Myth*, especially pp. 90–170. On the use of the *Ovide moralisé* in the *Confort*, see Wallen, "Biblical and Mythological Typology."

²³ For a study of Orpheus in Machaut's work, see Holsinger, *Music, Body and Desire*, pp. 321–26.

²⁴ Friedman, *Orpheus in the Middle Ages*, p. 148. Friedman also brought together the moralized commentaries of medieval thinkers on this myth. As early as the late eleventh century, a reawakening interest in the classics was put into the service of Catholic theology. Guillaume of Conches (c. 1080–c. 1154), commenting on Boethius' *Consolation of Philosophy*, writes "What does Orpheus represent? He stands for wisdom and eloquence...; Eurydice... is that natural concupiscence which is part of every one of us." In similar fashion, Arnoul of Orléans (c. 1125), writes in his *Allegorized Ovid* that Orpheus is virtue, Eurydice is vice. Continuing this tradition in the early thirteenth century (c. 1234), John of Garland, in his *Integumenta Ovidii*, reads Orpheus as reason and Eurydice as flesh (see Friedman, pp. 106, 119–20, 121–22, respectively). See Desmond and Sheingorn, "Queering Ovidian Myth."

This fable applies to all of you who seek to raise your minds to sovereign day. For whoever is conquered and turns his eyes to the pit of hell, looking into the inferno, loses all the excellence he has gained.²⁵

But Machaut did not rely solely on Boethius. He borrowed heavily from the fourteenth-century, anonymous *Ovide moralisé*, which mirrors the scholastic tradition of emphasizing the sin associated with Orpheus' homosexuality.²⁶ Alain de Lille, in his *De planctu naturae* of c. 1171, wrote a searing critique of vices, primarily of sodomy. He used Orpheus along with Ganymede as examples of this vice which, in turning against nature, subsequently leads its practitioners to succumb to a total disorder of the senses.²⁷ The story of Orpheus is moralized three times in the *Ovide moralisé*, where the author relates the admirable qualities of Orpheus' love for Eurydice, his musicianship, and descent to hell and pits it against the loss of hope and its consequences in his change of sexual proclivity. But he also compares Orpheus to Christ, using his descent to Pluto in relation to the Harrowing of Hell, and the power of his music as the divine word of Christ, whose preaching attracted and converted people from a multitude of nations. Machaut abridged and reworked this source to serve his own devices, and in the *Confort*, he writes that the story is "vil matyre" (a disgusting story, *Confort*, line 2588).²⁸ The accompanying image is brutal: five women use stones and cudgels to bludgeon an old man to death (A76). But Machaut's discussion of Orpheus' homosexuality is noteworthy for its brevity; his most pressing reason for recounting this myth is to console his friend Charles with the first part of the tale:

Guides tu se Orpheüs sceüst
Que Erudice avoir ne deüst,
Qu'il se fust mis en aventure
D'entreprendre voie si dure?
Nennil! Mais Espoirs l'i mena
Qu'i si bonnement s'en pena
Qu'il heüst son faitachevé
S'amours ne li heüst grevé.
Si qu'amis fay, que qu'il avengne,
Qu'Esperence adés te comepeingne,
Car c'est la milleur compaingnie
Qu'a cuer puist estre accompaingnie.
(*Confort*, lines 2633–44)

Do you think that had Orpheus known
He should not possess Eurydice,
He would have risked
Following a path so arduous?
Not at all! But Hope led him on
To struggle so nobly
He would have accomplished his aim
Had love not prevented him.
And so, friend, whatever might happen
Make sure Hope is your constant companion,
For she is the friend best suited
To accompany any heart.

²⁵ Boethius, *Consolation of Philosophy*, 3.m12, trans. Green, p. 74.

²⁶ *L'Ovide moralisé*, ed. de Boer, 10.196–220. On the illuminated manuscript tradition, see most recently, Possamaï and Besseyre, "L'Ovide Moralisé Illustré."

²⁷ "[After the loss of Eurydice] Orpheus...shrank from loving any woman, either because of his unhappy experience, or because he had pledged himself not to do so. In spite of this there were many who were fired with a desire to marry the poet, many were indignant to find themselves repulsed. However, Orpheus preferred to center his affections on boys of tender years, and to enjoy the brief spring and early flowering of their youth: he was the first to introduce this custom among the people of Thrace" (Ovid, *Metamorphoses*, trans. Innes, 10:227–29).

²⁸ Rabel, "L'Illustration de *L'Ovide Moralisé*," p. 40; for a recent text-image study with an emphasis on narratology and structuralism, see Drobinsky, "Le cycle d'Orphée."

Machaut uses his material with subtlety, sophistication, and an unflinching adherence to a courtly tenor. The poet's Orpheus is part of a larger context where the poet leads the reader from sensual to spiritual love — a reflection, perhaps, of the dual nature of Machaut's life: a cleric in the service of intellect; a poet-composer committed to aristocratic courtly love.

That Orpheus numbers among the Machaut Master's grandiose panoply of elderly men in A, especially in the *Confort* — be they magisters, prophets, kings, or deities — is meaningful (A75, A76). Add to this the attention the artist lavishes on the signifier of male age: hair. These figures wear variation upon variation of coiffure. They have forked or bristling beards, and flowing, clipped, or unkempt locks. The artist executed them with aplomb and panache. The care he took to show the heaviness of the curls of King Manasseh's hair, which lay askew to follow the curve of the old man's head as it rests in his hand, is not out of the ordinary here (A72). Does this leitmotif reflect the septuagenarian Machaut's possible involvement or the age of the patron? The poet is omni-present in the textual voices and the artist has not hesitated to emphasize this in the illumination.

For a full list of miniatures from A, see the "Description of Miniatures" in this edition, pp. 573–81.



Figure 2. A13 (fol. 49v); *Ci commence Remede de Fortune.* [Here begins Remedy for Fortune.] A young man stands before an elderly teacher. (Photo: BnF)



LE REMEDE DE FORTUNE

Ci commence Remede de Fortune

fol. 49v Cils qui vuet aucun art aprendre
 A .xij. choses doit entendre:
 La premiere est qu'il doit eslire
 Celui ou ses cuers miex se tire
 5 Et ou sa nature l'encline;
 Car la chose envis bien define
 Qu'on vuet encontre son cuer faire
 Quant Nature li est contraire.
 Aimme son maistre et son mestier
 10 Seur tout; et ce li est mestier
 Qu'il l'onneure, ubeisse, serve;
 Et ne cuide pas qu'il s'asserve,
 Car s'il les aime, il l'ameront,
 Et s'il les het, il le harront:
 15 Pourfiter ne puet autrement.
 Doctrine reçoise humblement;
 Mais bien se gart qu'il continue,
 Car sciënce envis retenue
 Est et de legier oubliee,
 20 Quant elle n'est continuee.
 Soing, penser, desir de savoir
 Ait, si porra sciënce avoir.
 Et l'entreprengne en juene aage,
 Eins qu'en malice son corage
 25 Mue par trop grant congnoissance.
 Car le droit estat d'innocence
 Ressamble proprement la table



REMEDY FOR FORTUNE

Here begins Remedy for Fortune.

- The man who thinks to master any art
Must attend to twelve matters.
First, he must choose something
Toward which his heart most draws
5 And his nature most inclines him.
For he cannot bring to a satisfactory end
Whatever he undertakes grudgingly
Because Nature will be his enemy.
Let him love his master as well as his craft
10 Above all else; and he is called upon
To honor, obey, and serve them both,
Not considering himself their slave,
For should he love them, they will love him in turn,
While enmity will only earn from them the same.
- 15 Otherwise he cannot work to his profit.
Let him receive instruction humbly,
Taking care to follow that path,
For it is difficult to retain knowledge
Since it is easily forgotten
20 When not put into practice.
Let him be dedicated, thoughtful, and eager,
And in this way wisdom will come his way.
And let him begin this undertaking in youth
Before his heart should turn toward sinfulness
25 Through too much experience,
For the true state of innocence
Properly resembles a tablet

- Blanche, polie, qui est able
 A recevoir, sans nul contraire,
 30 Ce qu'on y vuet peindre et pourtraire;
 Et est aussi comme la cire
 Qui sueffre dedens li escrire,
 Ou qui retient fourme ou empreinte,
 Si comme on l'a en li empreinte.
- 35 Einsi est il certainnement
 De vray humein entendement,
 Qui est ables a recevoir
 Tout ce qu'on vuet et concevoir
 Puet tout ce a quoy on le vuet mettre:
 40 Armes, amours, autre art, ou lettre.
 Car chose ne puet si forte estre,
 S'il vuet, qu'il n'en deveingne mestre,
 Mais qu'il vueille faire et labeure
 Ad ce que j'ay dit ci desseure.
- 45 Pour ce l'ay dit que, quant j'estoie
 De l'estat qu'innocence avoie,
 Que Junesse me gouvernoit
 Et en oiseuse me tenoit,
 Mes ouevres estoient volages,
 50 Varians estoit mes corages;
 Tout m'estoit .i., quanque veoie,
 Fors tant que toudis enclinoie
 Mon cuer et toute ma pensee
 Vers ma dame, qui est clamee
 55 De tous seur toutes belle et bonne.
 Chascuns par droit ce nom li donne;
 Et de tous les biens que Nature
 Puet otroier a creature
 Ha tant qu'elle est fleur souvereine
 60 Seur toute creature humeinne.
- Pour ce a li mes cuers s'enclinoit,
 Et Nature li aprenoit,
 Ce m'est vis, car certainement
 Selonc mon juene entendement
 65 La veoie moult volentiers.
 Car mes voies et mes sentiers,
 fol. 50r Mi gieu, mi penser, mi retour
 Estoient en son noble atour
 Tout adés; n'avoir ne pooie,
 70 Sans li veoir, parfaite joie.

- White and blank that, offering
No impediment, can receive
30 Whatever one wishes to paint or portray.
And innocence is exactly like wax,
Which allows one to write thereupon
While retaining the image or imprint
In the precise form inscribed.
- 35 And surely it is just the same
With the true form of human understanding,
Which has the capacity to absorb
Whatever one wishes and can conceive,
Whatever task can be set for it:
40 Arms, love, the other arts, or letters.
Now nothing can be too difficult
For understanding, so inclined, to master,
Providing the man makes the effort and perseveres,
According to what I have described here above.
- 45 And I've said this because when I was
Of an age that innocence was mine,
The time Youth governed me
And kept me in idleness,
The things I did were of no lasting worth.
50 My heart knew no stability;
What I saw was all the same to me,
Save that my heart and all my thoughts
Were always fixed on
My lady, whom every man reputes
55 As superior to all other women.
The whole world rightly grants her this title.
And of all the gifts Nature
Can bestow on any of her creations,
So many are hers she's the sovereign flower,
60 Higher in rank than all other human creatures.
- That's why my heart was drawn to her,
And Nature taught me the same lesson,
So it seemed; for surely,
According to my youthful understanding
65 I was quite eager to lay eyes upon her;
For my ways and my paths,
My amusements, my thoughts, my recourse
Depended always and ever on her noble
Presence; nor could perfect joy
70 Be mine unless I was gazing upon her.

Et quant Amours vit qu'en ce point
 Estoie, elle n'atendi point,
 Eins s'i mesla par tel maniere
 Que puis ne fu, ne jamais n'iere,
 75 Que seur tout quanque Diex a fait,
 Ne l'aimme de cuer et de fait,
 Oubeïsse, serve, et honneure,
 Et qu'en tous tans et en toute heure,
 Ne soie tous siens sans demi
 80 A loy de tres loial ami.
 Car ca ha esté m'amour premiere,
 Et si sera la darreniere,
 Pour ce en li servant fineray,
 Ne jamais autre n'ameray.
 85 Or doint Diex que s'amour soit moie,
 Qu'en ce monde plus ne vorroie.

Einsi fist Amours par son art,
 Qui maint franc cuer doucement art
 Que, quant premiers ma dame vi,
 90 Sa grant biauté mon cuer ravi.
 Et quant de s'amour fui espris,
 Juenes estoie et desapris,
 S'avoie bien mestier d'aprendre,
 Quant tel fais voloie entreprendre.
 95 Que di je? Eins l'avoie entrepris.
 Qu'einc congé ne conseil n'en pris
 Fors a mon cuer et a ses yex,
 Qui en riant m'ont en mains lieus
 Prié que par amour l'amasse
 100 Si doucement que je n'osasse
 Leur vueil refuser, ne peüssse.
 Et mes cuers voloit que je fusse
 Tous siens, et je aussi le voloie,
 Et pour ce a eaus m'en consilloie.
 105 Si qu'einsi fui, se Diex me gart,
 Pris par Dous Ris et Dous Regart.
 Et certainnement, se j'eüssse
 Tant de bien en moy que je fusse
 Aussi sages com Salemons,
 110 Et fust miens quittes tous li mons,
 Et aussi preus comme Alixandres,
 Ou comme Hector, qui gueres mendres
 Ne fu de li quant a valour,
 Et s'eüssse autretant d'onnour
 115 Comme ot Godefroy de Buillon,
 Et la biauté qu'ot Absalon,

And when Love saw what a state
I was in, she hesitated not in the least,
But saw to it that I came to love
The woman from the heart, as I always will;
75 And above God's other creatures,
In all my deeds and wholeheartedly
I will obey, serve, and honor her,
And at every moment and hour
I will be entirely hers, and not by half,
80 According to the rule of the very loyal lover.
And this was my first love affair,
And it will be the very last,
For in serving the lady I'll live out my life,
And never love another.
85 Now may God grant me her love,
For in the whole world I'd wish nothing else.

And through her art, Love, who sets ablaze
Many a noble heart, accomplished this,
Namely that, when first I saw my lady,
90 Her great beauty ravished my heart.
And when set to burning with love for her,
I was a young man who knew nothing,
For there was much I needed to learn
Should I decide to follow this course.
95 What am I saying? I'd already decided
Before asking leave or advice
Other than from my heart and her eyes,
Which as they smiled unceasingly
Begged me to love her
100 With such sweet affection I did not dare
Spurn their request, nor could I.
And my heart wished that I were
Completely hers, which was my wish too,
And so I followed what those eyes advised.
105 The result was, God keep me, that right then
Sweet Laughter and Sweet Look took me prisoner.
And to be sure had I possessed such great
Virtue in my person that I was
Just as wise as Solomon,
110 And were the whole world mine to possess,
And were I as valiant as Alexander
Or even Hector, who was scarcely less worthy
Than him in regard to valor,
And if I had as much honor
115 As did Godfrey of Bouillon,
And the beauty that was Absalon's,

Et de Job la grant pacience,
 L'estableté et la constance
 De Judit et de Socratés,
 120 Qui en un point estoit adés,
 Car pour gaaingne ne pour perte
 Ne se mouvoit, tant fust aperte,
 Et avec ce l'umilité
 Qu'Ester ot, et la loiauté
 125 D'Abraham, a verité dire,
 Ne peüsse je pas souffire
 Pour dame amer de tel affaire.
 Mais Amours le me firent faire,
 Qui m'i donnerent ligement
 130 Quant je la vi premierement;
 Si que siens sans riens retollir
 Sui, que qu'il m'en doie avenir,
 Et serai, tant com je vivray,
 Ne jamais autre n'ameray.

135 Et quant Amours m'ot a ce mis
 Que pris fui et loiaus amis,
 Elle congnut bien ma juenesse,
 Mon innocence, ma simplesse.
 Et pour ce qu'estoie en enfance,
 140 Me prist elle en sa gouvernance;
 Si me moustra la droite voie:
 Comment ma dame amer devoie,
 Servir, oubéir, honnouurer,
 Humblement croire et aourer,
 145 Et cremir seur toute autre rien
 Com m'amour et mon dieu terrien;
 fol. 50v Et que toudis heüssse l'ueil
 A faire son bon et son vueil,
 En gardant s'onner et sa pais;
 150 Et que, se de l'amoureus fais
 Me venoit peinne, ne dolour,
 Ou merencolie, ou tristour,
 Que tout humblement recueillisse,
 Et que a grevez ne m'en tenisse;
 155 Et aussi que bien me gardasse
 Que ceste amour continuasse,
 Et qu'adés, de près et de loing,
 Desir, penser eüssse et soing
 De s'amour et sa grace acquerre,
 160 Sans autre desirer ne querre;
 Et que loiaus fusse et secrez.
 Ce sont les poins et les degréz

- And the boundless patience of Job,
The steadfastness and perseverance
Of Judith and of Socrates,
120 Who always held fast to one position,
Since for the sake of neither profit nor loss,
No matter how great, neither would budge,
And in addition the humility
Of Esther, and the faithfulness of
125 Abraham, if truth be told
Mine would not be merit enough
To love a lady of such rank.
But Love led me to do so,
Granting that I'd be the lady's liegeman
130 The moment I laid eyes upon her,
And so I am now hers
With a whole heart, no matter what,
And will so remain my whole life,
Nor will I ever come to love another.
- 135 And even as Love arranged that I
Was made a captive and loyal lover,
She clearly recognized my youth,
My innocence, my naïveté,
And because I was still a young man,
140 She took me under her governance
And pointed out the right path to me:
How I should love my lady,
Serve, obey, honor her,
Humbly trust in and worship her,
145 And reverence her above all else
As my love and earthly divinity;
And I should always keep my eye
On acting to her good and benefit,
Guarding her honor and peace of mind;
150 And if from the affairs of love
Pain or sorrow should fall to my lot,
Or melancholy or sadness,
I was to receive these with humility,
Not considering myself ill-served;
155 And also I should take good care
That this love affair endure;
And always, both near and far,
I should desire, intend, and seek
To merit her love and good graces,
160 Never pining after or looking for some other;
And I was to be loyal and discreet.
These are the instructions and precepts

Qu'Amours m'enseingna et aprist
 Quant en gouvernance me prist.
 165 Et je les ay si bien apris
 Que puis en un seul ne mespris.

Et aussi ma tres douce dame,
 Que je desir et aim, par m'ame,
 De cuer, sans pensee villeinne,
 170 Plus que Paris ne fist Heleinne,
 M'estoit miroir et exemplaire
 De tous biens desirer et faire.
 Et pour le bien qu'en li veoie,
 De tout bien faire me penoie
 175 Et me gardoie de mesprendre
 Si qu'on ne me peüst reprendre,
 A mon pooir, car sa bonté
 M'en donneoit cuer et volenté.

180 Et son humilité parfaite
 M'estoit escuz, defense, et gaite,
 Qu'Orguiex ne me peüst sourprendre,
 Qui mains maus norrist et engendre,
 Et qu'envers tous tres doucement
 Me maintenissee et humblement.
 185 Et vraiment bien dire puis
 Que d'umblesse est fonteinne et puis:
 Qu'onques turte ne turterelle,
 Aingnaus, coulons, ne coulombelle,
 Damoiselle, ne pucelette
 190 Ne pot estre d'orgueil plus nette,
 Ne plus pleinne d'umilité,
 Acompaingnie de pité,
 En tous cas et en tous endrois,
 De li. Certes, et ce est bien drois,
 195 Car il li vient de droite ligne;
 Pour ce en ce cas pas ne forligne.
 Et sa maniere asseüree,
 De tous et de toutes loee,
 Son biau port, son gentil maintieng,
 200 Qui pareil n'ont si com je tieng,
 Tout aussi com l'enfant le mestre
 Arent, m'aprenoient a estre.
 Car, sans plus, de leur ramembrance
 Maintieng, maniere, et contenance
 205 Loing de li souvent me venoit
 Milleur quant il m'en souvenoit:
 Si que dont, quant je la veoie

- 165 Love announced and explained
When putting me under her wing.
And taking them very much to heart,
I henceforth violated nary a one.
- 170 Furthermore, my lady so sweet,
Whom I desire and love upon my soul
From the heart, with no improper thoughts,
More than Paris did Helen,
Was a mirror and exemplar to me
For desiring and then doing all that is virtuous.
And because of the goodness I saw in her,
I strove with all my might after the good
175 And refrained, as much
As I could, from improper
Behavior, for her virtue gave me
The heart and will to do so.
- 180 And her perfect humility
Was my shield, defense, and guardian
So I'd not be taken unawares by Pride,
Who incites and nourishes many an evil thought,
And so with all people I maintained
A demeanor humble and kind.
185 And truly I can very well say
She is the fountain and well of humility;
No turtledove (he or she),
No lamb, pigeon, or little dove,
No maiden or young girl
190 Could be more free from pridefulness,
Nor more graced with humility,
And pity as well,
Everywhere and at all times
Than she. That's surely fitting, coming
195 As it does through her proper lineage;
And so she does not betray her birth.
And her assured manner,
Praised by all women and men,
Her appealing demeanor, her noble bearing,
200 Which have no equal in my view,
Just as the master gives instruction to the child,
These taught me how to conduct myself.
Thinking of them — and only that — urged
Me oftentimes to improve my actions, manner,
205 And behavior when I was distant from her
And her qualities came to mind.
And it was the same when I looked upon her

Vis a vis et que remiroie
 Son port, son maintieng, sa maniere,
 210 Qui plus est estable et entiere
 Que nulle qu'onques mais veïsse,
 Bien estoit drois qu'en retenisse
 Aucun notable enseingnement
 Quant dou souvenir seulement
 215 Meintes fois par Douce Pensee
 Ma maniere estoit amendee.
 Et sa gracieuse parole,
 Qui n'estoit diverse ne fole,
 Estrate, ne mal ordenee,
 220 Hauteinne, mais bien affrenee,
 Cueillie a point et de saison,
 Fondee seur toute raison,
 Tant plaisant et douce a oïr,
 Que chascun faisoit resjoïr,
 225 Me metoit un frein en la bouche
 Pour moy taire de ce qui touche
 fol. 51r A tout ce qu'on claimme mesdire,
 Mais laisse avoit pour le bien dire,
 Car nuls ne doit dire d'autrui
 230 Ce qu'il ne vuet oïr de lui.
 Le trop parler me deffendoit;
 Parler a point me commandoit,
 Sans baudour et sans venterie,
 Sans mentir et sans flaterie;
 235 Car c'est chose moult honnourable
 D'estre en son parler veritable.
 Et Verite ne quiert nuls angles,
 N'elle n'a que faire de jangles.

S'onner et sa grant courtoisie
 240 Me deffendoient villonnie
 Et voloient que j'honnourasse
 Chascun, et que po me prisasse;
 Car cils a l'onner qui la fait,
 Nom pas cils a qui on la fait.
 245 Et se l'Evangile n'est fausse,
 Humiliez est qui s'exausse,
 Et qui s'umilie essauciés
 Pour c'est li noms si exaussiez
 De ma dame par tout le monde,
 250 Qui en humilité habonde,
 En honneur et en courtoisie,
 Plus qu'en dame qui soit en vie;
 Et comment que chascuns li donne

Face to face and contemplated the presence,
The deportment, the style of this woman,
210 Who was more unwavering and constant
Than any other I'd ever laid eyes on,
It was certainly fitting that from her virtues
I retained some important teachings,
For from memory alone
215 Many times through Sweet Thought
I was more virtuous in what I did.
And her gracious speech,
Neither unfriendly nor foolish,
Neither distant nor malicious,
220 Not haughty, but carefully moderated,
Showing good and proper judgment,
Based completely on reason,
So pleasant and sweet to the ear
It made every man rejoice,
225 Put a halter on my mouth
To keep silent about everything
That might be thought slanderous,
But I was encouraged to speak what was worthy.
For no man should say of another
230 What he does not wish to hear said of him.
She forbid me from blathering on,
Asking that my talk be appropriate,
Void of boasting and grandiosity,
Falsehood and flattery.
235 For it's a quite honorable virtue
To speak the truth.
And Truth seeks out no calculating rhetoric
And has no truck with foolish distortion.

Her honor and impressive courtliness
240 Barred me from vile behavior
And guided me to honor
Everyone, while valuing myself but little.
For the man acting honorably obtains honor,
Not the one honored by the deed.
245 And if the Gospel is no lie,
He who exalts himself is the one humbled,
And whoever humbles himself is exalted.
And this is why the name of my lady
Is so raised up throughout all the world,
250 For humility abounds in her,
As do honor and courtesy,
More than in any woman alive;
And although everyone accords her

- 255 Le pris d'onour et la coronne,
 Estre cuide, tant a d'onnour
 Entre les autres la menour.
 Ne congnoissoit fole largesse,
 Ne d'escharseté la simplesse,
 Ne la destresse d'avarice,
 260 Qui est en cuer humain grant vice.
 Mais toudis, quant elle donnoit,
 Ses dons sagement ordonnoit
 Et savoit certainement quoy,
 Quant, comment, a qui, et pour quoy.
 265 Tost le faisoit, et volentiers,
 S'en estoit ses dons plus entiers;
 Car qui tost donne, .ij. fois donne.
 De ce m'estoit maistresse bonne
 Qui m'aprenoit a bonne escole
 270 Que n'eüsse largesse fole,
 Adavarice, n'escharseté
 Que largesse het sans pité,
 Et seur tout qu'en moy fer ne fust
 Dou dart d'Avarice ne fust,
 275 Qui tout autre bien fait perir
 Par tout ou il se puet ferir.
 Car ja homs n'iert tant honnourez
 Que ses biens n'en soit devourez
 Et qu'il n'en perde, s'il a pris:
 280 Scens, honneur, ame, los, et pris.
- Et sa grant douceur a nul fuer
 Ne se departoit de mon cuer,
 Car sa demeure et son sejour
 Y faisoit de nuit et de jour.
- 285 Et aussi com le dous entrait
 La douleur d'une plaie trait
 Et adoucist, sa grant douçour
 Faisoit adoucir la dolour
 Qu'Amours et Desirs me faisoient,
- 290 Qui maint grief estour me donnoient,
 Des quels je ne me plein ne dueil,
 Car je n'en ai peinne ne dueil,
 Einsois les recueil humblement,
 Bonnement, et joieusement.
- 295 Et son tres dous plaisant regart
 Attraioit mon cuer de sa part
 Tout aussi par son dous attrait,
 Com l'aïmant le fer attrait.

- 255 The prize and crown of honor,
She's so honorable the lady thinks herself
Among the least of women.
She was unacquainted with foolish generosity,
With the simplemindedness of cupidity,
With the suffering brought on by avarice,
260 Which in the human heart is a great vice.
Always, instead, when she gave a gift,
She was careful about what she bestowed,
And, to be sure, in this giving she considered what,
When, how, to whom, and for what reason.
265 She gave unhesitatingly and from the heart,
Which made her presents more valuable,
For he who gives quickly, gives twice.
In this she became a useful teacher to me,
Offering the valuable lesson
270 That I should not foolishly waste my money
Out of avarice or unthinking whim,
Which Generosity pitilessly detests;
And above all else that the point and shaft
Of Avarice's spear should not penetrate
275 Me, for it destroys every virtue
Wherever finding the chance to strike.
Indeed no man ever possesses honor enough
To preserve what he treasures from destruction
If he consents to it and thereby forfeits
280 Reason, honor, soul, good name, and reputation.

- And at no time did her great sweetness
Desert my heart, but there
Found its home and resting place
Both day and night.
285 And just as sweet balm soothes
The pain from a wound
And eases it, her great sweetness
Worked to alleviate the agony
Love and Desire then caused me,
290 For these launched many a hard assault,
And I did not cry out, nor did I moan
Because I felt no pain or distress;
Instead I bore everything with humility,
A good heart, and pleasantness.
- 295 And her look, quite sweet and favoring,
Drew my heart in that direction
Through its delightful appeal,
Just as the magnet pulls iron toward it.

Et ce tenoit mon cuer en joie,
 300 Car quant ce Dous Regart veoie,
 En moy ne prenoit son repaire
 Riens qui fust a joie contraire.
 Et sa biauté, qui toutes passe,
 Enlaçoit mon cuer et enlasse
 305 De plus en plus de jour en jour
 En son service et en s'amour,
 fol. 51v Et m'aprenoit, par sa puissance,
 A congnoistre Douce Esperence,
 Et a desirer la mercy
 310 D'Amours, dont moult la remercy.
 Car certes je ne congnoissoie
 Espoir ne Desir quant en voie
 Me mist sa biauté dou congnoistre
 Pour m'amour et ma joie acroistre,
 315 Qu'Amours croist Desir et enorte,
 Et Esperance Joie aporte.

Et son noble atour bel et gent,
 Qui est, au dit de toute gent,
 Simple, faitis, apert, et cointe,
 320 M'acointoit et encor acointe,
 Que me tenisse cointement,
 Nettement, et joliement,
 Trop ne po; car qui se desguise,
 Certes, ce n'est pas belle guise;
 325 Mais qui puet au moien venir.
 C'est le plus seür a tenir.

Einsi son exellent bonté
 Et sa parfaite humilité,
 Sa maniere qui n'est volage,
 330 Son gentil port, son maintieng sage,
 Son biau parler, sa haute honnour,
 Sa courtoisie sans error,
 Sa franche liberalité,
 Sa douceur pleinne d'amité,
 Son dous regart, sa biauté fine
 Et son atour belle doctrine
 Me demoustroient et maint bien,
 Se je les retenisse bien.
 Et ja soit ce qu'en li veïsse
 335 Tous biens, et po en retenisse,
 Ne puet estre que miex n'en vaille,
 Ou ce seroit mal fait sans faille.
 Et se retenu les avoie,

And this kept my heart full of joy,
300 For when I glimpsed this Sweet Look
Nothing contrary to that joy
Made its home within me.
And her beauty, exceeding all others,
Bound up my heart more and more
305 Every day, constraining me
To serve and love her,
And through her power that beauty
Teaches me to know Sweet Hope
And desire Love's mercy,
310 For which she has my great thanks.
Now truly I'd not made the acquaintance
Of Hope or Desire when her beauty
Put me on the path of getting to know them
So as to increase my love and joy,
315 For Love intensifies and heightens Desire,
And Hope is a companion to Joy.

And her mode of dress, noble, beautiful, and fair,
Which is, as everyone says,
Unpretentious, stylish, elegant, and striking,
320 Showed me and shows me still
That my clothes should be attractive,
Proper and refined, neither too fancy
Nor too plain, for whoever over-dresses,
Surely does not make an appealing appearance.
325 For the best path to keep on,
If you can do so, is the middle way.

And so her exceptional virtuousness
And her unblemished humility,
Her manner, which was never flighty,
330 Her sophisticated demeanor, her assured bearing,
Her appealing speech, her sharp sense of honor,
Her courtliness, lacking any flaw,
Her unbounded generosity.
Her grace brimming with friendliness,
335 Her sweet look, her unsullied beauty,
And her appearance too manifested to me
Both appealing doctrine and substantial goodness,
And I took it all very much to heart.
And even though I observed all her noteworthy
340 Qualities and could match them but little,
It could not be I found no profit there;
Otherwise I should have fared quite badly.
But had I made these good qualities my own,

345 Volentiers pas ne les diroie
 Pour ce que löange assourdist
 En bouche qui de li la dist.
 Et nompourquant tant en vueil dire
 Sans venterie et sans mesdire
 A sa löange seulement,
 350 Que de li venra proprement,
 S'en toute ma vie riens vail,
 A qui cuer, corps, et ame bail.

 Einsi la tres noble doctrine,
 Qui tant est precieuse et fine,
 355 De la belle me doctrina,
 Qui toute bonne doctrine a.
 Et je la servi longuement
 De cuer si amoureusement
 Qu'a nulle autre rien n'entendoie
 360 Fors a s'amour ou je tendoie.
 Mais de tout ce riens ne savoit,
 Ne comment elle pris m'avoit;
 Car pour riens ne li descouvrisse
 L'amour de mon cuer, ne deisse,
 365 Ne descouvrir ne li peüsse,
 Se je vosisse ne sceüsse;
 Eins portoie couvertement
 Ceste amour et celeement,
 Sans faire en plainte ne clamour,
 370 Tant estoie espris de s'amour.
 Nompourquant, quant de son regart
 Sentoie le tres dous espart,
 Je perdoie toute vigour
 Par sa force et par sa rigour,
 375 Et me faisoit teindre et palir,
 Fremir, trambler, et tressaillir.
 Lors pooit bien apercevoir
 Que l'amoie sans decevoir
 Plus .v^e. mille fois que my,
 380 Sans feintise et de cuer d'amy.
 S'usoie ensement ma jouvente
 Pour ma tres douce dame gente
 En Dous Penser, en Souvenir,
 En Esperance d'avenir
 385 A sa grace que tant desir
 Q'je n'ay nul autre desir.

fol. 52r Si sentoie maintes pointures,
 Une heure douces, l'autre sures,

I would not be willing to say much about it,
345 For praise rings hollow in the mouth
Of the one who speaks it of himself.
Nonetheless, not boasting or speaking out of turn,
And in order only to praise her,
I intend to say the following:
350 If in all my life I amount to anything,
The source, to speak the truth, is the lady
To whom I grant heart, body, and soul.

Thus the very noble teaching, so precious
And subtle, of that beautiful woman
355 In whom all virtuous doctrine is to be found,
Was what instructed me.
And for a long time I served her
From the heart and in a loving way,
Attending to nothing else
360 Save the love that drew me there.
And she was ignorant
Of how she had taken me prisoner,
For nothing could have led me to reveal
The love in my heart, or speak of it,
365 Nor could I have confessed this to her
Even had I so wished or known how;
Instead I bore this love in secret,
Keeping it hidden,
Uttering no moan or complaint,
370 So smitten with love for her I was.
Nevertheless, when I felt the sparks
From her glance, and this was so delectable,
What strength I had was overcome
By its insistence and power,
375 Which made me pale and flush,
Shake, tremble, and quake.
So it was then quite easy to see
How with no deception I loved her five hundred
Thousand times, and even more, than myself,
380 With no falseness and with a lover's heart.
And this is how I spent my youth
In Sweet Thought, in Remembrance,
And in Hope I might attain
The favor of my lady, so very gracious and noble,
385 Whom I desire with such fervor
I feel no other desire at all.

Many wounds kept me in pain:
One hour was delightful, the next unpleasant,

390 L'autre plaisant, l'autre enuieuse,
 L'autre triste, l'autre joieuse.
 Car cuers qui sent d'Amours le point
 N'est mie toudis en .i. point,
 N'asseür de joie ou de peinne;
 Einsois couvient qu'il se demeinne
395 Selonc la fortune d'Amours.
 Mais la teste encline comme ours,
 Recevoie son douz voloir,
 Fust de joie, fust de doloir,
 Humblement comme amis parfais
400 Amoureus par dis et par fais.
 Et pour ce que n'estoie mie
 Toudis en .i. point, m'estudie
 Mis en faire chansons et lais,
 Balades, rondiaus, virelais,
405 Et chans, selonc mon sentement,
 Amoureus et non autrement.
 Car qui de sentement ne fait
 Son ouevre et son chant contrefait;
 Ne moustrer aussi ne pooie
410 Les maus d'amours que je sentoie
 A ma dame qui en chantant
 Me va si bel comme enchantant.
 Et tous les chans que je ditoie
 A sa löange les faisoie
415 En pensant que, s'il avenist
 Que mes chans devant li venist,
 Qu'elle porroit savoir comment
 Je l'aim et sui en son comment.
420 Et mes cuers moult s'i deduisoit
 Quant ma dame a ce me duisoit
 Qu'a sa löange et a s'onnour
 Me faisoit chanter pour s'amour.
 Car chanters est nez de leece
425 De cuer, et plours vient de tristece.
 Et seur ce que Douce Pensee
 S'est dedens mon cuer enfermee,
 Souvenirs et Bonne Esperance
 Et Loyauté, ou ma fiance
430 Ay si toute qu'ailleurs ne l'ay,
 Fis je ce dit, qu'on claimme lay:

- 390 One pleasant, the next rife with misery,
One sad, the other filled with happiness.
For the heart sensing the shaft of Love
Never finds itself in just one state
And is assured neither joy nor suffering.
Instead it must trace the path
395 Laid out by the destiny Love determined.
And so, my head hanging down like a bear's,
I accepted all that she graciously wished,
Whether pleasant or racked with pain,
In a humble fashion, like a lover flawless
400 In word and deed.
And since I never found myself
In one state, I set myself the task
Of composing *chansons* and *lays*,
Ballades, *rondeaux*, *virelais*,
405 And songs as my emotions inspired me,
As these were of love and nothing else.
For whoever does not compose from what he feels
Produces inauthentic writing and song;
Yet in my situation I could not
410 Reveal to my lady,
Who seemed so beautiful an enchanting presence
As I composed, those pangs of love I endured.
And all the songs I invented
Were written in her honor;
415 So I thought that if any of my works
Should come to her notice
She'd be able to discover how much
I loved her and how bent to her will I was.
And my heart sensed great pleasure
420 In writing a song to her praise
And honor, whenever my lady
Inspired me through the love I bore her.
For a song finds its source in the joy
The heart feels, and sadness makes tears flow.
425 And because Sweet Thought
Found itself enclosed within my heart,
Along with Memory, Good Hope
And Loyalty, in whom I placed all my trust
And nowhere else, I composed
430 The following verse, which is called a *lay*:

I. 

II. 32

Et qui vor - roit plus sou - hai -
Car on ne les puet es - pri -
dier, Je n'os cui - dier Si fol cui -
sier, Ne trop pri - sier, Quant de le -
dier Que cils aim - me de cuer en -
gier Pue - lent de tous mauls a - le -
tier Qui de tels biens n'a souf - fis -
gier Et fai - re par leur grant puis -
san ce; Car qui plus
san ce Un cuer na -
quiet, il vuet tri - chier S'A-mours tant
vré sain et le - gier Sans nul dan -
chier L'a que fi - chier Dein - gne par
gier, Et es - lon - gier De mal, et
l'ueil de son ar - chier En son cuer
de joie a - pro - chier. Seu - le - ment

64

d'eaus la con - gnois - san - ce.
de leur ra - mem - bran - ce.

III. 68

Et pour ce en - gen - dre - e S'est Dou -
S'en yert hon - nou - re - e, Ser - vi -

73

ce Pen - se - e En mon cuer et
e, lo - e - e, Crein - te, ou - be - i -

78

en - fer - me - e, Qu'a - dés me sou - - vient
e et a - me - e, Fai - re le cou - - vient;

83

De la de - si - - re - e, Dont ma
Car s'il li a - gre - e, J'a - ray

88

joie est ne - e Et l'es - pe - ren -
des - ti - ne - e Bon - ne, ou mort des -

93

ce dou - ble - e Que de li me vient.
es - pe - re - e: Dou tout a li tient.

IV. 

98

Mais quant je voy Le tres
Fai - re le doy Se je

102

bel ar - roy Sim - ple et coy, Sans des - roy,
l'aim et croy; Car en moy Joy - e en croy

106

De son corps, le gay, Et
Pour ce mon cuer vray, Re

110

que je l'oy Par - ler sans ef -
maint en soy, Dont tel bien re -

114

froy, Par ma foy, Si m'es - joy Que tou -
çoy Que puis n'oy Grief a - noy Que je

118

te joi - e ay.
l'en - a - may.

120

V. Et se par De - sir re - cueil Au - cun
Pour sa biau - té sans or - gueil, Qui tou -

125

grief, pas ne m'en dueil, Car son tres dous
tes pas - se, a mon vueil, Et pourson tres

129

ri - ant oueil Tout a - dou - cist
bel a - cueil Qui tou - dis rist,

133

Le grief qui de De - sir ist;
Si qu'en plai - san - ce nor - rist

138

Si me plastr et a - be - list
Mon cuer et tant m'en - ri - chist

142

Tant qu'au por - ter me de - list Plus que ne
Qu'ein - si vi - vre me souf - fist, Ne plus ne

146

sueil
vueil,

VI. 147

Fors tant, qu'en au - cu - ne ma - nie - re
 Car ne sui tels qu'a moy af - fie - re

151

Ma da - me chie - re, Qui de mon cuer la
 Que s'a - mour que - re, Ne que de son vueil

155

tre - so - rie - re Est et por - tie - re,
 tant en - que - re Que li re - que - re;

159

Sce - ust qu'el - le_est m'a - mour pre - mie - re
 Car moult por - roit com - pa - rer chie - re

163

Et dar - re - nie - re. Et plus l'aim qu'au - trui
 Te - le pri - e - re Mes cuers, qui gist en

168

ne mon bien, Nom pas d'a - mour vein -
 son li - en. Pour ce n'en fais sam -

172

ne et le - gie - re, Mais si en - tie - re,
 blant ne chie - re Que je n'a - que - re

176

Que miex a - me - roie es - tre en bie - re
 Re - fus qui me de - bou - te ou fie - re

180

Qu'a par - son - nie - re Fust, n'en moy pen - se -
De li ar - rie - re; Car se sa dou - ceur

184

e dou - blie - re. Tels tou - dis ye - re,
m'es - toit fie - re, A - mours mur - trie - re

188

Com - ment qu'el - le n'en sa - che rien.
Se - roit de moy. Ce say je bien.

193

VII. Si n'est voi - e Qui m'a - voi - e
Fols se - rois - e, Se rou - - voi - e

197

Com - ment des - cou - vrir li doi - e
Riens plus, fors qu'en li em - plois - e

201

Par nul tour; Car sans re - tour
Corps, hon - nour, Cuer et a - mour;

205

Je mor - rois - e Se j'a - voi - e
Qu'au - tre joi - e Ne de - vrois - e

209

213

VIII.

217

221

225

229

IX. 233

A - mours, que j'en pri, Qui volt et souf -
 Et qu'au - tre ne tri; Ein - sois ha l'ot -

237

fri Qu'a li, sans de - tri, Quant pre - miers
 tri Qu'onc ne des - cou - vri, Dont maint sous -

241

la vi, m'of - fri, Li por - ra bien
 pir ay mur - tri Qui puis n'o - rent

245

di - re Que pour s'a - mour fri Sans
 mi - re. Mais s'en mon de - pri M'est

250

plain - te et sans cri, Et qu'a li m'ot - tri,
 a - mours es - tri, Je n'en brai ne cri,

254

Com - me au plus tres no - ble tri Que pe -
 N'au - tre - ment ne m'en de - fri, Ne pen -

258

us - se es - li - re,
 se a def - ri - re.

X. 261

Car en - se - ment Vueil li - e - ment, Jo -
Ce - le - e - ment Et sa - ge - ment, Pa -

265

li - e - ment Et gai - e - ment, En
ti - en - ment Et net - te - ment Iert

269

ma da - me a - mer loi - au - ment U -
et tres a - mou - reu - se - ment De -

273

ser tou - te ma vi - e Si fran -
dens mon cuer nor - ri e; Car bon -

278

che - ment, Que vrai - e - ment, Se j'ay tour -
ne - ment Et dou - ce - ment, Pro - chein - ne -

282

ment, A - li - ge - ment N'en vueil, fors
ment, S'Es - poirs ne ment, M'iert ma pein -

286

souf - frir hum - ble - ment Ma dou - ce
ne tres hau - te - ment A cent dou -

290

ma - la - di - e.
bles me - ri - e.

XI. 293

Car com - ment que De - sirs m'as -
Qui paist d'a - mou - reu - se vi -

297

sail - le Et me fa - ce main - te ba -
tail - le Mon cuer et de - dens li en -

301

tail - le Et poin - gne de l'a - mou - reus
tail - le Sa biau - té fi - ne par tel

305

dart, Qui sou - vent d'es - toc et de
art Qu'au - tre n'est de quoi il me

310

tail - le Ce - le - e - ment mon cuer de -
chail - le, Et des biens a - mou - reus me

314

tail - le, Cer - tes bien en vain se tra - vail - le,
bail - le Tant qu'il n'est joi - e qui me fail - le

318

Car tout ga - rist son Dous Re - gart,
Que n'ai - e de li que Dieus gart.

XII. 322

Et pour ce, sans nul des - cort,
Il me fait par son e - nort

326

En - du - rer Vueil et ce - ler L'ar - dant de -
Hon-nou - rer, Ser - vir, doub - ter, Et ou - be -

330

sir Qui vuet ma joie a - men - rir Par
ir Ma da - me et li tant chie - rir Qu'en

335

sou - til sort; Si le port Sans des - con -
son ef - fort Me de - port, Quant il me

339

fort Et vueil por - ter; Car s'il fait mon
mort Et vuet gre - ver, Mais qu'a li vueil

344

cuertam - bler, Tein - dre, et pa - lir, Et fre - mir,
le pen - ser Qu'aim et de - sir Sans par - tir,

349

A bien souf - frir Dou tout m'a - cort.
Ne re - pen - tir; La me con - fort.

LAY

I.

- Qui n'aroit autre deport
 En amer
 Fors Dous Penser
 Et Souvenir
 435 Avec l'Espoir de joir
 S'aroit il tort,
 Se le port
 D'autre confort
 Voloit rouver;
 440 Car pour un cuer saouler
 Et soustenir,
 Plus querir
 Ne doit merir
 Qui aimme fort.
- 445 Encor y a maint ressort:
 Remembrer,
 Ymaginer,
 En dous plaisir
 Sa dame veoir, oir,
 450 Son gentil port,
 Le recort
 Dou bien qui sort
 De son parler
 Et de son dous regarder,
 455 Dont l'entrouvrir
 Puet garir
 Et garentir
 Amant de mort.

II.

- Et qui vorroit plus souhaidier,
 fol. 52v Je n'os cuidier
 461 Si fol cuidier
 Que cils aimme de cuer entier
 Qui de tels biens n'a souffisance;
 Car qui plus quiert, il vuet trichier
 465 S'Amours tant chier
 L'a que fichier

LAY

I.

- He who finds no other pleasure
In loving
Save Sweet Thought
And Memory,
435 Along with Hope of satisfaction,
Would be mistaken
If the haven
Of some other consolation
He thought to seek;
440 For to satisfy a heart
And sustain it,
The man who loves intensely
Must not look for
What he merits not.
- 445 And yet there are many sources of comfort:
Remembering;
Imagining;
Looking upon or listening to
His lady in sweet pleasure;
450 Her noble demeanor;
The memory
Of the goodness that comes
From the words she speaks,
And from her sweet look,
455 Which, as her eyes open,
Can save
A lover, preserving
Him from death.

II.

- And as for any man wishing more,
460 I'd not dare entertain
The quite foolish thought
That anyone might love with his whole heart
And not be satisfied with these benefits;
Whoever seeks more is bent on deception
465 Since Love holds him
So dear she deigns to have her archer

Deingne par l'ueil de son archier
En son cuer d'eaus la congoissance.

470 Car on ne les puet esprisier,
 Ne trop prisier,
 Quant de legier
Puelent de tous mauls alegier
Et faire par leur grant puissance
Un cuer navré sain et legier
475 Sans nul dangier,
 Et eslongier
De mal, et de joie aprochier.
Seullement de leur ramembrance.

III.

480 Et pour ce engendree
 S'est Douce Pensee
En mon cuer et enfermee,
 Qu'adés me souvient
 De la desiree,
 Dont ma joie est nee
485 Et l'esperence doublee
 Que de li me vient.

S'en yert honnouree,
 Servie, loee,
Creinte, oubiē et amee,
490 Faire le couvient;
 Car s'il li agree,
 J'aray destinee
Bonne ou mort desesperee:
 Dou tout a li tient.

IV.

495 Mais quant je voy
Le tres bel arroy
 Simple et coy,
 Sans desroy,
De son corps, le gay,
500 Et que je l'oy
Parler sans effroy,
 Par ma foy,

Send him through the eye to his heart
 An acquaintance with those goods.

- For one cannot value
 470 Or prize them too much,
 As they readily offer
 A remedy for every ill,
 And through their great power rendering
 A wounded heart whole and untroubled,
 475 With no conflict at all,
 Driving sadness into exile
 And making joy draw near
 Merely through memory of these goods.

III.

- 480 And in this way Sweet Thought
 Arose and found a place
 Within my heart,
 And so I always hold in my thoughts
 The woman whom I desire,
 Who inspires my joy
 485 And doubles the hope
 That flows from her to me.

- 490 And she will be honored,
 Served, praised,
 Respected, obeyed, and loved.
 It must be so;
 For depending on what she wishes,
 It's either a fortunate destiny
 Or a hopeless death;
 It's all up to her.

IV.

- 495 But when I lay eyes on
 The very beautiful shape,
 Of her body, her dress
 Unassuming and elegant,
 Not making a show, but striking,
 500 And when I listen to
 Her quiet speech,
 Upon my faith

Si m'esjoy
Que toute joie ay.

505 Faire le doy
Se je l'aim et croy;
 Car en moy
 Joye en croy
Pour ce mon cuer vray,
510 Remaint en soy,
Dont tel bien reçoy
 Que puis n'oy
 Grief anoy
Que je l'enamay.

V.

515 Et se par Desir recueil
Aucun grief, pas ne m'en dueil,
fol. 53r Car son tres dous riant oueil
 Tout adoucist
Le grief qui de Desir ist;
520 Si me plaist et abelist
Tant qu'au porter me delist
 Plus que ne sueil

Pour sa biauté sans orgueil,
Qui toutes passe, a mon vueil,
525 Et pour son tres bel acueil
 Qui toudis rist,
Si qu'en plaisirance norrist
Mon cuer et tant m'enrichist
Qu'einsi vivre me souffist,
530 Ne plus ne vueil,

VI.

Fors tant, qu'en aucune maniere
 Ma dame chiere,
Qui de mon cuer la tresoriere
 Est et portiere,
535 Sceüst qu'elle est m'amour premiere
 Et darreniere.
Et plus l'aim qu'autrui ne mon bien,
Nom pas d'amour veinne et legiere,
 Mais si entiere,

I do rejoice,
For every joy is mine.

- 505 This is what I must do
If I love and trust her;
 For within me
 Joy increases in response
Because my true heart
510 Remains in her,
And from this I receive
 Such goodness that no miserable
 Suffering has been mine to endure
Since the moment I came to love her.

V.

- 515 And if Desire forces me to suffer,
Somehow I make no complaint,
For her eye, so kind and laughing,
 Assuages completely
The misery Desire inflicts.
520 And I am quite pleased and delighted
As I rejoice in enduring it,
 More than I did before,

Because of her beauty without pride,
Surpassing all others to my mind,
525 And because of her very Fair Welcome,
 Never unsmiling;
And my heart is so nourished
And enriched in pleasure
That living on in this way suffices,
530 Making me wish for nothing different,

VI.

- Save that in no way has
 My beloved lady,
Who is the treasurer of my heart
 And its gatekeeper too,
535 Come to know she is both my first love
 And my last as well.
And I love her more than myself or my advantage,
Not with an affection vain and flighty,
 But so completely

- 540 Que miex ameroie estre en biere
 Qu'a parsonniere
 Fust, n'en moy pensee doubliere.
 Tels toudis yere,
 Comment qu'elle n'en sache rien.
- 545 Car ne sui tels qu'a moy affiere
 Que s'amour quiere,
 Ne que de son vueil tant enquiere
 Que li requiere;
 Car moult porroit comparer chiere
 Tele priere
 Mes cuers, qui gist en son lien.
 Pour ce n'en fais samblant ne chiere
 Que je n'aquiere
 Refus qui me deboute ou fiere
 De li arriere;
 Car se sa douceur m'estoit fiere,
 Amours murtriere
 Seroit de moy. Ce say je bien.

VII.

- 560 Si n'est voie
 Qui m'avoie
 Comment descouvrir li doie
 Par nul tour;
 Car sans retour
 Je morroie
 Se j'avoie
 Refus, et, se je vivoie,
 fol. 53v Ma baudour
 Seroit tristour.

- 570 Fols seroie,
 Se rouvoie
 Riens plus, fors qu'en li emploie
 Corps, honnour,
 Cuer et amour;
 Qu'autre joie
 Ne devroie
 575 Voloir s'assez remiroie
 Sa douçour
 Et sa valour.

- 540 I'd prefer lying on my bier
 To proving faithless toward her
 Or harboring deceitful thoughts.
 And this will always be the case,
 Though she knows nothing of it.
- 545 Now I'm not a man who merits
 Asking for her love,
 Or even if she might allow me
 To make such a request,
 For my heart, trapped in her snare,
550 Might pay quite dearly
 For such a demand.
 And so I give no sign or hint
 So as not to receive
 A refusal to send me packing
555 Or drive me off;
 For if her graciousness grew cold,
 Love would turn into
 My killer, and well I know it.

VII.

- 560 And so nothing
 Points out to me
 How I should reveal myself
 To the woman;
 For beyond a doubt
 I should perish
565 Were I to be
 Rebuffed; and if I survived,
 My happiness
 Would turn to sorrow.
- 570 I'd be a fool
 To request
 More, beyond devoting to her
 My body, honor,
 Heart, and love;
 For no other joy
575 Would I
 Want if I might get my fill
 Of contemplating her graciousness
 And eminence.

VIII.

- | | |
|-----|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 580 | Dont la bonne et belle,
Comment sara elle
Que de li veoir
En mon cuer s'ostelle
Une amour nouvelle,
Qui me renouvelle
Et me fait avoir
Joieuse nouvelle, |
| 590 | De quoy l'estincelle
Fait sous la mamelle
Mon fin cuer ardoir?
S'en frit et sautelle
Qu'homs ne damoiselle,
Dame ne pucelle,
Ne le puet savoir
Si le port et selle. |

IX.

- | | |
|-----|-------------------------------------------------------------------------------------------------------------------------------------------------------|
| 595 | Amours, que j'en pri,
Qui volt et souffri
Qu'a li, sans detri,
Quant premiers la vi, m'offri, |
| 600 | Li porra bien dire
Que pour s'amour fri
Sans plainte et sans cri,
Et qu'a li m'ottri,
Comme au plus tres noble tri
Que peüssse eslire, |
| 605 | Et qu'autre ne tri;
Einsois ha l'ottri
Qu'ond ne descoutri,
Dont maint soupir ay murtri
Qui puis n'orent mire. |
| 610 | Mais s'en mon depris
M'est amours estri,
Je n'en brai ne cri,
N'autrement ne m'en defri,
Ne pense a defrire. |

VIII.

580 Yet then how will that lady, lovely
 And virtuous, discover
 That looking upon her
 Has made a new love take root
 In my heart,
 Revitalizing me
 585 And bringing
 Welcome news,

590 Whose spark
 Sets my faithful heart
 To burning within my breast?
 In response, I tremble and shake,
 And so no man or maiden,
 No woman or young girl,
 Might discover my secret,
 I endure in silence.

IX.

595 Love, to whom I offer my prayer,
 Who desired and inspired
 Me, unhindered, to devote
 Myself to her at first sight,
 Could certainly tell her
 600 How aflame I am with love,
 Neither moaning nor complaining,
 And that I have given myself to her,
 As the most high-minded decision
 I could make;

605 And that I choose no other woman.
 Instead Love has granted
 I should never make this known,
 And thus many a sigh, finding
 No healer, has devastated me.
 610 But if Love refuses
 My request
 I'll neither wail nor moan,
 Or stew with anger,
 Or turn to rage.

X.

- 615 Car ensement
 Vueil liement,
 Joliement
 Et gaiement,
 En ma dame amer loiaument
 620 User toute ma vie
 Si franchement,
 Que vraiemment,
 Se j'ay tourment,
 Aligement
 625 N'en vueil, fors souffrir humblement
 Ma douce maladie.

- 630 Celeement
 Et sagement,
 Patienment
 Et nettement
 Iert et tres amoureusement
 Dedens mon cuer norrie;
 Car bonnement
 Et doucement,
 635 Procheinnement,
 S'Espoirs ne ment,
 M'iert ma peinne tres hautement
 A cent doubles merie.

XI.

- fol. 54r Car comment que Desirs m'assaille
 641 Et me face mainte bataille
 Et poingne de l'amoureus dart,
 Qui souvent d'estoc et de taille
 Celeement mon cuer detaille,
 Certes bien en vain se travaille,
 645 Car tout garist son Dous Regart,

 Qui paist d'amoureuse vitaille
 Mon cuer et dedens li entaille
 Sa biauté fine par tel art
 Qu'autre n'est de quoi il me chaille,
 650 Et des biens amoureus me baille
 Tant qu'il n'est joie qui me faille
 Que n'aie de li que Dieus gart.

X.

- 615 Instead, in this state
 I wish happily,
 Joyfully,
 And pleasantly
 To spend the rest of my life
 620 Loving my lady faithfully,
 And with such sincerity
 That in truth,
 Though I feel tormented,
 I wish for
 625 No relief beyond enduring humbly
 My pleasant sickness.

- Secretly
 And sensibly,
 Patiently
 630 And purely,
 And with great affection
 It has been nourished in my heart;
 For appropriately
 And gently
 635 In due time,
 If Hope is no liar,
 My pains will be richly
 Rewarded a hundredfold.

XI.

- 640 For though Desire assails me
 And provokes unending battle,
 Piercing me with his dart that infatuates,
 Which often, and unnoticed,
 Skewers my heart, from point to butt,
 His efforts, no doubt, are wasted,
 645 For Sweet Regard heals it all,

- Nourishing my heart with love's
 Sustenance, imprinting therein
 Her pure beauty with such artfulness
 I occupy myself with nothing else,
 650 And Sweet Regard brings me love's benefits
 In such profusion that no joy
 Fails to be mine — may God protect her.

XII.

Et pour ce, sans nul descort,
 Endurer
 655 Vueil et celer
 L'ardant desir
 Qui vuet ma joie amenir
 Par soutil sort;
 Si le port
 660 Sans desconfort
 Et vueil porter;
 Car s'il fait mon cuer trambler,
 Teindre, et palir,
 Et fremir,
 665 A bien souffrir
 Dou tout m'acort.

Il me fait par son enort
 Honnourer,
 Servir, doubter,
 670 Et oubœir
 Ma dame et li tant chierir
 Qu'en son effort
 Me deport,
 Quant il me mort
 675 Et vuet grever,
 Mais qu'a li vueil le penser
 Qu'aim et desir
 Sans partir,
 Ne repentir;
 680 La me confort.

Einsi me fist ma dame faire
 Ce lay qu'oÿ m'avez retraire,
 Ja soit ce que riens n'en sceüst
 Qu'elle fait faire le m'eüst.
 685 Mais selonc le sens que j'avoie,
 A sa löange le faisoie,
 Et si près de mon sentement
 Com je pooie bonnement,
 Tant que par aventure avint
 690 Qu'en sa presence cils lais vint,
 Et venus y estoie aussi,
 Dont j'os puis assez de soussi,
 Qu'elle me commanda au lire.
 Si ne li osay escondire,

XII.

And so, making no trouble,
 My intention is
 655 To bear up under and keep hidden
 The flaming desire
 That seeks to diminish my joy
 Through its subtle power;
 And I will suffer it
 660 With no discomfort.
 And this I am eager to endure.
 For if it makes my heart tremble,
 Grow wan and pale,
 And tremble,
 665 I am firmly resolved
 To bear up under all that.

So I am heartened
 To honor,
 Serve, protect,
 670 And obey
 My lady, cherishing her so much
 I take joy
 In the pain that comes.
 When pain tortures
 675 And would wound me,
 Thinking of her is all I need keep in mind,
 For she's the woman I love and desire,
 And I'll never leave her side,
 And no regret will I feel on her account;
 680 This brings me comfort.

Thus my lady fair inspired me to compose
 This *lay* you've heard me recite,
 Even though she was not aware
 How she'd led me to do so.
 685 But, in accord with what was on my mind,
 I composed this in her honor,
 And it expressed my emotions as precisely
 As I could properly manage;
 And afterward it chanced
 690 That this *lay* came before her,
 Just as I had too,
 Which brought me no end of anxiety,
 For she ordered me to read it,
 And I dared not refuse,

- 695 Eins li lus tout de chief en chief,
 A cuer tramplant, enclin le chief,
 Doubtans qu'il n'i eüst meffait
 Pour ce que je l'avoie fait.
 Et quant je li eus tout leü,
 700 Et elle l'ot bien conceü,
 fol. 54v Me demanda qui fait l'avoit
 Pour ce qu'elle ne le savoit.
 Et si tost qu'elle dit le m'ot,
 Je n'eüsses dit .i. seul mot
 705 Pour toute l'empire de Romme.
 Car nuls cuers ne penseroit comme
 Je perdi maniere et vigour;
 Car honte, amour, biauté, paour,
 Et ce que celer li voloie
 710 L'amoureus mal que je sentoie,
 Me tollirent si le memoire
 Et les .v. sens que ne puis croire
 Qu'onques amans fust en tel point;
 Ne de parler si mal a point.
 715 Car je n'i savoie moiien,
 Tant estoit en estroit loien
 Mes cuers qui de paour trambloit.
 Et vraiment il me sambloit,
 Se j'eüsses dit: "Je le fis"
 720 Que trop me fusse desconfis
 Et mis, espoir, en aventure
 De mort crueuse, amere, et dure
 Pour ce que li heüsses ouvert,
 Comment je l'aim, et descouvert.
 725 Et s'un po de duretté chiere,
 Ou de regart, ou de maniere,
 Ou de parler, ou autrement,
 M'eüst fait, je say vraiment
 Qu'eüsses esté mors en la place
 730 Pour paour de perdre sa grace,
 Nom pas pour ce qu'elle fust moie,
 Mais en esperence en estoie;
 Et pour ce n'osoie despondre
 Sa demande, n'a li respondre.

 735 Mais encor plus me deceüsses
 Assez se menti li eüsses;
 Car mentir ne doit a sa dame
 Amans pour mort de corps ne d'ame,
 Eins li doit toudis dire voir
 740 Au plus près qu'il le puet savoir.

- 695 But recited it from start to finish,
My heart fluttering, my head bowed,
Fearing this was a misstep
Because I'd written the *lay* for her.
And after I got through the entire text,
700 And she'd listened intently,
She asked me who the poet was,
For this she did not know.
And as soon as she spoke,
I couldn't have said a single word
705 Had the entire Roman Empire been given me.
For no good heart could imagine
How much of my composure and strength I lost;
For shame, love, beauty, fear,
And that my aim was to conceal
710 The lovesickness I felt,
So robbed me of memory,
As well as of my five senses, I couldn't believe
A lover had ever found himself this distressed
Or so utterly unable to speak.
715 Yet I could find no way to manage doing so,
With my heart so sorely pressed
And trembling with fear.
And it truly seemed
That had I said "I composed it,"
720 I would have come completely undone,
Running the danger perhaps of being delivered
To a death cruel, bitter, and harsh
Because it would have been out in the open
And known to everyone how I love her.
725 And had her glance been bitter,
Or her look, or her manner,
Or the words she spoke, or anything else,
I truly think I should
Have expired right on the spot,
730 So terrified I was of forfeiting her favor,
Not because she then belonged to me,
But because I hoped she would.
And this is why I dared ignore
Her command and spoke nary a word.
735 But I'd have done myself
Even worse harm had I lied to her,
For a lover should speak no untruth to his lady
Even at the cost of body and soul.
Instead he should always be as forthright
740 As he can manage.

Et certes, si bonne et si sage
 Est ma dame, qu'a mon visage
 Sceüst tantost se je bourdasse,
 Ja si bien ne li coulourasse.
 745 Et ce faisoit mon cuer defrire
 Que ne savoie le quel dire,
 De verité ou de mansonge.
 Et pour ce aussi, com ce fust songe,
 Ravi en parfonde pensee,
 750 De devant ma dame honnouree,
 Sans respondre et sans plus atendre,
 Me departi, sans congé prendre,
 En tel point que je ne savoie
 Qu'il me failloit, ne ou j'avoie.
 755 Et au partir soupiranment
 Pris a plourer si fondanment
 Qu'en plour et en larmes fondoit
 Mes cuers qui tous s'en confondoit.
 Et pour gaaingnier tout le monde,
 760 Je n'eüsse retenu l'onde
 De ce plour que par mi le vis
 Ne me coulast a son devis.
 Mais de ce fu trop eüreus
 Que ame n'i avoit fors nous .ij.,
 765 Qui s'en peüst apercevoir,
 Ne qui riens en peüst savoir.
 Car tuit li autre assez longnet
 Estoient mis en .i. congnet
 Et s'esbatoient bonnement
 770 A jouer au "Roy qui ne ment."



Figure 3. A14 (fol. 54v); Guillaume sadly leaves his lady. (Photo: BnF)

fol. 55r Einsi laissai ma dame chiere,
 Et m'en parti a simple chiere,
 Tristes, pensis, et soupirans,
 Merencolieus, desirans

And surely, my lady is so virtuous
And wise that from my expression
She'd have recognized at once my dissembling,
No matter what front I put up.
745 And this made my heart so miserable
I was at a loss for words, unsure
Whether to speak the truth or tell some lie.
And so, as if in a dream,
I was borne away into deep thoughts
750 And departed from the presence
Of my honored lady, waiting no longer;
Not responding, I did not ask for leave,
For then I did not know either
Where I was or what I should do.
755 And, sighing at parting this way,
I began to cry with such abandon
My heart, completely undone,
Melted away in tears and weeping.
And for all the world, I could not
760 Have held back the wave
Of these tears from running
Of their own accord down my face.
Now in one way I was quite fortunate,
For, save us two, not a soul was present
765 To witness what took place
Or figure out what it meant.
For all the other people had moved off
Some distance to an alcove
Where they were having a fine time
770 Playing "The King Who Does Not Lie."

And this is how I left my lady dear,
Walking off with my face a blank mask,
Woebegone, lost in thought, and sighing,
Depressed, eager to make my way

775 De venir en aucun destour
 Ou finer peüsse mon plour
 Tant qu'a moy fusse revenus.
 Si m'en alay les saus menus
 Pour ce que, s'aucun encontrasse,
 780 Que tant ne quant n'i arrestasse,
 Et par quoy on n'aperceüst
 Qu'en moy plour ou tristece hetüst.
 S'alai eimsi moult longuement,
 Sans issir de mon pensement,
 785 Tant que vi un trop biau jardin
 Qu'on claimme le Parc de Hedin.
 Lors celle part m'acheminay,
 Et de cheminer ne finay
 Tant que je y vins, mais je n'y pos
 790 Entrer, car il estoit enclos
 De haus murs et environnez;
 Ne li chemins abandonnez
 N'estoit pas a tous et a toutes.
 Nompourquant je sieui les routes
 795 Qu'a terre vi et les esclos
 Jusqu'a un huis qui estoit clos,
 Qui trop bel seoit et trop gent
 En .i. destour et loing de gent.
 S'i avoit un petit guichet,
 800 De quoy je levay le clichet;
 Et quant levé l'eus, j'entrai ens;
 Mais je ne vi ame laiens,
 Dont plus liez fu, car je voloie
 Estre tous seuls, se je pooie.
 805 Et quant j'eus mon vueil assevi
 D'entrer ens, et tous seus me vi,
 Le guichet fermai au verrueil.
 Si m'en alai parmi le brueil,
 Qui estoit si biaus qu'onques mais
 810 Ne vi, ne ne verrai jamais
 Si bel, si gent, si agreable,
 Si plaisant, ne si delitable.
 Et les merveilles, les deduis,
 Les ars, les engins, les conduis,
 815 Les esbas, les estranges choses
 Qui estoient dedens encloses
 Ne saroie jamais descrire.
 Et nompourquant je puis bien dire
 Que homme ne saroit deduit querre
 820 En l'air, en l'iaue, n'en la terre,
 Qu'on n'i trouvast prest a toute heure

- 775 To any quiet spot where
I might finish my bout of weeping
And regain my composure.
I moved off at a quick pace
So that if encountering anyone
780 I would not stop even briefly,
Eager as I was for no one to witness
My tears and the gloominess I felt.
For some time I walked along in this state,
Never escaping my thoughts
785 Until I spied a quite attractive garden
Called the Park of Hesdin.
I made straight for the spot,
Never halting until I came up to
The place, but I was unable
790 To go inside because of the high walls
That encircled it all around;
And the path was not open
To every man and woman.
Even so I followed the trails
795 And walkways I noticed on the ground
As far as a gate (then closed),
Which was located in a byway quite lovely
And appealing, at a far remove from people.
And there was a small wicket,
800 Whose latch I lifted;
And, raising it, I entered in.
But I saw nary a soul inside,
Which pleased me, for my wish
Was to be entirely alone if I could.
805 Entering the place, as was my intention,
And observing I was all by myself,
I closed and locked the wicket.
And I strolled through the shrubbery,
Which was so beautiful I'd never seen
810 The like, and never will, none other
So attractive, so elegant, so agreeable,
None so pleasant or delightful.
And I'd never be able to describe
The marvels, the delights,
815 The artifices, the mechanical devices,
The piped-in water, the diversions,
The strange attractions the garden contained,
Nonetheless this I can certainly affirm:
No man might look for any entertainment
820 In the air, in the water, or on the land
Not found there ready for use at any time

A son vueil, sans faire demeure.
 S'alay tant amont et aval
 Que je m'embati en un val
 825 Ou je vi une fontenelle
 Qui estoit moult clere et moult bele,
 D'arbres et d'erbe environnee;
 Et si estoit environ nee
 Une haiette d'esglentier.
 830 Mais n'i vi voie ne sentier
 Qui fust froie ne batue,
 Fors l'erbette poingnant et drue.
 Si pensay que petit repaire
 Avoit la, pour ce m'i vos traire.
 835 Si me mis outre la haiette
 Sus la fonteinne clere et nette,
 Ou mon vis lavay et mes yex.
 Et puis je m'assis, car li liex
 Ou einsi m'estoie arrivez
 840 Me sambloit estre moult privez.

Lors pris a penser durement
 En moy blamant quant tellement
 De ma dame estoie partis,
 Car se li cuers me fust partis
 845 Pour s'amour et en sa presence,
 Y me vausist miex, sans doubtance.
 Qu'avoir fait telle nicete,
 Com j'ay ci devant recite,
 Ce m'estoit vis, puis que ce fust
 850 Pour li, et elle le sceüst.
 fol. 55v Nompourquant je ne le peuisse
 Amender se sires deuisse
 Estre de quanque Diex a fait.
 Si n'est pas si grant le meffait,
 855 Car outre pooir ne puet nus;
 Ne cils meffais n'est pas venus
 De moy, car je ne le fis pas,
 Eins le fist Amours, qui compas,
 Regle, ordre, raison, ne mesure
 860 Es cuers amoureus ne mesure.
 Je m'en vois bien apercevant
 Miex que n'avoie fait devant,
 Car gueres n'a que je disoie
 Qu'adés estoit amans en joie;
 865 Or sen et voy tout le contraire
 En moy, ne je n'en puis plus faire.
 Mais pas n'avoie bien apris

With no delay, and as should please.
And I wandered across the rolling country
Until chancing upon a valley
825 Where I spied a fountain
Quite beautiful and clear-running,
Ringed by trees and grass;
And all around had grown up
A small hedge of wild roses.
830 But I noticed no walkway or path
That was well-used and beaten-down,
Nothing but thick, sharp-bladed grass.
And it seemed few people took shelter
There, and so I walked in that direction,
835 Passing beyond the little hedge
To the fountain clear and clean,
Where I washed my face and eyes.
Then I sat down, for this place
To which I had come seemed
840 Quite private to me.

At this point I fell into deep thought,
Blaming myself for deserting
My lady in the way I had,
For if my heart had failed me
845 In her presence from the love I bore her,
It'd been better for me, no doubt,
Than to blunder into such a foolish error
As the one I've recounted here,
Or so I thought, since it should have been
850 For her sake, as the lady would realize.
Nonetheless I could do nothing
To change things, even had I become master
Over all that God created.
Now the misdeed is not so regrettable,
855 For no one can do more than he can.
And I wasn't responsible for this wrong,
Not having committed it,
Since Love had, who provides
Or measures out no rule, discipline, reason,
860 Or moderation to hearts in love.
And I began to understand this
Much better than before
Since I'd been maintaining earlier
That a lover is always joyful;
865 Now I witness and feel just the opposite
In my own case and cannot help it.
But I'd not then learned much about the ways

Tous ses tours quant l'amer empris,
Si faurra que je les apregne
870 Et que le frein a mes dens prengne
Se je vueil vivre en son servage
Je n'y voy plus seür passage,
Car je sens et voy clerement
Par mon fait, et non autrement;
875 Que cuer d'amant qui aimme fort
Or a joie, or a desconfort;
Or rit, or pleure, or chante, or plaint;
Or se delite en son complaint;
Or tramble, or tressue, or a chaut;
880 Or a froit, et puis ne li chaut
D'assaut qu'Amours li puisse faire.
Or li plait; or ne li puet plaire;
Car selonc ce qu'Amours le vuet
Deduire, il s'esjoïst ou duet,
885 Et selonc l'estat de Fortune,
Qui les amans souvent fortune;
L'un bien, l'un mal, l'autre a sa guise,
Selonc ce qu'elle se desguise.
Car sans faute ce qu'elle fait
890 Moult soudeinnement le deffait,
Car en li n'a estableté
Amour, pité, ne fermeté.
Einsois est toudis sa coustume
Que ceaus qu'elle fait tonde et plume
895 Et sousmette en subjection
Tele come a destruction.
Et en ce penser ou j'estoie
Je m'avisay que je feroie
De Fortune et de mes dolours,
900 De mes pensers et de mes plours
Un dit qu'on appelle complainte,
Ou il averoit rime mainte,
Qui seroit de triste matiere.
Si commensai en tel maniere:

Of Love when first embarking on it,
And I needed to find out more
870 And take the bit between my teeth
If intending to spend my life in Love's service.
I see no path more certain,
Perceiving and feeling clearly
Only because of my own experience;
875 That the heart of the man who loves intently
Is sometimes glad, sometimes in pain;
Sometimes laughing, crying, singing, or weeping;
Sometimes taking pleasure in complaint;
Now trembling, now sweating, now fevered;
880 Now cold, and afterward unconcerned
About how Love might attack him.
Now he's pleased, now unable to be pleased;
For the man rejoices or sorrows
According to the whims
885 Of Love and the dictates of Fortune,
Who measures out luck to lovers;
Good here, ill there, to others as she wills,
According to her moods.
For unfailingly whatever she does
890 She quite abruptly undoes
Since in her lies no stability,
Love, pity, or permanence.
Instead her unwavering custom
Is to cut down and strip clean those she favors,
895 Reducing them to subjection,
To the very point of death.
And thinking along these lines,
I determined to compose
About Fortune and my own suffering,
900 From my thoughts and my sorrows,
A poem called a complaint
In which there are many rhymes
And whose theme is desolation.
I began as here follows:

3/2

Tels rit au main qui au soir pleu - re,
Et tels cui - de que joie a - queu - re

6 Et tels cui - de qu'A - mours la - beu - re
Pour li ai - dier qu'el - le de - meu - re.

II Pour son bien qu'el - le li court seu - re
Car For - tu - ne tout ce de - veu - re

15 1. Et mal l'a - tour - ne;
2. Quant el - le tour - ne,

COMPLAINTE

- 905 Tels rit au main qui au soir pleure,
Et tels cuide qu'Amours laboure
Pour son bien qu'elle li court seure
Et mal l'atourne;
Et tels cuide que joie aqueure
910 Pour li aidier qu'elle demeure,
Car Fortune tout ce deveure
Quant elle tourne,
fol. 56r Qui n'atent mie qu'il adjourne
Pour tourner; qu'elle ne sejourne,
915 Eins tourne, retourne, et bestourne
Tant qu'au desseure
Mest celui qui gist mas en l'ourne;
Le sormonté au bas retourne,
Et le plus joieus mat et mourne
920 Fait en po d'eure.

Qui n'a-tent mi - e qu'il ad - jour - ne
 Mest ce - lui qui gisti mas en l'our - ne;
 Pourtour-ner; qu'el - le ne se - jour - ne,
 Le sor-mon - té au bas re - tour - ne,
 Eins tour - ne, re - tour - ne, et bes - tour - ne
 Et le plus joi - eus mat et mour - ne
 Tant qu'au des - seu - re
 Fait en po d'eu - re.

COMPLAINT

- 905 He laughs in the morning who weeps at night,
 And a man trusts that Love labors
 To his benefit though she launches an assault
 And does him an evil turn,
 And he thinks Joy hastens his way
 910 To help when in fact she never budges.
 Now Fortune is the source of all this harm
 As she turns her wheel,
 Not waiting for day to dawn
 To start it in motion; rather she never rests,
 915 But turns, turns again, and turns it all around
 Until she brings to the very top
 The man lying defeated in the gutter;
 The one on top she conveys to the bottom,
 Distressing and discouraging in a flash
 920 Those who are most happy.

Car elle n'est ferme n'estable,
 Juste, loyal, ne veritable;
 Quant on la cuide charitable,
 Elle est avere,
 925 Dure, diverse, espouentable,
 Traïtre, poignant, decevable;
 Et quant on la cuide amiable,
 Lors est amere.
 Car ja soit ce qu'amie appere,
 930 Douce com miel, vraie com mere,
 La pointure d'une vipere
 Qu'est incurable
 En riens a li ne se compere,
 Car elle traïroit son pere
 935 Et mettroit d'onneur en misere
 Desraisonnable.

Se Fortune aimme, c'est de long.
 Elle faut toudis au besoing,
 N'elle n'a de personne soing,
 940 Soit vil ou monde.
 Et pour si fausse la tesmoing,
 Qu'elle porteroit faus tesmoing
 Pour le mieudre amy mettre en coing
 Qu'elle ait en monde.
 945 Plus escorche qu'elle ne tonde,
 Et en mauvais malice habonde,
 Par quoy sa norriçon confonde;
 .I. pourri coing
 Ne prise chose qu'elle fonde,
 950 Qui vuet que ses ouvrages fonde,
 En ce n'a pareil ne seconde.
 Ce nom li doing:

“Lorde, borgne, fausse, et enfrune.”
 De mal faire onques n'est geüne.
 955 Tout le mont ne prise une prune,
 Eins le demeinne
 A la samblance de la lune,
 Qui ore est pleinne, clere, et brune,
 Et fourme ne clarté nesune
 960 N'a en quinseinne
 Fors tant que n'a mois ne semainne,
 Jour prefix, né heure certainne;
 Eins est sa veingence soudeinne;
 Chose est commune,

For she is neither fixed nor reliable,
Just, loyal, or truthful.
When thought charitable,
She's a miser,
925 Harsh, fickle, terrifying,
Traitorous, unpleasant, deceptive;
And when you think she's being friendly,
She's hard-hearted instead.
For though she appears a friend,
930 As sweet as honey, true as any mother,
The sting of a viper,
However incurable,
Compares not in the least to her,
For she would betray her own father,
935 Dump him from honor into incredible
Misery.

If Fortune loves, it's from a distance.
If needed, she never appears,
Nor does she show affection to anyone,
940 Whether vile or virtuous.
And I testify she's deceptive enough
To bear false witness and so put
In a tough spot the finest friend
She has in the world.
945 She flays more than she shears,
And wickedness abounds in her,
For she destroys whomever she fosters,
Never giving a rotten apple
For anything she brings to ruin,
950 Aiming to wreck her own works,
And in this she is unrivaled and without peer.
Here's the name I give her:

“Dull-witted, half-blind, faithless, and tawdry.”
Never doing enough ill to satisfy herself,
955 She doesn't care a fig for the whole world,
Instead dominating all
In the manner of the moon,
Which now is full, clear, and luminous,
And yet in two weeks' time
960 Loses shape and brightness,
Save that Fortune knows no month or week,
No fixed day, no dependable hour;
Instead her vengeance is unpredictable;
As everyone knows,

965 Car quant la personne est plus pleinne
 D'onieur, de richesse mondeinne,
 De son tour a niant la meinne.
 Tele est Fortune.

970 Pren moy ij. seaus en .i. puis
 Qu'assez bien comparer li puis.
 Li uns est pleins, li autres vuis,
 Et se l'un monte,
 L'autre descent; tout einsi truis
 Que Fortune par ses conduis
 975 Monte l'un, l'autre avale, et puis
 Rien n'i aconte
 A roy, a duc, a per, n'a conte.
 L'un donne honneur, et l'autre honte.
 L'un desgrade; l'autre seurmonte.
 980 C'est ses deduis;
 Tout orgueil amolie et donte.
 fol. 56v Mais Boëces si nous raconte
 Qu'on ne doit mie faire conte
 De ses annuis.

985 Fortune scet plus de pratique
 Que ne font maistre de fisique,
 De divinité, de logique,
 Et mendiant
 Pour trouver une voie oublique.
 990 Elle oint, elle point, elle pique,
 Elle fait a chascun la nique,
 En sousriant.
 L'un fait petit; l'autre fait grant.
 L'un met arrier, et l'autre avant.
 995 Or rit, or pleure, or ne scet quant
 Elle aimme, si que
 Si attrait sont trop decevant.
 Riens ne tient qu'elle ait en couvent,
 Et, pour conclure, en trebuchant
 1000 Toudis s'aplique.

- 965 For when someone is most possessed
 Of the honor and riches of this world,
 As she turns, she brings him down to nothing,
 Such is Fortune.
- 970 Consider two pails in a well,
975 For they provide an apt analogy.
 One's full, while the other's empty,
 And if one goes up,
 The other descends; just so I find
 That Fortune, in what she does,
 Brings up one, sinks another down,
 And is unconcerned if this is
 A king, duke, nobleman, or count:
 To one she gives honor, the other shame.
 One she disgraces; the other she exalts.
- 980 That's her pleasure;
 She undermines and dominates all pride.
 But Boethius instructs
 Us to pay no attention
 To the pain she causes.
- 985 Fortune knows more of practicalities
 Than any master of physics,
 Of divinity, or logic,
 Or even a beggar
 In regard to finding some obscure path;
- 990 She flatters, she wounds, she stings,
 Thumbing her nose at one and all,
 Smiling the whole time.
 She makes one insignificant, another great;
 She forces one back, advances the other.
- 995 She laughs one minute, weeps the next, knowing
 Not whom she loves, and so her
 Appeals are quite deceptive.
 She holds to nothing promised,
 And, in sum, spends all her time
- 1000 Trying to make everyone fall.



Figure 4. A15 (fol. 56v);
The statue from Nebuchadnezzar's
dream. (Photo: BnF)

- Nabugodonosor figure
Qu'il vit en songe une estature
Grande et haute, qui la figure
Horrible avoit,
1005 Et la teste d'or riche et pure,
Les bras, le pis d'argenteüre,
Ventre, cuisses de la faiture
D'arein portoit,
James de fer sus qu'elle estoit.
1010 Des piez l'une part fer estoit,
L'autre terre. Et encor veoit
Que d'aventure
Une pierre sans main venoit
Qui parmi les piez la feroit,
1015 Si qu'en pourre la craventoit
Et en ordure.
- L'estature que ci propose
Estre ne me samble autre chose
Que Fortune qui ne repose
1020 Heure ne jour.
La teste a d'or, se dire l'ose,
Ou toute richesse est enclose,
Ce samble aus musars qu'elle alose,
Qui en error
1025 Vivent tele qu'il n'est gringnour;
Qu'elle n'a pooir ne vigour
De donner, fors peinne et labour.
Retien et glose:
Car ses joies ne sont que plour,
1030 Et ses richesses glace en four.
Pour ce fait cils trop le millour
Qui s'i oppose.

- Nebuchadnezzar recounts
How in a dream he saw a statue
Huge and tall, whose face
Was horrifying,
- 1005 Its head all of gold, pure and rich,
The arms and torso worked from silver,
The stomach, thighs that it featured were
Made from bronze,
Standing on legs forged of iron,
- 1010 With feet partly of iron
And the rest terracotta. And then he saw
How, as it chanced,
A stone, not thrown by hand, flew down
And struck the statue between the feet,
- 1015 Shattering everything to fragments
And filth.
- The statue he mentions here
Can be none other I think
Than Fortune, who never rests
- 1020 A day or hour.
Her head is gold, if I dare admit it,
Which encloses all wealth,
Or so think fools she strings along,
Who live in an error
- 1025 That could not be more mistaken;
For she hasn't the power and strength
To do other than bestow pain and suffering.
Retain this thought and gloss it:
- 1030 For her joys are but weeping,
And her riches merely ice in an oven.
And thus whoever opposes her
Acts most properly.

- Car se tu yes en grant richesse,
 Jamais n'avras vraie leesse,
 1035 Fors peinne, misere, et tristesse,
 Et en doubtance
 Seras dou perdre, qui trop blesse,
 Ou l'ardeur aras et l'aspresse
 D'Avarice, qui est maistresse
 1040 De pestilence.
 Et se tu gis en mendience,
 Tu n'avras mie pacience,
 Eins sera la main en balance
 D'estre larnesse.
 1045 Si ne pris riens telle puissance
 Ou pais, seürté, souffissance
 N'a, fors doleur et mescheance,
 Pleur et destresse.
- Les bras et le pis a d'argent,
 fol. 57r Mais ce n'est que decevement,
 1051 Car ce qu'il luisent clerement,
 Les yex esbloe
 Et aveugle de mainte gent
 Cui elle promet largement,
 1055 Et en son pis couvertement
 Traïson noe.
 D'un des bras les met sus sa roe
 Plus legierement c'une aloe;
 De l'autre les fiert en la joe
 1060 Si fierement
 Qu'elle les trebuche en la boe,
 Et puis elle leur fait la moe.
 Einsi Fortune tous ceaus doe
 Qu'elle entreprend.
- 1065 Ventre et cuisses porte d'arein;
 Mais c'est pour moustrer plus a plain
 A tous ceaus qui li sont prochain
 Qu'elle se change
 En pis. Ci vois tu le certain,
 1070 Que d'or est son chief premerain,
 Après d'argent, nom pas d'estain,
 Di le voir: men ge?
 Or est d'arein vil et estrange.
 Certes, ce n'est mie bon change.
 1075 Fols est qui a tels dons s'arrange,
 Ne tent sa main.
 Car par tel change elle se vange

- For if you live with great wealth,
You'll never have true happiness,
1035 Only pain, desolation and gloom,
And you'll fear
Losing those riches, a deep wound,
Or you'll experience the bitterness and harshness
Of avarice, the mistress
1040 Of pestilences.
And if you're mired in poverty,
You'll lack the ability to endure it,
But every day find your hand at the point of
Turning thief.
1045 Therefore you should value no power
That lacks peace, security, and
Satisfaction, offers only pain and misfortune,
Weeping and distress.
- Her arms and chest are fashioned of silver,
1050 But this is only deceptive show:
For it is their bright shining
That dims the sight
And blinds the eyes of many
To whom she makes inflated promises,
1055 While in her bosom secretly
Nursing treason.
With one arm she lifts them onto her wheel,
More gently than any aloe;
With the other she strikes them on the cheek
1060 So brutally
They are tossed into the mud,
Mocking them then with her expression.
This is the endowment Fortune grants
Those she adopts.
- 1065 Her belly and thighs are all bronze,
But this is to signal with great clarity
To all those close to her
How her changes are
For the worse. You see there certain proof,
1070 For at the top her head is gold,
And then comes silver, not tin.
Do I speak truth or am I lying?
Finally there's bronze, ignoble and unsfitting.
Surely, this is no good transformation.
1075 Only a fool anticipates such gifts,
Or holds out his hand,
For by this mutability she avenges herself

De ceaus qu'elle flate et losange,
Et leur oste honneur et löange
1080 D'ui a demain.

Seur james de fer est assise,
En moustrant que par nulle guise
Tempeste, orage, vent de bise,
Fait ne parole,
1085 Ne crient cils au elle s'est mise.
Mais c'est couverture et feintise,
Car les piez ha de terre glise,
Gliant et mole.
Et quant sus pierre ne sus mole
1090 N'est fondee, fors seur frivole,
Cils se honnist bien et affole
Qui tant la prise
Qu'il retient riens de son escole;
Qu'adés ses escoliers rigole
1095 Et partout leur meschief flajole,
Et les desprie.

Je ne tien pas celui pour kaut
Qui vuet faire .i. ouvrage haut
Seur fondement qui riens ne vaut
1100 Sans grant damage.
Car quant il est en plus grant saut
D'ouvrer, li fondemens deffaut,
Dont trebuchier et cheoir faut
Tout le meinnage.
1105 Einsi Fortune la sauvage,
Quant elle a fait aucun ouvrage,
Et on est en plus haut estage,
Fait en tressaut
Venir .i. vent et .i. orage
1110 D'aversité qui tout esrage —
Fondement, comble, et massonnage —
D'un seul assaut.

Fortune a plus de mil engiens,
Pour penre et decevoir les siens;
1115 Mais la dolente, elle n'a riens
Que donner puist;
Promettre assez puet de ses biens,
Mais tu yes trop fols se tu tiens
Qu'il en y ait nul qui soit tiens.
1120 En seant fuit;
Son droit lés est dous, l'autre cuit;

- On those she flatters and deceives,
Robbing them of their honor and reputation
1080 Day after day.
- On legs of iron she stands,
Demonstrating how in no way
Does the man who possesses her
Fear storms, tempests, gales,
1085 Or whatever anyone might do or say.
But this is mere false surface,
For her feet are made of clay,
Slippery and fragile.
And since her foundation is not
1090 Solid rock, but worthless sand,
The man shames and fools himself
Who respects her enough
To take to heart any of her teachings,
For she plays tricks on her pupils
1095 And everywhere bruits about their foolishness,
Holding them in no esteem.
- In my view no man is estimable at all
Who intends building something important
On a worthless foundation
Without suffering disaster.
1100 For when the work is furiously
Underway, its base collapses,
Causing the entire edifice
To crumble and fall.
- 1105 Just so savage Fortune,
When she's been constructing some work
And the building has reached its highest stage,
Makes the gale and storm
Of adversity hurl on through,
1110 Laying waste to everything —
Foundation, roof, and masonry —
With a single assault.
- Fortune has more than a thousand tricks
To entrap and deceive her own;
1115 But this wretch possesses nothing
She can give them.
She can promise plenty of her goods;
But you are very much the fool to think
That any of these might belong to you.
1120 While sitting still she takes flight;
Her right side is gracious, the other hostile;

- Le droit porte fleur, fueille, et fruit.
 L'autre est desert, brehaingne, et vuit
 Des biens terriens.
- 1125 Le droit moult clerement reluit;
 L'autre samble a l'oscure nuit;
 Et mi partie est par deduit
 D'or et de fiens.
- Fortune est amour haïneuse,
 fol. 57v Bonneürté maleüreuse.
- 1131 C'est largesse avaricieuse.
 C'est orphenté.
 C'est santé triste et dolereuse.
 C'est richesse la soufferteuse.
- 1135 C'est noblesse povre, honteuse,
 Sans loiauté.
 C'est l'orguilleuse humilité.
 C'est l'envieuse charité.
 C'est perilleuse seürté;
- 1140 Trop est douteuse;
 C'est puissance en mendicité.
 C'est repos en adversité.
 C'est famine en cuer saoulé.
 C'est joie ireuse.
- 1145 C'est souffrance la rigoreuse.
 C'est soufissance la couvoiteur.
 C'est pais dolente et rioteuse.
 C'est vanité.
 C'est pacience dongereuse.
- 1150 C'est diligence paresseuse.
 C'est oubliance la soingneuse
 Contre amitié.
 C'est l'arbre d'inhumanité,
 Enraciné seur fausseté.
- 1155 L'estoc est qu'en sa verité
 Soit mansongeuse.
 Les fleurs sont de desloyauté,
 Et les feuilles d'iniquité,
 Mais li fruis est de povreté
- 1160 Dure et crueuse.
- La teste a pelee a moitie.
 D'un oueil rit, de l'autre larmie.
 L'une joe a couleur de vie;
 L'autre est com morte.
- 1165 Se une de ses mains t'est amie,

- Her right hand bears flowers, leaves, and fruit.
The other is bare, empty, and devoid
 Of earthly goods.
- 1125 The right quite brilliantly blazes forth,
The other most resembles dark night.
And she's amusingly divided between
 Gold and garbage.
- Fortune is hateful love,
1130 Unfortunate good luck.
She's a miserly generosity.
 She's abandonment.
She's sad and painful health.
She's miserly wealth.
- 1135 She's a nobility poor and shameful,
 Void of loyalty.
She's prideful humility.
She's envious charity.
She's a perilous safety.
- 1140 Too untrustworthy is she.
She's power in poverty.
She's repose in adversity.
She's famine in a satisfied heart.
 She's a raging joy.
- 1145 She's hard-hearted suffering.
She's envious sufficiency.
She's a peace pained and troubled.
 She's vanity.
- 1150 She's a domineering patience;
She's lazy diligence.
She's considerate neglect
 Opposed to friendship.
She's the tree of inhumanity,
Rooted in deception.
- 1155 The tree trunk shows that there are
 Lies in her truth.
Her flowers are of faithfulness,
And the leaves of iniquity,
But the fruit comes from a poverty
- 1160 Hard and cruel.
- Her head is half bald.
With one eye she laughs, the other pours tears.
One cheek is vivid with life,
 The other death itself.
- 1165 If one of her hands is your friend,

- L'autre t'iert mortel annemie.
 Un piet a droit, l'autre clopie,
 La droite torte.
 Sa force est qu'en cheant est forte;
 1170 En desconfort se reconforte.
 En riant mescheance aporte,
 Pleur et hachie.
 En confortant se desconforte;
 En foulant les siens entreporte.
 1175 En tous maus faire se deporte,
 Quoy que nuls die.
- Fortune est par dessus les drois;
 Ses estatus fait et ses lois
 Seur empereurs, papes, et rois,
 1180 Que nuls debat
 N'i porroit mettre de ces trois,
 Tant fust fiers, orguilleus, ou rois,
 Car Fortune tous leurs desrois
 Freint et abat.
- 1185 Bien est drois qu'elle se debat
 Pour eaus avancier et combat,
 Et leur preste honneur et estat,
 Ne sai quens mois.
 Mais partout ou elle s'embat,
 1190 De ses gieus telement s'esbat
 Qu'en veinquant dit: "Eschat et mat!"
 De fiere vois.
- Einsi m'a fait, ce m'est avis,
 Fortune que ci vous devis.
 1195 Car je soloie estre assevis
 De toute joie.
 Or m'a d'un seul tour si bas mis
 Qu'en grief plour est mué mon ris,
 Et que tous li biens est remis
 1200 Qu'avoir soloie.
 Car la bele ou mes cuers s'ottroie,
 Que tant aim que plus ne porroie,
 Maintenant veoir n'oseroie
 En mi le vis.
- 1205 Et se desir tant que la voie
 Que mes dolens cuers s'en desvoie,
 Pour ce ne say que faire doie,
 Tant sui despis.

The other's your mortal enemy.
One foot is well-formed, the other clubbed,
She twists what is straight.
Her strength is that in falling she's strong;
1170 She comforts herself in discomfort.
Laughing, she's the bearer of desolation,
Tears, and misery.
Comforting, she troubles;
She advances her own with bad treatment.
1175 She delights in every kind of evil deed,
No matter what anyone says.

Fortune is above justice;
She holds to her own statutes and laws
Over emperors, popes, and kings,
1180 And not one of these three
Can oppose her, however fierce
Haughty, or resolute he might be.
For Fortune breaks and beats down
Whatever resistance they mount.
1185 It's certainly true that she struggles
And fights to advance men such as these,
And lends them honor and rank,
For who knows how many months.
But everywhere she betakes herself,
1190 She finds such great pleasure in playing tricks
That, winning the game, she utters "checkmate"
In an arrogant tone.

And this is what Fortune's done to me, I believe,
Just as I've recounted here;
1195 For once I possessed every joy
In abundance.
But now this turn of events has laid me so low
All my laughter has turned to bitter weeping,
And all the goods that once were mine
1200 Have vanished.
For just now I would not dare look
Upon the face of that belle to whom
My heart is pledged, and whom I love so much
It could be no more.
1205 And yet my desire to gaze upon her is so great
My miserable heart goes mad,
And so I don't know what to do
I am so undone.

- Amours, Amours, ce m'as tu fait
 fol. 58r Qui mas fait faire le meffait
 1211 Qui toute ma joie deffait!
 Car bien puis dire
 Que si estraingnis de ton trait
 Mon cuer, qu'on n'en eüst mot trait,
 1215 S'avoir deùsse sans retrait
 Toute l'empire.
 Pourquoy me feïs tu eslire
 Dame pour qui mes cuers soupire
 Tant qu'il ne congnoist joie d'ire,
 1220 Et tout a fait
 Me vues pour s'amour desconfire?
 Quant mon dolent cuer fais defrire
 Et fondre en amoureus martire,
 Est ce bien fait?
- 1225 Helas! Que me demandes tu?
 Je t'aim de toute ma vertu.
 Or me hez et m'as abatu
 De haut en bas,
 Et de tes verges si batu
 1230 En ta chartre ou m'as embatu
 Que je me rens dessous l'escu
 Veincus et mas.
 Si fais trop mal se tu me bas,
 Quant je me ren et que pris m'as,
 1235 Car prisonnier on ne doit pas,
 S'on l'a vaincu,
 Batre ne ferir en nul cas;
 Eins doit on voloir son respas.
 Helas! Or me bas en tes las,
 1240 Pris et rendu!
- Ce n'est pas ton honneur, ce croy,
 Quant je te ser en tele foy
 Qu'humblement a morir m'ottroy
 Se c'est tes grez
 1245 Pour ma dame que plus ne voy.
 Car doublet ay (dont je me marvoy)
 Que ses gentis cuers envers moy
 Ne soit irez,
 Dont je sui trop mal atournez,
 1250 Tristes, pensis, desconfitez,
 Quant tous mes biens as destournez.
 Ne say pourquoy.
 S'en est mes vis descoulourez

- 1210 Love, Love, you did this to me,
Making me fall into the error
That has completely ruined the joy that's mine!
For I can surely say
Your shaft so afflicted my heart
I could have said nothing at that moment
- 1215 Even had I been granted forever
The empire in its entirety.
Why did you compel me to settle on
A woman for whom my heart sighs
So profoundly it cannot tell joy from anger?
- 1220 And why is it your wish
To destroy me utterly through the love I bear her?
Since you set ablaze my sorrowful heart,
It has melted in the suffering love brings.
Was this good to do?
- 1225 Alas! What are you asking of me?
With all the power that's mine I love you,
Now you show me hate, striking
Me down from on high,
And beating me so fiercely with your whip
- 1230 In the prison house where you've shoved me
That, my shield lowered, I surrender myself,
Defeated and vanquished.
And so you go too far wrong assaulting me
When I surrender and am your captive,
- 1235 For, having proved the victor,
In no way should
You keep striking and beating a prisoner.
Rather you should wish for his recovery.
Alas! Trapped in your bonds I am pummeled,
- 1240 After giving up and being taken!
- This does not redound to your honor, I believe,
When I serve you with such fidelity
I humbly agree to die
Should it please you
- 1245 For the sake of the lady I no longer look upon.
And so I fear (and it's a marvel to me)
Her noble heart might be
Angry with me.
And thus I am poorly treated,
- 1250 Saddened, depressed, made miserable
Because you've taken away what advantaged me,
And why, I do not know.
And this has robbed the color from my face,

Et mes cuers de plours saoulez,
 1255 De griés souspirs entremeslez,
 Et tout par toy.

