

# CHAUCER AND THE POEMS OF “CH”

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## INTRODUCTION

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In England, from the time of William the Conqueror into Chaucer's age, the main language of rule and of London court culture was French. The mature Chaucer helped to change the standard to English, but the literary modes he naturalized were in many ways an anglicization of the French tradition he knew well. The evidence is strong that Chaucer early mastered the French language, a tongue common in London in the mercantile and political circles in which his father moved. Geoffrey's subsequent service at court, beginning at the age of fourteen, was in a cultivated, predominately French environment.<sup>1</sup> As a young courtier, he was expected — in the fashion of the Squire of Canterbury pilgrimage — to master the genteel graces: horsemanship, jousting, dancing, painting, polite conversation with the ladies, and composition and performance of poetry. Young Chaucer was a courtier-lover not only by convention but in practice, for he married Philippa, daughter of Sir Paon de Roet, from French-speaking Hainault. Philippa's name often appears in court documents along with Chaucer's own.

The verse that Chaucer heard and was led to compose at this time must have been French, for that was the language that the court and Philippa knew, and it was the language of the chief literature of England following the Norman Conquest through much of the Middle Ages. The diversity of Chaucer's English *oeuvre* shows, of course, that he could have written in French on almost any contemporary subject in any form, including prose. But what the young courtiers in his position at mid-century were expected to compose were lyrics in the fixed forms; thus, Arcite in *The Knight's Tale* (I[A]1510–12) sings a rondeau to Emily, Aurelius in *The Franklin's Tale* (V[F]945–50) makes “layes, / Songes, compleintes, roundels, virelayes” to Dorigen, and Damian in *The Merchant's Tale* (IV[E]1881) writes a letter to May “in manere of a compleynt or a lay.” While the mature Chaucer busily adapted Continental genres and subjects to the English language, the youthful Chaucer's first essays at court were no doubt composed in French. The conventions of the dominant fixed forms were all oriented to the French language, and a court audience in London in the 1350s hardly would have appreciated, or perhaps even understood, English verse.

The French language probably predominated in the numerous “balades, roundels, and virelayes” attributed to Chaucer in the Prologue to the *Legend of Good Women* (F.421–22). His English contemporary, John Gower, wrote two cycles of balades in French. It is not surprising

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<sup>1</sup> Ardis Butterfield discusses the cultural dominance of French and its influence on Chaucer and his contemporaries, ultimately positing that “Chaucer not only drew deeply from French writing, he also participated in a broad literary culture across medieval Europe that was shaped and inspired by writers in French. From the medieval point of view, Chaucer is part of the history of French culture, rather than French culture being part of the history of Chaucer” (“Chaucer's French Inheritance,” p. 21).

that no texts of French poems identified as Chaucer's, and only a few of his lyrics in English, have survived. As occasional, conventional pieces, they would have been more ephemeral than his later, more original work, and thus more likely to perish. At the same time, his posited French lyrics may not have been entirely lost, for numerous anonymous French texts survive in manuscripts from the time, of which some could well be of his composition. On several counts, one particular collection of French lyrics made in France in the late fourteenth century, University of Pennsylvania Manuscript 15 (hereafter "Penn"), is the most likely repository of Chaucer's French poems. It is the largest manuscript anthology extant of fourteenth-century French lyrics in the *formes fixes* (balade, rondeaux, virelay, lay, and five-stanza chanson),<sup>2</sup> with by far the largest number of works of unknown authorship. The known authors represented in the manuscript and the texts themselves have notable associations with England and with Chaucer. And intriguingly there are fifteen lyrics each headed by the initials "Ch," very likely indications of authorship, neatly inserted between rubric and text. Metrics and subject matter suggest that the "Ch" poems were composed around 1360, the time of Chaucer's early court service.<sup>3</sup>

Chaucer's schooling in the French lyric genres provided essential elements for his subsequent development as a poet. While his was an eclectic genius and drew inspiration from virtually all of literature then current, the *forme fixe* lyric was the mode of his poetic masters and his peers at court throughout his youth. The Penn manuscript, being the richest extant collection of the French lyrics and having multiple associations with the royal courts of England, is quite relevant to Chaucer's poetic career. The relevance is manifest especially in his shorter works, the dream poems, *Troilus and Criseyde*, and the *Legend of Good Women*. I will suggest some of the important specific associations in the following analysis of the "Ch" poems as they look forward to Chaucer's work. Before that, however, I want to reconstruct the process of compilation of Penn and survey its contents. The manuscript provides a direct *entrée* to social, historical, and literary aspects of the poetic world in the London courts in the mid-fourteenth century when Chaucer first came on the scene.

Of the more than 160 texts of unknown authorship in Penn, a substantial number that have important literary values could be Chaucer's. They include skillful love lyrics, both serious and humorous, *tours de force* of versification, balades which interestingly respond to other works in the manuscript, topical and dramatic lyrics, and so on. Among the best are those headed by "Ch." These rubrics, together with other substantial manuscript evidence and the intrinsic worth of the poems, make them easily the best candidates among extant French lyrics for Chaucer's authorship, appropriate representatives of his French work. The subsequent analysis of the Penn manuscript, focusing particularly on the "Ch" poems and their potential associations with Chaucer, serves in introducing them.

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<sup>2</sup> The Middle French *formes fixes* were dominated by the principle of parallelism in sound, consisting of "stanzas of set length, mostly uniform line lengths and caesura, complex rhyme schemes with the same rhyme sounds used throughout the poem, and refrains of one or more lines for each stanza" (Wimsatt, *Chaucer and His French Contemporaries*, p. 12).

<sup>3</sup> Chaucer's earliest documented service was under Elizabeth de Burgh, countess of Ulster and wife of Edward III's son Lionel, between 1356 and 1359. The first recorded reference to him as a member of the royal household is on June 20, 1367. The gap between these known dates may reflect Chaucer's absence from English courts, perhaps to be at university (Bennett, *Chaucer at Oxford and at Cambridge*, pp. 58–87). For more information about Chaucer's early career, see Crow and Leland, "Chaucer's Life," pp. xv–xxvi, and Brewer, *Chaucer and His World*, pp. 46–74.

The 310 poems included in Penn were virtually all composed between 1330 and 1400. The manuscript does not present the poets' names, but we do know the authors of many of the lyrics from other sources. Almost all of the identified works were composed by authors with whom Chaucer was familiar, most notably Guillaume de Machaut, Oton de Granson, and Eustache Deschamps. Machaut dominates with 107 works concentrated in the center of the collection, twenty-seven poems and perhaps more are by Granson, and eight have been attributed to Deschamps. Jean Froissart, who served the Queen Philippa in England throughout the 1360s, may have personally preserved the pastourelle section of fifteen poems that opens the collection; his own pastourelles are the best known of the type that survive from the time, and the Penn examples come from his home territory. Chaucer also drew on works of two other poets represented, Nicole de Margival and Jean de le Mote. The most likely anthologist of the collection was Oton de Granson, while an evident model for the "Ch" works themselves was Jean de le Mote. Before discussing le Mote's role, I will reconstruct Granson's hypothetical assembling of the poems and Chaucer's possible association with the process. The manuscript itself provides solid indications to guide us.

Written down around 1395, Penn must have been collected in the immediately preceding decades. At the top of the first leaf, written in a separate hand, is the motto of the Kingdom of Bavaria, "Droit et ferme," strongly suggesting a connection with Isabel of Bavaria, whom Charles VI married in 1395. Since two Granson poems found in Penn have acrostics on "Isabel," and were probably written for Queen Isabel, it is entirely likely that the book belonging to her which is identified in a record as "le livre des Balades Messire Othes de Granson" is the Penn manuscript. On the basis of our knowledge of Oton de Granson's career and the contents of Penn, we may further speculate that the manuscript was planned by him and that he had it made for Isabel.