Nompourquant pas ne m'en merveil —
 Quant le regart de son doux oueil
 Et son cler vis blanc et vermeil
 1260 Qui resplendist
 De biauté plus qu'or en soleil
 Et son corps gent qui n'a pareil
 De douceur, de cointe appareil
 Vers moy guenchist —
 1265 Se mes regars s'en esbloïst,
 Se la parole m'en tarist,
 Se ma vigour en amenrist.
 Car par ton vueil
 Nature en moy s'en esbahist,
 1270 Et mes sens s'en esvanuist,
 Dont li cuers me tramble et fremist.
 De ce me dueil.

Einsi sa parfaite biauté,
 Fresche et douce com fleur d'esté,
 1275 Et la mervilleuse clarté
 De son viaire,
 Dont je me vi enluminé,
 Le ray de son oueil que plus n'é,
 Mes .v. sens orent tost maté;
 1280 Plus n'en pos faire.
 Helas! S'en ay tant de contraire
 Que je ne say quele part traire;
 N'en moy joie plus ne repaire,
 Ne gaieté.
 1285 Car pour ce que j'aim sans meffaire,
 Tu me vues de tous poins deffaire
 Se la tres douce debonnaire
 N'en a pité.

En toy en est, bien t'en couveingne,
 fol. 58v Car je sui tiens, comment qu'il prengne.
 1291 Mais je te pri qu'il te souveingne
 Comment je port
 En mon cuer l'amoureuse enseingne
 Dou mal d'amours qui me mehaingne,
 1295 Et qu'il n'est lieu dont il me veingne
 Aucun confort.
 Et se ma dame est en acort

1255 Filling my heart to the brim with tears,
Mingled with painful wailing,
And all because of you.

At the same time I do not wonder —
When the glance from her sweet eye
And her face, shining, pale and rosy,
1260 Glowing
With beauty, more than gold in the sunlight,
And her body, unrivaled
In its sweetness, graciously
Turned in my direction —
1265 If my vision went blurry
And words dried up in my mouth,
If strength drained from me.
For it was by your wish
That Nature delivered my body a shock
1270 And my senses deserted me,
Making my heart tremble and flutter.
And so I lament.

And this is how her perfect beauty,
Fresh and sweet as any summer flower,
1275 And the incredible glow
Of her visage,
By which I saw myself illuminated,
The power of her glance, greater than all others,
Completely bewildered my five senses;
1280 I could do nothing more.
Alas! And from this I've felt so much distress
I don't know what path to follow;
Neither joy nor happiness
Remains now within me,
1285 But since I love without doing wrong,
You're intent on destroying me completely
Unless the lady, kind and noble,
Takes pity on my situation.

And it depends on you, as is quite appropriate,
1290 For I'm yours, whatever might happen.
But remember, I beg you,
How I bear
In my heart the loving sign
Of the lovesickness that wounds me,
1295 And that there's no place
I might find any solace.
And if my lady intends

- 1300 De moy grever, je te pri fort
 Que tu li moustres qu'elle a tort
 Et qu'elle teingne
 Tant de moy que, s'elle s'amort
 A moy grever, elle m'a mort;
 Et qu'elle est ma vie et ma mort,
 Que qu'il aveingne.
- 1305 Je n'i say autre conseil mestre
 Se je ne vueil l'amer demestre.
 Mais c'est chose qui ne puet estre,
 Car sans mentir,
 Se tous ceaus que Diex a fait nestre
 1310 Estoient tuit aussi grant mestre
 Com Seneques d'art et de lettre,
 Li deguerpir
 Ne me feroient pour morir,
 Car seur toutes l'aim et desir
 1315 C'est celle ou sont tuit mi plaisir.
 C'est ma main destre.
 C'est celle qui me puet garir
 Et faire en joie revenir
 Se de son regart mon desir
 1320 Deingnoit repestre.
- 1325 Las! Dolens! Or ne m'ose attendre
 Qu'envers moy fust jamais si tendre
 Qu'elle seur moy deingnast descendre
 Son doux regart,
 Car tu me feïs tant mesprendre,
 De moy partir sans congïé prendre
 Et sans nulle autre raison rendre,
 Que tempre et tart
 Me fait ce dolereus depart
 1330 Pleindre, plourer, et par son art
 Fait de cent mil a meins dou quart
 Mon espoir mendre.
 Dont je morray, se Diex me gart,
 S'elle par toy ne me depart
 1335 De ses douceurs aucune part
 Pour moy deffendre.
- 1340 Car mes dolens cuers tant s'esmaie,
 Pour ce que m'esperence vraie
 N'est pas, qu'il n'est joie que j'iae.
 Ce me tourmente.
 Ce me fait meinte mortel plaie.

- Me harm, I beg you passionately
To point out her error and tell her
1300 She possesses
Me so completely that, if her aim
Is to make me suffer, she'll kill me;
For she's my life and death,
 Whatever might happen.
- 1305 I don't know what else to do
Not wanting to get rid of the love I feel.
And yet that cannot happen,
 For, and no lie,
If all those whom God brought to life
1310 Were each and every one as great a master
Of arts and letters as was Seneca,
 They could not persuade
Me to give her up even on pain of death,
For I love and desire her above all other women.
- 1315 All my pleasure is in her;
 She is my right hand;
She's the one who can heal me
And make my joy return
Should she agree to rekindle
1320 My desire with her look.
- Alas! Wretched! Now I dare not hope
She might ever be so gracious
As to deign let fall upon me
 Her sweet look.
- 1325 For you made me tumble into the terrible error
Of departing from her without taking leave
While offering no explanation,
 So that early and late
This sorrowful desertion makes me
1330 Lament, weep, reducing with its power
My hope from a hundred thousand
 To less than one fourth.
Thus I'll die, so God protect me,
If through you she does not share to me
1335 Some portion of the sweetness she possesses
 To protect me.
- Indeed my grieving heart feels such distress,
With my true hope now
Vanished, that I have no joy at all.
1340 This torments me;
This inflicts on me many a mortal wound;

- Ce me confont; ce me depliae,
 Si qu'il n'est maus que je ne traie
 Qu'autre amis sente.
- 1345 Car m'amour donnay en jouvente,
 Cuer, corps, ame, vie, et entente
 A ma tres douce dame gente,
 Plaisant, et gaie.
- Las! Or langui en grief attente
 1350 Et vif en pensee dolente.
 C'est le guerredon, c'est la rente
 Qu'Amours me paie.
- Amours, ce n'est mie raison
 De moy donner tristece en don
 1355 En lieu de joieus guerredon;
 Eins est pechiez
 Quant je suis sans condition
 Tous mis en ta subjection.
 Or me mes a destruction
- 1360 Et entrepiez,
 Qui deüsses estre mes chiés,
 Et par toy m'est li dez changiez.
 Et par toy de joie essilliez
 Sans occoison
- 1365 Sui et de ma dame eslongiez.
 Mais s'auques einsi dure m'iez
 Confort n'espoir de mes meschiés,
 Ne garison.
- Et quant Esperence ne joint
 1370 A mon cuer, einsois s'en desjoint,
 fol. 59r Se Fol Espoir a li se joint,
 N'est pas merveille,
 Puis que tu fais si mal a point
 Que tu m'as maté et empoin
- 1375 Par ton meffait en l'angle point,
 Vueille ou ne vueille.
 La n'est il biens que je recueille.
 La mon vis de larmes se mueille.
 La n'est il riens qui me conseille,
- 1380 Ne qui me doint
 Confort dou mal qui me traveille.
 La sens je doleur nompareille.
 La Pitez dort; la Desirs veille,
 Qui trop me point.

- This confounds me; this injures me,
And so there is no ill afflicting
 Other lovers I do not endure.
- 1345 For in my youth I granted my love,
My heart, body, soul, life, and mind
To my lady, so sweet and noble,
 Attractive and filled with joy.
- Alas! Now I languish in miserable expectation
- 1350 And live on with painful thoughts;
That's the reward, these the wages
 Love pays out to me.
- Love, it makes no sense
To bestow on me the gift of sadness
- 1355 Instead of a reward full of joy;
 Rather it is wrong
When making no conditions
I submit completely to your rule.
Now you bring me to destruction
- 1360 And walk all over me,
You who should have been my patron,
But have made the dice go against me.
And because of you I'm exiled from joy,
 Having done no
- 1365 Wrong, and estranged from my lady.
But since you treat me so harshly,
I expect no assuaging of my miseries,
 Or any healing.
- And since Hope is not one
- 1370 With my heart, but rather has fled,
And Foolish Hope is the heart's companion,
 That's no surprise
Because you've gone so wrong
As to strike and beat me in this tight corner
- 1375 Where your misdeed's trapped me,
 Whether I wish or no.
There nothing good comes my way;
There my face runs with tears.
There nothing offers consolation,
- 1380 Or gives me any
Comfort for the ill that besets me.
There I suffer a pain worse than any other.
There Pity sleeps; there Desire is wakeful,
 Whose sting I too often feel.

1385 La suis je pis qu'en continue.
 La sens je doleur qui m'argue.
 La tramble mes cuers et tressue.
 La m'asseür
 Que m'esperence est esperdue
 1390 Se la grief doleur continue
 Qui tant s'est en mon cuer tenue
 Que bon eür
 N'arai jamais; et se j'en jur,
 Diex scet que je ne m'en parjur.
 1395 Pour ce toute joie forjur,
 Qu'estre perdue
 Doit en moy quant j'aim de cuer pur.
 Et tous adés me sont plus dur
 Li mal que pour ma dame endur.
 1400 Ce me partue.

Las! Dolens! C'est ce qui efface
 En moy d'esperence la grace.
 C'est ce qui a la mort me chace
 Et fait penser
 1405 Qu'ensemement comme uns chiens de chace
 Après sa beste fuit et chace
 Et la sieut partout a la trace
 Pour li tuer.
 Einsi Desirs de saouler
 1410 Mes fols yex d'assez remirer
 De la bele et bonne sans per
 La douce face
 Me berse et chasse sans cesser
 Et me cuide a la mort mener.
 1415 Mais humblement vueil endurer,
 Quoy qu'il me face.

Mais il n'a pas si grant pooir
 De moy faire doleur avoir
 Com j'ay bon cuer dou recevoir.
 1420 Or y parra.
 Se pour ce que j'ay povre espoir
 De ma douce dame veoir
 Et qu'Amours m'a en nonchaloir,
 Qu'il me fera?
 1425 M'ocira il? Il ne porra,
 Car ma loiauté m'aidera.
 Qu'ai je dit? Einsois me sera
 Contraire, espoir.
 Car puisqu'Amours me grevera

- 1385 There I'm worse off than running a constant fever.
There I feel pain attacking me.
There my heart trembles and shakes.
 There I feel certain
 My hope is lost
- 1390 Should this bitter pain endure,
 So deeply rooted itself in my heart
 That happiness
 Will never be mine; and if I swear to this,
 God knows I'm not perjuring myself.
- 1395 And so I abjure all joy,
 Which must be forsaken
 In me since I love with a pure heart.
 And always increasing in their harshness
 Are the ills I suffer for the sake of my lady.
- 1400 That will finish me.
- Alas! Wretched! This is what destroys in me
The grace of Hope.
This is what hectors me to the point of death
 And makes me think
- 1405 That just as a hunting hound
 Pursues and chases some wild thing,
 Tracks it down wherever it goes
 In order to kill it,
 So Desire, in order to sate
- 1410 My foolish eyes with gazing sufficiently
 On the sweet face
 Of that virtuous beauty unrivaled,
 Assaults and pursues me, never halting,
 But striving to drive me right to death.
- 1415 Even so, I intend to suffer humbly
 Whatever he might put me through.
- And yet his power to make me
Suffer pain is not as great
As the ability of my good heart to endure.
- 1420 And one thing becomes clear.
If I have but little hope
To see my lady
And Love's indifferent to me,
 What can Desire do?
- 1425 Will he kill me? He cannot manage it
Since loyalty will come to my aid.
What have I said? Instead that one will
 Perhaps oppose me.
For since Love tortures me,

- 1430 Et Fortune, qui honni m'a,
 Ma grant loiauté m'ocira,
 Si com j'espoir.
- Car mes cuers ne se porroit feindre
 D'amer ma dame ne refreindre;
 1435 Einsois est toudis l'amour greindre
 Qui en moy meint,
 Ne riens ne la porroit esteindre.
 Car quant elle me fait plus teindre,
 Dementer, gemir, et compleindre,
 1440 Tant plus m'enseint.
 J'ay oï recorder a meint
 Que quant uns malades se pleint
 Que sa doleur fait de son pleint
 Un po remeindre.
- 1445 Las! Et c'est ce qui mon cuer teint.
 C'est ce qui plus griefment l'ateint.
 C'est ce qui tout mon bien esteint,
 Sans joie ateindre
- Pour ce que riens de ma pensee
 1450 Ne scet ma dame desiree,
 fol. 59v Seur toute creature amee
 Dou cuer de mi,
 Ne la tres dure destinee
 Qui m'est pour li amer donnee,
 1455 Et comment s'amour embrasee
 Est toute en mi
 Mon cuer, qui est siens sans demi,
 Ne comment je pleure et gemi
 Souvent pour s'amour et fremi,
 1460 Qui enflamee
 Est en moy, dont je di "Aymi!
 Occirez vous dont vostre ami
 Entre les mains son annemi,
 Dame honnouree?"
- 1465 C'est de Desir, qui mon cuer flame
 Et point de si diverse flame,
 Qu'en monde n'a homme ne fame
 Qui medecine
 Y sceüst se ce n'est ma dame,
 1470 Qui l'art, qui l'esprent, qui l'enflame
 Et bruïst d'amoureuse flame;
 N'elle ne fine.
 Fortune est sa dure voisine,

- 1430 And Fortune too, who's shamed me,
My great faithfulness will kill me,
Or so I expect.
- 1435 For my heart can neither pretend to love
My lady nor refrain from doing so;
Rather every day the love within
Me strengthens,
Nor can anything extinguish it.
But when she makes me grow even paler,
Go madder with grief, as I moan and complain,
1440 She entraps me ever more tightly.
I've often heard it said
That when a sick man complains,
His complaint makes his pain somewhat
Easier to endure.
- 1445 Alas! This casts a shadow on my heart.
This is what most grievously affects it.
This is what ruins all my happiness,
Beyond expectation of joy:
- 1450 That the lady I desire (loved above
All other creatures
By this heart of mine) knows nothing
Of what is in my heart,
Or the quite bitter destiny
Meted out to me because I love her,
1455 Or how love for her smolders
Deep within
My heart, which is hers completely,
Or how I weep and moan
Often for her love, and tremble as well,
1460 How this love burns
Inside me until I cry "Woe is me!
Honored lady, will you then kill
Through the hands of his enemy
The man who loves you?"
- 1465 Desire does this, scorching and scarring
My heart with a flame so horrific
No man or woman in the world
Can provide
The cure except my lady herself,
- 1470 Who burns and sets it ablaze, who sears
And singes it with the love's flame;
Nor will she make an end.
Fortune is the cruel neighbor of the heart,

- 1475 Et Amours l'assaut et le mine,
 Dont morir cuit en brief termine
 Sans autre blasme.
 Mais s'einsi ma vie define,
 A ma dame qu'aim d'amour fine,
 Les mains jointes, la chiere encline,
 1480 Vueil rendre l'ame.
- 1485 Et quant a par moy debatus
 Me fui assez et combatus,
 Et fait ma pleinte et ma clamour
 De Fortune amere et d'Amour,
 Des grans doleurs et des meschiés
 Dont j'estoie et sui entichiés,
 (Qui m'orent volut travillier
 De geüner et de veillier,
 De soupirs en larmes noiez),
 1490 Aussi fui com tous desvoiez
 De scens, de memoire, et de force
 Et de toute autre vigour. Pour ce
 Estoie je cheüs en transe
 Aussi com cils qui voit et pense
 1495 Sa mort devant li toute preste.
 Si tournay un petit ma teste
 En gettant .i. plaint dolereus,
 Comme homs veins, mas, et langoreus.
 Et entrouvri l'un de mes yex
 1500 Un petit, — car je ne pos miex —
 Pour ce que voloie veoir
 Entour moy. Mais je vi seoir
 Dalés moy la plus bele dame
 Qu'onques mais veisse, par m'ame,
 1505 Fors ma dame tant seulement.
 Car tant estoit parfaitement
 Bele, gente, et bien acesmee,
 Que se Diex de ses mains fourmee
 L'eüst; s'estoit elle d'affaire
 1510 Bel, bon, gent, dous, et debonnaire.
 Mais il ne me fu mie avis
 Quant je l'egardai vis a vis
 Que ce fust creature humeinne
 De li, ne qu'elle fust mondeinne,
 1515 Dont j'avoie moult grant merveille.
 Car sa face blanche et vermeille
 Par juste compas faite a point
 Si que meffaçon n'i a point,
 Si clerement resplendissoit

- 1475 Which Love assaults and assails,
And so I expect death will soon seize
Me with no further wrong committed.
But if my life ends thus,
To my lady, whom I love with a pure affection,
I'll render up my soul,
1480 My hands joined, my head bowed.
- 1485 And after I'd debated
All this, struggling fiercely and
Composing my lament and complaint
Against cruel Fortune and Love
1490 For the great suffering and misfortune
That have continued to afflict me,
(And their intention was to tax me
With fasting and wakefulness,
With sighs drowning in tears),
1495 I found myself drifting far away
From reason, memory, strength,
And all my other faculties. And this is why,
Like someone who sees and imagines
His death closing in on him,
1500 I fell into a trance,
Turning my head a little
And letting out a lament full of pain
As if weakened and beaten down, bewildered.
Unable to manage more,
1505 And I cracked open one eye,
For I was eager to look
Around. Now before me I saw
Sitting the most beautiful woman
I'd ever laid eyes upon, by my soul,
1510 My lady alone excepted.
For she was as perfectly
Beautiful, genteel, and of refined appearance
As if God had shaped her with
His own hands; in manner she was
1515 Attractive, virtuous, noble, sweet, and refined.
But, looking upon her face to face,
I did not think
She was a human creature,
Or even of this world,
1515 And at this I much marveled;
For her face, pale and rosy,
In its proportions so perfect
There was no defect.
Shimmering quite brilliantly,

- 1520 Que sa clarté esclarissoit
 Les tenebres, la nuit obscure
 De ma dolereuse aventure,
 Et de son ray persoit la nue
 Qui longuement s'estoit tenue
- 1525 Tourble, noire, anuble, et ombrage
 Seur mon cuer et seur mon visage
 Si que, comment qu'a meschief fusse
 Tel que de mort paour heüssé,
 Moult volentiers la resgardoie
- 1530 Pour ce qu'en veoir me sentoie
 fol. 60r Un petitet reconfortez
 De mes dures maleürtez.
 Car tout aussi com d'une drame
 Le bon maistre garist et drame
- 1535 L'ueil empeechié de catharacte,
 Dou quel il couvient qu'il abate
 Par soutil engien une toie
 Qui la clarté tient et desvoie,
 Et li rent sa clarté premiere,
- 1540 Tout einsi me rendoit lumiere
 De cuer, de memoire, et de l'ueil,
 Et me metoit d'umbre en soleil
 Sa clarté et sa resplendeur.
 Et aussi venoit une odeur
- 1545 De sa douceur tant precieuse
 Et de saveur si gracieuse
 Qu'onques ne fu plus douce chose
 En ciel, en mer, n'en terre enclose,
 N'onques odeur ne fu si fine,
- 1550 Ne douceur, tant fust enterine,
 Qui n'eüst encontre lui blasme,
 Tel com le fiel contre le basme;
 Si que li pourpris ou j'estoie
 En estoit pleins et bien sentoie
- 1555 Qu'odeur de li tant douce issoit
 Que ma dolour adoucissoit,
 Comment que nature esbahie
 Fust en moy, plus que je ne die.

- Lors, comme homs qui souvent soupir,
 1560 Gettay .i. plaint et .i. soupir
 De parfont cuer, acompaingniés
 De plours et en larmes baingniés;
 Et tournai vers li a grant peinne
 Ma chiere teinte, pale, et pleinne
 1565 De maniere desconfortee,

- 1520 The glow from her brightened
The shadows, the dark night
Of my miserable adventure,
And its ray pierced the cloud,
Desolate, black, obscure, and gloomy,
1525 That for so long had lowered over
My heart and countenance
And thus, though so distressed
I almost died from fear,
Quite eagerly I gazed upon her
1530 Because in this looking I found
Some assuagement
Of my bitter suffering.
Just as a master physician heals
And cures with a precious stone
1535 The eye distressed by a cataract,
From which he must remove
Through his subtle skill a film
That impedes and diverts the light,
Giving it back the clarity it once had,
1540 So her brightness and glow similarly
Shed light on my heart,
My memory, and my eyes,
Took me from shadows to sunlight.
And also a fragrance then wafted up
1545 From her, a sweetness that was so precious,
And of a scent so lovely,
Never was anything so delightful
To be found in the heavens, sea, or land,
And no aroma, however pure,
1550 Was ever so excellent or sweet,
That just as balm surpasses gall
That other would prove inferior.
And so the enclosure where I was
Was soon redolent with it, and I very much felt
1555 The scent emanating from her was so honeyed
It assuaged my suffering,
Though my body felt more distress
Than I can put into words.
- Then, like a man used to sighing,
1560 I let out from deep in my heart
A moan and sigh, accompanied
By weeping and bathed in tears;
And in great pain toward her I turned
My face, which was pale, tear-stained,
1565 And sorrowful, as all could see,

- Triste, dolente, et esplouree.
 Mais nulle riens ne li disoie
 Pour ce que parler ne pooie,
 Eins la regardoie a estat.
- 1570 Et quant elle vit mon estat,
 Si en sourist moult doucement,
 Lors se treï courtoisement
 Vers moy pour savoir de mon estre,
 Et si me prist par la main destre
- 1575 De la sienne, blanche et polie,
 Pour miex savoir ma maladie;
 Si senti mon pous et ma veinne,
 Qui estoit foible, mate, et veinne.
 Mais sa main n'ostoit a nul fuer
- 1580 De la veinne qui vient dou cuer,
 Car bien savoit, la bonne et sage,
 Que dou cuer me venoit la rage
 Qui si griefment me demenoit
 Et que d'ailleurs ne me venoit.
- 1585 Et quant elle ot a son plaisir
 Veü mon estre, et a loisir,
 Et qu'elle sot sans couverture
 De mon mal toute l'encloüre,
 Et qu'en tele doleur estoie
- 1590 Des maus d'amours que je sentoie,
 Com celle qui la theorique
 Toute savoit et la pratique
 Qu'il failloit a ma medecine,
 Et qui bien congnoissoit l'orine
- 1595 Des yex dou cuer, qui fondament
 Estoit faite amoureusement
 Et qui plus savoit de confort
 Que Fortune de desconfort,
 Et qui conforter me voloit
- 1600 Des maus dont mes cuers se doloit,
 Car il n'est viande si sade
 Com bon confort a un malade
 — Com fisicienne soutive,
 Sage, aperte, et confortative,
- 1605 D'une bele vois, clere et seinne,
 Plus douce que nulle douceinne,
 Me dist, quant elle m'ot sentu:
 “Dous amis, comment te sens tu?
 Et d'ou te vient ceste dolour
- 1610 Qui einsi desteint ta coulour?
 fol. 60v Certes, je croy qu'elle te teingne

- Sad, pained, and running with tears.
But I spoke nary a word,
Finding myself speechless.
Instead I stared intently at her appearance.
- 1570 And seeing the state I was in,
She smiled quite sweetly,
Then moved toward me gracefully
To make my acquaintance,
And with her own hand, white
- 1575 And smooth, she took my right,
The better to gauge my illness;
She felt in my vein for a pulse,
Which was weak, feeble, and faint.
Never for a moment did she move her fingers
- 1580 Off the vein running from the heart,
For, sharp and virtuous, she wisely thought,
That my heart, and nowhere else within me,
Was the source of the madness
Then driving me crazy.
- 1585 And after to her satisfaction she'd
Examined how I was, taking her time
And learning the whole truth
Of my illness, so no mystery remained,
And how the painful state I endured
- 1590 Resulted from the lovesickness I felt,
Like a woman who knows all the theory
And practical steps as well
That healing me required,
And who was well aware of the fluid
- 1595 Flowing from the eyes of the heart,
Whose essence derived from loving,
And who knew more about consolation
Than Fortune does of misery,
And whose wish was to offer me comfort
- 1600 For the ills afflicting my heart
Since there is no dish as satisfying
As welcome comfort for those who are sick
— Like a physician with a subtle mind,
Wise, perceptive, and consoling,
- 1605 Her voice appealing, clear and soothing,
Sweeter than any flute,
She said to me, after taking my pulse:
“Dear friend, how do you feel?
And what is the cause of this painful suffering
- 1610 That has so robbed your face of color?
Surely, I believe it grips

- Au cuer et que d'amer te veingne.
 Si ne te dois pas desconfire
 Einsi, ne toy mettre a martyre,
 1615 Car c'est grant honte et grans deffaus
 Puis que tu n'ies mauvais ne faus
 Envers ta dame que tu aimmes,
 Quant pour li amer las te claimmes.
 Je t'ay pluseurs fois oy dire
 1620 Que tu ne vosisses eslire
 Autre bien n'autre souffissance,
 Fors que de sa douce sanblance
 Souvenirs et Douce Pensee
 Fussent en toy sans dessevree,
 1625 Et que cil .ij. te garissoient
 De tous les maus qui te venoient.
 A qui tient il que ne les aies?
 Il tient a toy qui trop t'esmaies,
 Car ta dame, de jour en jour,
 1630 Croist en biauté sans nul sejour,
 En douceur, et en tout le bien
 Qu'on puet penser, ce sai je bien.
 Et quant elle croist et abunde
 Plus qu'en dame qui soit ou monde
 1635 En tout ce qu'on puet bon nommer,
 Tu ne te dois pas las clamer
 Se tu l'aimmes bien, n'esmaier
 Qu'elle ne te doie paier
 Plus mil fois que ne dessers
 1640 En ce que tu l'aimmes et sers.
 Et aussi c'est chose petite
 A li de rendre a toy merite.
 Car tout le menre guerredon
 De qu'elle te puist faire don,
 1645 Dont elle a sans fin et sans nombre,
 Vaut .v^c. fois, s'a droit le nombre,
 Plus que desservir ne porroies,
 Se tu l'amoies et servoies,
 Nom pas tous les jours de ta vie,
 1650 Mais autant com la monarchie
 De ce monde porra durer.
 Et loiaument te puis jurer
 Que tous les jours, en mil manieres,
 Riches, precieuses, et chieres,
 1655 Elle te guerredonneroit
 Que ja plus povre n'en seroit;
 Que biens en li tant s'abandonne
 Que plus en a quant elle plus donne,

- Your heart and love is its origin.
But you should not be this wretched,
Nor should you torture yourself,
1615 For that's quite shameful and a great mistake,
And do not consider yourself unfortunate for loving her
Since you've proven neither false nor ill-intentioned
Toward this lady you love.
Several times I've heard you say
- 1620 You'd choose no other
Benefit or satisfaction,
Save that the Memory and Sweet Thought
Of her beautiful form
Might remain within, never to depart,
1625 And that these two would heal
All the ills besetting you.
Whose fault is it that you lack these two?
It's your fault you are so distressed,
Since your lady, from day to day,
1630 Constantly increases in beauty,
In sweetness and every virtue
Imaginable, this I know well.
And since more than any other woman
In the world she grows blessed
1635 With everything one could find good,
You should not consider yourself desolate
If you truly love her, nor be dismayed
That she's not obligated to pay you
A thousand times more than what you deserve
1640 For the love and service you offer her.
Moreover, it takes very little
For her to pay out what you've earned
Since even the tiniest grace
She might show you
1645 (Which are hers in numberless infinity)
Is worth five hundred times, to calculate rightly,
What you've managed to merit
Through loving and serving her,
Not only all the days of your life,
1650 But for as long as the kingdom
Of this earth manages to endure.
And, telling no lies, I can swear to you
That every day, and in a thousand ways
Rich, precious, and dear,
1655 She'll reward you
So you'll no longer be poor.
For she possesses goods so abundantly
That she more she gives, the more she has,

- Mais que bonne Amour s'i consente.
 1660 Et quant Amours t'a mis en sente
 De sa bonne grace esperer,
 Tu ne te dois pas desperer
 Pour un petit de mesprison,
 Quar mauvaistié ne traïson
 1665 N'i ot, quant a la verité,
 Fors paour, honte, et nisseté
 Avec Amours qui s'i mesla,
 Quant servis fus de ce més la
 Qui te mist en cuer l'apostume,
 1670 Dont ta douceur en amer tume.
- Encor dois tu penser aussi
 Pour toy mettre hors de soussi —
 Non mie penser, mais savoir,
 Se tu vues pais et ioie ravoir —
 1675 Que puis qu'elle a parfaitement
 Tous les biens qu'on puet bonnement
 Ymaginer, dire, ou penser,
 Qui croissent en li sans cesser,
 Et qu'elle est des vertus paree,
 1680 Et de tous vices separee,
 Qu'il couvient de neccessité
 Qu'en li soit Franchise et Pité,
 Humblesse et Charité s'amie;
 Et pour ce tu ne te dois mie
 1685 Einsi mettre a desconfiture,
 Car Pitez est dessus Droiture,
 Qui jamais ne porroit souffrir
 Toy veoir a la mort offrir
 Pour amer, c'est chose certainne,
 1690 Ne Franchise, qui moult procheinne
 fol. 61r Est de Charité et d'Umblesse.
 Et se tu dis qu'Amours te blesse,
 Tu vues ressambler a celui
 Qui ne se loe de nelui,
 1695 Eins se tourmente et se courresse
 Quant sa besongne bien adresse.
 Et certes tu li fais injure
 De dire a li qu'elle t'est dure,
 Et c'est pechiez d'ingratitudo
 1700 Et maniere mauvaise et rude.
 N'as tu mie dit en ton lay —
 Si as, se bien retenu l'ay —
 Qu'Amours, que tu en supplioies,
 A ta dame que tu amoies

- Provided good Love consents.
- 1660 And since Love has put you on the path
Of hoping to obtain her good mercy,
You should not slip into despair
Because of some small setback,
For there's no evil or betrayal
- 1665 In it, if truth be told,
Only fear, shame, and foolishness,
Along with Love, who was involved,
When you were served the dish
That fed this abscess in your heart,
- 1670 Turning your sweetness bitter.
- Here's something else to remember
In order to relieve your anxiety —
Not just remember, but embrace
If you wish to regain joy and peace —
- 1675 Namely that since she possesses perfectly
All the qualities one might properly
Imagine, speak of, or conceive,
And these endlessly increase in her,
And since she's adorned with virtues
- 1680 Yet is free from vice of any kind,
It clearly follows
She must also possess Generosity and Pity,
Humility, and her friend Charity;
And for this reason you ought never allow
- 1685 Yourself to fall into despair,
For above Justice stands Pity,
Who could never endure watching
You embrace a martyr's death
For the sake of love, that's certain,
- 1690 Nor could Generosity, who is quite close
To Humility and Charity.
And if you maintain Love harms you,
You make yourself out to be the kind of man
Who listens to no one,
- 1695 But rather torments himself and rages on,
While all the time his affairs go swimmingly.
And certainly you do her wrong
To say she's hard on you,
For this is the sin of ingratitude,
- 1700 And an ill-mannered, evil-minded way to behave.
Haven't you asserted in your *lay* —
And you have, if memory serves me well —
That Love, whom you petition,
Could easily tell the lady

- 1705 Porroit bien dire ton martyre
 Car tu ne li savoies dire?
 Et elle, com franche et honneste,
 A oÿ et fait ta requeste,
 Car elle a dit et descouvert
- 1710 L'amour que tu as tant couvert
 A ta dame si sagement
 Et de si tres bon sentement
 Qu'onques ne fu, ne jamais n'iere,
 Personne qui en tel maniere,
- 1715 Si bien, si bel, ne si a point,
 Li peüst dire que dou point
 De fine amour sens la pointure
 Pour sa biauté plaisant et pure —
 Ja soit ce qu'elle li deïst,
- 1720 Sans ce que parole en feïst.
 Mais bele chose oy tesmongnier:
 Po parler et bien besongnier.
 Si ne say que tu li demandes;
 Qu'elle a accompli tes demandes
- 1725 Et fait plus que tu ne voloies
 De ce que tu li requeroies.
 Mais chien qu'on nage, en lieu de paie,
 Quant il est passez, il abaie.
 Biaus dous amis, einsi fais tu,
- 1730 Et tout ce ne vaut .i. festu,
 Car il n'est chose si perdue
 Com bonté qui n'est cogneüe.
- Cuides tu que dame honnouree,
 Sage, loial, et avisee,
 1735 Prise celui qui s'amour rueve
 Par mos polis, pleins de contrueve,
 Et qui en priant son langage
 Farde pour miex faire le sage,
 Ou qui la requiert baudement
- 1740 De s'amour, et hardiement?
 Certes, nennil! Ce ne puet estre,
 Eins laisse tels gens a senestre
 Com celle qui riens n'i aconte.
 Mais il n'ont vergongne, ne honte,
- 1745 Ne courrous s'il sont refusé;
 Car si mauvais et si rusé
 Sont qu'il ne doubtent ce qu'on dit
 A eaus quant on les escondit;
 Einsois ailleurs merci rouver
- 1750 Vont pour les dames esprouver.

- 1705 You love how much you suffer
Since you cannot tell her yourself?
And Love, noble and honest as she is,
Listened and did exactly what you asked,
For the very love you've kept so hidden,
1710 She's spoken of and made known
To your lady in such a cunning fashion,
And with such well-calculated sensitivity,
That there never was or will be
Anyone who in similar fashion,
1715 So expertly, so properly, or so appropriately,
Could have told the woman how you feel
The sting of pure love's sharp point
Through her beauty, pleasant and pure —
It being the case that Love told her this
1720 Without having to utter a single word.
Now here's a useful precept I've seen proven:
Say little, and you'll succeed nicely.
So I don't know what you're asking,
For she's fulfilled your requests,
1725 Doing more than you wished for
Of what it is you asked to be done.
Now a dog forced to swim, making it
To the other bank, isn't grateful, but yelps instead.
Friend sweet and fair, you do the same,
1730 Which is worth less than a blade of grass,
For there's nothing less appreciated
Than an unacknowledged good turn.

- Do you think an honorable lady,
Who is wise, faithful, and considerate,
1735 Values a man who seeks her love
With slippery words full of trickery,
And who, advancing his suit, measures
What he says so as to seem the wise man,
Or, further, another who demands
1740 Her love rudely and by force?
Surely, not at all! This cannot happen;
Instead she shoves such men aside,
Treating them as nothing.
But they feel no shame, no chagrin,
1745 No outrage when refused because they're
So ill-intentioned and conniving
They fear nothing anyone might say
About their being rejected;
Instead they go looking elsewhere to find
1750 Favor, putting other women to the test.

Mais quant une dame de pris
 Voit l'amant qui est entrepris,
 Qui n'use pas de faus samblant,
 Eins a membres et cuer tramblant,
 1755 De paour desteint et nerci,
 Quant il li vuet rouver merci;
 Et qu'elle le voit si estreint
 Qu'Amours de li par force espreint
 La liqueur qui des yex degoute
 1760 Parmi sa face goute a goute,
 Et qu'il li couvient recoper
 Ses paroles et sincoper
 Par soupirs puisiez en parfont
 Qui mut et taisant le parfont,
 1765 Et qu'il l'estuet par force taire
 Et de honte ensus de li traire,
 Et qu'elle voit qu'en petit d'eure
 Qu'Amours son visage couleure
 De .iij. ou de .iij. couleurs
 1770 Pour les amoureuses doleurs
 fol. 61v Qu'il reçoit, dont ses esperis
 Par force d'Amours est peris,
 Saches que tantost a sa guise
 Congnoist qu'il aimme sans feintise,
 1775 De vrai cuer d'ami. C'est la somme,
 N'en monde n'a si soutil homme,
 Tant soit apers, qui sans meffaire
 Sceüst un amant contrefaire,
 Qu'il n'i heüst trop a reprendre;
 1780 Ne riens ne me feroit entendre
 Que il peüst soudeinnement
 Sa couleur müer proprement
 En .iij. manieres diverses,
 Blanches, rouges, jaunes, ou perses.
 1785 Mais Amours le fait a son vueil,
 Et pour ce chastoier te vueil,
 En toi moustant que tu fais mal
 Qui te pleins de l'amoureus mal,
 Ne de chose qu'Amours te face;
 1790 Car elle t'a fait plus de grace
 Que ne porroies desservir
 En li .v^e. mille ans servir.
 Et si te vueil dire comment:
 Amours t'a fait loial amant
 1795 A la milleur et la plus bele
 Qui vive; mais encor t'a elle
 Fait une moult grant courtoisie,

- But when a worthy lady
Sees a lover who is dismayed,
Not pretending to be someone he's not,
But whose limbs and heart tremble,
1755 And he's flushed and red-faced with fear
As he sets about seeking her favor.
And when she sees him so sorely pressed
That Love squeezes out from him by its power
The liquid flowing from his eyes
1760 Down his face drop by drop,
And the man can do nothing but
Cut short his speech and punctuate it
With sighs forced out from deep inside,
Which render him speechless and silent,
1765 And so he's forced to hold his peace,
Shamefacedly shuffling away from her;
And when in the space of a few moments
She sees Love make his face
Change color three or four times
1770 On account of love's pangs, which
He feels, so that the power of Love
Devastates his spirit,
Know that through his manner she recognizes
At once how he loves without deception
1775 And with a lover's true heart. That's the gist,
And in the world there is no man sharp enough,
However calculating, who, without failing at it,
Might be able to imitate a man in love
And avoid detection as well as reproach,
1780 And nothing could lead me to credit
That he might prove able on the spot
To counterfeit convincingly
The four different colors of a lover:
White, red, yellow or blue.
1785 But Love manages this as she wishes.
And so I teach you that it is an evident error
By explaining how you go wrong
In complaining about either lovesickness
Or anything else Love does to you.
1790 For she has shown you more grace
Than you could merit
After serving her five hundred thousand years.
And here, I tell you, is the reason:
Love has made you the faithful lover
1795 Of the finest and loveliest woman alive,
And yet she has shown you
An even greater courtesy,

- Laquelle tu ne congnois mie,
 Qu'elle li ha par sa puissance
 1800 Donné certainne congnoissance
 Par maniere sage et soutive
 De l'amour qui en toy s'avive,
 En approuvant par son decret
 Que cuer as loial et secret,
 1805 Par la maniere dessus ditte,
 Qui est celle qui plus profite
 Et qui doit estre receüe
 Plus en gré et plus chier tenue.
 Car en ce cas, quoy que nuls die,
 1810 Homs ne diroit sa maladie
 Jamais si proprement de bouche
 Com fait cil a qui elle touche
 Au cuer, si que dire ne puet
 Qu'il a, ne de quoy il se duet.
 1815 Et einsi t'est il avenu.
 Or dis qu'il t'est mesavenu,
 Quant ta besongne bien te vient
 Et qu'Amours t'amie devient,
 Qui se dehüst miex de toy pleindre
 1820 Que tu ne t'en doies compleindre.
- Aprés tu ne fais chose nulle
 Dont joie en ton cuer tant s'anulle,
 Ne dont tu aies tant d'irour,
 Comme de vivre en telle error
 1825 Que tu tiens ta dame pour sole.
 Et ce te destruit et affole,
 Que tu penses et ymagines,
 Ce m'est vis, songes ou devines,
 Qu'elle pas n'entende ou congnoisse
 1830 L'amour qui en ton cuer s'engroisse,
 Et crois qu'elle ne voie goute.
 Mais si fait — de ce ne te double
 — Car elle est sage et parcevant
 De congnoistre .i. cuer decevant
 1835 Au maintient et a la parole;
 Ne ja si soutil parabole
 Ne dira qu'elle ne l'entende;
 Et s'elle en voit .i. qui se rende
 En amours de vray sentement
 1840 Pour vivre et morir loiaument,
 Si com tu le fais et as fait,
 De cuer, de pensee, et de fait,
 Legierement le congnoistra,

- Which you do not acknowledge in the least,
For through her power she has provided
1800 The lady with a sure knowledge,
In a fashion wise and subtle,
Of the love that's so vibrant in you,
Approving through her decree
How you possess a heart loyal and discreet,
1805 Just as I've described above,
And this is what profits you most
And which you should accept with greater
Gratitude, valuing it more highly.
For in such a case, no matter what anyone says,
1810 No man speaks as eloquently
Of his sickness with his own mouth
As when, touched to the very heart, he finds himself
Unable to put into words what ails him
Or what he suffers from.
1815 And so this is what has happened in your case.
You play the fool, I say,
When your affair proceeds this smoothly
And Love's become your ally,
And she's the one who more rightly might
1820 Lodge a complaint in the matter.

Furthermore, you do nothing
That so chases joy out of your heart,
Or in which you err so greatly,
As continuing in the great mistake
1825 Of thinking your lady a fool.
And you're devastated and enraged
As you conjure and conceive,
It seems, both dreams and fantasies of how
She neither understands nor acknowledges
1830 The love growing stronger in your heart,
And you believe she sees nothing of it.
But she does — don't doubt it
— Because she's wise and sharp enough
To recognize through his words and manner
1835 When a man's heart is bent on deception.
And what he says will not be so deceptive
She doesn't spot the truth of the matter.
And if she notices a heart surrendering
Itself to love out of true emotion
1840 In order to live and die in faithfulness,
As you do and have done
In heart, thoughts, and deeds,
She'll easily grasp the fact of the matter,

1845 Comment que fort a congnoistre a
 Cils qui vuet avoir sans doubtance
 La juste et vraie congnoissance
 Pour congnoistre le cuer loial
 Dou mauvais et dou desloial,
 Car c'est chose moult reponnue.

1850 Mais ta dame, qui est tenue
 fol. 62r Pour la millour et la plus sage
 Des dames, scet tout ton corage
 Qu'Amours li aprent et ensengne
 Par la vraie et loyal enseingne

1855 Que nuls faus amoureus ne porte;
 Qu'en cuer desloial elle est morte,
 Et en cuer loial liement
 Regne et resplendist clerement.
 La congois tu? Certes, nennil!

1860 Car tu n'ies mie si soutil.
 Pour ce me vueil mettre a l'essay
 Dou dire, si com je le say.

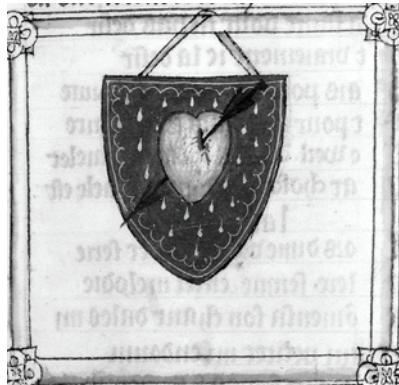


Figure 5. A16 (fol. 62r);
 The shield bearing the Arms of Love.
 (Photo: BnF)

1865 C'est .i. escut dont la matiere
 Est de souffrir a humble chiere,
 Et le champ est de fin asur.
 Mais il est si monde et si pur
 Qu'il n'i a d'autre couleur tache
 Qui le descouleure ne tache.
 .I. cuer de gueules ha enmi

1870 Feru d'une flesche par mi
 De sable; mais onques ne fu
 Tel fer qu'elle a, qu'il est de fu
 A cinc labiaus de fin argent;
 Et trop y affiert bel et gent

1875 Ce qu'il est tous semés de larmes.
 Ce sont les droites pleinnes armes

- Even though it's difficult for anyone
1845 Who's eager to learn beyond any doubt
In the proper fashion and for truth
How to distinguish the faithful
From the ill-intentioned and counterfeit heart,
For this is something not easily seen.
- 1850 But your lady, who is considered
The best and wisest of women,
Knows everything in your heart
Because Love points out and shows this
Through the true and trustworthy ensign
- 1855 No pretend lover manages to display.
For in the faithless heart this ensign has no life,
While in the loyal heart it holds sway
Joyfully and shines brilliantly.
Do you recognize it? Surely, not at all!
- 1860 For you are not sufficiently versed.
And so I will try to explain it
From what I know.

- It's a shield whose decorative theme
1865 Is to suffer with a humble demeanor,
And the field is pure azure.
But it is so pure and unsullied
There's no trace of any other color
To deface or stain it.
- 1870 In the middle is a heart all in red
Struck through by an arrow
In black; now there never was
A point such as this one, all of fire
With five tongues of pure silver;
- 1875 And it is most fittingly attractive and noble,
Covered with a scattering of tears.
These are the true arms of the pure lover,

Dou fin amant sans difference;
 Mais enarmez est d'esperence.
 Se tu ne scez que c'est a dire,
 1880 Monstrer le te vueil et descrire.

On recorde, et s'est avenu
 Souvent, que pluseurs sont venu
 A leur entente seulement
 Par souffrir bien et humblement;
 1885 Que humblement souffrir a la fie
 Maint dur cuer veint et amolie,
 Et li proverbes qui recorde:
 'Qui sueffre, il veint,' bien s'i acorde.
 Après des couleurs de l'escu,
 1890 Pour ce que n'as pas tant vescu
 Que tu en saches l'ordenance,
 Te diray la signefiance.
 Saches de vray qu'en tout endroit
 Ou on descript armes a droit:
 1895 La couleur de pers est clamee
 Asur, s'elle est a droit nommee,
 Le rouge gueules, le noir sable,
 Et le blanc argent, mais sans fable
 Je te di qu'on appelle encor
 1900 Le vert sinople et le jaune or.
 Or te vueil ces couleurs aprendre,
 Comme en Amours les dois entendre:
 Saches que le pers signefie
 Loiauté qui het tricherie,
 1905 Et le rouge amoureuse ardure
 Naissant d'amour loial et pure;
 Le noir te moustre en sa couleur
 Signefiance de doleur,
 Blanc joie, vert nouveleté;
 1910 Et le jaune, c'est fausseté.
 Mais retien les .iij. premiers
 Et laisse les .ij. darreniers.
 Car s'en l'escu fussent posees,
 Les armes en fussent faussees.
 1915 Mais le fer ardant de la flesche
 Qui le cuer toudis art et seche,
 Sachiés certainnement qu'il art
 fol. 62v Et bruïst par si soutil art
 Qu'il n'i pert tache ne arsure,
 1920 Trace, plaie, ne blesseüre,
 Et einsi se keuve et engendre
 Com li charbons dessous la cendre.

- Simple in their design, lacking nothing.
But the shield-straps are fashioned from Hope.
If you don't understand what this means,
1880 I'll offer a fuller account and description.
- Memory suggests, and it has often
Happened, that many have achieved
Their goals in a simple fashion,
Through suffering properly and humbly;
1885 For patient suffering softens
And overcomes many a hardened heart,
And the proverb that applies,
'Whoever endures conquers,' suits this well.
Now I'll explain the arrangement
- 1890 Of the colors on the shield
Since you haven't lived long enough
To know what meaning they have,
Understand it as the truth about how arms
Are properly described:
1895 The color 'blue' is called
'Azure,' to give it its proper name,
Red is called 'gules,' black 'sable,'
And white 'argent,' but — and no lie —
I tell you further that green
1900 Is called 'sinople' and yellow 'or.'
Now I'll instruct you about the colors,
How they should be understood in regard to Love:
Know that blue signifies
Loyalty, the enemy of betrayal,
1905 And red the passionate burning
That comes from a love true and pure;
The color black shows you
How it stands for pain;
White means joy, green newness;
- 1910 And yellow, why that's falseness.
But keep just these first four in mind
And forget the last two;
For if they found a place on a shield,
The coat of arms would be ruined.
- 1915 But the flaming steel tip of the arrow
That constantly sears and scorches the heart,
Burns and sizzles (know this
For certain) through such a subtle art
That no spot or singed place,
- 1920 No trace, wound, or hurt appears.
And in addition it smolders and remains aflame,
Like charcoal under ashes.

- 1925 Mais comment que cils feus sensibles
 Soit au cuer, il est invisibles,
 Et aussi est cils qui l'alume.
 C'est Desirs qui lape et qui hume
 Le sanc dou cuer et la substance
 Qui en tel feu fait sa penance.
 Nompourquant c'est chose certainne
- 1930 Qu'en ce feu n'a doleur ne peinne
 Uns cuers qu'est de bonne nature,
 Eins y prent douce norriture
 Et s'i delite en tel maniere
 Com li poissons en la riviere.
- 1935 Or t'ay devisé et apris —
 Se retenu l'as et compris —
 Comment ta dame puet savoir
 Que tu l'aimmes sans decevoir,
 Car les armes portes entieres
- 1940 En cuer, en vis, et en manieres,
 Fors tant que les enarmes toutes
 Sont sans cause en l'escut deroutes
 Pour ce qu'Esperence te faut,
 Ce te samble, par ton deffaut.
- 1945 Mais se tu me vues avouer,
 Je suis ci pour les renouer;
 Si les fera milleurs que nueves,
 Ne qu'autres que saches ne trueves,
 Mais que tu teingnes le propos
- 1950 Que de toy ci dessus propos:
 C'est qu'en toy n'aises si grant vice
 Que ta dame cuides si nice
 Qu'elle n'ait bien aperceü
 Qu'Amours t'a pris et receü
- 1955 En sa douce religion
 Pour parfaire profession,
 Sans penser avoir, ne remort,
 Que n'i soies jusqu'a la mort,
 Et qu'il li plaist bien que siens soies.
- 1960 Pour ce te pri que tu me croies,
 Car je te jur seur ma creance,
 S'estre vues en ma gouvernance
 Qu'a tous besoins te porteray,
 Aiderai, et conforteray
- 1965 Tres loiaument et de bon vueil,
 Ne jamais laissier ne te vueil,
 Sain, malade, lié, ne mari,
 Ne que la femme son mari.

- But even though the heart is aware
Of this burning, it is as unseen
- 1925 As the one who set the fire.
And that is Desire, who licks up and sucks
Blood from the heart and flesh
And does penance for this in the flames.
Nonetheless, it's certain
- 1930 That a heart whose nature is virtuous
Feels no pain or misery in this blaze,
But draws sweet nourishment
And takes as much delight there
As does a fish in a river stream.
- 1935 Now in this description I've taught you —
If you've understood and retained it —
How your lady might discover
You love her yet intend no trickery,
For you bear all these arms
- 1940 In heart, face, and demeanor,
Except that the shield straps, for no reason
Save that you lack Hope,
Because of what you think is a misdeed,
Have been severed on the shield.
- 1945 But if you put your trust in me,
I'm here to make it right;
I'll render these straps better than new,
Superior to any you might know or find,
If only you keep to the plan
- 1950 I explained to you here above:
Namely that you harbor no vice so great
As to believe your lady foolish enough
Not to have clearly perceived
How Love has captured you
- 1955 In order to induct you into her sweet religion
And complete your profession of faith
With no remorse or second thought;
And there you'll remain till death.
And she's quite pleased you would be hers.
- 1960 So believe me, and I beg you
To remain under my rule,
For on my faith I swear
In your every need I'll provide
Support, aid, and comfort too,
- 1965 Faithfully and willingly,
And never will I abandon you,
Either sick or healthy, happy or miserable,
No more than a wife would desert her husband.

1970 Or pren cuer et te reconforte,
 Biaus doux amis, car je t'aporte
 La santé dont tu as desir.
 Et vraiment, je la desir.
 Mais pour toy un petit deduire
 Et pour tes maus a joie duire,
 1975 Te vueil dire un chant nouvelet.
 Car chose plaist qui nouvele est."

L' AMANT.

1980 Lors d'une vois douce et serie,
 Clere, seinne, en tel melodie
 Commensa son chant dalés mi
 C'un petitet m'i endormi,
 Mais ne fu pas si fermement
 Que n'entendisse proprement
 Qu'einsi commensa par revel
 Joliment son chant nouvel:

3
2

Joi-e, plai - sen - ce, et dou - ce nor - ri -
 Et plu-seurs sont qui n'i ont fors poin -

tu - re, Vi - e d'on - nour
 tu - re, Ar - dour, do - lour,

pren - nent maint en a - mer.
 plour, tris - te - ce, et a - mer

- Now take heart and console yourself,
 1970 My sweet, handsome friend, for I'll guide you
 Toward the state of well-being you desire;
 And in truth, this is what I want too.
 But to entertain you a little
 And transform your misery into happiness,
 1975 I intend to sing a new song;
 For something new pleases."

THE LOVER

- Then with a voice clear and soothing,
 Sweet, consoling, she began her song
 By my side with a melody
 1980 That soon set me to dozing,
 But not so deeply
 I did not properly attend to
 How her new song
 Began prettily and joyfully:

15

Se di - ent; mais ac - cor - der Ne me puis, qu'en la

20

souf - fren - ce D'a - mours ait nul - le gre - van -

25

ce, Car tout ce qui vient de li

30

Plaist a cuer d'a - mi.

CHANSON ROIAL

- 1985 Joie, plaisence, et douce norriture,
 Vie d'onnour prennent maint en amer.
 Et pluseurs sont qui n'i ont fors pointure,
 Ardur, dolour, plour, tristece, et amer
 fol. 63r Se dient; mais accorder
 1990 Ne me puis, qu'en la souffrence
 D'amours ait nulle grevance,
 Car tout ce qui vient de li
 Plaist a cuer d'ami.
- Car vraie Amour en cuer d'amant figure
 1995 Tres dous Espoir et gracieus Penser:
 Espoirs attrait joie et bonne Aventure;
 Dous Pensers fait Plaisence en cuer entrer;
 Si ne doit plus demander
 Cils qui a bonne Esperence,
 2000 Dous Penser, Joie, et Plaisence,
 Car qui plus requiert, je di
 Qu'Amours l'a guerpi.
- Dont cils qui vit de si douce pasture
 Vie d'onneur puet bien et doit mener,
 2005 Car de tous biens a a comble mesure,
 Plus qu'autres cuers ne saroit desirer,
 Ne d'autre merci rouver
 N'a desir, cuer, ne beance,
 Pour ce qu'il ha Souffissance;
 2010 Et je ne say nommer ci
 Nulle autre merci.
- Mais ceaus qui sont en tristesse, en ardure,
 En plours, en plains, en dolour sans cesser
 Et qui dient qu'Amours leur est si dure
 2015 Qu'il ne puelent sans morir plus durer,
 Je ne puis ymaginer
 Qu'il aimment sans decevance
 Et qu'en eaus trop ne s'avance
 Desirs; pour ce sont einsi,
 2020 Qu'il l'ont desservi.
- Qu'Amours, qui est de si noble nature
 Qu'elle scet bien qui aimme sans fausser,
 Scet bien paier aus amans leur droiture:
 C'est les loiaus de joie saouler

CHANT ROYAL

1985 Joy, pleasure, and sweet nourishment,
 A life of honor is what many discover in love;
 And there are some who experience only suffering,
 Pain, yearning, weeping, sadness, and displeasure.

Or so they affirm; but I cannot
 1990 Concur, for in the suffering Love brings
 There can be no misery
 Since all that comes from Love
 Pleaseas the heart of a lover.

Now true Love in a lover's heart gives form to
 1995 Very sweet Hope and gracious Thought:
 Hope attracts Joy and Good Luck;
 Sweet Thought makes Pleasure enter the heart.

Whoever possesses good Hope,
 Sweet Thought, Joy, and Pleasure
 2000 Should request nothing further;
 For whoever asks for more, I say
 Love will throw him over.

So the man living with such sweet nourishment
 Certainly can and should live his life honorably,
 2005 For his is every kind of benefit in abundance,
 More than other hearts would even know to want;
 Nor should his be the desire, heart, or impulse
 To seek out some other form of favor
 Because he has Sufficiency;
 2010 And it would be impossible for me
 To list here every other kind of mercy.

But those who are sad, filled with yearning,
 Who weep and groan as they endure endless pain,
 Saying Love is so hard on them,
 2015 They can, short of dying, go on no longer,
 I cannot conceive that those people
 Love yet intend no deception,
 Or that Desire has taken a firm hold
 Of them. They are only in these straits
 2020 Because they have so deserved.

For Love, who is so noble in nature
 She knows clearly who loves without pretense,
 Can quite readily pay lovers their due:
 Satisfying the faithful with joy

2025 Et d'eaus faire savourer
 Ses douceurs en habundance;
 Et les mauvais par sentence
 Sont com traître failli
 De sa court bani.

L'ENVOY

2030 Amours, je say sans doubtance
 Qu'a .c. doubles as meri
 Ceaus qui t'ont servi.

L'AMANT

Et quant elle ot son chant finé,
 Vers moy a son chief encliné
 2035 En riant doucement com celle
 Que je tieng pour vierge et pucelle;
 Si mist sa main dessus mon chief
 Et me demanda derechief:

LA DAME

“Comment t'est? Que me diras tu
 2040 Ay je ton chief bien debatu?
 Que te samble de ma chanson?
 Y a il noise ne tenson
 Qui te plaise ou qui te desplaise
 Ou dont tu soies plus aaise?
 2045 Que c'est? Ne me diras tu rien
 Se je say chanter mal ou bien?
 Se ce n'estoit pour moy vanter,
 Je diroie de mon chanter
 Que c'est bien dit. Quant tu ne vues
 2050 Respondre, ne say se tu pues.
 Mais je pense que tu te feignes
 De parler et que tu ne deingnes.
 Je te pri, biaus tres dous amis,
 Que tu ne soies si remis
 2055 Que tu te laisses einsi perdre;
 fol. 63v Car tu te dois penre et aërdre
 A ce que j'ay dit ci devant,
 Nom pas le temps tenir devant
 En oiseuse et en trufferie.
 2060 Laisse toute merencolie
 Et tout ce qui t'i puet mouvoir
 Fors l'amer; qu'on ne puet avoir
 De bon temps fors ce qu'on en prent.
 Et s'est trop fols qui entreprend

2025 And having them partake of
 Her sweet goods in abundance,
 While banishing the evil-minded
 From the court, condemning
 Them as wretched traitors.

ENVOY

2030 Love, I know beyond any doubt
 You've rewarded your servants
 A hundredfold and more.

THE LOVER

 And after finishing her song,
 She turned her head toward me,
2035 Laughing sweetly like a woman
 Who seemed both virgin and maiden;
 Then she put her hand on my head
 And straightaway put me this question:

THE LADY

 "How are you? What do you say?
2040 Have I begun the debate with you in good style?
 What do you think of my song?
 Is there some theme or notion
 That pleases or offends,
 Or does this put you more at ease?
2045 What about it? Say something, won't you?
 Can I sing well? Or poorly?
 Were it not boasting to do so,
 I'd say this about my song:
 That what it said, it said well. Since you won't
2050 Answer, I wonder if you can.
 Now I think you're either slow
 To respond or unwilling to do so.
 So I beg you, fair sweet friend,
 Don't be so irresponsible
2055 You let yourself perish this way.
 For you should understand and take to heart
 What I've said here above,
 Rather than wasting what time you have
 In idleness and nonsense.
2060 Give up all this melancholy
 And what causes it — save love.
 For no one enjoys good fortune
 Unless he seizes the chance for it.
 And that man's too stupid who decides

- 2065 Pour une fole oppinion
 Sa mort et sa destruction
 Puis qu'il le puet bien amender.
 Et pour ce te vueil commander,
 Deprier, enjoinder, et requerre
 2070 Que pais faces de ceste guerre
 Qu'empris as contre toy meesmes,
 Car c'est fole emprise et fols esmes.
 Et je te promet et te jur
 Que je te feray asseür
 2075 De ce dont yes en si grant doubte.
 Or te conforte et ne te double,
 Car se tu vues, tu yes garis,
 Et se ce non, tu yes honnis.
 Pren le grain et laisse la paille;
 2080 De tristece plus ne te chaille,
 Car cils qui bien voit et mal prent,
 C'est a bon droit, s'il s'en repent.
 Et je t'offre toute m'aïe,
 Com ta bonne et parfaite amie.
 2085 Si ne dois pas ci tant muser
 Que tu la doies refuser;
 Qu'on dit: 'Qui ne fait quant il puet,
 Il ne fait mie quant il vuet;
 Et le fer chaut, on le doit batre.'
- 2090 A toy ne m'en quier plus debatre;
 Mais je vueil bien que certains soies
 Que tes besongnes seront moies,
 Car je t'aim et faire le doi."

L'AMANT

- Lors prist un anel en son doy,
 2095 Bel, bon, chier, precieus, et riche,
 Et doucement en mien le fiche.



Figure 6. A17 (fol. 63r); Lady Hope places a ring on the narrator's finger.
 (Photo: BnF)

- 2065 Out of some crazy notion
To bring about his own death and destruction
When he can change how he thinks.
It's my intention to command,
Urge, enjoin, and request
- 2070 You to make peace in the war
You've prosecuted against yourself,
A foolish thing to think of and do.
And I promise and swear
To provide assurance about what
- 2075 You seem to doubt so much.
So take heart and abandon your fear,
For you'll be healed if you wish,
And if you don't, shame will be your fate.
Take the grain and leave the chaff.
- 2080 Have no more truck with sadness,
For the man who is sharp enough
But makes bad decisions should rightly repent.
What I offer is all my assistance
As your good and true friend.
- 2085 Now don't get so lost in thought
You wind up refusing this offer;
For they say, "Whoever fails to act
When he can, cannot act when he will.
And if the iron is hot, you should strike."
- 2090 I won't discuss this further;
But I'm very eager for you to be certain
I'll help with whatever problems you have,
For I love you, just as I must."

THE LOVER

- At this point she pulled from her finger a ring
2095 Pretty, worthy, precious, and valuable,
Pushing it gently onto my own.

Et je qui encor sommilloie
 (Nom pas fort, car bien entendoie
 Ce qu'elle avoit chanté et dit
 2100 En rime, en musique, et en dit),
 Senti la froideur de l'anel.
 Et lors d'esperit po inel
 Me tournai au miex que je pos
 Vers li et laissai le repos
 2105 Ou sa belle vois clere et seinne,
 Plus douce que nulle sereinne,
 Qui les hommes scet enchanter
 Par la douceur de son chanter,
 M'avoit mis, si com dit vous ay.
 2110 Et en moy tournant arrousay
 De larmes mon cuer et mes yex
 Et ma poitrine en pluseurs liex,
 En gettant .i. dolereus plaint
 Com cils qui moult se duet et plaint.
 2115 Mais tout aussi com la clarté
 De ceste dame l'obscurté
 De mon cuer avoit esclarci
 Qu'Amours avoit teint et nercy,
 Et que sa douceur doucement
 2120 Avoit adouci mon tourment,
 Tout einsi le tres dous parler
 De li, quant je l'oÿ parler,
 fol. 64r Me remist en cuer la parole,
 Dont ci presentement parole,
 2125 Car de tous poins perdu l'avoie.
 Lors parlai, si com je pooie,
 Et li dis, sans faire demeure:
 "Dame, ce fu a la bonne heure
 Que fustes nee et conceüe
 2130 Et que vous estes ci venue,
 Quant li bien dont estes garnie
 M'ont rendu santé, joie, et vie.
 Car presente m'estoit a Mors,
 Dont vraiment j'estoie mors,
 2135 Ma dame, se vous ne fussiez
 Et s'egardé ne m'eüssiez
 Des yex de vo cuer en pité.
 Mais vous m'avez ressuscité.
 Se vous depri devotement
 2140 Et tant com je puis humblement,
 Ma dame, qu'il vous vueille plaire
 Que je sache de vostre affaire,
 Vostre nom et vostre venue,

And I who was still dozing a bit
(Not deeply, for I heard clearly
What she had sung and recited
2100 In rhyme and music, and words as well)
Felt the coolness of the ring.
And then, still somewhat drowsy,
As best I could manage I turned
Toward her, waking from the sleep
2105 In which her voice, clear and soothing,
Sweeter than that of any siren
(Who is able to enchant men
With the beauty of her song),
Had put me, as I told you earlier.
2110 And, facing her, I flooded
With tears my heart and my eyes,
My breast too here and there,
Letting out a sorrowful moan
Like someone in great anguish and misery.
2115 But just as the bright glow
Emanating from the lady had dispersed
The darkness then clouding my heart,
Discolored and blackened by Love,
And her sweetness gently
2120 Assuaged the torment I felt,
In the same way, the very sweet words
She spoke, as I heard them uttered,
Returned to my heart the power of speech,
Which I'm making use of now,
2125 But had at that time completely lost.
So I spoke up, now able to do so,
Saying this to her without delay:
“Lady, it was great good fortune
You were conceived and born,
2130 And have made your way here,
For the goodness that overflows in you
Has returned me to health, joy, and life.
For Death was staring me in the face,
And truly I should have died,
2135 My lady, if you weren't here
Looking with pity upon me
With the eyes of your heart.
But you have brought me back to life.
So this I beg you with as much devotion
2140 And humility as I can muster,
My lady, might I please
Know something about you,
Your name too, and where you are from,

Et comment estes ci venue,
 2145 Ne par ou; qu'onques mais, par m'ame,
 Se ce n'est l'amour de ma dame,
 Nulle riens tant ne desirai."

LA DAME

“Amis, et je le te diray
 Volentiers, sans faire lonc plait;
 2150 Car ce qui te plaist, il me plait.
 Je sui li confors des amans
 Qui font les amoureus commans;
 Je les aide; je les conseil.
 Je sui de leur estroit conseil.
 2155 Je les deffen. Je les deporte.
 Je les secour. Je les conforte
 Contre Desir qui les assaut
 Et fait maint dolereus assaut.
 Je leur sui chastiaus et fortresse.
 2160 Je leur sui servante et maistresse.
 Je leur sui dame et chamberiere.
 Je porte partout leur baniere.
 Je les tieng jolis et en joie.
 Je les met d'onieur en la voie.
 2165 Je leur doing cuer et hardement
 D'entreprendre hardiemment.
 A haute honneur les fais venir.
 Amoureus les fais devenir.
 Je les fais sagement parler,
 2170 Rire, jouer, chanter, baler.
 Je les tieng gais et envoisiez.
 Je rapaise les despaisiez.
 Je les norri; je les alaite.
 Je leur sui mere, amie, et gaite.
 2175 Je leur sui phisienne et garde;
 De tous maus les deffen et garde.
 Il m'aourent; je les honneure.
 Il me prient, et je demeure.
 Je sui leur ressort, leur recours
 2180 Par coustume et par entrecours.
 A tous besoins me truevent preste
 Par penser, sans autre requeste,
 Car j'oubeï a leurs pensees,
 Se trop ne sont desordenees.
 2185 Mais tant sont de foible marrien
 Que sans moy il ne puelent rien.
 Et quant il ont mestier de mi,
 Je te di (comme a mon ami)

As well as your reason for coming here,
2145 And how you did so: for never, upon my soul,
Save for the love of my lady,
Have I desired anything so fervently."

THE LADY

"Friend, I'll tell you
Willingly, and not make it a long story,
2150 For whatever pleases you, pleases me too.
It is I who comfort lovers
Who obey the commandments of love.
I afford them help; I advise them.
I am their closest counselor.
2155 I defend them. I raise their spirits.
I offer them assistance. I comfort them
By opposing Desire, who is aggressive,
Launching many a painful assault.
I am their castle and fortress.
2160 I am their servant and mistress.
I am their lady and chambermaid.
I advance their banner everywhere.
I keep them happy and filled with joy.
I put them on a path of honor.
2165 I give them the heart and courage
To act with boldness.
I bring them to a place of high esteem.
I make them fall in love.
I have them speak with wisdom,
2170 Laugh, rejoice, sing, dance.
I keep them bright and happy.
I give peace to the restless.
I sustain them; I suckle them.
I am their mother, friend, and guardian.
2175 I am their physician and watchman.
I defend and protect them from every misery.
They adore me, I honor them.
They petition me, and I stand by their side.
I am their resort and recourse
2180 By custom and agreement.
In every tight spot they need make no appeal,
Keeping me in mind is all that's required,
For I am the servant of their thoughts,
Providing these are not too off track.
2185 For by nature lovers are too weak
To accomplish anything without me.
And when they require me,
I tell you (as if speaking to a friend)

Qu'aler ne me faut ne courir,
 2190 Loing ne près, pour euls secourir.
 Et se te dirai sans attendre
 Comment se tu y vues entendre."

L'AMANT

"Oil, dame, et je vous en pri."

LA DAME

"Oi dont — je ferai ton depri.
 2195 Je te di, et le moustre a l'ueil:
 Que tout aussi com le soleil
 De ses rais le monde enlumine
 fol. 64v Et de sa clarté pure et fine;
 Et qu'encontre le temps d'esté
 2200 La terre, qui moult a esté
 En yver brenhaingne et deserte,
 De noif et de glace couverte,
 Se resjoïst et se cointoie,
 Germe, adoucist, et renverdoie
 2205 Pour la grant chaleur qu'elle sent
 Dou soleil qui seur li descent,
 Si qu'adont Nature la bele
 Li vest une robe nouvele
 De la couleur d'une panthere,
 2210 Dont contre le printemps se pere —
 A dire est qu'elle est dyapree
 De toutes coulours et paree —
 Car racine n'est tant diverse
 Qui a ce printemps ne s'ahérse
 2215 A geter, selonc sa nature,
 Fleur, fruit, fuelles, greinne, ou verdure
 (Se tele n'est que plus ne sime
 Et qu'il n'i ait verdeur ne chime),
 Et pour c'est la terre si cointe,
 2220 Si belle, si gente, et si jointe,
 Qu'elle a sa robe despouillie,
 De l'iver crotée et mouillie;
 Et sans plus pour l'acointement
 Dou printemps est si cointement
 2225 — Einsi di je, en samblant maniere
 Que tout aussi com la lumiere
 Dou soleil donne par le monde,
 Tant comme il tient a la reonde,
 Clarté, chalour, joie, plaisirance
 2230 De ses rais, qui par leur puissance
 Font que la terre qui s'esgaie

I've no need to hasten or travel,
2190 Near or far, in order to assist them;
And straightaway I'll tell you
Why if you're willing to listen:

THE LOVER

"Indeed, lady, and I beg you please."

THE LADY

"All right, then — I'll do as you request.
2195 Here's the truth as an explanation:
In the same way that the sun
With its rays illuminates the world,
With its brightness pure and exalted,
And in response to summertime
2200 The earth, which for a long time has been
Wasted and devoid of greenery in winter,
Covered with snow and ice,
Rejoices and adorns itself,
Bursts with new growth, turns luxuriant
2205 And verdant again as it senses the heat
From the sunlight streaming down upon it,
And lovely Nature
Adorns it with a new robe
Colored like the panther,
2210 Prettying it for the springtime —
And that beast is dappled
And decorated with every hue —
For there is no plant so strange
That does not in the spring bend itself
2215 To producing, according to its nature,
Flowers, fruit, leaves, seeds, or greenery,
(Unless it is the sort that grows no more
Or brings forth no leaves or seed),
And as a result the earth is so gorgeous,
2220 So pretty, so attractive, and bursting with life,
For she divests herself of her wretched winter
Raiment, moldy and stained with mud;
And for no reason other than the beauty
Of spring has it become so lovely
2225 — And so, this is what I'm saying,
In a similar fashion and just as the light
From the sun produces throughout
The world, as much as it encompasses,
Brightness, heat, joy, pleasure
2230 From its rays, which through their power
Make the earth grow merry

En rit et devient cointe et gaie,
 Qu'ensemement de moy li resplent
 Qui ci presentement resplent
 2235 Donne clarté par tout le siecle,
 Par tout s'espant et par tout siecle
 Es amans vivans en amer
 Tant deça mer com dela mer,
 Et leur donne clarté, chalour,
 2240 Joie, et plaisir en leur amour.
 Mais je qui sui leur droite mere
 Leur doing une clarté si clere,
 Si a point, si bien ordenee,
 Que la racine qui entee
 2245 Est dedens leur cuer d'amours germe
 Fleur, fueille, fruit, et nouiau germe,
 Et les fais plus cointes vint temps
 Que la terre n'est au printemps,
 Si qu'einsi com le soleil donne
 2250 Sa clarté loing et prés, sans bonne,
 Einsi fait mon resplent roial
 Partout en cuer d'ami loial.
 Et se Nature soutille ouevre
 Dont la terre reveste et cuevre
 2255 (Pour ce que sa robe crostee
 De l'iver tans li est ostee,
 Et li donne robe a parer)
 Trop bien me puis ci comparer
 A li, car je fais .i. amant
 2260 Cointe et joli. Scez tu command?
 Tu le saras sans contredit.
 Recorde ce qu'ay devant dit.
 Et s'elle fait d'une racine
 Yssir fleur, et rose d'espine,
 2265 Tout einsi fais je .i. cuer florir
 En toute joie et fais morir
 En li doleur; car je l'esserbe,
 Si que de mal n'i demeure herbe.
 Et de ma douceur que tu sens,
 2270 Qui moult est plus douce qu'ensens,
 L'adouci, le conforte, et l'ong
 S'il le dessert, soit prés soit loing.
 Et pour ce que je te savoie
 Desconforté et nut de joie,
 2275 Et qu'a conforter sui tenue
 fol. 65r Les amans, suis je ci venue.
 Mais c'est a ma propre personne,
 Com ta certaine amie et bonne,

- And smile, turning it gorgeous and elegant,
Just so the radiance that shines
From me at this very moment
2235 Sheds light upon the whole world,
Reaching everywhere and enduring forever
In the lives of those who love
On this side and the other of the sea,
And this brings them splendor, warmth,
2240 Joy, delight in their loving.
But I who am their proper mother
Lend them a radiance so shimmering,
So exalted, and belonging to them,
That the root planted
2245 In their lovers' hearts brings forth
Flowers, leaves, fruit, and new seeds,
Making them twenty times lovelier
Than the earth in springtime,
So that just as the sun sends forth
2250 Its sparkle near and far with no limit,
So my regal splendor gleams
Everywhere in the faithful lover's heart.
And if Nature in her subtlety urges
The earth to re-clothe and refit herself
2255 (For her filthy winter dress
Has been discarded, and a new
One's been presented her to don),
Then I can justly compare myself
To her because I turn a man who's smitten
2260 Attractive and gracious. Do you know how?
No question but that you'll learn.
Bear in mind what I said before.
And if Nature prompts a plant
To bring forth fruit, and a briar to bear roses,
2265 I do just the same when making a heart blossom
With every kind of joy, killing the anguish
Within; for I tend it so well
No trace of weedy distress remains.
And with the deliciousness you smell,
2270 Sweeter than any incense,
I assuage, comfort, and anoint it,
If it so deserves, either far or near.
And because I know you're
Disconsolate and denuded of joy,
2275 And my task is to comfort
Lovers, I made my way to this place
In my proper role
As your faithful and good friend,

2280 Par tel maniere que veü
 Ne m'avoies, n'aperceü
 Pour ce que je sui invisible.
 Et quant je vueil, je sui visible.
 Et de mon nom que vues savoir,
 De legier pues apercevoir,
 2285 Qu'a toy ne vueil estre celee:
 Esperence sui appellee."



Figure 7. A18 (fol. 65r);
 The narrator speaks with Lady Hope.
 (Photo: BnF)

2290 Quant je vi que c'iert Esperence,
 Je pris confort et espoir en ce
 Plus que devant n'avoie fait,
 Si que mes esperis a fait
 Tous ensamble mis a force ay.
 Et lors de parler m'efforsay,
 Et li dis de plus vive chiere:
 "Ma dame reverent et chiere,
 2295 Digne de löange et d'onnour,
 Excellent en toute valour
 Que cuers porroit ymaginer,
 Yex veoir, oreille escouter,
 Main figurer, ne bouche dire,
 2300 Soutils entendemens descrire,
 Goust savourer, ne tast sentir,
 Desirs, voloirs, cuers asentir,
 De Dieu amie et de Nature
 Et de toute autre creature,
 2305 Exemples vrais, miroirs de joie,
 Estoile clere qui ravoie
 Les cuers desvoiez a droit port,
 Contre doleur, santé, deport,
 Retour de mort et medecine,
 2310 Fleur, estoc, et droite racine,
 Dont joie et toute douceur vient

And in a way you didn't see,
2280 Not noticing I was there
Because I'm invisible.
And whenever I want, I can be seen.
And about your desire to learn
My name, this you can easily do,
2285 As I will not keep it secret from you:
Hope is what I am called."

When I knew she was Hope,
I felt consoled and more hopeful
About my situation than I had before,
2290 And so I gathered my thoughts
As my senses recovered,
And I tried my best to speak,
Addressing her with more confidence:
"My lady, cherished and dear,
2295 Worthy of praise and honor,
Excellent in every virtue
That a heart might imagine,
Eyes look upon, ears hear,
Hand portray, or mouth describe,
2300 Keen intelligence delineate,
Taste savor, or touch feel,
Desire, will, or heart agree to;
Friend of God and Nature,
And of every other creature;
2305 True exemplar, mirror of joy,
Bright star who conducts
Wretched hearts to their true port;
Pain's remedy, well-being, happiness,
Rerieve from death, and medicine,
2310 Flower, stalk, and true root
From which flow all joy and sweetness

Ou vo ramembrance seurvent
 — Se tuit cil que Dieus a fait estre
 Et cil qui sont encor a nestre
 2315 Estoient chascun plus soutil,
 Nom pas une fois, mais cent mil,
 En bien nombrer qu'Arismetique
 Et Pythagoras et Musique,
 Michalus, et Milesius,
 2320 Et que li soutils Orpheüs.
 Et se vosissent encombrer
 Des biens et des douceurs nombrer,
 Dame, dont vous avez sans nombre,
 S'abaieroient il leur ombre.
 2325 Car jamais n'i asseveroient,
 Ne que la mer espuiseroient.
 Et pour ce, dame de vaillance,
 Qu'en moy n'a pas scens ou sciënce
 Pour vos biens et douceurs retraire —
 2330 Si com je le dehüsse faire
 Et com volentiers le feroie,
 Mais en vain me travilleroie,
 Ma dame — tres humblement ren ge
 A vous grace, mercis, löange
 2335 .C. mille fois, et vous salu.
 Car je suis au port de salu,
 Ce m'est vis, quant je vous regarde,
 Si met dou tout en vostre garde
 Cuer, corps, ame; car il n'est lieus
 2340 Ou mettre les peüsse mieuſ
 Pour mon temps user liement.
 Et se vous promet loiaument
 Qu'en vostre douce compaingnie
 fol. 65v Vueil mon temps user et ma vie,
 2345 Quar je voy bien tout en appet
 Que cils qui vous pert, il se pert.
 Pour ce jamais partir n'en quier.
 Mais je vous depri et requier,
 Ma dame, qu'il ne vous desplaise,
 2350 Se de ce qui moult me mesaise
 Vous fais encor une demande.”

ESPERENCE

“Nennil! Seürement demande!”

L'AMANT

“Volentiers, dame. Dit m'avez,
 Si com bien faire le savez:

Wherever anyone thinks of you
 — If all those whom God has brought to life,
 And too those yet to be born,
 2315 Were each and every one a hundred
 Thousand times more skilled in accurate
 Computation than were Arithmetic,
 Pythagoras, and Music,
 Michalus and Millesius
 2320 And artful Orpheus,
 And these were eager to take on the task
 Of counting the goods and sweet qualities,
 Lady, that you possess beyond counting,
 They would be howling at their own shadow.
 2325 For these people would never succeed,
 No more than they could turn the ocean to desert.
 And because, worthy lady,
 I lack the discernment and wisdom
 To describe your virtues and appealing qualities —
 2330 As properly as I should do
 And willingly would do,
 But in vain would I labor,
 My lady — very humbly I offer you
 Gratitude, mercy, and praise one hundred
 2335 Thousand times, saluting you.
 For I arrived at a port of safety,
 It seems, as soon as I laid eyes upon you.
 So I surrender to your protection
 My entire heart, body, soul; for nowhere
 2340 Might I better dispose them
 If I wish to live a happy life.
 And you have my faithful promise
 To pass my days and life
 In your sweet company,
 2345 For I see quite well and clearly
 That whoever loses you is himself lost.
 So I will never leave your side.
 But please don't be cross,
 I beg and pray,
 2350 If I ask one more question
 About what quite terribly afflicts me.”

HOPE

“Not at all, don't hesitate!”

THE LOVER

“Gladly, lady. You've told me,
 As you can do so well,

2355 Comment je me doy maintenir,
Se je vueil a santé venir;
Comment Amours m'a secouru;
Comment vous avez acouru
Pour moy aidier et conforter;
2360 Les armes qu'amans doit porter;
Et quel fust la signefiance
Des couleurs et de leur samblance,
Dont moult bon gré sceü vous é;
Comment vous m'avez espousé
2365 De vostre anelet savoureus
Et chanté vos chans amoureus;
Comment li amant riens ne puelent
Qui departir de vous se vuelent,
Car vous estes tous leurs effors,
2370 Leurs murs, leurs chastiaus, leurs confors;
Comment vo clarté loing et prés
Esclarclist les amans; après
Comment vostre douceur, plus douce
Qu'autre douceur, leurs maus adouce;
2375 Vostre venue et vostre non,
Qui est de moult noble renon,
Et quele chose est de merci;
Dont cent mille fois vous merci.
Mais riens n'avez dit de Fortune,
2380 Qui einsi le monde fortune,
Qui n'est, n'onques ne fu seüre,
Mais quant les siens plus asseüre,
Ceaus sont qu'elle plus griefment bat
Et qu'en bas de plus haut abat.
2385 Je m'en say bien a quoy tenir,
Car seulement dou souvenir
De ses assaus, de ses estours,
De ses faus ris, de ses faus tours
Ay tel paour que tuit mi membre
2390 M'en fremissent quant il m'en membre.
Pour ce, dame, je vous demand:
Qu'a moy vueilliez dire command
Je me porray de li deffendre,
Car si gieu sont pour .i. cuer fendre,
2395 Mais qu'il soit de loial amant
Et fust plus dur que dyamant;
Et se aus autres est si diverse
Et de nature si perverse
Comme a moy, qu'elle heüst occi,
2400 Se Dieus ne vous heüst tost ci

- 2355 How I should conduct myself
If wishing to regain my health;
How Love has come to my aid;
How you've hastened
To assist and console me;
- 2360 The arms that lovers should bear,
The meaning and import
Of their colors and shape,
For all of which I'm quite grateful;
How you wedded me
- 2365 With your delightful little ring
And sang your song about love;
How lovers can manage nothing
If they choose to desert you,
For you are all the power they possess,
- 2370 Their wall, their castle, their refuge;
How your brilliance sheds its glow
On lovers near and far; and then
How your graciousness, sweeter
Than any other sweetness, assuages their ills;
- 2375 Your coming here, and your name as well,
Which is of very noble renown;
And what kind of thing mercy is, for all of which
I thank you one hundred thousand times.
But not in the least have you informed me about Fortune,
- 2380 Who provides the world with its destiny,
Who is not, and who never was, stable;
For even as she assures her own the most
She most grievously assaults them,
Hurling them from high to low.
- 2385 My mind is quite clear about this,
But just from the memory alone
Of her assaults, of the strife she fosters,
As well as her deceptive smiles and tricky deeds,
I feel such terror that all my limbs
- 2390 Tremble whenever my thoughts turn to her.
And so, my lady, I ask you
Please tell me how
To defend myself against her,
For her sport is breaking hearts,
- 2395 Even those of faithful lovers,
And she is harder than any diamond,
And to those like me so hostile
And perverse by nature
She would have destroyed me
- 2400 Had God not brought you here

Amenee, pour moy destordre
Dou mors dont elle me volt mordre."

ESPERENCE

“Biaus dous amis, que te diroie
De Fortune? Ne t'en saroie
2405 Plus dire que tu en dit as
En ta complainte que ditas,
Fors tant que jadis fu usages
Que li ancien .ij. visages
Li faisoient ça en arrier:
2410 L'un devant et l'autre darrier.
Ce te demoustre chose clere,
Que Fortune est douce et amere.
Car adont douce te sera
Quant elle te resgardera
2415 Dou visage qu'elle a devant,
Et largement t'avra couvent,
Douceur, joie, bonneürté,
Affublez de maleürté.
Car einsi le dois tu entendre,
2420 Ja soit ce que li mundes prendre
fol. 66r Ne le vueille mie ensement.
Mais c'est le droit entendement;
Dont maint ont esté deceü
Qui trop ont son couvent creü,
2425 Et tant s'en faisoient afin
Qu'il s'en perdoient a la fin.

Et se resgardés yes de l'autre,
Garde toy; car lance seur fautre,
Se vient encontre toy combatre
2430 Pour toy de toute honneur abatre,
Sans menasse et sans deffier;
Si que tu ne t'i dois fier,
Ne qu'en baston d'un champion.
Et, selonc mon oppinion,
2435 Des biens qu'elle donne et envoie,
De l'un pren ne de l'autre joie,
Si qu'einsi vois par sa figure
La douce fortune et la sure.
Car tele fourme li donnoient
2440 Li ancien qui la figuroient.
Et pour ce que je t'ai acquis,
Et que d'umble cuer m'as enquis
Quelle deffense il te faudra
Avoir quant elle t'assaudra

In the nick of time to deflect the sting
She'd have used to finish me off.

HOPE

- “Fair sweet friend, what can I tell you
About Fortune? I can hardly add
2405 To what you’ve said yourself
In the complaint you recited,
Except that formerly the custom
Of the ancients in days gone by
Was to portray her with two faces,
2410 One in front and the other behind.
This clarifies for you
How Fortune is both bitter and sweet.
For she’ll favor you
When gazing in your direction
2415 With the face in front,
Generously promising
Pleasure, joy, lucky chances,
But these are all muffled in ill luck.
Now this is the point you should remember,
2420 No matter who busies himself
Promoting something different.
My understanding is the correct one;
And many people have been deceived
By trusting too much to what she promises,
2425 Considering her such a trusty ally
That they were destroyed in the end.
- And if that other face looks toward you,
Watch out; for, lance at the ready,
She’s coming to attack you
2430 And rob all the honor that’s yours,
Uttering no words of threat or defiance;
So you should trust no more to her
Than to some club-wielding tough.
And those goods she sends and bestows,
2435 In my view you should
Take no joy in any one or the other.
And in her face you can observe
A destiny both hostile and friendly,
For it was this image the ancients
2440 Crafted who depicted her.
And because I’ve made you one of my own,
And with a humble heart you asked
What kind of defense you must mount
When she launches an attack

- 2445 De l'ueil de sa darreinne face
 Qui fiert einsois qu'elle menace
 Si qu'il n'est homs qui amender
 Le puist je te vueil demander;
 A ton avis, le quel tu tiens
- 2450 Estre milleur de ces deus biens:
 Ou le bien que tu ne porroies
 Perdre ou celui que bien perdroies?"

L'AMANT

"Dame, la response est legiere."

ESPERENCE

"Di la dont."

L'AMANT

- "Certes, dame chiere,
 2455 Le bien qu'on ne pert est milleur."

ESPERENCE

"Dont est cils qu'on pert le pieur? "

L'AMANT

"Dame, c'est voirs; je m'i acort."

ESPERENCE

- "Or sommes nous donc en acort;
 Si te vueil moustrer clerement
 2460 Que tu as fait bon jugement.
 Cuides tu, se prosperité
 Est en li, que felicité
 Avec la boneürté vraie
 Y soient? De ce ne t'esmaie,
 2465 Car c'est chose qui ne se puet
 Joindre. Et vez ci ce qui me muet:
 La bonneürté souvereinne
 Et la felicité certainne
 Sont souverein bien de Nature,
 2470 Qui use de Raison la pure.
 Et tels biens, on ne les puet perdre.
 Pour ce comparer ne aërdre
 Ne s'i puelent cil de Fortune.
 Car on voit (et chose est commune)
 2475 Que qui plus en a, plus en pert.
 Si que je te moustre en appert
 Que Fortune n'a riens seür,
 Felicité ne boneür.

- 2445 With the eye of the face that's behind,
Which strikes before making a threat,
So no man alive can do anything
To stop it. Let me put you this question:
In your view, which do you consider
2450 The better of two goods,
The good you cannot forfeit,
Or the one you might readily lose?"

THE LOVER

"Lady, the answer is easy enough to give."

HOPE

"Then speak it."

THE LOVER

"Surely, dear lady,
2455 The good you cannot lose is better."

HOPE

"And so the one you can lose is inferior?"

THE LOVER

"Lady, that's true enough, I agree."

HOPE

"So we are very much in accord;
And I intend to demonstrate clearly
2460 That you've rendered a good judgment.
Do you believe, if prosperity
Lies in her power, that Fortune possesses
True happiness and felicity
As well? Don't puzzle over it,
2465 For these states cannot co-exist.
And here is what I consider the proof:
Sovereign happiness
And assured felicity
Are the sovereign goods of Nature,
2470 Who is ruled by pure Reason.
And such goods no one can forfeit.
And those of Fortune cannot
Be compared to or equated with them.
For it appears (a commonplace)
2475 That whoever possesses more, loses more.
With this I offer firm proof
There's nothing secure in Fortune,
Neither felicity nor happiness.

2480 Et se de li garder te vues,
 Je te dirai que faire pues.
 Et pour estre boneüreus.
 Dont n'as tu riens si precieus
 Comme toy?"

L'AMANT.

"Ma dame, nennil!"

ESPERENCE.

2485 "Or tien dont son pooir si vil
 Qu'aies de toy la signourie.
 Garde que Rasons te maistrie
 Et qu'aies en toy pacience
 Et la vertu de souffissance,
 Car bonneürtez vraiemment
 2490 Vient de souffrir pacienment.
 N'il n'est homme, a mon essient,
 Que quant il est impacient,
 Qui ne vosist avoir fait change
 fol. 66v De son estat a .i. estrange.
 2495 Et ce le fait maleüreus
 Et vivre en estat perilleus.
 Aussi ne dois tu la puissance
 De Fortune, ne sa muance
 En ton cuer amer ne prisier,
 2500 Mais haür, fuür, desprisier,
 Ne tels biens ne desire en toy.
 Et se tu retiens mon chastoy,
 Tu aras le bien sans faillir
 Qu'elle ne te porroit tollir.

 2505 Et comment que moult fort te plaignes
 En ta complainte et que tu teingnes
 Que Fortune t'a esté dure,
 Amere, diverse, et obscure,
 Et que maintes fois appellee
 2510 L'as fausse, traître prouee
 Et ton anemie en tous cas,
 Je vueil estre ses advocas.
 Et te vuel prouver par raison
 Qu'onques ne te fist traïson,
 2515 N'onques ne te fu annemie.
 Einsois t'a esté bonne amie
 Selonc ce qu'elle scet amer
 Et estre douce en son amer.
 Et pour miex prouver ton contraire,

2480 And if you'd protect yourself from her,
I say that this is possible for you.
In order to achieve happiness.
Do you possess anything more precious
Than yourself?

THE LOVER

“Nothing at all, my lady.”

HOPE

2485 “Then consider her power so vile
That you claim lordship over yourself.
Make sure Reason is your master
And that you possess patience
And the virtue of sufficiency,
For happiness in truth
2490 Comes from suffering patiently.
And there's no man, to my knowledge,
Who, when he has run out of patience,
Would not wish his present condition
To change into something yet unknown to him.
2495 And this sinks him into despondency
And makes him live on in a dangerous fix.
In a similar fashion, in your heart
You shouldn't love or prize
Fortune's power and mutability,
2500 But hate, flee, and denigrate these things,
Never eager that her goods should become yours.
Heed my admonition and without fail
You'll come to possess the good
She cannot steal from you.

2505 And though you loudly bemoan what's happened to you
In your complaint, and there affirm
How Fortune has treated you harshly,
Has been bitter, hostile, and dark-intentioned,
And you've often called her
2510 False, and a proven traitor as well,
And your foe in every trial you've endured,
I think to act as her advocate
And using reason prove
She never acted as a traitor toward you,
2515 Was never your enemy either.
Instead she's been your good friend
In so far as she is able to show love
And proffer favor in her bitterness.
And the better to refute your view,

2520 Te vueil ceste demande faire.
Fait cils mal qui fait son devoir?"

L'AMANT

"Nennil, ma dame."

ESPERENCE

"Tu dis voir.
Mais encor avec ton tesmoing
Je di par raison et tesmoing
2525 Que, se Fortune t'a osté
De la joie ou tu as esté,
Dont tu as receü maint mal,
Que traïson ne fait, ne mal.
Car elle fait ce qu'elle doit,
2530 Et ce te mousterrai je au doit.
S'elle estoit toudis en un point
Et de raison usoit a point,
Si qu'envers tous fust juste et une,
Elle ne seroit pas Fortune.
2535 Mais pour ce qu'elle ne sejourne,
Eins se change, mue, et bestourne
En fait, en dit, en renommee,
Est elle Fortune nommee.
Comment que sa mobilité
2540 En mouvant soit estableté,
C'est ses estas, c'est sa nature,
Ce sont ses meurs, c'est sa droiture.
Dont, puis qu'elle fait son dehü,
Je di que tu has tort heü
2545 De li laidengier, ne blasmer,
Ne de ses ouevres diffamer.
Car se tu yes cheüs en peinne
Par sa mutation soudeinne,
Estrange, diverse, et sauvage,
2550 Qui fist chanseller ton corage,
Certes, amis, tu n'ies pas seuls.
Car autant en fait elle a ceuls
Qui demeurent en païennime,
Sans resgarder raison ne rime,
2555 Ne pour toy seul ne fu pas faite,
Ne pour toy ne sera deffait
Sa roe qui se fait congnoistre
Entre les mondeins et en cloister.
Et quant tu bien la congnoissoies,
2560 Di moy pour quoy tu y montoies.
Se tu en as le vis pali,

- 2520 I want you to answer this question:
Does someone who does his duty go wrong?"

THE LOVER

"In no way, my lady."

HOPE

- 2520 "You speak the truth.
Yet, with you before me as witness,
I affirm and testify in a reasonable fashion
2525 That if Fortune has deprived you of
The joy that once was yours,
And that this has surely grieved you,
She committed no treason or wrong so doing.
For she does whatever it is that she must,
2530 And I'll indicate and demonstrate why this is.
If she always held firm to one position
And acted with reason,
Being both just and the same to all,
She would not be Fortune.
2535 Now because she doesn't remain at rest,
But rather changes, alters, and varies
In her deeds, speech, and reputation,
She is named Fortune.
Even though her variability
2540 As she alters is her stability,
That's her condition, that's her nature.
Such is her custom, such her right.
And so, because she does what she should,
I maintain you've been wrong
2545 To vilify and disparage her,
Or denigrate what she does;
For if you tumbled into misery
Through her mutability, which is unexpected,
Unexampled, unfriendly, and inhumane,
2550 And this shocked you right to the heart,
Certainly, friend, you were not alone.
For she has done the same to people
Who live in pagan lands,
Paying no mind to rhyme or reason,
2555 Neither was her wheel built for,
Or will it be wrecked by you,
And the wheel makes itself known
Among both the cloistered and the secular.
And since you know this well,
2560 Tell me your reason for climbing on.
If you find your face pale,

C'est plus par toy que n'est par li.
 Car quant tu empreïs l'amer,
 Tu te meïs enmi la mer
 2565 Entre les perilleuses ondes
 Cornues et plates et rondes,
 Qui se transportent en po d'eure,
 L'une au dessous, l'autre au desseure,
 Dont la mer s'engroisse et se trouble,
 2570 Si que toute l'iaue en est trouble.
 Et si te meïs en servage
 fol. 67r De Fortune, qui tant est sage
 Que nuls ne devient de sa court
 Qu'il ne couveingne brief et court
 2575 Qu'il face sa franchise serve
 Puis qu'il face tant qu'il la serve.

Se tu estens au vent ton voile,
 Fait de main de maistre et de toile,
 Tu scez bien que ta nef ira
 2580 La ou li vens la conduira,
 Pour ce, sans plus, que la franchise
 De ta nef au vent sera mise.
 Einsi est puis que tant t'assers
 A Fortune que tu la sers
 2585 Et yes mis en sa servitute
 Y couvient par force que tu te
 Mettes a nagier et a rime,
 Selonc ce qu'elle nage et rime,
 Et qu'a ses meurs tu te conformes
 2590 En tous cas et en toutes formes
 Puis que tu yes de ses maisnies.
 Prouvé le t'ay se tu le nies.
 Mais or me respon sans muser,
 Car encor la vueil excuser
 2595 De ce que devant has prouvé
 Que tu l'as amere trouvé;
 Et ce a demander m'a meü.
 Di, dou quel tu as plus heü
 De li, ou de mal ou de bien?"

L'AMANT

2600 "Dame, de mal. Ce sai je bien."