As a warrior-knight of Savoy, Granson first served the Green Count, Amadée VI, a devotee of the French lyric who would have encouraged the early poetic efforts of his courtier. Oton went to England around 1369, perhaps accompanying back to England the same wedding procession that Jean Froissart had followed to Milan from London. Though Froissart had served Queen Philippa in England through the 1360s, he was not to return to England with the company, going on to Brussels instead. In a sense Granson took Froissart's place as French poet at the English court, though he was an entirely different sort of person from the chronicler, very much the professional knight, and as a poet an amateur. He was to stay in England until 1396, with long periods of absence on military campaigns in Spain and elsewhere, and on diplomatic and personal business in France and Savoy. As with Chaucer and Froissart, Chaucer and Granson made use of each other's work. In a poem now known as the "Complaint of Venus," Chaucer translated into English a series of Granson's balades, lauding him as the "flour of hem that make in Fraunce" (line 82), that is, the best of the knight-poets. Together the two originated the poetic celebrations of St. Valentine's Day. For his longer poems especially, Granson drew major inspiration from Chaucer. While Chaucer could well have known personally all of the major French court poets of his time, his dearest friend among them doubtless was Granson.

In the corpus of Middle French poetry, Granson's poems are among the most faithful to the manner and substance of Machaut's poetry, which together with the *Romance de la Rose* also provided the most obvious influence on Chaucer's early English works. The Green Count, Oton's overlord, commissioned a complete collection of Machaut's works, and copies Oton had made from such a manuscript before he left Savoy may have provided the Machaut poems for Penn. At the same time, he could have found the texts of Machaut in

England since the great poet-composer's works had been disseminated there at least from the early 1360s. In those years, Machaut's prime patrons, the French royal family, were represented in London by King Jean II as unconfined prisoner, together with his sons, the dukes of Berry and Burgundy, as hostages, and their extensive retinues. Lyrics of Machaut dominate the center of Penn. Other sets of poems that Granson might have had in his personal collection, gathered in England and in his travels, include the pastourelle group perhaps brought across the Channel by Froissart; a balade exchange between Philippe de Vitry and Jean de le Mote; a group of poems filled with more or less obscure classical reference characteristic of le Mote's late work; a number of works, mostly balades, which had achieved some currency and would later appear in text collections like Paris, Bibliothèque nationale de France, MS naf. 6221, and Westminster Abbey 21; still another set of current lyric texts set elsewhere to music, including three balades of a southern poet nicknamed Grimace, at least one poem of Nicole de Margival, and a substantial number of anonymous virelays and eight-line rondeaux, and the ten balades, four chants royaux, and single rondeau identified by Gothic initials "Ch" carefully inserted later above the texts by the same or another scribe.

After 1386 when his father died, Granson spent more of his time on the Continent. In those years he perhaps carried his collection of *formes fixes* lyrics with him and gave a large selection of them to a scribe with instructions for making a book for Queen Isabel. Toward the beginning of the manuscript, almost directly after the introductory pastourelles, he presented certain of his own works, which he interspersed with some texts of other poets, and then followed with the works from Machaut's anthology of lyrics not set to music, the *Louange des dames*. In the second third of the collection, he placed many works of Machaut that elsewhere have musical settings, and inserted among them rondeaux, virelays, and balades by other poets that also had been set to music. In the final third, lyrics not designed for music predominate: a second set of Granson poems is intertwined with the works of "Ch" and three Machaut balades. Increasingly toward the end, and especially after the last "Ch" poem (number 276), lyrics that Granson probably did not find in England appear. The form and content of these being in the later Granson manner, they could have been composed in France by Granson and court friends, lesser-known poets of modest talent.

In the end, however, the hundred folios of the codex were not filled, the last eight being left blank. Indeed, work on the last pages on the manuscript may have been interrupted when Granson was tragically killed in a duel in Savoy in 1397. Penn could have been a gift made posthumously to Queen Isabel. The scenario is consonant with the romantic legacy of the man. Froissart speaks of Oton as a "riche homme durement," and Christine de Pisan, his ardent encomiast, celebrates him as "courtois, gentil, preux, bel et gracieux," and one who was devoted to the service of ladies. In the 1390s he became one of the four evangelists of Philippe de Mézieres' Order of the Passion, promoting a new crusade. And when he died defending his honor in judicial combat, Granson was well over fifty.

How did the "Ch" initials come to be in the manuscript? It is obvious that they were inserted after the poems were copied, but the lettering is very much like that of the rubrics and text except that it is somewhat larger and made with special care. The scribe of the manuscript or another could have put them in at the behest of someone closely associated with the making of the book. For what purpose? They do not seem to mark lyric type in any way; only four of the works are **ch**ants royaux, and all of the lyrics in the manuscript are in some sense **ch**ansons. In all probability the letters indicate authorship. Yet the poems are too early for **Ch**ristine de Pisan and much too early for **Ch**arles d'Orléans, and not at all in their styles; and

neither style nor content seem at all suitable for a royal **Charles** or a nobleman-poet identified cryptically. In fact, the style is more characteristic of Jean de le Mote, whose major works preceded those of Machaut. In their long stanzas, plentiful use of personification, and numerous references to characters of myth and literature, the “Ch” poems appear to be allied with a “le Mote tradition,” established before what Daniel Poirion has labeled the “Machaut tradition” became predominant.<sup>4</sup>

Only after Jean le Bon was captured at Poitiers in 1356 was the full influence of the tradition as developed by Machaut felt in England. But even before Machaut, le Mote had become a seminal force in the *forme fixe* mode; moreover, he seems to have been a major presence in the English court into mid-century.<sup>5</sup> Poetry such as his helped prepare for the French cultural invasion of England by King Jean. Still earlier, the nascent *formes fixes* had become established in the courts of both countries. The dominant lyric form of the earlier centuries, the *chanson*, was largely replaced by the *balade*, *rondeau*, and *virelay*. These had originated as dance songs and had prominent refrains. Owing in part to such origins, French love poetry retained its musical nature even without notation. While the lyrics were often set to music, it was not because of the notation, but rather on account of the elaborate phonetic patterns of the words that Eustache Deschamps identified the poetry as “Natural Music.”<sup>6</sup> With its lines of fixed syllable count, set caesura, and complex rhyme schemes, the verse contrasts sharply with the lyrics in English which predominated before 1350. The native verse line typically had an alliterative-accentual form. Chaucer exerted the major influence in transforming the English poetic mode. After becoming imbued at the London courts with the French poetry, he fathered the new English verse which incorporated major aspects of the versification and the substance of the French tradition.

England was an important site in the development of the Middle French *formes fixes*. From the 1330s through the 1350s the English monarch Edward III was vigorous and highly successful in war. His was not a grim reign. He had a beloved queen and a court full of proud knights and ladies whom he diverted with a constant succession of tournaments and games. Policy as well as vanity encouraged Edward to present himself as a new King Arthur; he even constructed a Round Table at Windsor Castle, which, though never completed in the grand style in which it was conceived, was supposed to seat three hundred knights and, as evidenced by recent excavations, might have served in 1348 when he founded the Order of the Garter. Most certainly young Chaucer would have been around for the king’s celebrated renewal of the Round Table after the Battle of Poitiers in 1358.<sup>7</sup> Such celebrations featured abundant court music, which with its lyrics would have been mainly French.

If he was lucky, Geoffrey Chaucer was at Windsor for the 1358 celebration. He had begun his service two years before at the height of the king’s career. The poet Jean de le Mote perhaps was there too; in any event, his influence on the verse was still strong. Le Mote’s native country of Hainault was also Queen Philippa’s homeland and a frequent destination of King

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<sup>4</sup> Poirion, *Le Poète et le prince*. “Machaut Tradition” is Poirion’s inclusive characterization of the “lyrisme courtois” of the time.

<sup>5</sup> Le Mote served as a poet in Guillaume of Hainault’s court, where Edward III met his future wife, Guillaume’s daughter Philippa, before belonging to Edward’s English court.