ESPERENCE

"Certes tu ne sces que tu dis.
 Il m'est vis que tu arrudis,

The fault is more yours than hers.
For when you undertook to love,
You set out on the ocean
2565 Between perilous waves,
As they swelled, crested, and broke,
Swirling to and fro,
One after another, as the sea
Loomed higher and grew troubled,
2570 Roiling the water everywhere.
Just so you entered the service
Of Fortune, who is so wise
There's no man of her court
Who's not forced in a flash and quickly
2575 To exchange his freedom for slavery
The moment he becomes her servant.

If you unfurl your sail to the wind,
A thing made by hand from broadcloth,
You know well your ship will travel
2580 Wherever the wind drives it,
And the reason, simply enough, is that the freedom
Of your vessel has been surrendered to the wind.
And in similar fashion, having committed yourself
To Fortune, you become her servant
2585 And, entering into servitude for her sake,
You'll find yourself compelled
To sail and work your oar
Just as she sails and rows,
Conforming to her way of living
2590 In everything and in all you do
Because you are of her household.
I've offered proof of this even if you dissent.
But now answer me, and no equivocation,
Because I intend to offer further explanation
2595 Of what you experienced earlier,
Namely that you found her bitter;
And this prompts a question from me.
Tell me, what have you received
More of from her, good or bad?"

THE LOVER

2600 "My lady, it's bad, as I so well know."

HOPE

"You surely don't know what you're talking about.
You're ill-informed, as I see it,

Que tes cuers le contraire en sent,
Nom pas en .i. cas, mais en cent.”

L'AMANT

2605 “Fait, dame?”

ESPERENCE

“Oïl, je le te prueve.”

L'AMANT

“Je vous en pri, car je ne trueve
Riens en moy dont loer me doie
Fors dou bien et de la grant joie
Qui me vient de vostre presence.”

ESPERENCE

2610 “C'est par deffaut de connoissance;
Car se tu fusses bien apris,
En ton cuer heüsses compris
Qu'a l'issir dou ventre ta mere
Elle ne te fu pas amere,
2615 Einsois te fu moult amiable,
Douce, courtoise, et charitable.
Si n'ies pas au blasmer tenus,
Car de tous biens estoies nus,
Et elle te prist erraument
2620 Et t'alaita diligenment
De son lait — c'est de ses richesses,
De ses honneurs, de ses noblesses
— Et te fu norrisse et maistresse,
Favorable admenisteresse
2625 De la gloire, t'environna
De tous les biens ou raison a,
C'est des biens qui sont de son droit.
Et tu t'en plains? Fais tu a droit?
Que vues tu qu'elle plus te face?
2630 Ne t'a elle fait assez grace
Quant elle t'a (se bien le gloses)
Fait user des estranges choses?
Car elles ne sont mie tiennes
Einsois sont de son droit et siennes.
2635 Et quant riens n'i a qui soit tiens,
Fols yes s'a mal paiez te tiens
S'elle vuet ravoir en sa main
Ce qui sien est, de hui a demain.
Tu sambles trop bien a celui
2640 Qui a emprunté de l'autrui,

For in your heart you feel the opposite,
Not just this time, but in a hundred other instances."

THE LOVER

2605 "Is that so, lady?"

HOPE

"Yes, and I'll prove it to you."

THE LOVER

"Please do, for nothing in my situation
Gives me cause to boast,
Save the goodness and great joy
That flow from your presence."

HOPE

2610 "It's a case of inadequate knowledge;
For were you sufficiently informed,
You'd have understood in your heart
How Fortune has not been harsh
Since you left your mother's womb,
2615 But has showed you friendship instead,
Sweetness, courtesy, and charity.
So you've no reason to blame her.
For, naked, you then owned no goods,
And she took you under her wing,
2620 Nursing you diligently
With her milk, in other words with her riches,
With her honors and distinctions
And she was your guardian and mistress,
A governor who to your favor distributed
2625 Glory, showering you with all
The goods of which reason approved,
In short, the goods she possesses by right.
And you complain? Are you right to do so?
What more do you want her to do for you?
2630 Hasn't she shown you favor enough
When she has (if you study this well)
Given you goods that are not yours?
For these are not yours in the least
But belong to her by right,
2635 And since nothing is truly yours,
You're foolish to think yourself ill-paid
When she decides to take back into her hands,
One day or another, what is hers.
You resemble too closely the man
2640 Who, obtaining a loan,

Et quant il est temps qu'il le rende,
 Il a courroux s'on li demande.
 Einsi fais tu, ne plus, ne mains.
 Mais pour ce que tu yes es mains
 2645 De Fortune, dont je parole,
 Je te pri, retien de m'escole:
 fol. 67v Que la ou elle est, si bien sont.
 Et s'elle s'en part, il s'en vont.
 Et cui elle aide, il est aidé,
 2650 Cui elle laist, il est laissiez,
 Ce m'est avis; car par son cerne
 Au jour de hui chascuns se gouverne.
 Mais il samble, a bien discerner,
 Que tu la vueilles gouverner
 2655 Et que tu la vueilles contreindre,
 Si qu'estable doie remeindre,
 Ou autrement tu t'en pleindras.
 Mais certes, assés a pleindre as,
 S'oster la vues de sa nature,
 2660 Qui tous jours a duré et dure,
 Ne jamais autre ne sera
 Tant com li siecles durera.
 Tu vois la mer quoie et paisible
 Aucune fois, et puis horrible
 2665 La vois et pleinne de tourment
 Pour ce que le vent si forment
 Y fier que ce sont mons et vaus,
 Plus tost courans que nuls chevaus;
 Ne tous li mondés contrester
 2670 Ne porroit pas pour l'arrester.
 Tout einsi Fortune se mue,
 Ne jamais ne seroit tenue
 Par force, ne par biau parler
 Si tost qu'elle s'en vuet aler.
 2675 Mais richesse et honneur enporte,
 Et tous biens qui sont de tel sorte
 Com siens propres, ou nuls ne part
 Se sa grace ne l'en repart.
 Si ne t'en deheüsses pas pleindre.
 2680 Mais pour la verité ateindre
 Dou mal que dis qu'elle t'a fait,
 Je di que riens ne t'a meffait,
 Einsois a fait assés pour toy."

L'AMANT

“Dame, comment? Dites le moy.”

- Gets angry when asked
In due time to make repayment.
You're doing the same — no more, no less.
But since you are in the hands
2645 Of Fortune, whom I am describing,
Remember this lesson, I beg you:
Wherever she is, there are her goods;
And if she leaves, so do they.
Whomever she helps is helped,
2650 And whomever she leaves is left,
In my view. For everyone must act
Day after day according to her wheel.
But it seems, if I'm right,
You'd like to be her sovereign
2655 And make her endure the limitation
Of remaining stable;
If not, you'll lodge a complaint.
But surely you'll have enough to complain about
If you intend to alter her nature,
2660 Which is now as it has always been,
Nor will it ever be otherwise
Until the world comes to its end.
The sea, as you look at it, is calm and peaceful
At times, and then you watch it turn
2665 Terrifying and rough
Because of the wind that so mightily
Beats against it, making waves tower and crash,
Galloping faster than any racehorse;
Nor would the whole world suffice to
2670 Compel them to remain at rest.
And so Fortune changes
And will never be restrained
By force or pretty words
From shifting at once when she wishes to move.
2675 Then she takes riches and honor with her,
And all the goods of this sort
Belonging to her, in which no one shares
If not graced by her with this favor.
So you ought not utter complaints.
2680 But, to come to the truth
Of the wrongs you say she's done you,
She's not mistreated you at all, so I say,
Yet has done much to your profit."

THE LOVER

"Lady, and how? Tell me."

ESPERENCE

- 2685 "Volentiers! Elle t'a laissé
 Ton sens qu'elle n'a point blecié,
 Et ce qu'aimmes plus et desires,
 C'est la vie dont tu yes sires.
- 2690 Après s'elle a sa face double,
 Qui en fait et en dit se double,
 Tourné vers toy a meins dou quart
 Et fait de travers un regart,
 T'en faut il einsi dementer,
 Pleindre, plourer, et tourmenter?
- 2695 Tu dehüsses en sa muence
 Penre cuer et bonne esperence
 De miex avoir se fusses sages.
 Ne dist on que li homs sauvages
 S'esjoïst quant il voit plouvoir,
 2700 Et chante? Qui l'i fait mouvoir?
 L'espoir qu'il prent en son revel
 Qu'aprés le lait il fera bel.
 Ne tu n'as pooir de savoir
 Que c'est joie sans mal avoir.
- 2705 Et aussi je t'apreng et moustre
 Que proprement Fortune est moustre
 De maleürté a venir.
 Si te deüst bien souvenir
 Quant en si haut degré estoies,
 2710 Qu'en aucun temps descenderoies.
 Mais Amour, qui maint cuer aveugle,
 De yex et de cuer te fist aveugle
 Si que tu ne pensoies mie
 A mener jamais autre vie
- 2715 Qu'elle ne te faisoit present,
 Fors seulement dou temps present.
 Mais en tout ce que tu proposes
 Dois resgarder la fin des choses.
 Et s'aucune fois en meschiet,
- 2720 Pour une, cent fois bien en chiet,
 Car il n'est regle qui ne faille.
 Pour ce ce proverbe te baille:
 Que d'ore en avant bien te gardes
 Qu'a la fin des choses regardes.
- fol. 68r 2726 Et se bien pris garde y heüsses,
 Ja de Fortune ne te fusses
 Einsi pleins, ne de bonne Amour,
 Car ça esté pour ton millour
 Quanqu'elles ont fait, et tout pour toy.

HOPE

- 2685 "Gladly. She's left you your mind,
Not harming it in the least,
And what you desire most and love,
Which is the life of which you are master.
- 2690 And if she then turned her double face,
Which is duplicitous in word and deed,
Just a bit in your direction,
Looking askance at you,
Are you forced to carry on this perversely,
Moaning, weeping, and torturing yourself?
- 2695 Her mutability should give you
Heart and a good hope
To possess better, if you use wisdom.
Do we not say that the savage
Celebrates and sings loudly when he sees
2700 Rain? What moves him to do so?
His merrymaking reflects a hope
That after ugly weather fair days will come.
Now you cannot discover what joy is
If you don't suffer ill luck.
- 2705 In turn, I instruct and demonstrate
That, properly speaking, good luck is the sign
Of misfortune yet to come.
So you should carefully remember
When you have risen up high
- 2710 That at any time you might descend.
But Love, who blinds many a heart,
Has so dimmed your eyes and your heart
You didn't consider
That she might at some time
- 2715 Make you lead a life
Different from the one she makes you lead at present.
And yet in all the plans you make
You must look to how things might end up.
And for every time they go wrong,
- 2720 There are a hundred others when they go well,
For there is no rule without exceptions.
And that's why I mention this proverb:
Namely that from now on you look to
How things turn out in the end.
- 2725 And had you kept this in mind,
You would never have complained
Of either Fortune or Good Love,
For whatever they have done for you
Has been for the best, it's all to your good.

- 2730 Pour c'escuser les vueil et doy,
 Que donné t'ont par leur douçour
 Cent joies pour une dolour.
 Et tu meintiens tout le contraire,
 Ce que pas ne deüsses faire.
- 2735 Se te pri que plus ne t'aveingne,
 Et qu'il te ramembre et souveingne
 Que tu ne prises une prune
 Desormais les biens de Fortune;
 Ne te chaille s'il vont et viennent.
- 2740 Et së avec toy ne se tiennent,
 N'en dois estre liez ne dolens,
 Car plus que oiselés sont volens.
 Cils qui plus en a, plus li faut.
 Dont ont li roy plus grant deffaut
- 2745 Que n'ont la povre gent menue
 D'or, d'argent, et de joiaus nue,
 Et par deffaut de souffissance,
 Car en leur cuer se boute et lance
 .I. ardant rain de convoitise
- 2750 Qui si les ambrase et atise
 Qu'il les art jusques es entrailles.
 Et si sont tous leurs esplois failles,
 Tant comme il sont en telle ardure.
 Je ne di mie que Nature
- 2755 De po de chose n'ait assez.
 Mais se li mondes entassez
 Estoit dou ciel jusqu'a la terre
 De quanque cuers porroit requerre,
 Dire, et ymaginer d'avoir,
- 2760 N'en y porroit il tant avoir
 Qu'il peüst jamais, a droit dire,
 A .i. cuer couvoiteur souffire,
 Non certes .v^c. mille mondes
 Qui par .v^c. mille fois combles
- 2765 Fussent, si com je le devis!
 Scez tu pour quoy? Il m'est avis
 Que, selonc mon jugement nice,
 Riens ne souffist a Adavarice;
 De quoy on voit tout en apert
- 2770 Que qui tout couvoite tout pert.
 Car on en pert l'ame et le corps,
 Joie, honneur. Et c'est mes acors.
- Encor te pri je trop de cuer
 Que tu n'oublies a nul fuer
 2775 Les .ij. precieuses vertus

- 2730 So I must and intend to excuse them,
For through their kindness they've bestowed
One hundred joys for every sorrow.
And you maintain the contrary.
And this is what you should not do.
- 2735 So don't let it happen again, I beg you,
For you should remember and keep in mind
Not to give a fig from now on
For the goods of Fortune;
Don't be concerned as they come and go;
- 2740 And if they do not remain with you,
You should be neither happy nor sad,
For they are flightier than any bird.
The more goods one has, the more one needs;
And so kings are needier
- 2745 Than poor people of low degree
In regard to gold, silver, and precious gems,
And they lack a sense of sufficiency
Because a flaming torch of covetousness
Rampages through their hearts, injuring,
- 2750 Inciting, and enflaming them,
Setting their very guts on fire.
And all their plans come to nothing
As long as they burn this way.
I don't maintain in the least
- 2755 That Nature is satisfied with only a little.
But if the world were piled high
From the heavens down to the earth
With the goods that hearts could demand,
Request, and imagine possessing,
- 2760 Even that would not truly be enough
To suffice the heart racked by desire,
And that's impossible:
Not even five hundred thousand
Such worlds, stocked five hundred thousand times,
- 2765 Would be enough, or so I think!
And do you know why? I believe,
And this may be a naïve view,
That nothing can satisfy Avarice;
So you can see it's obvious
- 2770 That whoever wants everything loses it all.
On that path, you lose body and soul,
Joy, honor. That's how I see it.
- Also and from the heart I beg you fervently
Not to neglect at any time
- 2775 The two precious virtues

Que je t'ay nommé ci dessus:
 L'une est Souffissance la belle;
 L'autre est Pacience, s'encelle.
 Se tu les as, tu n'as regart
 2780 De Fortune au double regart,
 Car elles sont si vertueuses,
 Si dignes, et si precieuses,
 Que riens ne prisent le dangier
 De Fortune, ne son changier;
 2785 Eins mettent l'omme a seürté
 En chemin de Bonneürté.
 Bonneürté est, ce me samble,
 Ce qui donne ces .vj. ensamble:
 Gloire, Deli, et Reverence,
 2790 Puissance, Honneur, et Souffissance.
 C'est bien parfait et souverain
 Qui vient dou Maistre Premerain,
 Qui est fin et commencement,
 Trebles en .i. conjointement,
 2795 .I. en trois et .i. tout seul bien
 Ou il ne failli onques rien.

Je ne vueil mie que tu penses
 Que d'amer te face defenses.
 Eins vueil et te pri chierement
 2800 Que tu aimmes tres loiaument,
 Qu'amy vray ne sont pas en compte
 Des biens Fortune, qui bien compte,
 Mais entre les biens de vertu.
 Et pour ce t'enseingne que tu
 2805 Aies cuer vray tant com vivras,
 fol. 68v Car grant joie et gloire en avras;
 Et loiauté ja ne despite,
 Se ça jus n'en as la merite,
 Qu'elle ne puet estre perdue
 2810 Qu'a cent doubles ne soit rendue.
 Se ci ne l'est, c'est chose voire,
 Se l'iert elle en sige de gloire.
 Je t'ai dit ce que tu feras
 Et qu'en verité trouveras.
 2815 Se tu le fais, bien t'en venra,
 Et ce non, il le mescherra.
 Je te lairay, si m'en iray.
 Mais au partir tant te diray:
 Que se tu has mestier de my,
 2820 Amie entiere, sans demy,
 Me trouveras a toutes heures.

- Noted for you here above:
One is lovely Sufficiency,
The other Patience, her lady in waiting.
Possessing them, you need not worry
- 2780 About double-faced Fortune,
For these two are so filled with virtue,
So worthy, and so precious
They think nothing of the domination
Of Fortune and her mutability;
- 2785 But lead a man toward security
Down the path of Happiness.
Happiness, so it seems to me,
Is the source of these six goods altogether:
Glory, Delight, and Respect,
- 2790 Power, Honor, and Sufficiency.
And the sovereign, perfect good is Happiness,
Which comes from the First Master,
Who is both end and beginning,
Three in one conjointly,
- 2795 One in three, and one single good
In whom nothing is lacking.
- I don't want you to think
I forbid you to love.
Instead I wish and beg you,
2800 To love very faithfully;
For a true lover is not numbered
Among Fortune's goods, if we think rightly,
But among the goods pertaining to virtue.
And so I admonish you
- 2805 To have a faithful heart as long as you live,
For great joy and glory will be yours;
Do not scorn faithfulness
Even if here below you get no reward,
For your merit will not be forfeit but repaid
- 2810 A hundred fold and more,
If not on earth, then in heaven's
Seat of glory, and that's true enough.
I've told you what to do
And what you'll discover is the truth;
- 2815 If you act accordingly, good will come your way;
And if not, misfortune will fall to your lot.
I leave you now to go my way.
But in parting I'll say this much:
If you need me,
- 2820 You'll find me at all times
A true friend, and not by half.

Si n'est pas bon que plus demeures,
Que vers ta dame ne te traies.
Mais garde bien que ne t'esmaies;
2825 Car ja ne te sera si fiere
Qu'elle te laidenge ne fiere
Se ce n'est de ses tres dous yex
Rians, attraians, et soutiex.
Mais je les tesmogne pour tels
2830 Que leurs cops ne sont pas mortels,
Car douce en est la blesseüre
Et aggreade la pointure.
Et se tu estoies si pris
De veoir ta dame de pris
2835 Que ne peüsses endurer
Ses dous yex, ne contre eaus durer,
Et qu'entrepris de fine amour
Fusses, de honte et de paour,
Si que coulour et contenance
2840 Perdisses, aies ramembrance
De moy toudis, comment qu'il aille.
Car ja n'iert si fort leur bataille
Qu'elles ne soient desconfies
Dou tout, mais que tu ne m'oublies,
2845 Car onques mes amis n'oubli.
Et se tu me mes en oubli,
Soies tous seürs et tous fis
Qu'en l'eure seras desconfis.
A Dieu te commandant; je m'en vois.
2850 Mais einsois de ma clere vois
Te diray une baladelle,
De chant et de ditté nouvelle,
La quele tu en porteras,
Et en alant la chanteras,
2855 Afin que tes cuers s'i deduise
S'il a pensee qui li nuise.

You should not remain here
And fail to approach your lady;
But take care not to let yourself be discouraged,
2825 For she'll never be so haughty
To heap reproaches or blows on you
Unless it's from her delightful eyes,
Smiling, appealing, and seductive.
But I bear witness that by nature
2830 Their blows are not fatal.
For the wound is sweet,
The stab agreeable.
And if you are so consumed
With looking upon your worthy lady,
2835 That you cannot endure under
Her sweet eyes, or withstand them,
And you are so overcome by pure
Love, by shame and fear as well,
You turn pale and lose composure,
2840 Keep me always in mind,
No matter what might happen.
But their assault will never be so fierce
The eyes won't find themselves overwhelmed
Completely, if you don't neglect me,
2845 For I never forget my friends.
And if you do forget about me,
Be absolutely sure and certain
You'll be vanquished within the hour.
I commend you to God as I take my leave.
2850 But first with my clear voice
I'll recite a *baladelle*,
Its words and music newly composed,
Which you'll take with you
To sing as you go along
2855 In order to delight your heart
Whenever some thought troubles you.

9
8

8 Triplum

9
8

8 En a - mer ha dou - ce vi -
Car tant plaist la ma - la - di -

9
8

9 Contratenor

8

Tenor

5

8

8

e e, Et jo - li - e, Qui bien la scet
e, Quant nor-ri - e Est en a-mou -

8

13

2. 8

2. 8

2. 8

Que
C'est
sir,

2. 8

2. 8

17 (b)

l'a - mant fait es - bau - dir
dous maus a sous-te - nir,

21 (b)

Et que - rir Com - ment el - le mon - te -
Qu'es-jo - ir Fait cuer d'a-mi et d'a -

25

8

pli - - - - - -

mi - - - - - -

8

8

fol. 69r BALLADELLE

En amer ha douce vie
 Et jolie,
 Qui bien la scet meintenir,
 2860 Car tant plastr la maladie,
 Quant norrie
 Est en amoureus desir
 Que l'amant fait esbaudir
 Et querir
 2865 Comment elle monteplie.
 C'est dous maus a soustenir,
 Qu'esjoir
 Fait cuer d'ami et d'amie.

Qu'Amours par sa signourie
 2870 Humelie
 L'amoureus cuer a souffrir,
 Et par sa noble maistrie
 fol. 69v Le maistrie
 Si qu'il ne puet riens sentir,
 2875 Que tout au goust de joir
 Par plaisir
 Ne prengne, je n'en doubt mie.
 Einsi saous de merir,
 Sans merir,
 2880 Fait cuer d'ami et d'amie.

Si doit bien estre cherie
 Et servie,
 Quant elle puet assevir
 Chascun qui li riveve et prié
 2885 De s'aïe,
 Sans son tresor amenrir.
 De la mort puet garentir
 Et garir
 Cuer qui de santé mendie;
 2890 De souffissance enrichir
 Et franchir
 Fait cuer d'ami et d'amie.

BALADELLE

- When you love, life
Is sweet and merry
If you can keep it so,
2860 For this sickness pleases so much
When nourished
By amorous desire
It makes the lover eager
To look
2865 How it might increase.
It's a sweet ill to endure,
Which brings joy to
The hearts of lover and beloved.
- For with its domination Love
2870 Humbles
The lover's heart through suffering,
And with noble lordship
Masters it,
So it does not fail to find
2875 In anything it senses
The joyful taste
Of pleasure, of this I have no doubt.
Thus she makes sated
With unmerited reward
2880 The hearts of lover and beloved.
- So Love must be cherished
And served
Since she can come to the aid of
Every man who begs and requests
2885 Her aid,
Not drawing on her treasure.
She can prevent his death
And cure
The heart begging for health.
2890 What she bestows is sufficient
As she frees
The hearts of lover and beloved.



Figure 8. A19 (fol. 69v); The narrator listens to Lady Hope sing a *ballade*. (Photo: BnF)

- Quant elle ot finé sa balade,
 Qui moult me fu plaisant et sade
 2895 Dedens le cuer et a l'oïe,
 Pour ce qu'onques mais armonie
 Si tres douce n'avoie oy,
 Moult durement m'en esjoy.
 Mais se li dous chans m'en plaisoit,
 2900 Tel joie le dit me faisoit
 Que ne savoie auquel entendre.
 Si mis moult grant peinne a l'aprendre,
 Et la sceus en si po d'espace
 Qu'eins qu'elle partist de la place,
 2905 Ne que toute l'eüst pardit,
 Je la sceus par chant et par dit.
 Et pour ce que ne l'oubliasse,
 Failloit il que la recordasse.
 Mais si com je l'imaginoie
 2910 En mon cuer, et la recordoie
 De si tres bonne affection
 Que toute l'inclination
 Des .v. sens que Diex m'a donné
 Y estoient si ordonné
 2915 Que n'avoie cuer ne penser
 Que lors peüsse ailleurs penser
 (Fors tant qu'adés me souvenoit
 De celle dont mes biens venoit).

 La dame fu esvanoïe.
 2920 Mais onques en jour de ma vie
 Ne vi chose si tost perdue;
 Car j'en perdi si la veüe
 Que je ne sceus qu'elle devint.
 Lors plus de .x. fois ou de vint

- When she'd finished her *ballade*,
Which my heart found pleasant
2895 And appealing as I listened,
Because I had never heard
A harmony that was so sweet,
I was quite overcome with joy.
But if the sweet notes pleased me,
2900 The lyrics gave me such delight,
More than anyone could imagine.
And so I took great pains to learn it,
And did so in such a short time
That before she took her leave,
2905 Or ended her performance,
I'd memorized the words and tune.
And in order not to forget,
I needed to burn it into my memory.
But while learning the *ballade*
2910 By heart and there recording it,
My admiration was so strong
For this song that all the faculties
Of the five senses God had given me
Were so directed toward this end,
2915 I had no intention or thought
Of concentrating on anything else
Save that I was remembering her
From whom all my blessings come,
- The lady disappeared.
2920 Surely I have never seen
Anything vanish so quickly.
For I so completely lost her from sight
I did not know what had become of her.
Then at least ten, maybe twenty times,

- 2925 Resgardai entour la haiette,
 Mais je ne vi riens fors herbette,
 Arbres, fueilles, fleurs, et verdure.
 Car il n'i avoit creature
 Fors moy seulet. Et quant je vi
- 2930 Qu'Esperence avoit assevi
 Tout ce que dire me voloit,
 Et qu'einsi elle s'envoloit
 Soudeinnement a recelee,
 Je cheï en moult grant pensee
- 2935 Et par ordre a recorder pris
 Tout ce qu'elle m'avoit apriſ
 De point en point, car bien penſoie
 Qu'encor grant mestier en aroie.
 Et par maniere de memoire
- fol. 70r Tout le fait de li et l'istoire,
 2941 Si com je l'ai devant escript,
 Estoit en mon cuer en escript
 Par vray certain entendement
 Miex .c. fois et plus proprement
 2945 Que clerſ ne le porroit escrire
 De main en parchemin, n'en cire.
 Et c'estoit chose necessaire
 Puis que je me voloie traire
 Vers celle que Raisons doctrine
- 2950 Que j'ensieuisse sa doctrine,
 Et que souvent m'en souvenist,
 Par quoy, se li cas avenist
 Qu'Amours fust vers moy dongereuse
 Et Biauté Fine desdaingneuse,
- 2955 Honte dame, Paour maistresse,
 Et Dous Resgars en tele aspresse
 Fust qu'il ne me deingnast veoir,
 Qu'encontre leur puissant pooir
 Fusse viguereus et vassaus
- 2960 Pour recevoir tous leurs assaus,
 Pour tout souffrir en pacience.
 Car grant vertus et grant vaillance
 Est de vaincre son adversaire
 Par souffrir de cuer debonnaire.
- 2965 Quant j'eus tout recordé par ordre,
 Si qu'il n'i avoit que remordre,
 Et en mon cuer la douce empreinte
 De ses enseignemens empreinte,
 Je m'en senti trop plus seür,
- 2970 Plus fort, plus rassis, plus meür.

- 2925 I searched around the hedge
Yet saw nothing but shrubbery,
Trees, leaves, flowers, and greenery.
For there was no person there
Save me alone. And when I realized
- 2930 That Hope had told me
All she intended to impart
And had then flown off
Suddenly and unobserved,
I fell into a very deep study,
- 2935 And point by point began mulling over
All the instructions she'd delivered,
One after another, being quite certain
I would later have need of them.
And through the workings of memory,
- 2940 Everything about her and her story,
Just as I've written it down,
Was imprinted on my heart
Through true and certain understanding
One hundred times better and more properly
- 2945 Than any clerk might copy it
By hand on parchment or wax.
And this was quite necessary
Since I intended to draw toward
Her whose teachings, as Reason
- 2950 Instructs, I should follow,
Often bringing them to mind,
Because if it came to pass
That Love turned haughty toward me
And Pure Beauty disdainful,
- 2955 Shame a grand lady and Fear a mistress,
And Sweet Look so harsh
As to refuse to meet my gaze,
I should be strong and courageous enough
Against their awesome power
- 2960 To withstand all their assaults,
To suffer everything patiently.
For it is quite virtuous
And rather brave to defeat an enemy
By enduring with a patient heart.
- 2965 After I had committed everything to memory
In proper order, omitting nothing,
And the gracious imprint of her teachings
Had been inscribed on my heart,
I felt much more confident,
- 2970 Stronger, more self-assured, more mature.

Lors en mon estant me dressay
Et vers le guichet m'adressay
Par ou j'estoie la venus.
Mais je m'aperçu bien que nuls
2975 N'estoit alez par ceste voie,
Depuis que venus y estoie,
Qu'en riens n'i estoit depassee
L'erbe poingnant, et la rousee,
Clere et luisant seur l'erbe drue,
2980 N'estoit pas encor abatue.
Et cil oisillon qui miex miex
En plus de .xxx. mille liex
Tout aussi com par estrivees
Chantoient, les gueles baees,
2985 Si qu'il faisoient restentir
Tout le vergier. Et sans mentir,
Eins qu'Esperence viseté
M'eüst en ma neccessité,
Mes scens estoit si pervertis
2990 Qu'encor ne m'estoie avertis
Des oisillons, ne de leur noise,
Ne comment chascuns se degoise.
Mais ce a mal ne me doit tourner,
Car .ij. choses font bestourner
2995 Le scens et müer en folour:
Ce sont grant joie et grant dolour.
Et grant dolour tel m'atournoit
Que mon memoire bestournoit
Et qu'a nulle riens n'entendoie,
3000 Fors au grief mal que je sentoie.
Si m'abelli tant leurs dous chans
Qu'einsois qu'il fust soleil couchans,
Je m'en senti a volenté
De cuer, de corps, et de santé,
3005 Tant pour la douce remembrance
Que j'avoie en Bonne Esperence,
Comme de ce que je pensoie
Que briefment ma dame verroie.
Et pour ce qu'estoie au retour
3010 De veoir son tres noble atour,
Tantost fis en dit et en chant
Ce ci que presentement chant:

- I got to my feet
And made my way to the wicket
Through which I'd walked there,
But I marked well that no one
2975 Had gone down that same path
Since I had passed along it,
For the sharp-bladed grass was nowhere
Tramped down, and the dew,
Clear and shining on the greenery,
2980 Had not been disturbed.
Now the birds in more than
Thirty thousand places were
Chirping away, as if competing with
One another, their throats opened wide,
2985 And they made the whole garden
Resound with their song. And, it's no lie,
Before Hope came to me
In my time of great need,
My senses had been so dulled
2990 I'd taken no notice
Of the birds or of their sound,
Or how they were making so merry,
But this should not be held against me
Because two things shake up the senses
2995 And dispose them to folly:
These are extraordinary joy and melancholy.
And great sadness then so oppressed me
My mind was quite confused
And I paid heed to nothing
3000 Save for the miserable pain I felt.
Now their sweet music so pleased me
That before the sun sank to its rest,
I seemed myself again
In heart, body, and proper state of mind,
3005 As much for the lovely memory
I had of Good Hope
As for my expectation
Of seeing my lady before too long.
And because I was returning
3010 In order to gaze upon her very noble presence,
On the spot I composed the words and music
For what I will now put into song:

3
4

8 Triplum

3
4

8 Da - - - - me,
N'as - - - - sés -

3
4

8 Contratenor

3
4

8 Tenor

7

8 de qui tou - te ma joi - e vient, Je
lo - er, si com il a - par - tient, Ser -

II

8

(b) (b)

ne vous
vir, doub

8

8

16

8

8

puis trop a - mer, ne chie - rir,
ter, hon - nou - rer, n'ou -

8

8

b

1.

20

be - - - - ir;

25

Car le gra - ci - eus es - poir, Dou - ce da -

The musical score consists of two systems of music. The top system, starting at measure 20, features a vocal line with lyrics 'be - - - - ir;' and a piano line. The piano part includes dynamic markings like 'f.' and 'b.'. The bottom system, starting at measure 25, features a vocal line with lyrics 'Car le gra - ci - eus es - poir, Dou - ce da -' and a piano line. The piano part includes a key signature change to G major (indicated by a circle with a vertical line) and dynamic markings like 'p' and 'b.'. Both systems are in common time (indicated by '8'). The vocal parts are in soprano range, and the piano parts are in treble and bass clefs.

29

me, que j'ay de vous ve - oir, Me

34

fait cent fois plus de bien et de joi - e,



fol. 70v BALADE

Dame, de qui toute ma joie vient,
 Je ne vous puis trop amer, ne chierir,
 3015 N'assés loer, si com il apartient,
 Servir, doubter, honnouurer, n'obeir;
 Car le gracieus espoir,
 Douce dame, que j'ay de vous veoir,
 Me fait cent fois plus de bien et de joie,
 3020 Qu'en cent mille ans desservir ne porroie.

fol. 71r Cils dous espoirs en vie me soustient
 Et me norrist en amoureus desir,
 Et dedens moy met tout ce qui couvient
 Pour conforter mon cuer et resjoir;
 3025 N'il ne s'en part main ne soir,
 Einsois me fait doucement recevoir
 Plus des dous biens qu'Amours aus siens otroie,
 Qu'en cent mille ans desservir ne porroie.

Et quant Espoir qui en mon cuer se tient
 3030 Fait dedens moy si grant joie venir,
 Lonteins de vous, ma dame, s'il avient
 Que vo biauté voie que moult desir,
 Ma joie, si com j'espoir,
 Ymaginer, penser, ne concevoir
 3035 Ne porroit nuls, car trop plus en aroie,
 Qu'en cent mille ans desservir ne porroie.

44

vir ne por - - roi - - e.

BALADE

Lady, source of all my joy,
 I cannot love or cherish you too much,
 3015 Or praise you enough, or properly
 Serve, respect, honor, and obey you.
 For the gracious hope,
 Sweet lady, I have of seeing you,
 Affords me joy and goodness a hundredfold more
 3020 Than I could deserve in a thousand years.

This sweet hope sustains my life
 And nourishes me in amorous desire,
 Providing all that's needed
 To comfort and bring joy to my heart.
 3025 Never to desert me day or night,
 But instead makes me receive graciously
 More of the sweet goods Love sends her own
 Than I could deserve in a thousand years.

And since Hope, which remains within my heart,
 3030 Makes such great ecstasy come to me when I am
 Far from you, my lady, if it happened
 I could look upon your beauty, as I greatly desire,
 I think no one could
 Imagine my joy, comprehend
 3035 Or conceive it, for I'd come to have much more
 Than I could deserve in a thousand years.

Einsi fis mon chant et finay
Et au guichet m'acheminay
Par le chemin qui fu tout vert;
3040 Mais ne le trouvay pas ouvert,
Car einsi com je le fermay,
Estoit; adont le deffermay.
Quant ouvers fu, je passay outre
Et le refermay bien au ploutre.
3045 Ce fait, je me mis a la voie.
Mais trop durement liés estoie
De ce que nulle creature
Ne savoit riens de m'aventure.
Si m'en aloie tout chantant
3050 Et deduisant en mon chant tant
Que je vi en assez po d'eure
Le lieu ou ma dame demeure.
Quant je le vi, je m'arrestay,
Et pensé en mon arrest ay,
3055 .I. petitet, que je feroie,
Ne comment je me cheviroie.
Car li cuers en corps me trambloit
Si tres forment qu'il me sambloit
Qu'en .ij. partir deüst ou fendre.
3060 Si n'en savoie conseil prendre,
Car j'estoie tous estahis
Dou veoir, et si esbahis,
Que vraiment retournez fusse
S'Esperence avec moy n'eüssse.
3065 Mais Esperence, qui ha song
D'aidier ses amis au besong,
Et qui ne dort pas ne sommeille
Pour eaus conforter, einsois veille,
A celle heure ne dormi pas,
3070 Eins me dist: "Biaus amis, mi pas
Ne sont pas ci endroit perdu.
Di: qui t'a einsi esperdu?
Que te faut? Ne que te demandes?
Il couvient que raison m'en rendes,
3075 Dont viennent ces pensees veinnes,
Que sans cause einsi te demeinnes."

- And so I composed and sang my song
While making my way to the wicket
On a path that was solid green;
3040 But I did not find the gate open,
For it was closed, just as I had left it;
So I unlocked it,
And, once it was open, passed through
And relocked it carefully.
- 3045 This done, I set out on my way.
That no one at all knew
Anything of my adventure
Made me quite happy.
So I walked along, singing the whole time,
- 3050 And taking such delight in my song
That in just a brief time I spied
The dwelling where my lady was staying.
Catching sight of the place, I halted,
And while resting mulled over,
- 3055 For a while what to do
And what plan I would follow.
For in my chest my heart beat
With such violence it seemed
About to break or even split in two.
- 3060 And I had no idea how to proceed,
But found myself completely flustered
On glimpsing the place, and so dumbstruck
I truly would have beaten a retreat
Had Hope not then been my companion.
- 3065 But Hope, who devotes herself
To helping her friends in times of need,
And who does not doze or nap
But is always awake to comfort them,
At that moment was not asleep,
- 3070 And she spoke these words: "Sweet friend, I've not
Wasted my steps coming here.
Tell me: what has so upset you?
What do you need? What is troubling you?
You must explain to me
- 3075 Where these foolish thoughts come from
That, with no reason, disturb you so much."



Figure 9. A20 (fol. 71v);
L'amant (appears on fol. 71r). The narrator speaks with Lady Hope.
 (Photo: BnF)

L'AMANT

fol. 71v “Je ne say, dame, par ma foy,
 Fors que je sui en grant effroy,
 Et en double m'estuet manoir,
 3080 Pour ce qu'ay veü le manoir
 Ou mes cuers et ma dame meint.
 Si pri Dieu qu'a joie m'i meint,
 Car se je n'ay milleur conduit
 Que de Paour qui me conduit,
 3085 Je ne voy pas comment je y aille.”

ESPERENCE

“Comment? Crois tu que je te faille
 Et que je fausse le couvent
 Que je t'ay heü en couvent?”

L'AMANT

“Dame, nennil.”

ESPERENCE

“Certes, si fais,
 3090 Ce m'est avis, quant einsi fais.
 Di moy dont te vient la paour
 Que tu as, ne celle freour.
 Has tu doubtance de ton ombre?
 Je croy que c'est ce qui t'encombe.”

L'AMANT

3095 “Dame, sauf vostre reverence,
 De mon ombre n'ai pas doubtance.
 Mais je ne say quele chalour
 Qui s'est convertie en froidour
 M'a surpris et me tient au cuer

THE LOVER

“I don’t know, my lady, upon my faith,
Except that I feel great terror
Even as fear has rooted me to the spot
3080 Because I’ve caught sight of the manor house
Where my heart and my lady now reside.
So I pray God leads me there in joy
Because with no better guide
Than Fear, who now is my companion,
3085 I don’t see how I can make my way there.”

HOPE

“What’s this? Do you think I’d disappoint you
By renegeing on the promise
I agreed to uphold?”

THE LOVER

“My lady, never.”

HOPE

“Indeed, you do,
3090 As I think when you act this way.
Tell me then the source of the fear
And anxiety you feel.
Are you afraid of your own shadow?
That’s what bothers you, I believe.”

THE LOVER

3095 “My lady, with all due respect,
I’m not afraid of my shadow.
But I don’t know what kind of fever
Since become a chill
Has so unexpectedly seized

3100 Si soudeinnement qu'a nul fuer
 Ne porroie dire en quel point
 Sui, ne comment elle me point.
 Car j'ay chaut et froit si ensamble
 Que tout a .i. cop sue et tramble,
 3105 Et s'ay toute vigour perdue;
 Et aussi comme beste mue
 Sui estahis enmi ces chans;
 Dont mes ris, ma joie, et mes chans
 Sont si feni, ne say pourquoy,
 3110 Qu'il me couvient taire tout coy,
 Se ce n'est pour ceste raison
 Que j'ay veüe la maison
 Qui trop plus belle est de tout estre,
 Que ne soit paradis terrestre.
 3115 C'est li lieus ou ma douce amour
 Et mes cuers aussi font demour.
 Autre raison n'i say trouver.
 Et pour ce vous vueil je rouver,
 Dame, que vous me consilliez,
 3120 Ou perdus suis et essilliez,
 Qu'en monde riens tant ne desir
 Com veoir ma dame a loisir.
 Mais je n'i voy tour ne ateinte
 Sans vous, dont ma coulour est teinte.”

ESPERENCE

3125 “Et comment te conseilleroie?
 Pour neant me travilleroie
 Car je pers en toy mon langage.
 Uns oiselés en une cage
 N'a pas l'entendement si dur
 3130 Com tu as! Juré t'ay, et jur,
 Qu'a tous besoins me trouveras
 Preste quant mestier en aras,
 Biaus amis, et tu ne m'en crois,
 Dont tes maus durement acrois.
 3135 Tu le vois par experïence,
 Car pour alegier la grevence
 Qui moult te grieve et a neü,
 Aussi tost com je l'ay sceü,
 Tu m'as plus tost pour toy aidier
 3140 Que ne peüsses soushaidier.
 fol. 72r Je t'avoie dit et enjoin
 Que ton cuer fust a moy si joint
 Qu'adés de moy te souvenist
 Loing et prés, quoy qu'il avenist.

- 3100 My heart there's no way
I could tell you what's wrong
Or what it is that afflicts me.
For I feel cold and heat so commingled
I sweat and shiver at the same time,
3105 While strength fails me utterly;
And just like some dumb beast in the meadow
I was struck speechless in the midst of singing,
And so laughter, joy, and song
Have abandoned me, and I'm reduced
3110 To silence, why I don't know,
Unless the reason is that I'm now
Gazing upon a manor house
Lovelier than all places in every respect
Than the earthly paradise itself.
3115 There my sweetheart and my love
Are now together in residence;
I can find no other explanation.
And so I'm prompted to make this request,
My lady, please advise me,
3120 Or I am lost and ruined,
For in this world I desire nothing more
Than seeing my lady as I'd like.
Now you, as I see it, offer my only chance and path,
And this has drained the color from my face."

HOPE

- 3125 "And what advice should I offer?
I labor in vain because on you
My words are wasted.
Not even a caged bird
Has a brain as thick
3130 As yours! I swore to you, and I swear now
You'll find me in your every need
Ready for whatever you require,
Sweet friend, and yet you don't trust me,
And so your difficulties painfully increase.
3135 What has happened makes this clear,
Since to assuage the misery
That troubled and now greatly pains you,
As soon as I discovered this
I was at your side to help, faster than you
3140 Could have wished me to appear.
I instructed and enjoined you
To bind me so tightly to your heart
You would always remember me
Far and near, no matter what happened.

3145 Or voy bien qu'il ne t'en souvient,
 Et pour ce estre einsi te couvient,
 Car s'il t'en fust bien souvenu,
 Ja ce ne te fust avenu.
 Pren cuer et va seürement
 3150 Vers ta dame, que vraiment
 Gaite, escuz, defense, et fortresse
 Te seray bonne, et la promesse
 Que je t'ay promis te tendrai;
 Et sans priere a toy venray,
 3155 Com celle qui serai tes chiés
 En tes biens et en tes meschiés.
 Si dois estre moult asseür,
 Quant partout einsi t'asseür
 Et la chalour qui en froidure
 3160 Est couverte, c'est l'ardure
 Qui s'est moult longuement couverte
 En ton cuer: or est descouverte
 Et parmi ton corps espadue,
 Dont a .i. cop tramble et tressue.
 3165 Et pour ce que le feu aproches
 D'Amours, qui te point de ses broches,
 Pers tu maniere et contenence,
 Scens, joie, vigour, et puissance.
 Et aussi retien de mon art;
 3170 'Qui plus est près dou feu, plus s'art.'
 Orendroit plus ne t'en diray.
 A Dieu, je me departiray,
 Sans ce que de toy me departe.
 Car il couvient que je me parte
 3175 En plus de cent mille parties
 Qui aus amans sont departies.
 Et quant de ci departiras,
 Droitement celle part iras
 Que tu verras ta dame gente,
 3180 Et tu yes en la droite sente."

L'AMANT

Lors s'en parti; je demouray
 Et moult doucement savouray
 En mon cuer ce que dit m'avoit;
 Et si tres bon goust me savoit,
 3185 Que je fui tous asseürez
 Des mouvemens qui figurez
 Estoient en mon cuer si fort
 Qu'en moy ne savoie confort.
 Et quant riens plus ne ressongnay,

- 3145 You didn't remember, as I now see,
And were thus reduced to this state;
Now if you'd held tightly to this memory,
This would never have happened.
Take heart and make your way with confidence
- 3150 To your lady because for you I'll truly be
A worthy guide, shield, defense,
And fortress, and I'll fulfill
The promise I made;
And without being summoned I'll come
- 3155 To guide you in good times
And when things go amiss.
So you should feel quite confident
With my offering such assurance, no matter what.
And the fever that turned into
- 3160 A chill is the burning passion
So long concealed in your heart.
And no longer confined, this
Has spread through your body
And makes you tremble and shiver at the same time.
- 3165 And because you draw near the fire
Of Love, which singes you with its brands,
Composure and bearing fail you,
As do sense, joy, strength, and power.
Also keep in mind what I now say:
- 3170 'The one closest to the fire is the most burned.'
At this moment I have nothing to add.
Farewell, I'll take my leave,
Though I will never part from you,
For I must divide myself
- 3175 Into more than a hundred thousand parts
To be shared out to those who love,
And once you leave here,
You'll go right to the place
Where you'll catch sight of your noble lady,
- 3180 For the path you follow is the right one."

THE LOVER

- Then she left; I stayed behind
And it gave my heart much pleasure
To savor the words she'd spoken.
And their flavor was so pleasing
- 3185 I felt completely reassured
About the rumblings then welling up
So forcefully in my heart
I could not alleviate them.
And since I no longer feared anything,

- 3190 A .ij. genous m'agenouillay
 Emmi la sentelette estroite,
 Les mains jointes, la face droite
 Vers le lieu precieux et digne
 Qui m'estoit apparence et signe
 3195 A l'esperence que j'avoie
 Que la ma dame trouveroie.
 Et pour ce qu'il n'afferoit pas
 Qu'avant alasse i. tout seul pas,
 Que ne me meïsse en la garde
 3200 D'Amours et d'Espoir, qui me garde
 De cuer devost, a humble chiere,
 Encommensai ceste priere,
 En eaus merciant doucement
 De leurs biens tout premierement:



Figure 10. A21 (fol. 72r);
L'amant. The narrator kneels on one knee
 before his lady's manor house.
 (Photo: BnF)

PRIERE

- fol. 72v "Amours, je te lo et graci
 3206 Cent mille fois et remerci,
 Quant mon cuer qu'avoies nerci,
 Tourblé, desteint, et obscurcy,
 Et en ton martire adurci,
 3210 Par ta puissance,
 As amé et vues amer si
 Que de ta douceur adouci
 Et de ta clarté esclarci
 L'as et fait douz son amer si
 3215 Que desirer me fais merci
 En Esperence.

Amours, je te vueil aourer
 Com mon dieu secont et douter,
 De toutes mes vertus loer,

- 3190 I got down on my two knees
Right in the middle of that small path,
My hands joined together, facing
Straight toward the place precious and worthy
That for me was a revelation and sign
- 3195 Of the hope I entertained
Of finding my lady there.
And, it not being fitting
I should advance even one step
Without putting myself under the protection
- 3200 Of Love and Hope, then escorting me,
I began the prayer that here follows
With devout heart and humble demeanor,
Thanking them in all humility most especially
For what they had done to my benefit:

PRAYER

- 3205 "Love, I praise you gratefully,
Thanking you a hundred thousand times
Because in your power you have loved my heart,
(After making it black, troubled, discolored,
And dim), and you strengthened it
- 3210 Through the suffering
You sent, determined to show
My heart so much love your sweetness mollified it,
Making it glow with your brilliance
And healing its bitterness so much
- 3215 That you made me wish for mercy
From Hope.

Love, I intend to adore
And worship you as my second divinity,
Praising, serving, honoring, and respecting

3220 Servir, oublier, honnouer
 De cuer, de corps, et de penser.
 Car en m'enfance
 Me feis loiaument amer,
 Et les biens de toy desirer;
 3225 Aprés les me fais esperer,
 Et si doucement savourer
 Qu'en vraie foy te vueil porter
 Oubeissance.

Amours, je ne savoie rien,
 3230 Nés differer le mal dou bien,
 Quant a mon vrai cuer, que je tien,
 Sans riens retenir, pour tout tien,
 Donnas par ton soutil engien
 La connoissance
 3235 D'amer et d'estre en ton lien,
 Et le presentas sans moiens
 Avec le corps et tout le mien
 A ma dame, ce say je bien.
 Car tout li ottraiay com sien
 3240 Pour sa vaillance.

Et se folement me sui pleins,
 En moy dementez et compleins
 De toy et des amoureus pleins,
 Dont j'estoie chargez et plains,
 3245 Je te depris a jointes mains
 Que a grevence
 Ne me tourt, et que plus ne meins
 Ne t'en soit, car tiens suis remeins.
 Si m'en dois estre plus humeins;
 3250 Et se vois bien et yes certains
 Que tu es mes chiés premereins,
 Et ma creance.

Aussi doi je, se trop ne fail,
 Loer Esperence, a qui bail
 3255 De moy et de mon cuer le bail,
 Et mercier. Car se riens vail
 Et s'a bien faire me travail,
 C'iert sans doubtance
 Par li; car en mortel travail
 3260 Fui entre le coing et le mail,
 Si que je ne donnasse .i. ail
 De ma vie. Mais soustenail

3220 You with all the strength that I possess,
With heart, body, and mind.

For from childhood

You've led me to love faithfully

And to desire your blessings;

3225 Later you made me hope for
And with such delight rejoice in them
That in true faith I wish to render you
Homage.

Love, I knew nothing,

3230 Not even how to tell good from bad,
When to my true heart, which I affirm
Is yours with nothing held back,
Through your subtle art you provided

Me with an understanding

3235 Of love and of living in its bonds,
And you presented my heart, and not by half,
Along with my body and all that's mine,
To my lady, as I know well.

For as her man I granted her everything

3240 Because of her virtue.

And if I was crazy to have complained,
Lamenting and railing against
You and the lover's miseries

That filled me to the brim and more,

3245 With hands joined I beg you
Don't hold this against me,

But think no more or less about it,
For yours I remain. So you should

Show me more goodwill;

3250 For you see well and are certain
You're my sovereign lord
And source of my faith.

Also, if I'm not to fail miserably, I must
Praise Hope, to whom I grant sovereignty

3255 Over myself and my heart,
And thank her too. For if I'm worthy at all
And take pains to do what's right,
She will be

3260 The reason why because I was in deadly straits,
Between the hammer and the wedge,
And wouldn't have given a garlic clove
For my life. But you were my sustainer,

Me fu, dame, amie et murail,
Tour et deffense.

3265 Douce Esperence, c'est le port
De ma joie et de mon deport.
C'est ma richesse, mon ressort.
C'est celle en qui je me deport.
Car es maus d'amours que je port
3270 Ay tel plaisirce
Car, quant il font plus leur effort
De moy grever, plus me confort.
Et tout par son noble confort
Suis je respitez de la mort,
3275 Qui m'eüst, s'elle ne fust, mort
Sans deffiance.

Elle m'a fait trop plus d'amour,
De courtoisie, de douçour,
D'onieur, de profit, de tenrour,
3280 Qu'a nul autre; car nuit et jour
Contre Desir soustient l'estour,
Qui point et lance
Mon cuer d'une amoureuse ardour.
C'est ce qui garit ma dolour.
3285 C'est ce qui me tient en vigour.
fol. 73r C'est mon refuge; c'est ma tour.
C'est celle ou sont tuit mi retour.
C'est ma fiance.

3290 C'est celle qui m'a congneü
Par tout ou elle m'a sceü
Nu de joie et depourveü.
La doucement m'a repeü
De tous les biens qu'elle a peü,
Et d'aligence.
3295 C'est celle qui a descreü
Mon mal, et ma joie acreü;
De dous confort m'a pourveü,
Sans salaire avoir ne treü,
Et des yex de son cuer veü
3300 En ma souffrance.

Et quant par vous tel bien recueil
Que de toute joie en l'escueil
Sui, plus assez que je ne sueil,
D'umble cuer et d'amoureus vueil
3305 Vous pri, com cils qui aimme et vueil

My lady, my friend and rampart,
Tower and bulwark.

- 3265 Sweet Hope, she's the harbor
Of my joy and my happiness.
She's my store of wealth, my refuge.
She's the one in whom I take pleasure;
For in these pains of Love I endure
- 3270 I find such pleasure
Because, when they do their worst
To afflict me, I'm that much more consoled.
And by the noble comfort she alone affords
I am saved from death, who, had she
- 3275 Not been there, would have killed me
Without warning.

She has bestowed on me more love,
Courtesy, graciousness,
Honor, profit, tenderness

- 3280 Than on any other; for night and day
She holds firm in the battle against Desire,
Who stabs and pierces
My heart with love's passion.
She's the one who heals my pains.
- 3285 She's the one who keeps me strong.
She's my refuge; she's my tower.
She's where I find all my recourse.
She's my faith.

She's the one who has always
3290 Acknowledged me wherever she learned
I lacked and was deprived of joy.
At those times she nourished me graciously
With all the blessings she could muster,
And with relief as well.

- 3295 She's the one who has lessened the pain
I feel, making my joy increase;
She provided me with sweet comfort,
Taking no payment or tribute,
And with the eyes of her heart she gazed on
- 3300 My suffering.

And when I receive such blessings from you
Joy of every kind overwhelms me,
More than I ever knew before,
With humble heart and a lover's will,

- 3305 I beg, as one who loves and desires

Vostre acointance,
 Que vous me menez jusqu'au sueil
 Ou je verray le Dous Acueil
 De ma dame; et se lors me dueil,
 3310 Se vous n'avez le cuer et l'ueil
 Vers moy, je serai mors de dueil
 En sa presence.

Et se ma dame, que Diex gart,
 Deingne descendre son regart
 3315 Seur moy, a moitié ou a quart,
 Je vous pri qu'aie scens ou art
 Pour congnoistre de son espart
 La difference,
 S'il vient d'amours ou d'autre part.
 3320 Car se son dous oueil me repart
 Par amours de l'amoureus dart,
 De riens n'arai jamais regart.
 Se non, en moy sera trop tart
 Desesperence.

3325 Vous savez aussi que humblement
 L'aim, serf, crein, desir loyaument
 Plus qu'autre, ne moy proprement,
 Et que siens sui si ligement
 Que c'est sans nul departement
 3330 Et sans muence.
 Si devez mouvoir doucement
 Son cuer et amoureusement
 Pour moy donner aligement,
 Et li faire avoir sentement
 3335 Tel com je l'ay, ou autrement
 C'iert decevence.

Or en soit a vostre plaisir,
 Car sans vous ne puis avenir
 A la joie que tant desir.
 3340 Mais je vous vueil tant oubéir
 Que pour ma dame vueil morir
 En pacience,
 Se c'est vos grez; et se merir,
 Sans l'onneur ma dame amenrir,
 3345 Me volez, vucilliez me enrichir
 D'assez li veoir et oïr.
 S'arai pais, merci, mon desir,
 Et souffissance."

3310 Your acquaintance,
That you will convey me to the threshold
Where I'll catch sight of the Sweet Welcome
Of my lady; and if this pains me,
That misery will be my death
In her presence if you don't look after me
With heart and eye.

3315 And if my lady — may God protect her!
— Should deign to let her look fall
On me, if only somewhat or even less,
I pray you have the sense or skill
To discern clearly from her glow
If it
Expresses love or otherwise.
3320 For if her sweet eye affectionately shoots
Me with the shaft of love,
I'll never have eyes for any other.
If not, despair will be too slow
Overtaking me.

3325 You know also how I love, serve,
And respect her humbly, desire her faithfully
More than any other, more than myself,
And am so loyal her servant,
She shares me with no one,
3330 And I will never change.
So you should gently and lovingly
Persuade her heart
To grant me relief,
And make her reciprocate
3335 My feelings, for otherwise
I will feel cheated.

3340 Now let this proceed as you wish,
For without you I cannot gain
The joy I desire so much.
But I shall obey you so strictly
That I'd willingly die for my lady
Without a murmur
Should you wish; and if you would
Reward me without diminishing my lady's
3345 Honor, please enrich me
By letting me look upon and listen to her often,
And mine will be peace, mercy, desire,
And satisfaction."



Figure 11. A22 (fol. 73r);
The narrator's lady, with a group of
people, greets him.
(Photo: BnF)

Et quant j'eus finé mon depri,
3350 La ne fis pas moult lonc detri
Eins me levay en mon estant.
Si m'aloient amonnestant
Amours, Desir, et Bon Espoir
fol. 73v De ma chiere dame veoir,
3355 Tant que tantost m'acheminay
Par la sente et mon chemin ay
Pris en bon espoir vers la tour
Ou maint ma dame au gent atour.
Mais n'alay pas le trait d'un arc
3360 Que près de la tour vi un parc
Ou preaus ot et fonteneles,
Dames, chevaliers, et pucelles,
Et d'autre gent grant compaingnie,
Moult joieuse et moult envoisie,
3365 Qui dansoient joliement.
N'il n'avoient la instrument,
Ne menestrels fors chansonnettes
Deduisans, courtoises, et nettes.
Quant je les vi, moult m'esjoÿ,
3370 Et plus, quant je les entroï.
Lors alai tantost celle part.
Mais Amours, qui de moy ne part,
Ne Esperence, ma douce amie,
De moy ne s'eslongierent mie,
3375 Eins me tenoient par le frein.
Et je, qui pas ne me refrein
D'aler vers euls, si me hastay
Qu'outre une haitette hatay,
Et puis tantost fu en la place
3380 Ou Diex me fist si belle grace
Que je vi que c'estoit ma dame.

- 3350 And finishing my prayer,
I stayed there no longer
But got up from my knees.
Love, Desire, and Sweet Hope
So admonished me, continually and fervently,
To see my sweet lady dear
3355 That I began walking straightaway
Along the path and set out
In good hope toward the tower
Where then dwelt my lady in her fine array.
But I had gone no further than a bowshot
3360 When by the tower I spied a park
With fountains and green spaces,
Ladies, knights, and maidens,
And a great company of others as well
Who were quite jolly and full of fun,
3365 Dancing happily away;
There were no instruments
Or minstrels, only pleasant, but refined
And lively, little songs.
Noticing all this, I felt quite happy,
3370 Even more so when I heard them.
Then I hastened to the spot.
But Love, who never leaves my side,
And Hope, my dear friend,
Did not flee at all,
3375 But held me by the bridle.
And I, who did not hesitate
From walking toward the group, hurried on
And moved quickly beyond a hedgerow,
And in a flash I'd arrived
3380 Where God blessed me so sweetly
By letting me see this was my lady.

Mais je n'os corps, ne cuer, në ame,
 Ne sanc qui ne fremist en mi,
 Quant je la vi; car si fremi,
 3385 Que, se Diex de li me doint joie,
 Grant paour de cheoir avoie.
 Mais d'Esperence me souvint;
 Et vraiment, adont couvint,
 Se je voloie avoir victoire,
 3390 Que je recourrisse au memoire
 Que j'avoie escript en mon cuer,
 Et que je ne gettasse en puer
 Nuls de ses dous commandemens,
 Ne de ses bons ensengnemens.
 3395 Si recordai si ma leçon
 Qu'eins qu'on heüst dit la chanson
 Que une pucelette chantoit,
 Mes cuers plus seürs se sentoit.
 Car Douce Esperence asseür
 3400 Le faisoit d'aucun bon eür.
 Si me trei près de la danse
 Com cils qui a sa dame pense.
 Mais la bonne et bien enseignie,
 Que Raison gouverne et maistrie,
 3405 Qui tant scet, tant puet, et tant vaut
 Que riens de bien en li ne faut,
 De sa bonté tant m'enrichist
 Que ses dous yex vers moy guenchist.
 Mais ce fu si tres doucement
 3410 Qu'il me sambla, se Diex m'ament,
 Qu'elle m'amast de fine amour.
 Et quant elle ot fait demi tour
 Que plus de moy fu aprochie,
 En riant de sa courtoisie,
 3415 Moult courtoisement m'apella,
 En disant: "Que faites vous la,
 Biau sire? Danciez avec nous!"
 Et tantost me mis a genous
 Et humblement la saluay.
 3420 Mais coulour pluseurs fois muay,
 Einsi com je parloie a li,
 Dont j'eus le vis teint et pali.
 Et vraiment, y me fu vis
 Qu'elle congnut bien a mon vis
 3425 L'amour, le desir, et l'ardure
 De moy, et toute l'encloüre:
 Comment siens a tous jours estoie
 Et comment par amours l'amoie.

- But my body, heart, soul,
And blood were in turmoil.
And I trembled so much
- 3385 Laying eyes upon her, so God give me joy,
I greatly feared falling.
But my thoughts turned to Hope;
What was then needed,
If I intended to succeed,
- 3390 Was to have recourse to the memory
Of what Hope had told me with good heart,
And not throw into the garbage
Her gracious commandments
Or useful instruction.
- 3395 So I went over my lesson,
And before a young girl finished
Singing her song
I felt more confident at heart.
For sweet Hope assured me
- 3400 That all would turn out well.
And I strolled close to the dancing,
My lady uppermost in my thoughts,
But that virtuous and courtly damsel,
Governed and ruled by Reason,
- 3405 So wise and capable and virtuous,
No good quality lacking,
Enriched me so much by her excellence
As her dear eyes fell upon me.
But this was done with such finesse
- 3410 That it seemed, so God help me,
She loved me with pure affection.
And when she turned around a bit,
Approaching me,
She laughed politely
- 3415 And quite courteously called out to me with these words:
“What are you doing there,
Fair sir? Come dance with us!”
And at once I fell to my knees
To greet her humbly.
- 3420 Blushing and growing wan several times
As I spoke to her,
Which left me ashen, then flustered.
And truly it seemed
She clearly recognized in my face
- 3425 The love, desire, and passion
I felt, and what that meant:
How every day I was her man
And loved her in love’s way.

- Si me rendi courtoisement
 3430 Mon salu, et assez briefment,
 Pour ce qu'on ne s'aperceüst
 Que pour s'amour einsi me fust.
 Si me tendi son petit doy.
 fol. 74r Et je, qui faire vueil et doy
 3435 Son voloir, ne fui pas remis
 Dou penre et a dancier me mis.
 Mais dancié n'os pas longuement
 Quant elle me dist doucement
 Qu'il couvenoit que je chantasse
 3440 Et que de chanter m'avissasse,
 Car venu estoit a mon tour.
 Je li respondi sans demour:
 "Ma dame, vo commandement
 Vueil faire; mais petitement
 3445 Me say de chanter entremestre.
 Mais c'est chose qui couvient estre,
 Puis qu'il vous plait." Lors sans delay
 Encommensai ce virelay
 Qu'on claimme chanson baladee.
 3450 Einsi doit elle estre nommee.

(3)

8

15

23

Da-me, a vous sans re-tol - lir Dong cuer, pen-se - e, de -

sir, Corps, et a - mour, Com-me_a tou - te la mil-lour Qu'on

puist choi - sir, Ne qui viv-re ne mo - rir Puist a ce jour.

Si ne me doit a fo - lour Tour - ner, se je Bon - té pas - sés en va - lour, Tou - te flour en

- And she courteously returned
 3430 My greeting, and quite quickly,
 So no one might take notice of the state
 I was in because I loved her.
 She offered me her little finger,
 And I, eager and obligated to do
 3435 Her will, was not slow
 To take it, and joined in the dancing.
 But I'd not been dancing very long
 When she graciously told me
 I had to sing and should
 3440 Ready myself to do so,
 For it was now my turn.
 Not hesitating, I answered her:
 "My lady, my intention is to follow
 Your command; but I know little
 3445 About the singing of songs.
 Even so, I must now join in
 Since it pleases you that I do." Not delaying,
 I began with this *virelai*,
 Also referred to as a dance-song;
 3450 And that's what it should be called.

29

vous a - our, Car sans men - tir,
 dou - ce_o - dour Qu'on puet sen - tir.

33

Vos - tre biau - té fait ta - rir Tou-te_au - tre et a - ni-en -

40

tir, Et vo dou - çour Pas-se tout; ro - se_en cou - lour Vous doi te -

48

nir, Et vos re - gars puet ga - rir Tou - te do - lour. Da-me,_a vous

CHANSON BALADEE

*Dame, a vous sans retollar
 Dong cuer, pensee, desir,
 Corps, et amour,
 Comme a toute la millour*
 3455 *Qu'on puist choisir,
 Ne qui vivre ne morir
 Puist a ce jour.*

I.

Si ne me doit a folour
 Tourner, se je vous aour,
 3460 Car sans mentir,
 Bonté passés en valour,
 Toute flour en douce odour
 Qu'on puet sentir.
 Vostre biauté fait tarir
 3465 Toute autre et anïentir,
 Et vo douçour
 Passe tout; rose en coulour
 Vous doi tenir,
 Et vos regars puet garir
 3470 Toute dolour.

*Dame, a vous sans retollar
 Dong cuer, pensee, desir,
 Corps, et amour,
 Comme a toute la millour*
*Qu'on puist choisir,
 Ne qui vivre ne morir
 Puist a ce jour.*

II.

Pour ce, dame, je m'atour
 De tres toute ma vigour
 A vous servir,
 Et met sans nul villain tour
 3475 Mon cuer, ma vie, et m'onmour
 En vo plaisir.
 Et se Pité consentir
 Vuet que me daingniez oïr
 En ma clamour,
 3480 Je ne quier de mon labour
 fol. 74v Autre merir

CHANSON BALADEE

*My lady, to you without reservation
 I grant heart, mind, desire,
 Body, and love,
 As to the finest woman
 3455 Any man might choose
 And who is alive or has died
 In this present age.*

I.

And it should not seem
 Madness if I adore you,
 3460 For, and no lie,
 You're worthier than goodness itself
 And surpass in fragrance any flower
 You might smell.
 Your beauty makes all other blooms
 3465 Dry up and wither,
 And your delicacy
 Surpasses every other; your complexion
 I think is like a rose,
 And your glance could heal
 3470 Any ill.

*My lady, to you without reservation
 I grant heart, mind, desire,
 Body, and love,
 As to the finest woman
 Any man might choose
 And who is alive or has died
 In this present age.*

II.

And so, my lady, I ready myself
 To serve you with all
 The strength that's mine,
 3475 And I surrender, intending no impropriety,
 My heart, life, and honor
 To your pleasure.
 And if Pity consents,
 And you deign hear
 My appeal.
 3480 I do not seek through my efforts
 To merit more,

Qu'il ne me porroit venir
Joie gringnour.

*Dame, a vous sans retollar
Dong cuer, pensee, desir,
Corps, et amour,
Comme a toute la millour
Qu'on puist choisir,
Ne qui vivre ne morir
Puist a ce jour.*

III.

- 3485 Dame, ou sont tuit mi retour,
Souvent m'estuet en destour
Pleindre et gemir,
Et, present vous, descoulour
Quant vous ne savez l'ardour
Qu'ay a souffrir
- 3490 Pour vous qu'aim tant et desir
Que plus ne le puis couvrir.
Et se tenrour
N'en avez, en grant tristour
M'estuet fenir.
- 3495 Nompourquant jusqu'au morir
Vostre demour.

*Dame, a vous sans retollar
Dong cuer, pensee, desir,
Corps, et amour,
Comme a toute la millour
Qu'on puist choisir,
Ne qui vivre ne morir
Puist a ce jour.*

- 3500 Après ma chanson commansa
Une dame qui la dansa,
Qui moult me sambloit envoisie,
Car elle estoit cointe et jolie,
Si prist a chanter sans demeure:
“Diex, quant venra li temps et l'eure
Que je voie ce que j'aim si?”
Et sa chanson fina einsi.
- 3505 Quant finé l'ot, ma dame dit:
“C'est bien et joliement dit,
Mais il est temps de nous retraire.”

For no greater joy
Could come my way.

*My lady, to you without reservation
I grant heart, mind, desire,
Body, and love,
As to the finest woman
Any man might choose
And who is alive or has died
In this present age.*

III.

- 3485 My lady, in whom is all my recourse,
Often in some byway I'm driven
To moan and complain,
And, with you present, I grow pale
Since you know not the passion
That's mine to suffer
- 3490 On account of you, whom I love so much
And desire, more than I can conceal.
And if there were
No tenderness in you, I must
End in great sadness.
- 3495 Even so, until my death
I will remain yours.

*My lady, to you without reservation
I grant heart, mind, desire,
Body, and love,
As to the finest woman
Any man might choose
And who is alive or has died
In this present age.*

- 3500 After I began my song
A lady who was dancing there
And seemed full of fun,
Being delightful and pretty,
Right away began to sing:
“Dear God, when will come the day and time
I see the one I love so much?”
And with this line she ended.
- 3505 After this, my lady said:
“That's well and properly sung,
But it's time we should withdraw.”

Et lors se mirent au repaire
 Vers le manoir tuit après li.
 3510 N'il n'ot en la place celi
 Ne celle qui contredeïst
 Chose que ma dame dëist.
 Si laissierent tuit le dancier
 Et s'en alerent sans tancier,
 3515 Ci .i., ci .ij., ci .ijj., ci iiij,
 Pour eaus soulacier et esbatre.
 Et ma dame m'arraisonna
 Et d'encoste li me mena,
 En demandant de mon affaire,
 3520 Einsi comme elle soloit faire,
 Et m'enquist moult dont je venoie,
 Et comment tant tenus m'estoie
 Que je ne l'avoie veü,
 Et aussi que j'avoie heü
 3525 Quant je parti darreinnement
 De li. Car moult soudeinnement
 M'en parti, sans penre congé,
 Ne onques mais si eslongié,
 Ce dist, ne me vit de raison
 3530 Com la, et pour quele occoison
 Ce fu que ne li vos despondre
 Sa demande, n'a li respondre,
 Et que toute la verité
 Li deïsse, ou j'avoie esté,
 3535 Sans mentir et sans couverture,
 Et dont venoit ceste aventure.

Quant elle m'ot fait sa requeste,
 Qui fu raisonnable et honneste
 (Car dame a loy de demander
 3540 Seur amant et de commander)
 Je, qui souvent de cuer souspir,
 Gettai un plaint et .i. souspir,
 Car bien vi qu'il me couenoit
 Respondre, et il appartenoit.
 3545 Lors recouri je sans paresse
 A Esperence, ma deësse,
 Qui me mist en cuer et en bouche
 De dire ce qui plus me touche.
 Si que moult paoureusement
 3550 Respondi assez simplement:
 “Ma dame, refuser ne puis
 Vostre commandement, et puis
 Qu'il vous plaist, je vous en diray

- Then the company made ready to trail
After her to the manor house.
- 3510 For no man or woman in that party
Would offer a contrary opinion
To whatever the lady might say.
And so they abandoned their dancing
And set off without a murmur,
- 3515 Some singly, others in pairs or threesomes,
Or groups of four to divert and enjoy themselves.
And my lady kept me close,
Leading me along as she spoke,
And asking for my news,
- 3520 As was her custom.
And she was eager to learn where I'd come from
And why I'd stayed away
And had not seen her,
As well as what had made me
- 3525 Depart her company not long ago,
For all of a sudden
I'd disappeared, not taking leave,
And never before, she said, had she
Seen me depart so hastily for any reason,
- 3530 And could I offer some explanation
For not wanting to answer
Her question, or otherwise respond,
And that the whole truth is what I should tell her,
Where I had been,
- 3535 Not dissembling or concealing anything,
As well as the reasons for such goings-on.

- After she made this request,
Which was reasonable and straightforward
(For a lady enjoys the right to question
3540 Her lover and command him),
Sighing often in a heartfelt way,
I let out a moan from deep inside,
For I realized clearly I was obliged
To give an answer, for it was fitting.
- 3545 At this moment I quickly resorted
Without hesitation to my goddess Hope,
Who inspired my heart to feel
My innermost emotions and give them voice.
With much trepidation,
- 3550 I responded rather simply:
"My lady, I cannot refuse
Your command, and since you're
So pleased, I'll tell you the fact

Le voir, ne ja n'en mentiray,
 3555 Qu'a vous verité n'iert couverte
 De moy pour gaaing ne pour perte;
 Mais volentiers m'en deportasse,
 S'il vous pleüst, dame, et je osasse.
 Si vous pri, ma dame, pour Dieu,
 3560 Que se je di en aucun lieu
 fol. 75r Chose qui vous puist anuier,
 Vueilliés mon deffaut supplier,
 Et vous pri qu'escusez en soie;
 Car volentiers pas ne diroie
 3565 Chose qui vous deüst desplaire.
 De ce Dieu vueil a tesmong traire.

Ma dame, tout premierement
 Vous dirai le commencement,
 L'estat, le fons, et la racine
 3570 Qui la verité determine
 De ce que vous me demandez,
 Puis que vous le me commandez.
 J'estoie juenes et petis,
 Nices, enfes, et enfantis,
 3575 Nus de scens et pleins d'innocence,
 D'assez petite congoissance,
 D'estre en oiseuse coustumiers,
 Dame, quant je vous vi premiers,
 Ja soit einsi qu'encor en soie
 3580 Miex garnis que je ne vorroie.
 Si que l'imagination
 De moy et l'inclination
 Si mis et toute ma plaisence
 En vous, dame; que sans doubtance
 3585 Vous m'estiés exemplaire et voie
 De tout ce que faire devoie;
 Në il ne m'estoit mie avis
 Que sans vous veoir fusse vis,
 Et en vous si toute m'entente,
 3590 Mon cuer mettoie, et ma jouvente,
 Que vostre oueil, vos fais, et vos dis
 Estoient mon droit paradis.
 Si m'avisay que je feroie
 Selonc ce que je sentiroie
 3595 Pour vous et a vostre löange
 Lay, complainte, ou chanson estrange;
 Qu'a vous n'osasse, ne sceüsse
 Dire autrement ce que j'eüssse,
 Et me sambloit chose plus bele

- 3555 Of the matter with no dissembling,
So the truth will not be kept
From you, to my profit or loss.
I'd much prefer refusing to speak of this,
If it pleased you, my lady, and if I dared.
So I beg you, my lady, for God's sake
- 3560 Please forgive my failings
If at any point I say something
That causes you annoyance,
And I pray you'll excuse me.
For I'd never willingly say
- 3565 Anything to displease you.
I call upon God as my witness.
- 3570 My lady, I will first say something
Of how this situation arose,
Its nature, background, and origin,
Everything that pertains to the truth
Of the answers you seek
Since this is what you command.
- 3575 I was young and not yet mature,
Foolish, childish, and inexperienced,
Devoid of good sense, yet filled with ignorance,
Possessed of little if any knowledge,
Accustomed to indolence,
- 3580 My lady, when first I laid eyes upon you,
And even now I'm more inclined
To be this way than I'd wish.
And so I devoted to you
My thoughts, my enthusiasm,
- 3585 And my inclination toward pleasure,
My lady; and beyond any doubt,
You've been the model and inspiration
For all I have since felt my life should be;
And I'd find it impossible, I think,
- 3590 To manage living without seeing you,
And you are what I strive for,
While my heart and youth are dedicated to you,
So that your regard, what you do and say,
There constitute my true paradise.
- 3595 And from these emotions
I determined to compose for you
And in your praise a lay,
Complaint, or new song;
For I did not dare or know how
- 3600 To otherwise express what I felt,
And it seemed better

- 3600 De dire en ma chanson nouvelle
 Ce qui mon cuer estreint et serre,
 Que par autre guise requerre.
 Si fis .i. lay dou sentement
 Que j'avoie au commencement,
 3605 Et fu devant vous aportez,
 Dont puis fu si desconfitez
 Que je cuidai bien que la mort
 M'eüst sans remede la mort.
 Car, ma dame, vous m'apellastes
 3610 Et lui lire me commandastes.
 Si le vous lus de point en point,
 Rudettement et mal a point,
 Comme cils qui en grant frisson
 Fu qu'il n'i heüst mesprison.
 3615 Et pour ce que nuls ne savoit
 Encor qui ce lay fait avoit,
 Ma dame, vous me demandastes
 Qui l'avoit fait, et me priastes
 Que sans mentir le vous deïsse.
 3620 Et je, qui jamais ne feïsse
 Riens qui desplaire vous deüst,
 Fors ce qui plaire vous peüst,
 Et qui mentir ne vous voloie
 — Et aussi, dame, je n'osoie
 3625 Dire que ce fust de mon fait
 Pour ce que je l'avoie fait
 Et que je vous eüssse ouvert
 L'amour que tant vous ay couvert
 Que plus ne la vous puis couvrir,
 3630 Einsois la m'estuet descouvrir
 — S'estoit mes cuers en fait contraire
 Ou de respondre ou de moy taire.
 Car lequel faire ne savoie.
 Pour ce pris la moienne voie
 3635 Et me parti de present vous
 En tel dueil et en tel courroux
 Qu'a po que mes cuers ne partoit,
 Quant mes corps einsi s'en partoit.
 Et certes, pour tres tout l'avoir
 3640 Qu'on porroit desirer n'avoir,
 fol. 75v Ne vous heüssse respondu,
 Tant me senti je confundu
 De scens, de force, et de parler.
 Et pour ce m'en couvint aler
 3645 Plaingnant, plourant, et soupirant,
 La mort querant et desirant,

- 3600 To express in a new song
What gripped and weighed on my heart
Than to contrive some other way of doing so.
So I composed a lay that drew on the emotions
I've experienced from the outset,
- 3605 And this lay made its way to you,
Which so completely devastated me
I was convinced death would make
An end of me, with no recovery.
For, my lady, you called upon
- 3610 And commanded me to recite it.
And so I read it, from beginning
To end, if in a bumbling and artless fashion,
Like a man so seized by terror
Everyone present would take note.
- 3615 And because no one there knew
Who had authored the lay,
My lady, you asked me
Who was its composer, begging
Me for a clear answer.
- 3620 And I, who would never do
Anything to annoy you,
Only what you might find pleasing,
I who had no wish to lie to you
— I dared not confess
- 3625 To being the author;
For my having written it,
Would reveal to you the love
I've kept quite hidden,
And so this would no longer remain secret,
- 3630 But rather be made public
— And in my heart I could not decide
Whether to answer or hold my peace.
Uncertain as to which course to follow,
I chose the middle path.
- 3635 And I made my way from you
In such sorrow and confusion
My heart almost broke
As I withdrew from your presence.
And surely, for all the treasure any man
- 3640 Could either desire or possess,
I'd not have answered you
With my senses, thoughts,
And power of speech in such turmoil.
And so I had to steal away
- 3645 Lamenting, weeping, and sighing,
Eager for and desirous of death,

Tant que je vins par aventure
En une trop belle closture.
Si m'en alai en .i. destour,
3650 Et la fis je de ma tristour
Et de Fortune une compleinte,
Par qui ma joie estoit esteinte.
Et vraiment, j'estoie mors
Sans avoir de vie remors.
3655 Mais Douce Esperence acouri,
Qui au besoing me secouri,
Et vint en trop plus belle fourme
Mil fois que Nature ne fourme.
Car, a briés mos, elle fu telle
3660 Qu'elle sambla esperituele,
N'onques mais riens si bel ne vi,
Ne si cler. Et la me plevi
Amour, loiauté, compaingnie,
Foy, secours, confort, et aïe,
3665 Se je la voloie ensuïr
Et desesperence fuïr.
La doucement me conforta.
La me gari; la m'aporta
Pais, joie, honneur, santé, richesse,
3670 Et m'osta doleur et tristesse.
Les armes qui sont en l'escu
Des vrais amans et la vertu
Des coulours m'aprist a congnoistre,
Sans oublier ne descongnoistre,
3675 Et comment Fortune a constance
En li mouvant; ceste doubtance
M'osta et dist par raison clere
Comment en douceur est amere.
Aprés, dame, elle m'a si duit
3680 Qu'elle m'a jusqu'a vous conduit,
Car, par m'ame, jamais n'i fusse
Venus, s'avec moy ne l'eüssse.
Se vous suppli de cuer devost,
Chiere dame, puis qu'elle vost
3685 Et vuet, encor que sans partie
Aiés mon cuer, mon corps, ma vie
Que vous ne la vueilliez desdire
De ce qu'elle m'a volu dire.
Car, dame, se vous l'avouez,
3690 La serai ou je sui vouez;
Et ce non, il faurra partir
Mon cuer et morir com martir
Pour vous tres dolereusement,

Until by chance I entered into
A quite beautiful enclosed garden.
And I strolled over to a lonely spot,
3650 There composing a complaint
From the sadness I felt, whose theme was Fortune,
Who had wrecked my happiness.
And truly my death was close,
And I had little expectation of living longer.
3655 But Sweet Hope quickly was on the scene,
And helped me in this time of trouble,
And she appeared in a form a thousand
Times lovelier than what Nature creates.
Indeed, to put this briefly,
3660 She seemed a spiritual being,
For I'd never seen anyone else so lovely
Or radiant. And on the spot she pledged
Me love, loyalty, and companionship,
Faith, help, consolation, and assistance
3665 If I would follow her
And abandon despair.
There she graciously comforted me;
There she healed me; there she made me the gifts of
Peace, joy, honor, well-being, wealth,
3670 Delivering me from pain and sorrow.
She taught me to recognize,
Without slighting or misinterpreting,
The significance of the shield
Of true lovers, as well as the power of colors,
3675 And how Fortune attains to constancy
Through her mutability; she extinguished my
Fear of Fortune, explaining with persuasive reasons
How in her sweetness lies bitterness.
Afterward, my lady, she was my guide
3680 And conducted me to you, for upon my soul
Never would I have made my way
Here without her by my side.
So with a devout heart I beg
Dear lady, since it was and is her desire still,
3685 That you, and you alone,
Should possess my heart, my body, my life,
Please raise no objections
To all I have said, for she wished it so.
Now, my lady, if you consent,
3690 I'll remain right where I have so pledged.
And, if not, I must abandon my heart
And die a martyr's death
In terrible pain and all for you,

3695 Qu'a moy n'apartient nullement,
 Dame, que je face depri
 A vous de joie ne d'ottri.
 Car refus de dame perit
 En amant cuer et esperit,
 Chiere dame, et se je l'avoie,
 3700 Certes, bien sai que je morroie.
 S'aim miex qu'elle soit refusee
 Que moy, et s'elle est avouee,
 J'arai quanque mes cuers desire;
 Si me devra plus que souffire.
 3705 Et s'il vous plaist, ma dame chiere,
 A resgarder la darreniere
 Chansonnette que je chantay,
 Que fait en dit et en chant ay,
 Vous porrez de legier savoir
 3710 Se je mens ou se je di voir.
 Se vous pri qu'il vous en souveingne
 Et que pité de moy vous preingne,
 Car si vostres sui et serai
 Que jamais autre n'amerai.”

 3715 Quant j'os parfiné ma response,
 Ma dame, qui rest et qui ponse
 Mes maus, mes anuis, mes durtés,
 Et toutes mes maleürtez
 Seullement de son dous regart,
 3720 Me respondi: “Se Diex me gart,
 fol. 76r Ceste aventure est gracieuse,
 Comment qu'elle soit mervilleuse,
 Qu'onques mais n'oÿ la pareille.
 Et pour ce en ai je grant merveille.
 3725 Mais de ce lay que vous me distes,
 Est ce voirs que vous le feïstes?”

L'AMANT

“Certeinnement, ma dame, oïl.”

LA DAME

“Vous aida nuls?”

L'AMANT

“Dame, nennil,
 Fors vous seule en qui je prenoie
 3730 Chant, rime, et matere de joie.”

- 3695 Since it's improper, my lady,
For me to ask you for
Either joy or favor.
In the event a lady's refusal destroys
The lover's body and soul,
Dear lady, and should you refuse me,
3700 It would certainly mean my death.
I'd rather Hope be refused
Than me, and if she finds favor
I'll possess all that my heart desires,
Which should more than satisfy.
3705 And if it pleases you, my lady dear,
To look over that last
Little song I sang,
Whose words and music I composed,
You can readily see
3710 Whether I lie or speak the truth.
So give this some thought, I beg you,
And let pity for me take root,
For I am so truly yours, and will always be,
I'll never fall in love with another."
- 3715 After I finished responding,
My lady, who heals and alleviates
My ills, my troubles, my hardships,
And all that disturbs me
Through her sweet look alone,
3720 Answered me thus: "So God help me,
This is a quite happy accident,
However strange it might seem,
For I've never heard the like
And so am quite amazed.
3725 But about this lay you recited for me,
Is it true that you composed it?"

THE LOVER

"Truly, my lady, yes."

THE LADY

"No one helped you?"

THE LOVER

"No one, my lady,
Except for you, who inspired
3730 The song, the rhymes, and the joyful theme."

LA DAME

“Et pour qui le feïstes vous?”

L’AMANT

“Pour vous, dame, a qui je sui tous.”

LA DAME

“Estes?”

L’AMANT

“Oïl.”

LA DAME

“C’est fort a croire.”

L’AMANT

“Par m’ame, c’est parole voire,
 3735 Einsi comme est la patenostre,
 Que le fis et que je sui vostre,
 Ma dame, et vostre honneur soit sauve
 Que j’aim, vueil, desir, quier, et sauve,
 Com celle que je vueil sauver
 3740 Tant com m’ame qu’ay a sauver.”

LA DAME

“Et veïstes vous Esperence
 En la fourme et en la semblance
 Que ci le m’avez devisé?”

L’AMANT

“Ma dame, oïl. Et se visé
 3745 Y avoie et pensé .c. ans,
 Ne diroie je de .c. tans
 Sa bonté, ne sa grant biauté,
 Ne la parfaite loiauté
 Qu’elle m’a promis a tenir.
 3750 Et pour ce m’a fait ci venir
 Et m’a promis vie joieuse,
 Et qu’a moy seriés gracieuse.
 Si vous devez moult aviser
 Que sa requeste refuser
 3755 Ne vueilliés; et mentir n’en quier.
 Se riens vous depri ou requier,
 C’est de par li et en son nom,
 Qui est de si noble renom
 Qu’en monde n’a païs ne regne
 3760 Qu’elle n’i soit, qu’elle n’i regne,

THE LADY

“And for whom did you compose it?”

THE LOVER

“For you, my lady, to whom I am completely devoted.”

THE LADY

“You are?”

THE LOVER

“Yes.”

THE LADY

“That’s difficult to believe.”

THE LOVER

“By my soul, these words are every bit
3735 As true as the Our Father:
I am the author, and I am yours,
My lady, and may your honor be preserved,
Which I love, care for, desire, seek, and protect,
And which I intend to keep safe as much
3740 As I seek salvation for my own soul.”

THE LADY

“And did you see Hope
In the very form and shape
You’ve described to me here?”

THE LOVER

“Indeed, my lady. And even after considering
3745 And thinking about it for a hundred years,
I’d prove unable to describe the hundredth part
Of her goodness or great beauty,
Or the perfect faithfulness
She swore to bear me.
3750 And this explains why she led me here
With the promise of a joyful life
And gracious treatment from you.
And you should mull it over a bit
Before deciding to turn down this request.
3755 I’ve no wish to lie about the matter;
If I request or ask for anything from you,
It’s on her behalf and in her name,
Which is of such noble renown
That in this world there’s no country or realm
3760 Where she is not, where she does not rule,

Et que chascuns ne se resjoie,
 Que de li vuet avoir la joie.
 Nompourquant vous estes si sage,
 Dame, et de si noble corage,
 3765 Que veoir pouez a mon plaint
 Qu'assez rueve qui se complaint.
 Mais riens demander ne vous ose,
 Amour, merci, në autre chose,
 Qu'a moy n'apartient nullement,
 3770 Et on dit que communement
 Demander vient de villonnie,
 Et löange de courtoisie.”

LA DAME

“Vous dites voir; c'est ce qu'on dist.
 Et aussi cils qu'on escondist
 3775 Doit estre honteus, s'il est sages,
 Soit grans, petis, vallés, ou pages.
 Il couvient que pour fol se rende
 Qui ne s'avise, eins qu'il demande.
 Et aussi vient souvent contraire
 3780 De parler quant on se doit taire,
 Car on dist que trop parler cuit.
 Et vraiment, si com je cuit.
 Qui plus couvoite qu'il ne doit,
 Sa couvoitise le deçoit.
 3785 Et demander de couvoitise
 Est engenrez contre franchise;
 N'on ne doit pas si haut monter
 Qu'on ait honte dou desvaler.
 Eins doit on le moien eslire.
 3790 Car meintes foys ay oï dire
 Qui plus haut monte qu'il ne doit
 De plus haut chiet qu'il ne vorroit.
 Pour ce fait bon parler a point
 Par scens, par avis, et par point,
 fol. 76v Doucement, sans maniere ruste,
 3796 Et demander ce qui est juste,
 Car encontre bon demandeur
 Appartient bon escondisseur.
 Et, biau sire, Bonne Esperence,
 3800 Qui moult a valour et puissance,
 Comme sage et bien doctrinee,
 Loial, juste, et bien avisee,
 Vous a consillié sagement,
 Ce m'est avis. Et vraiment,
 3805 Tant vaut, tant scet, tant a pooir,

And where everyone eager to possess
The joy she brings does not rejoice.
Nevertheless, my lady, you have
Such wisdom and noble courage,
3765 My plaint will convince you
That he who laments wants much.
But I don't dare ask anything from you,
Not love, favor, or whatever else
Might not be appropriate,
3770 For one and all maintain
That making requests is bad form,
But praise is pure courtliness."

THE LADY

"You speak the truth; one does hear this said.
And, further, a man who's refused,
3775 If wise enough, should feel shamed.
Whether of high degree or low, a valet or a page,
He must consider himself foolish
For not thinking carefully before petitioning.
Moreover, words often give offense
3780 When silence is what's called for,
For too much talk is a mistake.
And truly, I believe
That whoever desires what he shouldn't
Is often fooled by his own covetousness.
3785 And to press a suit out of covetousness
Is to act against generosity.
No one should climb so high
That, descending, is chagrined.
Instead he should choose the middle way.
3790 For I've heard it said many times:
Whoever climbs higher than he should
Slips even further than he would.
And so it's good to speak appropriately,
With common sense, forethought, and directness,
3795 With grace and not in some rude way,
And to request what is fitting,
For whoever seeks what is inappropriate
Properly receives a just refusal.
And, fair sir, Good Hope,
3800 Who is possessed of such virtue and strength
And is so wise and well-informed,
Faithful, fair-minded, and considerate,
Has counseled you wisely;
Such is my view. And truly
3805 She is so worthy, knowledgeable, mighty,

Tant puet aidier, tant puet valoir,
 Tant est pour chascun necessaire,
 Tant est courtoise, debonnaire,
 Bonne, gentil, franche, amiable,
 3810 Loial, noble, honnestre, creable,
 Large de joie et de confort,
 Abandonnee en reconfort,
 A bien faire et raison encline,
 Tant par est nette, pure, et fine
 3815 En fais et en meurs que son oeuvre
 Bonne appert partout ou elle ouevre.
 Tant est bonne en condicion
 Et vraie, qu'a m'entention
 On ne deveroit riens escondire
 3820 Qu'elle vosist faire ne dire.
 Si ne seroie pas vaillant
 Se je li estoie faillant,
 Ne s'en riens la desavouoie.
 Pour ce dou tout mes cuers s'ottoie
 3825 A son plaisir et a son vueil,
 Car tout ce qu'elle vuet je vueil;
 N'a ce mon cuer n'iert anemi
 Qu'elle a dit et promis de mi,
 Eins yert bonnement avouee,
 3830 Sans penre terme ne journee.
 Si que, biaus dous loiaus amis,
 Tout ce qu'elle vous a promis
 Aveu, ratifi, et tenray,
 Si que ja contre ne venray.
 3835 Pour ce vous pri que desormais
 Soiez cointes, jolis, et gais,
 Loiaus, secrez sans venterie,
 Car vous avez loial amie.
 Et certes, amis, bien pensoie
 3840 Que la vostre amour estoit moie
 Comment que riens n'en deïssiez
 Et que samblant n'en feïssiez.
 Mais quant Esperence s'en mesle,
 Je ne doy pas estre rebelle
 3845 A son voloir, eins vous ottroy
 Loiaument de m'amour l'ottroy,
 Qu'elle m'a dit que vous m'amez
 Et vuet qu'amis soiez clamez."

L'AMANT

Adont me mis sans detriier
 3850 A genous pour li mercier.

- So able to help, such a shining example,
So indispensable to one and all,
So courtly and poised,
Virtuous, noble, generous, friendly, so loyal,
3810 Of good stock, so honest, trustworthy,
Generous with good cheer and consolation,
Freely providing comfort,
Inclined toward right and reasonable action,
So unblemished, pure, and upright
3815 In her manner and demeanor that all she does
Also shows her goodness wherever she asserts herself.
By nature she is so filled with virtue
And truth that, as I see it,
No one should oppose anything
3820 She might choose to state or assert.
So I'd hardly be worthy
If I disappointed her
Or said no to anything she proposed.
And so with all my heart I surrender
3825 Myself to her pleasure and will,
For what she desires, I do as well;
Nor will my heart offer opposition to
Whatever she's said and promised to me,
But will graciously accept it,
3830 Imposing no terms or conditions.
And so, my fair, precious, and loyal lover,
Everything she has promised you
I accept, ratify, and uphold,
Never disagreeing.
3835 Therefore, I beg you henceforth
To be merry, pleasant, and happy,
Loyal, discreet but not boastful,
For you possess a faithful sweetheart.
And surely, my friend, I was convinced
3840 You were in love with me
Though you said nothing about it,
And made as if it were not so.
But since Hope has taken a hand
I ought not struggle against
3845 What she wishes, but rather grant you
In true faith the bestowal of my love,
For she's said you are in love with me
And wants you to bear the name of lover."

THE LOVER

- Then, not hesitating, I got down
3850 On my knees to thank her.

Mais elle tantost s'abaissa
 Vers moy et pas ne m'i laissa,
 Einsois volt que je me dressasse
 Et qu'en alant a li parlasse.
 3855 Si que je me levay tous drois
 Et la merciay, ce fu drois,
 Nom pas einsi com je devoie,
 Mais si com faire le savoie.
 Et quant je l'os remercié
 3860 Cent mille fois et gracié
 De l'onneur qu'elle me faisoit,
 Quant mon cuer einsi appaisoit
 (Comment que, sans riens retenir,
 Siens fusse et siens me vueil tenir,
 3865 Einsi com ci dessus dit l'ay),
 Encores li renouvelay
 Et li donnay le cuer de my,
 Corps, foy, et loiauté d'amy
 A tousjours mais sans dessevrer,
 3870 Tant que mors m'en fera sevrer.
 Et elle les reçut et prist,
 Dont mon cuer de grant joie esprist.
 Et pour ce qu'on n'aperceüst
 fol. 77r Riens de nos amours ou sceüst,
 3875 Une damoiselle appella,
 Qui tost oÿ son appel a.
 Si li parla d'autre matiere;
 Et lors je me treï arriere
 Devers dames et damoiselles,
 3880 Qui enquirent de mes nouvelles
 Et me firent pluseurs partures
 D'amours et de leurs aventure.
 Certes, et je leur respondeoie
 Moult long de ce que je pensoie,
 3885 Car toudis leur fis dou blanc noir,
 Tant que nous fumes au manoir
 De quoy nous estiens assez près.
 Si y venimes tuit après
 Ma dame, qui devant aloit.
 3890 Drois fu, car Raisons le voloit.

 Quant la fumes, ce fu mes grez.
 Si montames par les degrez
 En une chapelle moult cointe,
 D'or et de main de maistre pointe
 3895 Et des plus tres fines coulours
 Qu'onques mais veïsse que lours.

- But she at once stooped
Toward me and would not allow it,
Wishing instead that I'd get to my feet
And speak with her while we walked.
- 3855 So I stood up right away
And thanked her, as was proper,
Not as I should have done,
But as ably as I knew how.
And after I expressed my gratitude
- 3860 A thousand times and thanked
Her for the honor she had done me
By putting my heart at ease,
(Even though, holding back nothing,
I had been hers, and hers I intended to remain,
- 3865 Just as I have said here above),
I renewed these pledges to her,
Bestowing upon her my heart,
My body, my good faith, and my lover's loyalty
For all time henceforth, never to depart,
- 3870 Until death should separate me from her.
And she accepted and acknowledged all this,
Which set my heart to burning with joy.
And so that no one might take notice
Of our love affair, or find out about it,
- 3875 She summoned a damsels,
Who quickly answered the call.
And she spoke to her of some other matter.
Meanwhile I strolled back
Toward the ladies and damsels,
- 3880 Who asked me for news
And sang for me some songs
About love as well as its twists and turns.
Surely what I said to them in response
Was not in the least what I was thinking,
- 3885 For over and over I made white black for them
Until we arrived at the manor house,
Not far distant from where we were then.
And we all made our way there following
My lady, who walked in front.
- 3890 That was proper, for Reason wished it so.
- When we arrived, I found myself pleased
And mounted the staircase
To a chapel that was quite splendid,
Painted in gold by the hand of a master
- 3895 And with colors more beautiful
Than any I'd ever seen.