<sup>6</sup> According to Deschamps, the sophistication of “Natural Music” distinguishes it from the “Artificial Music” produced by sung vocals or musical instruments (*Art de dictier*).

<sup>7</sup> Barber, Brown, and Munby, *Edward III’s Round Table at Windsor*.

Edward's political and military travels. Important relationships of the English with literary men from the area were a natural consequence. While Froissart is the best known of the Hainuyer poets to come to England, le Mote was associated with Edward's court decades before Froissart. He made crucial contributions to the development of the mode, notably the balade form, and exerted specific influence on Machaut and Chaucer.

Since there is a record that le Mote was at work in the chancellery of Hainault in 1327, it is likely that Edward III first met the poet when at age fifteen he and his mother visited Count William. At that time Edward became betrothed to Philippa; according to Froissart he chose her for love among the four daughters of the count. Even though political considerations would have been primary in the match, genuine romantic love is entirely probable. The ages of Edward and Philippa seem ideal for a medieval courtship; he was of an ardent and chivalrous disposition, and she was an estimable court lady, always much admired. He might well have composed love poetry for her in the *formes fixes*, or had some poet like le Mote write it for him. The evidence of Edward's cultural sophistication and his patronage of the arts is substantial, though it has sometimes been ignored. His taste for poetry and music were developed in large part through his mother and his wife, both of whom were closely related to French royalty and grew up in courts where the arts were notably patronized and practiced. From the beginning of Edward III's reign (1327–77), his court provided a home to men of letters, poets, and entertainers. Le Mote seems to have been to a degree all three. Records of 1327, 1338, and 1343 connect him directly with the king, and in 1339 he composed for Queen Philippa a long elegy on the death of her father, *Li Regret Guillaume*. We know that he was in England in the late 1340s when he responded in verse to an abusive balade by the prominent Philippe de Vitry. This is the balade exchange mentioned earlier as part of the Penn manuscript. If le Mote lived on to 1356, he may well have been the first prominent court poet that young Geoffrey Chaucer met.

Like Machaut, le Mote was both musician and poet. In sharp contrast to Machaut's *oeuvre*, which is preserved in a number of complete manuscripts, only part of le Mote's poetry and none of his music has survived. But enough of it remains to suggest what he might have taught the author of the "Ch" poems — who, if not Chaucer himself, may well have been one of Geoffrey's fellow courtiers in Edward III's England. Le Mote's surviving lyrics include representative balades from three definable stages in the form's development. The balade was the primary lyric genre of the century. It always consisted of three stanzas with repeated rhymes and refrain, but aside from these fixed features, it was not a static form, and through the first half of the century balade length and complexity tended to increase. In its beginning, the balade had short lines and short stanzas, often of six lines; subsequently, stanzas of seven and eight lines came to favor, most familiar in Machaut's practice; and at mid-century even lengthier units of nine and more decasyllabic lines became common. The increasing length allowed for more substantial content and more elaborate development. The shorter balades had tended to be simple poems of praise or petition to the beloved lady, utilizing conventional language of love service, but the longer poems employed a more complex rhetoric.

Le Mote seems to have led the development of the balade form, making use of two primary rhetorical devices to expand them: prosopopoeia and literary exemplum. For his use of personification allegories and references to stories of classical, biblical, and medieval myth, the *Roman de la Rose* was an important model. In *Li Regret Guillaume*, the elegy for Queen Philippa's father, each of thirty balades is a lament spoken by a personified aspect of the dead count — Humelité, Proecce, Largece, Hardemens — which contributes to the development of an encompassing allegory. Twenty-eight lengthy literary exempla accompany the balades

in *Li Regret*, but it was only in his later works composed in England that le Mote came to incorporate extensive literary reference in the balades themselves. Presented together with authentic classical references were pseudo-classical narratives that he fabricated, which excited the scorn of the famed Philippe de Vitry in France. Philippe made Jean his target in a derisive balade which survives with Jean's response in two manuscript texts, the better presented in Penn (poems 62 and 63 of Part III). The attack was both political and aesthetic. Vitry held against Jean both his service to the king in England, which he characterizes as traitorous, and his free, often inauthentic literary references. I quote the third, concluding stanza in which he assails Jean's use of strange names in "cursed Albion" (i.e., England):

Certes, Jehan, la fons Ciree  
 Ne te congnoît, ne li lieux vers  
 Ou maint la vois Caliopee.  
 Car amoureux diz fais couvers  
 De nons divers.  
 Dont aucuns enfes scet user  
 Com tu, qui ne vaulz une mite  
 A Pegasus faire voler,  
 En Albion de Deus maldit.

[Indeed, Jean, the fountain of Cirrha does not know you, nor the green place where Caliope's voice is heard. For you make amorous poems filled with strange names. Now any child could compose like you, who are completely unable to make Pegasus fly in Albion cursed by God.]

Vitry's "fons Cirree" is the Hippocrene, the fountain of the Muses, which Pegasus created with his hoof when he first took flight. Jean's imputed inability to make Pegasus fly signifies his lack of poetic power, which Philippe finds particularly notable in the inappropriate names that fill his work, deformations implicitly associated with his service of hated England.

In the first stanza of his response, Jean is conciliatory. He celebrates Philippe's power as musician and poet, but defends his own service to Edward III by noting that (as a native of Hainault) he is no Frenchman, therefore no traitor to France. Whereas Philippe had confined his poem within stanzas of nine octosyllabic lines, Jean uses a more extended unit of ten decasyllabic lines:

O Victriens, mondains dieu d'armonie,  
 Filz Musicans et per a Orpheus,  
 Supernasor de la fontaine Helye,  
 Doctores vrays, en ce pratique Anglus,  
 Plus clers véans et plus agus qu'Argus,  
 Angles [en chant], cesse en toy le lyon!  
 Ne fais de moy Hugo s'en Albion  
 Suis. Onques n'oy ailleurs [vent] ne volee.  
 Ne je ne sui point de la nacion  
 De terre en Grec Gaulle de Dieu amee.

[O man of Vitry, worldly god of harmony, son of Music and peer of Orpheus, greater Naso of the fountain of Helicon, true doctor, Aulus Gellius in this practice, more clear-sighted and more acute than Argus, angel in song, restrain the lion in you. Do not make a Hugo (criminal)



of me because I am in Albion. I never found inspiration or flight elsewhere. And I am not at all a citizen of the land the Greeks call Gaul, loved by God.]

Jean indeed fills the stanza with names, but he is careful in this poem to make the references clear. It is interesting that Deschamps later uses much the same references in his *balade* in praise of Chaucer. "Helye" is the fountain of Helicon, "Anglus" is Aulus Gellius, a classical model of behavior, "Hugo" is another literary target of Philippe. He also responds to Philippe's abusive reference to England with placating praise of France "loved by God." He goes on to claim that the names he has used in his poetry would serve well anywhere, and that indeed seems true in this work.

Three of Jean's other *balades* that survive, however, are replete with obscure allusions and show that Vitry's complaints had some basis. A friend of Petrarch, Philippe had the humanist's reverence for classical authority, which according to his sensibility should not be trifled with. But le Mote had a less reverent, more thoroughly medieval, attitude toward the old authors, willingly seeking an effect of novelty and mystery from freewheeling creation of spurious stories. Later poets in the century followed Jean's lead; he evidently inspired the pseudo-classical narratives of the later Hainuyet poet, Jean Froissart, and probably showed the way for some of Chaucer's puzzling references and stories. The opening stanza of one of the *balades* suffices to show how le Mote deceptively mixed new names and stories with the well-established. Thus, we recognize some names and narrative motifs, but in the main the allusions are mystifying, which seems the effect that le Mote wanted:

Cupido, qui mist Dyane et Jespee  
 Ou grief palagre en mer comme divesses,  
 Après ce que chascune fut trouvee  
 Lez Clopheüs sacrifiant ses messes,  
 Quant lapider le fist par Oleüs.  
 Sur hault mer, hélas! Que de nuisanches!  
 Et nonpourquant vers moy n'orent pesanches  
 Ne tant com j'ay n'orent ains fais horribles  
 Delf, Orius, Narcissus, ne Constanches,  
 Crius, Pias, Lilions, ne Curibles.