Si fu la messe apparillie,
 Devotement ditte, et oÿe.
 Et la fis je mes orisons
 3900 A Dieu, et mes afflictions,
 Qu'il me vosist sauver ma dame
 En honneur, en corps, et en ame,
 Et qu'eür, scens, grace, et vigour
 De garder sa pais et s'onnour
 3905 Me donnast, et de li servir
 Pouoir si com je le desir;
 Et qu'elle heüst com raisonnable
 Mon petit service aggrefable.
 Ce fu la fin de ma priere.
 3910 Quant la messe fu ditte entiere,
 J'oÿ sonner une trompette
 Dont uns chambellains haut trompette.
 Qui adont veïst gent de court!
 Chascuns a son office account,
 3915 L'un devers la paneterie
 Et l'autre en la boutillerie;
 Li autre vont en la cuisine
 Selonc ce que chascuns cuisine.
 Messagiers et garsons d'estables
 3920 Dressent fourmes, trestiaus, et tables.
 Qui les veïst troter et courre,
 Herbe aporter, tapis escourre,
 Braire, crïer, et ramonner,
 Et l'un a l'autre raisonner,
 3925 François, breton, et alemant,
 Lombart, anglois, oc, et normant
 Et meint autre divers langage,
 C'estoit a oïr droite rage.
 Qui d'autre part veïst pingnier,
 3930 Polir, cointoier, alignier
 Vallés tranchans et eaus parer,
 Et pour leur maistre pain parer,
 Faire tailloirs, demander napes
 Et de leurs mains oster les rapes,
 3935 L'un seoir jus, l'autre troter,
 Et l'autre ses crottes froter,
 Laver et nettoier leurs mains,
 A l'un plus et a l'autre mains,
 Einsois qu'on alast asseoir
 3940 — C'estoit merveilles a veoir.
 Car il menoient moult grant noise,
 Einsi com chascuns crie et noise:

There was celebrated a mass
That was devoutly recited and attended,
And, while doing my penance,
3900 I also prayed God
To preserve the honor,
Body, and soul of my lady;
To afford me the good chance, perspicacity,
Grace, and strength to guard her honor
3905 And her peace, as well as the strength
To serve her as I wished to do;
And to make sure she'd find appropriate
The small, pleasant services I intended to perform.
That's how my prayer ended.
3910 After the mass had been said to its end,
I heard ring out a trumpet
That one of the chamberlains blew loudly.
What a sight then of all the servants!
Everyone rushed to do his office:
3915 One toward the pantry,
Another to the wine cellar,
While others went to the kitchen,
To the places where they did the cooking.
Messengers and stable boys
3920 Set up the benches, trestles, and tables.
You should have seen them racing here and there,
Bringing hay, laying out carpets,
Yelling, shouting, and pushing brooms,
Chatting with one another
3925 In French, Breton, and German,
Lombard, English, Occitan, and Norman,
And many other odd tongues,
And this was quite a babble to hear.
And to see elsewhere in the room the carvers
3930 Polishing, setting up, and cleaning
Even as they set about readying the water,
And slicing the bread for their master,
Getting the platters ready, calling for tablecloths,
And removing the cheesecloth covers by hand,
3935 Here a man sitting, there one running,
Yet another brushing off crumbs,
People washing and drying their hands,
Some more, others less,
Before they go sit.
3940 — That was a marvel indeed to witness.
For they made a great deal of noise,
With everyone shouting and yelling:

“Faites tost; la messe est chantee,
Et l’iaue est grant piessa cornee.”

- 3945 Quant on ot chanté tout attrait,
Chascuns ala a son retrait,
Qui dut son corset desvestir,
Pour le seurcot ouvert vestir.
Aprés vint chascuns en la sale,
3950 Qui ne fu vileinne ne sale,
Ou chascuns fu, ce m'est avis,
A point honnourez et servis
Einsi de vin et de viande
Com corps et appetis demande.
fol. 77v Et la pris je ma soustenance
3956 En regardant la contenance,
L'estat, le maintieng, et le port
De celle ou sont tuit mi deport.
Mais qui veïst aprés mengier
3960 Venir menestrels sans dangier,
Pingniez et mis en puré corps.
La firent mains divers acors,
Car je vi la tout en un cerne
Vièle, rubebe, guiterne,
3965 Leü, morache, michanon,
Citole, et le psalterion,
Harpes, tabours, trompes, naquaires,
Orgues, cornes, plus de dis paires,
Cornemuses, flajos, chevrettes,
3970 Douceinnes, simbales, clochettes,
Tymbre, la flaüste brenhaingne,
Et le grant cornet d'Alemaingne,
Flajos de saus, fistule, pipe,
Muse d'Aussay, trompe petite,
3975 Buisines, eles, monocorde,
Ou il n'a c'une seule corde,
Et muse de blef tout ensamble.
Et certainnement, y me semble
Qu'onques mais tele melodie
3980 Ne fu veüe ne oïe,
Car chascuns d'eaus, selonc l'acort
De son instrument, sans descort,
Vièle, guiterne, citole,
Harpe, trompe, cornc, flajole,
3985 Pipe, souffle, muse, naquaire,
Taboure, et quanquë on puet faire
De dois, de penne, et de l'archet
Oÿ j'et vi en ce parchet.

“Make it quick! Mass has been sung,
And the call for washing sounded some time back.”

- 3945 Once mass had been duly sung,
Every man went off to his room
To remove his corset
And don an open surcoat instead.
They all then proceeded to the dining hall,
3950 Which was hardly inelegant or ill-appointed,
And there, I believe, the whole company
Received fine treatment and was served with
As much wine and meat
As body and appetite demanded.
3955 And while taking my meal,
I took stock of the demeanor,
The manner, the bearing, and the carriage
Of the woman in whom all my pleasure is found.
What a sight when after the meal,
3960 Minstrels came freely forward,
With hair elaborately done and fancy dress.
There they played many a tune.
For gathered in a circle I caught sight of
Vielle, rebec, gittern,
3965 The lute, which came from Arabia, “halved” psaltery,
Citole, and psaltery,
Harp, tabor, straight trumpets, nakers,
Portative organs, more than ten pairs of horns,
Bagpipes, one-handed flutes, smallpipes,
3970 Douçaines, cymbals, small bells,
The tambourine, the transverse flute, as the Bohemians play,
And the great cornett from Germany,
Willow flutes, fife, pipe,
The Alsatian bagpipe, small trumpet,
3975 Buisines, the harp-psaltery, monochord,
With its single string,
And the pan-pipes — all of these together.
And, to be sure, never before
Had such a melody
3980 Been heard or attended to,
For in that little park I heard and noticed
Each of them according to the pitch
Of that instrument with no disharmony:
Vielle, gittern, citole,
3985 Harp, straight trumpet, horn, whistle,
Pipe, bladder pipe, smallpipe, nakers,
Tabor, and whatever one might play
With finger, plectrum, or bow.

3990 Quant fait eurent une estampie,
 Les dames et leur compaignie
 S'en alerent, ci .ij., ci .ij.,
 En elles tenant par les dois,
 Jusque en une chambre moult belle.
 Et la n'ot il celu ne celle
 3995 Qui se vosist esbanier,
 Dancier, chanter, ou festier
 De tables, d'eschaz, de parsons,
 Par gieus, par notes, ou par sons
 Qui la ne trouvast sans arrest
 4000 A son vueil l'esbatement prest.
 Et si ot des musiciens
 Milleurs assez et plus sciens
 En la viez et nouvele forge
 Que Musique qui les chans forge,
 4005 N'Orpheüs, qui si bien chanta
 Que tous ceaus d'enfer enchant'a
 Par la douceur de son chanter,
 Devant eaus ne sceüst chanter.
 Quant on ot rusé longuement,
 4010 Uns chevaliers isneslement
 Hucha le vin et les espices.
 Bien croy que ce fu ses offices,
 Car en l'eure, sans delaier,
 Y coururent li escuier.

 4015 Quant on ot espices eü
 Et de ce vermillet beü,
 Midi passa. La nonne vint
 Pour ce penre congé convint;
 Si le prist chascuns et chascune
 4020 Selonc la maniere commune.
 Mais j'atendi tous des darriens,
 Com cils qui ne pensoie a riens,
 Fors a ma douce dame gente
 Que je veoie la presente.
 4025 Et quant je vi qu'il fu a point
 D'aler vers li, n'atendi point,
 Einsois m'alai recommander
 A li et congé demander.
 Si li dis d'une vois bassette
 4030 Et de maniere assez simplette:
 "Moy et mon cuer vous recommandant,
 Ma dame, et a Dieu vous commandant,
 Com cils qui vivre ne porroie,

- 3990 After they had performed an *estampie*
The ladies and the rest of the company
Went off in pairs and threesomes,
Holding each other by the hand,
To a quite lovely room,
And no man or woman present
- 3995 Was not then eager for entertainment,
Dancing, singing, or making merry
With backgammon, chess, and parsons,
With games, singing, and music,
And who did not find ready the opportunity
- 4000 To do so as they wished with no trouble.
And there present were musicians
More skilled and practiced
In established and new styles,
Better singers among that company
- 4005 Than Music, the origin of songs,
Or Orpheus, who sang so ably
He enchanted all those in Hell
With the sweetness of his song.
Such amusements proceeded for some time
- 4010 Before one of the knights suddenly
Called for wine and spices;
I certainly think this was one of his offices,
For at once, without delay,
Squires were in haste.
- 4015 After all present had taken pleasure in
The spices and the light red wine,
It was past midday. The hour of three approached,
And time for those in the company to take their leave,
So every man and woman said goodbye
- 4020 According to the usual custom.
I waited among the very last,
Like someone with nothing on his mind
Except my sweet and noble lady,
Whom I was gazing at before me.
- 4025 And sensing the moment had come,
I made my way to her,
Strolled over to command myself
And ask for leave to depart.
And, in a whisper, and without
- 4030 Any fuss, I said to her:
“I give you my heart and my person,
My lady, and command you to God,
For I’m a man who could live no longer

Se par amours ne vous amoie,
 fol. 78r Car l'amour de vous me soustient
 4036 En vie et en joie me tient.”
 Elle, com vaillant et courtoise,
 Bonne et sage, sans faire noise,
 Me respondi:

LA DAME

“Mes chiers amis,
 4040 Puis qu'Amours ad ce nous ha mis
 Que nos .ij. cuers ensamble joindre
 Vuet sans partir et sans desjoindre,
 Et que faire vuet .i de .ij.,
 Pour Dieu, ne faisons paire d'euls.
 4045 Car il sont perdu et honni
 Se si pareil et si onni
 Ne sont qu'en bien et mal commun
 Soient, et en tous cas comme un,
 Sans pensee avoir de maistrie,
 4050 De haussage ou de signourie,
 Qu'adés a tençon et rumour
 Entre signourie et amour.
 Et seurtout que chascuns regarde
 Qu'onneur et pais a l'autre garde.
 4055 Et pour ma pais je vueil savoir
 Dont cil annelés vint, qu'avoir
 Ne vous vi onques mais anel.”

L'AMANT

Je dis: “Ma dame, ce m'est bel
 Que le sachiés; si le sarez,
 4060 Et se vous volez, vous l'arez.
 Esperence le me donna
 Quant a moy tant s'abandonna
 Que foy et amour me promist,
 Et de son doi en mien le mist.”

LA DAME

4065 “Fist?”

L'AMANT

“Ma dame, oil, vraiment.”

LA DAME

“Et je vueil qu'amiablement
 De vostre anel au mien changons,
 Et que ce soient nos changons.”

4035 If not loving you with passion
 Since my love for you sustains
 My life and keeps me full of joy.”
 She, worthy and courtly,
 Virtuous and wise, not making a scene,
 Answered me in this way:

THE LADY

4040 “My dear friend,
 Since Love has brought you to this point
 And wishes our two hearts joined together,
 Never to part and never to separate,
 Eager as she is to turn two into one,
 For God’s sake let us make them equal;
 4045 For they are lost and shamed
 If, so similar and united,
 They do not feel in common both good
 And evil, and are not in all matters as one,
 With no thought of claiming mastery,
 4050 Higher rank, or dominion;
 For love and lordship together
 Make for constant argument and quarrels.
 And especially let each
 Protect the other’s honor and peace.
 4055 And for my own peace of mind I want to know
 Where this ring comes from since I
 Never noticed before that you have one.

THE LOVER

I said: “My lady, I’m happy to
 Have you know; and if you so desire,
 4060 You will learn the truth of the matter.
 Hope gave it to me
 When she granted so much
 In promising me her faith and love,
 Then she placed it on my finger.”

THE LADY

4065 “She did?”

THE LOVER

“Truly, my lady, yes.”

THE LADY

“Well, I’d like to exchange
 Your ring for the one I wear,
 As a sign of our bond.”

L'AMANT

Et je, qui de ce grant joie eus,
 4070 Li respondi com moult joieus:
 "Chiere dame, Dieus le vous mire!"
 Lors prist doucement a soussire
 Et de sa blanche main polie,
 Poteleuse, nette, et onnie,
 4075 En signe d'eüreus amant
 Me mist .i. trop biau diamant
 En mon doy et prist l'anelet
 D'Esperence, tel comme il est.
 Mais tout einsi qu'elle tenoit
 4080 Mon doy soudeinnement venoit
 Entre nous .ij. Douce Esperence
 Pour parfaire ceste alience,
 Dont moult lié et moult joieus fumes
 Quant a nostre conseil l'eümes,
 4085 Pour ce que, se li uns deïst
 Riens contre l'autre ou meffeïst
 Qu'elle le peüst corrigier
 Et selonc son meffait jugier
 Avec Amour et Loiauté,
 4090 Qui ont la souvereinneté
 Et qui sont des amoureus juge
 Pour ce que chascuns a droit juge;
 Et qu'elle peüst tesmongnage
 Porter que de loial corage
 4095 Me donna s'amour et je li.
 Si que de nous n'i ot celi
 Qui adont par dit et par fait
 Ne l'acordast de cuer parfait.
 Atant de ma dame parti.
 4100 Mais d'un regart me reparti
 Si vray et d'un si dous langage
 Qu'elle retint mon cuer en gage,
 Dont si liez fu et si joians
 Quant Esperence ot assevi
 4105 Si bien ce qu'elle m'ot plevi;
 Et pour la joie que j'avoie
 Ce rondelet fis en ma voie:

THE LOVER

- This gave me great joy, and so I
4070 Answered her with much pleasure:
“Dear lady, may God look down upon you!”
Then she began to smile sweetly
And with her smooth, pale hand,
Plump, soft, and unwrinkled,
4075 She put a very elegant diamond
On my finger as a sign that I was
A fortunate lover, and she accepted Hope’s
Ring when it was offered.
But as she took hold of
4080 My finger, Sweet Hope suddenly
Appeared between us
In order to establish our union,
And we were ecstatic and delighted
To have her as our counselor
4085 Since if one of us should say
Or do anything to displease the other
She could remedy it
And judge the misdeed
Before Love and Loyalty,
4090 Who wield sovereignty
Over lovers and act as their judges,
Because Hope judges everyone justly
And can bear witness
That the lady faithfully gave me
4095 Her love as I presented her with mine,
And so neither of us failed
To uphold this agreement wholeheartedly
From that moment, in word and deed.
At this I departed from my lady,
4100 But she gave me a look that was
So full of truth and of such sweet expression
She took my heart hostage.
And thus I was so happy and jubilant,
For Hope had fulfilled her promise
4105 About everything she’d pledged;
And in response to the gratitude I felt
I composed this *rondelet* as I went my way.

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RONDELET

- fol. 78v Dame, mon cuer en vous remaint
 Comment que de vous me departe.
 4110 De fine amour qui en moy maint,
 Dame, mon cuer en vous remaint.
 Or pri Dieu que li vostres m'aint,
 Sans ce qu'en nulle autre amour parte.
 Dame, mon cuer en vous remaint,
 4115 Comment que de vous me departe.



Figure 12. A23 (fol. 78v); The narrator takes leave of his lady.
 (Photo: BnF)

- fol. 79r Quant j'eus finé mon rondelet,
 Je me mis en un sentelet
 Qui me mena en une marche
 Ou toute joie maint et marche,
 4120 D'armes, d'amours, de festoier,
 De jouster, et de tournoier,
 Et de toute autre bonne vie.
 Si me mis en la compaingnie
 Et fis a mon petit pooir
 4125 Selonc ce que je pos veoir
 Que li autre se demenoient,
 Et vos faire ce qu'il faisoient,
 Comment qu'a droit ne le feisse;
 Mais il failloit que j'aprenisse,
 4130 Car qui n'aprent en sa juenesse,
 Il s'en repent en sa vieillesse,
 S'il est tels qu'il le sache entendre:
 Car trop noble chose est d'apprendre.
 Pour ce mes cuers s'i deduisoit,
 4135 Car ma dame ad ce me duisoit.
 La demouray longuettement
 En joie et en esbatement,
 Tant qu'il fu temps de repairier

RONDELET

- Lady, my heart remains with you
Though I am leaving you behind.
- 4110 Along with the pure love residing there,
My lady, my heart remains with you.
Now I pray God your heart loves me,
Not sharing with any other lover.
My lady, my heart remains with you,
4115 Though I am leaving you behind.

- After finishing the *rondelet*,
I turned onto a narrow path
That led me into an open space
Where with great pleasure people
4120 Were indulging in arms, love talk,
And other merriment, with jousting,
Tourneying, and all manner of fine diversions.
And I joined that company
And did my, albeit limited, best,
4125 To participate in all that I observed
The others engaged in there,
Intending to do what they were doing,
Trying to act as they did, even if I did it wrong,
For I needed to learn how,
4130 For whoever does not learn when young
Repents when old age comes
If he could have done otherwise.
For learning is a very worthy enterprise.
Now my heart took such pleasure there
4135 Because my lady had filled me with inspiration.
At that place I remained a long time
In happiness and pleasure
Until the time came to return

Vers celle ou sont mi desirier.
4140 Si me mis briefment au retour
Vers son gent et faitis atour
Cointe et bel; s'i vins a tele heure
Que je cuidai, se Diex m'onneure,
Que li cuers me deüst partir.
4145 Car je vi de moy departir
Ses tres dous yex et autre part
Traire et lancier leur dous espart.
Et ne sceus se ce fu a certes;
Mais j'en fui prés de morir, certes.
4150 Car de samblant et de maniere,
De cuer; de regart, et de chiere
Qu'amis doit recevoir d'amie,
Me fu vis qu'elle estoit changie,
Et pensay qu'elle le faisoit
4155 Pour autre qui miex li plaisoit.
Lors renouvela ma pesence,
Et cheï en une doubtance
Si grief, si pesant, et si pesme
Que de joie ne que de cresme
4160 Dedens mon cuer ne demouroit
Pour la doubtre qui l'acouroit.
Lors fu en grant merencolie
Comme cils qui pense et colie,
Contrepense, estudie, et muse,
4165 S'a certes estoit, ou par ruse,
Ou se ses cuers einsi plaier
Me voloit pour moy essaier.
Mais si tres aviseement
Le faisoit et si soutieument
4170 Que je ne pos onques le voir
De la mansonge concevoir.
Si m'avisai que je feroie,
Et pensai que je li diroie:
“Ma chiere dame, vous savez
4175 Comment moy et mon cuer avez,
Comment je vous aim sans retraire,
Comment vous me poez deffaire
Et mettre a mort, se vous volez,
Se vo dous regart me tolés.
4180 Dame, et se vous avez corage
D'autre recevoir en hommage,
Ou de moy tenir en penser
Qu'envers moy daingnissiés fausser,
Ou de moy de vous estrangier,
4185 Qui sui en vostre dous dangier,

- 4140 To the lady who is the object of all my desires.
In haste I made my way back
To her sophisticated and lovely presence,
Attractive and pretty; but the moment I arrived
It suddenly seemed, so God give me honor,
My heart might break in two;
- 4145 For, as I watched, her eyes so sweet
Turned away from me
And sent their sweet glow elsewhere.
If this was done on purpose, I did not know,
But I surely found myself close to death,
- 4150 For in appearance and manner,
In the friendliness, way of looking, and demeanor
That a beloved should show her lover,
She seemed to have altered,
And I thought she was acting this way
- 4155 For the sake of another man who pleased her more.
Then I felt weighed down by sadness
And fell into a state of uncertainty
So painful, oppressive, and dark
No gratification or balm
- 4160 Remained in my heart
Because of the pain then assaulting it.
I slipped into a deep melancholy, became
A man given to obsessive thoughts and suffering
Who ponders, meditates, and broods
- 4165 Over whether this was the truth or some ruse,
Whether in her heart she thus intended
To wound my own in order to test me.
But this was compassed with such subtlety
And such craftiness
- 4170 I could not tell whether it was
Some false front or her true feelings.
So I mulled over what to do,
Formulating what to say:
“My dear lady, you are aware of
- 4175 How you possess my heart and person,
How I love you without reservation,
How you are able to destroy
And kill me, should you wish,
By withholding your sweet look from me.
- 4180 My lady, if it is in your heart
To accept the homage of another man
Or to keep me uncertain,
If you are determining to play me false
Or to put distance between you and me,
- 4185 Who find myself under your sweet dominion,

Pour Dieu, dame, tant vous fiez
 De moy, las! que vous m'ociez
 En moy disant sans couverture
 Que vous n'avez mais de moy cure.
 4190 Car y me vaut trop miex morir
 Pour vous a .i. cop que languir.”
 Si que tout einsi, sans attente,
 Li dis tout mon cuer et m'entente.

Si m'escouta diligentement
 fol. 79v Et me respondi erranment:
 4196 “Biaus dous amis, soiez en pais
 De tout ce que je di et fais;
 Car je le fais pour le millour
 Et pour miex celer nostre amour,
 4200 Car qui en amours ne scet feindre,
 Il ne puet a grant joie ateindre,
 N'il n'a pooir de bien celer
 Ce qu'il ne vorroit reveler.
 Car li mondes est si divers,
 4205 Si mesdisans, et si pervers
 Et pleins de si fausse contrueve
 Qu'au jour de hui on dit et contrueve
 Ce qui onques ne fu pense.
 Amis, et pour ce ay je pense
 4210 De faire un samblant general
 A tous, sans riens d'especial
 Fors a vous seul quant poins sera;
 Ne ja vos cuers ne trouvera
 En moy, dont doiez avoir doubte
 4215 Que m'amour ne soit vostre toute,
 En honneur et en loiauté,
 Sans nul rain de desloiauté.”

L'AMANT

Ma dame einsi m'asseüra
 Et de ce moult fort me jura.
 4220 Comment que puis mainte paour,
 Maint dur assaut, et maint estour,
 Meinte dolour, meinte morsure,
 Et meinte soudeinne pointure,
 Maint grief souspir, mainte hachie,
 4225 Et mainte grant merencolie
 M'en ait couvenu soustenir,
 Nompourquant je me vos tenir
 De tous poins a fermement croire
 Qu'elle disoit parole voire.

In the sight of God, my lady, you show me
Such a lack of affection, alas, that you're killing me
When you signal so unmistakably
You care nothing about me;
4190 Better for me to expire
At a single blow than to languish."
This was how with no hesitation
I told her what was in my heart and mind.

And she heard me out attentively,
4195 Offering a quick reply:
"Fair sweet friend, please calm yourself
About what I say and do
Because it's all for the best
So I can conceal the love I feel for you;
4200 For a man in love who fails to feign
His feelings cannot attain joy,
Nor is he strong enough to conceal properly
All he would not wish to have revealed.
For people are so undependable,
4205 So given to gossip, and so evil-minded
And filled with such deceit and falseness
That these days they make up and say
Things that no one had even thought.
Friend, for this reason I've determined
4210 To wear a single face for one and all,
Not showing favor to anyone
Save you alone at the proper time.
And your heart will never sense anything
From this that will make you doubt
4215 You are the one who possesses all my love
In honor and in faithfulness,
Beyond any hint of pretense."

THE LOVER

This was how my lady reassured me,
Swearing a very strong oath.
4220 Even though I have had
To suffer through many terrors,
Numerous difficult assaults and attacks,
Great pain, many aching torments,
And constant, sudden pangs,
4225 Many grievous sighs, great anxiety,
And much deep melancholy as well,
Even so I would not give up on
Believing firmly what she had said
At that moment was the whole truth.

4230 Car cils qui encontre lui pense
 A par lui se riote et tense,
 N'a droit ne se puet resjoir,
 Qu'il ne puet de joie joir.
 Et d'autre part, Loiauté pure,
 4235 Bonté, Raison, Scens, et Droiture,
 Franchise, Honneur, et Gentillesse,
 Honte, Verité, et Noblesse,
 Avec toutes bonnes vertus
 Dont ses gens corps est revestus,
 4240 Qui a toute heure l'accompaignent,
 Gardent, nourrissent, et enseingnent;
 Ne se deingnassent assentir
 Qu'en riens la laissassent mentir.
 Et aussi qui aimme sans blame
 4245 En tous cas doit croire sa dame,
 Einsi comme il vuet qu'on le croie.
 Si que pour ce je la creoie,
 Et qu'il m'iert vis qu'en amité
 Me disoit pure verité,
 4250 Que j'estoie en sa bonne grace.
 Or doint Diex que jamais ne face
 Chose de quoi perdre la puisse,
 Et qu'amie et dame la truisse,
 Einsi com je li suis amis,
 4255 Qui a li sui donnez et mis
 Sans partir en, n'a mort, n'a vie:
 Car qui bien aimme, a tart oublie.

Mais en la fin de ce traitié,
 Que j'ay compile et traitié,
 4260 Vueil mon nom et mon seurnom mettre,
 Sans sillabe oublier ne lettre.
 Et cils qui savoir le vorra
 De legier savoir le porra.
 Car le quart ver, si com je fin,
 4265 Commencement, moiien, et fin
 Est de mon nom, qui tous entiers
 Y est sans faillir quars ne tiers.
 Mais il ne couvient adjouster
 En ce quart ver lettre, n'oster,
 4270 Car qui riens y adjousteroit,
 Mon nom jamais ne trouveroit,
 Qu'il n'i eüst ou plus ou mains.
 Et pour ce que je suis es mains
 fol. 80r De loyal Amour que j'aim si,
 4275 Li fais hommage et di einsi:

- 4230 For whoever thinks badly of his lady
Quarrels and argues with his own self,
And he'll have no real reason to rejoice
Since his joy will afford him no pleasure.
Moreover, spotless Loyalty,
4235 Virtue, Reason, Good Sense, and Justice,
Generosity, Honor, and Gentility,
Shape, Truthfulness, and Nobility,
Along with all the exalted virtues
With which she has been endowed,
4240 At all times her companions,
Protect, sustain, and instruct her,
These would never debate themselves
By allowing her to be false.
And furthermore whoever loves blamelessly
4245 Should trust to his lady at all times,
Just as he would be trusted himself.
And so I believed what she said,
And it was my view she had told
Me in friendship the pure truth,
4250 Namely that I'd enjoy her good graces.
Now God grant I never do anything
To forfeit her good opinion
And that I find she's my lady and beloved
Just as I am her lover,
4255 For I've given and devoted myself to her,
And will never abandon her in life or death,
For whoever loves well forgets slowly.

- Now at the end of this treatise
That I've compiled and written
4260 My intention is to include my name and surname,
Omitting no letter or syllable,
And whoever would like to learn my names
Can do so with ease.
Now the fourth verse before I conclude,
4265 Holds its beginning, middle, and end
And my whole name can be found there
Lacking neither a third nor quarter.
Now you don't need in this fourth verse to add
Or omit any letter. You cannot
4270 Find my name there
After making such a change,
So that there are more or fewer letters.
And because I am in the hands
Of loyal Love, for whom my love is great,
4275 I do homage and say as follows:



Figure 13. A24 (fol. 80r);
The narrator kneels down on
one knee before the god of Love.
(Photo: BnF)

“Bonne Amour, je te fais hommage
 De mains, de bouche, de corage,
 Com tes liges sers redévalues,
 Fins, loiaus, secrez, et estables,
 4280 Et met cuer, corps, ame, vigour,
 Desir, penser, plaisir, honnour
 Dou tout en tout avec mon vivre,
 Com cils qui vueil morir et vivre
 En ton service, sans retraire.
 4285 Et certes, je le doi bien faire,
 Quant tu me donnes tel espoir
 Qu’adés mieus recevoir espoir,
 Et que ma douce dame chiere
 De bon cuer et a lie chiere
 4290 Verra ce dit qu’ai mis en rime,
 Comment qu’assez nicement rime.
 Et cils espoirs qui en moy maint
 Qu’encor ma chiere dame m’aint
 Mon cuer si doucement resjoie
 4295 Qu’en grant santé et en grant joie
 Li change mal, u tu me dis
 Que pris en gré sera mes dis.
 Or doint Dieus qu’en bon gré le pregne,
 Et qu’en li servant ne mesprengne.”

Explicit Remede de Fortune.

“Good Love, I render you homage
With hands, mouth, and heart
As your loyal and obedient servant,
As a man pure, truthful, discreet, and reliable,
4280 And to you I devote heart, body, soul, and strength,
Desire, wit, joyfulness, honor,
Everything including my life,
As a man who wishes to live and die
In your service, never withdrawing.

4285 And I should surely do so
Because you give me such hope
I always expect things to be even better
And because my dear lady
With a good heart and good cheer
4290 Will see this poem I've put in rhyme,
However inexpertly I managed it.
And the hope I feel within me
That my dear lady will keep on loving me
Makes my heart rejoice so sweetly
4295 That what it suffers will turn to
Comfort and gladness as soon as you tell
Me the poem has been well received.
God grant she accepts this work with pleasure
And that I serve her with no missteps!”

Here ends Remedy for Fortune.



Figure 14. A52 (fol. 127a); *Ci apres commence Confort d'Amy.* [Here begins Comfort for a Friend.] Guillaume talks to King Charles of Navarre, who is leaning out the window of a prison tower. (Photo: BnF)

LE CONFORT D'AMI

fol. 127r Amis, a toy donner confort
 Ay meintes fois pensé m'lt fort,
 Et Diex scet que je le feroie,
 Plus que ne di, se je pouoie,
 5 De tres bon cuer et volentiers.
 Mais il n'est voie ne sentiers
 Qui mon oueil peüst avoier
 Que vers toy peüsse envoier.
 Nompourquant je commenceray
 10 Et, se Diex plait, je fineray,
 Comment que soies assez sages
 Pour toy garder sans mes messages
 Et sans mes confors recevoir.
 Mais je le fais sans decevoir
 15 Pour t'amour et la ramembrance
 Que j'ay toudis de ta grevence.
 Et par ma foy, quant a ton fait,
 Je croy que tu n'as riens meffait,
 Si t'en dois a Dieu conforter
 20 Et tes meschiés plus biau porter.
 Sire, et se je t'apelle amy,
 N'en aies pieur cuer a my;
 Car bien scez que tu yes mes sires,
 Et je des mieudres ne des pires
 25 Ne suis, mais sans riens retenir
 Sui tiens, quoy qu'il doie avenir.
 N'encor pas nommer ne te vueil,
 Ne moy aussi jusqu'a mon vueil,
 Car je vueil mettre nos .ij. nons
 30 Si proprement que feme ne homs



COMFORT OF A FRIEND

Friend, I have thought long and hard
About offering you consolation,
And God knows I would do so,
And more than I can say were I able,
5 Willingly, and with a happy heart,
But there is no path or way
That has come to my attention
For my message to reach you.
Nonetheless I will set out to compose
10 And, God willing, complete one,
Though you are wise enough
To look after yourself even if you don't receive
A comforting message from me.
But I undertake this task without deception
15 Because I love you and have in mind
Every day the misfortune you suffer.
For by my faith, your actions,
I believe, constitute no crime in the least,
And thus you should find consolation from God,
20 Bearing more easily your sorrow.
Sire, if I call you friend,
Please don't be angry with me;
For you know quite well you are my lord,
While I am neither of high
25 Nor low birth, but am, instead, your man
With nothing held back, whatever should happen.
I don't intend yet to name you
Or myself until I'm ready,
For I'll write down our two names
30 In such a way that no man or woman

N'i porra riens oster ne mettre
 Que une sillabe et une lettre.
 Mais on n'i puet riens adouster,
 Et pour ce les couvient oster.
 35 Si osteras premierement
 Une sillabe entierement
 Au commencier dou ver onsieme
 Et une lettre dou disieme
 Pres de la fin; la les saras
 40 Quant .i. petit y museras.
 Einsi les met, se Diex m'aïe,
 Seulement pour la muserie.
 Et sces tu quant on les sara?
 "Quant ma dame chevauchera."
 45 Si que amis, sans riens controuver,
 Par exemples te vueil prouver,
 Qui sont contenu en la Bible
 Et qui sont a nous impossible,
 Qu'adés cils qui en Dieu se fie,
 50 S'il a raison de sa partie
 Et s'il l'aimme, sert, et honneure,
 Adés son fait vient au desseure.
 Or commencerai ma matere
 En suppliant Dieu nostre pere
 55 Qu'il soit a mon commandement,
 Au moiien, et au finement.



Figure 15. A53 (fol. 127b); God in Majesty. (Photo: BnF)

fol. 127v Cils qui tout scet et qui tout voit,
 Q'tout gouverne et tout pourvoit,
 Q'ciel et air et terre et mer,
 60 Et quanqu'on scet dedens nommer,
 Tout ce qui est, fu, et sera,
 Fist tout, et tout ce deffera

Can remove from or add to them
But a single letter and syllable.
Now nothing can be added,
And that means something must be removed.

35 So first eliminate
 One whole syllable
 From the beginning of the eleventh verse
 And then cut out a letter from the tenth
 Near the poem's end; you'll recognize them
40 After just a little thought.
 I put these names in the text, so God help me,
 Just for amusement.
 And do you know where they will appear?
 "Whom my lady goes riding."

45 In any case, friend, without inventing a thing,
 I intend here to offer proof by examples
 Contained in the Bible
 (And these seem impossible to us),
 Attesting that the man who trusts in God,
50 If he acts according to reason,
 And loves, serves, and honors Him,
 Will come out on top at last.
 Now as I begin with my material
 I pray God Our Father
55 To be with me at the outset,
 In the middle, and at the very end.

He who knows everything, sees all,
Who governs everyone, brings forth whatever exists,
Who made the sky and the air,
60 The earth, the sea, and everything that
 Can be named within, all there is, was, will be,
 He created it all, and will bring it to an end

A un terme qu'il y a mis,
 N'oublie onques ses bons amis,
 65 Eins les conseille et les conforte,
 Et joie en misere leur porte
 Par mainte diverse maniere,
 Et s'aimme d'amour si entiere
 Qu'onques a confort ne failli
 70 Qui donna tout son cuer a li.
 Prouver le vueil par l'Escription,
 Qui en pluseurs lieus le figure.

Jadis en Babiloinne avoit
 .I. homme qui maint bien savoit.
 75 De grans richesses renommés
 Estoit: Joachin fu nomez.
 Une femme ot en mariage
 Qui fu tres bele, bonne, et sage,
 Douce, courtoise, et bien aprise
 80 Et duite en la loy de Moÿse.
 Suseinne avoit a non la dame,
 Qui Dieu doubta de cuer et d'ame.



Figure 16. A54 (fol. 127v); Two ladies watch as Susannah disrobes to bathe in a river with her two maidens.
 (Photo: BnF)

Joachim avoit un vergier
 Lés sa maison, qu'onques bergier
 85 Ne fist, car trop fu delitables,
 Et a tous fruis de delit ables.
 Pour ce a grans tourbes y aloient
 Li Juif et s'i esbatoient.
 En celle annee establi furent
 90 .IJ. juge ancien qui se deçurent
 Par luxure et par couvoitise,
 Qui maint mal engendre et atise,
 Des quels Nostres Sires parole,
 Et dit einsi en sa parole:

At a time He has set,
He never forgets His good friends,
65 Rather counsels, comforts them,
Offering them solace in their misery
In many an unusual way,
And He loves with a love so complete
That whoever gives his whole heart to Him
70 Never fails to find comfort.
And I intend to offer proof with Scripture,
Which many times shows this figurally.

Long ago in Babylon there was
A man who could do much good,
75 And he was renowned for
His great riches; Joakim was his name.
He had married a woman
Very beautiful, wise, and good,
Sweet-tempered, courteous, and well brought up
80 As well as instructed in the law of Moses.
The woman's name was Susannah,
And she feared God with her heart and soul.

Joakim owned a garden
Near his house; no bumption
85 Had fashioned it, for it was too delightful,
Stocked with every kind of fruit that offers pleasure.
And so in great crowds the Jewish people
Would go there to enjoy themselves.
At that time two aged judges
90 Held office who ruined themselves
With lechery and covetousness,
Which bring about great evil and unrest,
And of these Our Lord speaks,
And these are the words he says:

95 “Des juges Babyloniens
 Qui furent vieus et anciens,
 Et gouvernoient la cité
 Yssue est grant iniquité.”
 Cils .ij. la maison frequentoient
 100 De Joachim et la faisoient
 Leur edit, leur commandemens,
 Leurs consaus et leurs jugemens.
 Pour ce a eaus laiens venoient
 Tuit cil qui jugement queroient.
 105 Quant li pueples partis s'estoit,
 Lors en son vergier s'esbatoit
 Susannë avec ces pucelles,
 Qui estoient gentes et belles.
 Si la veoient ombroier
 110 Tous les jours et esbanoier
 Li vieillart plein d'iniquité,
 Si qu'en ordure et en vilté,
 En ardeur, en concupiscence,
 Par desir, par fole plaisir
 115 Furent puis pour l'amour de li,
 Tant lor pleü et abelly.
 Lors scens et raison oublierent
 Et leurs yex en terre clinerent,
 Afin que veoir ne peüssent
 120 Le ciel et qu'en leur cuer n'eüssent
 Memoire dou souverain juge
 Qui fait tout par raison et juge;
 Si qu'il visoient sans sejour
 Que par .i. couvenable jour
 fol. 128r La peüssent seule trouver,
 126 Si qu'on ne peüst riens prouver
 De leur fait, ne de leur pensee.
 .I. jour estoit Suseinne alee
 En vergier en tele maniere
 130 Comme elle eu estoit coustumiere,
 O .ij. pucelles seulement,
 Car en vergier secretement
 Pour la chaleur qui grande estoit
 Baingnier et laver se voloit.
 135 Si leur dist: “Alez sans targier
 Et cloez luis de ce vergier,
 Et m'aportez oile a mon vueil,
 Car laver et baingnier me vueil.”
 Li vieillart reponnu s'estoient
 140 Ou vergier, et la la gaitoient
 Que seule la peüssent prendre.

- 95 "From the Babylonian judges,
Advanced in years and well-established,
Who governed the city,
A terrible iniquity did arise."
These two men often visited the household
- 100 Of Joakim, there issuing
Their edicts, their commandments,
Offering counsel, rendering judgments.
And so all those seeking justice
Would go inside to where they were.
- 105 When the crowd melted away,
Susannah would amuse herself
With her maidens in his garden.
And they were of refined demeanor and lovely.
And every day the elders, rife with vice,
- 110 Would watch her enjoy the shade
And disport herself there,
Until finally, in filth and vileness,
In passion and with evil urges,
Through desire and misguided pleasure
- 115 These two became infected with lust for her,
So much did she attract and appeal to them.
Then they abandoned reason and propriety,
Casting their eyes to the ground
So they could not look to
- 120 The heavens, or hold in their hearts
Any thought of that Sovereign Judge
Who through reason creates and governs all things;
And henceforth they never ceased looking out
For just the right day
- 125 When they might come upon her there alone,
So no evidence could be offered
Of what they intended or what they did.
One day Susannah made her way
To the garden, just as
- 130 She was accustomed to doing,
With only the two serving women
Because she wished to wash
And bathe herself in private,
So great then was the heat.
- 135 And she said to them: "Go without delay
And close the garden gate,
Bringing me the oil I like,
For I wish to wash and bathe."
- 140 The elders had hidden away
In the garden, there watching carefully
In order to surprise her alone.

Quant seule fu, sans plus attendre,
 Ynelement, les saus menus,
 En sont a Susanne venus,
 145 Et dirent: "Li vergiers est clos,
 N'il n'a creature en cest clos
 Qui nous puist veoir n'encuser,
 Si ne dois mie refuser
 A faire tout nostre plaisir,
 150 Car lieu, temps en as, et loisir.
 Car par ta biauté sommes pris
 Et de t'amour forment espris.
 Fay dont ce que nous requerons.
 Se ne le fais, nous te jurons
 155 Que de toy dirons tesmognage
 Au pueple et a tout ton linage
 Qu'a toy gisant avons trouvé
 .I. jouvencel ci tout prouvé
 Et pour l'amour dou bacheler
 160 En feis tes femmes aler."



Figure 17. A55 (fol. 128b); The two elders confront Susannah. (Photo: BnF)

Quant Susanne les entendi,
 S'ame et son corps a Dieu rendi;
 Fort pleure, gemist, fort se plaint
 Et dist, en gettant .i. grant plaint:
 "De toutes pars me tient engoisse
 Qui mon cuer destreint et engoisse.
 Se ce fais, je suis a Dieu morte,
 Et, se dou faire me deporte,
 De vos mains ne puis eschaper,
 165 Car c'est mie per a per.
 Mais miex me vaut en aventure
 Estre en vos mains, de pechié pure,
 Que par pechié mon Dieu offendre,

And when she was alone, swiftly,
Not hesitating, with quick steps,
They came up to Susannah
145 And said: "The garden is shut,
With not a soul within
Who can bear witness or give us away,
And so you shouldn't refuse at all
To yield to all we desire,
150 For you have got the time, the opportunity, the place.
Now we have been overcome by your beauty,
Terribly inflamed with love for you.
So do what it is we request.
For if you don't, we promise
155 We will testify against you
To the people and all your family,
Saying we found you lying
With a young man, and no mistake,
Having, because of your passion for the youth,
160 Dismissed your serving women."

After Susannah listened to them,
She commended her body and soul to God;
Wept bitterly, sighing, bemoaning her lot,
And then said, after letting out a great cry:
165 "Anguish holds me fast on every side,
Strangling and paining my heart.
If I do this, I am dead to God,
But if I refuse what you ask,
I will never escape your hands,
170 For it is not at all a fair fight.
And yet I am better off chancing
Myself, so pure from vice, in your hands,
Than offending my God with sin,

175 S'aim mieus ceste aventure atendre.”
 Adont a haute vois s'escrie
 Susanne: “Aïe! Aïe! Aïe!”
 Et li faus vieillart deputaire
 Encontre elle prirent a braire.
 Mais pour ceste oueuvre descouvrir
 180 Li uns d'eaus courri l'uis ouvrir.



Figure 18. A56 (fol. 128b); The two elders watch as God hears Susannah's pleas for justice. (Photo: BnF)

fol. 128v Quant les gens de l'ostel oïrent
 Ceste clamour, tuit y courirent
 Pour savoir que ce pooit estre.
 Et quant li juge et li faus prestre
 185 Parlerent, chascuns s'esmerveille
 Et pleure de ceste merveille,
 Car onques mais esté parole
 N'avoit d'elle laide ne sole.
 L'andemain, devant son mari
 190 Vint li pueples a cuer mari,
 Et li .ij. prestre plein d'outrage,
 D'inique pensee, et de rage,
 Pour mettre Susanne a la mort
 Sans conscience et sans remort.
 195 Au pueple dirent li faus prestre,
 A droit faire esclanche ou senestre:
 “Enviez nous Susanne querre,
 La femme Joachin!” Grant erre
 Fu Susanne la amenee,
 200 De tous costez avironnee
 De ses parens, de ses amis,
 A ces .ij. mortels annemis,
 Et aussi devant tout le pueple
 Mais chascuns et chascune pueple
 205 Sa face de larmes piteuses
 Pour les nouvelles dolereuses,

175 And so I prefer seeing what fate will bring.”
Right then Susannah cried out
In a loud voice: “Help! Help! Help!”
And the traitorous, sinful old men
Started to raise a cry against her.
But to throw more light on the matter
180 One ran over to open the gate.

When from the house the people heard
This uproar, they all came running
To discover what might be happening.
And after the judges and the false priests
185 Spoke to them, everyone was amazed,
And wept over the bizarre event,
For there had never been spoken
About her an ugly or reproachful word.
The next day, the people, their hearts saddened,
190 Went to her husband,
With the two priests filled with outrage,
Evil thoughts, and anger,
In order to have Susannah put to death,
And these had no conscience or remorse.
195 The false priests spoke to the people,
Distorting the truth in every way:
“Send Susannah out to meet us,
Joakim’s wife!” And with great haste
Susannah was led out,
200 Accompanied on every side
By her family and relations,
Toward her two mortal enemies,
And, also, toward the people.
Yet all the men and women alike
205 Covered their faces with tears of pity
Because of the dire news,

Car on ne tenoit milleur dame
 Ou païs, ne plus preude fame.
 Lors li .ij. prestre se leverent
 210 Enmi le pueple et s'aünerent.
 Quant Susanne fu la venue,
 Chascun d'eaus sa main toute nue
 Mist sus la teste de Susanne,
 Qui de son cuer efface et planne
 215 Tout pechié, toute villonnie,
 Et en Dieu seulement se fie.
 Adont deïrent li faus juge
 Au pueple: "Ses meffais la juge;
 Et nous aussi la jugerons
 220 Selonc ce que nous vous dirons.

 Eu vergier, en la pommeroie
 Qui a l'ostel Joachin roie,
 Nous aliens l'autre jour esbatre,
 L'air querir, la rousee abatre.
 225 Susanne eu vergier fu venue,
 Qui riens ne sot de no venue;
 Avecques li ot .ij. pucelles
 Qu'elle en envoia, pour ce qu'elles
 Ne veïssent sa lecherie.
 230 Adont issi de la fueillie
 Uns jouvenciaus, qu'avons trouvé
 Avec li gisant tout prouvé.
 Quant nous veïsmes l'avoutyre,
 Esmeü fumes et plein d'ire,
 235 Si courismes la pour lui prendre.
 Mais bien se sot de nous deffendre,
 Car plus fors fu, si s'en fuï,
 Quant il nous perçut et oyï,
 Par le postis. Pour ce preïsmes
 240 Susegne et moult li enquérismes
 Qui estoit le juene vallet.
 Mais ce moult petit nous valet,
 Car onques ne le nous volt dire.
 Ce meffait et cest avoutire,
 245 Si com nous l'avons recité,
 Vous tesmongnons en vérité."
 Li pueples qui la venus yere
 A eaus ajoutsta foy planiere,
 Car li jugë encien furent,
 250 Pour ce li pueples les creürent,
 Et Susanne a mort condampnerent,
 Qu'autrement dou fait n'enquesterent.

For no woman in the land was thought
Better or a more prudent wife.
And the two priests rose up
210 From the crowd and stood together.
As Susannah arrived there
Each put his bare hand
Over Susannah's head,
As she removed and erased from her heart
215 All trace of sin and misdeed,
Placing her trust in God alone.
At this moment, the two judges said
To the crowd: "Her sin pronounces sentence;
And we ourselves will judge her
220 According to the facts we'll now relate.

In the garden, in that apple orchard
Which borders the house of Joakim,
We ventured the other day for pleasure,
Seeking fresh air, beating down a dewy path.
225 Susannah made her way to the garden,
But she knew nothing of our presence;
Two serving girls were her companions,
And these she sent away so that they
Should not witness her lechery.
230 All at once a young man came out
From the bushes, whom we then found,
And beyond all doubt, to have been lying with her.
Witnesses to such adultery,
We were shocked and filled with anger,
235 And we rushed forward to seize him.
But he proved quite able to defend himself,
Being stronger, and so he took flight,
As soon as he heard and noticed us,
Through the gate. So we put our hands on
240 Susannah, asked her over and over again
Who the young man was.
But this got us nowhere,
For she never would tell us.
This crime, this adultery,
245 Just as we have related it to you,
We affirm as the truth."
The crowd gathered there
Did place great faith in these two,
For the judges were elders,
250 And so the people believed them,
Condemning Susannah to death,
For they looked no further into the matter.



Figure 19. A57 (fol. 128v); Two elders watch as Susannah speaks to the seated judges. (Photo: BnF)

fol. 129r Quant Susanne son jugement
 Vit, et sa mort apertement,
 255 A haute vois, sans detrier,
 Les mains jointes, prist a crier:
 "Sire Diex, qui es pardurables,
 Justes juges et raisonnables,
 Tu scez les choses reponnues,
 260 Les alees et les venues;
 Tu congnois des cuers les pensees,
 Einsois qu'elles soient pensees.
 Tu scez tout einsois qu'il soit fait.
 Tu scez que je n'ay riens meffait
 265 Et que malicieusement
 Ont tesmongnié et faussement
 Li faus juge qui m'ont jugie,
 Par qui le corps pers et la vie.
 Dous sires, qui tout scez et vois,
 270 Oy ma priere, enten ma vois,
 Qu'en toy est toute m'esperence,
 Mon cuer, m'amour, et ma fience."



Figure 20. A58 (fol. 129r); Elders watch as Susannah is brought before the fire. (Photo: BnF)

When Susannah recognized that the judgment
Clearly meant her death,
255 She began to cry out in a loud voice,
Her hands joined, not hesitating at all:
“Lord God, Who are eternal,
A just judge, and a reasonable one,
You know the things that are hidden,
260 What comes and goes;
You recognize the thoughts within a heart
Even before they are thought;
You know everything even before it happens;
And so You recognize that I’ve not sinned
265 And that the false judges who’ve condemned me
Have testified falsely
And maliciously as well,
So I shall lose my body and my life.
Sweet Lord, You Who see and know all,
270 Heed my prayer, listen to my voice,
For I have placed all my hope in You,
All my heart, my love, my trust.”

Diex li peres ne voloit mie
 Oublier sa serve et s'amie
 275 Endurer, voloir, ne souffrir
 Son corps a tel martyre offrir
 Sans raison nulle et sans desserte;
 Eins fist pour li miracle aperte,
 Et de fait oy sa priere,
 280 De cuer faite et d'amour entiere.
 Car einsi comme on la menoit
 A sa mort, li pueples venoit
 Voir la dure destinee
 De la lasse desconfortee.
 285 En la tourbe avoit une fame,
 Dont le nom ne say, ne la fame,
 Qui .i. juene enfançon portoit,
 Et au porter se deportoit,
 Qu'aler ne parler ne savoit
 290 Pour la juenesse qu'il avoit.
 Daniel ot nom l'enfançon,
 Si com tesmongne la leçon.
 Mais Diex li donna la puissance
 D'aler et de parler, scïence,
 295 Congnoissance, et entendement
 De prophetisier tellement
 Que la verité fu sceüe
 Des faus prestres et congneüe.
 Lors cria haut a sa vois clere
 300 L'enfant entre les bras sa mere,
 Si que li pueples et li mundes
 L'entendi: "Je suis purs et mundes
 Dou sanc de ceste creature."
 A dire est, selonc l'Escripture:
 305 "Je n'ay en sa mort nulle courpe,
 Pour ce devant tous m'en descourpe."

 Li pueples adont a li vint,
 Ci .i., ci .ij., ci .x., ci .xx.,
 Et li dist: "Qu'est ce que tu dis?"
 310 Il respont: "Fols et arrudis
 Estes, li enfant d'Israhel
 Qui la fille de Helchiel
 Sans congnoistre la verité,
 Raison, justice, n'équité,
 315 Avez a la mort condamné.
 Retournez, car li faus dampné
 Sont et ont porté faus tesmong.
 Dieus le scet, et je le tesmong."

God the Father did not wish at all
To forget His friend and servant,
275 Did not wish, would not endure or suffer
Her body to be so terribly punished
With no reason, no justification;
Rather He performed a clear miracle for her,
Attending to her prayer indeed,
280 With a sympathetic heart and complete love.
For just as she was led off to
Her death, the people assembled
To witness the bitter fate
Of this disconsolate and abandoned woman.
285 And in that crowd was a woman,
Whose name or history I do not know,
And she was carrying a young boy,
Who took much joy in being held
Since he could not walk or speak,
290 So young was he at the time.
The boy's name was Daniel,
As Scripture tells us.
Now God granted him the power
To speak and walk, also the intelligence,
295 Discernment, and understanding
To preach a prophecy
That would reveal the truth
About the false priests and make it acknowledged.
Just at that moment, he cried out in a clear voice,
300 This child held in his mother's arms,
So that all the people and the crowd
Could hear, saying: "I am innocent and clean
Of this person's blood."
And this means, as Scripture has it:
305 "I am not guilty in any way for her death
Because before all I refuse responsibility."

At once the crowd moved toward him,
First one, then two, ten, and twenty,
Saying: "What are you saying?"
310 And he answered: "Children of Israel,
You are foolish and stupid
Because you have condemned to death
The daughter of Helkias
Without taking into account either truth,
315 Or reason, either justice or fairness.
Go back, for these liars are
Damned, and they have borne false witness.
God knows this, and I so testify."

320 Adont li pueples retorna
 fol. 129v Tantost et petit sojourna.
 Pour miex savoir la verité,
 Li preudome de la cité,
 Quant au lieu de conseil venirent,
 A l'enfant doucement deïrent:
 325 "Vien sa aveques nous seoir,
 Car Dieus donner et pourveoir
 T'a volu l'onner de vieillesse."
 Daniel en mi eaus se dresse
 Et dist: "La verité sarez!"



Figure 21. A59 (fol. 129c); The infant Daniel speaks to the elders.
 (Photo: BnF)

330 L'un long de l'autre separez."
 Et tantost on les separa.
 Grant honneur a ce cop ara,
 S'il fait que la verité pere
 Par la vertu de Dieu le pere.
 335 Daniel hucha l'un des juges
 Et dist: "Tu qui faussement juges,
 Envieillis yes et entichiés
 De mauvais jours plains de pechiés
 Qui devant le pueple apparront.
 340 T'ame et tes corps le comparront,
 Pour ce qu'as jugié faussement
 Maint preudomme et maint jugement.
 Car les innocens opprimoies
 Et les courpables delivroies,
 345 Et Diex dit qu'on n'ocie mie
 L'innocent et juste de vie.
 Mais di moy, quant tu la preïs,
 Sous quel arbre tu les veïs
 Parler ensamble et consillier."
 350 Cils respont: "Dessous .i. yllier."

320 The crowd returned at once,
 Delaying little along the way,
 The better to learn the truth.
 The great nobles of the city,
 When they came to the place of council,
 Did speak sweetly to the infant:
325 "Come sit by our side,
 For God has wished to accord
 And provide for you the honor that goes with age."
 Daniel got to his feet among them,
 Saying: "You'll know the truth!"

330 Let there be some distance between them."
 And at once they were separated.
 This ploy will earn him much credit,
 For it reveals the truth of the matter
 Through the power of God the Father.

335 Daniel called over one of the judges,
 Saying: "You who falsely judge,
 You've grown old and afflicted
 In evil days marked by crimes
 That will be made manifest to the people.

340 Your body and soul will pay the penalty
 Because you have falsely judged
 Many an important man and many a case.

345 For you would oppress the innocent
 While setting free the guilty,
 And God says one doesn't kill
 The innocent, those who live justly.
 But tell me, when you laid hands upon her,

350 Under what tree had you seen them
 Talking together and carrying on."
 He answered: "Under a pistachio."

“Certes, tu mens parmi ta teste!
 Et vesci la sentence preste
 De l'angle de Dieu, qui par mi
 Copera ton corps tout par mi.”
 355 Oster le fist; l'autre appella,
 Et par tel guise l'aparla:



Figure 22. A60 (fol. 129d); The infant Daniel questions the elders.
 (Photo: BnF)

“Tu qui donnes fausse sentence,
 Tu es issus de la semence
 De Chanaam, qui fu maudite
 Pour ce qu'en li tous maus habite.
 Tu n'ies pas de la bonne ligne
 De Juda, qui droit regle et ligne,
 Et qui fu de Dieu beneoite
 Pour ce qu'elle estoit juste et droite.
 360 Biauté t'a pris et deceü,
 Et concupiscence esmeü,
 Et ton cuer ont si retourné
 Qu'a tous maus faire t'ont tourné
 Quant a tort Susanne jugas.
 365 Mais saches que plus droit juge as.
 Einsi avez vous fait des filles
 D'Israhel, par voies soutilles
 Que par cremeur et par manasses
 Les honnissiés. Helas! Les lasses
 370 Se metoient a vos cordelles
 Par cremeur, non par l'acort d'elles.
 fol. 130r Mais Susanne, de Juda fille,
 Vostre iniquité orde et ville
 Ne volt soustenir ne veoir,
 375 Car miex ama estre et cheoir
 En vos mains et la mort attendre
 Que Dieu son createur offendre.
 Mais di sous quel arbre il estoient

“Surely you are lying on your head!
And here is the swift sentence
From God’s angel, who will strike right through
Your body, cutting it in half.”
355 And he had him taken off, calling over the other
And speaking to him in this way:

“You who pass false sentence,
Are an issue from the seed
Of Canaan, which was cursed
360 Because it was full of every evil.
You did not descend from the good lineage
Of Judah, which upholds the right and rules by it,
And which was blessed by God
Because it was upright, just.
365 Beauty has captivated and deceived you,
And lust has urged you on,
And these so perverted your heart
They turned you toward committing every crime
When you passed false judgment on Susannah.
370 But you should know your judge is more just.
And so this is what you’ve done
To the daughters of Israel in secret ways,
Contriving their shame by scaring
And threatening them. Alas! The unfortunate ones
375 Tumbled into your net
Through fear, not because they consented.
But Susannah, daughter of Judah,
Would not countenance or tolerate
Your vile and filthy iniquity,
380 Preferring instead to fall and remain
In your hands, expecting death,
Rather than to offend God, her creator.
But say under what tree they were

385 Quant veïs qu'ensamble parloient.”
 Cils respont: “Sous .i. lentillier.”
 “Tu mens, voir! Pour ce apparillier
 Voy l'angle de Dieu sans doubtance
 Qui tient l'espee de vengeance
 Dont en .ij. pars te partira,
 390 Ne jamais ne se partira,
 Se soiez vous mors et peris
 En biens, en corps, en esperis.”
 Adont toute la compaignie
 Qui estoit la acompaaignie
 395 A moult haute vois s'escria:
 “He Diex! Quel miracle ci a!”
 Se prirent Dieu a mercier,
 A loer, a glorefier,
 Qui biens et corps et ames garde
 400 A tous ceuls qui sont en sa garde,
 Et qui en li ont leur fiance,
 Vraie, ferme, et bonne esperence.
 Adont li pueples se dressa
 Et aus .ij. prestres s'adressa,
 405 Qui atains dou faus tesmognage
 Furent par Daniel le sage,
 Car de leur bouche le congnurent,
 Et pour ce a mort condamné furent,
 Et jugié selonc le meffait
 410 Qu'il avoient des dames fait.

 Einsi fu Susegne sauvee
 Et sans courpe a ce jour trouvee,
 Et tout par la vertu divine,
 Qui tout malice veint et mine.
 415 Dou Latin ou je l'ay veü
 L'ay mis si pres com j'ay peü.
 Si qu'amis, tu te dois mirer
 En cest exemple et remirer
 Com Susanne fu accusee
 420 Et comme elle fu delivree;
 N'autre remede n'i savoit
 Fors qu'en Dieu s'esperence avoit.
 Et vraiment, se t'esperence
 Est ferme en li, n'aies doubtance
 425 Qu'en tous cas te confortera
 Et que toudis te gardera.

 Et s'on me voloit demander,
 Ou supplier, ou commander,

When you saw them speaking together.”
385 He answered: “Under a lentil.”
“You’re lying, it’s true! And so watch
The angel of God, and no doubt about it,
He who holds the sword of vengeance,
Make ready to cut you in two halves,
390 Never to be joined again,
For you shall be dead and your goods,
Body, and soul destroyed.”
At once the entire crowd
That had accompanied her
395 Cried out in a very loud voice:
“Oh God! What a miracle this is!”
And they began to thank God,
Praising and glorifying Him,
So He would preserve the goods, bodies, and spirits
400 Of all in His keeping
Who have a true and
Unshakable trust, a virtuous hope in Him.
At once the people arose
And turned toward the two priests
405 Who had been convicted of false witness
By Daniel the wise man,
For their own mouths acknowledged it,
And thus were condemned to death,
So judged because of the crimes
410 They had committed against women.

In this way Susannah was delivered,
Found guiltless on this very day,
And all by divine power,
Which overcomes and extirpates all evil.
415 From the Latin text I’ve seen myself
I’ve put it down as closely as possible.
And so, friend, you should ponder
This example, remarking
How Susannah was accused
420 And how she was then given her freedom,
Knowing no other way to help herself
But through the hope she had in God.
And truly, if the faith you have in Him
Is strong, then you need not fear,
425 For He will always bring you consolation,
Always keep you safe.

And if anyone asks me,
Begging or demanding to know

430 Qui fu cest enfant Daniel,
 Je n'en say plus, ne n'en di el
 Fors tant que pluseur docteur dient,
 Qui en l'Escripture estudent
 Diligemment, que ce est cil
 Qui, pour son corps mettre a essil,
 435 Fu mis avecques les lions,
 Et aussi que ce est li homs
 Qui maintes fois prophetisa
 Et qui le songe devisa
 Dou roy Nabugodonosor,
 440 Qui pour avoir, ne pour tresor,
 Ne pour riens que faire peüst
 N'ot qui deviser li sceüst
 Fors Daniel mais son propos
 Li dist. Pour ce a parler propos
 445 De sa vie et de sa maniere
 Pour continuer ma matiere.
 Mais ne vueil pas dire le songe
 Qui fu exposez sans mansonge,
 Car trop longue chose seroit
 450 Qui en rime le metteroit.

Quant Nabugodonosor sot
 Tout son songe, pour .i. ort sot
 Tint le plus sage et le plus mestre
 Qui en son païs peüst estre
 455 Contre Daniel le prophete,
 Et long de li tous autres gette
 fol. 130v Pour Daniel qu'il aimme et prise,
 Et fait faire honneur et servise.
 Adont li rois moult honnoura
 460 Daniel et si l'aoura,
 Et li fist faire pour son scens
 Sacrefice d'oiste et d'encens.
 Puis dist li rois a Daniel:
 "Vostres Diex, li Dieus d'Israel,
 465 Est diex des diex, sires et peres
 Des rois, revelans les misteres
 Et les choses que nuls savoir,
 Ne puet pour scens, ne pour avoir."
 Li rois riches dons li donna
 470 Et maistre et signeur l'ordonna,
 Et fist de toutes les provinces
 Sus les sages et sus les princes
 De son païs de Babiloine.
 Adont Daniel sans essoine,

Who this child Daniel was,
430 I know nothing more, won't say anything
But what many scholars maintain,
Those who study the Scriptures
Diligently, namely that he's the one
Who was sent among lions
435 To be done to death,
And further that he is the man
Who prophesied many times,
Interpreting the dream
Of Nebuchadnezzar the king,
440 The one who for possessions, for treasure,
Or for anything he could do
Might find no one able to interpret it
Save Daniel, and yet he told him
Its import. And so it's good sense to speak
445 Of his life and accomplishments
In order to advance my theme.
Still I don't intend to treat the dream
That was faithfully interpreted
Since it would be too long a subject,
450 Whoever would rhyme it.

After Nebuchadnezzar learned the whole truth
Of his dream, he considered a filthy fool
The wisest and most accomplished
Man who might be in his land
455 Compared to Daniel the prophet,
And he sent far from him all others
Because he loved and valued Daniel,
Having him honored and served.
And then the king greatly exalted
460 Daniel, worshipping him,
And because of the man's wisdom
He had a sacrifice made for him of incense and animals.
The king then said to Daniel:
"Your God, the God of Israel
465 Is the God of gods, the Sire and Father
Of kings, Who reveals mysteries
And those things no one can learn
Either through wisdom or for money."
The king gave him expensive gifts,
470 Making him lord and master
Over all his provinces,
Raising him above the wise men and princes
Of Babylon, his own country.
And soon thereafter Daniel without opposition

- 475 Pour bien et par le gré dou roy,
 Pour gouverner de bon arroy
 Les provinces y mist Sydrac,
 Et Abdenago, et Misac;
 Et Daniel faisoit demeure
 480 Avecques le roy a toute heure.



Figure 23. A61 (fol. 130c); King Nebuchadnezzar speaks to Daniel.
 (Photo: BnF)

- Le roy Nabugodonosor
 Fist faire une estature d'or
 Qui ot .vj. queudes de largesse
 Et .xl. en ot de hautesse.
 485 L'estature que ci devis
 Fu grande de corps et de vis,
 Bien fu faite et bien composee.
 En champ de Durain fu posee
 Par grant mistere et grant estude.
 490 Li rois manda grant multitude
 Des princes et des gouverneurs
 De son païs, grans et meneurs.
 Princes, juges, dus, et tirans
 Furent tuit celle part tirans.
 495 La vint toute la region
 Pour vir la dedication
 De l'estature et aourer,
 Car nuls n'en osse demourer.
 Aprés fist li rois .i. edit
 500 Qui pronunça au pueple et dit:
 "Si tost que vous orrez sonner
 Nos instrumens et resonner:
 La trompe, le fretel, la harpe,
 Qui doucement fretele et harpe,
 505 La douceur de la symphonie,
 Et la tres douce melodie
 De tous les genres de musique,

- 475 Appointed Shadrach, Mischach,
 And Abed-nego, for the public good
 And with the king's blessing, to govern
 The provinces in the proper fashion,
 And Daniel remained
480 With the king at all times.

- Nebuchadnezzar the king
Ordered a golden statue to be made,
Six measures in width
And forty in height.
485 The statue I'm describing
 Had a huge body and face,
 Was handsomely fashioned, finely featured.
 It was placed in the field of Durain
 After great effort and careful thought.
490 The king then summoned a huge multitude
 Of princes and governors
 From his lands, the lesser and the greater.
 Princes, judges, dukes, and potentates
 All made their way to that very spot.
495 And everyone in the region journeyed
 To witness the dedication
 Of the idol, and to worship it,
 For no one dared remain at home.
 Afterward the king issued an edict
500 That he announced to the crowd and said:
 "The moment you hear our instruments,
 Ring out and sound agreeably,
 The trumpet, flute, the harp
 That are sweetly piped and plucked,
 The sweetness of the symphony,
 And the very pleasant melody
 Of every kind of music,

N'i ait celui qui ne s'aplique
Pour aourer l'idole d'or.
510 Et se vous commandons encor
Que chascuns a terre s'estende
Et honneur et gloire li rende.



Figure 24. A62 (fol. 130d); Harpists and trumpeters play as a group of people kneel in prayer before the golden statue. (Photo: BnF)

fol. 131r S'il y a si fol, ne si folo
Qui einsi n'aoure l'idole,
515 Nous commandons que sans atendre
Il soit bruïs et ars en cendre
Et gettez en l'ardant fournoise.”
Quant li pueples entent et poise
Le commandement et l'edit,
520 Chascuns le fist sans contredit,
Car chascuns l'ydole aoura
A son pooir et honnoura.

Renommee, qui partout court
Et qui s'espant en mainte court,
525 Dist a Nabugodonosor:
“Rois, en ton païs a encor
Pluseurs qui d'aourer n'ont cure
L'idole d'or et l'estature,
Et qui font contre ton degré
530 Tout en appert, non en secré.”
Il demanda qui il estoient,
Et on li dist que “Ce faisoient
Sidrac qu'on dit Ananias,
Abdenago Azarias,
535 Aveques Misac Misaël,
Qui par Balthasar Daniel
Sont sus les princes et les oeuvres
De ton païs. Se ne descuevres
Et mes a clarté ceste injure,

Let there be no one who does not
Bend himself to adoring the golden idol.
510 And we furthermore order you,
Each and every one, to lie on the ground,
Offering it glory and honor.

And if there is any man or woman so foolish
Not to worship the idol,
515 It is our intention that, with no delay at all,
This person be set ablaze and burned to cinders,
Thrown into a fiery furnace.”
When the people heard and understood
Both the edict and the law,
520 They all obeyed without a protest,
Worshipping and honoring
The idol as much as they could manage.

Rumor, who runs everywhere
And makes herself known in every court,
525 Said to Nebuchadnezzar:
“King, there are still several
In your kingdom who refuse to worship
The idol of gold, that statue,
Violating your decree in all openness,
530 And not in secret.”
He demanded to know who they might be
And was informed that: “The ones doing this
Are Shadrach (who is called Hananiah),
Abed-nego Azariah,
535 Along with Mischach Mishael,
And these all, by the order of Balthazar Daniel,
Are over the princes, overseeing
The works of this land. If you don’t investigate
This crime, bringing it to light,

- 540 Ton edit et ton estature
Ne seront prisié une maille.”
Li rois commanda qu'on les aille
Tantost querre, et on li ameinne,
Si leur dist: “Quel rage vous meinne
545 A faire contre m'ordenence
Qu'onneur faire, ne reverence
Ne daingniez a l'image d'or?
Briefment, se je veil ou je dor,
Sarez, se vous ne l'aourez,
550 Qu'ars, mors, brouïs, et devourez
Serez tantost en l'ardant flame
De la fournaise qui fort flame,
N'il n'est diex qui ait tel poissance
Q'de ceste mortel sentence
555 Vous peüst garder ne deffendre.”
Lors respondirent sans attendre:
“Rois, nous volons bien que tu saches
Que nous ne doutbons tes menaces,
Toy, ne tes diex, ne ta fournaise
560 Ardant une seule framboise,
Et que tes diex n'aourons mie,
Car nous avons dieu qui la vie,
L'ame, et le corps nous gardera
En ton feu, quant plus ardera.”



Figure 25. A63 (fol. 131r); The three Jews in the fiery furnace.
(Photo: BnF)

- 565 Li rois fu pleins de dueil et d'ire
Quant einsi s'oÿ contredire,
Ses diex blasmer et desprisier
Et son pooir petit prisier.
Lors commanda qu'on empreïst
570 La fournaise et qu'on y feïst
Le feu plus grant qu'on ne soloit
.VIJ. fois, car einsi le voloit.

540 No one will care a whit
About your edict and your statue.”
The king commanded someone to go at once
And seek them out, bringing them before him,
And then he addressed them thus: “What madness drives you
545 To violate my law
By refusing to reverence
Or pay respect to the golden idol?
In short, know well that if you don’t worship it,
Whether I sleep or wake,
550 You’ll be burned, killed, consumed by fire, destroyed
At once in the burning flame
Of that furnace that blazes so furiously,
Nor is there any god with power enough
To keep you safe or defend you from
555 This sentence of death.”
Then, not hesitating, they answered:
“King, we very much want you to know
We don’t fear your threats,
Or you, your gods, or your furnace
560 That blazes, more than a lone strawberry,
And so we’ll not worship your gods at all,
We have a God who will preserve
Our lives, our bodies, our souls
In the midst of your fire, however much it rages.”

565 Hearing himself contradicted in this way,
The king erupted with anger and rage,
For his gods had been belittled and defied
And his own dominion counted as nothing.
Then he ordered the furnace
570 To be made ready, and an enormous fire
Kindled within, one seven times fiercer
Than customary, for it was his wish.

La fournaise fu eschaufee
 Et si durement enflamee
 575 Que la hautesse de la flame
 Quarante nuef queudes haut flame.
 Des plus tres fors homes qu'il ot
 Manda li rois et enmi l'ot
 Commanda les trois Juïs prendre
 580 Pour ardoir et brûrir en cendre;
 fol. 131v Et si leur fist sans detrier
 Li piez et les jambes lier
 Et eaus geter dedens le fu,
 Qui fu tels qu'onques tels ne fu,
 585 Car pluseurs Caldez qui la furent
 De la flame dou feu mourent.
 Mais li feus qui tout art et robe
 N'empira le corps, ne la robe
 Des Juïs qui furent enmi
 590 L'ardant feu et de Dieu ami,
 Nés .i. seul cheveu de leur teste,
 Eins demenoient joie et feste
 Sans sentir le chaut, ne l'odour
 Dou feu, ne de sa grant ardour.
 595 Dedens la flame benissoient
 A haute vois Dieu et looient,
 Chascuns par lui et tous ensamble.
 .I. angle y avoit, ce me samble,
 Q'pardessus le feu ambloit
 600 Et fil de Dieu estre sambloit.
 Pour conforter les jouvenciaus
 L'avoit Dieus envoié des ceaus,
 Si que si bien les conforta
 En tel confort leur aporta
 605 Que la flame et le feu estaindre
 Fist tout, et la chaleur remaindre,
 Et d'un vent doux et convenable
 A tout corps humain, delitable,
 Plein de plaisirce et de tout aise,
 610 Atempra l'angle la fournaise
 Par si noble condition
 Qu'onques n'i ot corruption.
 La chanterent une löange
 De Dieu le pere avec l'ange
 615 Qu'on clame "Benedicité."
 On l'a maintes fois recité
 Et encor recite on souvent
 A matines en maint couvent.

575 The furnace was stoked up,
 Set to burning so terribly
 That the height of the flames
 Reached forty-nine measures into the air.
 The king ordered some of the very strongest
 Men of his realm to go among the people
 And lay hands on the three Jews
580 To roast and burn them to cinders,
 And he had their feet
 And legs bound together with no delay
 And them thrown into the fire,
 Unlike any that had ever been before,
585 For several of the Chaldeans standing there
 Were killed by the blazing flames.
 But this all-destroying, all-devastating fire
 Did not harm at all the bodies or clothes
 Of the Jews in the very midst
590 Of those roaring flames, for they were friends of God,
 Didn't harm a single hair on their heads,
 But, instead, they made merry and celebrated,
 Not feeling the heat and stink
 Of the fire, or its great ferocity either.
595 Within the flames they blessed
 And glorified God with loud voices,
 Each by himself and together with the others.
 And, it seems to me, an angel was there,
 Moving above the flames,
600 To all appearances a son of God.
 God had sent him from among his company
 To comfort the young men,
 And he did ease them quite ably,
 Bringing them such consolation
605 That he extinguished completely the fire
 And the flames, beating down the heat,
 And with a wind sweet and pleasant
 For any human body, delightful,
 Full of pleasure and total comfort,
610 The angel cooled the furnace
 And so gloriously transformed it
 There was no corruption of any kind.
 There they sang a hymn of praise
 To God the father with the angel,
615 And it is called "Benedictus."
 The hymn has many times been sung,
 And is still often performed
 At matins in many a convent.



Figure 26. A64 (fol. 131v); An angel appears to the three Jews in the fiery furnace. (Photo: BnF)

- 620 Quant la löange fu fenie,
 Li rois et moult grant compaingnie
 A la fournaise s'en alerent,
 Si veïrent et resgarderent
 .IIIJ. personnes qui estoient
 Sain et entier et se jouoient.
 625 Li quars, qui en milieu estoit,
 Angles de Dieu le pere estoit,
 Qu'envoié avoit et tramis
 Pour reconforter ses amis.
 N'il ne paroit coulour ne trace
 630 En la fournaise, n'en la place
 Dou feu, car il estoit estains
 Qui si mervilleus estoit ains.
- 635 Quant le miracle et la merveille
 Vit li rois, forment s'esmerveille
 Si dist hautement en oÿe:
 "Misaël, et vous Azarie,
 Il n'est plus de diex vraiment
 Que le vostre qui telement
 Vous a garenti et sauvé.
 640 Venez, car vous estes sauvé."
 Lors les prist et les en mena
 Et milleur estat leur donna
 Qu'il n'avoient onques heü,
 Einsi comme je l'ay leü
 645 Et que trouvé l'ay en escript
 En la Bible ou il est escript.
- fol. 132r Einsi cil qui furent livré
 A la mort furent delivré
 Par la vertu nostre signeur.

- 620 When the song of praise was finished,
The king, with his huge entourage,
Moved toward the furnace,
Looked in and cast his eyes upon
Four persons who were
Healthy and unharmed as they rejoiced.
- 625 The fourth, standing in the middle,
Was the angel from God the father
Who had been sent and ordered
To console His friends.
No marks or stains appeared
- 630 Either in the furnace or where the fire
Had been laid, for the fire was extinguished
That previously had been so powerful.
- 635 When the king witnessed this miracle
And marvel, he greatly wondered,
Saying loudly for all to hear:
“Mishael, and you Azariah,
Truly there’s no god save
Yours, who in such a way
Watched over and kept you safe.
- 640 Come out, for you have been delivered.”
Then he took hold of them, leading them out,
And gave them even higher ranks
Than the ones they had ever held,
And this all just as I have read it myself,
- 645 Finding everything in the written text
In the Bible where it is recorded.
- And those men saved
From death were delivered
By the power of our Lord.

650 Pour ce li grant et li meneur
 Doivent en li prendre confort,
 Car nuls n'a si grant desconfort,
 Se son cuer et s'amour li porte
 Et donne, qu'il ne le conforte,
 655 N'avoir ne puet homs confort tels
 Com d'estre de li confortés.
 Si qu'amis, se ton cuer li portes
 Et en s'amour te reconfortes,
 Saches qu'envers tous t'aidera,
 660 Confortera, et portera.

Encor vueil .i. exemple mettre
 Q'est vrais, et selonc la lettre:
 Li rois Nabugodonosor
 Prist les vaissaus et le tresor
 665 Dou temple de Jherusalem,
 Dont s'ame fu mise en mal an.
 Balthasar, ses fils, tint son regne
 Aprés li, qui fierement regne,
 Car il estoit poissans et riches,
 670 Tous autres ne prisoit .ij. miches.

Balthasar une court planiere
 Tint .i. jour, ou mainte maniere
 Avoit des gens de son païs,
 Car c'estoit leur sires naïs,
 675 Et pour ce vinrent plus de mil.
 Ne furent pas païs de mil,
 Mais de bon vin et de viande,
 Selonc ce qu'apetis demande.
 Balthasar, pour lui deporter,
 680 Fist les vaissaus d'or aporter
 Qu'en temple en Jherusalem prist
 Ses peres; mais trop mal l'emprist,
 Qu'il y buvoit, et ses roïnes,
 Ses femmes et ses concubines,
 685 Et grant partie de leur gent.
 Lors diex orent d'or et d'argent,
 D'arein et de pierre et de fust.
 N'i avoit dieu qui la ne fust
 Glorefiez et auerez,
 690 Servis, loëz, et honnourez.
 Et Diex li moustra clerement
 Que c'estoit a son dampnement,
 Qu'einsi comme au mengier seoit,
 Balthasar une main veoit

650 Thus both the low and the mighty
 Ought find consolation in Him
 For no one suffers so great a sorrow
 That, after granting and giving both heart
 And love to Him, He will not console him,
655 Nor might a man on his own discover such comfort
 As that which comes from Him.
 And so, friend, if you grant Him your heart,
 Drawing consolation from His love,
 Know that in all things He will help,
660 Comfort, and support you.

I would like to adduce a further example
Based on fact, literally true:
King Nebuchadnezzar
Did seize the vessels and the treasure
665 From the temple in Jerusalem,
 And for this his soul suffered damnation.
 His son Belshazzar ruled the kingdom
 After him, governed it with pride,
 For he was a powerful man and a wealthy one,
670 With no respect for anyone else.

One day Belshazzar held
An open court, where there were
People of all degree from his realm,
For he was their hereditary ruler,
675 And thus more than a thousand came.
 And they were hardly served coarse grain,
 But rather fine wine and meat,
 As much as appetite demanded.
 Belshazzar, to entertain himself,
680 Had the golden vessels brought in,
 Those his father had seized in the temple
 Of Jerusalem; but this went badly for him
 Because he drank from them, and his queens did as well,
 His wives and concubines,
685 Along with a great many of their company.
 They had then idols of gold and silver,
 Brass and stone and wood.
 And not a god there was not
 Glorified and worshipped,
690 Served, praised, and honored.
 But God clearly demonstrated to him
 How this was his damnation,
 For just as he sat down to the feast,
 Belshazzar caught sight of a hand

- 695 Qui escrisoit en la paroit;
 Mais la main a nul n'apparoit
 Fors a Balthasar seulement.
 Et se l'Escripture ne ment
 Ou je l'ay veü en escript,
 700 La main en la paroit escript
 Ces mos: "Mane thechel pharés."
 Mais se cheüs en .i. marés
 Fust Balthasar jusqu'au braier,
 Ne se peüst tant esmaier
 705 Com de la main qu'il a veü.
 Car puis n'a mengié ne beü,
 Eins li fremissent tuit li membre
 Toutes les fois qu'il se remembre
 De la main, et li corps li tramble
 710 Plus que ne fait la fueille en tramble.
 Si que tantost envoia querre
 Tous les plus sages de sa terre,
 Si leur dist, quant furent venu,
 Tout ce qui estoit avenu,
 715 Comment il vit la main escrire.
 Et qui sara la lettre lire
 Et dire l'exposition
 Clerement, sans deception,
 Ses dieus et ses deesses jure
 720 Qu'il ara riche vesteüre
 De pourpre: "Aprés moy et mon hoïr,
 De mon regne, de mon avoir
 Sera li tiers toute sa vie,
 Et ma grace ara sans partie."
 725 Mais ni ot homme, tant fust sages,
 Qui sceüst lire, nés q'uns pages,
 fol. 132v La lettre, ne qui la substance
 Peüst dire, ne la sentence.

 730 La roïne oÿ la nouvelle,
 Qui ne li fu bonne ne belle.
 Au roy s'en vint grant aleüre,
 Qui pensoit fort a l'escripture,
 Et lors li dist moult hautement:
 "Bons roys, vif pardurablement!
 735 Tu ne dois mie einsi penser.
 Lay ton muser, lay ton penser,
 Car il a .i. homme en Caldee
 Par qui tu saras ta pensee.
 Il ha la scïence des diex,
 740 Si te dira dont vient tes diex

- 695 Writing on the wall;
 Yet this hand appeared to no one
 Save Belshazzar alone.
 And if Scripture does not lie
 Where I have seen it written,
700 The hand traced out these words
 On the wall: "Mene Tekel Upharsin."
 Now if Belshazzar at that moment had slipped
 Into the mud of some swamp,
 He could not have been as surprised
705 As he was by the hand he spied.
 Afterwards he ate and drank no more,
 For all his limbs trembled
 Whenever he remembered
 The hand, and his body shook
710 More than a leaf from an aspen tree.
 And so at once he ordered
 The wisest men of his country to be searched out,
 And when they arrived,
 He told them all that had happened,
715 Namely how he had seen the hand write.
 And whoever could read the words
 And offer a clear explanation of
 Their meaning, without any tricks,
 He swore by his gods and goddesses
720 That this very man would have rich clothes
 Of purple: "After me and my heir,
 He would, for the rest of his life, be third
 As far as my realm and possessions are concerned,
 Enjoying always my exclusive favor."
725 But there was no man, however wise,
 Who could decipher, better than a valet,
 The message, nor who could tell
 Either its meaning or import.
- 730 The queen learned the news,
 Which seemed neither good nor pleasing to her,
 And in great haste went to the king,
 Then pondering deeply the writing,
 And said to him in a very loud voice:
 "Good king, may you live forever!"
735 Don't worry about this so much.
 Let go of these thoughts and musings,
 For there's a man in Chaldea
 Who'll tell you what you wish to know.
 Knowledge about the gods is his,
740 And he can explain to you what comes from your gods,

Et de la main la vision
 Toute, et la declaration.
 Ce est Balthasar Daniel.
 745 Trop a le scens cler et inel,
 Et en la transmigration
 Vint estre en ceste region.”
 Li rois fist un commandement
 Qu'on l'ala querre inellement,
 Et l'on l'ala tantost querir
 750 Pour demander et enquérir
 S'il saroit sorre la demande
 Q'li rois enquiert et demande.



Figure 27. A65 (fol. 132v); Daniel speaks to King Belshazzar. (Photo: BnF)

Daniel vint devant le roi,
 Qui li dist par moult bel arroy:
 755 “Daniel, enten ma pensee;
 Tu es des enfans de Judee
 Que mes peres amena ça
 Quant il les prist et menassa
 De mort se ses diex n'aouroient
 760 Et se leur Dieu ne renioient.
 On dit que tu as la sciënce
 Des haus diex et la sapïence,
 Et qu'il n'est chose si secrete
 Que par voie sage et discrete
 765 Tu ne saches la verité.
 En Babyloinne la cité,
 N'en mon regne, n'en mon empire
 N'a homme qui me sache dire
 La sentence de cest escript
 770 Qu'est en ceste paroit escript,
 Que une main qui s'esvanuï
 De mes yex et qui s'en fuï
 Y vint en ma presence mettre.

As well as the entire meaning and significance
Of the vision you had of the hand.
This is Balthazar Daniel.
His wit is quite sharp and clear,
745 And in the wandering
He has come to live in this country.”
The king then ordered
Someone to go at once to seek him out,
And a man left immediately to find him
750 So that he could be spoken to and questioned
In order to determine if he could solve the puzzle
To which the king sought and demanded an answer.

Daniel appeared before the king,
Who said this to him in quick order:
755 “Daniel, hear what’s on my mind;
You belong to the children of Judea
Whom my father led here
After taking them prisoner, threatening them
With death if they would not worship his gods
760 And didn’t deny their own God.
It is said you possess knowledge
About the gods on high, and wisdom as well,
There being no matter so mysterious
You cannot discern its truth,
765 Following a discreet and wise path.
Neither in the city of Babylon,
Nor in my kingdom, my empire,
Is any man capable of telling me
The meaning of the writing
770 Traced on the wall over there,
Which a hand that vanished
From my eyes, disappearing,
Came here to bring to my attention.

- 775 Se la substance de la lettre
 Me dis, robe de pourpre aras,
 Et avec ce li tiers seras
 De mon empire et de mon regne.
 Dont je suis rois et ou je regne.”
- 780 Quant li rois ot dit sa parole,
 Daniel einsi l'aparole:
 “Rois, de tes dons ne de ta terre
 N'ay cure; mais de ce qui serre
 Ton cuer en grief pensee obscure
 Te dirai la verité pure.
- 785 Diex qui est rois et qui est sires
 Des rois, des regnes, des empires,
 Regne, magnificence, et gloire,
 Richesse, puissance, et victoire
 Donna a ton pere jadis.
- 790 Mais ne volt autre paradis
 Qu'estre en ceste magnificence.
 Tant avoit richesse et puissance,
 Terres, fiez, honneur, et avoir
 Que trop estoit de tant avoir.
- fol. 133r Pour ce li pueple l'aouroient
 Et toutes langues le douboient.
- 796 Tous ceus qu'il voloit eslever,
 Nuls homs ne leur pooit grever.
 Ceaus qu'il voloit humelier,
- 800 Il les metoit au pain prier,
 Et ceaus qu'il haoit jusqu'a mort,
 Il estoient en l'eure mort.
 Quant il se vit en si haut point,
 Orgueil, qui ne scet faire a point,
- 805 En son cuer se mist et bouta,
 Et telement le debouta
 Qu'il perdi sa gloire et son regne,
 N'orgueil n'i tint regle ne regne.
- 810 De tous hommes fu deboutez
 Pour l'orgueil ou il fu boutez,
 Et parmi champs, parmi boscages
 Fu mis o les bestes sauvages.
- 815 La fu son habitation
 Maint jour, et pour refection
 Toutes les fois qu'il avoit fain,
 Aussi comme .i. buef mengoit fain.
 Sa char souvent de la rousee
 Fu, qui vient dou ciel, arousee.

- 775 If you tell me the meaning
Of the message, yours will be a purple robe,
And, even more, you'll become the third highest
In my kingdom and realm,
Whose king I am and which I rule.”
- 780 After the king had said these words,
Daniel answered with the following:
“King, I have no desire for your gifts
Or for your land; but of this thing that binds
Your heart with dark and heavy thoughts
I will reveal to you the pure truth.
- 785 God, the king and ruler
Over kings, over realms, over empires,
In former times did grant your father
A kingdom, magnificence, and glory,
Riches, power, victory.
- 790 But that man desired no other paradise
Than to live in such grandeur.
He had so much wealth and power,
So many lands, fiefs, privileges, and possessions
That it was too much to own.
- 795 And so the people worshipped,
And those of all tongues did fear, him.
And everyone he was pleased to raise up,
No man might challenge.
Those he'd bring low,
- 800 He made beg for their bread,
While those he hated even to death
Were dead within the very hour.
When he saw himself so high,
Pride, that knows no moderation,
- 805 Began to live within his heart, thriving there,
Yet bringing him down in turn
So that he lost his glory and his kingdom,
For pride heeds neither rules nor law.
He was humbled among all men
- 810 Because of that pride that grew within,
And he was set out among the savage beasts
In the fields and wilderness.
There was his home
For many a day, and to nourish himself
- 815 Whenever he was hungry,
He would eat grain just like a cow.
His skin was often drenched
By the dew that falls from heaven.

820 En ce point fu lonc temps tes peres,
 Qui estoit rois et empereres,
 Jusqu'atant qu'il ot congoissance
 De la souvereinne puissance
 Dou vray Dieu, qui est imortels
 Et qui puet aus hommes mortels
825 Donner roiaumes et empires,
 Et tollir com souverains sires,
 Et donner richesse ou poverte
 A chascun, selonc sa desserte.
 Balthasar, tu qui es ses fils,
830 N'as pas ton cuer, j'en sui tous fis,
 Encliné et humilié
 Humblement, et amolié
 Vers le souverein roy celestre,
 Qui est dou ciel seigneur, et mestre
835 De l'air, de la mer, de la terre,
 Et de quanque la nue enserre.
 Einsois as pris les vaissaus d'or
 Que prist Nabugodonosor
 En son temple, et si ont beü
840 Tant que tuit en sont embeü,
 Ti consillier, tes concubines,
 Ti serf, ti vallet, tes meschines.
 Ce dieu n'as pas fait honnourer,
 Eins as fait les tiens aourer,
845 Qui sont d'argent, d'or, et de queuvre,
 De fer, de fust, de pierre, et de ouevre
 Faite d'umainne creature.
 C'est ouevre qui mult petit dure,
 Qu'il n'oient, ne voient, n'entendent,
850 Ne parole a homme ne rendent.
 Car vie n'ont, ne sentement,
 Ne membre qui ait mouvement.
 Si que tu es trop deceüis,
 Et en enfer dou ciel cheüs,
855 Pour ce que li diex de nature
 Qui crea toute creature
 N'as servi, chieri, ne amé
 Com ton vray dieu et reclamé.
 Si que je te diray l'escript
860 Qui est en la paroit escript
 Avec la main qui l'a escript,
 Dont tu vues savoir le descript.
 Et je le te diray par ordre
 Si qu'il n'i ara que remordre.

- 820 For a long time your father was in this fix,
Who was king and emperor,
Until at last he recognized
The sovereign power
Of the true God, who is immortal
And has the ability to bestow
- 825 Kingdoms and empires on mortal men,
But also like a sovereign lord to take them back,
Giving riches or poverty
To each according to his deserts.
- 830 Belshazzar, you are his son,
And — of this I'm completely certain — your heart is
Not bent down or bowed
In complete humility, or softened
Toward the sovereign heavenly King,
Who is the ruler of the heavens,
- 835 Master of the air, the sea, the dry land,
And whatever the clouds do encompass.
Rather you have taken the golden vessels
Nebuchadnezzar brought
Into his temple, and they have drunk so much
- 840 From them they are all filled with drink,
Your counselors, your concubines,
Your slaves, your servants, your maids.
You've not had this God honored,
But have had yours worshipped,
- 845 Yours made of gold, of silver, of copper,
Of iron, of wood, of stone, of the craft
Fashioned by human hands.
Such work does not endure long,
Nor do these objects hear, see, or understand,
- 850 Speaking no word to any man.
For they are not alive, feel nothing,
Have no limbs that might move.
And so you are very much deceived,
Having fallen into Hell from Heaven
- 855 Because you have not served, honored, or shown love to
The God of nature,
Who formed all living things
Like a true God, never supplicated Him.
And so I will explain the message
- 860 That was written on the wall,
And the hand that traced it as well,
Whose significance you've been eager to learn.
And I will explicate this in such an orderly way
No error will need emending.

865 Roys, se j'ay bien retenu,
 En l'escriture a contenu
 Trois mos: "Mane thechel pharés."
 Ne sont pas mos de cabarés,
 Car chascuns mos porte sa glose
 870 Grant et fiere, qui bien la glose.
 Si que la declaration
 Saras, sans nulle fiction.

Li Dieu qui point ne faut ne ment,
 Qui n'a fin ne commencement,
 fol. 133v Qui est fermes, justes, estables,
 876 Regnans sans fin et pardurables,
 Ha veü et congnut les ueuevres
 De quoy tu as ouvré et ueuevres.
 Or te diray sans plus attendre
 880 Comment tu dois 'mane' entendre.

'Mane,' c'est proprement a dire
 Que ton roiaume et ton empire
 Ha Diex nombré et acompli,
 Et si l'a conclus en tel pli
 885 Que jamais il ne croistera,
 Mais toudis amenuisera,
 Qu'il est en son plus haut sommet.
 Se tu m'entens bien, il sommet
 Ton corps, ton honneur, ta puissance,
 890 Ta gloire, ta magnificence,
 Ton roiaume, ta dignité,
 Et toute ta felicité
 A mort et a destruction,
 Pour ce qu'as fait oblation
 895 Aus ydoles et sacrifice,
 Et as laissié si digne office
 Com d'aourer le roy celestre,
 Qui ton pere fist le feinc pestre.
 Tout ce verras isnellement
 900 Parfait, se Daniel ne ment.

'Thechel' te moustre et signesie
 Pour ta desordenee vie
 Que ton roiaume et ta puissance
 Ha Diex mis en une balance.
 905 Mais la balance juste et fine
 Clerement moustre et determine
 Q'tu es cils qui meins y a
 Pour l'orgueil qui te conchia

865 King, if I remember correctly,
There were three words
In the message: 'Mene tekel upharsin.'
These are hardly stupid chatter,
For each bears a significance great and important
870 To the man who can rightly interpret it,
So you'll learn the meaning
With no untruth.

875 The God who does not lie or err,
With no beginning, no end,
Who is unmoved, just, and stable,
Ruling without limit and eternal,
He has seen and understood
What you've done and do.
880 Now I will tell you without hesitating
How you should understand 'mene.'

885 'Mene' properly signifies
How God has numbered the days of
And brought to an end your realm and empire,
Establishing such a limit
It will never thrive again,
Only grow always smaller,
For it's at its highest point.
If you understand me well, He's submitting
Your very person, your honor, your power,
890 Your magnificence and glory,
Your rule, your dignity,
And all your felicity
To death and destruction,
For you have paid homage
895 And offered sacrifice to idols,
Neglecting the very fitting duty
Of worshipping the celestial King,
Who made your father feed on grain.
You will witness all this come quickly
900 To pass, if Daniel does not lie.

905 'Tekel' makes manifest and signifies
That because of your immoral life
God has put your power
And your kingdom on the scales.
And the scales, accurate and fair,
Clearly demonstrate and show
You don't measure up
Because of the pride that's ruined

910 Et conchie de jour en jour
 Quant en toy fait si lone sejour,
 Qui ne puet nullement souffrir
 Que tu ailles ton cuer offrir
 Au vray dieu qui fist tout le monde;
 Si en morras de mort seconde,
 915 Car l'ame et le corps perderas,
 Et l'avoir — einsi fineras.

920 'Pharés' te moustrë a la lettre
 — Car je n'i vueil oster ne mettre —
 Une chose qui est moult dure
 Et qui te sera moult obscure,
 Moult anuieuse et moult diverse:
 Qu'a ceaus de Medee et de Perse
 Sera devisés tes royaumes,
 Se c'estoit fins ors ou fins baumes,
 925 S'en ara chascuns sa partie,
 Si en perdras la signourie,
 Ame, corps, et avoir ensamble.
 Or t'ay devisé, ce me samble,
 De la main et de l'escripture
 Clerement la verité pure.
 930 Mais des .iij. mos l'entention
 Tent a une conclusion."

935 Quant li rois oy la parole,
 Il ne la tint pas pour frivole,
 Eins li sambla moult merveilleuse,
 Moult diverse et moult perilleuse.
 Mais nompourquant il commanda
 A ses menistres, qu'il manda,
 Que une robe ait d'or et de pourpre
 940 Daniel a li toute propre,
 Et qu'a la guise de Caldee
 Soit la tortice d'or formee
 En son col, et qu'il soit li tiers
 De son regne. Moult volentiers
 Feïrent son commandement,
 Mais ne vesqui pas longuement
 Balthasar, car il fu tués
 Celle nuit et envers rués,
 Dont li pueples moult se merveille,
 945 Et se seingne de la merveille
 Et dist, n'i a ne ce ne el.
 Chascuns voit bien que Daniel

910 And is ruining you from day to day,
 Having dwelled so long within you
 It will not allow you in the least
 To go offer your heart
 To the true God who made all the world;
 And so you shall die a second death,
 915 Forfeiting body and soul
 And what you own — this is how you shall end.

‘Upharsin’ literally signifies
 — For I will leave out or add nothing —
 A very difficult thing
 920 That will seem terribly dark to you,
 Very troublesome, quite mysterious.
 All your kingdom will be divided between
 Those of Medea and those of Persia;
 Whether it’s fine gold or pure balm,
 925 Every man will have his share,
 And you shall forfeit thereby the power you wield,
 Your soul, your body, your goods at a single blow.
 Now I think I have told you
 All about the hand and its message,
 930 The pure truth, and clearly.
 Yet the meaning of these three words
 Points toward only one conclusion.”

After the king heard out what he said,
 He did not think it foolish,
 935 But seemingly rather mysterious,
 Quite dark, and filled with threat.
 Yet he gave an order to
 His servants, whom he summoned,
 That Daniel should have a robe of gold
 940 And purple, one all his own,
 And in the manner of the Chaldeans
 He would wear a necklace cast of gold
 Around his neck, and he should be third most important
 In the realm. Quite willingly
 945 They carried out his command,
 But Belshazzar did not live
 Long, for he was killed
 That very night and overthrown,
 And at this the people greatly wondered
 950 Blessing themselves for the miracle,
 And affirming it with no dissenting voice.
 Everyone saw clearly how Daniel

Porte la scïence divine
En son cuer et en sa poitrine.

fol. 134r Après ce roy Daires regna,
 956 Qui Daniel en son regne a
 Moult amé et moult tenu chier.
 Mais par envie trebuchier
 Le vorrent li prince et li conte,
 960 Si com la Bible le raconte,
 Pour ce qu'il pooit commander
 Seur eaus et leurs fais amender,
 Car li roys Daires a mandé
 Tous ses princes et commandé,
 965 Et aussi a tous ses menistres,
 Quels nons qu'il aient ou quels titres,
 Q'chascuns d'eaus seur grant amende
 A Daniel le compte rende
 De sa recepte et de son fait,
 970 Qu'einsi li plaist; et il l'ont fait.
 Et encor fu l'entention
 Dou roy que domination
 Heüst dessus tout son païs,
 Dont il fu des princes haïs.
 975 Mais Diex li peres le memoit
 En tous ses fais, et soustenoit,
 Si que li prince et li satrape
 Par pure envie, qui atrape
 Maint cuer, quirent occasion
 980 Pour mener a destruction
 Daniel, mais il virent bien
 Qu'il avoit en li tant de bien
 Q'jamais en li ne trouvassent
 Chose dont mauvais le prouvassent.
 985 Si s'avisierent d'un malice
 Pour li oster de son office
 Et pour sa mort, que sans delay
 Il le penroient en sa loy,
 Si que d'assentement commun
 990 Tuit furent en acort comme un,
 Princes, satrapes, senatours,
 Menistres, juges, et centours,
 D'un edit faire et .i. decret,
 Tout en appert, non en secret,
 995 Que quicunque petition,
 Sacrefice, ou oblation
 Jusqu'a .xxx. jours, c'est la somme,
 A quelque dieu ou a quelque homme

Possessed a knowledge of things divine
In his heart and soul.

- 955 After this king, Darius, held sway,
A man who greatly loved and held dear
Daniel in his kingdom.
But the princes and counts
Wished in their envy to bring that man low,
960 Just as the Bible tells us,
Because he had the right to command
Them and correct what they did;
Since Darius the king had ordered
And enjoined all his princes
965 And also all his ministers,
Whatever names or titles they had,
To render, each in turn,
And on pain of great penalty, an accounting to Daniel
Of their actions and of the taxes they collected,
970 For this would please him; and they had done so.
And further it was the king's
Intention for him to be dominant
In all his lands;
So he was hated by the princes.
975 But God the father guided
And sustained him in all he did,
So that the princes and satraps
Through pure jealousy — that lays a snare
For many a heart — sought out the chance
980 To bring Daniel
To destruction; but they saw well
He was so virtuous
They should never discover
Anything to prove him evil.
985 So they conspired to create trouble
And so expel him from his office,
Bring about his death
By trapping him with his own law.
And to this plan they all agreed,
990 Being each of the same mind,
Princes, satraps, senators,
Ministers, judges, officials, and they decided
To promulgate an edict and decree
All quite openly, not in secret,
995 Which stated that whoever would make
A petition, sacrifice, or offering
During the next thirty days, and that is the number,
To any god whatever, or any man,

1000 Fera, qu'a Daire seulement,
 Qu'il soit getés isnellement
 Ou mis en la fosse aus lions,
 De quelque estat que soit li hons,
 Pour li faire, sans demourer,
 Morir a honte et devourer.
 1005 Lors vinrent tuit en grant arroy,
 Tous ensamble devant le roy,
 Si li conterent l'ordenance
 Qu'orent fait en sa reverence,
 En li priant qu'il y meïst
 1010 Son decret et qu'il le feïst
 Publier parmi son empire.
 Li rois liement, sans plus dire,
 Le conferma et approuva,
 Mais moult tost message trouva
 1015 Pour aler en Perse et en Mede
 Publier que sans nul remede
 Qu'eu lac o les lions sauvages,
 Quels qu'il soit, soit sires ou pages,
 Sera cils qui trespassera
 1020 L'edit doy roy ou brisera.
 Daniel, qui bien sot l'edit,
 N'i opposa ne contredit,
 Eins s'en ala en son ostel,
 Et si vit bien qu'il n'i ot tel
 1025 Com d'avoir parfaite fiance
 En vray Dieu et bonne esperence.
 Si entra en son oratoire
 Pour le souverain Dieu de gloire
 Aourer, loer, et prier,
 1030 Ne riens nel peüst detrier
 Qu'a genous trois fois la journee
 Ne fust s'orison presentee
 A Dieu, qui deffent et qui garde
 De tous ceaus qu'il prent en sa garde.
 fol. 134v Si tourna son cuer et sa face
 1036 Vers le souverain Dieu de grace
 Et par devers Jherusalem.
 Mais il fust entrez en mal an
 Se Dieus ne l'eüst secouru,
 1040 Car si anemi accouru.
 Y sont pluseurs qui le gaitoient
 Et qui mortelment le haoient,
 Si virent par une fenestre
 Qu'il aouroit le Dieu celestre.
 1045 Et tantost sont au roy venus,

- 1000 Except to Darius himself,
Would be quickly thrown
Or dispatched into the lions' den,
Regardless of his rank,
There to be devoured
And shamefully killed right on the spot.
- 1005 Then all of them went together
In their fine array to the king,
Informing him of the law
They had passed to honor him,
And begging him to enact it
- 1010 As his own decree and have it made
Public throughout his empire.
Without another word, the king happily
Confirmed and approved it,
Finding a messenger right away
- 1015 To go to Persia and Medea
And make public that whoever violated
Or disregarded the king's edict
Would, without any mercy, be consigned
To the den with the savage lions,
- 1020 1020 No matter who he was, lord or page.
Daniel knew all about the edict,
And neither opposed nor objected to it,
Going instead inside his dwelling,
For he saw clearly there was nothing to do
- 1025 Except have a perfect faith
And an unshakable hope in the true God.
And he entered his chapel
To worship, adore, and pray to
The sovereign God of glory,
- 1030 1030 For nothing could stop him
From falling on his knees
Three times a day to offer his prayers
To God, who defends and watches over
All those He takes into His protection.
- 1035 1035 And he lifted up his face and heart
Toward the sovereign God of mercy
And in the direction of Jerusalem.
But he would have been in a terrible spot
Had not God come to his rescue,
- 1040 1040 For his enemies arrived at a run.
Many were present to set the trap,
Men who bore him mortal hatred,
Observing through a window
That he was worshipping the God of heaven.
- 1045 1045 Immediately they went to the king,

Et dirent: "Rois, tu es tenus
 A garder raison et justesse,
 Et que ton edit ne perisse.
 Tu as par ton païs mandé
 1050 Et seur la vie commandé
 Qu'il ne soit homs, tant ait hautesse,
 Qui aoure dieu ne deesse,
 Ne homme nul fors toy seulement
 Jusqu'a .xxx. jours." "Vraiemment,
 1055 C'est verité," ce respont Daire.
 "Homs ne doit faire le contraire."



Figure 28. A66 (fol. 134c); Three elderly men bring allegations against Daniel to King Darius. (Photo: BnF)

Lors respondirent li tirans,
 A la mort Daniel tirans:
 "Rois, or saches certeinment
 1060 Que Daniel communement
 Aoure son dieu a genous
 .IIJ. fois le jour. Chascuns de nous
 Le scet, l'a veü, l'a prouvé,
 Et tantost li avons trouvé,
 1065 Et nous t'en portons tesmognage
 De ce despit, de cest outrage,
 Qu'a ta loy nulle riens n'aconte,
 Et si vous fait despit et honte."
 Quant Daires oy la nouvelle,
 1070 Et vit que ceint d'une cordelle
 Furent li prince de Caldee,
 Il cheï en moult grief pensee
 Et fu courreciés durement,
 Car Daniel amoit forment,
 1075 Si prist a penser qu'il feroit
 Et comment il li aideroit,
 Car bien perçut qu'il le faisoient
 Par envie et qu'il le haoient.

Saying: "King, you are obligated
To safeguard right and justice,
Making sure your edict is not violated.
Throughout your realm you have mandated
1050 That no man at all, according to your order,
However high his rank, and at the risk of losing his life,
Should worship any god or goddess
Or any other man save you alone
For thirty days." "Certainly,
1055 That is the truth," answered Darius,
"No man should do the contrary."

Then the potentates continued,
Intent on Daniel's death:
"King, know for certain now
1060 That Daniel regularly
Worships his God on his knees
Three times a day. Each of us
Knows this, has seen and proved it,
And as soon as we found it out
1065 We came to inform you
Of this defiance, this outrage,
An act that shows no respect for your law,
Treats you spitefully and shamefully."
When Darius heard this news,
1070 And recognized that the princes of Chaldea
Were bound as one in this matter,
He fell into a very painful mood
And was terribly upset,
For he loved Daniel very much
1075 And so began considering what to do
And how to help him, though he understood
Perfectly that they were doing this
Because they were jealous and hated him.

1080 Mais li prince et li cenatour,
 Et ceuls qui estoient entour,
 Dirent au roy: "Tu ne dois mie
 Estre pour ce en merencolie,
 Car trop seroit chose diverse
 Se la loy de Mede et de Perse
 1085 Estoit pour .i. seul homme enfreinte;
 Grant perte seroit et grant pleinte."
 Li rois dist: "Veingne Daniel
 Et soit mis en lac; y m'est bel."



Figure 29. A67 (fol. 134d); Daniel sits surrounded by lions. (Photo: BnF)

fol. 135r Daniel fu mandés et vint.
 1090 Adont le prirent plus de vint
 Pour mettre en la fosse crueuse.
 Et li rois, a chiere piteuse,
 Li dist: "Daniel, biaus amis,
 En lac des lions seras mis;
 1095 Sergens de Dieu, pren bon espoir
 En ton dieu, car par li j'espairoir
 Que chascuns clerement verra
 Qu'a joie te delivera."
 Adont fu une pierre ostee,
 1100 Qui moult estoit pesant et lee,
 Si le mirent sans demourer
 Pour li mengier et devourer,
 Comme l'aingnel entre les leus,
 Avec les lions familieus.
 1105 Daires commanda qu'on preïst
 La pierre et qu'on la remeïst
 Dessus l'entree de la fosse.
 Car il vuet savoir, qui qu'en grosse,
 Et veoir que ce devenra,
 1110 Et quel fin la chose penra.
 Si seela de son anel,

1080 But the princes and the senators,
 Along with all those assembled there,
 Said to the king: "You ought not
 Be troubled at all on this account,
 For that would be an outrage
 If the law of the Medes and Persians
1085 Were broken for the sake of one man;
 It would be a great loss and much cause for lament."
 The king said: "Let Daniel come forward
 To be put into the lions' den; it pleases me."

1090 Daniel was sent for, and he came.
 And more than twenty there laid hands upon him
 To throw him into the cruel pit.
 And the king, his face sorrowful,
 Said to him: "Daniel, sweet friend,
 You shall be sent into the lions' den;
1095 Servant of God, put your hope
 Firmly in your God, for through Him I expect
 Everyone to witness clearly
 That He will deliver you to a happy end."
 And then a stone was moved aside,
1100 Which was heavy and huge,
 And they put him in at once
 With those famished lions
 So they should eat him up, devour him,
 Just like a lamb fallen among wolves.
1105 Darius ordered the stone
 Picked up and then put back
 Above the cave entrance.
 For he wished to know, whoever might bemoan it,
 And see what would happen,
1110 As well as how the matter would end.
 He sealed the stone with his ring,

La pierre moult bien et moult bel.
 Aussi firent si consillier.
 Mais ne s'en doit nuls mervillier
 1115 Qu'il ne voloit qu'on li peüst
 Meffaire qu'il ne le sceüst.
 Si s'en part, Daniel demeure.
 Mais chascuns des lions l'onneure
 Et li fait feste et reverence,
 1120 Sans moleste, sans violence.
 La fu .vj. jours, que creature
 Pain, ne vin, ne autre pasture
 Ne li donna, n'aus .vij. lions,
 Plus familleus qu'alerions,
 1125 Ne fu riens donné la journee
 Par quoy sa char fust devouree.
 Et si leur donnoit on sans faille
 Tous les jours .ij. pieces d'aumaille,
 Et .ij. moutons pour eaus repaistre,
 1130 Mais ce jour n'orent point de maistre.



Figure 30. A68 (fol. 135r); King Darius seals the stone on the lions' den with his ring; Daniel's head is visible beneath. (Photo: BnF)

Un prophete avoit en Judee,
 Abacuc, qui, une journee,
 Avoit fait viande en .i. pot
 D'orve et de lait au miex qu'il pot,
 1135 S'avoit dou pain en sa louvette,
 Et de l'iaue en une cruchette
 Pour porter ceaus qui labouroient
 Aus champs pour moissons q'estoient.
 Quant au champs fu, bonne encontre a
 1140 Encontré, car il encontrá
 L'angle dou haut Dieu souverain,
 Qui li dist au mot premerain:
 "Abacuc, li grans Dieus te mande
 Que tu portes ceste viande

Quite properly and well.
His counselors did the same.
For no one ought wonder
1115 If he did not want the man harmed
By anyone without him knowing.
And then he left while Daniel remained behind.
But every single lion honored him,
Frolicked, and did him reverence,
1120 Without harm or hurt.
He was there six days, and no one
Took him bread, or wine, or any other food,
And the seven lions got none as well,
More famished than hunting hawks they were,
1125 And nothing brought them during the day
So they would devour his flesh.
For without fail they were given
Two sides of beef every day,
And two sheep for their food,
1130 But this day nothing was served them.

There was a prophet in Judea,
A certain Habbakuk who, one day,
Was cooking his meal in a pot,
Barley and milk, as best he could,
1135 And he'd put some bread in his herdsman's basket,
Also some water in a flask
He would bring to those working
In the fields because of the sparrows there.
Once in the fields, he had a happy
1140 Encounter, for there he met
An angel from the sovereign Lord,
Who was the first to speak:
"Habbakuk, God who is great orders you
To bring this food

- 1145 A Daniel en Babiloine.
 N'i quier eslonge ne essoine,
 Qu'il est mis eu lac aus lions
 Par mauvaises detractions."
 Quant son parler ot assevi,
 1150 Abacuc dist: "Onques ne vi
 Babiloine, et le lac ne say;
 N'onques vers la ne m'adressay."
 Adont li angles, sans attendre,
 L'ala parmi les cheveus prendre
 1155 Et le porta, c'est verité,
 En Babiloinne la cité,



Figure 31. A69 (fol. 135c); An angel takes Habakkuk by the hair with a pot of food to Daniel. (Photo: BnF)

- fol. 135v Et le mist droit dessus le lieu
 Ou Daniel fu en milieu
 Des .vij. lions qui desiroient
 1160 A mengier, car grant fain avoient.
 Quant Abacuc fu mis a terre,
 Dou lac ne brisa huis ne serre,
 Aussi n'i mist il nulle peinne,
 Einsois hucha a longue alainne:
 1165 "O Daniel, de Dieu sergens,
 Que seur tout doivent amer gens,
 Pren le mengier que Diex t'envoie.
 Conforte toy et meinne joie;
 Car li sires qu'onques n'oublí,
 1170 Ne t'a mie mis en oubli.
 Ren au grant Dieu grace et löange,
 Qui aporté ci par son ange
 M'a en brief temps de longue voie.
 Si desir moult que je te voie.
 1175 Lieve sus et pren le mengier
 Qu'ay fait et que tu dois mengier."

- 1145 To Daniel in Babylon.
Don't seek out work or leisure,
For he has been put into the lions' den
Through malicious lies.”
When he had finished speaking,
- 1150 Habbakuk said: “I have never seen
Babylon, don't know the den;
Never have I set out that way.”
At once the angel, not hesitating,
Went to seize him by the hair
- 1155 And carried him off, and this is the truth,
Right to the city of Babylon,

- 1160 Bringing him above the very spot
Where Daniel remained in the midst
Of the seven lions eager for food
Because they were terribly famished.
And when Habbakuk was put down on the ground,
He didn't break the gate or lock of the den,
Spent no effort working on it,
But rather called out, in a loud voice:
1165 “O Daniel, servant of God,
Whom all men should love above everything,
Take the food God has sent you.
Be comforted and happy;
For the Lord Who never forgets
- 1170 Has not forgotten you.
Give great God thanks and praise,
Who by His angel had me brought here
From far off in a short time.
I am so very eager to see you.
- 1175 Get up and take this food
I have made, which you should eat.”

Quant Daniel parler l'oÿ,
 Moult durement se resjоÿ
 Et dist: "Voirement, li vrais Diex
 1180 Qu'est rois des rois et Diex des diex
 N'oublie onques ses bons amis;
 De moult long m'a secours tramis;
 Les bons aimme qui le mal fuent,
 Et ceaus secourt qu'a li s'apuient."
 1185 Daniel se mist en estant,
 Et si menja de ce més tant
 Qu'il fu saous et repeüs,
 Et de l'amour Dieu embeüs.
 Ce fait, li angles reporta
 1190 Abacuc que la aporta,
 Et le mist en la propre place
 Ou pris l'avoit en po d'espace.



Figure 32. A70 (fol. 135d); An angel brings Habakkuk by the hair with a pot of food to Daniel. (Photo: BnF)

Au .vij. ^{me} jour, li rois Daires
 Volt savoir comment li affaires
 1195 De Daniel s'estoit portés,
 Car moult estoit desconfortés
 De son mal et de sa grevence,
 Car paour avoit et doubtance
 Qu'il ne fust mort et devouré
 1200 Pour son dieu qu'il ot aouré.
 Lors Daires le lac entrouvri
 Et vit que Daniel couvri
 De ses mains le chief des lions.
 Mais il n'estoit femme ne homs
 1205 Qui veïst onques Daniel
 En milleur point, ne en plus bel.
 Et li rois Daires, qui veoit
 Daniel, qui la se seoit
 Entre les bestes perilleuses,

Hearing these words,
Daniel greatly rejoiced,
Saying: "Surely the true God,
1180 King of kings and God of gods,
Has never forgotten His good friends;
From far off He's sent me help;
He loves the virtuous who flee evil,
Aiding those who lean on Him."
1185 Daniel then got to his feet
And ate enough of the food
To be filled and satisfied,
Overflowing with love for God.
This accomplished, the angel who had
1190 Brought Habbakuk there returned,
And put him back in the very spot
He had taken him from and in no time at all.

On the seventh day, King Darius
Was eager to discover
1195 How the matter of Daniel had turned out,
For he was greatly troubled by
His suffering and punishment,
Fearing that and wondering if
He had been killed and devoured
1200 For the sake of the God he worshipped.
When Darius opened the pit,
He saw Daniel with his hands
On the dominant lion.
Now no one, woman or man,
1205 Had ever seen Daniel
In better health, more fit.
And Darius the king, who saw
Daniel sitting there
Among these dangerous beasts,

- 1210 Felonnesses et orguilleuses,
 Qui n'orent mengié ne beü
 D'un jour, que riens n'orent eü,
 fol. 136r Et qu'il avoit .vij. jours esté
 Dedens le lac en jours d'esté,
 1215 Sans pain, sans vin, et sans pasture
 Qu'avoir peüst de creature,
 Et qu'il ot santé aussi bonne
 Ou mieudre assés qu'autre personne,
 A haute vois cria et dit,
 1220 Contre sa loy et son edit:
 "Il n'est plus de dieu vraiment
 Que le Daniel seulement,
 Qui l'a geté sain et en vie
 Dou lac ou mis fu par envie."
- 1225 Li rois le fist tirer amont
 Sans delay, qu'i desira mont
 Li veoir et parler a li.
 Mais n'avoit pas le vis pali
 Pour ordure, ne pour puour,
 1230 Pour jeüne, ne pour paour.
 Daires, qui l'amoit durement,
 Li demanda moult doucement:
 "Sergens de Dieu, comment t'est il?
 Tu as esté en grant peril!"
- 1235 Daniel li respont briefment:
 "Bons rois, vif pardurablement!
 Mes Diex son angle m'envoia
 Qui les bouches tint et loia
 Des lions si fort que contraire
 1240 Ne mal ne me peüssent faire,
 Pour ce qu'il m'a juste trouvé
 Partout ou il m'a esprouvé,
 N'onques vers toy, roys, ne mespris,
 Ne riens a tort d'autrui ne pris."
- 1245 Li rois Daires fist enquérir
 Partout, enserchier, et querir
 Tous ceaus qui de ce malefice
 Furent cause, et de quelque office
 Il fussent, il les fist geter
 1250 Dedens le lac sans arrester,
 Et leurs femmes, leurs fils, leurs filles.
 Mais a ce n'acontent .ij. billes
 Li lion, qu'il ont a mengier
 Assez. Einsi se volt vengier

- 1210 Frightening and proud,
Who had eaten or drunk nothing
That day, for they had nothing,
And he had been seven full days
Inside the den in the summertime,
1215 With no bread, no wine, or other food
He could have received from anyone,
And yet his health was as good,
Even better than anyone else's,
Cried out and spoke in a loud voice
1220 Against his own law and edict:
"There is truly no other god
Than that of Daniel alone,
Who delivered him alive and well
From the den where jealousy had sent him."
- 1225 The king had him pulled up
At once, for he was quite eager
To see and speak to him.
And yet his face had not turned pale
From the filth and dirt,
1230 Not from hunger, and not from fear.
Darius, who loved him dearly,
Then asked quite tenderly:
"Servant of God, how are you?
You have been in great danger!"
1235 And Daniel answered with these few words:
"Good king, may you live forever!
But God sent His angel to me,
And he held shut their mouths, restraining
The lions with such force they could
1240 Do me no harm or damage,
And this because He has found me just
Whenever He has tested me,
And never, king, did I sin against you
Or do wrong to anyone else."
- 1245 Then Darius the king had searched out,
Sought after, and looked for throughout his lands
All those who had been the cause
Of this evil deed, and whatever
Their rank, he had them thrown
1250 Without hesitation into the lions' den,
Along with their wives, sons, and daughters.
But the lions did not think much
Of all this, who had plenty
To eat. In this way the king

- 1255 Li rois d'eaus, car il furent mort
Tout ensemble de male mort.



Figure 33. A71 (fol. 136r); King Darius looks on as the lions eat Daniel's accusers. (Photo: BnF)

- Adont li rois Daires escript
Generaument .i. tel escript:
"A toutes generations,
1260 Pueples, langues, et nations,
A tous les habitans dou monde.
Soit grace et pais qui leur habunde!
.I. estatut et .i. decret,
Fait par bon conseil et discret
1265 En mon empire et en mon regne,
Dont je suis rois et ou je regne,
Fais et ay fait que tout le pueple
Q' mon regne et empire pueple
Doubte, creingne, serve, et honneure
1270 Le Dieu Daniel a toute heure.
Car vivens est et pardurables,
En siecles de siecles durables;
Son regne ja ne finera
Et sa puissance adés sera.
1275 C'est des prisons li delivrerres.
C'est des pecheurs li vrais sauverres.
C'est cils qui les signes horribles
Fait, et merveilles impossibles
En ciel, en eau, en mer, en terre;
1280 Les pris et enserez dessere,
fol. 136v Qui Daniel a sauveté
Ha dou lac aus lions geté."

Einsi fist li rois Daire escrire
Par son roiaume et son empire,
1285 Qu'au Dieu Daniel oubéisse
Chascuns et li face servise,

1255 Was pleased to take vengeance, for they died,
 And all together, a horrible death.

Afterward Darius the king had issued
The following public proclamation:
“To all generations,
1260 Peoples, tongues, and nations,
To all the inhabitants of the world,
May they have an abundance of peace and mercy!
A statute and decree,
Devised through wise and good counsel
1265 For my empire and realm,
Whose king I am and where I rule,
For I have determined and maintain, that all those
Who populate my kingdom and empire
Should fear, respect, serve, and honor
1270 The God of Daniel at all times.
For He is living and eternal,
Enduring from age to age;
His kingdom will have no end,
And His power will always remain.
1275 He is the deliverer of prisoners.
He is the true savior of sinners,
He is the one who sets awesome signs
In the heavens, and impossible wonders
In the sky, the water, the seas, and on earth;
1280 He delivers those captured and in bonds,
He Who rescued Daniel
From the lions’ den.”

And so Darius the king had it
Written throughout his realm and empire
1285 That everyone should obey the God
Of Daniel and serve Him,

Et qu'on renoie ydolatrie
 Que je tien a grant cornardie:
 Qu'.i. entailleur fait une ymage
 1290 De corps, de membres, de visage.
 Et quant faite l'a gente et bele,
 Son signeur et son dieu l'apelle.
 Il scet bien qu'il est plus grant mestre
 Que l'image ne porroit estre,
 1295 Car il l'a fait comme soutis
 A ses mains et a ses outis,
 Et si la porroit bien deffaire,
 Mais l'image ne puet riens faire,
 Car vie n'a, ne sentement,
 1300 Mouvement, scens, n'entendement.
 Si ressamble Pymalion
 En meurs et en condition,
 Qui fist l'image et tant l'ama
 Que amie et dame la clama.
 1305 Aussi ressamble il Manassés,
 Qui ne faisoit feste qu'a ses
 Fausses ymages et ydoles.
 Moult avoit or pensees foles,
 Qui laissoit le Dieu de Nature
 1310 Pour servir une tele ordure.
 Mais de li ne vueil or plus dire
 Pour continuer ma matire,
 Car ci aprés en parlerai.
 Et nompourquant tant en dirai
 1315 Que cils qui fait de tel dieu feste,
 Certainement, c'est une beste.
 Car il n'est qu'.i. Dieu seulement,
 Par lequel li .iiij. element
 Sont fait, dont toute creature
 1320 Prent soustenence et norriture.
 Cils Diex qui tout païst et gouverne
 Le centre dou ciel et le cerne,
 Le soleil tient haut en ardure
 Et la lune bas en froidure,
 1325 C'est li sires qui si bien nombre
 Qu'il scet des arainnes le nombre,
 Et combien la mer a de goutes,
 Et le nom des estoiles toutes.
 C'est cils qui nulle fois ne faut
 1330 Aus siens, car de riens n'ont deffaut.
 C'est cils qui le monde forma
 De nient et qui sa fourme a
 Pris de li seul sans autre aïe.

- Recanting the idolatry
I hold a great foolishness:
Namely that a sculptor fashions
1290 Some image with a body, limbs, and face.
And, having made it beautiful and noble,
Then calls it his lord and god.
He knows well such a being is much greater
Than any image possibly could be,
1295 For he made this with ingenuity,
Using his own hands and tools,
And he could easily destroy it,
But the image can do nothing,
As it lacks feelings and life,
1300 Movement, sense, or understanding.
And that man is just like Pygmalion
In his ideas and way of thinking,
The one who made an image, then loved it so
He called it lady and beloved.
1305 He is also like Manasseh,
Who made merry only
With his false images and idols.
His many thoughts were then those of a fool
Who abandoned the God of creation
1310 To serve such filth.
But I will say no more about him now,
Pursuing my theme further,
For in what follows I have more to tell of him.
But this much I will say:
1315 Whoever celebrates with such a god
Is no doubt a beast.
For there's no God but one,
By Whom the four elements
Were created, from Whom every creature
1320 Draws nourishment and life.
This God Who nurtures everything and rules
The heavens' center and compass,
Who keeps the burning sun on high
And the moon below in its coldness,
1325 He is the Lord Who can count so ably
He knows the number of the grains of sand,
Knows how many are the drops in the ocean,
The names of all the stars.
And He never fails
1330 His own, for they lack nothing.
He created the world
From nothing, taking its form
From Him alone without other help.

- 1335 C'est li sires qui tout maistrie.
 Son bien n'aroie jamais dit,
 Qu'en li n'a deffaut ne mesdit.
 Tout puet, tout vaut, tout: scet, tout a.
 Onques riens ne crient ne doubta,
 Car riens ne le bransle n'esloche.
- 1340 Einsois est trop plus c'une roche
 Fors, fermes, certains, et seûrs.
 Certeinnement, c'est grans eûrs,
 Autant au grant comme au meneur
 Qui tient tel dieu pour son signeur.
- 1345 Or pues tu clerement veoir
 Que nostres sires pourveoir
 Puet adés les siens de legier,
 Sans riens vendre et sans applegier.
 Si qu'aies en li bon espoir,
- 1350 Et si le ser bien, et j'espoir
 Que toy et ton fait pourverra,
 Si qu'a bien te delivrera.
 Encor vueil je .i. exemple mettre
 En rime, si près de la lestre
- 1355 Comme je porrai bonnement
 Pour manifester clerement
 Qu'avoir doit chascuns s'esperence
 En Dieu et toute sa fiance.
- 1360 Et pour ce en parler en propos
 Qu'i fait moult bien a mon propos.
 fol. 137r Rois Manassés, en .xij.^{me} an,
 Regna, rois de Jherusalem,
 Et regna d'ans .v. et .i.
- 1365 Mais ne vueil pas mettre m'entente
 A rimer en especial
 Tout ce qu'il fist en general;
 Eins m'en passeray plus briefment.
 Quant il regna premierement,
- 1370 Il fist faire pluseurs ydoles,
 Temples, autez, et marioles,
 Et tout son pueple ad ce mena
 Que tous ensamble se pena
 D'elles servir et aourer,
 Sacrefier, et honnourer;
- 1375 Et com dervez, pleins de foloy,
 Leur fist laissier toute la loy
 Que Diex ot donné a Moÿse.
 Encor ouvra il d'autre guise,
 Qu'en temple de Jherusalem
- 1380 Son dieu — Baalim l'appella l'en —

- He is the Lord who rules all.
1335 His good will I will never put in words,
For in Him is no failing, no falsehood.
He can do everything, contains all value, knows and has all.
Never does He fear anything or feel afraid,
For nothing disturbs or excites Him.
- 1340 Rather, much more than any rock,
He is strong, firm, certain, and stable.
And surely that is very fortunate,
As much for the greater as the lesser man
Who hold to such a God as their Lord.
- 1345 Now you can clearly see
Our Lord is readily able
To provide easily for His own,
Without selling anything or giving pledges.
So if your hope in Him is strong,
- 1350 And you serve Him well, I expect
He will look to you and your situation,
Delivering you to a happy end.
And I will present another exemplum
And rhyme it, staying as close to the letter
- 1355 As I can best manage
In order to show clearly
How everyone ought put his hope
And all his trust in God.
And so I mean to speak
- 1360 Of something quite relevant to my theme.
King Manasseh, ruler of Jerusalem,
Came to the throne when he was twelve
And governed for fifty-five years.
But I don't intend to put my effort
- 1365 Into rhyming in this particular work
The whole of his life;
Instead I will pass over this quite quickly.
When first he was king,
He had a number of idols fashioned,
- 1370 Also temples, altars, and painted images,
And he led all his people to them
So that, in a group, they might take pains
To serve and worship such objects,
Sacrifice to and honor them;
- 1375 Thus, his mind twisted and filled with foolishness,
He made them abandon completely the law
God had given to Moses.
And yet he did even more,
For he had his god — Balaam the name
- 1380 He was called — installed

Fist mettre, et mist hors tout a fait
 Quanque ses peres y a fait,
 Qui fu bons, loiaus, et preudons,
 Et au temple donna preu dons;
 1385 Le ciel, le soleil, et la lune
 Cultiva — c'est chose commune —
 Et toute la chevalerie
 Dou ciel et pour l'idolatrie
 Plus essaucier, en certain lieu
 1390 Les fist mettre en temple de Dieu.
 Trop fist de maus, trop fort mesprist.
 Or orras comment il l'emprist.
 Diex, qui ne vuet mie la mort
 Dou pecheur, einsois .i. remort
 1395 Li donne qu'il se convertisse
 Et qu'il vive en son dous servise,
 A son pueple et a li parla,
 Mais ne les ot mie par la,
 Car a li ne vorrent entendre,
 1400 Honneur, ne sacrifice rendre.
 Mais n'atendi pas longuement
 Que Diex s'en venja telement
 Que dou prince de la bataille
 Au roy des Siriens sans faille
 1405 Fu pris et loiés Manassés,
 N'onques n'i ot autre prosés,
 Einsois fu menez sans pité
 En Babiloinne la cité.
 Mais un fers avoit si pesans
 1410 Que, qui li donnast mil besans,
 Il ne s'en peüst deffergier.
 Et puis on l'ala habregier
 En une chartre moult obscure,
 Pleinme de puour et d'ordure.
 1415 Or verra on se ses ydoles,
 Dont il faisoit tenir escoles
 Le porront geter de ce pas.
 Certes, je ne le pense pas;
 Eins y morra, je n'en doubt mie,
 1420 S'envers Dieu son cuer ne humelie.

- In Jerusalem's temple and took out
Everything his father had put there,
And the father had been a virtuous, loyal, and prudent man
Who gave appropriate gifts to the temple;
- 1385 And Manasseh worshipped, and it is common enough,
The sky, the sun, and the moon,
And all the noble beings
Of the heavens, and to further this idolatry
He had them installed
- 1390 In certain places within the temple of God.
This was a grievous wrong Manasseh committed, a terrible sin.
Now you'll hear what became of him.
God, wishing not at all the death
Of the sinner, instead prompted
- 1395 Him to change his ways
And live henceforth in His sweet service,
And He spoke to him and his people,
But He did not convert them at all this way,
For they would not listen to Him,
- 1400 Nor make sacrifice and render Him honor.
But Manasseh didn't have long to wait
For God to take appropriate vengeance
Since Manasseh was bound and taken
By the prince of battle
- 1405 To the king of the Syrians with no trouble,
And he never had another hearing,
But, instead, was pitilessly led
Into the city of Babylon.
The chains that hung on him were so heavy
- 1410 That, had someone paid him a thousand besants,
He could not have gotten himself released.
Then he was led off to live
In a very dark prison
Full of evil smell and filth.
- 1415 Now it will be seen if his idols,
Which he fashioned to be wise,
Can free him from such straits.
I certainly don't think so;
Instead, he shall die there, I have no doubt,
- 1420 If he does not turn a humble heart to God.



Figure 34. A72 (fol. 137r); King Manasseh sits on the floor in a prison tower; his feet are shackled. (Photo: BnF)

Or est Manassés en prison
 Si pris qu'onques ne fu pris hon
 Plus fort ne mieus emprisonnez,
 N'estre ne puet desprisonnez
 1425 Se Dieus ne le fait proprement,
 Car c'est par son commandement.
 Si muse, pense, et se retourne,
 Et sa pensee en maint tour tourne,
 fol. 137v Mais riens n'i vaut le retourner.
 1430 Il li couvient son cuer tourner
 Et sa pensee en autre tour
 S'il vuet issir de ceste tour.
 Einsi pense, muse, et retournoie,
 Mais il couvient qu'a ce tour noie
 1435 Les ydoles qui bestourné
 Ont son sens et si mal tourné
 Que ja sans mort n'en tournera
 Se sa pais a ce tour ne ra.
 Adont vers le ciel se tourna
 1440 Et devotement s'aourna
 Pour congnoistre son creatour,
 Qu'est signeur dou monde et actour,
 Qui les mauvais einsi chastie.
 Lors son delit et sa sotie
 1445 Congnut pour veintre le tournoy,
 Et dist: "De mon creatour n'oy
 Onques mais vraie congnoissance,
 Mais or congnois bien sa puissance,
 Et qu'il est diex et souverains
 1450 Pardurables et premerains."
 Et lors commensa sa priere,
 Humble et devote en tel maniere:

- Now Manasseh is in a prison,
Kept close like no captured man ever was,
None other more securely or effectively locked up,
Nor could he be released from this jail
- 1425 If God himself does not arrange it,
For it depends on His order.
And so Manasseh considers, thinks it over,
And thinks again, his mind casting this way and that,
But nothing avails to release him.
- 1430 What is necessary is that he turn both
Heart and mind in another direction
If he wishes to escape that jail.
So he thinks, considers, ponders over and over,
But this impasse means he must deny
- 1435 The idols that have twisted
His mind, perverting it so much
That, short of dying, he will not reject them,
But if not, Manasseh will not regain his peace.
And then he turned toward the heavens
- 1440 And devoutly prepared himself
To acknowledge his Maker,
The Lord of the universe and its Author,
Who in turn punishes the sinful.
Then he confessed his madness
- 1445 And desire to win the struggle,
Saying: "I have never yet had
A true understanding of my Creator,
But now I recognize clearly His Power,
Seeing that He is God and Lord
- 1450 Above all things and for eternity."
And thus he began his prayer,
Which was humble and devout:

1455 “Sires Diex, qui es tous puissans,
 Qui gardes tes ubeïssans,
 Diex de nos peres Abraham,
 Ysaac, Jacob, qui maint ahan
 Heurent pour t'amour en leur vie,
 Diex es de leur juste lignie,
 Qui la terre et le firmament
 1460 Feïs, et quanqu'il y appent,
 Qui en la mer termes et signes
 Has mis par tes paroles dignes,
 En commandant qu'elle ubeïsse
 Et que point de son canel n'isse.
 1465 Conclus, limité has l'abisme,
 Et signé par ton nom saintisme,
 Terrible et digne de löange.
 Aussi tout tramble, nés li ange
 Qu'as enluminé de ta grace,
 1470 Contre la vertu de ta face,
 Encontre ton ire importable
 Qu'est aus pecheurs mort pardurable,
 Qui ne menasse ne deffie.
 Mais ne soit pecheur qui s'i fie,
 1475 Car qui s'i fie a mort se fier,
 Et fait ce qu'a faire n'affiert;
 Et aussi la misericorde
 Que ta promesse nous acorde
 Est large sans nulle mesure,
 1480 Car onques ne fu creature,
 N'est, ne sera, qui tant sceüst
 Faire que savoir le peüst.
 Car tu es li souvereins sires
 Des roiaumes et des empires,
 1485 Et aussi de toute la terre.
 Fols est qui vuet autre dieu querre.
 Trop yes piteus, misericors,
 Dous, courtois a l'ame et au cors,
 Et penitens seur les malices
 1490 Des hommes, c'est tes drois offices.
 Tu, sires, par douce pité
 Has promis, selonc ta bonté,
 Remission et penitence
 Des pechiés qui nous font grevence.
 1495 Tu, qui es sires vrais et justes,
 N'as pas mis penitence aus justes,
 Ne rien remis de leur pechié,
 Pour ce que n'ont mie pechié.
 Et pour ce que plus entechiés

- 1455 “Lord God, who are all powerful,
 Who keep safe those obedient to you,
 God of our fathers Abraham,
 Isaac, and Jacob, who suffered many trials
 In their lives for the sake of Your love,
 You are the God of their true line,
 Who made the earth
- 1460 1460 And the heavens, and all that belongs therein,
 Limiting the deep, and filling it
 With signs through Your holy words,
 Commanding the sea to obey
 And never depart from its bed.
- 1465 1465 You have enclosed, limited the abysm,
 Signing it with Your holy name,
 Which is terrible and worthy of praise.
 Likewise everything trembles in fear, even the angels
 Illuminated by Your grace,
- 1470 1470 When in the power of Your presence,
 In the face of Your unbearable anger,
 Which is unending death to sinners,
 And neither menaces nor challenges.
 But let no sinner trust to it,
- 1475 1475 For whoever does brings on his own death,
 Doing what he has no business to do;
 And also the mercy
 Your promise grants us
 Is great beyond measure,
- 1480 1480 For no creature ever was,
 Is now, or ever shall be, who is crafty
 Enough to comprehend it.
 For You are the sovereign lord
 Of kingdoms and empires,
- 1485 1485 And even of all the earth.
 Foolish is he who'd seek out another god.
 You are too merciful, too pitying,
 Mild, concerned for both body and soul,
 As well as forgiving of men's
- 1490 1490 Sins, and that is Your rightful office.
 You, Sire, through Your tender mercy
 Have promised, because of Your goodness,
 Remission and forgiveness
 For the sins that do us harm.
- 1495 1495 You, a Lord true and just,
 Have imposed no penance on the righteous,
 Have not forgiven their sins,
 For they have not sinned at all.
 And because I am more afflicted

- 1500 Sui de vices et de pechiés
 Qu'il n'a dedens la mer d'areinne,
 Ma grant iniquité me mainne,
 Qui monteplie sans sejour,
 Ad ce que de nuit et de jour
- 1505 Sui loiez et enchaainnez,
 Pris, conclus, destruis, et minez,
 Si que je n'enten respirer
 N'a peinne puis je soupirer.
- fol. 138r Sire, j'ay excité ton ire
- 1510 Et pechié plus que ne puis dire,
 Metans abominations,
 Multiplicans offensions,
 Pour ta sainte loy mettre en puer.
- Or les .ij. genous de mon cuer
- 1515 Fleche vers toy, sire, et te pri
 Q'oie ta bonté mon depri.
 J'ay pechié, sire, j'ay pechié,
 Et bien recongnois mon pechié,
 Mes deffaus, mes iniquités,
- 1520 Et de mes pechiés les viltez,
 Si te suppli tres humblement
 Et te requier devotement:
 Pardonne moy, sire, pardonne!
 Ne per m'ame avec ma personne
- 1525 Et avec mes iniquitez
 (Ne reserve pas tes pitez),
 Mal pour moy pardurablement!
 Et moy, non digne, a sauvement
 Menra ta grant misericorde.
- 1530 Si te promet, sire, et t'acorde
 Que tu seras de ma partie
 Loez tous les jours de ma vie
 Car dou ciel toute la vertu
 Te loe sans cesser, et tu
- 1535 Has gloire pardurable es siecles,
 Ou tu regnes com Diex et siecles."
- Quant il ot finé s'orison,
 En parfaite devotion
 Des plours de son cuer arousee,
- 1540 Et de parfons soupirs sevree,
 En recongnoissant son delit
 Et son droit Dieu, tant abelit
 A Dieu qu'il oÿ sa priere
 Et la reçut en tel maniere
- 1545 Que de prison le deslia,

- 1500 With vice and sins
Than there is sand compassing the oceans,
My terrible iniquity drives me on,
Ceaselessly multiplies,
So that by day and night
1505 I am bound and chained,
Captured, held tight, destroyed, so crushed
I cannot manage breathing
Or hardly even sighing.
Sire, I have aroused Your anger,
1510 Sinning more than I can confess,
Doing abominable things,
These offenses breeding others,
To make filthy Your holy law.
Now I bend the two knees of my heart
1515 Toward You, Sire, asking
Your goodness to attend my prayer.
I have sinned, Lord, I have sinned,
And now confess all my transgressions,
My faults, my iniquity,
1520 And the vileness of my misdeeds,
Supplicating You in all humility,
Begging You devoutly
To pardon me, Lord, pardon me!
Let not my soul perish with my body
1525 And with my crimes
(Don't hold back Your pity),
Eternal evil for me!
Instead let Your great mercy guide me
To salvation, however unworthy I am.
1530 So I promise You, Sire, and agree
For my part to praise You
All the days of my life
Because all the powers in heaven
Glorify You, never ceasing, and Yours
1535 Is eternal glory throughout the universe,
Where You hold sway as God."
- And after he finished his prayer,
With perfect devotion
Made wet by the tears from his heart,
1540 Delivered with deep sighs,
Recognizing his joy
And the true God, he was so pleasing to God,
Who did heed his prayer,
Receiving it in such a way
1545 He released him from prison,

Et telle amour moustré li a
 Qu'en son roiaume a grant honnour
 Le remist com roy et signour.

- 1550 Ces .iij. exemples que dit ay,
 Tres chiers amis, je les ditay
 Seulement pour toy conforter,
 Car je ne te puis pas porter
 A mon vueil consolation
 En ta grant desolation.
- 1555 Si que tu dois bien penre garde
 Comment Diex ceuls et celles garde
 Qu'il vuet consillier et garder:
 Ne leur couvient pas regarder
 A leur fait, qu'a eaus son regart
 1560 Ha si qu'il n'ont de riens regart.
 Et certes, ja ne tardera
 Qu'il ne t'aide, et te gardera
 De tous, se s'amour a droit gardes
 (Et des yex de ton cuer l'esgardes),
 1565 Et se tu as vraie fiance
 En li, et parfait esperence.

- 1570 Tu vois comment Susenne fu
 De mort garentie et de fu
 Seulement pour sa loyauté,
 Qui fu prise pour sa biauté.
 Li enfant qui de cuer et d'ame
 Loerent Dieu dedens la flame
 Et menoient revel et feste,
 Qu'onques .i. cheveu de leur teste
 1575 N'i fu malmis, ne empirez;
 Mieus vorrent estre martirez
 Que faire ou penser tel foloy
 Comme d'errer contre leur loy,
 Ne que orer l'estature d'or
 1580 Que fist Nabugodonosor.
 Il furent sain et sauf delivre,
 Si com je le truis en mon livre.
 Ce fu par la vertu divine
 Qui ses amis d'aidier ne fine.

- 1585 Daniel dou lac aus lions,
 Pour ses bonnes conditions
 Et pour ce que Diex l'ot trouvé
 Juste, quant bien l'ot esprouvé,
 fol. 138v A grant honneur le delivra,

Showing him such love
He returned him as king and lord
To his own realm, and with great honor.

- 1550 The four examples I've related,
Very dear friend, I've brought up
Only to offer you some comfort.
For I cannot bring you
The kind of consolation I would like
In your terrible desolation.
- 1555 Thus you should take good notice
How God keeps watch over the men
And women he wishes to guide and aid:
They don't have to worry
About looking to themselves, for He has turned
1560 His face toward them so they have no troubles.
And to be sure He will never be slow
To help, and He will protect
You from everyone if you keep well His love
(Casting up the eyes of your heart to Him),
- 1565 And if you have true faith
And perfect hope in Him.
- 1570 You see how Susannah
Was saved from death and fire
Through her faith alone,
She who was imprisoned because of her beauty.
The young men who with heart and soul
Praised God from within the fire
And made merry, celebrated,
For not a hair of their heads
1575 Was harmed or hurt;
They would have preferred being martyred
To doing or even considering such a crazy thing
As to violate their law
Or worship the golden statue
- 1580 Fashioned by Nebuchadnezzar.
They were delivered safe and sound,
Just as I have found in my book.
This was through the divine power
That never ceases aiding His dear ones.
- 1585 It delivered Daniel
From the lions' den
In great honor because of his virtues
And because God had found him
A just man whenever put hard to the test,

1590 Et si le roy Daire enyvra
 De s'amour qu'en plus haut degré
 Le mist qu'onques mais, tout de gré,
 En despit de ses annemis,
 Qui par li furent si mal mis
 1595 Qu'il furent tuit ensamble mort
 De male et de honteuse mort.

Pour ce que Manassés erra,
 Nostres sire si l'enserra
 En Babiloine ou enserez
 1600 Fu, si loiés et enferrez
 Que ce li sambloit uns enfers,
 Tant estoit liez et en fers.
 Mais si tost comme il renia
 Les ydoles et qu'il pria
 1605 A Dieu merci devotement,
 En plours et en gemissement,
 Diex l'escouta et entendi,
 Et son roiaume li rendi
 Et Ii remist seigneur et mestre
 1610 Assez plus que ne soloit estre.

Quant Mathathias dut fenir
 Ses jours, ses enfans fist venir
 Devant lui pour euls conforter
 Et aussi pour euls enorter
 1615 Q'bien gardassent les misteres
 De la loy et que leurs sains peres
 Ensuissent, qu'onneur et gloire,
 Nom pardurable, et bon memoire
 Sera d'eaus s'il le font einsi,
 1620 Et si leur enseingna aussi
 Qu'Abraham fu trouvez estables
 En temptation et fiables,
 Et cela li fu reputé
 A justice et a vérité.

1625 Joseph, en temps de son angoisse,
 Qui son cuer destreint et angoisse,
 Garda et tint le mandement
 De la loy son Dieu telement
 Qu'il en fu puis sires d'Egypte,
 1630 Qui ne fu pas chose petite.

Finees, qui fu nostre pere,
 Plus tenrement ama que mere

1590 And he also made Darius the king so intoxicated
With love for him he promoted Daniel
To a higher rank than ever before,
And willingly, despite his enemies,
Who suffered much at his hands,
1595 Dying all together
A most evil and shameful death.

And because Manasseh did wrong,
Our Lord had him put in chains
In Babylon, where he was thrown
1600 In prison, so hung and draped with iron
He thought it Hell itself,
So mightily was he bound and chained.
But as soon as he renounced
The idols and begged
1605 God quite devoutly for mercy,
Crying and lamenting,
God listened to him, understanding,
And gave him back his kingdom,
Making him an even greater
1610 Lord and master than before.

When it was time for Mathathias to end
His days, he summoned his children
To his side in order to comfort
And also exhort them
1615 To preserve well the secrets
Of the law, following their
Holy patriarchs, for theirs would be
Honor and glory, an undying name
And a good reputation if they did,
1620 And he also instructed them
How Abraham had been found steadfast
And trustworthy in the midst of temptation,
Which counted toward
His reputation for truth and justice.

1625 Joseph, in his time of misery,
Which pained and rent his heart,
Kept and obeyed the commandment
Of his God's law so well
That afterward he became lord of Egypt,
1630 And this was no small accomplishment.

Phineas, who was our father,
Loved more tenderly than a mother,

- En amant l'amour de son Dieu,
Et ceste amour li tint tel lieu
1635 Qu'i ot a perpetuité
La plus tres noble dignité
Dou monde, et la plus honnourable,
Nom et memoire pardurable.
Biaus amis, je t'en conterroie
1640 Jusqu'a demain se je voloie,
Si fais dis et si fais exemples,
Car mes oreilles et mes temples
En sont remplies par la Bible.
Mais riens n'est a Dieu impossible,
1645 Ne fort a faire, car il puet
Faire en tous cas tout ce qu'il vuet,
N'onques homs si desconfortez
Ne fu qui ne fust confortez
S'il ot son cuer et sa pensee
1650 A li dou tout jointe et fermee.
Si que, chiers sires et amis,
Tu es pris de tes anemis,
Mais trop as estroite prison.
Si croy que c'est sans mesprison,
1655 Car attrais n'ies pas de nature
Que faire doies mespresure,
Au mains tele ne si notable
Com pour estre en lieu si grevable,
Ja soit ce que nature enseingne
1660 Q'homme ne soit qui ne mesprengne.
Or te dirai que tu feras
Et comment tu gouverneras
T'ame, ton corps, et ta maniere.
Des choses toute la premiere
1665 Que tu feras, tu dois amer
Ton Dieu et souvent reclamer
De cuer devost, humble, et parfait,
Non par feintise, mais par fait.
fol. 139r S'einsi le fais, il t'aidera
1670 Encontre tous et gardera.
Car dit ay qu'nuls ne se fie
En lui qui de confort mendie.
Par les exemples l'as veü
Que je t'ay ci devant leü.
1675 Aprés, amis, se tu vues vivre
Sainnement, mesure ton vivre,
Car s'a mesure ne vivoies,
Vraiemment, tu te honniroies.

- Holding dear the love of his God,
And this love gained him such high rank
1635 He came to possess eternally
The most noble dignity
In the world, and the most honorable,
An undying name and reputation.
Good friend, I could go on relating such things
1640 Until the dawn if I wished,
Such tales and exempla,
For my ears and my head
Are filled with them because of the Bible.
And yet nothing proves impossible for God
1645 Or hard to accomplish, for He can
Always do all He likes,
Nor ever was there a man
So disconsolate who was not comforted
As long as his heart and mind
1650 Were in every way devoted and joined to Him.
Just so, dear lord and friend,
You have been taken by your enemies,
Though your prison's much too confining.
But I believe you have done no wrong,
1655 For your nature has not driven you
To do what's improper,
Or at least nothing wrong enough
To merit your being in such a terrible place,
Though Nature demonstrates
1660 There is no man who doesn't sin.
But now I will advise you how to act
And how to govern your emotions,
Your person, and your demeanor.
Of all these things the very first
1665 You must do is love
Your God, calling often upon Him
With a devout heart, humble and undivided,
And not in weakness, but confidently.
If you do so, He will help you
1670 Against everyone, keeping you safe,
For, as I have told you, no one
With trust in Him fails to find consolation.
You have seen this in the exempla
I have related to you so far.
1675 Now, friend, if you wish to live
Happily, you must live in moderation,
For if you do not live moderately,
You shall certainly bring shame upon yourself.

1680 S'on t'aporte bonne viande
 Et ton appetit te commande
 Que tu en preingnes largement,
 Ne fai pas son commandement.
 Car cils se honnist et deffait
 Qui trop mengue et riens ne fait.
 1685 Et s'on t'aportoit a cautelle
 Ceste viande bonne et belle,
 Et puis tu en mengasses trop,
 Tu t'ociroies a .i. cop,
 Qu'on te donroit a la traverse
 1690 Aprés d'une autre si diverse
 Et si anuieuse a mengier
 Que tu n'en porroies mengier.
 Einsi seroies deceüs,
 Mal gouvernez, et mal peüs.
 1695 Si qu'amis, pren ta soustenance,
 Mesure et poise en la balance
 Tant la mauvaise com la bonne.
 Garde qu'en ton mengier ait bonne,
 Et qu'adés petit a petit
 1700 Tu reteingnes ton appetit,
 Car nature est bien repeüe
 De moult petit et soustenuie.

1705 Aprés, amis, en pacience
 Dois penre et avoir souffissance
 Es biens, es maus que Diex t'envoie,
 Et dois tenir la droite voie
 Que Job tenoit quant essilliez
 Fu et si mal aparilliez
 Qu'il perdi tout, c'est chose voire,
 1710 Fors que le corps et le memoire,
 Comment qu'en richesse signeur
 N'eüst en Oriant gringneur.
 Or just sus .i. fumier puant
 Tout seul, en guise d'un truant,
 1715 Chargez de rongne et de vermine.
 Mais tant ot a Dieu son cuer qu'il ne
 Dist onques chose de sa bouche
 Qui peüst tourner a reproache
 De son Dieu; einsois humblement
 1720 Le looit et devotement.

Et s'on te dit parole dure
 Ou fait de fait aucune injure,
 Souveingne toy que Diex souffri

- 1680 If you are served a tasty dish
And your appetite encourages you
To eat a good deal,
Do not follow that impulse.
For the man who eats to excess and is idle
Shames and harms himself.
- 1685 For if someone brought you this sweet
And tasty dish as a trick,
And you then ate too much,
You should kill yourself at one blow,
For another time you will be given
- 1690 Some other dish strangely prepared
And so little to make a meal of
You would find little nourishment there.
And thus you should be deceived,
Irresponsible, evilly fed in consequence.
- 1695 Therefore friend, take what you need to live,
Measuring and weighing on the scales
The evil as well as the good.
Make sure you eat what you should,
Being careful, little by little,
- 1700 To restrain your appetite
Since our body is well nourished
And sustained by very little.
- 1705 And then, friend, you should
Patiently accept and be content with
Both the good and evil God sends your way,
And you should keep to the straight path
Job followed when he was made wretched
And fell into terrible misery,
Losing all he had — and it's true enough —
Except his memory and life,
Even though in the East
- 1710 There was no lord of greater power.
But he lay down on smelly garbage,
All alone, making like a derelict
- 1715 Covered with vermin and filled with worms.
Yet his heart belonged so much to God
He never said with his own mouth
What might appear a reproach
- 1720 To his God; instead, humbly,
Devoutly, he praised Him.
- And if someone speaks harsh words,
Or injures you at all,
Recall to mind that God suffered

- 1725 Pour nous, et comment il se offri
 A peinne, a dueil, et a martyre.
 Je te pri trop: n'en fai que rire
 S'on te fait grief peinne ou desroy.
 Mais aies toudis cuer de roy,
 Et certes, tu les veinqueras
 1730 Toutes les fois qu'einsi feras.
- 1735 Se tu n'ies couchiés et levez,
 Pingniez, gallandés, et lavez,
 Vestis et chauciez nettement,
 Einsois es tenus povrement,
 Po honnourez et po servis,
 Et de ta franchise asservis,
 Et se ti drapel sont tous rous,
 Je te pri, n'en moustre courrous.
 Et si n'en fai samblant ne chiere,
 1740 Car s'on veoit a ta maniere
 Que fusses mas et desconfis,
 Pis t'en seroit, j'en sui tous fis,
 En .iij. manieres ou en .iiij.
 Car ne te pues si bien esbatre
 1745 Comme en ce qu'on te voie ferme
 En lieu si vil, ne si enferme,
 Et que tu soies, sans doubtance,
 Riches d'avis et de vaillance.
- fol. 139v Mieus t'en ameront ti amy;
 1750 Aussi feront ti anemy,
 S'on te voit sans desconfiture.
 Car c'est grant honte et grant laidure
 A prince qui se desconforte
 Pour nouvelle qu'on li aporte.
- 1755 Por povreté, ne pour richesse,
 Pour grant joie, ne pour tristesse
 Ne doit muer qu'il ne soit fermes
 Com Socratés. S'en ce te fermes,
 Tu en seras si bien parez
 1760 Qu'aus philosophes comparez
 Seras, qui tant furent estable
 Qu'il n'estoit riens, tant fust doutable,
 Qu'il n'amassent miex recevoir
 Que ce qu'on peüst parcevoir
 1765 Qu'en leur bon propos variassent,
 Ne que verité declinassent.
 Il ne doutoient riens la mort.
 Or puet estre que ce t'amort
 A cheoir en merencolie.

- 1725 For our sake and how He offered himself
To pain, to suffering, to death.
I beg you sincerely: do nothing but laugh
Should someone cause you grievous pain or hurt.
Instead always have a king's heart,
And surely you will overcome them
- 1730 Every time you act this way.
- If you have not been put to bed and afterward awakened,
Your hair fixed, curled, and washed,
Yourself dressed and shod properly,
But, instead, left in poor shape,
- 1735 Treated with scant respect and badly served,
Deprived of your freedom,
Your clothes all fallen to rags,
Do not, I beg you, display any anger.
Do not show it in your face or expression,
- 1740 For if they see from your manner
You are miserable and uncomfortable,
It will go worse for you, I'm quite sure,
In three or four different ways.
For you do yourself no greater favor
- 1745 Than for them to see you unbowed
In a place this vile and unhealthy,
And, doubtless, you'd find strength
In such determination and courage.
So your friends will love you better
- 1750 And your enemies too,
Seeing you unperturbed.
For it is quite shameful and unseemly
For a prince to be upset
By any news someone tells him.
- 1755 Whether it's disaster or good fortune,
Great joy or misery,
His firm demeanor should never alter,
No more than Socrates ever did. If you keep to this,
You will be so well schooled
- 1760 You will resemble the philosophers,
Who were so resolute
There was nothing, however fearful,
They would not have preferred enduring
To their being perceived as
- 1765 Changing their good opinions
Or backing off from the truth.
And they did not fear death in any way.
Now it might be that all this
Tempt you to fall into melancholy.

- 1770 Mais vraiment, c'est grant folie.
 Tu scez bien que morir te faut,
 Si que c'est nonscens et deffaut
 Puis qu'il ne puet autrement estre;
 Et si n'i a nul si grant mestre
- 1775 Qui bien a sa mort ne resgarde.
 Aussi ta loiauté te garde
 Et gardera, n'en double pas,
 Et te gettera de ce pas.
 Si dois eschuer desespoir
- 1780 Et toudis avoir bon espoir.
 Mais en ta grant mendicité
 Fai vertu de neccessité.
- 1785 Encor te vueil je .ij. mos dire
 Pour continuer ma matire.
 Amis, se tu te desconfortes,
 Tu mourdris ton cuer, et avortes,
 Et fais joie a tes anemis,
- 1790 Et s'en est Diex arriere mis,
 Meins priez et meins honnourez,
 Meins servis et meins adourez,
 Et si dois tout autre penser
 Laissier pour bien a li penser.
- 1795 Et se tu me respons: "Je pense
 Que chascuns me maudist et tense,
 Et dit que je sui en prison
 Mis pour murdre ou pour traïson,
 S'ai en ce si grant deshonneur
- 1800 Qu'avoir ne puis jamais honneur."
 Je te vueil a tout ce respondre,
 Sans riens enclorre ne repondre,
 Et certes, ja n'en mentirai
 De tout ce que je t'en dirai.
- 1805 Je te di que la renommee
 S'espant par toute la contree
 Que po de gens scevent la cause
 Dont ta detention se cause,
 Si en dit chascuns a sa guise.
- 1810 Mais pour .i. qu'est liés de ta prise,
 Des dolens en y a .ij. mille.
 On le scet bien parmi la ville,
 Car chascuns qui de toy parole
 En dit bonne et bele parole,
 Et te pleint. Nés li enfançon
 Chantent de toy bonne chanson.
- 1815 Et que tous ceaus qui te pourchacent

- 1770 And yet truly, that would be terrible folly.
You know well you must die,
And so that's stupid and a mistake
Since it can hardly be otherwise;
And there is no great man, however eminent,
1775 Who himself does not expect to die.
Also your truthfulness watches over you
And will keep doing so, don't doubt it,
Helping you out in this misfortune.
So you ought to keep yourself from despair,
1780 Always maintaining an unshakable hope.
For in your great deprivation
You should make a virtue of necessity.

- I intend to develop two more points for you
In order to expand my theme.
1785 Friend, making yourself miserable
Eats away at and tortures your heart,
Giving joy to your enemies,
And if as a result God's neglected,
Less prayed to, less honored,
1790 Less served and worshipped,
You must abandon all other thoughts
To think more about Him.
And should you answer me: "I believe
That everyone's angry at, curses me,
1795 Saying I have been put in prison
For murder or treason,
And I'm thus in such terrible disgrace
I shall never regain my honor,"
Then I would answer you this way,
1800 Without hesitating, and concealing nothing,
With no lies, and that's for sure,
In anything I have here to say.
The story, I tell you,
Is still spreading throughout the land
1805 And so only a few as yet know the reason
For your imprisonment,
Thus individuals hold different views.
But for every one pleased by your arrest
There are two thousand unhappy about it.
1810 In every town this is quite evident,
For those who speak of you
Say what's good and favorable,
And grieve for you. Even little children
Sing a praiseworthy song about you.
1815 And that all those asking after you

- Ne demandent, quierent, ne chacent
 Que par nulle guise on te face
 Bonté, courtoisie, ne grace,
 Fors justice tant seulement,
 1820 C'est grant honneur, certainnement,
 Et si pert bien que tu te sens
 De corps et de cuer innocens.
 Ce te doit moult reconforter
 Et aidier tes maus a porter.
- 1825 Aussi as tu des bons amis
 Que Diex t'a donné et tramis,
 Qui si fort pour toy prieront
 Q'leurs prieres t'aideront
 fol. 140r Envers le Dieu qui a droit juge.
- 1830 Et si as bon et loial juge,
 Sage, piteus, et véritable,
 Qui t'est chose si pourfitable
 Qu'i te pardonra ton meffait,
 Se tu avoies bien meffait,
- 1835 La quel chose je ne croy mie.
 Tu as tous les jours de ta vie
 Heü quanque tu as volu.
 Se tu vossisses or molu
 Mengier, ou pierres précieuses,
- 1840 Ou avoir robes curieuses,
 Joiaus, deniers, chevaus, destriers,
 Dont d'or fin fussent les estriers,
 Tu l'eusses sans contredit.
- 1845 N'onques on ne te fist ne dit
 Chose qui te deüst desplaire,
 Car chascuns voloit a toy plaire.
 Si que tu as ton creatour
 Mis en oubli pour ton atour,
- 1850 Pour ta grandeur, pour ta richesse,
 Pour ton pooir, pour ta noblesse,
 Et ne l'as mie tant servi
 Qu'aies sa grace desservi.
 Pour ce, biaus amis, il te monstre
- 1855 De Fortune l'orrible monstre,
 Qui tout par est espouentables,
 Fiers, crueus, divers, et doutables.
- N'a pas lonc temps que tu cuidoies
 Q'se Prians, li rois de Troies,
 Fust en vie, et son fil Hector,
 1860 Troïllus, et le bon Nector —

- Do not seek out, look for, or expect
You to be treated
With grace, courtesy, or good will,
But only with justice
- 1820 Is surely a great honor,
And thus it seems you should
Feel innocent, body and soul.
And this ought to comfort you greatly,
Helping you bear up under your troubles.
- 1825 And you have good friends as well,
Provided and sent you by God,
Who are so fervently praying for you
They will aid you with their prayers to God,
Who will decide justly.
- 1830 And your judge is virtuous and trustworthy,
Wise, merciful, and truthful,
All of which is very much to your advantage
Since He will pardon your misdeed,
That is, if you have done anything that wrong,
- 1835 Which I don't credit at all.
Every day of your life you've had
Whatever you have wanted.
If you desired beaten gold
To eat, or precious stones,
- 1840 Or to have fancy clothes,
Jewels, money, horses, chargers,
Their very stirrups of fine gold,
It would have been yours, and no refusal,
Nor did anyone ever say or do
- 1845 Anything to displease you;
Rather all wished to make you happy.
And so you have neglected your Maker
Because of your possessions,
Because of your grandeur, your wealth,
- 1850 Because of your power and nobility,
And you have hardly served Him well enough
To merit His grace.
And so, dear friend, He shows you
The awesome presence of Fortune,
- 1855 Who is completely terrifying,
Proud, cruel, inconstant, and fearful.
- Not very long ago you would have believed
That if Priam, the King of Troy,
Were alive, and his sons both Hector
1860 And Troilus (also Nestor the good),

Qui Menelaus mist en grant peinne
 Pour Paris, qui ravist Heleinne —
 Et te vosissent faire guerre
 En ton païs et en ta terre,
 1865 Qu'einsi te peüssent abatre
 Si tost, par scens ne par combatre,
 Com Fortune t'a abatu,
 Qui en sa roiz t'a embatu,
 Et la te bat de ses flaiaus,
 1870 Qui sont mauvais et desloiaus.
 Et se tu vues dire que tu ne
 Yes mie subjés de Fortune,
 Et que ta grant attraction
 Affranchist ta condition,
 1875 Et qu'elle donné ne t'a mie
 Ta richesse et ta signourie,
 Einsois te vient de droite ligne,
 Li sires qui droit regle et ligne
 Prent ses vengences si obscures
 1880 Maintes fois sus les creatures
 Que nuls ne le porroit penser,
 Ymaginer, ne recenser,
 Et par maniere trop diverse
 Trebuche l'un et l'autre verse.
 1885 Son jugement est un abisme:
 N'est homs qui en sache la disme,
 N'aussi de sa misericorde,
 Qui a toutes graces s'acorde.
 Maintes fois laist aler la foudre,
 1890 Qui tout destruit et met en poudre,
 Ou la mort, ou le vent qui vente
 Qui tout honnist et tout cravente,
 Ou Fortune, qui rit et pleure,
 Et tume les siens en po d'eure,
 1895 Qui a tel force et tel maistrie
 Que tu vois que pluseurs maistrie
 Qui furent riche et noble né,
 Et si ne leur a riens donné,
 Mais quant li plaist, elle moult tost
 1900 Ce que pas n'a donné tout tost.
 Et vues tu clerement savoir,
 Sans riens enclorre, tout le voir
 Dont viennent richesse et noblesse?
 Resgarde en livre de Boësse,
 1905 Qui te dira, se oïr le vues,
 Que tous les biens que perdre pues
 Sont de Fortune, qui moult tost

- Hector — who gave Menelaus such pain
Because of Paris, who had carried off Helen —
And all these would launch an attack
Against your lands and territories,
1865 They could not have as quickly brought
You down, by arms or guile,
As Fortune has done to you,
She who pushed you up on her wheel,
There to beat you with her scourges,
1870 Which are evil and traitorous.
And if you were to reply that
You are not subject at all to Fortune,
And that your powerful lineage
Affords you freedom through your rank,
1875 And that she has granted you not one part
Of your wealth and lordship,
Which are yours by birthright instead,
The lord who rules and establishes justice
Quite often takes vengeance
1880 Upon his creatures so obscurely
No one can understand,
Imagine, or conceive it,
And all too mysteriously
Brings one down while lifting another high.
1885 His judgment is a pit:
No man knows the tenth of it,
Nor of His mercy either,
Accommodating itself to every kind of grace.
Many times He lets loose the thunder
1890 To destroy everything, turning it to dust,
Or death, or the wind that blows
To humble and obliterate all that is,
Or Fortune, who laughs and cries
And ruins her own in no time at all
1895 With such force and mastery
That you see her control many
Who are born noble and powerful,
And though she has given them nothing,
She takes back quite quickly,
1900 When she pleases, what she has not given.
And would you like to know clearly,
With nothing left out, the whole truth about
The origin of power and nobility?
Then look to the book by Boethius,
1905 Who will tell you, should you wish to listen,
That all the goods you can lose
Come from Fortune, who quickly reclaims

- Le bien qu'elle a donné tout tost.
 fol. 140v Et se des vices separez
 1910 Estoit et des vertuz parez,
 Uns savetiers nobles seroit,
 Et uns rois villains qui feroit
 Maises ouevres et villonnie.
 Si que noblesse, je t'affie,
 1915 Vient de bon et noble corage.
 Li roy n'i ont autre avantage.
- Aussi puet elle donner bien
 A .i. prince assez plus de bien
 Qu'il n'en a de pere et de mere.
 1920 Mais cils dons a saveur amere,
 Qu'elle retolt souvent ensamble
 Le sien et l'autrui, ce me samble,
 C'est a dire ce qu'elle donne,
 Et ce que t'as de lingne bonne.
 1925 Si que par ce ies en son servage
 Dou tien et de ton heritage.
 Si n'est homs vivans qui se exente
 De Fortune, ne qui se vente
 Qu'en ses mains ne soit, qui exenter
 1930 Ne s'en porroit homs, ne vanter
 Par raison, s'il n'est de vertus
 Et de bonnes meurs revestus.
 Mais qui bien est moriginez
 Et en vertus enraciez,
 1935 Fortune n'a nulle puissance
 De lui faire anui ne grievance
 Quant aus meurs; quant s'elle a l'avoir,
 Les vertus ne puet elle avoir.
 Car vertus sont dons que Diex donne
 1940 A homme qui a bien s'ordonne,
 Et viennent d'acquisition
 Faite en bonne condition,
 Par armes ou par grant estude,
 Ou par avoir grant multitude
 1945 De meschiés, de labour, de peinne.
 Sages est qui en ce se peinne.
 Richesses sont dons de Fortune,
 Qui tout aussi comme la lune
 Ont leurs cours, qu'elles vont et viennent,
 1950 N'onques en .i. point ne se tiennent
 Se ce ne sont aucun tresor
 De gemmes, de monnoie, ou d'or,
 Qui sont en prison et en serre.

- 1910 The good she has bestowed.
 And if he were free from vice
And supplied with virtues,
A shoemaker would be a nobleman
And a king a peasant, who would do
Evil and villainous things.
And so nobility, I affirm to you,
1915 Has its origin in the good and noble heart.
Kings have this, and no more, to their credit.
- 1920 Furthermore she can grant benefits
To a prince much greater
Than those he has from mother and father.
Yet such a gift leaves a bitter taste,
For she often reclaims at the same time
Her own and the other too, so I believe,
That is, not only what she has given
But what you can claim by right.
- 1925 Thus all that is yours and your
Heritage is indentured to her.
So there is no man alive exempt
From Fortune, none who can boast
He is not in her hands, for no man
- 1930 Can escape her, nor be proud
Justifiably unless he's reclothed
Himself with virtues and good habits.
But the well-educated man
In whom the virtues have taken root
- 1935 Is not subject to Fortune's power,
For she can do his character
No hurt or harm; though hers are
His goods, she can't have his virtues.
For the virtues are gifts God bestows
- 1940 On the man who lives righteously,
And these develop if acquired
In the proper fashion,
Through the pursuit of arms or great learning,
Or by experiencing a great many
- 1945 Misfortunes, labors, and torments.
He is wise who struggles this way.
Riches are Fortune's gifts,
And these, just like the moon,
Have their course, their coming and goings,
- 1950 Never remaining in one place
Unless they are troves
Of gems, money, or gold,
Locked up or guarded.

- 1955 Mais quant li homs est mis en terre,
 Avec li pas ne les en porte,
 Qu'autres les a qui s'en deporte
 Et les despent, espoir, et gaste,
 Et fait grant tourtel d'autrui paste.
 Mais aussi comme les estoiles
- 1960 Raidient plus cler que chandoiles,
 Et sont mises en firmament
 Pour luire pardurablement,
 Les vertus luisent et luiront.
 Adés furent, adés seront,
 Si que Fortune nes empire
- 1965 Pour son plourer, ne pour son rire,
 Pour ses dons, ne pour ses promesses,
 Pour povreté, ne pour richesses.
 Nennil point, mais saches pour voir
 Qu'elle ne les porroit mouvoir,
 Ne eslochier, par Saint Denis,
 Nés qu'on mouveroit Mont Senis.
- 1970 Et pour ce, amis, je te chastoi
 Que les vertus tires a toy,
 Et s'en lay toutes autres choses,
 Car plus souëf sentent que roses,
 Et richesses et vices puent,
 Si qu'ame et corps a .i. cop tuent.
- 1975 Salemons li sages lisoit
 En son livre et ainsi disoit:
 "De povreté et de richesse,
 Sire, ne me donne largesse,
 Mais admenistre moy mon vivre
 Si qu'onnestement puisse vivre,
 Que je ne vomisse et parjure
 Ton nom, qu'a toy feroie injure."
 Ne le disoit pas pour niant,
 Eins doubtoit l'inconveniant
- 1980 fol. 141r Qui vient d'estre povres ou riches.
 Car trop y a baras et triches,
 N'il n'est chose que povre gent
 Ne consentissent pour argent.
 Et li riche font encor pis,
 Car il portent dedens lor pis
- 1990 1995 Tant de mal et de felonnie,
 D'orgueil, d'avarice, et d'envie
 Qu'on ne le te porroit nombrer.
 Si se fait mauvais encombrer
 De richesse et de povreté.

- 1955 But when a man is put in the ground
 He cannot take them along;
 Instead someone else will have them to enjoy
 And dispose of, perhaps waste,
 Making a great cake from another's dough.
 But just as the stars
- 1960 Shine more brightly than candles,
 And are placed in the firmament
 To give light forever,
 So the virtues shine and will shine.
 Just as they were, so shall they be,
- 1965 For Fortune doesn't harm them
 With tears or laughter,
 With goods or promises,
 Not in poverty or prosperity.
 Not in any way, but know it as the truth
- 1970 That she cannot dislodge
 Or shift them, by St. Denis,
 No more than Mt. Senis might be moved.
 And so, friend, I tell you
 Draw the virtues to you,
- 1975 Disregarding all else,
 For they smell sweeter than roses,
 While riches and vices stink,
 For at one blow they kill body and soul.
- 1980 Reading in his book,
 The wise Solomon said this:
 "Lord, do not lead me into
 Either extreme poverty or wealth,
 But help guide my life
 So I can live honestly,
- 1985 Neither vomiting up nor blaspheming
 Your name, doing you injury."
 He did not say this for nothing,
 Fearing rather the trouble
 That comes with being either poor or rich.
- 1990 For here's too much strife and turmoil,
 There being nothing the impoverished
 Would not agree to for money.
 And the rich do even worse,
 Bearing within their hearts
- 1995 So much evil and malice,
 So much pride, greed, and envy
 That it couldn't be recounted to you.
 The man burdened with either wealth or poverty
 Does himself an evil turn.

- 2000 Mais qui vuet vivre a seürté,
Le moiien est, je t'assetür,
Li milleur et le plus seür,
Mais qu'on y prengne souffissance.
Car se li roiaumes de France,
- 2005 Et toute l'empire de Romme
Et tout le monde a .i. seul homme
Estoient, il mendieroit
En cas qu'il ne li souffiroit.
Je ne di mie qu'on n'i trueve
- 2010 De si tres bons en toute esprueve
Que nul milleur ne trouveroit
D'eaus, qui bien les esprouveroit.
Et qui les vorroit espouver,
On ne porroit milleurs trouver.
- 2015 Or puet estre qu'en ta juvente
Tu as mis ton cuer et t'entente
En vices et en vanitez,
En ordures et en viltez,
Et que n'as pas recongneü
- 2020 Les biens que tu as receü
De Dieu einsi com tu deüsses.
Car s'en ce monde plus n'eüsses
De li, fors sans plus ce qu'il t'a
Donné vie, et qu'il t'aquita
- 2025 De mort d'enfer par ton baptesme,
Fait de parolë et de cresme,
Se tu estoies pardurables
Par ton merite et aggrefables
A li plus qu'onques sains ne fu,
- 2030 N'ies tu que chose de refu,
Ne dignes n'ies pour li servir,
Tant que peüsses desservir
De .v.^e mil fois une part
Des grans biens dont il te repart
- 2035 Et dont meintes fois reparti
T'a, de son bien, non pas par ti.
Si ne say, s'il prent la vengence
De ce qu'as meffait en t'enfance.
Car s'il le fait, il m'est avis
- 2040 Qu'il te donne trop bel avis
Et que moult te dois aviser
De toudis penser et viser
A mettre jus tout villain vice,
Et a faire son dous service;
- 2045 Qu'a s'amour te duit et adresse

- 2000 So the man who wishes to live securely
Is best off with the middle way,
I assure you, which is the safest,
Providing he finds it sufficient.
For if the kingdom of France
- 2005 And all the empire of Rome,
Even the whole world itself belonged
To one man, he would be a beggar
If this were not enough for him.
I am not saying that one can't find among the rich
- 2010 Men so good according to every test
That none better could be found
Whoever would put them to a difficult trial.
And whoever would try them,
He could find none better.
- 2015 Now perhaps in your youth
Your heart and mind were directed
Toward vice and vanity,
Toward filth and vileness,
And you didn't acknowledge
- 2020 The goods you have received
From God as you should have.
For if in this world you had
Nothing more except that
He'd given you life itself, freeing you
- 2025 From death in Hell through your baptism,
Made from words and chrism,
And if you were immortal
By your merit, and more pleasing
To Him than any saint ever was,
- 2030 You should still be worthy of rejection,
Not of rank high enough to serve Him,
Deserving of only one part
In every five hundred thousand
Of the substantial goods He gives you
- 2035 And has bestowed many times
Upon you, these from His merit, not yours.
So I don't know if He's taking retribution
For your sins as a young man.
But if He is, it seems to me
- 2040 He is serving you quite good notice,
And you should always direct your full attention
Toward your resolve to attempt
The defeat of every villainous vice
While serving Him graciously,
- 2045 For He leads and points you toward His love

S'il te punist en ta jonesse,
 Einsi comme il fist Manassés,
 Qu'en prison ot maint dur assés.
 Et vraiment, s'einsi le fais,
 2050 De s'amour seras si refais
 Qu'il te rendra tout ton païs;
 Et ceaus de qui tu es haïs
 T'ameront au tour d'un soleil
 S'a s'amour as le cuer et l'ueil,
 2055 Car autre chose ne demande.
 Or as response a ta demande.

 Et se tu dis: "Las! Je sui mors,
 Car j'ay plus de mille remors,
 Et plus de cent mille pensees
 2060 Diversement entremeslees
 De souvenirs et de pointures,
 Tristes, poingnans, fieres, et dures,
 Et s'ai desir qui toudis veille,
 Qui jusques a mort me traveille.
 2065 Et s'ai si tres petit espoir
 En moy, vraiment, que j'espoir
 Que jamais n'aray bien ne joie,
 Einsois suis mors, ou que je soie,
 fol. 141v Car tuit mi penser contre my
 2070 Sont, et mi mortel anemy;
 Et quant Souvenir en moy vient,
 Tendrement plourer me couvient,
 Qu'en monde n'a bien qu'i m'aporte,
 Eins me mourdrist et desconforte,
 2075 Et les pointures que je sens,
 Qui sont a milliers et a cens,
 Chacent de moy par leur rigour
 Sanc, couleur, maniere, et vigour.
 Desir me point; desir m'assaut.
 2080 Desir me rent maint dur assaut.
 Desir me fait tant endurer.
 Desir ne me laisse durer;
 De doleur et de grieté dure
 Que mors sui se tels mauls me dure.
 2085 Et m'esperence est si petite
 Que mes cuers point ne s'i delite,
 Qu'en li n'a force, ne vertu,
 Ne delit qui vaille .i. festu,
 Et tout pour ma tres chiere dame,
 2090 Que j'aim tres loiaument, par m'ame,
 Que paour ay que ne la perde.

If He is punishing what you did as a young man,
Just as He did with Manasseh,
Who suffered many a hard trial in prison.
And truly, should you do the same
2050 You would be so transformed by His love
He should return you all your land;
And those that hate will come
To love you in one turning of the sun
If your eye and heart focus on His love,
2055 For He demands nothing more.
Now you have an answer to your question.

And if you say: "Alas! I'm dead,
For my troubles number more than a thousand,
My thoughts more than a hundred thousand
2060 And these are terribly confused
With memories and miseries that are
Sad, poignant, fierce, long-lasting,
While my desire is ever sleepless,
Tormenting me to the brink of death.
2065 And I possess so little hope
For myself, in truth, I expect
Never again to have joy or any other good thing.
Rather I am dead, or would be,
For all my thoughts oppose me
2070 And are my mortal enemies;
And when Memory comes to me,
It makes me weep painfully,
For in this world it brings me nothing good,
But rather gnaws at, discomforts me,
2075 And the pangs I feel,
In their hundreds and thousands,
With their power deprive me
Of blood, composure, self-control, and strength.
Desire stabs me; desire assails me.
2080 Desire assaults me forcefully and often.
Desire makes me suffer so much.
Desire won't let me endure;
From pain and difficult grief
I shall die should such misery go on.
2085 And my hope has so diminished
My heart finds no delight there
Because it lacks force and power,
Nor any happiness worth a straw,
And all on my dear lady's account,
2090 Whom I faithfully love, by my soul,
For I am afraid of losing her.

Elas! Ce seroit trop grant perde
 A moy, las, se je la perdoie.
 Et si n'est tour, ne vent, ne voie
 2095 Qui nouvelles m'en face oïr
 Pour mon dolent cuer resjoïr,
 Ne qui mon scens face avoier
 Que vers li peüsse envoier
 Pour moy recommander a li,
 2100 Dont j'ay cuer teint et vis pali;
 Certes, riens tant ne me tourmente,
 Prison, n'autre mal que je sente."

Amis, bien te responderoie
 A tous ces poins se je voloie.
 2105 Mais y couvient premierement
 Appliquer ton entendement
 Ad ce que tu bien entendisses
 Mes paroles et retenisses,
 Car cils qui escoute et n'entent
 2110 Ce qu'on li dit, fait tout autant
 Com cils qui riens ne prent et chace,
 Car il pert son temps et sa chace.
 Or oy ce que je te dirai,
 Qu'au cuer moult de dueil et d'ire ay
 2115 Quant ton bien en mal convertis
 Et quant tu miex ne t'avertis
 De congnoistre le bien parfait
 Que Douce Pensee t'a fait,
 Avec Souvenir et Desir
 2120 Et Bon Espoir, que plus desir
 Qu'i te compaingne et te conforte,
 Combien qu'il soit de tele sorte.
 Et tu es si mal entendans
 Que tu n'ies mie ad ce tendans
 2125 Qu'i te servent de leur mestier,
 Quant tu en as plus grant mestier,
 Eins reputes a desconfort
 Leur bien, leur douceur, leur confort.
 Si qu'amis, je te vueil aprendre,
 2130 Pour faire ta tristesse mendre,
 De quoy Douce Pensee sert,
 Quant amans le vaut et dessert.

Douce Pensee est une chose
 Qui est en cuer d'amant enclose,
 2135 Engendree par Souvenir
 (D'ailleurs ne puet elle venir)

- Alas! That would be too great a loss
For me, miserable if I lost her.
And from no turning, wind, or path
2095 Can news come that I'd hear
Which might gladden my sorrowing heart,
Nor which would speed on my thoughts
And so make contact with her
In order to commend myself,
2100 And thus my heart is pained, my face drained of color.
Surely, nothing troubles me so much,
Not even prison or any other pain I suffer.”
- Friend, I could offer a good response
To all these points if I wished;
2105 But first you must
Direct your attention
And listen closely
To my words, retaining them,
For the man who, though listening,
2110 Does not understand what's said, fares the same
As the one who seeks yet doesn't find,
Wasting his time and search.
Now listen to what I say,
For in my heart I feel anger and pain
2115 Now that you have turned your benefit into an ill
And were not better prepared
To recognize the perfect good
Sweet Thought created for you,
Along with Memory and Desire,
2120 And Good Hope, which desires even more
To remain by your side to comfort you,
However long this situation lasts.
And yet your understanding is so poor
You have no desire at all
2125 That they serve you in their way
When you feel the greatest need of them,
Thinking instead a discomfort
Their goods, their sweetness, their consolation.
And so, friend, I intend to show you,
2130 In order to lessen your sorrow,
What Sweet Thought provides
When a lover merits and deserves it.
- Sweet Thought is something
Enfolded in a lover's heart,
2135 Brought to life by Memory
(Otherwise she'd never come to be),

- Si douce et si melodieuse,
 Si plaisant et si amoureuse
 Qu'il est po de choses plus sades
 2140 A cuers qui d'amours sont malades.
 Et comment qu'elle soit sensible,
 Vraiemment, elle est invisible,
 Car nuls homs ne la voit ne sent
 Fors cils en qui elle descent.
 2145 Et comment qu'en son cuer la sente,
 Il ne voit ne li, ne sa sente.
 Mais elle est de si noble affaire
 fol. 142r Qu'en cuer d'amant fait tout contraire
 Et tout dolour oublier.
 2150 Et pour ce te vueil supplier,
 Et si le te lo et conseil
 Que tu uses de mon conseil.
- Je t'ai dit que Douce Pensee
 Est de Souvenir engendree,
 2155 Dont toutes les fois qu'il avient
 Que de ta dame te souvient
 (Se tu n'as pas en temps passé
 Son commandement trespassé,
 Eins l'as servi sans decevoir)
 2160 Tu dois en ton cuer concevoir,
 Ymaginer, penser, pourtraire
 La biauté de son dous viaire
 Et ses crins d'or, crespes, et longs,
 Qui li batent jusqu'aus talons,
 2165 Et de ses dous yex les espars,
 Seur toy mignotement espars,
 Et de sa tres douce bouchette,
 Riant a point et vermillette,
 La douce et attraiant parole
 2170 Qui t'a mis d'amer a l'escole,
 Son menton, sa gorge polie,
 Son col plus blanc que noif negie,
 Et de son gent corps la façon
 En qui n'a point de meffaçon.
 2175 Aprés tu dois considerer
 Dedens ton cuer et figurer
 Les vertus dont elle est paree
 Et sa tres bonne renommee,
 Ses meurs et ses conditions
 2180 Qui en toutes perfections
 La parfont si de corps et d'ame
 Qu'on la tient pour la milleur dame

- So sweet, so pleasing,
So pleasant, and so amorous
There are few things more satisfying
2140 To those hearts sick with love.
And however much she makes herself felt,
She is invisible, in truth,
For no man sees or touches her
Save him to whom she comes.
- 2145 And though he feels her in his heart,
He never sees her, not even a trace.
But she is of such high estate
She makes forgotten every pain
And trouble in a lover's heart,
- 2150 And this is why I exhort,
Advise, and counsel you
To do whatever I say.
- I have told you that Sweet Thought
Comes to life through Memory,
2155 And this means that whenever, as it happens,
You remember your lady,
(Providing in times past you have not
Disregarded her wishes,
But rather have served her without deception)
- 2160 You should conceive in your heart,
Imagine, develop, and form the image
Of her sweet face's beauty,
And the golden curls, tight and long,
Hanging down to her heels,
- 2165 And the compass of her sweet eyes,
Daintily resting upon you,
And also her sweet little mouth,
Red and smiling just so,
The soft, endearing speech
- 2170 That schooled you in love,
Her forehead, her smooth throat,
Her neck whiter than new fallen snow,
And the shape of her noble body
With no trace of flaw.
- 2175 And then you should consider
And number in your heart
The virtues she is blessed with
And her good reputation as well,
Her ways, her habits
- 2180 Which in complete perfection
So perfect her body and soul
She is considered to be the best woman

Qui soit en monde et la plus belle.
Chascuns la claimme bonne et bele.

2185 Lors dois avoir l'impression
De ceste ymagination
Et de ceste douce figure
Que Dous Penser en toy figure,
S'en dois en ton cuer une ymage
2190 Faire, a qui tu feras hommage.
Et se des amoureus biens fais
T'a de sa grace aucuns biens fais,
Present li les dois tire a tire
Doucement recorder et dire,
2195 Et elle te confortera
A tes besoins et t'aidera.
Elle adoucira ta dolour
Et refroidera ta chalour;
Ta famine saoulera
2200 Et ta grant soif estanchera.

Se tu gis a la terre dure
Sans tapis et sans couverture,
Seur fainc, seur estrain, ou seur paille,
Ou sus lit dur, s'on le te baille,
2205 Elle t'ara si anobli
Que tu mettras tout en oubli,
Et tous tes maus et ta grevence
Penras en bonne pacience.

Aussi m'as tu dit de Desir
2210 Qu'i te fait durement gesir,
Avoir lons jours et longues nuis,
Et dis qu'il te fait trop d'anuis.
Mais se tu ne la desiroies,
Vraiemment petit l'ameroies,
2215 Qu'aussi com li desirs est grans
Est li amans d'amer engrans,
Et quant desirs de li se part
D'amours y vient petite part.
Mais tu yes trop fort arrudis
2220 De ces pointures que tu dis,
Qui tant sont ameres et sures,
Et a ton cuer pesmes et dures
Et s'en a plus de .v.^c muis
Ou qu'il n'a d'eaue en .v.^c puis.
2225 Je le tien a grant ruderie
Quant tu t'en pleins, et a sotie,

In the world, the most beautiful as well.
Every man calls her virtuous and good.

- 2185 You should now have the imprint
From forming the image
Of this pleasant figure
Sweet Thought conjures up for you,
And thus you should build an image
- 2190 In your heart, doing homage to it.
And if you have gained the benefit of her favor
From your lover's good deeds,
Then in her presence you should recall
And relate them demurely, one by one,
- 2195 And she will console you
In your suffering, coming to your aid.
She will relieve the bitterness of your pain
And cool your fever;
She will nourish your hunger
- 2200 And slake your terrible thirst.
- If you're sleeping on the hard ground,
Without a rug or coverlet,
On the dirt, on leaves or straw,
Or on a crude bed, supposing one's provided you,
- 2205 She will ennable you so much
You shall forget all that,
Bearing with good patience
All your misery and hurt.
- You have also told me how Desire
2210 Has brought you grievously low,
Prolonging your days and nights,
And you maintain it pains you too much.
But if you felt no desire for her,
- 2215 Truly you'd love her but little,
For a lover is impelled to love
In proportion to his desire,
And when desire flees from him
Little love then comes his way.
- 2220 But you've been too much hardened
By these pains you speak of,
Which are so bitter and sour for your heart,
Unrelenting and miserable,
That your tears number more than five hundred,
- 2225 And in these more than five hundred buckets of water.
I consider it great stupidity
That you weep insanely over this,

- fol. 142v Car ce ne sont que ramembrances,
 Monitions, ramentevances
 De l'image qu'est figuree
 2230 En ton cuer par Douce Pensee.
 Avoir y deüsses plaisirce
 Et penre grant joie et pais en ce
 Qu'Amours et ta dame jolie
 Te font mener si douce vie
 2235 Com de sentir les maus d'amer,
 Qui sont tuit dous, sans point d'amer.
- De ton espoir que perdu has,
 Vraiemment tu te partuas,
 Biaus amis, quant tu le perdis.
 2240 A male chose t'aherdis,
 Car chose n'est si neccessaire
 Pour le fait que tu as a faire
 Comme est avoir bonne esperence.
 Tu ne dois pas faire doubtance,
 2245 Eins le dois clerement savoir.
 Et se son pooir vues savoir,
 Sans oublier chose nesune,
 Quier en *Remede de Fortune*,
 Et en mon *Lay de Bon Espoir*,
 2250 Ou je l'aimme et hé desespoir.
 Nompourquant, j'en diray .ij. mos.
 Certes, de ce bien vanter m'os
 (Et ne soit nuls qui s'i oppose!)
 Qu'en amours n'a si bonne chose
 2255 Ne qu'amant doient amer si
 Comme esperence, aprés merci.
 Si te lo que tu la repreingnes
 Et que dedens ton cuer la teingnes
 Avec l'ymage gracieuse.
 2260 S'aras compaingnie amoureuse,
 Aussi comme une trinité,
 Car ce sera une unité
 De toy, d'espoir, et de l'image.
 Pren la dont, si feras que sage.
 2265 Se tu le fais, il te vaurra,
 Car ci aprés le temps venra
 Que ta dame sara ta vie,
 Et s'elle scet que sans partie
 Has son ymage enmi ton cuer,
 2270 Ne t'oublieroit a nul fuer,
 Eins t'amera plus que devant.
 Et aussi je t'ai en couvant

For they are nothing more than the memories,
Recollections, and remembrances
Of that image figured
2230 In your heart by Sweet Thought.
You should take pleasure there,
Discover great joy and peace
In the fact that Love and your pretty lady
Make you lead such a pleasant life
2235 Feeling the pains of love,
And these are sweet, not bitter at all.

Concerning the hope you have lost,
Truly here you did yourself harm,
Sweet friend, having left it behind,
2240 Clinging to something foolish
Since nothing is as necessary
For what you must do
As holding onto an unshakable hope.
You should not doubt,
2245 But rather study it with care,
And if you want to discover what power it has,
Without missing anything,
Look in *Remedy for Fortune*
And in my *Lay of Good Hope*
2250 Where I show love to hope, while despising despair.
In any case, I'll say two things.
Surely I'll risk boasting of this benefit
(And let no one dare contradict me!):
Namely that in love nothing's so good,
2255 Nothing a lover should love as much
As hope, after mercy.
So I advise you to regain
And keep it firmly in your heart
Along with her gracious image.
2260 And then you will have a lover's company,
Just like a trinity,
For here will be a unity
Of you, hope, and the image.
Follow this course and you'll act wisely.
2265 If you do, it will serve you well,
For afterward the time will come
When your lady discovers your circumstances,
And if she learns you are holding
Her image constantly in your heart,
2270 Then she will never forget you,
But love you more than before.
And too I promise you

2275 Que tant est ferme et veritable,
 Juste, loial, et amiable,
 Qu'en si tres parfaite bonté
 Ne porroit estre fausseté.



Figure 35. A73 (fol. 142v); The narrator speaks to King Charles, who looks out through a barred window in a prison tower. (Photo: BnF)

2280 Quant le bon poëtte Orpheüs
 Fu atout sa harpe meüs
 Pour aler Erudice querre
 En une trop estrange terre
 — Ce fu droit en la region
 D'enfer ou fu sa mansion,
 Par le serpent qui si l'a mort
 En talon qu'elle en ot la mort —
 S'esperence de la ravoir
 N'eüst, pour quanqu'il a d'avoir
 En tout le monde entierement
 N'i fust alez, mais vraiment
 Esperence le conduisoit,
 Qui ad ce faire le duisoit.
 Si s'en ala a grant eslais
 Droit devant le triste palais
 D'enfer ou mainte ame dolent
 Pleure, souspire, et se demente.
 fol. 143r A l'entree de ce passage
 2296 Trois dames ot, pleinnes de rage,
 Et s'estoient si grans maistresses
 Qu'elles s'appelloient deesses,
 L'une d'orgueil, l'autre d'envie,
 2300 L'autre de toute tricherie.
 La leur crins serpentins pingnoient
 Et d'autre chose ne servoient
 Que d'elles pingnier et trecier,
 Et toutes ames adrecier
 2305 Faisoient en l'infernal flame

She is so stable, full of truth,
Just, loyal, and loving
2275 That in such perfect goodness
No betrayal could exist.

When the good poet Orpheus
Was moved to go
Seek Eurydice with his harp
2280 In a very strange country
— And this was straight into
The region of Hell, where her dwelling was,
Because of the serpent which bit
Her in the heel, causing her death —
2285 If he had had no hope
Of regaining her, he would not have made his way
To the place for whatever goods there are
In the whole world,
But truly Hope guided him there,
2290 And urged him to make the attempt.
So he traveled in great haste
Right before the palace of sadness
In Hell where many a sorrowing soul
Weeps, sighs, goes mad with grief.
2295 Three ladies full of rage stood
At the mouth of the passage,
Mistresses who were so powerful
They were called goddesses,
The first of pride, the second of envy,
2300 The third of deception in all its forms.
They brushed their hair full of snakes,
Busying themselves with nothing other
Than combing and fixing their hair,
Forcing all souls to turn
2305 Into the infernal flame,

Qui toudis art et toudis flame.
 Orpheüs, qui sa harpe avoit,
 Et qui seur tous chanter savoit
 Et de tous genres de musique
 2310 Avoit le sens et la pratique,
 Et en fu plus souverein mestre
 Que home né, ne qui fust a nestre,
 Sa harpe acorda sans delay
 Et joua son dolereus lay
 2315 Et chanta de vois douce et seinne,
 De si grant melodie pleinne
 Qu'a sa vois, qu'a ses instrumens
 Fist cesser d'enfer les tourmens.
 Car les infernaus s'esjoïrent
 2320 De la douceur quant il l'oïrent.
 J'ay son lay maintes fois veü
 Et l'ay de chief en chief leü,
 Mais plus ne contient fors q'il prie
 Qu'il rait Erudice s'amie.
 2325 Aussi fort de li te puis dire:
 Par la grant douceur de sa lire
 Les nimpes des bois le sievoient,
 Et les grans arbres s'enclinoient
 Prés de lui pour lui escouter.
 2330 Assés t'en porroie conter,
 Car de tous genres a grant nombre
 Y venoient pour lui faire umbre.
 Les sers et les bestes sauvages
 Le sievoient par les boscages.
 2335 Les rivieres aler faisoit
 Encontremont quant li plaisoit
 Pour son chant oïr et sa harpe,
 Qui doucement resonne et harpe.
 La ot mainte larme plouree
 2340 En la tenebreuse valee
 Des ames qui entroublierent
 Leur peinnes dou chant qu'escouterent.
 Aussi li roys des infernaus
 Getta jus craus et gouvernaus,
 2345 Et se cessa, pour la merveille,
 Que plus les ames ne traveille.
 Trop s'en merveille Proserpine,
 Qui d'enfer est dame et roïne,
 Que li rois infernaus ravit
 2350 En .i. vergier ou il la vit,
 Ou elle cueilloit des flourettes
 Avecques pluseurs pucelettes.

Always burning and blazing.
Orpheus, who had his harp with him
And who could sing better than anyone else,
Knowing both the theory and the practice
2310 Of all kinds of music,
Being their sovereign master more
Than any man born, or to be born,
Tuned up his harp at once
And played a sorrowful *lay*,
2315 Singing with a voice soft and soothing,
And so filled with wonderful melody
That by his voice and instrument
He made Hell's torments cease,
For the infernal captives rejoiced
2320 In this sweetness as they heard it.
I have looked at his *lay* many times,
Reading it from beginning to end,
But it contains nothing more
Than a request for the return of Eurydice his beloved.
2325 Even more, I can say this to you about him:
The great sweetness of his lyre
Made the wood nymphs his companions,
Made tall trees bend
Toward him to hear his song.
2330 And still there's more I could say,
For a great multitude of all the creatures
Assembled there to give him shade.
Wild deer and savage beasts
Followed him through the woods.
2335 He made the rivers flow
Toward him when he pleased
So they might hear his song and harp,
Which sweetly resounded and rang out.
Many a tear was shed
2340 In that valley of shadows
By those souls who forgot their troubles
As they listened to the song.
And the king of Hell as well
Threw down his helm and pitchfork,
2345 Stopping, because of the wonder,
His torture of souls.
Proserpine marveled greatly at all this,
She who is queen and lady of Hell
And had been ravished by Hell's king
2350 In a garden where he saw her,
Picking little flowers there
Along with several of her damsels.

Mais un po laissier ma matire
 Vueil, pour toy dire tire a tire
 2355 Comment ot ceste roiauté
 Prosperine pour sa biauté
 De Typhoeüs, de Venus,
 Et pourquoy Pluto fu venus
 Pour enserchier et pour veoir
 2360 S'ensfers voloit fondre ou cheoir.
 Je te di que Typhoeüs
 Fu uns jaians trop deceüs,
 Que dechacier volt par sa guerre
 Les dieus dou ciel et de la terre.
 2365 Mais li dieu si fort s'en courcierent
 Que crueusement s'en vangierent.
 Ne fu adjournez ne semons,
 Eins fu mis entre .iiij. mons
 Trop pesans et trop mervilleus.
 2370 Tout enmi fu li orguilleus,
 Qu'il voloit les diex desprisier,
 Et li plus que eaus faire prisier.
 Trinatris avoit seur son chief,
 Qui li faisoit trop de meschief;
 fol. 143v 2376 L'autre aus piez, le tiers a senestre,
 Et le quart estoit a son destre.
 La fu li chetis si estrains,
 Si tourmentez et si destrains
 Qu'il savoit bien qu'il avoit tort.
 2380 La se bestourne et se detort,
 Si que les .iiij. mons escrosle,
 Dont li rois d'enfer de ce crosole
 Ot tel paour que tout en l'eure
 Sus trois chevaus plus noirs que meure
 2385 Yssi hors de sa mansion
 Pour faire visitation
 S'il avoit crevace ou fendure
 En murs de l'infernal closture,
 Pour ce qu'il y vuet pourveoir
 2390 S'il y puet nul deffaut veoir.
 La court et par mons et par vaus
 Pluto sus ses faëz chevaus
 Sans frein, sans culiere, et sans bride.
 C'est horreur dou veoir et hide.
 2395 Venus, qui estoit près de la,
 Son dous ami chier appella,
 Qu'elle bainoit et acoloit
 (Autre plaisirne ne voloit)
 Si li a dit moult doucement:

- Now I'll put aside my theme
A while to tell you in detail
2355 How Proserpine enjoyed
Such royal estate for her beauty's sake
From Typhoeüs, from Venus,
And why Pluto came
To search out and see if that other
2360 Wished to destroy or bring down Hell.
I tell you that Typhoeüs
Was a much too foolish giant,
Who intended to defeat in war
The gods of earth and sky.
2365 But the gods grew so terribly angry at this
They exacted a cruel vengeance.
He was not warned or reprimanded,
But, instead, was put between four mountains
Terribly huge and strange.
2370 The prideful one was right in the middle,
For he intended to debase the gods
And have himself thought greater.
He had Aetna atop his head,
And this pained him greatly;
2375 The second on his feet, the third on his left hand,
And the fourth was on his right.
There the captive was so oppressed,
So tormented, so constrained
He knew well he was wrong.
2380 There he twisted and turned,
Shaking the four mountains so violently,
The king of Hell, because of this commotion,
Became so terrified that suddenly
He rode out from his palace
2385 On three horses darker than blackberries
To go and see for himself
If there were some crack or break
In the walls of that hellish enclosure,
For he wanted to do what was necessary
2390 Should he spot any damage.
There across mountains and valleys rode
Pluto on his magical steeds
Never stopping, with no bridle, no harness.
It was horrible, monstrous to behold.
2395 Venus, who was close nearby,
Spoke to her sweet, dear lover,
Whom she was kissing and embracing
(No other pleasure did she wish),
Saying quite endearingly to him:

- 2400 “Amis, dessous le firmament
 N'a creature qui t'eschape,
 Tant ait cours draps, ne longue chape.
 Tuit congnoissent ta grant puissance,
 Et tuit te font oubéissance.
- 2405 Vesla Pluto, le dieu d'enfer,
 Qu'est plus dur et plus noir que fer.
 Moustre li ce que tu sces faire,
 Car il est de si put affaire
 Que signeur ne te vuet clamer.
- 2410 Amis, je te pri, fai le amer.”
 Cupido entent sa requeste,
 Si li otroie et tost s'apreste
 Pour traire au dieu une saiette
 De trop grant force et trop bien faite.
- 2415 Cupido ha pris l'arc turquois;
 La saiette trait dou carquois,
 Qui fu tranchans et affilee,
 Longue, droite, et bien empanee.
 La saiette mist en la coche,
- 2420 Moult fort tire et elle descoche.
 Le dieu d'enfer tel cop en baille
 Que tout droit parmi la coraille
 Li a mis le fer et le fust.
 Chetüs fust se si fors ne fust.
- 2425 Or est Pluto enamourez,
 Mais la n'est gueres demourez,
 Eins va et vient et court et serche.
 Partout fait son cerne et sa serche.
 Tant est alez les saus menus
- 2430 Qu'il est en Parguse venus.
 Parguse, c'estoit .i. vergier
 Si bel, si gent, qu'a droit jugier
 Il n'estoit lieus plus delitables.
 Printemps y estoit pardurables.
- 2435 Tuit cil qui sont et ont esté
 En .xxiiij. jours d'esté
 Ne te diroient les delis
 Dou vergier, tant estoit jolis,
 Et pleins d'odeur plaisant et fine.
- 2440 La fu la belle Proserpine,
 Qui cueilloit o ses compaingnettes
 Roses, esglentiers, violettes.
 Mais si tost com Pluto la vit,
 Il l'ama et si la ravit.
- 2445 Proserpine a haute vois crie:
 “Aïe, dieus! Aïe! Aïe!

- 2400 “Lover, below the firmament
No creature escapes you,
However short his clothes or long his cape.
All acknowledge your great power
And pay you obeisance.
- 2405 See there Pluto, god of Hell,
Harder, blacker than iron.
Show him what you can do
For he is of such low estate
He refuses to call you lord.
- 2410 Lover, I beg you, make him fall in love.”
Cupid listened to her request,
And granted her it, quickly readying himself
To draw an arrow on the god,
One quite well made and of very great power.
- 2415 Cupid picked up his Turkish bow,
Plucking an arrow from his quiver,
And this was sharp and pointed,
Long, straight, well-feathered.
He placed the arrow on his bowstring,
- 2420 Drew back firmly and loosed it.
He dealt the god of Hell such a blow
He sent both the arrowhead and the arrow
Right into his guts, and he would have
Fallen dead were he not so strong.
- 2425 Now Pluto’s captured by love,
But he hardly stays put in that spot,
Rather he rides off, comes back, gallops and searches.
Circling round about in his quest,
He traveled so far and so quickly
- 2430 He arrived in Perguse.
And Perguse was a garden
So pretty, so noble, that, to judge fairly,
No place was more delightful.
Spring there lasted forever.
- 2435 All who are and have been there
Could not describe the garden’s delights
In twenty-four summer days
It was so filled with beauty,
Redolent with a pleasant and pure fragrance.
- 2440 Beautiful Proserpine was in that place,
Picking, with her companions,
Roses, eglantine, violets.
But as soon as Pluto spied her,
He fell in love and proceeded to carry her off.
- 2445 In a loud voice Proserpine called out:
“Help, you gods! Help! Help!

Ha, Cerés, deesse de blec,
 Je suis tollue et emblee!
 Helas! Mere, que devenray?
 2450 Certes jamais ne te verray!"
 Pluto s'en va grante aleüre,
 Mais ne va trot ne ambleüre,
 Eins samble que ce soit la foudre.
 Il fait entour lui si grant poudre
 fol. 144r Qu'elle vole jusqu'a la nue.
 2456 Prosperpine a enmi tenue,
 Qu'il ne vuet pas que l'en la voie.
 Il scet bien la plus droite voie,
 Les estans dou souffre a passez,
 2460 Et d'autres mauvais pas assez.
 Dyane, qui vit la merveille,
 Moult li desplaist, moult se merveille
 De Dis, qui la deese en porte,
 Qui moult se plaint et desconforte.
 2465 Dyane laissa sa fonteinne
 Et s'escria a haute alainne:
 "Dis, tu ne l'en porteras mie!
 Tu l'as mauvaiselement ravie.
 Je te deffendrai le passage,
 2470 Car tu es sus mon heritage.
 Laisse moy tantost la pucelle!"
 Quant Dis entendri la nouvelle,
 Ses chevaus hastë et son erre,
 Et durement, sans mot dire, erre.
 2475 Vers les estans de Sicanie
 A Pluto sa voie acueillie.
 Dyane li volt contrester,
 Mais ne le pot pas arrester,
 Car li maufez, que Diex maudie,
 2480 Sot trop de mal et de boidie.
 L'iaue fier, et la terre s'uevre.
 Par la vuet achever son ouevre,
 Car ce fu sa voie et s'entree
 En la tenebreuse valee.
 2485 La Prosperpine d'aventure
 Perdi ses fleurs et sa seinture,
 Que cheï enmi la fonteinne,
 Qui moult fu douce, clere, et seinne,
 Mais la fonteinne en devint trouble,
 2490 Dont Dyane si fort se trouble,
 Et pour la deesse ravie,
 Que par larmes fina sa vie.
 Cerés la sainture trouva,

Oh Ceres, goddess of the corn,
I'm being carried off and ravished!
Alas! Mother, what will become of me?
2450 Surely, I'll never see you again."
Pluto took off in great haste,
Hardly at a trot or run,
Instead he seemed thunder itself.
He raised such a cloud of dust around him
2455 It reached up to the clouds.
He kept Proserpine right in the middle,
Not wanting anyone to notice her.
He knew well the most direct route,
Passed through the places of the suffering
2460 And those of many other evildoers.
Cyane witnessed the wonder,
Greatly displeased, marveling much
At Dis, who was carrying off the goddess,
And she, weeping, was sorely troubled.
2465 Cyane left her fountain behind
And cried out in a loud voice:
"Dis, you'll not take her from here!
You've done wrong to abduct her.
I'll prevent you from passing,
2470 For you are in the place that belongs to me.
Surrender the maiden to me at once!"
When Dis heard what she had just said,
He spurred his horses, speeding on
And, saying not a word, powerfully went his way.
2475 The path Pluto picked ran
Toward the inhabitants of Sicany.
To oppose him was Cyane's wish,
But she could not make him halt,
For the evildoer, may God condemn him,
2480 Was too skilled in wrongdoing and deceptions.
He struck the water and the earth opened.
This was how he thought to proceed,
For his path was there, his entrance
Into the world of shadows.
2485 Here Proserpine by chance
Lost her flowers and sash,
And they tumbled into the fountain,
Which was sweet, clear, and pure,
But the fountain roiled up,
2490 And Cyane was so troubled by this,
And also because the goddess had been abducted,
That, weeping, she ended her life.
Ceres came upon the sash,

Qui sa fille en mains lieus rouva,
 2495 Et ce fu la premiere enseigne
 Qui Proserpine li enseigne.
 Je ne te puis mie tout dire
 Ce qui est de ceste matyre:
 Comment Cerés par toute terre
 2500 Sa fille ala serchier et querre;
 Comment elle escommenia
 Sicanie et quanqu'il y a;
 Comment les bestes des charrues
 Faisoit morir parmi les rues
 2505 Et destruisoit tout labourage;
 Comment dou roy d'enfer l'outrage
 Li fist savoir Arethusa;
 Comme Elchalaphus encusa
 Proserpine, qu'il vit mengier
 2510 Dou fruit d'enfer en un vergier;
 Comment elle fust retournee,
 S'elle n'en fust desjeünee.
 Mais je t'ay compté la rapine
 Que Pluto fist de Proserpine,
 2515 Si com l'istoire le raconte.
 Or vueil revenir a mon compte.



Figure 36. A74 (fol. 144r); Pluto, a grimacing hirsute devil wearing a crown, ravishes Proserpina, who sits in front of him on his racing steed; the flowers that she has dropped float in a stream. (Photo: BnF)

Tantalus, qui la muert de soy,
 Et s'a l'iaue d'encoste soy,
 Sa soif et sa peinne entroublie
 Pour la tres douce melodie
 Dou bon pouëte qui enchante
 2520 Tout enfer quant il harpe et chante.
 fol. 144v D'Ysion la roe repose,
 Qui est si dolereuse chose,
 2525 Qu'entour sont roes tous ardans
 Et li las est dessous adans.

Seeking her daughter in many a place,
2495 And this was the first clue
Proserpine furnished her.
I cannot tell you everything
Pertaining to this painful story:
How Ceres went searching out and seeking
2500 Her daughter across the entire earth;
How she came to put under interdiction
Sicany and all who dwelled therein;
How she made perish in the street
All the beasts of burden,
2505 Ruining the work completely;
How she brought the outrage committed
By the king of Hell to Arethusa's attention;
How Ascalaphus blamed
Proserpine, whom he saw eating
2510 The fruit of Hell in a garden;
How she could have returned above
Had she not eaten it.
But I have recounted to you the rape
Of Proserpine committed by Pluto,
2515 Just as the written text has it.
Now I'll return to my subject.

Tantalus, who there suffered terribly from thirst
And yet had water all around him,
Forgot his thirst, his torment
2520 Because of the very sweet melody
Of the good poet who enchanted
All Hell with song and music.
Ixion's wheel came to a halt,
And it is certainly a terrible thing
2525 That around him are burning wheels,
With the sufferer atop, facing down.

Et a Sisiphus point ne grieve
 La grant roche pesant et grieve.
 Et Tycius, qui son entraille
 2530 Et son jusier aus voutoirs baille,
 Oublia sa male aventure,
 Ni li voutoir n'en orent cure,
 Pour la harpe oîr et le son
 De son chant et de son arson.



Figure 37. A75 (fol. 144v); Orpheus, an aged man, harps before Eurydice and Pluto, a grimacing hirsute devil. (Photo: BnF)

2535 Les beles Dyanes geterent
 Jus les tamis qu'elles porterent,
 Et leurs seaus qui sans fons sont;
 Moult se grievent et riens ne font,
 Qu'elles ne cessent de puisier
 2540 Pour l'eaue fuitee espuisier.
 Mais elles perdent bien leur peinne,
 Qu'adés est comble la fonteinne.
 Ce sont les .iij. filles Belli.
 Plus n'en di, mais n'i a celi
 2545 Qui face jamais autre chose,
 Ne qui plus jamais se repose.
 Brief, d'enfer toutes les roïnes
 Plouroient larmes serpentines,
 Ce qu'onques mais ne fu veü.
 2550 Et ce si forment esmeü
 Ha le dieu de la chartre obscure
 Qu'il fist mander grant aleüre
 Erudice, et si la rendi
 Au pouëtte, qui l'atendi.
 2555 Mais ce fu par .i. tel couvent,
 Que Orpheüs dut aler devant,
 Celle aprés, et s'il resgardoit
 Darriere lui, il la perdroit.
 Mais amours, qui les cuers affole,

And the huge rock, heavy and miserable,
Did not trouble Sisyphus at all.
And Tityos, who was offering his guts
2530 And prostrate body to vultures,
Was distracted from his evil fate,
Nor did the vultures pay him any mind,
Hearing his harp, the sound
Of his song, and its passion.

2535 The beautiful nymphs threw down
The sieves they were carrying
And their buckets without bottoms;
They grieved terribly, doing no good,
For they never stopped scooping
2540 The water that was spilled to save it.
But they wasted their efforts completely,
For the fountain was already destroyed.
They are the three daughters of Belus.
I say no more of them, but not a one of them
2545 Ever did anything else
Nor took a rest from that task.
To be brief, all the queens of Hell
Cried huge tears,
For never had they seen the like;
2550 And this so strongly moved
The god of that dark prison
He had Eurydice sent for
With great haste, returning her
To the poet, who was waiting,
2555 But this was only on one condition,
Namely that Orpheus should walk in front,
And she behind, and if he looked
Back, then he would lose her.
But love or desire, that drive hearts

2560 Et desirs, ou pensee fole,
 Li fist derrier li resgarder,
 Et Erudice, sans tarder,
 S'en fuï en la chartre horrible,
 Qui trop est hideuse et penible,
 2565 Et des ses yex s'esvanuï.
 Orpheüs aprés li fuï,
 Mais c'est niant, bien puet savoir
 Que jamais ne la puet ravoir.
 N'i vaut riens chose qu'il argue,
 2570 Car il l'a a tous jours perdue.
 Nompourquant li fols retorna
 Et .vij. jours entiers sejourna
 Devant la dolereuse porte,
 Qu'il n'est homs qui riens li aporte.
 2575 Sa soif estanche de son plour,
 Et sa faim païst de sa dolour.
 Mais la puet assez demourer,
 Assez puet braire, assez plourer,
 Et pleindre soy tant qu'il vorra,
 2580 Que jamais ne la reverra.
 Si que de la se departi
 En moult grief et moult dur parti,
 Et laist Erudice la clope,
 Et s'en retorna en Redope,
 2585 Et devint homs de tel affaire
 Q'ne le vueil mie retraire,
 Car li airs corront et emprise
 De parler de si vil matyre.
 Mais onques puis ne volt clamer
 2590 Dame amie, ne femme amer.
 fol. 145r Dont les dames de Cyconie,
 Pour itant que leur druerie
 Ne volt avoir, le lapiderent.
 Car dars et lances li getterent,
 2595 Pierres, caillos, et roches dures;
 En ce mirent toutes leurs cures.
 Mais li poëtes, qui chantoit,
 Les roches dures enchantoit,
 Si que nul mal ne li faisoient,
 2600 Mais devant li s'amolioient.
 Lors les femmes, que Diex maudie,
 Feïrent trop grant renardie,
 Car elles feïrent ensamble
 Si tres grant noise, ce me samble,
 2605 Qu'on ne pot oïr le chanter
 Qui les roches sot enchanter,

- 2560 Mad, or some crazy thought,
Made him look behind him,
And Eurydice, without delay,
Flew back to that horrible prison,
Which was too horrible and full of pain,
2565 Vanishing thus from his eyes.
Orpheus hastened back after her,
But it did no good; he knew quite well
He would never possess her again.
Nothing he might say could avail
2570 Since he had lost her forever.
Nevertheless the fool returned,
Remaining seven days altogether
By that gloomy entrance,
And no one brought him anything.
2575 He satisfied his thirst with tears,
Fed his hunger with grief.
But however long he stayed,
However much he moaned, or cried out,
However willing he was to mourn,
2580 He would never see her again.
And so then he left that place,
Grieving terribly, enduring great hardship,
Leaving behind Eurydice the lame,
And he returned to Rhodope,
2585 Becoming a man of such condition
I have not the will to speak of him,
For it would corrupt and pollute the very air
To bring up such a disgusting story.
Now afterward he would never call any lady
2590 Beloved, nor would he love a woman.
And so the women of Sicany,
Because he would not accept
Their love, stoned him.
Spears and darts they threw at him,
2595 Stones, rocks, and rough clods;
And they did so with all their might.
But the poet, singing,
Enchanted the hard stones,
And so these did him no harm,
2600 Turning soft as they came near.
Then the women, may God damn them,
Played too great a trick,
For together they made
Such a very loud noise, so I think,
2605 That the song intended to put a spell
On the rocks could no longer be heard,

Et la failli l'enchantement
Qui vint de son dous chantement.
N'onques puis chanson ne chanta,
2610 Bois ne rivieres n'enchanta;
Einsois le poëtte divin
Fu la mors et gettez souvin.
Les nimpes dou bois le plourerent
Parfondement, et moult l'amerent,
2615 Et de tous les arbres les genres,
Les grans, les moiens, et les menres,
Et les rivieres ensement
Le plourerent parfondement
Et si qu'elle en furent tourblees,
2620 Et acreües et plus lees.
Je ne te puis mie tout dire:
Que devint son chief et sa lire;
Et comment Phebus le sauva
Dou fier serpent qui le trouva;
2625 Et comment son ame en enfer
Ala, et comment Lucifer
D'Erudice la compaignie
Li bailla, sa femme et s'amie,
Car ce seroit a reciter
2630 Trop longue chose et a diter.
Mais selonc la poëterie,
Telle fu sa mort et sa vie.
Cuides tu se Orpheüs sceüst
Que Erudice avoir ne deüst,
2635 Qu'il se fust mis en aventure
D'entreprendre voie si dure?
Nennil! Mais Espoirs l'i mena
Qu'i si bonnement s'en pena
Qu'il heüst son faitachevé
2640 S'amours ne li heüst grevé.
Si qu'amis fay, que qu'il avengne,
Qu'Esperence adés te compeingne,
Car c'est la milleur compaingnie
Qu'a cuer puist estre acompaingnie.

And so the enchantment failed,
The one caused by his sweet song.
Nor did he ever sing again,
2610 Charmed neither wood nor river;
Instead the divine poet
Died on the spot, fell down on his face.
The nymphs from the wood bewailed him
Bitterly, for they loved him very much,
2615 And the different kinds of trees did the same,
The tall, the tiny, and those of middling size,
The rivers too
Wept deeply for him,
And thus roiled up,
2620 Swollen, much higher.
I cannot tell you all that happened:
What became of his head, his lyre;
How Phoebus saved him
From the proud serpent that came upon him;
2625 And how his soul made its way down
To Hell, and how Lucifer
Granted him the companionship
Of Eurydice, his wife and beloved,
For this would be too long
2630 To recite and rhyme.
But according to poetic tradition
This was how he lived and died.
Do you think that had Orpheus known
He should not possess Eurydice,
2635 He would have risked
Following a path so arduous?
Not at all! But Hope led him on
To struggle so nobly
He would have accomplished his aim
2640 Had love not prevented him.
And so, friend, whatever might happen
Make sure Hope is your constant companion,
For she is the friend best suited
To accompany any heart.



Figure 38. A76 (fol. 145r); The women of Sicany stone and cudgel Orpheus to death. (Photo: BnF)

- 2645 Quant Paris ala querre Heleinne,
 Dont il endura moult de peinne,
 Yl y ala en esperence
 D'avoir s'amour et s'acointence.
 Et quant si tres bele la vit,
 2650 Par le gré d'elle la ravit
 Ou temple Juno la deesse.
 Venus li bailla sa promesse
 Que elle li avoit promise,
 Quant seur li fu la cause mise
 2655 Pour donner la pomme doree
 Que Discorde avoit aportee
 Aus .ij. deesses de valour,
 L'une de scens, l'autre d'amour,
 L'autre de richesse ou d'avoir.
 fol. 145v L'autre de richesse ou d'avoir.
 2660 Chascune la voloit avoir,
 Mais Venus tant le sermonna
 Que li pastouriaus li donna,
 Dont toute Troie fu destruite,
 Et tuit li sien mort ou en fuite,
 2665 Et il meïsmes en fu mors,
 Dont Heleinne ot meint dur remors,
 Et ploura meinte larme amere
 O Ecuba, sa chiere mere.
 Paris entre lui et sa gent
 2670 L'en menerent par mer nagent
 A Troie, ou fu sa mansion
 Dedens le chastel d'Ylion.
 Cuides tu, se Paris pensast
 Que dame Heleinne le tensast
 2675 Ne qu'a s'amour deüst faillir,
 Qu'il la fust aleee assaillir?
 Nennil! Mais quant pas ne failli,

- 2645 When Paris went to seek out Helen,
For whom he suffered much pain,
He traveled there in the hope
Of gaining her love and friendship.
And when he saw how very beautiful she was,
2650 He carried her off — and she willing —
Into the temple of the goddess Juno.
Venus thus fulfilled the promise
That she had granted the man
When he had been given the task
2655 Of awarding the golden apple
That Discord had brought before
The three goddesses of worthiness,
The first of intelligence, the second of love,
The other of possessions or wealth.
2660 Each woman wanted to possess it,
But Venus said so much to him
The foolish shepherd awarded it to her.
And thus Troy was completely destroyed,
Its people all killed or sent into exile,
2665 And he himself dead as well,
Causing Helen much terrible grief,
And she cried many a bitter tear
With Hecuba, her beloved mother.
Paris took her with him and his people by boat
2670 Across the sea to Troy
Where his dwelling was
Inside the fortress of Ilion.
Do you believe that if Paris had thought
Lady Helen would be angry with him
2675 And he should fail to win her love,
He would have gone to seduce her?
Not at all, but since he didn't fail,

2680 Je di qu'espoirs moult li vali,
 Qu'espoir, ymagination
 Font le cas — c'est m'entention —
 Et les besongnes miex en viennent
 A tous ceaus q'en bien les tiennent.



Figure 39. A77 (fol. 145v); Knights watch as Paris takes Helen of Troy into a boat. (Photo: BnF)

2685 Quant Herculés se combati
 Atheleüs, qu'il abati
 Pour la bele Deyamire,
 (Q'estoit tant belle, a droit dire,
 Qu'autre dame ne damoiselle
 N'estoit si gente ne si belle),
 Atheleüs avoit maniere
 Tele qu'en une grant riviere
 Se muoit ou en .i. serpent
 Qui tenoit de terre .i. erpent,
 Ou tor sauvage se faisoit
 Toutes les fois qu'il li plaisoit
 Si se mua en .i. fier tor.
 Herculés par le destre cor
 Le prist et si fort le hacha
 Qu'il li rompi et arracha,
 Dont Athelüs desconfis
 Fu, et son cor pris et confis.
 Les Naiadiennes le prirent,
 D'espices et de fleurs l'emplirent,
 Et de pommes, si l'en porterent,
 Et puis si le sacrefierent
 Et le tenoient a l'office
 Quant faisoient leur sacrefice.
 Et scez que Herculés devint?
 Il vesqui des ans plus de vint
 En si grant saut, en si grant bruit
 Que tous li mondes de li bruit.

I maintain that hope availed him greatly,
And it is hope and imagination
2680 That carry the day — here's my main point —
And the affairs of all who cling well
To them come to a better end.

When Hercules struggled
Against Achelous, whom he struck down,
2685 For the sake of beautiful Deianira,
(And she was so beautiful, to tell the truth,
That no other lady or damsel
Was so noble or attractive),
Achelous had the ability
2690 To transform himself into
A great river or a serpent
An acre in length,
Or make himself into a wild bull
Whenever it pleased him;
2695 And so he changed then into a proud bull.
Hercules seized him
By the right horn, attacking him so fiercely
He pulled it off, breaking it,
And this pained Achelous,
2700 His horn severed and cracked.
The Naiads took it,
Filled it with flowers and spices,
With apples, and they carried it off,
Afterward making sacrifices
2705 And using it in their ceremonies
Whenever they made their offerings.
And do you know what became of Hercules?
He lived on more than twenty years
In such great toil, such great trouble
2710 That all the world buzzed about him.

- Mais la belle Deyamire
 Le fist morir a grant martyre,
 Nom pas malicieusement,
 Einsois le fist ignoramment
 2715 Par la chemise envenimee
 Qui li fu d'elle presentee.
 Nessus estoit .i. sagittaire
 Que Herculés occist a traire
 Si qu'il fu a sa mort tendant.
 2720 A la belle fist entendant
 Que tant come il la vestiroit,
 Par amours autre n'ameroit.
 Et la belle qu'amours affole
 Fu deceüe commefole
 2725 Que, pour croire son anemi,
 Perdi Herculés son amy.
 fol. 146r Mais Herculés ne se tint mie
 A li, eins fist une autre amie
 Qu'il ama, une damoiselle
 2730 Qu'on clamoit Yolaim la belle,
 Et tant l'ama, c'est chose voire,
 Qu'il en perdi scens et memoire,
 S'onieur, et sa chevalerie.
 Lors de si mortel jalousie
 2735 Deyamire fu esprise
 Que li envoia la chemise
 Par Licas, qui en roche dure
 Fu muëz (encor en mer dure).
 Herculés einsi s'en vanja,
 2740 Mais puis ne but ne ne menja,
 Eins fu mors et deïfiez
 Par les diex et glorefiez.

 Cuides tu que Herculés peüst
 Avoir, s'Esperence n'eüst,
 2745 Si belle et si noble victoire?
 Je ne di pas qu'on doie croire
 Qu'Esperence dou tout le face,
 Mais elle conforte et solace
 Et donne cuer et hardement
 2750 Par tout ou elle est vraiment.
 Et aussi estoit la presente
 La douce ymage cointe et gente
 De la bele Deyamire,
 Ou Herculés souvent se mire.
 2755 Aussi bien te pues tu mirer
 En ton ymage et remirer

- But beautiful Deianira
Made him die in terrible suffering,
Though not through malice,
Rather doing so in ignorance
2715 With the shirt soaked in poison
She brought to him.
Nessus was a sagittarius
Hercules struck down with a javelin
So that he was bound to die,
2720 But he made the beautiful woman believe
That as long as that man wore the shirt
He would love no other with passion.
And the beautiful lady driven mad by love
Was deceived like a fool
2725 So that, believing his enemy,
She lost Hercules her beloved.
But Hercules was not faithful at all
To her, finding instead another paramour
Whom he did love, a young girl
2730 Called Iole the beautiful,
Loving her so much, and it's the truth,
He lost mind and memory,
His honor, and his chivalry.
Afterward Deianira was gripped
2735 By such a fatal jealousy
She sent him the shirt
Through Lichas, who was transformed
Into hard rock (yet enduring in the ocean).
Hercules revenged himself in this way,
2740 But thereafter he did not drink or eat,
Dying instead, and was turned into a god
By the gods themselves and glorified.
- Do you think that Hercules, had he
Not possessed Hope, could have had
2745 Such a pleasing and noble victory?
I don't say that one should trust in
Hope to accomplish everything,
But she does comfort and encourage,
Gives heart and fortitude
2750 Wherever she truly is.
And also there present
Was the sweet image, elegant and noble,
Of beautiful Deianira,
Which Hercules often contemplated.
2755 In the same way you can contemplate
The image within you, marveling at

Sa grant biauté, son cointe atour,
 Et son gentil corps fait a tour,
 Et esperer qu'encor sera
 2760 Li bons jours qu'elle te fera
 Joie par parole et par fait
 De cuer fin, loial, et parfait.

 Mais, pour chose que je te die,
 Garde toy bien que t'estudie
 2765 Soit adés tout premierement
 En servir Dieu devotement,
 Qu'il n'est amour qui se compere
 A s'amour, foy que doy saint Pere,
 Ne chose, tant soit pure, en monde,
 2770 Ne que riens contre tout le monde,
 Ou comme une ymage en pointure
 Contre une vive creature.
 Encor te dirai un confort
 Ou moult durement me confort,
 2775 Et tu t'i dois bien conforter
 En l'oïr, et en deporter,
 Se un petit me vues escouter.
 Je te vueil prouver et conter
 Que ta prise est pour ton millour,
 2780 Ton bien, ton profit, et t'onnour.
 On dit souvent parmi la ville,
 Et le tient on pour euvangile
 (Pluseurs fois l'ay oï debatre)
 Qu'il te faloit l'un des ces quatre,
 2785 Se tu nous fusses demourez:
 Car tu fusses deshonnourez,
 Mors, ou pris, ou que la bataille
 Venquisses, et c'estoit sans faille
 Une moult forte chose a faire,
 2790 Qui bien considere l'affaire,
 Car les gens d'armes a grans routes
 S'en alerent, et nom pas toutes,
 Car li preudomme demourerent
 Et tuit li autre s'en alerent.
 2795 La fu pris li bons rois de France,
 Qui ot tel cuer et tel constance
 Qu'onques Judas Machabeüs,
 Hector ne Cesar Julius,
 Alixandre ne Charlemainne,
 2800 Qui tint l'empire en son demainne,
 Godefroy de Buillon, ne Artus,
 Ayaus, Achillés, Troillus,

- Her great beauty, her elegant presence,
And her noble body so finely proportioned,
Hoping that there will come
2760 Some fine day when she'll bring you
Joy through what she says and does
From her heart, noble, loyal, and flawless.
- But, for the reason I intend to explain,
Make certain your energies
2765 Should always and first of all
Be directed to serving God devotedly,
For there is no love that compares
To His love, by the faith I owe the Holy Father,
Not anything worldly, however pure it might be,
2770 And nothing beyond earthly ken,
No more than a graven image
Compares to a living creature.
Moreover I wish to explain something comforting
From which I draw much consolation,
2775 And you should find comfort there too
Even as you hear and it pleases you,
Providing you listen to me a while.
I can declare and prove
That your captivity is best for you,
2780 Is to your good, profit, and honor.
It's often said in town
And considered as the gospel truth
(I have many times heard it defended)
That one of four things would have been your lot
2785 Had you remained among us:
For you would have been dishonored,
Killed, captured, or victorious
In the battle, and this last, doubtless,
Would have been quite difficult to manage,
2790 As anyone familiar with the event would admit,
For knights in their armor fled
In great numbers, but not all,
Because the great nobles stood fast,
Yet all the others ran away.
2795 There the good king of France was captured,
A man with the courage and resolve
Judah Maccabee did not possess,
Or Hector and Julius Caesar,
Alexander or Charlemagne,
2800 Who ruled the empire as his own territory,
Godfrey de Bouillon or Arthur,
Ajax, Achilles, or Troilus,

Gauvains, Tristans, ne Lancelos,
 Rolans, n'Ogiers — bien dire l'os —
 2805 Guillaume, Oliviers, ne Pompee
 N'orent si tres bonne journee,
 fol. 146v Ne ne firent tant comme il fist.
 En .i. jour trop en desconfist,
 Mais seuls ne pooit pas souffrire
 2810 Pour tout le monde desconfire,
 Qu'entour lui furent pris et mort
 Sa gent de moult piteuse mort,
 Et il pris: c'est pitez et diex.
 Or pri devotement que Diex
 2815 Et sa mere le nous ramaint,
 Et que pacience li maint,
 Einsi comme je le desir
 De bon cuer et de vrai desir.

 Mais il couvient que je te prueve
 2820 Ce que je t'ay dit, sans contrueve.
 Miex te vausist vif enfouir
 Ou .x. fois morir que fuir,
 Car tu fusses deshonnourez
 Se tu ne fusses demourez.
 2825 Et se mors fusses en la place,
 Diex t'ehust fait honneur et grace.
 Et s'il avenist que pris fusses,
 Certes jamais joie ne heusses,
 Car tu fusses si fort pilliez,
 2830 Si destruis, et si essilliez,
 Qu'on te demandast .x. fois plus
 Que n'eusses, et au seurplus
 De ton tans perdisse la rose,
 Qui ne m'est pas petite chose.
 2835 Eins me samble la riens, sans feindre,
 Que tu deusses plus fort pleindre;
 Ou tu fusses par aventure
 Toute ta vie en tel ordure,
 Ou par une .xx.^{ne} d'ans.
 2840 Miex te vaurroit tirer les dans
 Ou tu yes (einsi je le te prueve
 Et qui bien estat, ne se mueve),
 Ou tu fusses en Engleterre
 En prison sous clef et sous serre,
 2845 Ne peusses venir n'aler,
 Et n'eusses a qui parler
 Se n'apreisses le langage
 En ta prison et en ta cage.

- 2805 Gawain, Tristan or Lancelot,
 Roland or Ogier — and I dare well say so —
Guillaume, Oliver, or Pompey,
And none of these ever had such a good day,
Never accomplishing as much as did he.
For in one day he undid a great many;
Yet he alone was not enough
- 2810 To beat them all down,
For beside him his knights
Were killed or taken, dying miserably,
And he himself then captured; it's pitiful and sad.
Now I pray God
- 2815 And his mother send him back to us,
And that patience might be with him,
And this I desire myself
With a good heart and a true will.
- 2820 But I must prove to you
What I've said beyond any objection.
Better for you to have been buried alive
Or die ten times than to flee,
For you would have been dishonored
- 2825 If you had not stood in your place,
And if you had died there,
God would have granted you honor and mercy.
And if it happened that you were captured,
Surely you'd never be happy about it,
- 2830 For you'd have been so evilly treated,
So molested, so injured
Because ten times more than you own
Would have been asked for you,
And you'd have lost the flower of your remaining days,
- 2835 No insignificant thing as I see it.
But rather this seems to me, and no lie,
What you should most grievously have lamented;
For, perhaps, you should have spent
The rest of your life in such a filthy place,
- 2840 Maybe for a term of twenty years.
You would have been better off ripping out your teeth
Where you are (and I'll prove it to you,
And whoever stands on firm ground, let him not move),
Or if you'd been in England,
- 2845 Imprisoned under lock and key,
You could not have come or gone,
And you should have had no one to talk to
Unless you learned the language
In your prison and in your cell.

- 2850 Mais ce n'est pas chose legiere
 De l'apenre en tele maniere.
 La ne trouvasses verité,
 Equité, raison, ne pité,
 Plaisence, amour, fors le contraire
 De tout ce qu'on te deüst faire.
- 2855 Tout ce pues veoir clerement
 Par vray et juste experiment,
 Car maint en sont mat et perdu,
 Honni, destruit, et esperdu
 D'estat, d'onneur, et de chevense.
- 2860 Et maint de ceste pestilence
 Sont mort, dont leur hoïr tel seront
 Que jamais ne reverdiront,
 Dont c'est grans dues et grans damages.
 Mais c'est la guise et li usages
- 2865 Dou temps qui court presentement,
 Car on le voit communement.
 Si qu'il ne t'est pas mescheü,
 Eins di qu'il t'est tres bien cheü,
 Et que c'est ton bien et t'onnour
- 2870 Quant tu es pris de tel signour
 Qui te fera droit et justise,
 Et grace s'a li est requisite.
- 2875 Encor te vueil je sermonner,
 Et un autre conseil donner.
 Bien croy que tu eschaperas
 Briefment, ou delivrés seras
 A honneur, et Diex le t'otroie,
 Car, par m'ame, je le vorroie.
- 2880 Je te pri que tu te meinteingnes
 En tel maniere, ou que tu veingnes,
 Qu'onneur et honnesté toudis
 En tous tes fais, en tous tes dis
 Aies et en cuer et en bouche,
 Car c'est villenie et reproche,
- 2885 Et deshonneur certeinnement
 De parler deshonnestement.
- fol. 147r Pour Dieu, ne soies variables,
 Mais justes, fermes, et estables,
 Autant pour toy com contre toy,
 Et n'oublie pas mon chastoy,
 Car ce affiert trop bien a personne
 Qui vuet que Dieus honneur li donne.

- 2850 But it's no easy thing
 To learn under such circumstances.
 There you'd not have found truthfulness,
 Fairness, reasonableness, or pity,
 Pleasure, love, but rather just the opposite
 Of how you ought to be treated.
- 2855 You can understand this quite clearly
 Because of authentic and relevant experience,
 Since many have been undone and killed,
 Dishonored, brought down, and ruined,
 Insofar as their nobility, honor, and goods are concerned.
- 2860 And many have died
 Through this particular misfortune, and their heirs
 Will never make a recovery,
 And this makes it a terrible loss and injury.
 But such is the way and the common experience
- 2865 Of the times that come upon us,
 For we see it constantly.
 And so you have had no bad luck, but I maintain
 Things instead have gone your way quite well,
 And it's to your benefit, to your honor
- 2870 That you were taken by a lord
 Who will do what is right, offer you justice
 And mercy if he's asked.
- I now intend to continue with my message,
Offering some further advice.
- 2875 I am convinced you will get out
 Soon or be released honorably,
 And that God will grant you this,
 For, by my soul, I would have it so.
- I beg you to be so disciplined
- 2880 That, wherever you go,
 Honesty and honor will always
 Be evident in all your deeds and words,
 What you say with your mouth and in your heart,
 For it's villainous and shameful,
- 2885 Certainly dishonorable as well
 To speak dishonestly.
- For God's sake, don't be inconstant,
But just, firm, and stable instead,
The same when things go your way as not,
2890 And don't forget my admonition,
 For it will serve only too well the man
 Who wants God to grant him honor.

- 2895 Tu ne dois c'un seul mot avoir,
 Mais riens ne dois dire que voir
 Car tes paroles escoutees
 Seront plus qu'autres et notees.
- 2900 Soies liés et abandonnez,
 Et partout soit li tiens donnés
 De tres bon cuer et volentiers,
 Qu'autrement n'est li dons entiers
 Qu'onques princes, pleins d'avarice,
 Ne fu vaillans, c'est trop grant vice.
 Ne te doubté d'avoir finance,
 Car l'onneur avec la chevence
 Te venra se tu le dessers.
- 2905 Et se tu ta richesse sers,
 C'est trop honteuse servitude.
 Et saches, biaus amis, que tu te
 Honnis et més a deshonneur.
- 2910 Fi de richesse sans honneur!
 Mais honneur est bien sans richesse,
 Et certes, c'est plus grant noblesse
 D'avoir honneur et povres estre
 Que sans honneur estre grant mestre
- 2915 Et avoir d'or une grant somme.
 Nompourquant je di, c'est la somme,
 N'est richesse qui honneur vaille.
 Honneur est grains; richesse est paille.
 Dont qui a honneur, il est riches,
- 2920 N'il ne doit or prisier .ij. chiches
 Qu'il ne puet avoir nul deffaut,
 Qu'onneur demeure et avoir faut.
- 2925 Pren garde au bon roy de Behaingne,
 Qui en France et en Alemaingne,
 En Savoie et en Lombardie,
 En Dannemarche et en Hongrie,
 En Pouleinne, en Russe, en Cracoe,
 En Masouve, en Prusse, en Letoe
 Ala pris et honneur conquerre.
- 2930 Il donnoit fiez, joiaus, et terre,
 Or, argent; riens ne retenoit
 Fors l'onneur; ad ce se tenoit.
 Et il en avoit plus que nuls.
 Des bons fu li mieudres tenus.
- 2935 De son bien tous li cuers me rit,
 Et pour ce aussi qu'il me nourrit.
 Il ne pooit estre lassez

2895 You need have only a single word,
 Yet you should not speak anything but the truth
Because your words will be heard
And noted more than those of others.

2900 Be happy and free from worry,
 And let your goods be shared out to everyone,
 Willingly and with a good heart,
For otherwise the gift is not complete
Since a prince full of avarice
Is never worthy, so great is the vice.
Don't worry about acquiring wealth,
For honor will come to you
2905 Along with riches if you're worthy.
Should you become a slave to your riches
Such servitude would be shameful.
Be aware, good friend, you should be
Disgraced and dishonored.
2910 Fie on wealth without honor!
Honor, on the contrary, is a good unlinked to wealth,
And surely, to have honor and yet be poor
Is a much greater nobility
Than to be a great man without honor
2915 And yet possess a huge amount of gold.
Nevertheless I maintain, and here's the point,
No wealth is worth as much as honor.
Honor is the grain, wealth the chaff,
And so the honorable man is the rich one,
2920 Nor would he give two peas for gold
Since he wants for nothing
If honor remains and he lacks possessions.

2925 Take as your model the good king of Bohemia,
 Who in France and Germany,
In Savoy and Lombardy,
In Denmark and Hungary,
In Poland, Russia, Krakow
In Masovia, Prussia, and Lithuania
Did venture to win glory and honor.
2930 He bestowed fiefs, jewels, land,
 Gold, silver, kept nothing
 But the honor, treasuring it.
And he had more than anyone else.
Of great men he was considered the best.
2935 My whole heart rejoices at his virtue,
 And also because he supported me.
 He could never weary

De donner, et s'avoit assez
 Toudis quelque part qu'il venist.
 2940 Et par ma foy, s'il avenist
 Qu'il heüst .ij. .c. mille livres,
 Il en fust en .i. jour delivres,
 Qu'a gens d'armes les deparroit,
 Et puis sans denier se partoit.
 2945 Je le say bien, car je l'ay fait
 Plus de .i. fois de fait.
 Je ne di pas en si grant somme
 Com dessus le devise et somme.
 Einsois le di par aventure.
 2950 Briefmēt, il n'avoit d'argent cure,
 Ne riens qu'onneur ne desiroit.
 La ses cuers seulement tiroit.
 S'il avoit une cote grise
 De drap de Pouleinne ou de Frise,
 2955 Et .i. cheval tant seulement,
 Il li souffissoit hautement.
 Il n'avoit pas tous ses aviaus,
 Car souvent mengoit des naviaus,
 Des feves, et dou pain de soile,
 2960 D'un haran, d'une soupe a l'oile
 Par deffaut de bonne viande.
 Et si te respon sans demande
 Qu'il n'avoit tapis ne courtine,
 N'autre chose qui encourtine
 2965 Son lit, eins prenoit a l'ostel
 Ce qu'il trouvoit. Onques n'ot tel
 fol. 147v Ou munde, ne si patient.
 De riens n'estoit impatient.
 Et s'il estoit en bonne ville
 2970 Ou en lieu pour le fairë, il le
 Trouvast, c'estoit tout despendu,
 Tout donné et tout respandu.
 Mais il s'aisoit en sa maison
 Si que miex ne s'aisa mais hom.
 2975 Mais je te jur et te prommet
 Qu'il estoit en si haut sommet
 D'onneur qu'il n'avoit si haut homme
 Voisin, ne l'empereur de Romme,
 Que s'il li vosist mouvoir guerre
 2980 Ou faire qu'il ne l'alast querre
 Tout en milieu de son païs.
 N'estoit pas de ses gens haïs,
 Car chascuns l'amoit et servoit

- Of giving, and he possessed so much
At all times wherever he went.
- 2940 And by my faith, if it happened
He had two hundred thousand pounds,
In a single day he would be rid of them,
Giving everything to his knights,
And then going off without a penny.
- 2945 I know this well, for I have seen it happen
More than fifty times, in fact,
But not, I should add, with so great a sum
As I have described and mentioned above.
That was a random example.
- 2950 In short, he did not care for money,
Desired nothing but honor.
His heart drew him toward this alone.
If he had only a grey cloak
Of Polish or Frisian cloth
- 2955 And a horse, and that was all,
These would more than suffice.
He did not have everything he wanted
For often turnips were his dinner,
Beans and black bread,
- 2960 Herring and garlic soup
Since he lacked better food.
And I'll tell you more, though not asked:
No rug or curtain
Or anything else covered
- 2965 His bed; rather he took whatever he
Found at his resting place. Never was there
His like in the world, no one so long suffering.
He was impatient about nothing.
And if he was in a pleasant town
- 2970 Or in a place where he could do so,
Whatever he found he would share out with all,
Giving away and getting rid of everything,
But in his house he should find better comfort
Than any other man did in his.
- 2975 Yet I swear to you and maintain
He remained at such a pinnacle
Of honor there was no nobleman so great
Among his neighbors, not even Rome's emperor,
Whom he would not seek out
- 2980 Right in the middle of his country
If he wished to attack or make war upon him.
He was not hated by his people,
But rather every man loved and served him

Pour ce que bien le desservoit.
 2985 Et adés si bien se chevi
 Qu'onques encor signeur ne vi
 Qui telle force avoir peüst
 Qu'en sa terre une nuit geüst.
 Que fist il premiers en Behaingne?
 2990 Que qui s'en loe ou qui s'en plaigne,
 Par force d'armes et d'amis
 En subjection les a mis.
 Comment qu'il li fussent rebelle
 Tuit, mais il gaaingna la querelle,
 2995 Et maintes fois se combati,
 Dont maint grant orgueil abati.
 Aprés ce vint a Esselingne,
 Une ville qu'est en Duringne.
 La l'ordre ot de chevalerie
 3000 Et a moult noble compaingnie
 Se combati par tel maniere
 Eu milieu d'une grant riviere
 Q'l'eaue en fu vermeille et teinte
 Une demi lieue d'enseinte.
 3005 Mais ses annemis desconfit
 A s'onner et a son profit.

 De la s'en ala en Baiviere
 Et a desploie baniere
 Et compaingnie noble et riche
 3010 Desconfit le duc d'Osteriche.
 Mais il le prist par la ventaille
 A force dedens la bataille,
 Et le mena a Bruguelis,
 Son chastel, ou n'a fleur de lis
 3015 Car il y fait froit en esté.
 Bien le say, car je y ay esté.
 Le rois se dut loer de Mars,
 Car il en ot cent mille mars
 Et pluseurs forteresses bonnes,
 3020 Qui de Behaingne sont les bonnes.

 De la s'en ala en Pouleinne,
 Et la conquist a moult grant peinne.
 Aussi conquist il Breselau,
 Qui estoit le duc Boselau,
 3025 Et .xij. dus qui tout hommage
 Le firent par son vasselage.
 Je le vi, pour ce le tesmong,
 Car partout en seray tesmong.

- Because he was well deserving,
2985 And he so quickly moved to act
There was never a lord I saw
With sufficient might
To spend even a single night in his territory.
What did he accomplish first in Bohemia?
2990 Whoever might applaud or complain,
Through the force of arms and allies
He did subject these people.
Though they all rebelled
Against him, he prevailed in the war,
2995 Fighting many battles,
And thus humbling many a great pride.
Afterward he went to Esslingen,
A village in Duringen.
There he assembled his knights
3000 And with a very noble company
He engaged in a battle
Right in the midst of a great river,
Reddening and staining the water
For half a league around.
3005 But he humbled his enemies
To his honor and profit.
- From there he went to Bavaria,
And with banners flying
And a host noble and powerful
3010 He harassed the Duke of Austria.
Indeed he seized him forcefully
By the helmet in the middle of the fight
And led him off to Bürglitz,
His fortress, where there were no lilies
3015 Because it was cold in summertime.
Well I know it, for I've been there.
The king should be honored by Mars,
For his were a hundred thousand marks
And several fine castles,
3020 These the good ones in Bohemia.
- Thence he proceeded to Poland,
After much struggle conquering it.
He also won Breslau,
Which belonged to Duke Boleslas,
3025 And thirteen dukes there gave him
Their complete loyalty because of his valor.
I saw this, and so I bear witness,
And everywhere I'll attest to it.

- 3030 Bien .x. ans roys s'en appella.
 Et puis il s'en ala de la
 Droit eu roiaume de Cracoe
 Et par les glaces en Letoe.
 Crestiennier fist en une ville
 Des mescreans plus de sis mille.
- 3035 Li lieus avoit nom Medouagle,
 Et ne tien pas que ce soit fable
 Qu'encor prist il .iiij. fortresses,
 Qui dou païs furent maistresses:
 Xedeytai et Gedemine,
- 3040 Gegusë, Aukahan; et si ne
 Demoura la homme ne fame
 Qui ne perdist le corps et l'ame;
 Ne riens qui demourast en vie,
 Maugré le can de Tartarie,
- 3045 A qui Letoe est tributaire.
 Et encor leur fist tel contraire
- fol. 148r Qu'il leur gasta plus de païs
 Qu'il n'a de Bruges a Paris.
 Car presens fui a ceste feste.
- 3050 Je le vi des yex de ma teste.
 Puis fu il par .ij. fois en Prusse,
 A moult grant honneur, et en Russe.
 Aprés conquist en Lombardie
 Parme, Rege, Mode, Pavie,
- 3055 Et jusques a .xij. citez.
 On scet bien que c'est veritez.
 Il fu sires de Pietrecent,
 Et de Luques, mais plus de cent,
 Voire de mil, tout a .i. sible,
- 3060 L'appelloient le roy paisible.
- Que fist il devant Basenouve,
 A Senouain et a Lendouve,
 Et devant La ou fu li Hongres
 A .c. mille hommes (c'est li nombres)?
- 3065 Trop fist de choses merveilleuses,
 Apertes, sages, perilleuses.
 Se toutes les voloie dire,
 Je ne les te porroie lire
 Ou compter en jour et demi.
- 3070 Et si n'ot onques annemi
 Qu'il ne chastiast par tel guise
 Que l'onneur en avoit acquise.
 Mais einsois qu'il finast sa vie,
 Par scens, par armes, par maistrie

- More than ten years he called himself its king.
3030 And afterward he went
Straight to the kingdom of Krakow
And across the ice into Lithuania.
He had Christianized in one village
More than six thousand unbelievers.
3035 The place was called Medvēgalis,
And don't consider it a mere tale
That afterward he took four fortresses,
The most dominant in that country:
Šiauduva and Gediminas,
3040 Gegužė, Aukaimis, and afterward
There was no man or woman
Who did not lose body and soul;
Nothing at all, in fact, was still alive,
Despite the Khan of Tartary
3045 To whom Lithuania is tributary.
And then the king harassed them terribly,
Devastating more of their territory
Than what lies between Bruges and Paris.
Indeed I was present at that celebration.
3050 I witnessed it with the eyes in my head.
Then he traveled twice to Prussia,
Gaining much honor, and to Russia as well.
Afterward in Lombardy he was victorious,
At Parma, Regia, Modena, Pavia,
3055 And then at twelve other cities.
This is well known to be the truth.
He was the lord of Pietrasanta
And of Lucca, but more than a hundred,
Truly more than a thousand, speaking a single voice,
3060 Did accord him the title of the peaceful king.
- What did he accomplish before Besenova,
At Sivan and at Lindow,
And before Laa where the Hungarians
Were a hundred thousand men (that's the figure)?
3065 He did so many incredible things,
And these were remarkable, well-conceived, risky.
If I wished to relate them all,
I could hardly tell you
Or recount them in a day and a half.
3070 And furthermore he never had an enemy
He didn't punish in such a way
That he gained honor thereby.
But before he ended his life,
Through good sense, arms, and power

3075 Fist que roy, duc, marquis, et conte
 Fist son fil, qui a droit le conte,
 Et le fist signeur de l'empire.
 De li ne pense or plus a dire,
 Fors qu'il a richesse a son oues.

3080 Si que, biaus amis, se tu vues
 Bien retenir ceste lesson,
 Au cuer t'en sera dous le son.
 De ce qu'il fist dessa le Rin
 Me taïs, car maint bon pelerin,
 3085 Maint chevalier et mainte dame
 Scevent qu'il n'i ot point de blame.

Garde seur tout ta loiauté;
 Ne soit laidure, ne biauté,
 Amour, ne faveur, ne haïne,
 3090 Ne chose en monde qui t'encline
 A faire riens de desloial.
 Car trop messiet a cuer roial.
 Aussi seroit il en .i. homme
 Qui n'aroit vaillant une pomme,
 3095 Mais en .i. prince est plus parent
 Qu'il n'est en son povre parent.

Et s'aucuns te voloit sousquerre
 Ou mouvoir en ton païs guerre,
 Pren conseil a ceuls qui feront
 3100 Tout ce qu'il te conseilleront,
 Car la chevense avec la vie
 Y va; pour ce ne doublet mie
 Qu'il ne te mesconsilleroient
 Pour rien, car il s'en honniroient.

3105 Ne fais pas cler tes consaus d'armes,
 Qui doivent prier pouz les ames,
 Et doivent compter et escrire,
 Et chanter leur messes ou lire,
 Et consillier les jugemens
 3110 Aus consaus et aus parlemens
 Si que tien chascun en son ordre
 Si bien qu'il n'i ait que remordre.

3115 Se tu sens que tes anemis
 Veingne, mande tous tes amis
 Et fai tantost ton mandement
 Si bien, si bel, si sagement
 Qu'nuls n'i sache qu'amender.

3075 He made his son king, duke,
 Marquis, and count — so says he who says truly —
 And established him as lord of the empire.
 Of him I intend to say no more
 Except that he has all the wealth he could want.
3080 And so, good friend, if you would
 Remember well this lesson,
 It will sound sweetly in your heart.
 Of what he did on the other side of the Rhine,
 I will say nothing, but many good pilgrims,
3085 Many knights and many ladies,
 Know that nothing was blameworthy.

Above all else guard carefully your loyalty;
Let neither ugliness nor beauty,
Love, impulse, or hate,
3090 No thing at all in the world persuade you
 To give yourself to disloyalty.
 It's terribly unfitting for the kingly heart.
 Of course, it would be the same for a man
 Lacking the price of an apple,
3095 But in a prince this is more noticeable
 Than in his impoverished counterpart.

And if any man should attack you,
Make war on your lands,
Follow the counsel of those who'll carry out
3100 Whatever they advise you,
 For health and life itself
 Are both at risk; and so don't worry at all
 That they might offer you bad advice
 For any reason since they'd be shamed so doing.

3105 Don't ever make clerks your war advisors,
 Since they should pray for souls,
 Should compose and write,
 Sing masses or do the readings,
 And offer their opinions
3110 In councils and parliaments,
 And so all should hold so firmly to his rank
 There will be nothing to regret.

If you feel your enemy is
On the move, send for all your allies,
3115 And frame a request at once
 So effective, so pleasing, so intelligent
 No one could improve on it.

Mais garde le contremander,
 Car li contremant dou roiaume
 3120 Ont fait ardoir maint toit de chaume,
 Dont encor apperent les traces
 En mains leus et en maintes places.
 Et s'il faut que tu contremandes,
 Garde toy bien qu'a Dieu commandes,
 3125 Et mercie tres humblement
 Ceuls que tu porras bonnement,
 fol. 148v Et leur offre chiens et oiseaus
 A chevaliers, a damoiseaus.
 Se tu as que donner, si donne;
 3130 Se tu ne l'as, di a chiere bonne
 Que bien les guerredonneras,
 Et le fay quant aaisiez seras.
 S'einsi le fais, tuit t'ameront
 Et de bon cuer te serviront.

3135 Et se tu has guerre ou riote
 A ton voisin qui te riote,
 Saches premiers se tu has droit;
 Et se tu l'as, en tout endroit
 Te dois hardiement deffendre.
 3140 Mais je te vueil dire et apprendre
 Que, pour despendre ta chemise,
 Ne met ton heritage en mise
 Pour cas qu'i te puist avenir,
 Qu'un autre le porroit tenir.
 3145 Et s'il est que tu aies tort,
 N'aies pas le cuer si entort
 Qu'a toutes raisons ne te mettes,
 Et que tort ensus de ti gettes.
 Somme le tant, fai li tant d'offres
 3150 Qu'on voie par ce que tu offres
 Qu'il n'a mie droit s'il s'excuse
 Dou prendrë et s'il le refuse.
 Deffen toy bien et baudement
 S'il t'assaut, et certeinnement
 3155 Je croy qu'en ce droit t'aidera
 Diex, et qu'il le confundera,
 Car cils qui fait ce qu'il ne doit,
 Il li vient ce qu'il ne vorroit.
 Et s'il est qu'on pregne astinences,
 3160 Tries, ou aucunes souffrances,
 Pour Dieu ne les vueilliez brisier.
 Trop t'en feroies desprisier,

- But be on your guard about countermanaging
Because refusals to serve the kingdom
- 3120 Have set fire to many a thatched roof,
And the results endure
In many places and locations.
And if you must make such an excuse,
Take care to command yourself to God,
- 3125 And in all humility richly
Recompense those you can,
Offering hounds and birds
To the knights and the young men.
If you've anything to give, then give;
- 3130 And if you don't, then say pleasantly
You will reward them well,
And do so when you have the means.
If you do this, all will love
And serve you with a willing heart.
- 3135 And if you fight or quarrel
With a neighbor who provokes you,
Determine first if you are right;
And if you are, you should with courage
Defend yourself at every pass.
- 3140 But I would advise and instruct you
Not to mortgage your heritage,
To pay for such expenses
Because it might happen
Another will take possession of it from you.
- 3145 And if indeed you're wrong,
Don't be so stubborn at heart
You refuse to see reason
And abandon your error.
Pay him, offer him enough
- 3150 To make everyone see well by your proposal
That he is not right at all if he declines
To accept, and if he refuses.
Defend yourself ably and boldly
Should he attack, and I firmly
- 3155 Believe God will aid you
In such a right cause and confound him,
For whoever does what he shouldn't
Will then suffer what he wouldn't.
- And if it happens that an armistice,
3160 A truce, or other cessation is requested,
Don't for God's sake violate it:
You should harm your reputation too much,

- Car vraiment, c'est traïson,
 Et me doub que la vengison
 3165 N'en prenist Diex, nostre Signeur,
 En corps, en biens, et en honneur.
- Et s'il avient que tu t'embates
 En tel lieu ou tu te combates,
 Et que Diex te donne victoire,
 3170 Biaus amis, ne t'en donne gloire,
 Mais loe Dieu, car de li vient,
 Nom pas de toy. Et s'il avient
 Que tu prengnes tes anemis,
 Ne soient plus fera ne mis
 3175 Villeinnement, mais a franchise
 Te conseille, sans couvoitise,
 Si que homs ne puist apercevoir
 Que tu ne faces ton devoir,
 Car contre honneur fait et mesprend
 3180 Qui leur meffait puis qu'il les prent.
 Gentilment fay ce qu'en feras,
 Et encor le retrouveras,
 Car bonté faite autre requiert,
 Et ce li mestiers d'armes quiert.
- 3185 Et s'il est que desconfis soies
 Et que tes gens mors et pris voies,
 Ja soit ce que li cuers t'en dueille,
 Garde que ton oueil ne s'en mueille,
 Car c'est maniere de commere
 3190 Qui doit plourer l'ame sa mere.
 Pren bon conseil et par avis
 Fay ton fait, car il m'est avis
 Que la congnoist on la vaillance
 D'un prince mieus et sa prudence,
 3195 Qu'en cas qui li puist avenir,
 Ne la victoire appartenir
 Ne puet a la desconfiture,
 Ne tant n'i faut scens et mesure,
 Soit a combatre ou a retraire.
- 3200 Mais tu dois ceste chose faire,
 Se tu pues, a ton avantage
 Par maniere honnorable et sage.
- Encor faut il que je t'aprengne
 Le dit au bon roy de Behaingne.
 3205 Il disoit que prince a toute heure
 Soit pour la guerre a son desseure

For truly, that's treason.
I'd fear for the retribution
3165 Our Lord God might exact
From your person, your goods, your honor.

Should it happen you find yourself
Fighting some place
And God grants you the victory,
3170 Good friend, don't magnify yourself,
But praise God since it comes from Him,
Not you. And if it happens
You capture your enemies,
So they might not be too harmed
3175 Or badly treated, let generosity,
Not greed, be your guide,
And thus no one can see
You not doing what you should,
For whoever captures, then mistreats men
3180 Goes against honor and does wrong.
Deal with them nobly in what you do,
And in the end you will make out well,
For one good deed inspires another,
As is required in the profession of arms.

3185 And if as it happens you are defeated,
Your knights killed and taken before your eyes,
However much your heart might sorrow,
Make sure your eye does not flow with tears,
For this is how an old woman acts
3190 Who must weep for her mother's soul.
Always take good counsel and act
Advisedly, for it seems to me
That at this time a prince's valor
And wisdom should be the more readily displayed,
3195 Despite what might then happen,
For victory cannot come
To the man who becomes discouraged,
And nothing is more necessary than reason and moderation
Either in attacking or retreating.
3200 But in this particular situation you should act,
As you can, and to your advantage,
With honor and with wisdom.

I should teach you in addition
The motto of the good king of Bohemia.
3205 He would say a prince should
Always be a victor in war

fol. 149r Et a son dessous au tournoy,
 Dont mais parler a ce jour n'oy.
 Mais riens ne prisoit grant puissance,
 3210 Ne gens d'armes sans ordenance,
 Et qui des chiés entierement
 N'estoient en commandement.
 Cuides tu par grant assamblee
 Avoir d'armes haute journee
 3215 Se de tes hommes n'ies amez?
 Nennil! Tels est sires clamez
 Qu'il ne l'est pas de son païs
 Car de ses hommes est haïs.
 Si qu'amis, fai par toute voie
 3220 Que tu sambles l'oisel de proie,
 Qui vuet le cuer tant seulement.
 Se les cuers as, legierement
 Aras le corps et la chevance,
 Dont honneur aras et vaillance,
 3225 Car riens n'aront qu'il ne te baillent,
 Et tuit morront eins q'l te faillett.
 Mais cuides tu, pour estre eschars,
 Pour garder tes vins et tes chars,
 Ton or, ton argent, tes jouiaus,
 3230 Tes robes a dorés nouiaus,
 Tes destriers, tes courciers, tes selles,
 Aquerir les victoires belles?
 Nennil! N'i met mie t'estude,
 Car le sens aroies trop rude.
 3235 Mais douceur, franchise, largesse,
 Diligence, amour, hardiesse,
 D'onner et de victoire don
 Te feront; c'est biau guerredon.

 Et se ti annemi si fort
 3240 Sont qu'il gisent par leur effort,
 Maugré toy, dedens ton païs,
 Ne soies pas si esbahis
 Pour riens qui te puist avenir
 Que paroles faces tenir
 3245 De traitié, de pais, ou de trieves.
 Y te vaurroit mieus estre a Tries
 Ou a Romme, sans revenir.
 Laisse Fortune couvenir
 Qu'aprés seur eaus chevaucheras
 3250 Plus fort. Einsi t'en vengeras.
 Mais l'onner seroit trop blecie
 Et doublee ta villenie

- But a loser in tournaments;
More talk that day I didn't hear.
Still he didn't esteem great strength
3210 Or armed knights if unrestrained,
Men not always in complete
Control of their leaders.
Do you think you could assemble
Such a great host of armed soldiers
3215 If your troops did not love you?
Not at all! Some man could be called lord
Though he is not one in his country
Because his men hate him.
And so, friend, do what you can
3220 To resemble the bird of prey
Who desires the heart alone.
If you have the hearts, you may easily
Get both bodies and the upper hand,
And thus honor and power,
3225 For they have nothing they will not give you
And all will die before failing you.
But do you think that being a miser,
Hoarding your wine and meat,
Gold, silver, jewels,
3230 Robes with gold-encrusted gems,
Your chargers, coursers, and saddles
Will help you to fine victories?
Not at all! Don't consider it,
For such behavior is too stupid.
3235 On the contrary, sweetness, frankness, generosity,
Friendship, love, courage,
These will bestow on you honor
And victory: a reward that pleases.
- And if your enemies are so powerful
3240 That through their efforts
They occupy your lands despite you,
Don't be so overwhelmed
By what might happen
That you call a parley
3245 About a treaty, a peace, or a truce.
Better for you to remain
In Triers or Rome, never to return.
Leave everything to Fortune
And ride after them
3250 Even more forcefully. Thus revenge will be yours.
But your honor would suffer too much
And your ignominy be doubled

- Se tu estoies en traitié
 Avec eaus d'aucune amitié
 3255 Puis qu'il yroient mal traitant
 Toy et ton païs en traitant.
- Mais se ti anemi d'acort
 Sont d'eaus retraire, bien m'acort,
 Euls retrais, que hardiement
 3260 Tu traitez bien et sagement.
 Se ton bon y vois, si le pren.
 Mais je te conseil et t'apren
 Que, comment que li traitiez prengne,
 Que ton fait a l'onneur se teigne,
 3265 Qu'onneur crie partout et vuet:
 "Fais que dois, aveigne que puet."
 Aussi le vuet li mestiers d'armes.
 Fai le adés dont, et quant tu t'armes,
 Et ne croy homme dou contraire,
 3270 Qu'einsi le doit tout prince faire
 S'il n'est tels qu'il mette a .i. conte
 Et a un pris honneur et honte.
- Et se tu n'as de guerre point,
 Tu pues mettre dou tien a point,
 3275 Bien acquis, et non autrement,
 Pour servir bien et richement
 Tes bons amis, s'il ont a faire;
 Ou de hors dou païs vues traire,
 Et aler en estrange terre
- 3280 Honneur et vasselage acquerre,
 Soit en Castelle ou en Grenade
 (Qui est une voie moult sade),
 En Alemaingne, en Rommenie,
 Ou en Prusse, ou en Lombardie,
- 3285 Plus priveement t'aideras
 Dou tien que ne l'emprunteras.
- fol. 149v Mais je te pri, quoy qu'on te die,
 Pren la milleur chevalerie
 De quoy tu porras recouvrer,
- 3290 Ne qu'on porra pour or trouver.
 Soit près, soit long, fai que tu l'aies,
 Et se tu l'as, pas ne t'esmaies
 Qu'avoir puisses confusion.
 Pren toutes gens d'election,
- 3295 Et ne te charge de merdaille.
 Car il n'est tresors qui riens vaille,
 Car c'est l'onneur, l'estat, la vie

- Should you deal with them
About any kind of amity
3255 As they continue to mistreat
You and your lands while negotiating.
- But if your enemies agree
To retire, I certainly then concur,
With them gone, that you should negotiate
3260 From strength, and ably, wisely.
If you see an advantage, then seize the chance.
But I counsel and instruct you
Whatever the treaty's terms,
To do the honorable thing,
3265 For honor everywhere demands and requires this:
"Do what you must, whatever might follow."
The profession of arms requires it as well.
Do what you must at once when you take up arms,
Never believing anyone who says the opposite,
3270 For this is what every prince should do
If he is not the kind who thinks of and values
Honor and shame at the same price.
- And if you have no war to fight,
You can attend to your possessions,
3275 What is rightfully, but not otherwise, acquired,
In order to serve your good friends
Well and richly, if appropriate for them;
Or if you become involved beyond your borders,
Traveling to a foreign land
3280 To find honor and chivalry,
Be it in Castile or Grenada
(And this is a very agreeable path)
In Germany, in Romania,
Or in Prussia or Lombardy,
3285 You'll help yourself more discreetly
Using your own resources, instead of borrowing.
I beg you, moreover; whatever anyone might tell you,
Take along the most able knights
You can muster,
3290 Not those to be had for gold.
Be sure to do so, near and far,
And if you have them, you need not
Fear dissension at all.
Always take the men who choose to go,
3295 Avoiding dealings with scoundrels.
For treasure matters not at all
But rather the honor, reputation, and life

D'un prince a tele compaignie.
 Et certes, li uns en vaut .iiij.,
 3300 Soit a conseil, soit a combatre.
 Soit au sejour, soit a la peinne,
 Chascuns de mieu faire se peinne.
 N'on ne les puet en guise mestre
 Qu'on ne facent a leur mestre.
 3305 Bien fait qui de tels gens se hourde.
 Je te di voir, qui que te bourde,
 Et t'amento ce qu'on doit faire,
 Car je ne me puis des bons taire.
 Se tu as ci dessus leü,
 3310 Je les t'ay ja ramenteü.

 Et se tu prens gens de niant,
 Tu te pers tout a essient,
 Qu'assés plus de bien gasteront
 Que li bon n'en despenderont.
 3315 Dont par eaus seras diffamez,
 Et meins prisiez et meins amés,
 Povres, chetis, et mendians.
 S'il te tiennent en leurs lians,
 Ne mais ne passera ta porte
 3320 Honneur, eins sera pour toy morte.
 Se tu t'armes, en aventure
 Seras d'estre a desconfiture;
 Car teles gens ne doubtent honte,
 Et si ne scevent qu'on ne monte.
 3325 S'il te meschiet, ne te saroient
 De riens aidier, qu'il ne porroient.
 Si q'amis, soies sus ta garde
 Encontre tels gens et t'en garde,
 Qu'on doit a son oueil mettre a l'erbe
 3330 Qu'on congnoist et qui pas n'enherbe.

 Aies toudis bonnes espies,
 Que qu'il couste, et ou tu te fies,
 Et les paie si largement
 Qu'il te servent hardiemment,
 3335 Par quoy tu saches le couvine
 Des annemis. Ceste doctrine
 Est la chose plus neccessaire
 Que je congnoisse en ton affaire;
 Car je te promet et t'affie
 3340 Que mieu vaut une bonne espie
 Qui fait son fait seürement
 C'un advocat en parlement;

- Of the prince with such a company.
And to be sure, one such is worth four others,
3300 Either as advisers or in battle.
In easy times, or when hardship comes,
Each man will strain to do his best.
Nor can such men be persuaded
Not to do honor to their calling.
3305 The man who finds strength with such men does well.
I tell you the truth, whoever might make light of it,
Admonishing you to do what is needed,
For I can hardly pass over good counsel in silence.
If you have read what is found above,
3310 Then I have brought it to your attention.
- When you take on men of no account,
Surely you deliberately harm your cause,
For they will waste more of your goods
Than virtuous men would use up.
3315 And so you'll lose your good name,
Be less loved and honored,
Impoverished, wretched, and beggarly.
If they hold you in their bonds,
Then Honor will never enter
3320 Your door, but be dead to you.
If you take up arms, you'll run
The risk of being overwhelmed;
For such men fear not shame
And do not know that honor ennobles.
3325 So if things go badly for you, they could not
Help at all, for it's not in them.
And so, friend, be on your guard
Against such men and keep your distance from them,
For a man should put in his eye
3330 The familiar herb, the one that won't poison.
- Always have good spies,
Whatever the cost, ones you trust,
And pay them so handsomely
That they will serve you courageously,
3335 And thus you'll know your enemy's
Plans. This precept is
The most important
I know for someone in your place;
For I affirm and promise you
3340 That a good spy is worth more —
One who acts with discretion —
Than a lawyer in parliament;

- Qu'on ne puet, sans bien espier,
Ses anemis bien guerrier.
- 3345 Mais princes qui scet bien qu'il font,
Il s'onneure et si les confont,
Car il a toudis l'avantage,
S'il a cuer, scens, ou vasselage.
- Se tu pues sentir ou veoir
3350 Que tes anemis asseoir
En bourc, en chastel, ou en ville
Te vueillent, aies tant de guille
Qu'adés aies la clef des chans
S'orras des oisillons les chans.
- 3355 Et ne te laisse par .i. siege,
Einsi comme un leu, penre au piege.
Et se tu y vues demourer,
Y te couvient sans demourer
Yssir a plain et toy combatre
- 3360 Pour ton heritage debatre,
Ou ton honneur n'i seroit mie.
Tien donc la plus seinne partie,
Car je te jur et asseür
Qu'estre hors est le plus seür,
- 3365 Le milleur, le plus honnourable:
Et celi qui est plus grevable
- fol. 150r Aus annemis. De ce t'avis
Sans plus, par maniere d'avis,
Qu'il n'apartient en nulle guise
- 3370 Que uns princes en sa ville assise
Soit, car il se doit pourchacier,
Tant aler, venir, et tracier
Qu'il puist lever ses annemis
Par force d'armes et d'amis.
- 3375 Mais assis, il n'a de pourchas,
Ne que li princes des eschas
A qui on dit eschac et mat.
Amis, garde toy de tel mat,
Et ne te met a portion,
- 3380 Car ce seroit desrision,
Qu'on ne scet en tele aventure
Com longuement la chose dure.
Et se voit on tout en appert
Que une ville souvent se pert
- 3385 Par mal song ou par traïson,
Par famine ou discention.
Qui de ces .iiij. poins se garde
En fort ville assise, il n'a garde:

- For without good spying, it's hardly possible
To war successfully on one's enemies.
- 3345 But a prince who knows well what they are about
Brings honor to himself, confounds his enemies,
Because he always has the advantage
If he possesses courage, brains, or prowess.
- If you can ever sense or discover
3350 That your enemies intend
To besiege you in a city, castle,
Or town, always be guileful enough
To have the key at once to open country
And you will hear the birds' song.
- 3355 And so don't let a siege snare you
Like some wolf in a trap.
And if you are intent on remaining within,
You must sally out into the open
To fight for yourself without delay
- 3360 In order to defend your heritage
Or your honor will not amount to much.
Do what seems best at the moment,
But I assure and promise you
Sallying out is the safest course,
- 3365 The best, the most honorable,
And the one that does the most harm
To your enemies. And so I counsel, and this is the sum,
Giving you this advice:
That it's not fitting at all
- 3370 For a prince to be besieged
In his own citadel, for he ought to sally out,
Pursue them vigorously, ride forth and give chase
And thus along with his household
Get rid of his enemies by the force of arms.
- 3375 If besieged he has no advantage,
No more than does the king in chess
When check and mate are called.
Friend, avoid disaster of this kind
And don't shut yourself up,
- 3380 For this would hurt you,
Since one never knows in such circumstances
How long this situation might last.
And since it's quite apparent
That a town is often destroyed
- 3385 By treason or the failure of provision,
By famine or mutiny,
Then a man, though besieged in a mighty fortress,
Who looks to these four things has no worry:

3390 S'elle est de bonne gent garnie,
D'engiens et d'autre artillerie.
Se de ce y avoit defaut,
On la porroit penre d'assaut.

3395 Et se Diex si ton fait adresse
Que lieu pregnes ou fortresse
Ou il ait dames, damoiselles,
Bourgoises, filles, et pucelles,
En nom de la vierge Marie
A ton pooir ne sueffre mie
Que de tiens soient violees,
3400 Corrompues, ne desflourees.
Et se homme y a qui les efforce
Ou qui les vueille penre a force,
Fay justice, et on s'en tenra,
Et par Dieu, grans biens t'en venra
3405 Car c'est deshonneur et grant honte
A .i. prince qui tant s'ahonte
Qu'il sueffre tels gens en sa route
Et tel meffait, et ne fay double
Qu'en ce cas en ta sauve garde
3410 Doivent estre. Amis, or les garde
Et seur ce fay tel ordenance
Que chascuns sache sa sentence,
Et fay tant qu'elle soit tenue
Ou elle est de nulle value.

3415 3420 Et s'il y a femme qui gise,
Soit tantost ton enseigne mise
Seur le sommet de sa maison,
Et en ce garde si raison
Qu'il n'i ait home qui la touche
De piet, ne de main, ne de bouche.
Einsi le faisoit, dont j'en ri,
Li bons fils l'empereur Hanri,
Qu'en son ost n'estoit si hardis
Qu'en ce ne fust acouardis
3425 Et que la teste ne perdist
S'a femme efforcier s'aërdist.

3430 Aussi faisoit il autre chose
Dont s'ame Dieus prise et alose,
Et je le tesmongne encor tel
Qu'onques en .i. pechié mortel
Ne volt se couchier ne armer.
Devoit on bien tel homme amer?

- 3390 That is, if it is well supplied with good men,
With catapults and other artillery.
If these are lacking,
The place can be taken by assault.
- 3395 And if God so furthers your cause
That you take a fortress or town
With ladies, damsels,
Townswomen, young girls, and maidens,
In the name of the Virgin Mary,
Insofar as you are able, don't allow
Your men to violate,
- 3400 Mistreat, or deflower them.
And if there's a man who assaults them,
Or tries to take them by force,
Do what is just and it will be upheld,
And by God, you'll benefit greatly
- 3405 Since it's dishonorable and terribly shameful
For a prince to degrade himself
By allowing such men in his army
And such violations, and leave no uncertainty
That in this case the women should
- 3410 Be under your safeguard. Friend, look after them
And establish a code of conduct
Whose terms every man will know,
Doing what's necessary to insure its observation.
If not, it would be worth nothing.
- 3415 And if a woman is lying pregnant,
Let your standard be raised at once
On the roof of her house
And see to it as best you can
That no man touches her
- 3420 With foot, hand, or mouth.
King John, virtuous son of the emperor Henry
Did so, and I rejoice thereby,
Namely that there was no man in his army so brave
Who did not fear committing such a crime
- 3425 Or who in fact did not lose his head
If he dared force himself on a woman.
- 3430 And he did something more
For which God may esteem and value his soul.
And I bear witness to it even now,
Namely that never in a state of mortal sin
Would he go to sleep or take up arms.
Should such a man be greatly admired?

3435 Fai einsi, si feras que sages,
 Car c'est uns bons et biaus usages,
 Et cils qui a Dieu souvent compte,
 Il li rent bon et juste compte.
 Mais viez pechiés et vieilles debtes
 Font a Dieu compter a clugnettes,
 C'est a dire qu'il n'i voit goute.
 3440 Non fait cils qui le compte escoute.

Se tu as .ij. voisins ou .ij.
 Q'marchissent a tes destroit,
 Ne soiez mal des .ij. ensamble.
 Cils qui ce fait au fol ressamble.
 3445 Mais se tu pues, soies bien d'eus,
 Au meins ou de l'un ou des .ij.,
 fol. 150v Par quoy, se li tiers te menasse
 Q'petit doubtes sa menasse.
 Car se riches, puissans, et fors
 3450 Sont, ce te sera grans effors.
 Einsi chascuns princes le fait,
 Qui bien vuet joir de son fait.
 Et on dit adés, biaus amis:
 "De plus d'amis, meins d'anemis."
 3455 Mais encor te vueil aviser
 D'une chose ou moult dois viser,
 Si te pri que tu la reteingnes:
 Et que nullement ne desdeingnes
 Ton povre ou petit anemi,
 3460 Car, foy que doy l'ame de mi,
 On en voit assez mescheoir.
 Et tu le pues assez veoir.
 Car il ne fera que veillier,
 Ymaginer, et soustillier
 3465 Comment de lui grevez seras;
 Et tu riens ne le priseras
 Ne point ne seras seur ta garde,
 Si que tu ne t'en donras garde,
 Qu'il te porra tuer ou prendre.
 3470 Et s'avient souvent que li mendre
 Ont plus de vailience et d'onneur
 Que n'ont li prince et li signeur
 Qu'a ce neccessité les meinne,
 Si s'en mettent en plus grant peinne.
 3475 Tu vois une plaie petite
 Dont on ne donroit une mitte.
 Quant cils qui l'a riens n'i aconte,
 Elle envenime et croist et monte

- Do the same and you'll act wisely,
This is a virtuous and fine practice,
3435 And the man who often confesses to God
Renders Him a true and just account.
But old sins and failings
Make God count them as if playing hide and seek,
Because the man does not see them clearly.
3440 And his confessor, listening to them, does not either.
- If you have two or three neighbors
Intent on marching to destroy you,
Don't be on bad terms with all three at once.
Whoever does so is a fool.
3445 Rather, if you can, be friendly toward them,
Or at least to one or two,
And thus if the third threatens,
You need fear but little his menace.
For if they are wealthy, powerful, and strong,
3450 You need to put forth great effort.
Every prince eager for
Success in his career does so.
And, good friend, it's often said:
"The more friends, the fewer enemies."
3455 Yet I would advise you even further
To attend closely to something,
And, I beg you, remember it:
Don't neglect in any way
Your impoverished or less powerful enemy,
3460 For, by the faith I owe my own soul,
Great misfortune has often been seen to result.
And it is easy enough to understand why,
For he has only to bide his time,
Cast about in his mind, and plot cunningly
3465 Just how he might do you harm;
Yet you disregard him,
Not being on your guard at all,
And so do not protect yourself,
And thus he can capture or kill you.
3470 And it often happens that lesser nobles
Are more valiant and honorable
Than princes and great lords
Because necessity so demands it,
And thus they try much harder.
3475 You see a small wound
That is given no thought
When the wounded man ignores it
Will grow infected, swell, and worsen

3480 Tant qu'on ne trueve si bon mire,
 Ne homme qui t'en sache que dire,
 Ne phisicien qui s'i congoisse.
 S'en muert aucune fois d'engoisse.
 Einsi est il, se Diex me gart,
 De tout princë ou n'a regart
 3485 A soy, quant en guerre se boute,
 Et qui son anemi ne doubte.
 Car je te promet, biaus amis,
 Qu'il n'est nuls petis anemis,
 Ne plaie aussi ou aconter
 3490 Ne doiez. Oÿ l'ay compter.
 Or te pri que de ce te membres
 Et ne te joue de tes membres.

3495 Ne passe tant d'onner le terms
 Que dedens ta chambre t'enfermes
 Pour homme qui veingne a ta court,
 Car renomme, qui tost court,
 Te diffameroit par tout, si que
 On diroit: "C'est une relique
 Qu'on ne voit c'une fois l'annee."
 3500 Pis en vaurroit ta renomme.
 Mais compaingne les chevaliers,
 Les gens d'armes, les escuiers,
 Et parle aus grans et aus petis
 (De ce ne soies alentis!)

3505 Et porte honneur a toutes femmes
 Soient damoiselles ou dames,
 Grandes, moiennes, ou petites.
 Garde que nulles n'en despites,
 Car plus d'onner te porteras
 3510 Qu'a elles quant tu le feras.

3515 Mengüe en ta sale souvent
 Et tien de tes gens le couvent,
 Qu'il leur souffist en ta presence
 Trop mieus et a meins de despense.
 Mais je te pris trop chierement
 (Q'ne croies legierement)
 Et que de garçons ne t'acointes
 Car c'est trop perilleus acointes,
 Et que tu t'armes volentiers,
 Car c'est tes souvereins mestiers.
 3520 N'autre honneur n'as, n'autre sciënce
 Qu'armes, dames, et conçience.
 Fay toy servir par bonne gent

- 3480 Until no adequate physician can be found,
No man who would know what to advise,
No healer who would know what to do.
And so the man dies sometimes in pain.
It's just the same, may God protect me,
With every prince who doesn't look out
3485 For himself when he pushes for war,
Not fearing his enemy.
For I promise you, good friend,
No enemy is so insignificant,
And there is no wound that you should not
3490 Attend to. I have heard this said.
Now remember it, I beg you,
And don't play games with your life.
- And don't flagrantly violate the rules of honor
By remaining sick inside your room
3495 When a man arrives at your court,
For rumor, which runs fast,
Will ruin your reputation everywhere,
And so people will say: "He's a relic
Seen only once a year."
- 3500 Your reputation will suffer in consequence.
Be instead a companion to your knights,
Your men at arms, your squires,
Speaking to those of low and high degree
(Don't be reluctant to do so),
- 3505 And treating all women honorably
Whether ladies or maidens,
The great, the lesser, and those in between.
Be careful not to treat any woman disrespectfully,
For you'll gain more honor
- 3510 Than you bestow when you act thus.
- Take meals often in your hall,
And join in the assembly with your household,
For in your presence they will be
Much more satisfied and at less cost.
- 3515 But I beg you with great affection
(And don't take it lightly)
Not to associate with boys
Because such relations are too dangerous,
And you should willingly take up arms
- 3520 For this is your sovereign calling.
There is no other honor for you, no other endeavor
Than arms, ladies, and moral conduct.
Make sure you are served by the trustworthy,

3525 Et leur donne de ton argent.
 Ou chose autre, s'i le desservent,
 Tant que plus loiaument te servent.

fol. 151r De fol et d'ivre ne t'aproche,
 Car gent sont de si grant reproche
 Qu'il n'en porroit nul bien venir.

3530 Mais bien en puet mesavenir.
 Garde toy bien, quoy que tu dies,
 Q'de personne ne mesdies.
 Et s'on mesdit ou tu seras,
 En l'eure le rabateras.

3535 Car tels mesdit souvent d'autrui
 Qu'il a moult a mesdire en lui.
 Soies diligens et songneus,
 Qu'onques juenes hom paresseus
 Ne pot a haute honneur venir,

3540 Ne son heritage tenir,
 Qu'il n'en perde ou qu'on ne li tote.
 Tu yes tous les jours a l'escole
 Dou veoir par experience,
 Si te dois moult bien mirer en ce.

3545 Ne te laisse desheriter
 Pour riens qu'on te puist enditer,
 Car par ma foy, mieus ameroie,
 S'empereres ou rois estoie,
 Despendre tout en bonne guerre
 3550 Qu'on me tollist .i. piet de terre,
 Car tout prince desherité
 Vit a honte et a grant vilté.

3555 Soies humbles, courtois, et frans,
 Et de tes bons amis souffrans
 Et crueus a tes annemis.
 Ja ne soies lens ne remis,
 Et ne te vange par tencier,
 Par parole, ou par menacier.
 Mais parle pou, fai ta besongne.

3560 Sages est qui einsi besongne.
 Mais encor supplier te vueil
 Que seur tout te garde d'orgueil,
 Car de tous vices c'est li pires,
 Et cils que plus het nostres Sires,
 Et si fait l'omme trebuchier,
 Et paresse le fait mendier.
 Se tu fais aucune sotie
 Et uns povres homs te chastie,

- 3525 Bestowing on them your silver
Or something else when they deserve it,
Enough so they will serve you more loyally.
- 3530 Have no truck with fools or drunks,
For such men are so reviled
That no good can come of it.
But certainly misadventure is likely.
And whatever you say, keep clear
From maligning anyone.
And if people gossip with you at present,
Beat it down as soon as possible.
- 3535 For many a person gossips about others
Who has much to be reproached for himself.
Be diligent and painstaking,
For no lazy young man
Can ever be a great success
- 3540 3545 Or even hold onto his birthright,
For he either loses it or someone takes it.
You spend every day seeing
This in the school of experience,
So you should reflect carefully on it.
Don't let yourself be disinherited
Because of anything you can be blamed for
Since by my faith I would much rather,
Were I an emperor or king,
Expend all in a just war
- 3550 3555 Than have a foot of land taken from me,
For every disinherited prince
Lives shamefully and in ill repute.
- 3560 Be humble, courteous, and frank,
Indulgent toward your good friends
As well as cruel to your enemies:
Don't ever be reluctant or remiss about it,
And yet don't revenge yourself with threats,
With words or menace.
Rather say little, do what you must,
For the man is wise who does so.
- 3565 Furthermore I want to ask that you
Refrain from pride above all else
Because it is the worst of the vices,
And the one our Lord hates the most,
And it brings down the man,
While sloth makes him a beggar.
If you ever do something foolish
And a poor man upbraids you for it,

- 3570 Pour Dieu pren en gré son chastoy
 Tout aussi bien comme d'un royst,
 Et tien que de cuer t'amera
 Quant en secret te blasmera.
 Car qui doctrine ne reçoit
 En gré de tous, trop se deçoit.
 3575 Et si n'est homs, tant soit parfaist,
 Qui n'erre par dis ou par fais.
 Saches souvent la vois dou pueple,
 Quel parole de toy il pueple.
 S'elle est bonne, ren Dieu löange.
 3580 S'elle est mauvaise, ne t'en vange,
 Car qui se vuët de tout vangier
 Son pain ne puet en pais mengier.
 Mais t'amende eins que on te somme,
 Si feras ouevre de preudomme.
- 3585 Se tu vues bien faire et bien vivre,
 Soies ordenez en ton vivre,
 Car mengier souvent et menu
 Ha fait que pluseur sont venu
 A leur mort; ne ce n'est pas vie
 3590 De vivre en tel gourmanderie,
 Eins est vie de beste mue,
 Qui toudis runge et toudis mue.
 Qui ne se couche a heure et lieve,
 C'est une chose qui tant grieve
 3595 Qu'on en haste souvent sa mort.
 Ne scet qu'il fait qui s'i amort,
 Qu'au meins est ce une si grant peinne
 Qu'on en pert couleur et aleinne
 Et Dieu servir et ses besongnes.
 3600 Tu t'ocis s'en ce t'embesongnes.
 Que valent teles veilleries
 Et puis tels longues dormerries?
 Certes, onques bien ordonnez
 Ne fu qui ad ce fu donnez.
 3605 Mais princes qui fort se traveille
 Et qui dou cuer et de l'ueil veille
 fol. 151v Pour ses anemis resveillier,
 La se doit il bien travillier.
 Et certes, ce n'est pas travail,
 3610 Ce samble a moy, qui petit vail,
 Eins est repos qui renouvelle
 Honneur, qui porte tel nouvelle
 Que ses annemis trop aville
 Qui leur grieve a champ et a ville.

- 3570 For God's sake receive his reprimand gratefully,
Just as if it came from a king,
And think he will love you from the heart
Though he will blame you in private.
For whoever does not gracefully receive
Instruction from all, deceives himself too much.
- 3575 3575 And there's no man, however perfect,
Who does not err in word or deed.
Inform yourself often about the voice of the people,
What opinion about you is spread abroad.
If good, give God thanks.
- 3580 3580 But if bad, don't seek revenge
Because whoever wishes to redress every wrong
Will never eat his bread in peace.
So mend your ways before you are called to account
And you will be acting the nobleman.
- 3585 3585 If you want to do right and live well,
You should be moderate in your habits,
For eating many, insufficient meals
Has led many men
To their deaths, for it's no life
- 3590 3590 3590 To persist in such gourmandizing,
But rather the existence of a dumb beast,
Always grazing, never at rest.
Whoever doesn't sleep and wake at proper times
Harms himself so much
- 3595 3595 3595 He often hastens his death.
He doesn't know what he does hurts him.
For at the least this is so great a strain
One loses the health and energy
To serve God and do what he should.
- 3600 3600 3600 You will kill yourself if you start this.
What good are such late hours
And then this oversleeping?
Surely whoever gives himself to such habits
Would never be well disciplined.
- 3605 3605 3605 But that prince who takes great pains,
Attending with eye and mind
To shake up his enemies,
Should labor hard at that task.
And surely, it's not a labor,
- 3610 3610 3610 It seems to me, of little worth,
But a respite that renews
Honor, leading to new plans
For greatly shaming one's foes,
Doing them harm in town and country.

- 3615 Si que point ne travilleras
 Quant en ce faisant veilleras,
 Qu'onneur n'est — qui en veille, rie —
 Si fort comme en tel veillerie.
- 3620 Amis, ne fai pas tel outrage
 Com de brisier ton mariage,
 Car vraiment qui y enchiet,
 Dieus s'en couresse et l'en meschiet.
 Biaus amis, soiez si discrez
 Que tu ne dies tes secrez
 3625 Ne chose que vueilles celer
 A personne qui reveler
 Le doie — nelui ne te nomme,
 Mais je n'exepte femme, ne homme.
 Ne je ne me porroie taire
 3630 Que ne te mette en exemplaire
 Ton bon pere et ta bonne mere,
 Car c'est la riens qui plus te pere
 Et fait d'onneur que leur vaillance.
 Tant orent bonté et puissance
 3635 Qu'onneur si les embellissoit
 Que d'eaus tout bon et bel issoit.
 Aussi ti bon predecesseur
 Qui furent plus grant amasseur
 D'onneur, et trop plus en avoient
 3640 Que nuls, resgarde qu'il fasoient
 Et tu feras tout le contraire
 De quanke tu vois ores faire.
 Il estoient honestement
 De tres fin drap et richement
 3645 Vestis, fourrez, et abilliez.
 Ne sambloient pas essilliez,
 Car de si grant magnificence
 N'estoit il nuls rois, sans doubtance,
 Ne que on deüst tant amer,
 3650 Car deça mer et dela mer
 Courroit leur bonne renommee
 Et l'onnesté de leur contree.
 Il avoient, s'il leur plaisoit
 (Et miex qu'a autres leur loisoit)
 3655 Robes riches et curfeuses,
 Pleinnes de pierres precieuses,
 De rubiz, de saphirs, de pelles,
 Mais n'i acontoient .ij. melles,
 N'il ne metoient pas leurs cures
 3660 En porter tels vesteüres.

- 3615 And so you don't strain yourself at all
When you stay awake for this reason
Since there's no honor — let he who wants laugh —
So great as in the practice of such vigilance.
- Friend, don't do anything so outrageous
3620 As to dissolve your marriage,
For truly whoever tries to do this
Angers God and brings misfortune on himself.
Good friend, be discreet enough
Not to tell your secrets,
3625 Nor the things you wish kept private
To someone likely
To reveal them — I won't name names,
But I except no man or woman.
Nor can I keep silent,
3630 Not invoking as an example for you
Your own virtuous father and mother,
For this is what glorifies you more,
Honors you more than their high station.
They were so very moral and powerful
3635 Honor magnified them to such an extent
That every good and virtue flowed from them.
And your good predecessors moreover
Acquired so much
Honor, possessing more than anyone else,
3640 So look to what they accomplished,
And you'll do the opposite
Of what you see done these days.
They dressed honorably
In very fine clothes, were richly
3645 Turned out with furs, nicely attired.
They did not look wretched,
For no king, without doubt,
Was at that time so magnificent,
Nor was anyone deserving of such love,
3650 For on this and that side of the ocean
Their good reputation spread,
And the honesty of their land.
They had, if they pleased,
— More allowed them than others —
3655 Rich and elaborate robes,
Dressed with precious stones,
With rubies, sapphires, and furs,
But they didn't care much about these,
And they were rather indifferent
3660 About having such garments to wear.

Or voy que li roy et li conte,
 Li prince et li duc n'ont pas honte
 De vestir .i. povre pourpoint
 Qui leur est fais trop mal a point.
 3665 Plus n'en di qu'il n'apartient mie
 Que je des seigneurs chose die
 Qui leur puist ou doie desplaire.
 Mais il voient par exemplaire
 Des autres qui einsi le font
 3670 Qu'onneur et honestet deffont.
 Et quant il se vuelent parer,
 Il sont legier a separer
 De tous autres et de leur gent
 Car couvert sont d'or et d'argent,
 3675 De pelles et de perrerie,
 Plus qu'image d'or entaillie.
 Mais leurs gens vestent si ensamble
 Que riens n'i a qui se ressamble,
 Car li uns est vestus de pers
 3680 Qui en cuide estre plus apers.
 L'autre est entortillié de vert.
 Li autres a son corps couvert
 De camelin ou de fusteinne,
 De toile ou d'autre drap de leinne.
 3685 L'autre l'est de noir ou de blanc.
 L'autre l'est plus rouge que sanc;
 fol. 152r Qui de jaune porte une bende;
 L'autre porte une houpelande,
 L'autre .i. pourpoint, l'autre .i. loudier.
 3690 Plus n'en vueil dire ne plaidier,
 Mais tuit ont les sollers bescuz
 Et a chascun d'eaus pert li cuz.
 Mais se li signeur se voloient
 Ordener, tous les vestiroient
 3695 De ce qu'il portent seur leur corps.
 Et encor est ce mes acors
 Qu'il soient vestu d'unité,
 Chascuns selonc sa qualité,
 Einsi le faisoient jadis
 3700 Li bon qui sunt en paradis,
 Et se vestoient richement
 De fins dras, et honestement.
 Pour ce je te pri, chiers amis,
 Qu'a ce tes cuers soit adés mis
 3705 Que tu mainteingnes honesté
 — Je l'ay ja amonnesté —
 Et que tu vueilles remirer

- Now I see kings and counts,
Dukes and princes who are not ashamed
To don some coarse weave
Badly cut to their size.
- 3665 I will say no more since it's not fitting
I report anything about the great lords
That should or could displease them.
But they witness the example
Of others who act this way,
- 3670 Debasing both honor and nobility.
And when such people want to glorify themselves
They are easy to distinguish
From the others and their own company
Since they are covered with gold and silver,
- 3675 With furs and precious stones,
More than any image worked with gold.
Yet everyone in their retinues
Dresses differently from every other,
For the first wears blue cloth,
- 3680 Thinking it more stylish.
The other is turned out all in green.
Another dons garments
Of cameline or fustian,
With linen or some similar cloth.
- 3685 Someone else is all in black and white.
His mate's more red than blood;
One in yellow wears a belt.
Someone else has a loose-fitting gown,
Another woven cloth, another a cheap surcoat.
- 3690 I don't want to say or argue more about it,
But they all have these pointed shoes,
And everyone's purse is there to see.
Now if the nobles wished
To discipline themselves, they'd dress them
- 3695 In what they wear themselves.
And further I propose
They should dress alike,
Each according to his rank,
Just as the virtuous used to do,
- 3700 The blessed now in paradise
Who wore rich clothes
Made of fine cloth, and in a genteel way.
And therefore I beg you, dear friend,
Always to have your heart in the right place
- 3705 So you maintain honesty
— And this I've admonished you to do —
For you should be eager to look

- 3710 Tes gens, et toy en eaus mirer.
 Car vraiment, pas ne foloie
 Cils qui par autrui se chastoi,
 Ne ja n'aras si bon chastoy
 Com celui que tu prens de toy.
- 3715 Qui penroit le plus vaillant homme
 Qui soit de Nantes jusqu'a Romme,
 Voire jusques a Cambelec,
 Ou dela jusqu'a l'Aubre Sec,
 S'eüst une robe entaillie
- 3720 D'or, d'argent, et de perrerie,
 La plus tres riche et la plus belle
 Qui fust en France, n'en Castelle,
 Et puis prenist .i. païsant
 De son grant, quoy qu'on voist disant,
- 3725 Leurs umbres seroient pareilles
 Plus que ne soient .ij. corneilles,
 Et fust vestus de camelin
 Ou d'un sac ou de drap de lin.
 Richesse n'i adjousteroit
- 3730 Plus ne meins, ne riens n'i feroit;
 Si qu'amis je t'ay en couvent
 Que ce n'est rien fors umbre ou vent.
 Et qui le fait pour lui prisier
 Ou pour lui plus auctoriser,
- 3735 Y fait mal, car si fole emprise
 Fait li homs, si tost qu'il se prise,
 Qu'il boute orgueil et vanité
 En sa povre fragilité.
 N'est ce chose plus honnourable
- 3740 Que tu voies devant ta table
 Tes chevaliers, tes escuiers,
 Tes cler, tes servans, tes mestiers
 Vestis ensamble en ordeneance
 A la bonne guise de France,
- 3745 Que ce qu'il soient en tel guise
 Que chascuns einsi se desguise?
 Ne say comment on s'i consent,
 Car, certes, li uns en vaut cent.
 Je n'en di plus, mais c'est erreur
- Au monde et a Dieu grant orreur.
- 3750 Je te pri que tu te conseilles
 A bonnes gens et que tu veilles
 A faire le commun pourfit,
 Einsi com Boësses le fit,

3710 To your household, mirroring yourself in them.
For truly the man's hardly foolish
Who corrects himself through another,
Though you will never find corrections more useful
Than those you receive from yourself.

3715 Take, for example, the most valiant man
From Nantes to Rome,
Truly as far off as Cambelec,
Or, even further, as far as L'Aubre Sec,
And suppose he had a robe embroidered
With gold, with silver, with precious stones,
The richest and most magnificent
3720 Of those in France or Castile,
And then let's take a peasant
Of the same size; their shadows, whatever
Else one could say, would be as much alike
As two crows might be,
3725 Though he wore goatskin;
Or sackcloth, or linen.
Wealth wouldn't make a difference
One way or the other, and nothing could make it so.
And thus, friend, I promise you
3730 It's no more than shadow or wind.
And whoever does this to glorify
Or gain more power for himself
Does wrong, for such a foolish undertaking
Makes a man from the very outset
3735 Fall prey to pride and vanity
In his pitiful weakness.
Is it not more honorable
For you to see at your table
Your knights, your squires,
3740 Your clerks and servants, your bailiffs
All dressed similarly
In the magnificent fashion of France,
Than for each to be
Dressed in a different way?
3745 I don't know how such an agreement might be reached,
But certainly this way is a hundred times better.
I'll say no more, but this other fashion is
A misstep in this world and an abomination to God.

3750 I beg you to take counsel
From virtuous men and to be eager
To do what's good for all,
Just as Boethius did,

- Et com maint philosophe firent
 Qui mainte doleur en souffrissent
 3755 Et furent chacié en essil.
 L'escriture le dit, mais cil
 Qui ce faisoient, verité
 Destruisoit leur iniquité.
- Encor te lo et te conseil
 3760 Que ne croies juene conseil,
 Car c'est uns si tres grans peris
 Com pour estre mors et peris.
 Se sage homme encien en ta terre
 N'as, si l'envoie en autre querre.
 3765 Et ne te chaille qu'il te couste.
 N'i espargne riens, car sans doubté
 fol. 152v Il gaaingnera bien sa despense
 S'a tes besongnes de cuer pense.
 S'aucune chose t'abellit,
 3770 N'i pren mie si grant delit
 Que tu en perdes tes besongnes.
 Garde qu'adés honte ressognes,
 Car princes qui ad ce s'assoque,
 Tous li mondes de li se moque,
 3775 Aussi com de ces chasseries
 Au bois et de ce volerie,
 Car on y puet bien trop entendre.
 Ne di pas qu'on n'en doie prendre
 Quant on n'a mie trop a faire.
 3780 Car c'est chose bien neccessaire.
 Bien say qu'il se couvient esbatre;
 Cela ne vueil je pas debatre.
 Mais il n'est nul esbatement
 Qui se puist penre nullement
 3785 A celui qui son heritage
 Garde et s'onneur par vasselage,
 Aprés l'esbatement divin
 Qu'on fait de pain, d'eaue, et de vin.
- Je ne di pas qu'adés besognes,
 3790 Mais saches comment tes besognes
 Yront, car trop mieus en vaurront.
 Aussi tes gens meins en faurront,
 Car princes qui ne fait de li
 Pert souvent et samble a celi
 3795 Qui vuet que sa gent soient riche,
 Et il n'ait vaillant une miche.
 C'est une chiffre en angorime

- As did many other philosophers,
Suffering much pain as a result
3755 And being chased into exile.
Scripture says the same, for those
Who so act, the truth
Destroys their iniquity.
- Furthermore I advise and caution you
3760 Not to trust the counsel of a young man,
For it's as great a danger
As perishing and dying.
If you don't have an old and wise
Man in your land, have one sought elsewhere,
3765 Nor should you worry about your expense.
Spare nothing, for doubtless
He'll repay what you spend
If he thoughtfully considers your needs.
If anything attracts you,
3770 Don't take such pleasure in it
You neglect your duties.
Make sure you always fear shame,
For the prince drawn there
Is railed at by all the world,
3775 And it's the same with this hunting
In the woods and foolish ventures,
For one can attend too much to them.
I am not saying you shouldn't indulge
When there is not much to do,
3780 For this is something necessary enough.
I know well entertainment's needed;
That I will not dispute.
But there is no recreation
That should command the attention of
3785 The man who preserves his heritage,
And does honor to himself in chivalry,
More than does the divine refreshment
Made of bread, water, and wine.
- I am not advising you to work all the time,
3790 But you should be aware of the state
Of your affairs, for they will be worth more this way.
Your household as well will fail you less
Because the prince who doesn't see to his own
Often loses out, just like the man
3795 Who wants his people to be rich,
Yet has nothing worth a cracker.
The man is an absolute zero

- 3800 Qui ne congnoit rente ne disme.
 Et tes gens plus près s'en penront
 Quant en tes besongnes venront,
 Et diront: "Mes sires savoir
 Vuet bien qu'on fait de son avoir."
- 3805 Oy tes comptes diligemment
 Et par ce verras clerement
 Ce que tu pues par an despendre
 Et ou tu dois tes rentes prendre.
 Et saras se ti receveur
 Sont bonne gent ou deceveur.
 S'il sont bon, tu es assez sages
 Pour eaus bien paier de leurs gages.
 S'il sont mauvais, fai leur raison
 Sans faire point de desraison.
 Mais adés dois plus ta puissance
 Tourner a pité qu'a vengence.
- 3815 Ne pren de tes gens que tes rentes,
 Soit en blez, en cens, ou en ventes,
 Car se tu les vues escorchier,
 Mieus te vaurroit estre .i. porchier.
 N'asservi mie tes subjés,
 Car tu les dois tenir adés
 En leur droit et en leur franchise
 Qu'ont de toy et de tiens acquise.
 Et s'il meffont, si leur fay grace,
 Car il n'est homs qui ne mefface.
- 3820 Et se tu fais forgier monnoie,
 Pour Dieu, fai la tele qu'on oie
 Dire qu'elle est de bon aloy.
 Car je te jur, par saint Eloy,
 Qu'il n'est chose, grant ne petite,
 Dont personne soit tant maudite
 Car chascuns la tient et manie,
 Si n'i a celui qui n'en die
 Sa maleïçon, bas ou haut,
 Quant on y trueve aucun deffaut,
- 3825 Sus les signeurs, sus les facteurs,
 Sus les vallés, sus les acteurs.
- 3830 Garde qu'aus povres soit ouverte
 Ta main a gaaing et a perte,
 Et Diex le te rendra a double,
 Adés pour .i. denier .i. double,

- Who doesn't know rent or tithe.
And your men will pay better attention
3800 When involved in your affairs,
Saying: "My lord wishes
To know well what happens to his goods."
- Hear your accounts diligently
So that you will clearly see
3805 What you can spend in a year
And where you should collect rents.
You will also discover whether your collectors
Are virtuous or deceitful.
If they are trustworthy, you are wise enough
3810 To pay them generous wages.
If they are dishonest, do what is just,
Not acting unreasonably in any way.
Rather you should take care at once
To feel pity, not take vengeance.
- 3815 Take only rents from your people,
In grain, in taxes, or in levies,
For if you set out to fleece them,
You would be better off a swineherd.
Don't enslave your subjects,
3820 For you ought always preserve
Their rights and freedom,
Which they received from you and yours.
And if they do wrong, be merciful,
For no man is without sin.
- 3825 And if you wish to have money coined,
For God's sake, make the kind
Everyone will hear is good alloy.
For I swear to you, by St. Eloi,
There is nothing, great or small,
3830 Brings such curses upon a person
Since everyone has and uses it,
And there is no one who would not
Put a curse on it, loudly or in a whisper,
When finding something wrong with the coin,
3835 Blaming the great lords, the minters,
The servants, all those responsible.
- Make sure, in good times
And bad, your hand is always open to the poor,
And God will reward you double,
3840 Always a dime for every nickel,

Car le pechiét aumosne esteint,
Si com l'iaue feu, quant l'ateint.

- Ne porte en ton cuer tel rançune
A personne vivant que tu ne
3845 Pardonnes, remettes, effaces.
Et s'il avient que tu le faces,
fol. 153r Fai le de volenté si fine
Qu'il n'i ait estoc ne racine
Qui germe jamais, ou semence.
3850 S'il n'est einsi, qu'on recommence.
Et qui bien recommenceroit,
C'iert mal a point, qui le feroit,
Car dou temps passé souvenir
Ne doit, fors dou temps a venir
3855 Et dou present, qu'estre oubliees
Doivent les rançunes passees.
Sages est qui einsi pardonne,
Car Diex honneur adés li donne,
Et l'aime et garde et le deffent,
3860 Et villenie li deffent.
Amis, garde toy de promettre
Chose que tu ne vueilles mettre
A effait, car cils qui promet
A devoir s'oublige et sousmet.
3865 Et se tenir ne pues couvent,
Excuse toy bien et souvent.
Par ce point seras excusez
Ou mains de ce fait accusez.
- Encor te pri je, biaus amis,
3870 Porte honneur a tes anemis
De ta parole, qui po couste,
Et si les ressongne et les doubté
Tant qu'encontré eaus te pourvoies
Si que d'eaus asseürez soies.
- Mais garde bien qu'on n'en mesdie
3875 En ta presence, quoy qu'on die,
Car c'est trop petite vengence,
Ce m'est avis; et sans doubtance
Qui en mesdit, ou fait mesdire
3880 Plus que ses anemis s'empire.
Venge t'en par autre maniere,
Sage, bonne, et a po de chiere.
- Garde te, amis, qu'aus dez ne joues
Et que pas ton temps n'i aloues

For charity wipes out sin,
As water does fire, reaching it.

- 3845 Don't carry bitterness in your heart
 Toward a living person whom you do not
 Pardon, forgive, remove.
 And if it happens that you do feel bitter,
 Act with an intention so pure
 No sprout or twig or seed
 Ever remains to grow back,
3850 For, if not, the feeling might return,
 And no matter who did so,
 It would end badly for him.
 For he should not be concerned with
 The past, but of days to come
3855 And the present as well, and so past injuries
 Should be forgotten.
 Whoever forgives this way is wise,
 For God will grant him honor at once,
 Loving, preserving, and defending him,
3860 Keeping him from villainy.
 Friend, refrain from promising
 Anything you might not prove able
 To accomplish, for the man who promises
 Obliges and engages himself in the task.
3865 And if you cannot keep the agreement,
 Excuse yourself often and ably.
 In this way you will either be forgiven
 Or less faulted in the matter.
- 3870 Even further I pray you, good friend,
 Be honorable to your enemies
 With what you say (this costs little),
 And be worried and concerned
 Enough to take precautions
 In order to keep yourself safe.
3875 But make sure no one speaks slander
 In your presence, whatever anyone might say,
 For it is too poor a revenge,
 Or so it seems to me; and doubtless
 Whoever slanders or has another do so
3880 Harms himself more than his enemies.
 Take revenge some other way
 That is wise, honorable, and discreet.
- Refrain, friend, from dice playing,
 And don't spend your time at it,

- 3885 Car c'est chose trop deshonneste
 A prince qui quiert vie honneste.
 Car il ne vient pas de franchise,
 Eins est fondez seur couvoitise,
 Et s'i moustre on si sa maniere
- 3890 Que maint en parlent en derriere.
 Mais s'un petit t'i vues esbatre
 Joue .xx. gros ou .xxiiij.
 A dames et a pucelettes,
 De cuer et de pensee nettes.
- 3895 Et se tu gaaingnes leur argent,
 Donne le tantost a leur gent,
 Et le tien aussi, sans plus dire.
 Et se tu pers, n'en fai que rire.
 Ne couvoite pas l'eritage
- 3900 De ton voisin, et par haussage
 Ne l'aquier pas, car ce seroit
 Pechiez, qui einsi le feroit.
- 3905 Amis, se bien te vues veoir
 Fait tant qu'aies le mireoir
 D'onner adés devant tes yex
 En tous estas et en tous lieus
 En tous fais et en toutes ouevres
 Et garde qu'onques ne le cuevres.
- 3910 Si qu'adés voies clerement
 D'onner le bon enseingnement.
 La te resgarde, la te mire,
 La estudie, la te tire,
 La met cuer et corps et entente;
 La soit ton adresse et ta sente,
- 3915 Car de toutes les fleurs, c'est celle
 Qu'est la milleur et la plus bele.
 Qui l'a, il est, a mon devis,
 De quanqu'il li faut assevis.
 Et pour ce en ma conclusion
- 3920 Di que c'est la parfection
 Ou toute humeinne creature
 Doit plus tendre et mettre sa cure,
 Aprés la joie qui ne fine,
 Q'seur tout est plaisant et fine.
- 3925 Les vesves et les orphenins,
 Tant masculins com feminins,
 fol. 153v Et les eglises dois deffendre,
 Et si ne dois riens dou leur prendre;
 Car qui en ce vice enherra,

- 3885 Since this is too dishonorable an endeavor
For the prince intending to live virtuously.
Now it is not connected to liberality,
But rooted in covetousness,
And anyone who forms the habit
- 3890 Will have many speaking behind his back.
But if you want to gamble a little,
Play at "twenty big" or "twenty-four"
With ladies and damsels,
Those pure in heart and mind.
- 3895 And if you win their money,
Return it at once to their people,
And let it go at that, saying nothing more.
But if you lose, do nothing but laugh.
Don't covet the inheritance
- 3900 Of your neighbor or seize it
Through arrogance, for this would be
A sin, whoever might do so.
- Friend, if you would see well,
Make sure you've the mirror
- 3905 Of honor before your eyes,
Everywhere and always,
For all your actions, all your deeds,
Taking care never to conceal them.
And this way you'll always clearly
- 3910 See the virtuous teaching of honor.
Look at yourself, examine yourself there,
Study yourself, draw yourself there,
There invest your heart and body;
Let your desire and intention be there
- 3915 Because of all flowers it's the most beautiful
And the very best.
Whoever possesses it has to my mind
Found all he will ever need.
And so in my conclusion
- 3920 I maintain this is the perfection
Toward which every human being
Should the more tend and direct his desire,
After that joy without end,
More than all else pleasant and pure.
- 3925 You should be the defender of churches,
And of widows and orphans,
The boys as much as the girls,
Moreover never seizing anything of theirs;
For whoever becomes fond of this vice,

- 3930 Certeins sui qu'il li mescherra,
 Soit a la mort, soit a la vie,
 Car Dieus scet tout et riens n'oublie.
- 3935 Je te pri qu'a ce tes cuers tire
 Bien penser, bien faire, et bien dire.
 Et eschue tout le contraire,
 Car c'est legiere chose a faire.
 Et fay a tous ce que vorroies
 Qu'on te feist. Ce sont les voies
 Q'Dieux vuet que si ami facent,
- 3940 Qui son commandant pas ne trespassent.
 Se tout ce fais, tu te reposes,
 Si lai de toutes autres choses
 Dieu, nostre Pere, couvenir.
 Einsi porras terre tenir.
- 3945 Amis, ci vueil mon dit finer,
 Et mon ouvrage terminer.
 Je te pri qu'en bon gré le pregnes
 Et que le milleur en reteingnes.
 Laisse ce qui n'est pourfitable,
- 3950 Et si retien le plus notable.
 Aussi te vueil je supplier,
 Les deffaus vueilles supplier
 Car je say po et petit vail,
 Si n'est merveille se je fail.
- 3955 Mais un cornars a teste fole
 Dit bien une bonne parole.
- 3960 Or faut que te teingne couvent
 De ce que je t'ay en couvent.
 C'est de toy et de moy nommer
 Par quoy on sache qui blasmer
 S'il a deffaut ou mespresure
 En ceste presente escripture.
 Et vraiment, si pro qu'i a,
 Bien croy que des deffaus y a.
- 3965 Mais qui vorra savoir sans faille
 Nos ij. noms, et sans controuaille,
 Vesci comment on les sara.
 Quant ma dame chevauchera,
 Elle ira diner a Glurvost,
- 3970 Droit en la maison le prevost.
 C'est une villette en l'Empire
 Qui n'est gueres dou Bourget pire.
 La trouveras qui te dira

3930 Will, and I am certain, end badly,
Both in life and after death,
For God knows all, forgets nothing.

Let your heart, I beg you, lead you toward
Good thoughts, good deeds, good speech.

3935 Avoid everything to the contrary
Since this is easy enough to do.
And do to all what you would like
Done to you. These are the paths
God wishes his friends to follow,
3940 Never disobeying his commandments.
If you do all these things, you may rest,
Leaving God, our Father,
To take care of everything else.
Thus you can hold onto the land.

3945 Friend, here I intend to finish my poem,
Bringing my work to an end.
I ask you to receive it favorably,
Retaining the best therein.

3950 Let go what is unprofitable
And keep instead what is most memorable.
I would ask you, moreover,
To repair its defects;
Since I know little and am hardly worthy,
It's not surprising if I go wrong.
3955 But a fool, touched in the head,
May speak — and ably — a useful word.

Now it remains for me to fulfill
What I pledged you earlier.
Namely to include your name and mine
3960 So someone will know whom to blame
If there is any error or misunderstanding
In this present piece of writing.
And truly, if there is anything useful here,
I think there certainly are wrong turnings as well.

3965 But whoever would like to learn correctly
Our two names, and no tricks,
Let him look here how to discover them.
When my lady will go riding,

She'll go to dine at Glurvost,
3970 Straight to the provost's house.
This is a small town in the Empire,
Hardly the most insignificant in Bourget.
There you'll find someone to tell you

3975 Mon nom, et ja n'en mentira,
 Et pour qui j'ai fait ce traitié,
 Que j'ay mis en rime et traitié.
 Va y, qu'il y fait bon et chaut,
 Et s'aler n'i vues, ne m'en chaut.

EXPLICIT CONFORT D'AMY.

3980 "Explicit *le Confort d'amy*
 Qui esveilla le cuer de my
 Es tenebres ou il dormi,
 Et au resveillier dist: 'Aimy!
 Que ne suis je partis par mi
 Quant j'ay si longuement gemi
 Et tant plouré et tant fremi,
 Que le gros de l'uef d'un fremi
 N'ay receü, par saint Fremi,
 De joie en plus d'an et demi!
 Et encor ont mi anemi,
 Que j'ay moult doubté et cremi
 Et a qui j'ay tant escremi
 Q'le cuer en ay entumi,
 Mon b mol de be fa be mi
 Mis en b dur. Amis, tu m'i
 3995 Pues bien aidier, par saint Remi,
 Car comme fol et esturmi,
 Com forsené et esrami,
 M'ont par maintes fois esturmi.
 Pour ce te requier, alume y,
 4000 Car goute n'i voy; destumi
 Mon triste cuer et desdormi,
 Et je te promet que tuit mi
 Annemi seront avec mi,
 Pour qui maint soupir ay vomi.”"

3975 My name, and never will he lie,
 And that of the man for whom I've written this treatise,
 Rhymed and composed it.
 Go there, for it's good and pleasant,
 But if you don't want to go, I really don't care.

HERE ENDS *COMFORT FOR A FRIEND*

3980 "Here ends *Comfort for a Friend*,
 Which awakened this heart of mine
 In those shadows where it slept,
 Which waking, said: 'Alas!
 That I have not departed this place
 Since for so long I have sighed,
3985 Wept and shook so much,
 For in more than a year and a half
 I have not received, by Saint Firmin,
 Joy equal to the yolk of an ant's egg!
 And my enemies have more,
3990 Those I feared greatly, been frightened by,
 Those whom I fought so much
 It has filled my heart
 And changed my tune, step by step,
 Into a much more stubborn one. Friend, you can
3995 Certainly help me here, by Saint Remigius,
 For as someone foolish and excited,
 As someone mad and provoked
 They have attacked me many times.
 And so I ask you, give me light,
4000 For I can hardly see; give life back
 To my sad heart and waken it,
 And I promise you that all
 My enemies will find themselves here with me,
 Those who have made me utter many a moan.”"



EXPLANATORY NOTES

ABBREVIATIONS: **BD:** Chaucer, *Book of the Duchess*, ed. Benson; **CA:** Gower, *Confessio Amantis*, ed. Peck; **Confort:** Machaut, *Le Confort d'Ami*; **CP:** Boethius, *Consolation of Philosophy*, trans. Stewart, Rand, and Tester; **CT:** Chaucer, *Canterbury Tales*, ed. Benson; **Hassell:** Hassell, *Middle French Proverbs, Sentences, and Proverbial Phrases*; **HF:** Chaucer, *House of Fame*; **JRB:** Machaut, *Le Jugement dou Roy de Behaingne*, ed. Palmer (2016); **JRN:** Machaut, *Le Jugement dou Roy de Navarre*, ed. Palmer (2016); **LGW:** Chaucer, *Legend of Good Women*, ed. Benson; **OCD:** *Oxford Classical Dictionary*, eds. Hornblower and Spawforth; **OM:** *L'Ovide moralisé*, ed. de Boer; **OT:** *Old Testament, Douay-Rheims*; **Remede:** Machaut, *Remede de Fortune*; **RR:** *Roman de la Rose*, trans. Dahlberg; **TC:** Chaucer, *Troilus and Criseyde*, ed. Benson; **Whiting:** Whiting, *Proverbs, Sentences, and Proverbial Phrases*.

LE REMEDE DE FORTUNE

- 1–25 *Cils qui vuet . . . malice son corage.* More than any other Machaut *dit*, the *Remede* is deeply didactic, with the philosophizing of lady Esperence (Hope, a figure clearly modeled on Boethius' Lady Philosophy) complemented by instruction in the love experience provided by the traditional figure of Amour. At stake is nothing less than the education of the youthful narrator, who passes from suffering to consolation, as he is brought to abandon misunderstanding for a sure knowledge about the most pressing of existential issues. This high theme is appropriately set by this remarkable opening passage, which meditates on learning, memory, and the maturing over time of the mind and feelings. The notion that any neophyte must attend to twelve related matters if he is to master any art seems traditional, but in fact no source for this material has been located, and it is likely original to Machaut. A brief allusion to this passage appears in *BD*, lines 794–96.
- 26–34 *Car le droit . . . en li empreinte.* Machaut compares the wax tablet to youth and innocence. As Laurence de Looze describes it, the wax tablet represents “a pregeneric world ready to receive life’s writing but as yet uncontaminated by man’s scribbling . . . the very opposite of a forme fixe,” (de Looze, *Pseudo-Autobiography*,” p. 85). See *BD*, lines 779–84, where Chaucer draws specifically on this passage.
- 45–386 *Pour ce l’ay . . . nul autre desir.* Here, the narrator describes his lady love, highlighting how her virtuous and noble behavior inspired him. Ennobling love is a convention of love poetry. It is interesting to compare this account with that of the lover in *JRB* who prioritizes his lady’s physical beauty and grace (see

especially lines 286–456), while the narrator of the *Remede* devotes only 23 lines to her appearance (lines 303–26) and spends much more time praising her virtues.

- 45–55 *Pour ce lay dit . . . belle et bonne.* Compare *BD*, lines 4–15 and 797–804. Machaut's account of youth, idleness, and the unstable heart that under the influence Nature's gifts makes all seem alike as the heart fixates on its lady might well factor into Gower's invention of Amans and his persistent irrational (though much rationalized) behavior in the *Confessio Amantis*.
- 54–55 *ma dame . . . belle et bonne.* Wimsatt and Kibler suggest that the reference in this passage to the lady as "bonne" (good) is the first of several punning references to Bonne of Luxembourg, the daughter of Jean of Bohemia. They argue that Bonne may well be not only the model for the lady in the *Remede*, but the patroness for whom it was composed (*Roy de Behaingne and Remede de Fortune*, pp. 33–35 and 492n54–56). This is an intriguing if unprovable possibility.
- 65–94 *La veoie moult volentiers . . . fais voloie entreprendre.* On the power of the gaze in the love matters, compare Gower on sight as the "moste principal of alle" senses as the "firy dart / of love, which that evere brenneth" pierces the lover through the eyes and "into the herte renneth" (CA 1.304–24). Compare the *Remede*, line 97, on the interlocking of "mon cuer et a ses yex." The beloved in Machaut, however, is much kinder to the lover than she is in Gower.
- 71 *Amours.* The allegorical figure here, unlike Youth and Nature, is a female force that is somewhat distinct from Cupid with his tyrannical arrows in *RR*, or the love figure that has "his dwellynge / Withinne the subtile stremes of [Criseyde's] yen" (Chaucer, *TC*, 1.304–05).
- 107–27 *Et cerleinement . . . del tel affaire.* The nine names Machaut cites here are traditional models of excellence. Of the Nine Worthies who were considered paradigms of chivalry, Alexander and Hector are two of the three Pagan Worthies (the third is Julius Caesar, not here mentioned). Godfrey de Bouillon is one of the three Christian Worthies (the second and third are Charlemagne and Arthur). The catalogue of worthies or nonpareils (here five from the Bible and four from classical tradition) is a stock theme in medieval poetry. The less familiar are: Godfrey of Bouillon, leader of the First Crusade (1096–1099) and, after its successful conclusion, the first ruler of the Kingdom of Jerusalem; Absalom, the third son of Solomon, who was reputed to be the most handsome of men (see 2 Kings 14:25); Judith, the main figure in the deuterocanonical book of Judith, who was famed for tricking an enemy general, Holofernes, then decapitating him and saving her people from being conquered; and Esther, who in the canonical book that bears her name, is a Jewish maiden who becomes queen of Persia and foils a plot to destroy her people.
- 116 *la biauté qu'ot Absalon.* Compare Chaucer, *LGW*, Prol F, line 249.
- 123–24 *Et avec ce l'umilité / Qu'Ester ot.* See Chaucer, *LGW*, Prol F, line 250: "Ester, ley thou thy meknesse al adown."

- 136 *pris fui et loiaus amis.* The imagery of the lover as captive is conventional. See also line 362.
- 142–66 *Comment ma dame . . . seul ne mespris.* The instructions given by Love are thoroughly conventional. The *Remede* does not interrogate the literary tradition of *fin' amors* (refined love) that by Machaut's time was two centuries old, though Machaut was certainly inclined to do so since fundamental love questions are the focus in the two poems of the debate (or judgment) series: the *JRB* and *JRN*.
- 170 *Plus que Paris ne fist Heleinne.* The reference here is to the Troy story, known to the Middle Ages through Latin recensions, not Homer's two poems. The Trojan Paris, with the assistance of Venus, wins the love of Helen, wife of the Greek nobleman Menelaus, who assists his brother Agamemnon in leading an expedition against Troy. After the deaths of Paris and many warriors on both sides, the Greeks take the city, and Helen is then re-united with Menelaus.
- 187–88 *Qu'onques turtre . . . coulons, ne coulombelle.* All these animals are traditionally associated with peace and meekness.
- 245–47 *Et se l'Evangile . . . s'umilie essauciés.* This is a version of two oft-quoted passages from the New Testament: Matthew 23:12 and Luke 14:11.
- 268–69 *masitresse bonne . . . a bonne escole.* According to Wimsatt and Kibler, this is another punning reference to Bonne of Luxembourg (*Roy de Behaingne and Remede de Fortune*, p. 495n268–69). See also the note to lines 54–55 above.
- 308 *Douce Esperence.* Esperence makes a dramatic entrance that is deliberately evocative of the sudden appearance of Lady Philosophy in *CP* 1.
- 345–46 *Pour ce que lōange assourdist / En bouche qui de li la dist.* Proverbial. See Whiting P351.
- 363–70 *Car pour riens . . . de s'amour.* For an amusing account of the importance of keeping love secret, see Andreas Capellanus' c. 1170 *De Amore* (*The Art of Courtly Love*), book 2, chapter 7 on "Various Decisions in Love Cases."
- 371–76 *Nompourquant quant de . . . trambler et tressaillir.* The poet describes the physical suffering of lovers. Lovesickness or love madness (Latin *amor hereos*) was, according to medieval physicians, "a disorder of the mind and body, closely related to melancholia and potentially fatal if not treated" (Wack, *Lovesickness in the Middle Ages*, p. xi). The symptoms mentioned here, especially a pale complexion, were conventional (p. 40). Machaut explicitly names love as a sickness in his *lay*, line 626.
- 401–30 *Et pour ce . . . qu'on claimme lay.* Here the fictional poet explains how he found an outlet for his feelings by composing songs and poetry inspired by his love. At the same time, the real Machaut is presenting both a theory of poetry that places the author at the center of a body of works, and also the structure of the *Remede*, which includes the types of lyric he mentioned in this section. Sarah Kay suggests that the different *formes fixes* allow the poet to "respond to and articulate [a] variety of feelings" and refers to the inset lyrics as a "portfolio" (Kay, "Consolation, Philosophy and Poetry," pp. 35, 34).

- 431–680 *Qui n'aroit autre . . . la me confort.* The intercalated lyric here is a *lay*, the most complex and in general one of the lengthier of the so-called *formes fixes*, the types of lyric verse that by Machaut's time had become more or less standardized. This poem has twelve sections of irregular length, each of which divides into contrasting halves and has an unrepeated rhyme and metrical scheme (except for the first and last, which are identical). For more, see the Notes on the Music, pp. 555–58.
- 433–454 *Fors Dous Penser . . . son dous regarder.* The allegorical figures — Dous Penser (Sweet Thought), Souvenir (Memory), Espoir (Hope), and Dous Regard (Sweet Regard) — in this passage are all drawn from the *RR* lines 2601–2734.
- 465–66 *S'Amours tant chier / L'a que fichier.* In classical myth, and later in the Middle Ages, Cupid (Greek Eros) is traditionally associated with Venus (Greek Aphrodite). Cupid shoots the arrow of desire into lovers, infecting them with the pleasant wound or malady of love.
- 647–48 *dedens li entaille / Sa biauté fine par tel art.* According to Eric Jager, “[t]he lover's heart marked by his lady's image was something of a commonplace” (*Book of the Heart*, pp. 69–70). In the troubadour and courtly love traditions, the heart took on the qualities of a text, able to be imprinted by images and words. His description of the phenomenon seems appropriate for Machaut's lover: “the heart [was] imagined . . . in pictorial terms as a secular altar devoted to the memory of an earthly Madonna and decorated with her image” (*Book of the Heart*, p. 70). See also lines 2939–46 and the corresponding note below.
- 682 *Ce lay qu'oÿ m'avez retraire.* Here, Machaut blurs the boundaries between written texts and spoken texts. Laurence de Looze argues that “writing enables the poet to appropriate the discourse of lyric orality while dwelling in a world of temporal scripture . . . A written text is passed off as oral utterance, the hand in effect eliding and replacing the mouth” (*Pseudo-Autobiography*, p. 86). Also discussing the dislocation which Machaut engineers in this section, Kevin Brownlee points to the way that the *lay* is offset by the term “lay” in the lines immediately preceding and proceeding the lyric (lines 430, 682). As well as specifically identifying the piece's genre, “the tense structure of this frame suggests a conflation of two temporalities: the time in which the *lay* was composed and the time in which it was performed” (Brownlee, “Lyric Anthology,” p. 3).
- 704–70 *Je n'eüsse dit . . . qui ne ment.* In this section, we see the “disjunction between the successful lover of the *RR* tradition and the faltering, cowardly, and cerebral men who populate his [Machaut's] writings. These unlikely lovers must inevitably confront their failure to match up to the ideal, but Machaut offers them an alternative realm in which they may thrive” (McGrady, “Guillaume de Machaut,” p. 111). Compare the isolation of the poet here with the lonely garden he finds in lines 797–807.
- 710–12 *L'amoureus mal . . . les .v. sens.* The poet has been deprived of all his faculties, a symptom of his lovesickness, but also a signal of the text's engagement with *CP*, which begins with Boethius wallowing in self-pity and despair, thus making

- it impossible for him to think clearly until Lady Philosophy, noticing his crisis, appears in order to be his intellectual physician.
- 770 *Roy qui ne ment.* This game is mentioned in a number of texts from the thirteenth and fourteenth century. However each account differs in so many particulars that it is difficult to untangle a set of rules, leading some scholars to conclude that it may have been played in a variety of different ways. Played by young aristocrats — both male and female — one of the objects of the game seems to be the election of a pair of lovers who are asked a number of questions concerning love and courtship in general, or about their own personal experiences and feelings. In an extended discussion, Richard Firth Green describes the game as “stylized flirtation and erotic sparring” and argues that the purpose of the game was to provide “an acceptable vehicle for bringing young people of both sexes together and allowing them a degree of social, even sexual, intimacy” (“Aristocratic Courtship,” p. 213). On this game see Hoepffner, “Frage-und Antwortspiele.” It should be noted that the game is being played off-stage at the same time as the narrator is reading his love poem to the lady. William Calin suggests that this underscores the fact that “[a]lthough the youth has learned some of love’s theory and expressed his passion eloquently enough in the *lay*, he fails miserably when forced to act in the real world, indeed makes a total fool of himself” (Calin, *Poet at the Fountain*, p. 67). This juxtaposition also throws into relief some of the central questions of the text.
- 786 *le Parc de Hedin.* The huge 2000 acre Park of Hesdin in northern France, created by Robert of Artois in 1288, rivaled the great royal parks at Clarendon and Woodstock in England, founded by Henry I. These English parks could entertain 200 to 400 guests with features like “a menagerie, aviaries, fishponds, beautiful orchards, an enclosed garden named Le Petit Paradis, and facilities for tournaments. The guests were . . . beckoned across a bridge by animated rope-operated monkey statues (kitted up each year with fresh badger-fur coats) to a banqueting pavilion which was set amongst pools. The monkeys and the water-operated automata, although designed by a Frenchman, were perhaps based on the intricate automata known from Arab writings, and bring us back to the elusive Eastern origin of the idea of the park” (Landsberg, *Medieval Garden*, pp. 22–23).
- 799 *un petit guichet.* The small wicket that Machaut’s protagonist enters is perhaps the inspiration for the “wicket” at the end of part 1 of Chaucer’s *House of Fame*, which his Geoffrey squeezes through in hope of finding “any stiryng man / That may me telle where I am” (lines 478–79). But unlike Machaut’s protagonist who finds himself in a splendid garden of delight, Chaucer’s Geoffrey is confronted by “the desert of Lybye” (*HF*, line 488), a “large feld . . . Withouten toun, or hous, or tree, / Or bush, or grass, or eryd lond” (lines 482–85).
- 883–96 *Car selonc ce come a destruction.* Machaut here presents a general and thoroughly conventional image of Fortune, derived first-hand from *CP* 2 and, at second hand, from *RR* lines 3950–57. In the passages to follow, more specific references to books 1 and 2 of *CP* will be noted. For context and analysis of the poet’s use of Boethius see the General Introduction, pp. 20–35. For details on the conventional depiction of Fortune, see Patch, *Tradition of Boethius*.

- 905–1480 *Tels rit . . . Vueil rendre l'ame.* The lover's *complainte* (complaint) is modeled in general on two passages in *CP*: 1.m1 and 1.pr4. Boethius' detailed indictment of his unmerited ill luck, in that second passage, follows the appearance of Lady Philosophy and is in response to her questioning about his despairing state of mind. She comes to aid her acolyte after his brief poetic lament, which begins the work and was, as Boethius reveals, composed under the influence of Muses whom Philosophy chases away. Similarly, Esperence (Hope) appears to console the lover here after hearing his complaint. Machaut gives the impression that the *complainte* is one of the standard *formes fixes*, but this seems not to be the case. The complaint here includes 36 stanzas of sixteen lines each. As with the *lay* that precedes it, the poet text is supplied with a musical setting. For further details see the Notes to the Music, pp. 558–59.
- 969–73 *ij. seaus en . . . L'autre descent.* Proverbial. See Whiting B575.
- 982–84 *Mais Boëces si . . . De ses annuis.* Anicius Manlius Severinus Boethius (477–524) was a member of the senatorial class who was active in the politics of Rome after the city fell to the Ostrogoths in 493. As he tells the story in the *Consolation of Philosophy*, his most famous work, Boethius fell victim to a series of palace intrigues, was imprisoned by the Ostrogothic emperor Theodoric the Great, and eventually executed, with treason being the most serious of trumped-up charges. In the centuries following his death, the *CP* became the most revered and quoted text, except for the Bible, and this is even more surprising since even though Boethius himself was a Christian, there is no mention of Christian theology or doctrine. Instead, Boethius relies on an elaborate and persuasive synthesis of ideas gleaned from Aristotle and Plato, and also the Stoic thinkers who had gained a place of honor in late Roman culture. His theme is the meaning of unmerited misfortune, and the ways in which such tragedy is actually a blessing in disguise for those who would value what is of the highest good in human experience. The beauty and intellectual force of the work exerted a lasting appeal on western culture until the beginning of the Enlightenment in the eighteenth century. Chaucer and Jean de Meun (one of the two authors of the *Romance of the Rose*), produced translations in English and French; other English translators were the Anglo-Saxon King Alfred and Queen Elizabeth I. The General Introduction (pp. 20–35) includes a detailed discussion of the Boethian material in the *Remede*.
- 1001–1112 *Nabugodonosor figure . . . d'un seul assaut.* This passage on the dream of Nebuchadnezzar is drawn from Daniel 2:31–45, which includes both a description of the statue from the king's dream and the prophet's interpretation of it, which emphasizes the succession of earthly kingdoms, all of which will be displaced and eventually destroyed, to be succeeded by the kingdom of God. Machaut adapts this material, with an emphasis on Daniel's subsequent career, in the *Confort* lines 436–480. Machaut seems to have invented the elaborate allegorization of the statue presented here. Gower uses the same passage to illustrate the unreliable mutability of Time (*CA*, Prol, lines 585–624). Machaut handles this tale a bit differently from both the Old Testament and Gower's version by explicitly identifying Fortune as the culprit from the beginning.

- 1191 *Eschat et mat.* Fortune as a chess player is conventional. See Chaucer, *BD*, lines 618–661.
- 1311 *Seneques.* Roman culture boasted of two writers named Seneca, members of the same clan (*gens*). Better known to modern literary and intellectual culture is Lucius Anneaus Seneca (4 BCE–65 CE), known as Seneca the Younger, who made a reputation as a moral philosopher who popularized Stoicism and as a writer of “closet drama” tragedies. In this passage, Machaut is undoubtedly referring to his father, Marcus Annaeus Seneca (54 BCE–39 CE), generally known as Seneca the Rhetorician, whose major work, a multi-volume study of imaginary law cases (*Controversiae*), the presentation of which involved rhetorical issues, was known in part to the Middle Ages and served as what we would now call a university text for the *trivium* (grammar, rhetoric, and logic).
- 1346 *Cuer, corps, ame, vie, et entente.* Compare Chaucer, *BD*: “With good wille, body, herte, and al” (lines 116 and 768).
- 1468 *medecine.* In *CP* Lady Philosophy functions, as she herself describes, as the physician who will heal the suffering Boethius; the medicine she provides him with is a series of arguments. It is their dialogue that provides his cure. In the *Remede*, on the other hand, Esperence, while providing a similar kind of intellectual medicine, can only prepare the lover to receive what will ultimately cure him: the acceptance by his lady of his love suit and her reciprocation of the affection he bears her.
- 1502–03 *Mais je vi seoir . . . la plus bele dame.* The advent of Esperence, and her otherworldly quality, mirrors closely the corresponding passage devoted to Philosophy, who, as previously noted, appears to Boethius after listening to his self-pitying complaint in the first meter. As discussed at length in the General Introduction, Esperence speaks to the traditional trajectory of this love poem, which traces the lover’s suffering and sorrows, his encounter with the woman previously loved from afar, and the pseudo-marriage that cements their relationship under the auspices of Esperence and Amours. Philosophy, of course, plays a quite different role in the *CP*. Her task is to not to help Boethius recover what he has lost (wealth, freedom, and reputation), but rather to help him understand that he has not lost what matters most — himself and his unfettered mental pursuit of the highest good. The *CP* concludes not with a happy scene of reconciliation and restoration, but with an elaborate meditation on the most relevant of metaphysical and existential facts: that men, inhabiting a divinely ordained universe, nevertheless possess that most precious of gifts, a free will.
- 1519–26 *Si clerement resplendissoit . . . seur mon visage.* Compare *CP* 1.m3.1–2.
- 1533–39 *Car tout aussi . . . sa clarté premiere.* Machaut’s elaborate simile is remarkably precise regarding cataract surgery. This catches a modern reader off guard, given that the first successful cataract surgery, by modern standards, was not performed until 1748, by the French surgeon Jacques Daviel. But recorded efforts at dealing with cataracts go back as far as a Sanskrit manuscript c. 800 BCE, in which an Indian physician named Maharshi Sushruta devised a system

subsequently called “couching” that was performed with occasional success and remained in practice in some countries even into modern times. If Machaut knew of needle and thread removal or variations on couching practices, whereby a film (“une toie,” line 1537) that impeded sight was “subtly” removed to restore clearer vision, such practices must have been based on Aulus Cornelius Celsus (c. 29 CE) in his *De medicina*, 7.7.10–15. See *On Medicine*, trans. Spencer, vol. 3, which discusses use of needles and threads to lift and break up the cataract, or to “couch” the pupil into the vitreous area of the eye to let in light. Spencer includes diagrams of equipment and procedures for couching or cataract removal (3:651). But, perhaps, if we think metaphorically within Machaut’s simile, and imagine the lover’s self-pity and floods of tears to be cataracts, then it may be that Lady Philosophy in the guise of Dame Esperence, is the surgeon who removes the veil of blinding tears as he beholds the beauty of his lady. Compare *CP* 1.pr2.16–18.

- 1540–76 *Tout einsi me savoir ma maladie.* As part of her cure, Esperence restores both memory and sight to the narrator, which then activates each of his other senses that have been compromised since lines 710–12 (see note above). Smell is evoked from her fragrance (lines 1544–56), with touch following as she takes his hand into her own (lines 1574–75), hearing as she speaks to him, and finally speech (line 2123).
- 1544–58 *un odeur je ne die.* More than Lady Philosophy, Esperence is imagined as a beautiful woman, an appropriate stand-in for the poet’s lady in their early dialogue on his experience of love. One of her conventional attributes as the proper object of refined admiration and affection is her sweetness, here elaborated in terms of the savor of her presence, which is like a balm possessing healing powers.
- 1567–78 *Mais nulle reins et veinne.* Compare *CP* 1.pr2.9–11. It is typical of Machaut’s approach that he picks out from his source one of its most poignant details. Philosophy, at first unable to get the stupefied Boethius to speak, puts her hand on his chest in a manner that is both maternal and appropriate for the physician she claims to be. Adopting a softer tone, she pronounces him not stupefied but lethargic. Machaut’s version extends the physician trope, as Esperence takes the lover’s pulse. See especially lines 1603–04.
- 1585–1607 *Et quant elle elle m’ot sentu.* The identification of the beloved as a physician who can cure the male lover’s need is commonplace. It may be of interest, nonetheless, to know that there were women physicians.
- 1682–91 *Franchise et Pité Charité et d’Umblesse.* These *RR*-like allegorical figures represent aspects of the lady’s character. Compare to those in *JRB* and *JRN*. See also the note to lines 433–54 above.
- 1780–84 *Ne riens ne blanches, rouges, jaunes, ou perses.* Esperence describes these colors as inimitable signs of love. Colors are commonly used metaphorically by medieval writers. With regard to love, white usually designates innocence and purity; red denotes passion, emotive love, and the heart; yellow suggests radiance like the sun, joy, and fair welcome; while blue, the Virgin Mary’s color,

connotes higher love and fidelity (see Ferguson, *Signs and Symbols in Christian Art*, pp. 151–53.) But as Ferguson also attests, colors may — when used with counterfeit intent — thereby suggest their opposites: white might imply hypocrisy; yellow, changeability, dissembling, or false behavior; and red, hatred, vengeance, and anger. These latter possibilities do not apply here, of course, given the lover’s sincerity. Compare lines 735–40, where poet does not want to lie to his lady. Machaut will further develop this theme of colors in his discussion of love’s heraldry (lines 1901–10).

- 1810–14 *Homs ne diroit . . . il se duet.* This section describes one of the central concerns of the poem: it is a key element of medieval love lore that love suffering is inherently paradoxical. As Sarah Kay writes, “its only true expression is the one that cannot be expressed.” The poet needs to be able to suffer in order to give his work range and virtuosity, but not so much that it silences him (Kay, “Consolation, Philosophy and Poetry,” p. 35). See the opening and closing stanzas of the *lay* (lines 431–58 and 653–80) and Esperence’s *chanson roial* (especially lines 1987–93) for a further articulation of this theme.
- 1901–10 *ces couleurs . . . c'est fausseté.* On the various colors and their function in medieval erotic lore, see Wimsatt, “Machaut and Chaucer’s Love Lyrics.” See also the note to lines 1780–84 above.
- 1950 *Que de toy ci dessus propos.* Esperence makes reference to what she had previously said as if it were a written text “here above.” Such frame-breaking metafictional gestures, which call attention to the status of this dramatic encounter as part of a written text, are not uncommon in Machaut’s poetry. See Palmer, “The Metafictional Machaut” for further discussion.
- 1985–2032 *Joie, plaisir . . . qui t'ont servi.* The prosimetric form of *CP* suited Machaut’s aesthetic interests perfectly, as can be seen from his use of intercalated lyrics in his other *dits* where there is otherwise no Boethian influence. So it is impossible to say whether the *chanson roial* sung here by Esperence to the lover finds its source in similar lyrics (e.g., 1.m2) sung by Philosophy to Boethius. The *chanson roial* here consists of five stanzas with identical rhymes, each concluded by an envoy. It bears remarking that this lyric is much simpler, both formally and intellectually, than the *lay* and the *complainte* that precede it.
- 2039–2093 *Comment t'est . . . faire le doi.* Compare *CP* 1.pr2 and 1.pr4.1–7.
- 2089 *Et le fer chaut, on le doit batre.* Proverbial. See Hassell F51.
- 2094 *un anel.* When Esperence lovingly gives the poet a ring, she provides a talisman of reassurance to protect him as long as he is faithful to her.
- 2151 *Je sui li confors des amans.* In her discussion of the *Remede* as a re-write of Boethius’ *CP*, Sarah Kay notes that Esperence “seeks to console rather than redress or punish the sufferer” (Kay, “Consolation, Philosophy and Poetry,” p. 32). Just as in *Confort*, she sympathizes with the lover, defending and protecting him from misfortune and assisting him in the courtship of his lady. As she observes, “[d]espite its title . . . the lexis of consolation is remarkably absent from Boethius’ text” (p. 22).

- 2173–77 *Je les norri . . . je les honneure*. Compare *CP* 1.pr2.1–7.
- 2209 *de la couleur d'une panthere*. Jeremiah 13:23 is a possible source for this comment about the panther's spots.
- 2317–18 *En bien nombrer . . . Pythagoras et Musique*. Music and Arithmetic were two of the four subjects (the so-called *Quadrivium*) that formed the second part of the medieval university curriculum.
- 2318 *Pythagoras*. Pythagoras, a sixth-century Greek mathematician, famous for the “geometric theorem that still bears his name” (*OCD*, p. 1283–84).
- 2319 *Michalus et Milesius*. The two intellectual worthies mentioned here are, respectively, Michaelis Psellos, a Byzantine monk (fl. 1050) famed for his learning and author of numerous treatises devoted to such topics as medicine, astronomy, and history, which were translated into Latin and made available in Western Europe; and Thales of Milet (Thales Miletius in medieval Latin; fl. 575 BCE), the founder of a noted school of Greek philosophy and — like Psellos — a formidable polymath.
- 2320 *Orpheüs*. In Greek myth, Orpheus was a legendary singer, son of the god Apollo and a Muse, “whose song has more than human power” (*OCD*, p. 1078). Machaut tells the tale of Orpheus and his wife Eurydice in the *Confort*, lines 2277–84.
- 2348 ff. *Mais je vous . . .* Here the narrator takes a more active role in the conversation. His more open engagement of Dame Esperence demonstrates more vigorous health, even as he asks how he should conduct himself in order to restore his welfare.
- 2403–2856 *Biaus dous amis . . . qui li naise*. Dame Esperence, like Lady Philosophy, reassures her patient with a disquisition on Fortune with her two faces (line 2408) and her bitter/sweet ways. Compare *CP* 2.pr1.33–34, which refers to Fortune's two faces, a commonplace of medieval ideas about Fortune's essential duplicity. See Patch, *Goddess Fortuna* for further details. Esperence uses key Boethian tropes of anxiety, such as surging waves (lines 2564–70, 2663–70) or indebtedness (lines 2639–42) to depict emotional turmoil, as part of his therapeutic process. She blames the lover for trusting in Fortune (lines 2560–62), which makes him a slave to her fickle ways. Ultimately, she proposes that Love, when ruled by Reason, is a viable alternative to trusting Fortune.
- 2467–73 *La bonneürté souvereinne . . . cil de Fortune*. This passage offers a faithful, if somewhat simplified, version of the key conclusion of Philosophy's argument about the nature of happiness, namely that the goods of Fortune are rendered insufficient by their inherent instability. As argued in the General Introduction, this central precept (whose ultimate sources are Aristotle and Plato) clashes with the ethos of love poetry, in which the lover always gains the lady's affection, even though such success can, and often is, reversed when Fortune turns her unpleasant face in his direction. To be sure, the lover can internalize the image of his lady and contemplate her beauty and virtues in his mind, and in this sense

love puts itself beyond the vagaries of Fortune. However, the generically correct and emotionally satisfying ending offered in *RF* depends on the physical union of the lovers, whose presence to one another is the source of ultimate satisfaction.

- 2489–94 *Car bonneürtez vraiment . . . a i. estrange.* Compare *CP* 2.pr4.62–66.
- 2531–40 *S'elle estoit toudis . . . mouvant soit estableté.* Compare *CP* 2.pr1.59–62.
- 2539–42 *Comment que sa mobilité . . . c'est sa droiture.* Compare *CP* 2.pr2.28–31.
- 2552–58 *Car autant en fait . . . et en cloister.* Compare *CP* 2.pr2.45–47.
- 2577–80 *Se tu estens . . . vens la conduira.* Compare *CP* 2.pr1.55–56.
- 2583–91 *Einsi est quis . . . de ses maisnies.* Compare *CP* 2.pr1.58–59.
- 2613–27 *Qu'a l'issir . . . de son droit.* Compare *CP* 2.pr2.9–13.
- 2630–38 *Ne t'a . . . de hui a demain.* Compare *CP* 2.pr2.13–16.
- 2663–65 *Tu vois la mer . . . pleinne de tourment.* Compare *CP* 2.pr2.25–27.
- 2675–77 *Mais richesse . . . nuls ne part.* Compare *CP* 2.pr2.17–18.
- 2685–88 *Volentiers! Elle t'a . . . tu yes sires.* Compare *CP* 2.pr4.27–30.
- 2702 *Qu'après le lait il fera bel.* Proverbial. See Whiting D417.
- 2705–07 *Et aussi je . . . maleürté a venir.* Compare *CP* 2.pr1.44–45.
- 2717–18 *Mais en tout . . . la fin des choses.* Compare *CP* 2.pr1.45–47.
- 2754–55 *Je ne di . . . n'ait assez.* Compare *CP* 2.pr5.44.
- 2787–90 *Bonneürté est . . . et Souffissance.* Compare *CP* 3.pr.9.81–83.
- 2791–96 *C'est bien . . . failli onques rien.* Compare *CP* 3.pr10.37–38. Machaut Christianizes his version of the famous passage by substituting the three persons of the Holy Trinity for Boethius' "most high God." Dame Esperence borrows this one-in-three and three-in-one idea from Dante's *Paradiso* 14.28–30, a Boethian concept that appealed to Chaucer as well a few years later in shaping his conclusion to *TC* 5.1863–65. Given the three poets' debts to Boethius, the allusion is most appropriate in Hope's heavenly apocalyptic vision on the nature of true love. Dante had just placed "l'anima santa" (the soul of Boethius, 10.125) as the eighth of his most revered teachers in the fourth circle of Paradise — the habitation of the sun.
- 2793 *Qui est fin et commencement.* This famous passage is from the Book of the Apocalypse 1:8.
- 2827–32 *Se ce n'est . . . agreable la pointure.* The gaze of the female beloved as a weapon that wounds the male lover is conventional. *TC*, *RR*, and *CA* also describe wounds as an effect of love. See also lines 3320–21 and *JRB*, explanatory note to lines 409–27. For more on what Suzannah Biernoff calls the "wounding gaze," see *Sight and Embodiment*, pp. 48–53.

- 2857–92 *En amer ha . . . et d'amie.* The *baladelle* is a special form of the *balade*, with stanzas of three parts rather than four. See further the notes to the music (pp. 561–62) and Poirion, *Le Poète et le Prince* for general commentary on the lyric genres and their subtypes. In this *baladelle*, Hope exalts love's anguish over the joy of reciprocation and celebrates the hope of love over its actual realization.
- 2939–46 *Et par maniere . . . parchemin, n'en cire.* The metaphor of memory likened to an inscription on a wax tablet is conventional. For more on the seal-in-wax model, see Mary Carruthers, *Book of Memory*, pp. 24–25 and 32–33. See also the note to lines 647–48 above.
- 3021–24 *Cils douz espoirs . . . cuer et resjoir.* Here, the narrator identifies his source of joy as Hope, rather than his lady. It is important to remember that it is Esperence who provides the provisional consolation (the first round of medicine) that enables the lover to seek out, merit through his speech and poetry, the consolation that finally relieves his suffering, which is of course the lady's acceptance of his suit and her acknowledgment that she reciprocates his love for her.
- 3046–48 *Mais trop durement . . . riens de m'aventure.* Discretion, or keeping love a secret, is a staple of courtly love — often because adulterous love affairs were encouraged. Andreas Capellanus, author of the twelfth-century *Art of Courtly Love*, advises that “the man who wants to keep his love affair for a long time untroubled should above all things be careful not to let it be known to any outsider, but should keep it hidden from everybody; because when a number of people begin to get wind of such an affair, it ceases to develop naturally and even loses what progress it has already made” (trans. Parry, p. 25). See also lines 3873–77 and 4199–4203.
- 3170 *Qui plus est près dou feu, plus s'art.* Proverbial. See Whiting F193.
- 3205–3348 *Amours . . . et souffissance.* The *prière* (prayer) uttered by the lover is not one of the conventional *formes fixes* of medieval lyric, and it is the only intercalated lyric in the poem that is not set to music. For further discussion, see the “Introduction to the Music,” p. 78.
- 3502–03 *Diex, quant venra . . . que j'amsi.* These two lines might well be the refrain to a *virelai*, as Hœppfner opines (*Oeuvres de Guillaume de Machaut* 2:liii-liv).
- 3771–72 *Demander vient de . . . lōange de courtoisie.* Proverbial. See Hassell D22.
- 3843–46 *Mais quant Esperence . . . de m'amour l'ottroy.* After the lover's confession, the lady grants him love, in the name of Hope, who presides, along with Love, at their exchange of vows and rings.
- 3891–944 *Quant la fumes . . . grant piessa cornee.* This remarkable passage provides a rare account, in all its practical business, of the joy and bustle of preparing a hall for a feast, as people hustle to get the trestles and boards in place, furnish the tables with linens and place settings, wash their hands, cut the bread, clean up the crumbs all the while laughing and chattering in several languages — truly a marvel to witness.

- 3925–27 *François, breton . . . autre divers langage.* An interesting note of realism in the poem is Machaut's noting of the different languages spoken by the servants and courtiers at his fictional manor house, a diversity that undoubtedly reflects the social reality of the age.
- 3947 *corset.* For full discussion of fourteenth-century dress, see Piponnier and Mane, *Dress in the Middle Ages*.
- 3963–88 *Car je vi . . . en ce parchet.* The catalogue of musical instruments here bears comparison with Machaut's recycling of this motif in *La Prise d'Alixandre*, lines 1147–76. See the forthcoming Volume 6: *The Taking of Alexandria* of this edition.
- 3964 *Vielle, rubebe.* According to the *Oxford Music Online* database, a vielle can refer to various instruments like a “hurdy-gurdy and fiddle” (*Oxford Dictionary of Music*, “vielle”). A rebec is “a bowed instrument with gut strings, normally with a vaulted back and tapering outline” (*Grove Music Online*, “rebec”).
- 3970 *Douceinnes.* A douçaine is a medieval cylindrical shawm, or woodwind instrument with a double reed (*Oxford Companion to Music*, “douçaine”).
- 3975 *Buisines.* This is a “medieval name for a herald’s trumpet” with a tube over a meter long, with a flared bell, and made of brass or silver. They are “frequently shown bearing the banner of a noble person” (*Grove Music Online*, “buisine”).
- 3985 *souffle.* A bladder pipe is “a wind instrument in which a reed is enclosed by an animal bladder.” In the early Middle Ages, they were played in a “courtly context,” but “by the later 15th century [it] had become predominantly a folk instrument” (*Grove Music Online*, “bladder pipe”).
- 3987 *penne.* A plectrum is “a general term for a piece of material with which the strings of an instrument are plucked”; in this case, it is a “penna” or a quill (*Grove Music Online*, “plectrum”).
- 3989 *Quant fait eurent une estampie.* Originally a sung form of music, the *estampie* had become strictly instrumental by Machaut’s time (*Oxford Companion to Music*, “estampie”).
- 3997 *parsons.* There is no other surviving mention of a game called “parsons.”
- 4066–82 *Et je vueil . . . parfaire ceste alience.* The exchange of rings here and the appearance of Hope as a kind of officiant to “fulfill our union” likens this ceremony to a wedding rite.
- 4257 *Car qui bien aimme, a tart oublie.* This line repeats the identifying first line of the *Lay de plour*, which immediately follows *JRN*. But this expression is also proverbial and might not be a literary self-allusion here.
- 4258–72 *Mais en la . . . plus ou mains.* These lines contain an anagram/acrostic of Machaut’s name. See also *JRB* explanatory note to lines 2055–66 and *Confort* note to lines 27–44 below.
- 4276–97 *Bonne Amour, je . . . sera mes dis.* The poet’s “devotion hinges on a wish addressed to Love: unlike the typical lover who might desire a future meeting with his lady, our narrator requests only that Love assure a reading of his work

by his lady" (McGrady, "Guillaume de Machaut," p. 111). Again, this emphasis on writing and reading is a running theme throughout the *Remede*.

LE CONFORT D'AMI

- 1–10 *Amis . . . je fineray.* Charles of Navarre, along with his chief lieutenants, was arrested by Jean II, king of France, at the castle in Rouen on 5 April 1356. The king was accompanied by some 30 men at arms and, more importantly, by Arnould d'Audrehem, the marshal of France. At the time, Charles of Navarre was the guest of his cousin Charles, duke of Normandy, the future Charles V of France, with whom he had been discussing various intrigues intended to displace Jean from the throne. Charles of France threw himself on his father's mercy and avoided imprisonment, but Charles of Navarre and the others were not so lucky. Charles was quickly led away to prison. He was popular among the people of Normandy and Jean feared trouble when the news of his arrest spread. The others were beheaded; their bodies (and heads) were displayed on the gibbet in Rouen, only to be taken down and buried after Charles of Navarre effected his escape on 9 November 1357 and returned to the city.

The opening passage of the *Confort* makes it clear that some time had passed since Charles had been taken into custody. Machaut later discusses the battle of Poitiers against the English, 19 September 1356 (lines 2781–2818), so the poem must have been written sometime during the year or so after this defeat of French arms that left Jean a prisoner and before Charles of Navarre, with the aid of friends, made his way out of the chateau at Arleux-en-Palluel, the last of the several fortresses where he was confined. Medieval works can seldom be dated with anything like this precision.

- 27–44 *N'encor pas nommer . . . ma dame chevauchera.* The anagram promised in this passage is found exactly as Machaut suggests it will be, eleven lines from the end of the poem, that is, in lines 3968–69. Unlike other similar anagrams, this one admits of an easy solution, yielding, if one follows the directions, "Guillaume de Machaut" and "Charles roi de Navarre." Machaut also anagrams his name into the end of the *Remede*, lines 4258–72. For a more difficult anagram, see *JRB* explanatory note to lines 2055–66.

- 71–72 *Prouver le vueil . . . lieus le figure.* The narrator proposes to comfort Charles by using episodes from the Old Testament as proof that God always consoles those who trust in Him, for example, the story of Susannah and the elders, or Daniel in the lions' den, or counseling Nebuchadnezzar, or presenting the fate of the children in the fiery furnace. By constructing a parallel narrative between these stories and Charles' situation, Machaut is also describing the eventual punishment of those who are bad rulers, such as Jean, the king of France. In addition, using the Biblical stories establishes a precedent for the sort of advice Machaut is giving Charles and the reader is shown that the courtly poet can also play the role of advisor. Machaut's handling of these Biblical exempla, including the different ways in which they are relevant to the particular situation of Charles' captivity is discussed in the General Introduction, pp. 38–46 and 55–63.

- 72 *figure*. Martha Wallen, “Biblical and Mythological Typology,” using Auerbach’s definition of the *figura* as “something real and historical which announces something else that is also real and historical” (qtd. in Wallen, p. 192), argues that the word “figure” (meaning figurally, rather than referring to an image) is essential to understanding the poem’s structure. Machaut’s use of examples from the Old Testament to communicate a message to Charles is an argumentative device used in the Bible itself: “Parallels were drawn between historical events recorded in the Old Testament such as the Passover, and New Testament events such as the Last Supper; the New Testament writers and Christ himself sought thereby to prove the validity of the Christian faith by appealing to prefigurations in Jewish scripture” (Wallen, “Biblical and Mythological Typology,” p. 193). In this way, Machaut establishes the validity of his own arguments, engaging in a similar process of biblical intertexuality.
- 73–426 *Jadis en Babiloинne . . . toudis te gardera*. The story of Susannah (Susanna, Shoshana) is included as chapter 13 in the Book of Daniel, upon which Machaut drew for much of the Biblical source material in the poem. Deriving from the Septuagint, the book of Daniel might not have had a Hebrew origin; the book is not included in the Jewish Tanakha and is considered apocryphal by Protestants, though the Catholic church considers the book canonical. This suspenseful tale of lust, failed seduction, false witness, and unexpected vindication obviously suits Machaut’s purpose in this part of the *Confort*, which is to assure Charles of Navarre that this innocence will be made known by God, who always protects the righteous and his faithful servants.
- 83–88 *Joachim avoit un . . . et s'i esbatoient*. Whereas Machaut’s version of Joachim’s orchard is an Eden-like garden that sets the scene for Susannah’s betrayal, it is described in much less detail in the Biblical text: “Now Joakim was very rich, and had an orchard near his house: and the Jews resorted to him, because he was the most honourable of them all” (OT, Daniel 13:4).
- 95–108 *Des juges Babyloniens . . . gentes et belles*. Machaut apparently refers here to Jeremiah 29:21–23, where the prophet quotes God as saying that the evil judges Ahab and Zedekiah will be delivered into the hands of Nebuchadnezzar for punishment.
- 95–98 *Des juges Babyloniens . . . est grant iniquité*. The quotation from God is a fairly accurate representation of Daniel 13:5.
- 109–22 *Si la veoient . . . raison et juge*. The sinfulness of the judges is emphasized throughout Machaut’s narrative, but is only mentioned once in the scriptural text: “And the old men saw her going in every day, and walking: and they were inflamed with lust towards her” (OT, Daniel 13:8). Their lust is a direct reaction to Susannah’s beauty, whereas Machaut casts aspersions on the judges’ characters from their introduction into the story (line 91). Rather than creating an exaggerated version of the source, however, Machaut’s use of similar vocabulary to explain and expand the original text causes his narrative to act almost as a gloss for the original. Furthermore, he alters a passage that describes the shame of the two men, increasing their sinfulness: “So they were both wounded with the love of her, yet they did not make known their grief one to the

- other: For they were ashamed to declare to one another their lust, being desirous to have to do with her" (*OT*, Daniel 13:10–11). Not only do Machaut's judges appear weak but they also deny the ultimate justice of God.
- 285–306 *En la tourbe . . . tous m'en descourpe*. Here, Machaut's alteration of the biblical text is drastic as he introduces Daniel as a child in his mother's arms, not yet able to walk or speak, yet granted the power of speech by God. The effect is more in keeping with Psalms 8:3 and Matthew 21:16 — out of the mouths of babes comes the truth. See figures 20 (A59) and 21 (A60).
- 299–410 *Lors cria haut . . . des dames fait*. The drama of Daniel's intercession is heightened by Machaut as he omits the part of the story when God hears Susannah's prayer, thus establishing the power and importance of language: "And the Lord heard her voice" (*OT*, Daniel 13:44). This importance of language becomes a theme that is continued in subsequent sections of the narrative.
- 350, 385 *yllier, lentillier*. The story of Susanna was at an early point in its textual history incorporated into the Book of Daniel. As part of the Septuagint, the Greek language version of Scripture, this book was transmitted to early Christianity through two different recensions, which differ one from the other in both details and style. Although the Latin translation of the two testaments by Jerome, known generally as the Vulgate, became the principal Latin version known to the Middle Ages, other versions were known and consulted. The modern version of the Apocrypha follows the Vulgate in its version of the Susanna story, with the two trees that figure prominently in Daniel's questioning of the judges identified as the holm and mastic. Machaut must have found the alternative names that figure in his version either in a different text of the book or in a gloss in his text that derives from that alternative version. On this general topic, see the collected essays in *Practice of the Bible*, eds. Boynton and Reilly.
- 370 *juge*. The judge referenced here is God.
- 415 *Dou Latin*. Machaut is referring to the Latin bible. The Biblical material in the poem shows that his main, but not exclusive source was the so-called Vulgate text, translated by St. Jerome. See note to lines 350, 385 above.
- 415–16 *Dou Latin ou . . . com j'ay peü*. Even though Machaut is narrating an extant story, he frequently draws attention to the role he plays in the text's creation by reminding Charles that his source is reputable and that Susannah's story is valid. Furthermore, in mentioning that this source text is Latin, Machaut is highlighting his role as translator and scholar. See also lines 644–46.
- 417–26 *Si qu'amis, tu . . . toudis te gardera*. Machaut summarizes the moral of the story: like Susannah, Charles should put his faith in God, who will deliver him from an unjust punishment and an unmerited punishment. The exemplum also makes clear that those who bear false witness with the aim of harming others will find the judgment of God visited upon them. Applied to Charles' situation, Jean of France would figure in the role of the wicked judges, and he would be the innocent maiden, taken unawares, and condemned for no good reason.

- 427–1660 *Et s'on . . . qui ne mesprengne.* This section of the poem is tightly organized, with the four exempla drawn from the Old Testament, discussed in an easily understandable pattern, mostly because the figure of Daniel plays a central role in the first three, but also because Machaut forges links between them and even offers a summary of sorts at the end that — in the manner of a sermon — carefully elucidates the moral lessons they illustrate (lines 1549–1610).
- 431–33 *pluseur docteur . . . diligemment.* The scholars referenced here include those who provided often elaborate interlinear and marginal commentary, as well as longer works of exegesis. Machaut was undoubtedly familiar with many of the writings in this tradition, especially since copies of the testaments often featured both interlinear and marginal glosses as well as commentary.
- 451–646 *Quant Nabugodonosor sot . . . il est escript.* Machaut's source for this story is Daniel 3, but his version is considerably shorter than the original. In addition to the omission of inessential details, he also leaves out some significant sections, most notably the prayer of Azarias (Daniel 3:24–45) and the subsequent descent of the angel (Daniel 3:46–50). The effect is to emphasize how the innocent are delivered by God rather than the power of prayer, which figures centrally.
- 457 *aimme et prise.* In contrast to the popular Biblical stories about Daniel and Nebuchadnezzar, Machaut describes a more equal and affectionate friendship between the two men. This may be compared to the relationship between a poet and his patron, or more specifically, between Machaut and Charles, rather than that of a ruler and his subject. Daniel, of course, delivers to the king a message of truth that serves him well, and in turn the prophet is rewarded with riches and a position of high responsibility.
- 523 *Renommee.* Rumor is a Classical, not Biblical, figure. In Virgil's *Aeneid* 4, she is a monstrous winged creature, with “an eye beneath . . . every body feather, and . . . as many tongues and buzzing mouths as eyes, as many pricked-up ears” (trans. Fitzgerald, 4.250–52). She takes joy in gossiping and tells “lies and slander evenhandedly with truth” (4.257–58).
- 560 *une seule framboise.* This is proverbial. Literally, “more than a lone strawberry,” i.e., not at all, not a whit.
- 576 *Quarante neuf queudes.* A *queude* (modern French *coudée*) signifies a “measure.” It might refer to a degree, when quantifying heat, or a cubit when quantifying distance. See Daniel 3:19, where the fire in the furnace is said to be seven times hotter than it previously was (Vulgate: *Septuplum*, meaning a septule, sevenfold). Seven is a number equating with totality (see Peck, “Number as Cosmic Language,” p. 61). Machaut increases it by a common biblical measure of seven times sevenfold (i.e., 49 times greater) in heat elevation.
- 615 *Qu'on clame Benedicité.* The reference here is to Daniel 3:57–88.
- 617–18 *Et encor recite . . . en maint couvent.* Machaut steps out of the narrative in order to show a continuation between Biblical and contemporary events. In this case, the link is a hymn, which both highlights the parallels between the two sets of stories and reminds the reader of the centrality of music in Machaut's poetry. In

accordance with the Boethian tradition, music and poetry are essential to the transformation of sorrow into joy.

- 671–710 *Balthasar une court . . . fueille en tramble.* The account of the feast and the appearance of the writing on the wall are, on the whole, a close translation of the original source. Machaut's additions heighten the effect of the story: for example, the menu served at the feast (lines 676–78), the narrator's moral commentary (lines 682 and 691–92), and use of similes (lines 702–05 and 710).
- 671–954 *Balthasar une court . . . en sa poitrine.* The story of Balthazar and the temple's vessels, from Daniel 5, was popular in the drama and literature of the day. See, for example, The *Play of Daniel*, ed. Bevington, pp. 137–54; Gower, CA 5.7017–25, and Chaucer's Monk's Tale, *CT* VII[B²]2183–2246. Machaut's version is much more detailed than the Middle English retellings mainly because it is told to comfort Charles in his captivity. As Alexandre Leupin notes, the stories that Machaut chooses to narrate are about “fallen kings whose power is limited by divine transcendence.” This is especially evident in the Biblical story of the writing on the wall, where Nebuchadnezzar is required to enlist “the services of an inspired reader” (Leupin, “Powerlessness of Writing,” p. 135) in order to understand his fate. Thus, Machaut highlights the power of language and the necessity of having an interpreter, which provides a different paradigm for the interpretation of Charles' situation: instead of merely trusting in God, he must also surround himself with able and trustworthy counselors. Leupin reads this as a radical re-assertion of the relationship between power, poetry (or language), and the poet.
- 785–864 *Diex qui est . . . ara que remordre.* In this section, Machaut expands upon the original text to add a meditation on the abuses of power, and his sacrilegious treatment of objects sacred to Jewish tradition, to the history of Nebuchadnezzar's rise and fall.
- 865–932 *Roys, se j'ay . . . a une conclusion.* Though Machaut's version of the interpretation of the writing on the wall is much longer than that of the Old Testament, it still retains much of the original meaning:
- MANE: God hath numbered thy kingdom, and hath finished it. THECEL: thou art weighed in the balance, and art found wanting. PHARES: thy kingdom is divided, and is given to the Medes and Persians. (*OT*, Daniel 5:26–28)
- Daniel consequently becomes a much more significant presence in Machaut's version.
- 872 *nulle fiction.* Again, Machaut is drawing attention to the importance of truth, but this time it is through the words of Daniel. See lines 415–16 and the corresponding note above.
- 955–1282 *Aprés ce roy . . . aus lions geté.* The source for this story is Daniel 6. Machaut conflates the two versions of the story of Daniel and the lions' den that appear in the Bible, but alters so little that his account contains contradictions: for example, see line 1121 where Daniel is said to have spent six days in the den

and line 1130 where he is there for only one. This section of the narrative develops the theme of false and treacherous counsel, but moves significantly away from the Old Testament version by exaggerating Daniel's position as a royal advisor and administrator: "It seemed good to Darius, and he appointed over the kingdom a hundred and twenty governors to be over his whole kingdom. And three princes over them, of whom Daniel was one: that the governors might give an account to them, and the king might have no trouble" (*OT*, Daniel 6:1–2). As in the other stories, Machaut emphasizes the role of God, rather than any earthly forces in the face of evil by playing down passages such as Darius' attempts to free Daniel (*OT*, Daniel 6:14).

- 1252–54 *Mais . . . assez.* Machaut's narrative poetry is not routinely given to humor, but this grim bit of understatement provides an effective conclusion to a story that emphasizes the punishment meted out to those who make false charges, intending the death of others, which is of course a theme quite pertinent to Charles' situation as he languishes in prison, hoping for deliverance. Interestingly, that the evil counselors are made to suffer the same fate they had wished on Daniel is eerily prescient, looking forward as it does to the revenge Charles might have intended meting out to those who had been complicit in his arrest and the execution of his close advisors. Such revenge certainly included depriving Jean of France of his throne, a campaign that occupied him for a number of months following his escape.
- 1283 *escrire.* Darius' proclamation is disseminated throughout his kingdom thanks to written language, again highlighting the importance of Machaut's art and profession and his relation with rulers.
- 1301 *Pymalion.* A figure from Greek mythology, Pygmalion made an ivory statue of a beautiful woman with whom he fell in love; after praying to Aphrodite, the goddess brought the statue to life (*OCD*, p. 1281). It is interesting that Machaut focuses only on the first part of the story where Pygmalion worships the statue, but not on the second part where his faith in the goddess is rewarded, thus creating an unusually positive view of the character. For another version of this story, see *RR*, lines 20817–21215. This section also anticipates the subsequent sections of the *Confort* in which Machaut draws upon the vernacular versions of the *Metamorphoses* contained in the *Ovide moralisé* in order to continue his comforting of Charles.
- 1314–16 *Et nompourquant tant . . . c'est une beste.* Machaut draws attention to his own role as narrator by providing his own commentary on the story of Manasseh and Pygmalion.
- 1318–52 *Par lequel li . . . bien te delivrera.* This section emphasizes the power of God over Fortune. In fact, "although the deity never steps directly into the narrative, he may be nonetheless considered the protagonist. In the first 1,000 lines of the *Confort* he is alluded to by name forty-three times" (Calin, *Poet at the Fountain*, p. 136).
- 1361–548 *Rois Manassés, en . . . roy et signour.* As with Daniel and the lions' den, Machaut combines the two versions of this story that appear in the Bible. According to 4 Kings 21, Manasseh was King of Judah who reversed all of the religious reforms of his father, Ezekias, by reinstating paganism and idolatry. 2 Paralipomenon

(Chronicles) 33 further explains that Manasseh was captured and imprisoned as a punishment by God which led to his eventual repentance: “Therefore he brought upon them the captains of the army of the king of the Assyrians: and they took Manasseh, and carried him bound with chains and fetters to Babylon. And after that he was in distress he prayed to the Lord his God: and did penance exceedingly before the God of his fathers” (*OT*, 2 Paralipomenon 33: 11–12). The inclusion of this episode by Machaut causes the story to resonate strongly with Charles’ own situation.

- 1364–67 *Mais ne vueil . . . passeray plus briefment.* Again, Machaut is drawing attention to his role as author, but this time explicitly highlighting the effort that is involved in the creation of a text.
- 1427–42 *Si muse . . . monde et actour.* The punning on “tour”/“tourne” in this passage highlights Manasseh’s mental struggles (his “tournay,” line 1445). It also draws a parallel between the Creator as author of the world and Machaut as author, both of whom translate ideas into material or textual reality. Because of the word play in this passage the meaning of lines 1437–38 is somewhat obscure. The translation offered here takes “tour” in line 1438 as “change, turning,” but this is by no means certain.
- 1511–12 *Metans abominations / Multiplicans offensions.* The first words in these two lines are Latin present participles. Macaronic constructions such as these are not uncommon in French poetry of the period, though Machaut’s reason(s) for resorting to this technique at this point, and at only this point, in the poem are hard to divine.
- 1611–38 *Quant Mathathias dut . . . et memoire pardurable.* Machaut is referencing the story told in 1 Machabees 2 which, again, encourages Charles to trust in God and to do His work. On his deathbed, Mathathias cites numerous figures including Abraham, Joseph, and Phineas as examples for his sons to follow, thus reinforcing the precedent Machaut has established for the sort of advice he is giving Charles.
- 1631 *Finees, qui fu nostre pere.* Phineas (Phinehas), son of Eleazar and grandson of Aaron, one of the priests during the Exodus, played a key role in preventing the Israelites from succumbing to temptations from both the Moabites and Midianites. As related in Numbers 25:12–13, God rewarded him by saying that his sons, and all the sons of his sons, would constitute a hereditary priesthood. Hence for a cleric like Machaut he is rightly spoken of as “our father.”
- 1661–1782 *Or te dirai . . . vertu de nécessité.* At this point, there is a shift from the tone of rhetorical consolation with an emphasis on exempla drawn from the Bible to one of more general, and often somewhat random, forms of advice that range from the generally applicable (the king is enjoined to practice moderation) to the very specific (he should not eat too heartily). For detailed discussion see the General Introduction.
- 1675–78 *Aprés, amis . . . tu te honniroies.* This might be the cornerstone of Machaut’s advice to Charles, a commonplace rule that applies to most situations. William Calin suggests that “[s]eemingly trivial matters assume importance because the

king is a mirror for his people . . . To be a good king he must first of all live virtuously. In other words, the ideal king is an ideal man; only an ideal man will make a good king; and only with such a king can the state function at its best" (*Poet at the Fountain*, p. 141). In this advisory role to the king that Calin points out, it is conceivable that Gower, for whom good kingship (regardless of one's rank) is the cornerstone central to all his writings, is inspired in part by Machaut, with whom he is so similarly insistent for advice on the full range of ethical issues pertaining to personal behavior, especially with regard to moderation. As noted elsewhere, Gower frequently uses the same biblical exempla as Machaut, particularly with regard to Daniel 13, as advice to the kings of his own day. See Peck, *Kingship and Common Profit*.

- 1707–20 *Que Job tenoit . . . looit et devotement.* Machaut's source for this passage is Job 1.
- 1758 *Socratés.* Known mainly through the work of other writers, Socrates (469–399 BCE) was an Athenian philosopher and public figure. Socrates was famed for the moral seriousness of his thought and the courage he showed throughout his trial and execution (*OCD*, pp. 1419–20).
- 1791–92 *Et si dois . . . a li penser.* In perhaps the most traditionally Christian of all the moral counsel Machaut provides, the king is enjoined to turn his mind to God and abandon his despairing fixation on his own situation. This passage reflects in general the advice that Lady Philosophy provides in *CP* 3, that Boethius should turn his mind toward the Supreme Good rather than remain fixated on his own emotions and the false goods of Fortune that he has lost, thus providing him with the opportunity to regain his true self.
- 1830–35 *Et si as . . . ne croy mie.* Unlike the individuals that Machaut has been describing from the Old Testament, Charles is not at the mercy of evil or tyrannical judges, or so the poet avers, perhaps eager not to be seen as condemning his sovereign for unjust and arbitrary behavior. His readers are certainly authorized to view Jean's arrest and imprisonment of the "innocent" man as suggesting a somewhat different reading of his situation in the light of Biblical exempla.
- 1836–978 *Tu as tous . . . i. cop tuent.* As in the Old Testament stories, Machaut suggests that divine intervention has been necessary to remind Charles of his duties to God.
- 1857–62 *N'a pas lonc . . . qui ravist Heleinne.* Priam was the King of Troy during the Trojan War. He had a number of wives and concubines and fathered many daughters and fifty sons, including those mentioned by Machaut: Hector, greatest of the Trojan heroes, Troilus, killed by Achilles, and Paris, who caused the Trojan War by abducting Helen (*OCD*, pp. 673, 1112, 1244, 1556).
- 1860 *Nector.* Nestor, King of Pylos, helped Menelaus assemble his army (*OCD*, p. 1039).
- 1861 *Menelaus.* Menelaus was King of Sparta and the husband of Helen of Troy (*OCD*, p. 958).
- 1872–1903 *Yes mie subjés . . . richesse et noblesse.* This passage serves, somewhat confusingly, as a bridge between the theological point made by the Biblical

exempla (that God punishes sinners and rewards those who merit his mercy) and the main point of the *Consolation* (that there is no misfortune as such since it is in the nature of the limited goods under the control of Fortune that they come and go accordingly to no discernible moral rule). These sharply contrasting perspectives on human experience do not admit of any easy reconciliation, as Machaut's attempt to provide one here illustrates. For the Christian, God is the agent of the soul's restoration and reconciliation. For the philosopher, the true source of happiness is to be found within. Compare *CP* 2.pr4.72–73.

- 1893–1916 *Ou Fortune . . . ont autre avantage.* Compare *CP* 2.pr1, of which Machaut here provides a somewhat simplified summary.
- 1904 *livre de Boësse.* The reference is to *CP*.
- 1914–16 *Si que noblesse . . . ont autre avantage.* Among his extended discussion of the limited nature of the good as ordinarily understood, Boethius undertakes in *CP* 3.pr6.27–29 to debunk that notion that nobility is a virtue in itself, an idea that Machaut recycles.
- 1917–99 *Aussi puet elle donner . . . et de povreté.* These themes are drawn from *CP* 3.
- 1971 *par Saint Denis.* St. Denis is the patron saint of Paris and of France.
- 1972 *Mont Senis.* This is a peak in the French Alps, west of Turin, that marks a passageway into Italy from France.
- 1979 *Salemons.* King of Israel and a son of David, Solomon is known for his wisdom: “And the wisdom of Solomon surpassed the wisdom of all the Orientals, and of the Egyptians” (*OT*, 3 Kings 4:30).
- 1979–86 *Salemons li sages lisoit . . . toy feroie injure.* See Proverbs 30:8.
- 2009–14 *Je ne di . . . porroit meilleurs trouver.* This passage, attempting elaborate word play, manages to express a fairly simple idea rather clumsily. Having made what could be interpreted as a criticism of the nobility, Machaut softens the blow by admitting that some of the rich are very moral. The precise grammar of the passage is somewhat obscure. Hoepffner insists that “nul meilleur” in line 2011 be understood, despite its form, as the subject of “trouveroit,” but I think this is unlikely (*Oeuvres de Guillaume de Machaut*, 3:248). I have translated it as direct object, with the “qui” noun clause in line 2012 as the subject of “trouveroit.” This rendering gives a parallelism with the reformulation of the idea in lines 2013–14.
- 2057–102 *Las! Je sui . . . que je sente.* In this passage, a Boethian perspective on suffering and isolation makes way for one derived from the tradition of love poetry. In his prison, Charles becomes the archetypal lover, separated from his beloved and therefore moved to express his feelings of love and loneliness. It is interesting that Machaut here ventriloquizes the presumed emotions of his patron.
- 2118–20 *Que Douce Pensee . . . Et Bon Espoir.* In the tradition of the *Roman de la Rose*, Machaut often mentions allegorical characters. Douce Pensee (Sweet Thought) is one of the three gifts that Cupid gives to Amans to help him endure the pains

of love. The others are Douce Regart (Sweet Looking) and Douce Parler (Sweet Talking). See also *JRB*, *JRN*, and the *Remede*. In these poems, they take a much more prominent role, interacting with the other characters and often representing ideal aspects of their personalities, for example Esperence in the *Remede* or the characters in the trial scenes of *JRB* and *JRN*.

- 2162–74 *La biauté de point de meffaçon*. The description of the lady's beauty customarily proceeds from head to toe, with every principal feature meriting both mention and praise.
- 2249 *Lay de Bon Espoir*. A Machaut work with this title has not survived, but the poet might be referring here to the monophonic *Lay de Bonne Esperence*, which figures as item 47 in the *Voir Dit*, lines 4462–4717 (see the forthcoming Volumes 4 and 10 of this edition, in the latter of which it is included with all of the poet's other *lays*).
- 2277–644 *Quant le bon puist estre accompaingnie*. This is the first of the several exempla drawn from *OM*, which includes French verse versions of classical stories found in other sources such as Ovid's *Metaamorphoses*. Machaut might also have had access to the Latin text of Ovid's *Metamorphoses*, but this seems unlikely. A detailed discussion of Machaut's use of the *OM* is included in the General Introduction, pp. 63–67.
- 2295–306 *A l'entree de et toudis flame*. The *OM* confuses and conflates two different traditions here, as Machaut's version attests; the first is that Hades has three judges, male divinities named Rhadamanthys, Minos, and Aeacus, who judge each soul and assign it an eternal abode accordingly (*OCD*, p. 1311), while the second, which is derived largely from Virgil's *Aeneid*, is that of the Erinyes or Furies, three chthonian female divinities named Tisiphone, Megaera, and Alecto, who carry out “retribution for wrongs and blood-guilt [of condemned souls] especially in the family” (*OCD*, p. 556).
- 2344 *craus et gouvernaus*. This passage is somewhat obscure. “Gouvernaus” means “helm” in Middle, as in modern French, while “craus” could represent a number of different words. I have read it as “graux” or “graus,” meaning “crook,” hence, by extension into more familiar diabolical imagery, “pitch-fork.”
- 2357 *Typhoeüs*. In Greek mythology, Typhoeüs or Typhon is a fire-breathing monster, a dragon with a hundred heads that never sleeps. Machaut encountered the story, whose main details he repeats here, in either his reading of Ovid's *Metamorphoses* Book 5, or in the *OM*. Typhoeüs participated in the revolt of the Titans against Zeus (the so-called Titanomachy), and in individual combat against him managed to tear out the tendons of his legs, which were eventually returned to him by Hermes. Zeus then overcame Typhoeüs with his thunderbolts and managed to confine him under mount Etna.
- 2430 *Parguse*. Machaut here adds a geographical detail to the classical Ovidian (*Metamorphoses* 5) and Virgilian (*Georgics* 1) accounts, but the connection between Prosperine/Persephone and Pergusa was made by several classical historians, including Diodorus Siculus (fl. 40 BCE), author of the *Bibliotheca Historica*, in the Middle Ages a widely read source of geographical and historical information.

The hills of Pergusa and surrounding woodlands, the *selva Pergusina*, are located about ten kilometers from Mt. Etna in Sicily; the lake in the bottomland is the only natural lake on the island.

- 2461 *Dyane / Cyane*. In classical accounts, the nymph Cyane (Latin *Cyana*), plays a key role in the abduction of Proserpina (Persephone), as is evident in Machaut's version. Subsequently, she was turned to water by an angry Pluto. Machaut evidently confused Cyana with the unrelated Roman goddess Diana, hence his mistaken naming of her as "Dyane" in this passage.
- 2463 *Dis*. In Roman culture, the god of the Underworld (Hades in Greek) is referred to either as Pluto or Dis (an older concept, perhaps borrowed from the Celts) and sometimes written as Dis Pater or "Father of the gods."
- 2475 *Sicanie*. This is a region of Sicily, modern Sicania.
- 2507 *Arethusa*. Arethusa is a nymph, daughter of Nereus.
- 2508 *Elchalaphus*. This is Machaut's rendering of Ovid's *Ascalaphus*, Escalaphus in the *OM*, a daimon or spirit in the Underworld, where he served as the orchardist.
- 2515 *Si com l'istoire le raconte*. The reference here is to the *OM*, which is the principal source of all the classical stories in this section of the *Confort*. See the General Introduction, pp. 63–67, for full discussion of Machaut's adaptation of this material.
- 2517–628 *Tantalus . . . femme et s'amie*. Here Machaut supplies a short catalogue of important figures from Greek and Roman tradition who are passing eternity in the underworld. A fuller version is supplied in *Aeneid* 6, but this is unlikely to be Machaut's source since the material was thoroughly conventional.
- 2523 *D'Ysion la roe*. Guilty of killing his father-in-law, Ixion was pitied by Zeus, who soon turned on the man when he cast a lustful eye on Hera, his wife. Sent into the pit by a thunderbolt from Zeus, Ixion was bound for eternity to a fiery wheel.
- 2527–28 *Et a Sisiphus . . . pesant et grieve*. King of Corinth, Sisyphus was punished by the gods for his betrayals and trickery by being confined to a region of the underworld where he was assigned the unending task of rolling a huge boulder up to the top of a hill from which it always rolled back again.
- 2529–34 *Et Tycius . . . de son arson*. A son of Zeus who angered the gods by his attempted rape of the maiden Leto, Tityos was punished in the underworld by being stretched out on the ground so that two vultures could every day eat his liver, which continually grew back, making his punishment endless.
- 2535 *beles Dyanes*. The translation here is an attempt to put the best face on Machaut's confused mythological reference, in which he furthers his earlier erroneous conflation of Cyane with Diana (see the note to line 2461 above). In the *OM*, these nymphs at the fountain are called the *beledienes* (*OM* 10.115, following Ovid's designation of them as the *belides* or daughters of Belus). Note that Machaut refers to them correctly in line 2543.

- 2543 *filles Belli*. In Greek mythology, Belus is the king of Egypt, one of whose sons, Danaus, had the misfortune to sire 50 daughters, the Danaides, all of whom but one were subsequently involved in the killing of their husbands. In this passage, Machaut confuses these violent and homicidal women with the semi-divine Erinyes or Furies.
- 2584 *Redope*. Rhodope is a region of eastern Macedonia.
- 2585–88 *Et devint homs . . . si vil matyre*. Machaut refers obliquely here to Orpheus' supposed turn toward homosexuality. See the General Introduction, pp. 63–67, for further discussion.
- 2623–24 *Phebus le sauva . . . qui le trouva*. Phoebus is the Roman name for Apollo. The legend of Apollo and Python, recounted in the *Homeric Hymn to Apollo*, describes Apollo's slaying of the serpent Python, who guarded Delphi for its mother, Gaia or Earth (*OCD*, p. 1418).
- 2645–72 *Quant Paris ala . . . le chastel d'Ylion*. Though Machaut describes Paris' choice as the cause of Troy's fall, this exemplum is not meant to illustrate what could be interpreted as either his fault or ill luck. Machaut follows the version of the Troy story he found in the *OM*, which includes, as here, story materials that are not found or developed at length in Ovid. Whatever their origin, the *OM* provides them with moralizations that draw out their relevance to Christian values and theology. Following this moralizing tradition, Machaut, according to Margaret Ehrhart, presents Paris as “an exemplary lover. His determination in sailing to Greece to win from her husband the woman he had been promised by Venus shows that every lover must nerve himself with hope if he wishes to succeed in his quest” (Ehrhart, *Prince Paris*, 193).
- 2657–59 *Aus .iij. deesses . . . richesse ou d'avoir*. These three goddesses are Minerva (goddess of wisdom), Venus (goddess of love), and Juno (queen of the gods), respectively.
- 2683–762 *Quant Herculés se . . . loial, et parfait*. Machaut tells Charles the story of Hercules and his wife, Deianira, whom he won from Acheloüs in combat (*OCD*, p. 440) in order to emphasize the importance of being a faithful lover. This version is based on Sophocles' portrayal of Deianira as “a gentle, timid and loving woman who unintentionally brings [Hercules] to [his] death.” Previous characterizations have depicted Deianira as “bold-hearted and aggressive” (*OCD*, p. 440). Gower's version, *CA* 2.2145–307, is more in keeping with Machaut's tale.
- 2737 *Par Licas*. Cape Lichadis, off the coast of Locris in central Greece, was the place where, according to legend, Lichas was thrown into the sea.
- 2763–872 *Mais, pour chose . . . li est requise*. Here, the poet applies his lesson on Hope to Charles' specific situation and reinforces his earlier moral about Fortune, to interpret his capture as a fortunate turn of events, recalling Lady Philosophy's argument that imprisonment, and the loss of Fortune's goods, has enabled Boethius to return to himself and to the true nature of the working of the universe that his lifelong immersion in philosophy had provided him. Compare *CP* 2.pr8.7–18.

- 2778–2872 *Je te vueil prouver . . . li est requise.* Machaut here makes the obvious point that King Charles was fortunate to be in prison during the disastrous battle of Poitiers (19 September 1356), at the end of which Jean II of France was taken prisoner by the English. Considering his desire to keep on good terms with Jean and the Valois family, the poet can hardly gloat over the irony that Jean (who in Machaut's view wrongly imprisoned Charles of Navarre) found himself in captivity after a series of costly military blunders. However, Machaut is not above pointing out the numerous advantages that Charles enjoyed as a result of being involuntarily absent from a fight in which he would have been obligated to take part on the losing side.
- 2795–807 *La fu pris . . . comme il fist.* Here, Charles' captor, King Jean, is named and compared to seven of the Nine Worthies (lines 2797–2801), and then to other heroes of myth and legend. The two missing Worthies are Old Testament figures, Joshua and David. As William Calin remarks, “[s]urely such a master is more reliable than Belshazzar or Susanna's lecherous Elders” (*Poet at the Fountain*, p. 136). Calin is certainly correct, but the careful fashion in which Machaut overpraises Jean for what was in fact a disastrous defeat that put the very existence of his kingdom in jeopardy seems a politically calculating move as well, for when Machaut composed the *Confort* Jean was still his sovereign and a man with powerful supporters throughout the realm.
- 2911–22 *Mais honneur est bien . . . et avoir faut.* The poet's argument that honor is superior to wealth reflects aristocratic values, not Boethian ones. For Boethius both honor (especially in the sense of being honored by others) and wealth are to be numbered among the necessarily limited, and thus ultimately insignificant, goods over which Fortune wields control. Compare *CP* 2.pr5 and 6.
- 2923–3086 *bon roy de Behaingne . . . point de blame.* The reference here is to Jean L'Aveugle (the Blind), king of Luxembourg and Bohemia (1296–1346), one of the most famous warrior kings of the Middle Ages, and Machaut's patron for perhaps twenty years before his heroic death on the field at Crécy. See the General Introduction, for a detailed discussion of Machaut's use of Jean as a model for Charles of Navarre to emulate. Jean of Bohemia's daughter, Bonne (see the explanatory notes to *JRB* lines 259–880 and *JRN* line 3851), was the first wife of Charles' captor and the mother of the Dauphin who would later become the patron of Machaut's *Voir Dit*. In this way, Machaut's role as the poet-advisor of kings becomes clear as shows himself to be allied with a dynasty rather than individual rulers.
- 2928 *Masouwe.* Mazovia was a dukedom in north central Poland whose principal cities were Plock and Warsaw. In the course of the later Middle Ages it was incorporated into the kingdom of Poland.
- 2937–74 *Il ne poot . . . s'aisa mais hom.* The virtues of Jean of Bohemia that Machaut describes in this section (moderation and patience) are the same as those which he encourages Charles to adopt in lines 1675–743. As Jacqueline Cerquiglini-Toulet remarks, “[t]he idealized figure of Jean de Luxembourg continued throughout the fourteenth century to serve as a nostalgic reference point and model” (*Color of Melancholy*, 26).

- 2945 *Je le say bien, car je l'ay fait.* Machaut emphasizes the importance of eye witnesses when telling the truth. As in his versions of stories from the Old Testament, having personally seen an event or a text lends an extra layer of authority to his own writing: not only is he responsible for producing the text, but he also vouches for its veracity.
- 2969–74 *Et s'il estoit . . . s'aisa mais hom.* The syntax and grammar of this passage are difficult, but the general meaning is clear.
- 2975–3207 *Mais je te . . . dessous au tournoy.* The detail included in this section is a further form of encouragement for Charles and part of the general idealization of Jean de Luxembourg. For more information on Jean's military and diplomatic success, see Cazelles, *Jean l'Aveugle*.
- 2997 *Esselingne.* Esslingen am Neckar is in southwestern Germany. This former imperial city and rich market town was much fought over in the Middle Ages and eventually annexed by the duchy of Wurtenberg in the early nineteenth century.
- 2998 *Duringne.* During the Middle Ages, Durningen was a free imperial city in the Rhineland near Strasbourg.
- 3013 *Bruguelis.* Bürglitz was a city in medieval Bohemia not far from Prague, today Gross Bürglitz in the Czech Republic.
- 3023 *Breselau.* Breslau was an important city in the Silesian part of the kingdom of Bohemia. Since the end of World War II, it has become a Polish city, now named Wrocław.
- 3035–40 *Li lieus avoit . . . Aukahan.* In February 1329, the army of the Bohemian king Jean of Luxembourg and the Teutonic Order invaded Lithuania and captured the most important fortresses of Samogitia: Medvėgalis, Šiauduva (? Xedeyctain), Gediminas (now Kvėdarna), Gegužė, and Aukaimis (now Batakiai).
- 3044–48 *le can de Tartarie . . . Bruges a Paris.* During the fourteenth century Lithuania, which had not yet been thoroughly Christianized (a process in which Jean played a significant role — see lines 3033–34) was invaded by the Lipka Tatars, one of the groups that had comprised Genghis Khan's Golden Horde in the previous century.
- 3094 *n'aroit vaillant une pomme.* Proverbial. See Hassell P232.
- 3183 *Car bonté faite autre requiert.* Proverbial. See Hassell B142.
- 3329–30 *a son oueil mettre a l'erbe / Qu'on congnoist.* Proverbial. See Hassell H25.
- 3331–48 *Aies toudis bonnes . . . ou vasselage.* On the military use of stealth and spying, see Vegetius' late Latin treatise on Roman warfare, *Epitoma Rei Militaris*, Book 3, §6. This section emphasizes the value of keeping secret an army's location and plans, caution against ambush, using scouts to discover the habits of one's adversary, and even recruiting traitors and deserters from the enemy camp (*Vegetius: Epitome of Military Science*, trans. Milner 1:71–75). There is also biblical precedent for espionage, especially in commentaries on Joshua 2. See, for example, Matthew Henry's *Exposition of All Books of the Old and New Testaments*, which stresses the ruler's need for men who can see with other people's eyes,

work incognito to observe specific situations, and demands necessary for the occasion. The success of such agents depends upon their honesty and fidelity to their master, and manipulating lies. The end justifies whatever the means might be, regardless of what “untruths” they deploy (Henry, *Exposition of All Books*, Joshua 1:11–13).

- 3415–19 *Et s'il y a femme qui gise . . . qui la touche.* This remarkable passage, regarding protection of a pregnant woman in time of war, reflects the strong value placed upon the soul of the unborn child, which may be deemed even more important than that of the adult mother. Machaut is emphatic in his advice to Charles regarding the evil of harming women at any time, especially in times of warfare, but here he would protect the unborn fetus of a pregnant woman with a warning flag above the citadel where she has been confined. Women may die as casualties of war, but the killing of an unborn child is murder. See Harris-Stoertz, “Pregnancy and Childbirth.”
- 3422 *fils l'empereur Hanri.* Jean was the son of Margaret of Brabant and Henry VII, who was the Holy Roman Emperor at the time.
- 3454 *De plus d'amis, meins d'anemis.* Proverbial. See Hassell A102.
- 3631 *Ton bon pere et ta bonne mere.* This is Philippe III of Navarre, Count of Évreux, and Jeanne II of Navarre.
- 3661–3712 *Or voy que . . . tu prens de toy.* For a discussion of the origins of ostentatious dress in the fourteenth and fifteenth centuries, see Blanc, “From Battlefield to Court” and L’Engle, “Addressing the Law.”
- 3715 *Cambelec.* In the Persian and the Turkic languages of Central Asia, Beijing was called Khanbaliq, which seems the far-off region to which Machaut here refers. Compare Chaucer’s Squire on exotic places in Tartary where Cambyuskan (Genghis Khan) and Cambalus (his son) are described as “grete mervailles” (CT V[F]656–61). The Squire, unlike his modest father, is a fancy dresser who might well have misread this section of Machaut. He is certainly not some goatskin (“vestus de camelin,” line 3725) fellow.
- 3716 *l'Aubre Sec.* According to medieval geographers, there was a solitary dead tree standing in the midst of northern Persian plain, in the general area where Alexander the Great had won a costly victory against King Darius in the battle that is variously referred to as Issos or Gaugamela (1 October 331 BCE). For that reason, the tree was believed to mark the border between Europe and Asia. Marco Polo seems to have been the first European since ancient times to see the tree, which he describes at some length in his *Book of the Wonders of the World* (also known as *The Travels of Marco Polo*), a text for which no authoritative edition exists because of the considerable discrepancies among the surviving manuscripts. In modern editions, the story of the “dry tree” is to be found in chapter 22, where it is described as huge and thick, with green leaves on one side and white leaves on the other, which perhaps means it was a plantain tree. The tree bears husks that remind Polo of chestnuts, but with nothing inside. See *Travels of Marco Polo*, trans. Latham, p. 54.

- 3752–55 *Einsi com Boësses . . . chacié en essil.* For a brief biography of Boethius, see the note to the *Remede*, lines 982–84 above. The bulk of the references in this poem, as in the *Remede*, are to Books 1 and 2 in the *CP*.
- 3828 *par saint Eloy.* This may refer to saint Eligius, who is the patron saint of goldsmiths and metal workers and is thus apt for thoughts on coining money that celebrates important leaders (line 3825). See the *Catholic Encyclopedia*, “St. Eligius.”
- 3841–42 *Car le pechiét . . . feu, quant l'ateint.* Proverbial. See Hassell E4 and Whiting W60.
- 3945 *Amis.* In contrast to the confident advice-giving narrator of the main sections of the poem, Machaut returns to the role of courtier that he adopted at the beginning of the *Confort*.
- 3968–69 *Quant ma dame . . . diner a Glurvost.* The anagram Machaut refers to in lines 27–44 is located here. If there was a riding lady, her identity is lost to history, and the identification of a place named Glurvost is uncertain.
- 3978 *m'en chaut.* Another disguised version of Machaut’s name.
- 3979–4004 *Explicit le Confort d'amy . . . soupir ay vomi.* This passage is highly unusual since it is placed at the official ending of the *Confort*, and thus a question arises about its status. Is it part of Machaut’s poem? Or, as it pretends to be, is it a response in the voice of Charles (either his own words or the poet ventriloquizing for him) to what he sees, with some anger and a palpable desire for revenge, as an injustice that has been visited upon him? This question seems ultimately unanswerable, and perhaps this is precisely its point. Machaut loves metafictional game-playing in his poetry, and this text, whose authorship and place are both indeterminate, naturally emphasizes the “made” nature of the *Confort*, as it offers yet another text that — like the exempla drawn from the Bible and the stories adapted from the *OM* — has been made a part of an intricately constructed mélange.
- 3987 *saint Fremi.* A shortened, dialectical form of Saint Firmin. Compare Saint Remigius in line 3995. For further information on this saint, see “Saint Firmin,” online at <https://viechretienne.catholique.org/saints/4747-saint-firmin>.
- 3995 *saint Remi.* Remigius is the patron saint of Reims where Machaut was a canon. “Remi” is a shortened, dialectal form of his name. For further information, see the *Catholic Encyclopedia*, “St. Remigius.”



TEXTUAL NOTES

ABBREVIATIONS: **A:** Paris, BnF, fr. 1584 [base text]; **B:** Paris, BnF, fr. 1585; **C:** Paris, BnF, fr. 1586; **D:** Paris, BnF, fr. 1587; **E:** Paris, BnF, fr. 9221; **F:** Paris, BnF, fr. 22545; **FP:** Florence, Biblioteca Nazionale Centrale, Panciatichiano 26; **G:** Paris, BnF, fr. 22546; **H:** *Oeuvres de Guillaume de Machaut*, ed. Hœpffner; **I:** Paris, BnF, n.a.f. 6221; **J:** Paris, Arsenal 5203; **Jp:** *Le Jardin de Plaisance et Fleur de Rethoricque* (Paris: Ant. Gérard, [1501]); **K:** Berne, Burger-bibliothek 218; **Ka:** Kassel, Universitätsbibliothek, 4° Ms. Med. 1; **M:** Paris, Bnf. fr. 843; **Mn:** Madrid, Biblioteca Nacional, 10264; **P:** Paris, BnF, fr. 2166; **Pa:** Philadelphia, University of Pennsylvania Libraries, Fr. 15; **Pe:** Cambridge, Magdalene College, Pepysian Library, 1594; **Pit:** Paris, BnF, it. 568; **Pm:** New York, Pierpont Morgan Library, M. 396; **PR:** Paris, BnF, n.a.f. 6771; **R:** Paris, BnF, fr. 2230; **Trém:** Trémoille, Paris, BnF, n.a.f. 23190 [lost]; **Vg:** Ferrell-Vogüé, private ownership of James E. and Elizabeth J. Ferrell; **W:** Aberystwyth, National Library of Wales, 5010 C.

For reasons set out at some length in the General Introduction, this edition takes MS A as an authoritative text for Machaut's works, including the two *dits* included in this volume. Because of the unique authority of A, and for the sake of consistency across a complete edition that must depend on the later omnibus MSS for the principal works of the author/composer's later career, the practice has been to deviate from A's readings only in clear cases of spelling error, scribal misinterpretation, and omissions, and miswritings of other kinds. Given medieval orthographical practices, which are far from consistent in the modern sense, we are aware that the category "spelling error" is occasionally a matter of interpretation.

LE REMEDE DE FORTUNE

A and C are the best witnesses to the text of the *Remede*, which offers little in the way of difficult or problematic passages. The notes here offer no variants from the other MSS; these variants can be found in *Oeuvres de Guillaume de Machaut*, Vol. 2, ed. Hœpffner and *Roy de Behaingne and Remede de Fortune*, eds. Wimsatt and Kibler.

131 *retollar*. So A. C reads *retenir* and H emends accordingly, but both readings mean about the same, hence there is no compelling reason to reject A here. The translation offered covers both possibilities.

151 *peinne*. A: *peinme*, a misspelling.

247 *Et qui s'umilie essauciés*. So C. A: *Et qui s'essause humiliiez*. A confuses the familiar Scriptural quotation, so read with C.

248 *noms*. A: *mons*, a misspelling.

330 *maintieng*. A: *maitieng*. Missing nasal stroke.

- 507–10 *Car en moy / Joye en croy / Pour de mon cuer vray / Remaint en soy.* So C. A: *car de moy / a lottroy / et de mon cuer vray / qui maint en soy*, which is grammatically deficient and does not give good sense.
- 537 *autrui.* A: *autrai*, a spelling error.
- 611 *M'est.* A: *met*, a misspelling.
- 695 *Eins.* A: *Enis*, a misspelling.
- 733 *despondre.* So C. A: *respondre* is from line below.
- 740 *qu'il le.* So C. A reads *qui le*, an eyeskip error.
- 768 *congnet.* A: *coingnet*, a misspelling.
- 791 *murs.* A: *imurs*, a misspelling.
- 846 *vausist.* A: *venrst*, a misspelling.
- 873 *clerement.* A: *clement*, a spelling error.
- 892 *fermeté.* A: *femeté*, a misspelling.
- 996 *aimme.* A: *aimne*, a misspelling.
- 1049 Stanza break. So C. A has no stanza break here, though one seems indicated.
- 1053 *Les.* So C. A: *Es*, a spelling error.
- 1097 *aveugle.* A: *aungle*, a misspelling.
- 1166 *Je.* A: *Le*, a misspelling.
- 1169–70 *Sa force est qu'en cheant est forte / En desconfort se reconforte.* So A. In C and E, A's line 1170 is replaced by *so soy est qua nul soy de porte*, and this new line is placed before A's line 1169.
- 1185 *est drois.* So A, which may be an error or a revision. C: *est voirs*.
- 1199 *remis.* A: *renus*, a misspelling.
- 1213 *estraingnis.* So A, which may be an error or a revision. C: *estranges*.
- 1273 *Einsi.* A: *Enisi*, a misspelling.
- 1311 *Lettre.* A: *lestre*, which may be a clear spelling error or an attempt to turn a near rhyme into a true rhyme.
- 1406 *chace.* So H. A: *trace*.
- 1477 *s'einsi.* A: *senisi*, a misspelling.
- 1549 *odeur.* A: *oedeur*, a misspelling.
- 1622 *sanblance.* A: *sanlance*, a misspelling.
- 1658 *plus en a.* So H. A: *plus a*, which is grammatically awkward.
- 1664 *Quar.* So H. A: *Queir*.
- 1737 *langage.* A: *lagage*, a misspelling.
- 1746 *mauvais.* A: *mauais*, a misspelling.
- 1776 *homme.* A: *home*, a misspelling.
- 1793 *comment.* A: *commant*, a misspelling.
- 1817 *bien.* A: *bieni*, a misspelling.
- 1843 *le congnoistra.* So C. A: *la congnoistra*, but the antecedent of the pronoun is the pretend lover, so the gender of the pronoun in A is incorrect.
- 1848 *desloial.* A: *deloial*, a misspelling.
- 1854 *Par.* So C. A: *Pour*.
- 1869 *enmi.* A: *enmij*, a misspelling.
- 1876 *pleinnes.* A: *pleines*, a misspelling.
- 1902 *Comme.* A: *come*, a misspelling.

- 1917 *certainnement*. A: *certainnemet*, a misspelling.
- 1977–78 *douce . . . clere*. C: has *clere* for *douce* in line 1977 and *douce* for *clere* in line 1978.
- 2053 *Je te pri*. So A. C: *or te pri*.
- 2054 *Que*. A: *Qu*, a misspelling.
- soles*. A: *soies*, a misspelling.
- 2089 *doit*. A: *droit*, a misspelling.
- 2105 *Ou sa*. A: *O sa*, a misspelling.
- 2205 *Pour la grant chaleur*. So C. A: *de la grant chaleur*, which is awkward.
- 2216 *greinne*. A: *greine*, a misspelling.
- 2255 *crostee*. A: *crotee*, a misspelling.
- 2263 *s'elle*. A: *celle*, a misspelling.
- 2361 *Et*. So H. A: *De*.
- 2362 *couleurs*. So C. A: *couleur*, a spelling error.
- 2365 *anelet*. A: *anenelet*, a misspelling.
- 2383 *plus griesment*. So C. A: repeats *plus asseure* from previous line.
- 2392 *commant*. A: *commat*, a misspelling.
- 2399 *heüst*. A: *hest*, a spelling error.
- a moy*. A: *amo*, a misspelling.
- 2451 *porroies*. So C. A: *perdroies*, an eyeskip from the next line, which ends with that word.
- Before 2483 Here and elsewhere throughout this section of the poem A reads incorrect rubrics that mis-assign the speeches of Esperence and Amant. I read the rubrics here throughout with C.
- 2505 *comment*. A: *coment*, a misspelling.
- 2523 *plaingnes*. A: *plangnes*, a misspelling.
- 2524 *tesmoing*. A: *tesmong*, a misspelling.
- 2547 *tesmoing*. A: *tesmong*, a misspelling.
- 2580 *peinne*. A: *peimne*, a misspelling.
- 2580 *conduira*. A: *conduire*, a spelling error.
- 2603 *en sent*. So C. A: omits.
- 2633 *tiennes*. A: *tennes*, a misspelling.
- 2665 *pleinne*. A: *pleninne*, a misspelling.
- 2794 *Trebles*. A: *tresbles*, a misspelling.
- 2797 *Je*. A: *Le*, a misspelling.
- 2900 *me faisoit*. C: *men faisoit*, which also gives good sense.
- 2950 *j'ensieuisse*. A: *iesiusse*, a misspelling.
- 3003 *m'en*. A: *me*, a misspelling.
- 3005 *remembrance*. A: *ramembrance*, a misspelling.
- 3009 *qu'estoie*. A: *qustoie*, a spelling error.
- 3019 *Me fait cent fois*. So C. A: *font*, which is grammatically awkward.
- 3027 *ottroie*. C: *envoie*, which also gives good sense.
- 3172 *me departiray*. C: *men departiray*, which also gives good sense.
- 3194 *Qui*. A: *Qi*, a misspelling.
- 3198 *Qu'avant*. A: *Quavent*, a misspelling.
- 3209 *adurci*. A: *adouci*, an eyeskip error.
- 3214 *si*. A: *ci*, which is a clear spelling error.

- 3225 *Aprés les me fais esperer.* So C. A: omitted.
 3251 *premereins.* C: *souvereins*, which also gives good sense.
 3279 *D'onieur.* A: *Donner*, a misspelling.
 3314 *Deingne.* A: *Deingnott*, a misspelling.
 3353 *Bon Espoir.* C: *dous espoir*.
 3381 *dame.* A: *dime*, a misspelling.
 3382 *në ame.* So C. A: *ne jame*, which gives inferior sense.
 3449 *chanson baladee.* A: *Chanson Balladee*, here altered for literary reasons to make the spelling of this lyrical genre consistent with other forms of *balade* in the text.
 3488 *l'ardour.* So C. A: omits, a scribal error.
 3601 *estreint.* So A. C: *constraint*, which also gives good sense.
 3631 *S'estoit.* So A. C: *estoit*, which also gives good sense.
 3722 *Comment.* A: *coment*, a misspelling.
 3723–24 *Qu'onques mais . . . je grant merveille.* So C. A omits.
 3837 *Loiaus.* A: *Laiaus*, a spelling error.
 3843 *Esperence.* A: *esperen*. Missing letters.
 3869 *dessevrer.* A: *deserver*. Missing letters.
 3882 *leurs aventures.* So A. C: *ses aventures* also gives good sense.
 3884 *je pensoie.* So A. C: *je sentoie*, which also gives good sense and fits the rhyme scheme.
 3891 *fumes.* A: *funes*, a spelling error.
 3895 *plus.* A: *plois*, a spelling error.
 3936 *crotes.* A: *cretes*, a spelling error.
 3973 *de saus.* C: *de scens* also gives good sense.
 4062 *Quant.* A: *Qunt*. Missing a letter.
 4135 *duisoit.* A: *duison*, a miswriting.
 4163 *Comme.* A: *come*, a spelling error.
 4175 *Comment.* A: *Coment*. Missing nasal stroke.
 4268 *couvient.* A: *couvert*, a misspelling.
 4271 *ne.* A: *ni*, a misspelling.

LE CONFORT D'AMI

- Title The principal manuscripts (A, B, F, M) give the title in a rubric: *Ci apres commence confort d'amy*. The poem is here referred to as *Le Confort d'ami*, the title by which it has been known to modern scholarship since the nineteenth century.
- 2 *m'lt.* So A. This might be a contraction and, though idiosyncratic, not an error. But it could be a spelling error that should be corrected to *moult*.
 12 *Pour toy garder.* So A. E: *De toy garder*.
 17 *a ton fait.* So A. E: *a mon fait*.
 21 *et.* So A. E: omits.
 23 *scez.* So A. H inexplicably reads *scay* here, though A clearly has *scez*, a reading well supported by the other manuscripts. His reading has led to a misunderstanding of this famous passage.

- 24 *mieudres*. So A. E, J: *mendres*, which gives reasonable sense, but a less precise indication of the poet's social class than that of A (well supported by the other manuscripts).
- 37 *commencier*. So A. J, L: *commencement*.
- 41 *Einsi*. So A. B, E: *eins*, also gives satisfactory sense.
- 45 *que amis*. So A. H reads *qu'amis* here without explanation, but the manuscript clearly gives the uncontracted form.
- 51 *l'aimme*. So A. M, B, E, J, L: omits *l*, which gives inferior sense.
- 57–58 *Cils qui tout . . . et tout pourvoit*. These verses are lacking in J.
- 71 *l'Escripture*. So A. B, E: omits *l*. This reading gives satisfactory sense.
- 93 *Nostres Sires*. So A. E: *Nostre seigneur*.
- 115 *Furent puis*. So A. B, E, J, L: *Furent mis*, which also gives satisfactory sense.
- 128 *alee*. So A. M: *entree*.
- 151 *par ta*. So A. M: *pour ta*.
- 178 *Encontre*. So A. B, D, E, F, G, J, K, M, P, R: *contre*. I have retained A's reading here, even though it is unsupported, because it is satisfactory as far as meter and sense are concerned.
- 196 *esclanche*. So A. F, M: *esclainche*.
- ou *senestre*. So A. B, D, E, F, G, J, K, M, P, R: *et sensestre*. Both give satisfactory sense.
- 202 *ces*. So A. B, D, E, F, G, J, K, M, P, R: *ses*. This reading should be retained over the other manuscripts' *ses* because it is simply a spelling variant of the possessive pronoun.
- 237 *fors*. So A. F, M, E, K: *fort*.
- 240 *enquerismes*. So A. F gives *enqueismes* (or a variant), but with H I read with A here since this form of the verb could hardly be a scribal error.
- 296 *prophetisier*. A: *prophetiser*, a clear error.
- 312 *Helchiel*. So A. B, E: *Belchiel*; K: *Balael*.
- 337 *entichiés*. So A. M, B, E, K, L: *entechies*.
- 399 *ames*. So A. F, M, E, K, L: *ame*.
- 430 *plus ne n'en*. So A. B, E, K: *plus ie nen*.
- 435 *lions*. A: *lion*, a spelling error since the plural is required.
- 444 *ce a*. So A, though H prints the contracted form.
- 472 *Sus*. So A. F, M, B, E: *Sur*.
- 578 *l'ot*. So A. B, D, E, F, G, J, K, M, P, R: *lost*.
- 635 *oÿe*. So H. A: *oy* spoils the rhyme.
- 646 *est*. A: *est est*, a diplography.
- 655 *homs*. So A. H reads *hons* inexplicably (a typographical error?).
- 670 *Tous*. A: *Tou*, a spelling error.
- 676 *païs*. So A. H reads *servi* although A clearly has *pais*. F, M, B, E, K: *servis*. Both forms give good meaning.
- 679 *Balthasar*. A: *barthasar*, a spelling error.
- 695 *escrisoit*. So A. M, B, E, K: *escripsoit*.
- 740 *dont*. A: *don*, a spelling and grammatical error.
- 756 *es*. So A. F, M, B, K: *yes*.
- 763 *qu'il*. So A. F, M, B, K: *qui*.
- 765 *ne*. So M. F: *me* makes no sense.

- 808 *tint*. A: *tin*, a spelling error.
 830 *fis*. A: *fils*, a spelling error.
 854 *en enfer*. A: omits *en*, a haplography.
 872 *fiction*. So A, F, B: *finction*; K: *fuison*; D: *sanz definicion*.
 917 *te moustrē*. So A, F, M, B, K: *demoustre*, which also gives satisfactory sense and meter.
 922 *de Medee et de Perse*. So A, B, D, E, F, G, J, K, M, P, R: *de Mede et ceaus de Perse*.
 951 *dist*. So A, F, M, K: *dit*.
 964 *ses*. So A, F, B, K: *ces*.
 976 *ses*. So A, F, B, K: *ces*.
 990 *comme*. A: *commun*, a spelling error.
 1002 *quelque*. So A, F, E: *quel estat*.
 1013 *approuva*. So A, F reads *lapprouva*, which also gives good sense.
 1042 *haoient*. So A, F, M, B, E, K: *haioient*.
 1077 *faisoient*. So A, F, M, K: *haioient*.
 1093 *dist*. So A, F, M, B, K: *dit*.
 1108 *grosse*. A: *grousse*, a spelling error as confirmed by rhyme.
 1181 *N'oublie*. A: *noublia*, a spelling error.
 1183 *aimme*. A: *aimment*, a scribal miscorrection. A singular form is required, as per all other MSS.
 1200 *son*. So H. A: *not*. H rejects this, which reflects a scribal misreading of the passage.
 1203 *le chie*. So A, F, M, E: *les chie(f)s*.
 1204 *ne*. So A, F, M, B, K: *ni*.
 1215 *sans₃*. A: *sas* missing nasal stroke.
 1236 *vif*. So A, F, B, E: *vi*, also a satisfactory reading.
 1256 *Tout*. So A, F, M, B, K: *tous*, also a satisfactory reading.
 1274 *sa*. A: *et spa* makes no sense.
 1280 *et enserrez*. So A, B, E, K: omit *et*.
 1288 *cornardie*. So A, B: *conardie*; K: *courardie*; E: *musardie*.
 1295 *il l'a fait*. A, F: *il a fait*, which lacks a pronoun direct object and is likely a spelling error.
 1348 *applegier*. So B, D, E, F, G, J, K, M, P, R. A: *appliquer* seems a misreading or misinterpretation.
 1382 *ses*. A: *tes*, a spelling error.
 1415 *ses*. So A, B, D, E, F, G, J, K, M, P, R: *les*, which is equally possible.
 1514 *Or*. So H. A, F, M, K: *O*. H's correction is a better translation of the Scriptural passage.
 1520 *viltez*. So A, F, E, K: *vites*.
 1534 *sans*. So B, D, E, F, G, J, K, M, P, R. A: omitted.
 1565 *fiance*. A: *faence*, a spelling error.
 1609 *et mestre*. So B, D, E, F, G, J, K, M, P, R. A omits.
 1626 *angoisse*. So H. A: *engroisse*, a spelling error.
 1716 *qu'il ne*. So A, F, M, B, E, K: *qui ne*.
 1718 *reproache*. So H. A: *reproche*, a spelling error.
 1746 *ne si*. So A, F, M, B, E, K: *et si* also gives good sense.

- 1767 *Il ne.* So A, B, D, E, F, G, J, K, M, P, R: *Nil*, which is as satisfactory.
- 1855 *tout par.* So A, F: *trop par*, which is also possible.
- 1868 *roiz.* So A, F, M, B, J: *roy*.
- 1921 *retolt.* So A, F, M, B, E, K: *retost*, a reading that also gives sense. A's *retolt* could be a scribal error.
- 1926 *ton.* So F, A: *son*, which is a clear error.
- 1927 *se exente.* So A, B, D, E, F, G, J, K, M, P, R have the contracted form *sexente*.
- 1929 *qui exenter.* So A, B, D, E, F, G, J, K, M, P, R have the contracted form *quexenter*.
- 1937 *Quant aus.* So F, A: *Quant selle*, a diplography that does not give good sense.
- 1942 *Faite.* A: *Faire*, which is a spelling error.
- 1952 *ou d'or.* So H, A: *d'or*.
- 1955 *en porte.* So A, B, D, E, F, G, J, K, M, P, R *emporte*; A's reading could be a scribal error but it gives good sense.
- 1965 *Fortune nes.* So H, A: *fortune les*, which gives poor sense.
- 1973 *ce, amis.* So A, B, D, E, F, G, J, K, M, P, R: *camis* (the uncontracted form).
- 1985 *vomisse.* So F, A: *honnisse ou*, which is not as accurate a translation of the Biblical passage as that of the other manuscripts.
- 2024 *qu'il.* So A, F, M, B, E, K: *qui*.
- 2042 *De.* So A, F, M, B, E, K: *Et*, which gives equally good sense, making the two infinitives in this line dependent on *dois* in the line above rather than *aviser*. A's reading is perhaps a scribal error.
- 2052 *es.* So A, F, B, K: *yes*.
- 2057 *Et se tu dis.* So A. The sentence begun with the conditional clause in this line is never in fact finished even though the reported hypothetical speech extends to line 2102.
- 2081–82 *Desir me fait me laisse durer.* So H. These lines are reversed in A, a scribal error likely caused by the elaborate word play on the rhyme words.
- 2122 *Combien qu'il.* So H, A: *que quil*, a miswriting.
- 2166 *Seur.* So F, M, B, E, K, A: *Sur*.
- 2196 *et t'aidera.* So A, F, B, E, K: *et aidera*.
- 2220 *ces.* So A, F, M, B, E, K: *ses*.
- 2236 *tuit dous.* So A, F, B, E, K: *tous dous*.
- 2255 *amer si.* A: *ame si*, a spelling error.
- 2264 *sage.* A: *sge*, a spelling error.
- 2267 *sara.* So B, D, E, F, G, J, K, M, P, R, A: *sera*, a spelling error.
- 2361 *Typhoeüs.* A: *thyphœus*, a misspelling.
- 2371 *Qu'il.* So A, F, M, B, E, K: *Qui*.
- 2382 *crosole.* So A, F, M, K: *crole*.
- 2415 *turquois.* So A, B, E, K: *trucouis*.
- 2424 *fors.* So A, F, M, B, E, K: *fort*.
- 2463 *qui.* So A, F, M, B, E, K: *que*.
- 2473 *hastē.* So A, F, M, B, E, K: *hasta*.
- 2490 *Dyane.* So B, D, E, F, J, K, M, P, R, A: *leauie*.
- 2611 *divin.* So A, F, M, B, E, K: *devin*.
- 2619 *tourblees.* So A, B, E, K: *troublees*.

- 2658 *d'amour*. A: *donnour* for *damour*, a clear error.
- 2700 *cor*. A: *corps*, a spelling error.
- 2707 *scez*. So B, D, E, F, J, K, M, P, R. A: *scez tu*.
- 2715 *Par*. So A, F, M, B, E, K: *Quant*, which gives inferior sense.
- 2726 *son amy*. A: *son a amy*, a miswriting.
- 2735 *esprise*. So A, F, M, K: *emprise*, which gives equally good sense.
- 2784 *Qu'il*. So A, F, M, K: *Qui*, a reading which is inferior.
- 2805 *Pompee*. A: *pinpee*, a miswriting.
- 2851 *trouvasses*. A: *trouvassent*, a scribal error.
- 2957 *aviaus*. A: *aveaus*, a misspelling.
- 2986 *Qu'onques*. A: *quonq*, a miswriting.
- 3024 *Boselau*. So F. A: *brelelau*, a miswriting based on eyeskip from the previous line.
- 3034 *plus de sis mille*. So B, D, E, F, J, K, M, P, R. A repeats *en une ville* from previous line.
- 3061 *Basenouve*. So H. A: *basenonne*, which makes no sense.
- 3062 *Lendouwe*. So H. A: *Lendonne*, a miswriting due to geographical misunderstanding.
- 3142 *mise*. So A, F, M, B, K: *mes*, a clear error.
- 3161 *vueilliez*. So A, B, D, E, F, G, J, K, M, P, R: *vueilles*.
- 3163 *vraientement*. So H. A: *vraient*, a spelling error.
- 3193 *congnoist*. A: *congnoit*, a spelling error.
- 3195–3202 *Qu'en cas qui honnorable et sage*. A difficult passage. I take *ceste chose* in line 3200 as referring to weeping at misfortune.
- 3198 *faut*. A: *faus*, a spelling error.
- 3230 *nouiaus*. So H. A: *nouias*, a misspelling.
- 3246 *Y*. So A. All other manuscripts *Il*, an equally good reading.
- 3270 *Qu'einsi*. A: *quinsi*, a spelling error.
- 3296 *riens vaille*. So A, B, D, E, F, G, J, K, M, P, R: *les vaille*.
- 3307 *t'amentoy*. So A, B, D, E, F, G, J, K, M, P, R: *ramentoy*, which also gives good sense.
- 3320 *pour toy morte*. A: *por toute morte*, a spelling error.
- 3341 *seürement*. A: *seurmt*, a spelling error.
- 3496 *court*. A: *cour*, a spelling error.
- 3556 *Ja*. So A, H: *La*, which gives an equally good reading.
- 3634 *puissance*. So A, H corrects to *prudence* without explanation.
- 3665 *mie*. So F, M, B, E, K. A: omits.
- 3679 *est*. So F, M, B, E, K. A: omits.
- 3714 *jusqu'a*. A: *jusque*, a spelling error.
- 3740 *clers*. A: *cles*, a spelling error.
- 3817 *tu les vues*. So E, F, K. A: omits *les*, giving an inferior reading.
- 3819 *N'asservi*. A: *nasseui*, a spelling error.
- 3920 *parfection*. A: *profecction*, a spelling error.
- 3955 *cornars*. So F, H. A: *couars* gives possible but inferior sense.
- 3969 *Glurvost*. A: *gluvost*, a spelling error.
- 3991 *qui*. A: *quiu*, a spelling error.



NOTES TO THE MUSIC BY URI SMILANSKY

ABBREVIATIONS: see Textual Notes.

As detailed in the front matter, the following comments do not contain variants lists, but discuss the problems presented by the readings in MS A and the way they were solved in the editions supplied. Additionally, a concordance list, technical and structural data, and general remarks head each discussion. In the “text structure” sections, letters indicate single rhyme endings. Numbers indicate the syllable count of the line in question. Apostrophes indicate an unstressed appendage syllable not included in the syllable count. Further explanations of terminology and signification technique can be found in the “Music Glossary,” pp. 571–73.

THE LAY: *QUI N'AROIT AUTRE DEPORT* (lines 431–680)

This *Lay* follows Machaut’s preferred 12-strophe structure for this genre, including the duplication of text structure, rhymes, and (transposed) music of the first strophe in the last. It is a relatively long and structurally complex representative of its kind, which chimes with its positioning as the first, most difficult, and virtuosic lyrical insertion into the *Remede*’s narrative.¹ Its range also emphasizes difficulty — the music stretches over a full two octaves. Complexity, though, does not imply modernity. Both in its notational style and in its association with the *Complainte* and *Chanson Roial*, Machaut classifies this song as part of an old and established tradition.² Indeed, it is not clear whether the archaic use of long rhythmic values in this song is an indication of it being an early work (a number of other early *lays* are notated in this way), or whether the choice of notational style is symbolic, and should be seen as a characterization tool separating the old tradition from the newly popular *formes fixes* which are presented later on in the *dit*.

Music manuscripts:

C 26r–28r
Vg 92v–95r

Text only manuscripts:

M 52v–54r
K 45r–45v fragment

¹ On both the structural organization and narrative importance of the inserted lyrics, see the “Introduction to the Music,” pp. 73–80.

² The lack of evidence concerning the composition of *lays* after Machaut should not be taken as too strong an indication that this genre fell out of fashion — a number of fragments containing *lays*, as well as descriptions of some lost generic collections indicate that this form of entertainment was appreciated well into the fifteenth century. See the forthcoming Volume 10: *The Lays* of this edition.

B 92v–95r (new 109v–12r)³
A 52r–54r
F 42r–43v
E 23r–24v
Pe 4r–6r

J 49v–50r
Pm 50r–51v
Mn 6r–8r

Text structure:

- 1** a b b c c a a a b b c c c a || a b b c c a a a b b c c c a ||
 7 3 4 4 7 4 3 4 4 7 4 3 4 4 7 3 4 4 7 4 3 4 4 7 4 3 4 4
- 2** d d d d e | d d d d e || d d d d e | d d d d e ||
 8 4 4 8 8' 8 4 4 8 8' 8 4 4 8 8' 8 4 4 8 8'
- 3** f f f g | f f f g || f f f g | f f f g ||
 5' 5' 7' 5 5' 5' 7' 5 5' 5' 7' 5 5' 5' 7' 5
- 4** h h h h i | h h h h i || h h h h i | h h h h i ||
 4 5 3 3 5 4 5 3 3 5 4 5 3 3 5 4 5 3 3 5
- 5** j j j k | j j j k || j j j k | j j j k ||
 7 7 7 4 7 7 7 4 7 7 7 4 7 7 7 4
- 6** l l l l l l m | l l l l l l m || l l l l l l m | l l l l l l m ||
 8' 4' 8' 4' 8' 4' 8 8' 4' 8' 4' 8' 4' 8' 4' 8' 4' 8' 4' 8' 4' 8' 4' 8
- 7** n n n o o | n n n o o || n n n o o | n n n o o ||
 3' 3' 7' 3 4 3' 3' 7' 3 4 3' 3' 7' 3 4 3' 3' 7' 3 4
- 8** p p q p | p p q p || p p q p | p p q p ||
 5' 5' 5 5' 5' 5 5' 5 5' 5 5' 5 5' 5 5' 5 5' 5
- 9** r r r r r s | r r r r r s || r r r r r s | r r r r r s ||
 5 5 5 7 5' 5 5 5 7 5' 5 5 5 7 5' 5 5 5 7 5'
- 10** t t t t t u | t t t t t u || t t t t t u | t t t t t u ||
 4 4 4 4 8 6' 4 4 4 4 8 6' 4 4 4 4 8 6' 4 4 4 4 8 6'
- 11** v v w | v v v w || v v w | v v v w ||
 8' 8' 8 8' 8' 8 8' 8' 8 8' 8' 8' 8
- 12** a b b c c a a a b b c c c a || a b b c c a a a b b c c c a ||
 7 3 4 4 7 4 3 4 4 7 4 3 4 4 7 3 4 4 7 4 3 4 4 7 4 3 4 4

³ The foliation of MS B is contested. For details, see Earp, “Scribal Practice,” pp. 113–18.

Comments on the readings in MS A

- signature The placing of the first fa-sign may suggest a signature accidental, but as only one B follows, I saw it as a specific instruction and did not reproduce it in the following lines.
- m. 38 The second note of the measure is a brevis instead of a longa. As this does not work, the rhythm is corrected according to the repetition in m. 56.
- m. 45 The placement of 'tels' in the first underlay and 'par' in the second is not clear. Each could also be moved one note earlier (but see also m. 63, where the underlay is clearer).
- m. 54 The first note was originally a brevis rather than a longa, but as this does not work, the rhythm is corrected according to the first appearance in m. 36.
- m. 55 The fa-sign does not necessarily have to signify a signature change, but as the next line has one in the signature, it is interpreted as such.
- m. 81 The whole measure, which ends the line, was copied a third too low and subsequently corrected through the insertion of a new clef. Here the MS reading is erroneous and corrected in the edition. The next line continues with the normal clef as usual.
- m. 96 The first note of the measure, which is the last note of the line in the manuscript, was written a third too low; compare the first iteration in m. 81. Here, though, no correction took place. The rest of the measure (appearing on the next line) duplicates the corrected earlier reading.
- m. 103 The longa here is not followed by a dot or a rest (as in the repetition at m. 114), so in theory it should be imperfected by the next note. As this reading avoids a cadence at the end of the formal section, it is adjusted to chime in with the repetition (but without inserting a rest).
- m. 120 The rhythm here is different from that of the repetition (m. 133–34). The change is due to the single inclusion or omission of a stem attached to the second note E (present here and missing in the repetition). While this may be a simple mistake (the stemmed version is supported by all other sources) both alternatives are kept here, as each is as technically and musically satisfactory as the other, and the difference can be supported by links to the text.
- m. 224 Either the rest line was copied too long, or it was replaced by a separation line. As this is the *ouvert* cadence of this strophe, the intention is clear regardless.
- m. 229–31 These measures were initially copied with a mistake at their beginning, but then erased and copied again correctly.
- m. 255–60 The underlay is not clear here. The arrangement chosen mirrors that of m. 241–46. The last line of text in this strophe could also be made to start with the second ligature of m. 256.
- m. 261–62 To enable a rhythmically satisfactory reading, a brevis rest is omitted between the second and third notes of m. 262 (following the reading of the repetition at m. 278). While being the most straightforward solution for the readings in this source, it is contradicted by virtually all concordances, which include a rest for both versions. Consequently, the full critical version of this work (to be found in Volume 10 of this edition)

presents a different solution, by which the first brevis of each half strophe is taken as an upbeat.

- m. 263 The positioning of the second syllable is not clear here or in the repetition at m. 279. The version here privileges ligature-spacing over vertical alignment of text and music.

THE COMPLAINTE: *TELS RIT AU MAIN* (lines 905–1480)

Tels rit au main is the only *complainte* Machaut set to music. It also stands out for its extreme length, containing 576 lines arranged into 36 strophes, more than double the length of the next longest complaint (which itself stands out as disproportionately long in comparison with the other 14). Musically, this is a relatively straightforward work. The music not only repeats for each strophe, but has the structure *a a b b* (identical to that of the *Baladelle*) within each one. Furthermore, it sports a simple and regular sentence structure (in many cases marked out by rests), a clear and stable modal framework, and a unified rhythmic language. It is, therefore, more reminiscent of some epic text delivery techniques where the music is clearly subservient to the text declamation, or to some troubadour, Minnesanger, and trouvère habits where songs often contain a high number of strophes. Like the *Lay*, it is also written in old fashioned, long rhythmic values. Everything about it seems to indicate that attention should be directed towards its extraordinary text.

The strophic structure necessitates a stable pattern for the text. Most strophes use a new pair of rhyme-sounds, but this is not universal. Strophes 15 and 16, for example, use the same pair of rhymes. Surprisingly, some pairs contain masculine as well as feminine endings. In terms of the musical setting this is problematic, as the feminine endings, which do not affect the official syllable count, nonetheless require an extra note for their underlay, just like any other syllable. Masculine and feminine lines of the same poetic length require, therefore, a different number of notes to accommodate the text, or at the very least, an adjustment in the underlay pattern. While it is not difficult to make such adjustments in the musical setting, the lack of specification as to the way this should be done results in many potential solutions. A similar case can be found in *Lay 1* (*Loyaulté, que point ne delay*), which, unusually, is also structured as a succession of strophes of equal structure and repeating music. Here, textual stresses change between each half-strophe even though the syllable count remains the same. All masculine rhymes in the first half appear as feminine in the second and vice versa. MS E is unique in offering two versions of the music, one for each half-strophe (see the forthcoming Volume 10: *The Lays*). All the other sources supply music only for the first half-strophe, leaving the many adjustments needed in the second half-strophe entirely to the performer.

Music Manuscripts:

- C** 30r–35r
Vg 96v–100v
B 96v–100v (new 113v–117v)
A 55v–59v
F 45r–48r
E 25r–26v
Pe 8r–12v

Text only manuscripts:

- M** 55v–59r
K 49v–51r fragment
J 52v–56v
Pm 53r–56v

Text structure:

1, 2, 4, 9, 12, 17, 28, 36 x x x y | x x x y || y y y x | y y y x ||
 8' 8' 8' 4' 8' 8' 8' 4' 8' 8' 8' 4' 8' 8' 8' 4'

3, 5, 10, 11, 13, 19, 20, 24, 30 x x x y | x x x y || y y y x | y y y x ||
 8 8 8 4' 8 8 8 4' 8 8 8 4' 8 8 8 4'

**6–8, 15, 16, 25–27, 31,
 32, 34, 35** x x x y | x x x y || y y y x | y y y x ||
 8' 8' 8' 4' 8' 8' 8' 4' 8' 8' 8' 4' 8' 8' 8' 4'

14, 18, 21–23, 29, 33 x x x y | x x x y || y y y x | y y y x ||
 8 8 8 4' 8 8 8 4' 8 8 8 4' 8 8 8 4'

Comments on the readings in MS A

- signature It is possible to transcribe the complete *Complainte* in a one-flat signature throughout as virtually all Bs are appended by *ficta* (or appear later on in a line after a fa-sign). Still, as the distribution of signs was not consistent, single inflections rather than a signature are used.
- m. 5 The rest was originally of a perfect longa (stretching over three spaces in the manuscript and lasting a whole measure in the transcription), but an erasure in the source corrected it to the right length.
- m. 8 The F brevis was originally copied twice (once at the end of a line and again at the beginning of the next), but the second appearance was subsequently erased.
- m. 12 The notation is a bit strange here. It might be that the original reading was $\text{■} \text{■}$ and only later changed to plicated $\text{■} \text{■}$.
- m. 14 This measure reads $\text{■} \text{■}$, followed by an erasure. Keeping the longa perfect though, would result in the *ouvert* and *clos* endings being syncopated (the final longae of this form part are also specified as perfect). The dot is therefore ignored, maintaining the rhythmic integrity of all line endings in this work, and following the readings given for the ending of the second form part.
- m. 22 This measure signals the end of folio 55v. In the underlay of the second text, ‘gist’ appears only at the beginning of folio 56r. The manuscript reading, therefore, has only one syllable ‘qui’ in the second text of m. 22 and fits in three syllables (‘gist,’ ‘mas’, and ‘en’) in m. 23. As the first text organization is clear and all other appearances of this kind of fast rhythmic progression are contained within a single melisma, this reading was not adopted.
- m. 33 The two ligatures in this measure, which appear at the end of a line, were copied a third too high in the manuscript, creating surprising melodic progressions which are ‘corrected’ here.

THE CHANSON ROIAL: *JOIE, PLAISENCE, ET DOUCE NORRITURE* (lines 1985–2032)

While seven other *Chants Royaux* appear in Machaut's output without musical settings, their structure is not stable. This, together with the specific choice here of a five-strophe structure makes the *Chanson Roial* a 'one off' within Machaut's textual as well as musical output. The five-strophe structure without refrain (but reproducing the same rhyme sounds) appended by a three-line *envoy*, as well as the use of the term *Chanson Roial*, stands as a bridge between the trouvère tradition and its subsequent revival in popularity in the late fourteenth and fifteenth centuries.⁴ This song, therefore, occupies a disproportionately central place in the history of French poetry when seen in light of Machaut's minor preoccupation with the genre. Musically, each strophe is set in a *ballade*-like *a a b* structure. The music, though, while still offering a strong, repeating rhythmic identity (mostly in the use of long-short, long-short patterns), is more complex and surprising than that of the *Complainte*. Like the first two *Remede* insertions, Machaut also uses the archaic note-values for the notation of the *Chanson Roial*.

Music Manuscripts:

C 39r–39v
Vg 103v–104r
B 103v–104r (new 120v–121r)
A 63v–64r
F 50r–50v
E 28v
Pe 17r

Text only manuscripts:

M 62r–62v
K 54r (1st strophe incomplete)
J 60r (1st strophe incomplete)
Pm 59v
Pa 49r

Text structure:

1–5 a b | a b || b c c d d ||
 10' 10 10' 10 7 7' 7' 7 5

Envoy c d d
 7' 7 5

Comments on readings in MS A

- title The original has '*Chason roial*' as its title. The omission of the 'n' is taken as a simple mistake.
- m. 5 The augmentation here, while making musical sense and respecting the ligature structure, goes against the notational rules. The manuscript has two breves followed by the ligature, so, technically, the second note of m. 5 should be halved and the last note of m. 6 doubled. The correction made respects the ligature structure and makes more rhythmic sense in

⁴ See Heger, "La Ballade et Le Chant Royal."

- the context of this song, both in terms of repeating musical rhythms and in terms of text delivery and arrangement.
- m. 6 The syllable ‘-tu-’ of the second underlay is missing. The omission occurs over the line break in the manuscript.
- m. 29–30 No dot appears after the longa in m. 29, which, strictly speaking, should call for its imperfection by the next brevis and the perfection of the remaining longa (G) in m. 30 to fill its entire length. This reading is not adopted, as the first longa in question ends a line in the manuscript, creating a visual separation between it and the following brevis. Musically, the regularity of the preceding sentence structure, the ending of the A-section, and the otherwise non-existence of brevis (half-note) upbeats in this song also support this reading. It is even possible to imagine a missing rest here, following the punctuation technique of the other text-lines.

THE BALADELLE: *EN AMER A DOUCE VIE* (lines 2857–2892)

The *Baladelle* marks a changing point in the lyrical and musical insertions of the *Remede*: it is the first of the newly-popularized *formes fixes* or refrain songs (rhyme of the refrain line marked in capital below); it is the first song to be notated in the typically *Ars nova* style using short rhythmic values, and it is also the first of the polyphonic insertions into the *dit*, moving directly to the four-voiced extreme of the period. Musically, this double-*ballade* takes the form *a a b b*, and demonstrates all the characteristics of the new style, including extended melismas, frequent articulation using short rests, syncopations, directional harmonic progressions (including various strengths of cadences), and modal shifts between the form parts. The ascription of this work to Lady Hope in the story makes the unusual interpolation of a work of this kind more authoritative: the narrator Guillaume, if not the author Machaut, can pretend the break from tradition is not of his doing — he only ‘reports’ it.

As the list below demonstrates, this work was relatively widely distributed outside of the dedicated Machaut-manuscript tradition, and independently of the *Remede*. Additionally, it seems that after Machaut’s death, it circulated in two different versions — the original four-part setting, and in a reduced, three-part orchestration without the triplum. The degree of dissemination and the popularity of this work are also demonstrated by the survival of its refrain etched onto a bronze ring found in Dordrecht, the Netherlands.⁵ Both the location of the find and the material used for the ring indicate a bourgeois and mercantile context rather than the high aristocratic origin that we might expect from what we know about the patronage and collection of Machaut’s work in general.

Music Manuscripts:

C	46r–46v	4vv	M	68r	
Vg	109v–110v	4vv	J	66r–66v	(empty staves left for music)
B	109v–110v (new 126v–127v)	4vv	Pm	64v–65r	

Text only manuscripts:

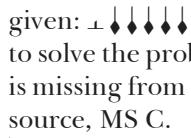
⁵ See Plumley and Sleiderink, “*Esperance’s Ring*.”

A	68v–69v	4vv
F	54v–55v	4vv
E	31r–31v	4vv
K	59v	3vv
Pe	23v–24v	4vv
Ka	fragment	
Trém	lost	
FP	97r	3vv
PR	63r	4vv
Pit	122r	3vv

Text structure:

1–3 a a b | a a b || b b a | b b A ||
 7' 3' 7 7' 3' 7 7 3 7' 7 3 7'

Comments on the readings of MS A

- repeats All the *ouvert* and *clos* endings have longae for their final notes in the manuscript, but all are transcribed as a single rather than a double measure (m. 12, 14, 30 and 32).
- m. 3 triplum The second rest is not in the manuscript. Technically, one can read this measure as it stands, taking the rest out and augmenting the second C. The literal reading is not adopted in order to maintain the recurring rhythmic motive, prevalent throughout this voice (see also m. 8).
- m. 4 contratenor The mi-sign (natural) may just as well refer to the C.
- m. 7 cantus The second note could imperfect the first (move one position backwards), but spacing, positioning of the fa-sign, and the following rhythmic formula suggests the solution presented.
- m. 11–12 triplum An erasure and correction occurred in the *ouvert* cadence.
- m. 16 tenor The line break in the manuscript occurs between the second and third beat of the bar. Before the end of the line some erasures took place.
- m. 20–21 contratenor There is no dot after the F#. A literal reading, therefore, would move the first note of m. 21 back to the end of the previous measure. While this is possible, the minor correction is adopted in order to facilitate a fuller cadence on m. 21.
- m. 21–22 triplum These two measures do not work as they stand in MS A. The rhythm given:  is two semibreves short, making it impossible to solve the problem using augmentation. For once, since so much is missing from MS A, the version presented is taken from another source, MS C.
- m. 22, 29 tenor The E \flat here were given as a key signature which does not include B \flat . As this is senseless in common practice, it seems more appropriate to move the inflections into the staff and attach them to the specific notes they affect.

THE BALADE: *DAME, DE QUI TOUTE MA JOIE VIENT* (lines 3013–3036)

The *Balade* is the narrator's reply to Hope's *Baladelle* and is, therefore, presented as Guillaume's first foray into polyphonic, *Ars nova* song composition. The strophe structure of this song is only slightly simplified from that of the previous lyric (both works can be seen as representative of the same genre-type of three-strophed songs with a repeating refrain at the end of each one), resulting in a shorter *a a b* musical form for each strophe. As the concordance list demonstrates, the earliest source for the *Remede*, MS C, has this musical reply as a two-part work. Machaut seemed originally to have designed a fittingly humble reply by Guillaume the student to Hope the master. All later versions of the *Remede*, as well as copies of this song independent of its narrative context, preserve it as a four-part composition. Perhaps feeling that the implied diminishing even of his fictional self's capabilities sends the wrong message, the expansion of the *Balade* puts it on a par with Hope's supposed creation, suggesting that Guillaume is a very fast learner indeed, or even a master in his own right. It is clear that this history of composition was conducive to allowing the two new voices to refer clearly to the materials of the old pair. As befitting a master at work, Machaut resisted the temptation to compose passive, reactive voices that simply 'fit in' with the existing ones. In many cases the rhythmic and melodic ideas of the main cantus-tenor pair are pre-empted by the new triplum or contratenor. The list below shows that this song too circulated independently of the *Remede*, but interestingly, when comparing its distribution to that of the *Baladelle*, it becomes apparent that the *Balade* survives in more purely textual sources and in fewer musical versions.

Music Manuscripts:

C	47v–48r	2vv
Vg	111v–112r	4vv
B	111v–112r (new 128v–129r)	4vv
A	70v–71r	4vv
F	54v	4vv
E	32r	4vv
K	60v	4vv
Pe	25v	4vv
Trém	lost	
PR	68v	4vv

Text only manuscripts:

M	68r
J	66r–66v (empty staves left for music)
Pm	64v–65r
I	20r
Jp	68r–68v

Text structure:

1–3 a b | a b || c c d D
 10 10 10 10 7 10 10' 10'

Comments on the readings in MS A

m. 1–9 triplum The first line of the triplum was originally omitted and added later above the intended first line on a rather wavy staff. Interestingly, this new beginning received its own decorated initial (but not a new incipit).

- m. 4–6 triplum A stem is missing from the first A (♦ rather than ♪). m. 4 was copied a second time with all the required stems, but notated a third too high. The erroneous transposition was maintained for the following two measures. This whole section appears in the middle of the added line, and cannot, therefore, be blamed on a line break in the source.
- m. 9 triplum The last four notes of this measure (which correspond to the last four notes of the added line) were written a tone down in the musical concordances for this piece. While this may be a mistake, the variant is entirely acceptable and is maintained here.
- m. 12 triplum An erasure occurred, but it is impossible to say what the second half of the measure originally contained.
- m. 14 cantus An erasure occurred at the end of the measure, seemingly removing a B♭ semibrevis which stood in the place of its last note.
- m. 25–26 contratenor That no dot appears between the measures may suggest imperfecting the first rather than the second brevis. Due to the positioning of the rest and the rhythmic pattern of the voice as a whole, I decided not to adopt this reading.
- m. 26–30 cantus In the manuscript, this line has no fa-signs in its signature, but as the two previous and five subsequent lines do have it, and it is clear that all the Bs in it are to be flattened (see specific indications kept in the score in m. 27 and 30), the signature is maintained throughout.
- m. 32 all On the interpretation of the simultaneous rests in all voices, see the “Presentation of the Music” section, pp. 79–80. It should be noted that such signs are more commonly found before the beginning of refrains or at the end of other form parts.
- m. 36 triplum The two minimae are notated a tone up in the other concordances of this work. While the alternative reading perhaps works better and the correction could be made on purely melodic grounds without recourse to the other sources, the unusual original reading still works, and is, therefore, kept.
- m. 44–45 contratenor The last line of this voice is the only one to have a flat in its key signature, but a mi-sign appears before the only B it contains.

THE CHANSON BALADEE (VIRELAI): *DAME, A VOUS SANS RETOLLIR* (lines 3451–3496)

The generic terms applied to this song as well as its narrative framing expressly designate the *Chanson baladee* as a dance song. This was arguably the impetus behind many of Machaut’s early compositions in this genre.⁶ This work returns to the realms of monophony, but its notational style, form, constant movement, and various combinations of ‘long-short’ and ‘short-long’ rhythms differentiate it from the earlier monophonic songs.

⁶ See Earp, “Genre in the Fourteenth-Century French Chanson.” Like the other *formes fixes* the original link of the *virelai* with dance seems to have disappeared rather quickly, at least in the notation and collection of musical compositions if not in everyday use.

It is undoubtedly affiliated with the new rather than the old style. The musical-poetic structure is *A* || : *b b a A* : ||. Consequently, while the song begins and ends with a refrain of the entire *A* section, this should not be repeated as part of the beginning and end of each strophe (which would result in the refrain being sung twice consecutively).

The version incorporated into the *Remede* text presents a deviation from the standard modern barring of this song as it appears in all other editions of this work. As only semibreves and minimae were used to notate it, there is no technical way to decipher the intended *tempus* level of the mensuration (if, indeed, there was one). I have, therefore, avoided the necessarily interpretative choice of *tempus* here, and chose to present it in the modern 3/8 time signature. It is entirely possible to arrange the song — or suggest in performance — either an imperfect (6/8, as do the other editions) or perfect (9/8) *tempus*. Furthermore, a close look at word-stressing, cadential figures and modal organization suggests that for use in performance it may be most conducive to use the imperfect *tempus*, but rearrange the song to begin with a half-measure upbeat. When reading the medieval, measureless manuscript the tools enumerated above become the main staples of rhythmic organization, making this a small step to take. While this kind of adjustment is sometimes specifically indicated in the sources (by beginning all voices of a work with a rest), there are other cases in Machaut's oeuvre where, like the adjustments to the underlay discussed for the *Complainte* above, upbeats are not spelled out but are left to the reader to surmise from the immediate context. This issue is discussed further (where alternative editions and sound-recordings are also presented) on the project website.⁷ It is particularly important in relation to the dance element of this work, as each different grouping may suggest different step possibilities and dance character.

Music Manuscripts:

C 51r–51v
Vg 114v–115r
B 114v–115r (new 131v–132r)
A 74r1–74v
F 59r
E 33v
Pe 29r–29v

Text only manuscripts:

M 71v–72r
J 71r (only 2nd and 3rd strophes)
Pm 68v
Pa 49r–49v

The page in MS **K** containing this work is missing.

Text structure:

1–3

A A B B A A B || b b a | b b a | a a b b a a b || ... A A B B A A B
 7 7 4 7 4 7 4 7 7 4 7 7 4 7 7 4 7 4 7 4 7 7 4 7 7 4 7 4

⁷ See Smilansky, “Text, Meter, Mensuration Choice and Un-Notated Upbeats,” available online at <http://machaut.exeter.ac.uk/?q=node/2117>.

Comments on the readings in MS A

- signature A one-flat signature was kept throughout, even though the signature does not appear in 4 of the 12 lines of music (m. 11–27). Of these four, the first and last places the appropriate fa-sign within the staff, the second specifies a mi-sign before the only B in it, and the third does not contain this pitch. The regularity of application led me to maintain the signature accidentals.
- m. 13 The positioning of ‘mil-’ is hard to determine. It could also be placed a note earlier (but see the underlay in m. 24–25 and 45–46).
- m. 18 The mi-sign was placed before the C in the source and may refer to it. The decision to refer it to the B instead is taken on melodic and modal grounds — both the F–C♯ leap, and the strong directional pull to D in a work with such a strong modal center on F were deemed too surprising.
- m. 23 In the manuscript, the B-section begins at the top of a new column, even though the penultimate line in the previous one contains only the last two notes of the A-section and the last line of the column is completely empty.
- m. 25–26 Other sources present these measures a tone lower, but as this version works just as well, the variant is maintained.
- m. 38 ‘-tre’ appears at the end of the previous line in the manuscript, but with the elision the intention here becomes clear.
- m. 42–43 No dot appears after the rest, so according to the strict rules one should have a dotted G and push the remainder to the next measure followed by two eighth-notes E–F. The spacing and position of the rest, though, suggests that the intention here was to reproduce the rhythm given in the first version of the A-section (m. 10–11).
- m. 50 This measure begins a line which has a fa-sign as part of its signature. Thus, the B♯ specified in the parallel musical location in the refrain (and placed in brackets above the staff here) should perhaps not be reproduced.

THE RONDELET: *DAME, MON CUER EN VOUS REMAINT* (lines 4108–4115)

The last musical insertion into the *Remede* presents the simplest and shortest lyrical text form. As each musical formal section sets a single line of text (see Text Structure below), it is only natural that the setting is more melismatic and less declamatory. Recent structural analysis of Machaut’s *rondeaux*-exemplars suggests this does not necessarily have to be his first attempt at setting this lyrical form to music.⁸ Interestingly, MS Pe exchanges *Dame, mon cuer en vous remaint* with the four-part *Tant doucement me sens emprisonnes* (R9) in its text of the *Remede*. While we have no evidence of the former song circulating outside the main

⁸ See Smilansky, “Creating MS C.” The appearance of all the *rondeaux* only in the second layer of the earliest manuscript, MS C, is explained as resulting from difficulties in the book-production process rather than reflecting their time of composition. The contrary view was expressed (among others) by Rebecca Baltzer, who edited the *Remede* music in *Le Judgment du Roy de Behaigne and Remede de Fortune*, eds. Wimsatt and Kibler, p. 445.

Machaut manuscripts, the latter composition is to be found also (in a reduced two-part version) in MS Pm, and was once part of the now lost MS Trém. Its text survives also in MS Pa. While this is not a particularly wide circle of distribution for *Tant doucement*, it seems to have been more easily attainable than the original *Rondelet*. This, again, suggests problems with the musical section of the *Remede* exemplars. Considering also the inclusion of music only for the *Balade* and *Baladelle* in MS K, the different version of the *Balade* in MS C, and the degree of variation between all surviving versions of the different songs, it seems likely that the music exemplars consisted of a bundle of physically separate sheets, which could easily be exchanged, replaced, or be lost.⁹

The *Rondelet* has a very strong ‘short-long-short-long’ rhythmic pattern for the division of the brevis. It seems to be so obvious and pervasive that the reader would have followed it also in the cases where a stricter adherence to the notational rules would result in some locations being interpreted differently (resulting in the odd opposite ‘long-short-long-short’ rhythmical structure). This is often made clear by the groupings of notes or by line breaks, and by some notationally necessary dots that appear in potentially difficult places. At other times this was apparently left only to habit and choice. In any event, the intention is nearly always clear. The issue arises in triplum measures 8, 10, 16, 18, 25, 31, 34, 38, in cantus measures 2, 5, 9, 14, 17, 21, 29, 35, 39, and in tenor measures 4, 8, 11, 14, 16 and 22.

Music Manuscripts:

C	57r	3vv
Vg	119v	3vv
B	119v (new 136v)	3vv
A	78v	3vv
F	62v	3vv
E	35v	3vv

Text only manuscripts:

M	76r
J	75r

Pm 72r

Text structure:

A B a A a b A B
8 8' 8 8 8 8' 8 8'

Comments on readings in MS A

- m. 9 tenor Originally ♫ ♦ ♫ ♦ rather than ♫ ♦ ♫ ♫. As it stands, the last note of the measure should be tied over, forcing a syncopation lasting until the first A in m. 11 (which would then be shortened). This kind of progression does occur in Machaut’s works, but usually not in the tenor, and it seems unlikely that this was the intention here.
- m. 12–13 cantus An erasure (or other damage) occurred here, but it is hard to determine its reason.
- m. 24–29 cantus Some serious erasures took place here, most clearly between the middle of m. 25 and the middle of m. 27.

⁹ For a more detailed discussion, see Bullock, “Musical Readings.”

- m. 27–39 tenor The signature fa-sign is missing for this line (which ends in the middle of m. 39, before the D), but it seems both Bs it contains should be flattened nonetheless, suggesting this was a simple omission. Wanting to mirror this in the edition without suggesting too strong a change, I silently omit the key signature from the line containing m. 29–34.
- m. 32 cantus The rest is missing, but can easily be added from the polyphonic context.
- m. 34 cantus The first note is seemingly written over an erasure, but may be part of the larger correction in m. 24–29 mentioned above.



MUSIC GLOSSARY

NOTE SHAPES AND VALUES

- ◆ **Minima (pl. minimae):** Officially the smallest rhythmical unit available in this style. It is transcribed into the modern eighth-note (but note that in some contexts, the medieval notational rules require it to be realized as a quarter note in modern transcription).
- ◆ **Semibrevis (pl. semibreves):** The next rhythmic level up from the minima, and (in the newer, *Ars nova* notational style) the most likely candidate for the counted ‘beat.’ The relationship between semibreves and minimae (i.e., how many of the latter fit into the former) is called *prolatio* (or the modernized ‘prolation’) and can be either *maior* (major, that is, three minimae per semibrevis) or *minor* (that is two minimae per semibrevis). It is, therefore, transcribed into either a quarter note or a dotted quarter note depending on the *prolatio* and local context (but note that in some cases the medieval notational rules require it to be realized as a half note or even dotted half note in modern transcription).
- **Brevis (pl. breves):** The next rhythmic level up from the semibrevis. The relationship between breves and semibreves (i.e., how many of the latter fit into the former) is called *tempus* (or the modernized ‘time’) and can be either *perfectum* (perfect, that is, three semibreves per brevis) or *imperfectum* (that is, two semibrevis per brevis). As a result, a standalone brevis can contain four, six, or nine minimae. Other context-based notational rules enable its realization to encompass also five, seven, or eight minimae, making its value in modern transcription rather unstable (but not shorter than a half note). In the *Ars nova* notational style (applicable here to the last four musical interpolations), the brevis is the prime organizational unit, causing a full brevis to be transcribed as the measure unit (without implying the stressing patterns inherited in many modern barrings). In the mode archaic notational style of the first three songs (*Ars Antiqua*), the measure unit is larger than the brevis, and it becomes the most likely counted ‘beat.’
- **Longa (pl. longae):** The next rhythmic level up from the brevis. The relationship between longae and breves (i.e., how many of the latter fit into the former) is called *modus* (or the modernized ‘mode’), and like the *tempus*, it can be either perfect or imperfect. As with the other units, it can comprise either two or three breves, and like the brevis, its realization possibilities are numerous. In pieces using the *Ars Antiqua* notational style, this level has been taken to represent the measure.

VOICE NAMES

Triplum: Within the song repertoire, this is a secondary (or tertiary), textless counterpoint voice to the structural duo, which operates within the same range or above the cantus.

Cantus: Within the song repertoire, this is the main text- and melody-carrying voice whose cadences usually define also the main harmonic goals of the work.

Contratenor: Within the song repertoire, this is a secondary (or tertiary), textless counterpoint voice to the structural duo, which operates within the same range as the tenor. In this period their functions are non-interchangeable. In a fifth-octave perfect sonority, for example, the contratenor cannot fulfill the tenor role and hold the fundament of the chord while the tenor and the cantus sound the remaining upper fourth.

Tenor: Within the song repertoire, this is the primary, textless, counterpoint to the cantus, forming a structural duo that is harmonically self-sufficient and functional even when other voices are stripped away from a larger setting. It usually operates in a range a fifth lower than the texted cantus.

OTHER TERMS

- ♭ **Fa-sign:** The precursor to the modern flat sign, but with a different theoretical justification. Its meaning is not as straightforward as its modern counterpart, with both the duration of its effect and its potential effects on notes other than the one it is appended to remaining open to interpretation. On rare occasions and when used to cancel the operation of another sign, it can represent a modern natural sign.
- # **Mi-sign:** The precursor to the modern sharp sign, but with a different theoretical justification. Its meaning is not as straightforward as its modern counterpart, with both the duration of its effect and its potential effects on notes other than the one it is appended to remaining open to interpretation. When placed in front of the notes B or E, or when used to cancel out a fa-sign, it can also represent the modern natural sign (♯).
- Formal section:** A musical-poetic structural unit smaller than a strophe. It usually involves a musical repetition matching patterning in the rhyme scheme, or section marked out by their exclusion from such practices. The *Chanson Roial*, for example, has two formal sections: the first encompassing the repeating music and text-structure of the first four lines, and the second, the through-composed single iteration of the remaining five poetic lines. Sometimes divisions are not as clear cut, as in the *Lay*, where some but not all musical and structural repetitions are written out fully. Formal sections end with structural cadences. These are usually referred to as *ouvert* (open) or *clos* (closed). The latter implies the cadence is stable and occurs on the main note of the mode, while the former suggests an open-ended, unstable cadence on a different sonority. Repeating formal sections tend to have alternate endings, with the first iteration ending with an *ouvert* cadence (leading the ear on) and the second one with a *clos* cadence (marking the end of a more substantial structural caesura).
- Ligature:** The combination of breves, longae, or certain groups of two semibreves into a physically unified shape. As in theory ligatures should not be set to more than one syllable, they were originally used for specifying underlay division. Later on they became instrumental in the development of rhythmic notation, but by the fourteenth century (and especially in the song repertoire), there is no technical necessity to use

them. As a result, they can be seen as a visual tool aiding the quicker transmission of information, as an aesthetic preference, a space-saving device, or simply as a scribal habit. Nonetheless, they still had relevance for text underlay, and by showing groupings could affect melodic interpretation.

Melisma: The performing of more than one note to a single text-syllable. The opposite arrangement (i.e., each syllable being set to a single note in the music) is referred to as syllabic recitation.

Mensuration: The overall rhythmic organization arising from the combination of the different rhythmic levels, operating as a precursor of the modern time signature. The *Ars nova* style combines the *tempus* and *prolatio* levels (see discussion of note-shapes above). When transcribed into modern notation, this results in time signatures equivalent to 2/4, 3/4, 6/8, and 9/8. When longae appear, they are usually imperfect. The *Ars antiqua* style combines the *tempus* and *modus* levels, but in the songs, the *modus* level is more dominant and the *tempus* rather unstable. This results in 3/2 and 2/2 measures, with occasional triplets.

Plica: An ornament appended to a brevis or a longa through the manipulation of the note-shape. While it specifies direction (i.e., whether the ornament should move above or below the note it is appended to), it is not clear how far it should move away from its given starting point. Some medieval commentators say up to a fifth, whether it should be a single note or a backwards and forwards vibration, or what the character of the sound should be (some medieval commentators mention the use of the glottis, while in some of Machaut's works — Motet 2, for example — it seems to be used to enhance a sighing motif).



DESCRIPTION OF MINIATURES IN MS A BY DOMENIC LEO

All miniatures are from manuscript A, BnF fr. 1584, and reproduced with permission of the Bibliothèque nationale de France. Full color images from MS A may be viewed online at <https://gallica.bnf.fr/ark:/12148/btv1b84490444>.

This adheres to the format in Earp, *A Guide to Research*.

1. Earp #
2. (fol. #)
3. Insertion point / line number — the image is above the line number.
4. Rubrics, unless otherwise noted, are above the image.

For example: A35 (fol. 2r) Line 290. “The narrator writes a *ballade*.”

To identify the placement of the miniature(s) on a single folio:

- a: Column 1, recto
- b: Column 2, recto
- c: Column 3, verso
- d: Column 4, verso

***Prologue* [3 miniatures]¹**

1. A2 (fol. Er; this is a two column, large format miniature) Line 1. Nature, dressed as a queen, leads her children Sense (a man dressed as a magister, with beret and traveling cloak), Rhetoric, and Music (these are women dressed as widows or nuns) to Machaut, who stands outside a building.
2. A1 (fol. Dr; this is a two column, large format miniature) Line 55. Love, depicted as a winged young man, brings his children Sweet Thought (a fashionably dressed young man), Pleasure, and Hope (fashionably dressed young women) to Machaut, who is seated at a desk in his study.
3. A3 (fol. Fv) Line 1 of narrative portion. Author portrait of Guillaume de Machaut writing in a codex.

¹ For further discussion of these miniatures, see Leo, “The Beginning is the End.” The first two miniatures, A2 and A1, are part of a misbound appended bifolium, hence the inverted foliation. See Earp, *A Guide to Research*, pp. 145–46.

***Le Dit dou Vergier* [4 miniatures]**

4. A4 (fol. 1r) Line 1; *Ci après commence le Dit dou Vergier*. The narrator stands at the gate of a walled garden.
5. A5 (fol. 1v) Line 109. The god of Love sits atop a tree. He wears a pink hat and holds an arrow in one hand and a torch (of which only the flame is visible) in the other. There are maidens at left and youths at right seated on semi-circular, raised turf-covered benches.
6. A6 (fol. 2r) Line 207. The god of Love sits atop a tree while the narrator, standing, speaks to him.
7. A7 (fol. 2v) Line 247. The god of Love sits atop a tree and gestures with his hand to the narrator, who kneels before him.

***Le Jugement dou Roy de Behaingne* [4 miniatures]**

8. A8 (fol. 9r) Line 1; *Ci après commence le Jugement dou Roy de Behaingne*. The Narrator, dressed as a cleric, stands in a lovely garden close to a castle with a stream; his hand to his heart as he watches a songbird atop a tree.
9. A9 (fol. 9d) Line 41. The narrator, hidden in bushes, is seen by the lady, with her handmaiden and dog, and the knight.
10. A10 (fol. 16v) Line 1185. The lady and a fashionably-attired knight flank the King of Bohemia. The king is bearded and has long hair; he is wearing a crown and his garment is vaguely reminiscent of a toga. As with the depiction of God in Majesty (fol. 127b) in *Confort* and the enthroned Lady in the *Harpe* (fol. 176v), he is depicted frontally, sitting on a throne with lion-head terminals. The figures to each side gesture, denoting conversation, and the king raises his right hand as a priest would in blessing.
11. A11 (fol. 18v) Line 1509. The lady and knight stand at left with hands raised; the king, seated on a fabric-draped throne, taps his left finger in his right palm, meting out his judgment.

***Le Jugement dou Roy de Navarre* [1 miniature]**

12. A12 (fol. 22v) Line 1; *Ci après commence le Jugement dou Roy de Navarre contre le Jugement dou Roy de Behaingne*. Guillaume leans out the window of a castle.

***Remede de Fortune* [12 miniatures]**

13. A13 (fol. 49v) Line 1; *Ci commence Remede de Fortune*. A young fashionably-dressed nobleman stands before an old man who is seated. The man brandishes an upraised switch in one hand and gestures with the other. (See Figure 2.)
14. A14 (fol. 54v) Line 771. Although just about to enter the Garden of Hesdin, to the left, Guillaume, dressed as a nobleman, looks to the right. He clasps his hands as if in supplication, homage, and fealty to his lady. (See Figure 3.)
15. A15 (fol. 56v) Line 1001. The statue from Nebuchadnezzar's dream is a nude man with disheveled hair. Following the biblical description, the statue is made of different types of metal, and the images bear different colors of gilding. (See Figure 4.)
16. A16 (fol. 62r) Line 1863. The shield with the Arms of Love. The blazon comprises a pink heart pierced with an arrow on a blue ground with white tears. (See Figure 5.)
17. A17 (fol. 63v) Line 2097. Lady Hope bends to place a ring on the narrator's finger. He sleeps on a hillside under a tree, dressed as a cleric. (See Figure 6.)

18. A18 (fol. 65r) Line 2287. The narrator, dressed as a cleric, speaks with Hope. (See Figure 7.)
19. A19 (fol. 69v) Line 2893. The narrator, dressed as a cleric, listens to Hope sing the *ballade*. (See Figure 8.)
20. A20 (fol. 71v) Line 3077; *L'amant* (rubric appears on fol. 71r). The narrator, dressed as a cleric, speaks with Hope. (See Figure 9.)
21. A21 (fol. 72r) Line 3205; *L'amant* (beneath the miniature inside the lower frame). The narrator, dressed as a cleric, kneels on one knee before his lady's empty castle, his hands folded in supplication. (See Figure 10.)
22. A22 (fol. 73r) Line 3349. The narrator, dressed as a cleric, stands within a crenellated enclosure before the castle where his lady, at the head of a group of nobles, greets him. (See Figure 11.)
23. A23 (fol. 78v) Line 4116. The narrator, dressed as a nobleman and on horseback, takes leave of his lady. (See Figure 12.)
24. A24 (fol. 80r) Line 4276. The narrator, dressed as a cleric, kneels down on one knee, hands folded, before the god of Love, who sits cross-legged atop a tree. (See Figure 13.)

***Le Dit dou Lyon* [26 miniatures]**

25. A25 (fol. 80v) Line 1; *Ci commence le Dit dou Lyon*. Guillaume stands within a walled garden surrounded by a stream.
26. A26 (fol. 81c) Line 151. Guillaume crosses the stream in a boat.
27. A27 (fol. 81d) Line 175. Guillaume moors the boat to a tree.
28. A28 (fol. 82v) Line 279. The lion holds part of Guillaume's robe in his jaws.
29. A29 (fol. 83c) Line 433. The lion leads Guillaume to a fountain, still holding part of his robe in his jaws.
30. A30 (fol. 83d) Line 453. Guillaume at a spring with two ladies and two men.
31. A31 (fol. 84r) Line 515. The lady and her lion.
32. A32 (fol. 84v) Line 591. The lion kneels before his lady as several savage, hybrid beasts threaten him.
33. A33 (fol. 85r) Line 625. The lady proffers her hand to the lion.
34. A34 (fol. 85v) Line 709. Guillaume kneels before the lady.
35. A35 (fol. 86r) Line 767. A knight speaks to Guillaume.
36. A36 (fol. 87r) Line 923. Three ladies and three gentlemen face each other.
37. A37 (fol. 87v) Line 989. Three ladies and three gentlemen face each other.
38. A38 (fol. 88v) Line 1119. Three ladies and three gentlemen face each other.
39. A39 (fol. 89r) Line 1213. A knight mounted on a charging horse.
40. A40 (fol. 90r) Line 1345. Several knights mounted on horses.
41. A41 (fol. 91r) Line 1505. The philanderer speaks to two ladies.
42. A42 (fol. 91d) Line 1587. The beguiling woman embraces a gentleman.
43. A43 (fol. 91d) Line 1607. Two lovers. The lady dismisses a third man.
44. A44 (fol. 92a) Line 1621. Four couples in a carol dance.
45. A45 (fol. 92b) Line 1635. A lady stands alone between two trees.
46. A46 (fol. 92c) Line 1657. A lady gives Guillaume a chaplet of flowers.
47. A47 (fol. 92c) Line 1667. A man and a lady converse.
48. A48 (fol. 93c) Line 1801. The lady, seated on a cushion beside a spring, pets the head of the lion lying beside her as she speaks with Guillaume.

49. A49 (fol. 93d) Line 1845. Nearly the mirror image of A48: The lady, seated on a cushion beside a spring, pets the head of the lion lying beside her as she speaks with Guillaume.
 50. A50 (fol. 94v) Line 1975. The lady feeds the lion a leg of lamb (or deer?).

***Le Dit d'Alerion* [1 miniature]**

51. A51 (fol. 96v) Line 1; *Ci commence le Dit de l'Alerion*. A nobleman dressed in a *mi-parti pourpoint* rides on horseback, a bird of prey about to alight on or take off from his gaunt.

***Le Confort d'Ami* [26 miniatures]**

52. A52 (fol. 127a) Line 1; *Ci après commence Confort d'Ami*. Guillaume talks to king Charles of Navarre, who is leaning out the window of a castle. (See Figure 14.)
 53. A53 (fol. 127b) Line 57. God in Majesty, with a cruciform nimbus and surrounded by clouds, blesses with his right hand and holds an orb in his left. (See Figure 15.)
 54. A54 (fol. 127v) Line 83. Susannah disrobes to bathe. Two clothed women stand at left; two others, nude, are bathing, at right. (See Figure 16.)
 55. A55 (fol. 128b) Line 161. The two elders, who wear toga-like garments and pointed caps, confront Susannah. (See Figure 17.)
 56. A56 (fol. 128b) Line 181. The two elders watch as the head of God emerges from clouds, listening to Susannah's pleas for justice. (See Figure 18.)
 57. A57 (fol. 128v) Line 253. The two elders stand behind Susannah, who speaks to two other enthroned elders. (See Figure 19.)
 58. A58 (fol. 129r) Line 273. Susannah, hands bound, is brought before a fire by two men as a group of elders look on. (See Figure 20.)
 59. A59 (fol. 129c) Line 330. A group of figures watch as the infant Daniel, carried by his veiled mother, speaks to seated elders. (See Figure 21.)
 60. A60 (fol. 129d) Line 357. Jewish elders and a woman stand directly behind the infant Daniel, held by his mother, who questions seated elders. (See Figure 22.)
 61. A61 (fol. 130c) Line 481. King Nebuchadnezzar, at left, speaks with Daniel, at right, shown as a grizzled elderly man. (See Figure 23.)
 62. A62 (fol. 130d) Line 513. Harpists and trumpeters, surrounded by people kneeling in prayer, play before a standing idol on a pedestal. (See Figure 24.)
 63. A63 (fol. 131r) Line 565. Two men pump bellows to liven the flames of the furnace in which the three young Jews stand. (See Figure 25.)
 64. A64 (fol. 131v) Line 619. An angel appears to the three Jews in the fiery furnace. (See Figure 26.)
 65. A65 (fol. 132v) Line 753. Daniel speaks to king Belshazzar. (See Figure 27.)
 66. A66 (fol. 134c) Line 1057. Three elderly men in traveling capes speak to the seated king Darius. (See Figure 28.)
 67. A67 (fol. 134d) Line 1089. Daniel sits surrounded by lions. (See Figure 29.)
 68. A68 (fol. 135r) Line 1131. A hooded man and King Darius, who is pointing at him, lift the octagonal cover to the lions' den; Daniel's head is visible below. (See Figure 30.)
 69. A69 (fol. 135c) Line 1157. An angel, whose feet are covered by clouds, takes Habakkuk, holding the meat pot, by his hair to Daniel. (See Figure 31.)
 70. A70 (fol. 135d) Line 1193. An angel, holding Habakkuk by his hair, brings the prophet with the meat pot (to which he points) to Daniel, whose head is visible in the pit of the lions' den. (See Figure 32.)

71. A71 (fol. 136r) Line 1257. King Darius and two elderly Jews look on with gestures of astonishment as the lions eat Daniel's accusers. (See Figure 33.)
72. A72 (fol. 137r) Line 1421. An open double door in a prison tower reveals the elderly King Manasseh, with head in hand, who sits on the floor, his feet in shackles. (See Figure 34.)
73. A73 (fol. 142v) Line 2277. The narrator, dressed as a young cleric, bends to speak to King Charles, whose crowned head is visible behind the grated window in a crenellated prison tower. (See Figure 35.)
74. A74 (fol. 144r) Line 2517. Pluto, in the guise of a hairy and grimacing beast, rides a galloping horse with Proserpina seated in front of him. The flowers she had picked are now spread in and around a stream. (See Figure 36.)
75. A75 (fol. 144v) Line 2535. Orpheus, an elderly man, harps before Eurydice who is held by Pluto at the mouth of a cave. (See Figure 37.)
76. A76 (fol. 145r) Line 2645. A group of maidens stone and cudgel Orpheus. (See Figure 38.)
77. A77 (fol. 145v) Line 2683. A group of armed knights sit in a boat while Paris helps Helen of Troy climb up a ladder into it. (See Figure 39.)

***La Fonteinne Amoureuse* [25 miniatures]**

78. A78 (fol. 154a) Line 1. *Le Livre de la Fonteinne Amoureuse*. Author portrait of Guillaume de Machaut, holding quill and sharpener, seated and writing in a codex.
79. A79 (fol. 154b) Line 55. Guillaume sleeps in a bed chamber.
80. A80 (fol. 155v) Line 235; *La Complainte de l'Amant*. Guillaume sitting in a bed chamber writes down the complaint of the lover, who stands outside.
81. A81 (fol. 157c) Line 539. The lover, despondent.
82. A82 (fol. 157d) Line 571. King Ceyx drowned in the sea. Queen Alcyone kneels in prayer before Juno.
83. A83 (fol. 158a) Line 587. The winged Iris hovers over Queen Alcyone, who is asleep on her bed.
84. A84 (fol. 158b) Line 603. Iris flies over Morpheus, who is sleeping in a castle next to a stream.
85. A85 (fol. 158b) Line 619. Morpheus sits on his bed, half asleep.
86. A86 (fol. 158d) Line 651. Morpheus comes to the sleeping Alcyone in a dream as the ghost of king Ceyx.
87. A87 (fol. 158d) Line 667. King Ceyx and Alcyone stand by the sea and watch two sea birds flying above the water.
88. A88 (fol. 159v) Line 881. The lover places an opium poppy nightcap on the head of Morpheus, who sits dozing on his bed.
89. A89 (fol. 161v) Line 1075. A man with a hunting bird shows Guillaume the entry to the lover's chamber.
90. A90 (fol. 162r) Line 1135. A friend aided by a young page presents a horse, a sparrow hawk, and a dog to the lover; Guillaume is behind, with the castle and two courtiers off to the side.
91. A91 (fol. 163r) Line 1313. Guillaume and the lover stand beside the Fountain of Love.
92. A92 (fol. 163c) Line 1333. A detail of the fountain shows the mythological figures carved on it.
93. A93 (fol. 163d) Line 1371. The Fountain of Love with its mythological figures, surrounded by trees.

94. A94 (fol. 164v) Line 1511. The lover talks to Guillaume.
95. A95 (fol. 165v) Line 1609. Guillaume and the lover (lying against Guillaume and covered by Guillaume's robe) asleep beside the Fountain of Love.
96. A96 (fol. 166r) Line 1715. Four women wearing crowns (Minerva, Juno, Venus, and a sibyl) sit at a table. Discord displays the golden apple, labeled *a la plus bele* [to the most beautiful].
97. A97 (fol. 167r) Line 1851. Vergil hung from a tower in a basket by the daughter of the emperor. Two men stand behind her with torches; one is setting fire to her dress.
98. A98 (fol. 169a) Line 2125. Paris, with a dog on a leash, gives an apple labeled "pulchriori dei" [to the more beautiful deity] to Venus, as Minerva and Juno look on.
99. A99 (fol. 169a) Line 2145. The lover and Guillaume (lying against the lover) asleep beside the Fountain of Love.
100. A100 (fol. 169v) Line 2207; *Le Confort de l'Amant et de la Dame*. The beloved, accompanied by Venus, speaks to the lover by the Fountain of Love.
101. A101 (fol. 173a) Line 2745. Guillaume and the lover, seated on either side of the Fountain of Love, converse.
102. A102 (fol. 173b) Line 2789. The lover, with two other men in a boat, bids farewell to Guillaume, who remains on the shore on horseback.

Le Dit de la Harpe [14 miniatures]

103. A103 (fol. 174a) Line 1; *Ci commence le Dit de la Harpe* (rubric appears on fol. 173v). A bearded king David plays the harp to a woman.
104. A104 (fol. 174b) Line 31. Orpheus harps for Eurydice, who is held by three devils coming from the gates of hell.
105. A105 (fol. 174b) Line 111. King David harps for God, who sits with a halo and orb.
106. A106 (fol. 175a) Line 129. Three gentlemen avoid a lady.
107. A107 (fol. 175a) Line 143. A knight on horseback.
108. A108 (fol. 175b) Line 157. Meekness and Humility.
109. A109 (fol. 175b) Line 165. Honesty and Truth.
110. A110 (fol. 175c) Line 175. Charity and Sweet Pity give bread to the poor.
111. A111 (fol. 175c) Line 187. Youth holds Diversion and Joy by the hands.
112. A112 (fol. 175d) Line 197. Peace, Health, and Wealth admire Youth.
113. A113 (fol. 175d) Line 207. Nobility, with a bird of prey resting on his gaunt, stands next to Sincerity and Gentility.
114. A114 (fol. 176a) Line 221. Wealth and Generosity.
115. A115 (fol. 176b) Line 233. Simplicity, Fear of Wrongdoing, Shame, and Love.
116. A116 (fol. 176v) Line 285. The lady, seated on a throne.

La Loange des Dames [1 miniature]

117. A117 (fol. 177v); *Les Balades ou il n'a point de chant*. Guillaume kneels with folded hands before a woman who sits on a hill.

Le Dit de la Marguerite [1 miniature]

118. A118 (fol. 213v) Line 1; *Ci commence le Dit de la Marguerite*. King Pierre I de Lusignan kneels before a seated woman who wears a dress decorated with a floral pattern.

***Le Livre dou Voir Dit* [30 miniatures]**

119. A119 (fol. 221r) Line 1; *Ci commence le livre dou voir dit*. A messenger delivers a letter addressed *a guillem* [to Guillaume], shown as a young cleric, who sits outside on pillows.
120. A120 (fol. 223v) Line 315; *L'amant*. The messenger takes his leave.
121. A121 (fol. 227r) Line 637; *L'amant*. In bed, Guillaume receives a letter from a messenger addressed “*a Guillaum*.”
122. A122 (fol. 230v) Line 1003. Guillaume and two other men on horseback.
123. A123 (fol. 233r) Line 1228. A messenger delivers a letter marked “*a ma dame*” to Toute Belle.
124. A124 (fol. 233v) Line 1250; *La dame. Complainte*. Toute Belle sits crying on her bed.
125. A125 (fol. 235v) Line 1384. The messenger delivers a portrait of Toute Belle to Guillaume. It is a panel painting in a decorative frame. It shows a standing woman, hip-cocked and one hand raised.
126. A126 (fol. 237r) Line 1503; *Vostre tres loial ami*; *La dame*. Guillaume and his companions approach the gate of a walled city on horseback.
127. A127 (fol. 242r) Line 2245. Guillaume sits writing a *ballade* on a scroll with music, labeled *balade*, while Toute Belle, standing before him, watches.
128. A128 (fol. 245r) Line 2623; *L'amant*. Guillaume looks out a church door at Toute Belle and another lady on horseback.
129. A129 (fol. 248r) Line 2891; *L'amant*. Guillaume and his secretary sit on either side of Toute Belle outdoors.
130. A130 (fol. 255r) Line 3760. Guillaume and Toute Belle lay next to each other on a bed, while Venus, crowned, prepares to envelop them in a blue tinged mass of clouds which she holds between her hands.
131. A131 (fol. 259v) Line 4362; *L'amant*. Guillaume and two men meet Hope and her entourage, all on horseback; Hope and Guillaume touch hands.
132. A132 (fol. 264r) Line 4563; *Vostre loyal amie* (rubric added in grey ink, by a different scribe). A messenger speaks to Semiramis who sits on her throne. She has only braided one part of her hair.²
133. A133 (fol. 267v) Line 4814; *L'amant*. A messenger hands Guillaume a letter marked “*a Guil.*”
134. A134 (fol. 268v) Line 4990. After the game *Le roy qui ne ment* (The king who does not lie), the ‘king’ speaks to five people.
135. A135 (fol. 271v) Line 5468; *L'amant*. Guillaume speaks with the ‘king’.
136. A136 (fol. 274v) Line 5536; *Vostre loial amy*, *L'amant*. Toute Belle sits on her bed lamenting.
137. A137 (fol. 278r) Line 5907. Three men with knives attack and kill Caesar as another man looks on.³
138. A138 (fol. 281v) Line 6063. Leander, swimming nude in the Dardanelles, approaches Hero, who observes from a tower.
139. A139 (fol. 285v) Line 7070. From the shore, the giant Polyphemus sinks a ship sailing on the sea. Polyphemus’ face is badly smudged.

² On the scribe, see Earp, *A Guide to Research*, p. 179.

³ A *pentimento* is visible in the center of image which appears to show a man falling forward.

140. A140 (fol. 289r) Line 7292; *L'ymage de vraie Amour*. True Love, barefoot and dressed in a long green tunic, wears a crown of leaves. He points to his heart through a slash in his tunic. Banderoles in Latin label the head: “*hiens et estas*” (winter and summer), heart: “*longe et prope*” (far and near), and feet: “*mors et vita*” (death and life).⁴
141. A141 (fol. 291r) Line 7616; (rubric at the bottom of the previous column) *Comment l'amant emprisona l'ymage de Toute Bele* [How the lover imprisoned the portrait of Toute Belle.] Guillaume places the portrait of Toute Belle in a trunk.
142. A142 (fol. 293r) Line 7719; *Comment l'ymage de Toute Belle se complaint a l'amant* [How the portrait of Toute Belle complains to the Lover.] The portrait of Toute Belle, a panel painting with a peaked frame. The image is badly smudged.
143. A143 (fol. 293v) Line 7773; *Comment li corbiaus blans fu muez en plume noire* [How the white raven was changed to black feathers.] A crow and a white raven face each other.
144. A144 (fol. 294a) Line 7827; *Comment la corneille reprist et chastia le corbel* [How the crow reproved and chastised the raven.] The miniature is on fol. 294v, line 7863. The crow spreads his wings before the raven.⁵
145. A145 (fol. 296r) Line 8111. A bearded Apollo shakes his finger reprovingly at the raven, which flies off.
146. A146 (fol. 296v) Line 8179; *Comment l'amant desprisonna l'ymage de Toute Belle* [How the Lover freed the portrait of Toute Belle.] Guillaume holds the portrait of Toute Belle above an open trunk.
147. A147 (fol. 297r; this is a two-column, large format miniature) Line 8239; *Comment Titus Livius descript l'ymage de Fortune* [How Titus Livius describes the appearance of Fortune.] Lady Fortune, dressed as a beautiful young queen, stands behind a large wheel with four spokes, each spoke bearing smaller wheels. She has placed her arms through the upper two smaller wheels and laid her hands to rest on the bottom two. “Each wheel bears a Latin couplet, translating in verse what appears in French in the body of the dit.”⁶

Main wheel: *Affluo, discedo, talis ludus cui me do*
 [I am abundant, I vanish; such is the trick I play on one.]

Upper left: *Vivens sum cara; dum mors accedit amara*
 [Living I am dear, when death comes, bitter.]

Upper right: *Ludo, compsallo, de ludens carmine fallo*
 [I play and sing, deceiving with song I lead astray.]

Lower left: *Exceco mentem, ne diligat omnipotentem*
 [I blind the mind so that it should not love God.]

Lower right: *Quid sum discerne, cum sciveris me fuge sperne*
 [Recognize what I am; when you know, you will flee and spurn me.]

148. A148 (fol. 301v; this is a two-column, large format miniature) Line 8652; *Comment li paien figuroient lymage de fortune* [How the pagans depicted the image of Fortune.] A Janus-headed, matronly woman holds a large, six-spoked wheel. Cramped into the space next to her, at right, are five maidens, conversing amongst themselves, who hold flowers above five springs. The miniature is badly smeared and the rightmost maiden

⁴ Translation in Earp, *A Guide to Research*, p. 180.

⁵ On the placement, see Earp, *A Guide to Research*, p. 181.

⁶ Earp, *A Guide to Research*, p. 182, translation original.

has less than half her body within the border. In the bas de page, “a different hand has added Latin inscriptions . . . translating what is given in French in the text:”⁷

Primum signum erat si aqua foncium inciperet movere / Secundum si inciperet affluere / Tertium si inciperet tumestere / Quartum si inciperet clarescere / Quintum si inciperet totalem evanescere.

[The first sign was if the water of the fountains began to move / The second if it began to flow / The third if it began to swell / The fourth if it began to clear / The fifth if it began to evaporate entirely.]⁸

La Prise d’Alixandre [1 miniature]

149. A149 (fol. 309r; this is a two-column, large format miniature) Line 1; *Ci commence li Livre de la Prise Alexandre*. A finely-painted battle scene with knights climbing down from boats, sacking the castle at Alexandria, in which there are Saracens wearing turban-like headdresses.⁹

Le Dit de la Rose [1 miniature]

150. A150 (fol. 365v) Line 1. Guillaume stretches to pick a brilliantly colored red rose in the center of a prickly bush with green leaves which is enclosed in a brown wattle-and-daub fence.

Vezci les Biens que ma Dame me Fait [1 miniature]

151. A151 (fol. 366r) Line 1; *Vezci les biens que ma dame me fait / pour amender moy m’onneur et mon fait* [Here are the good things my lady does for me to ameliorate my honor and condition.]¹⁰ A gentleman converses with a lady.

Lays [1 historiated initial]

152. A152 (fol. 367r); *Loyauté que* (L1). A nobleman, hands together in a sign of fealty and supplication, kneels before a standing lady who turns to look at him.¹¹

Motets [1 miniature]

153. A153 (fol. 414v); *Quant en moy / Amour* (M1). A group of clerics, a nobleman, and his valet stand around a wine keg; some of the clerics are singing from a scroll.¹²

Ballades [1 historiated initial]

154. A154 (fol. 454r); *S’Amours ne fait* (B1). A couple embraces.

⁷ Earp, *A Guide to Research*, p. 182.

⁸ Translation in Earp, *A Guide to Research*, pp. 182–83.

⁹ For a detailed study of the *Prise* frontispiece miniature, see Leo, “Machaut Manuscript A (BnF ms. fr. 1584): An Art-Historical Overview,” p. 40; and <http://machaut.exeter.ac.uk>.

¹⁰ Translation in Earp, *A Guide to Research*, p. 183.

¹¹ On this Parisian artist, see Leo, “Machaut Manuscript A (BnF ms. fr. 1584): An Art-Historical Overview,” pp. 39–40; and <http://machaut.exeter.ac.uk>.

¹² See Leo and Boogaart, “The Motet Miniature.”



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