[Cupid, who harshly turned Dyane and Jespee into sea goddesses, after each of them was found alongside Clopheüs, whom he had stoned by Eolus. On the high sea, alas! What troubles! And, notwithstanding, in comparison with me they did not have woes; they did not ever have horrible experiences like mine — neither Delf, Orius, Narcissus, Constance, nor Crius, Pias, Lilions, Curibles.]

No known authority exists for the story or most of the names. The sense seems to be that Cupid made two women named Dyane and Jespee into sea goddesses after he found them with an idolater named Clopheus, whom he had stoned by Eolus. "What troubles!" exclaims the lover-narrator; yet, he continues, their troubles were as nothing compared to his own horrible sufferings, nor were those of the eight characters named in the two-line refrain, mainly unidentifiable, equal to his.

The ten "Ch" *balades* and four *chants royaux* employ stanza forms related to those that le Mote used in his later *balades*; indeed, nine "Ch" poems have ten-line units with rhyme schemes like le Mote's response to de Vitry. The point is significant, since, while such forms became popular later in the century, le Mote's compositions evidently provided the chief

models for them in the earlier years when the “Ch” poems were composed. We may also see Jean’s influence in the multitude of references to classical and medieval stories that the “Ch” poet employs as a primary device to develop six of his poems (V–VIII, X–XI); and also see the effect of Jean’s methods in the personifications and development of brief allegories that is a major feature of nine of the poems (I–IV, IX, XI–XII, XIV–XV). Both the form and the content of the works, then, suggest the unmediated influence of le Mote.

The foregoing discussion of the Penn manuscript has particularly highlighted evidence which potentially connects the Penn manuscript and the “Ch” poems to Chaucer. The evidence is circumstantial but relatively strong. While nothing rules out Chaucer’s composition of numerous other anonymous lyrics in the manuscript, no other set of them has the coherence or consistent interest of the “Ch” lyrics. Their quality, together with the intriguing initials, makes Chaucer’s authorship a lively possibility. From the standpoint of external evidence, it is significant that no other suggested hypothesis for the meaning of the initials seems viable; as discussed before, the letters evidently do not indicate a formal feature, nor does a known figure other than Chaucer seem likely. Furthermore, the potential associations of the Penn collection with England are notable: the relationships to Froissart of the pastourelle section which opens the manuscript, the prominent place which the Granson poems have in the manuscript, and Penn’s associations with le Mote, particularly suggested by its inclusion of the balade exchange in which he participated, along with other poems which suggest his authorship or influence. Taken together, these indications make an English provenance for the collection (if not the inscribing of it) quite possible, even likely. In addition, the evidence of versification, subject matter, and the rhetorical devices used for development accords with a thesis that Chaucer could have composed the “Ch” poems in the early years of his court service. It is quite pertinent to the English author, then, to investigate the nature and literary value of these French poems severally and as a group, along with their relationships to Chaucer’s known work.

The lyric mode of the *formes fixes*, that of the court to which the “Ch” poet clearly belonged, developed in the late thirteenth and early fourteenth century. Being highly artificial, as well as artful, it confined form and substance within narrow bounds. While the mode grew out of the Old French *trouvère* tradition, the flexible metrical forms of the *trouvères* gave way to the more rigid versification of the set forms of balade, lay, virelay, rondeau, and chant royal with related five-stanza forms. Three hundred of the 310 poems in the Penn manuscript are in these forms. Along with the strict metrical requirements, the subjects and methods of developing them were also relatively rigid. From the outset, the great subject increasingly was noble love, though politics, morality, and Christianity also provided materials. Each poem consisted of a little essay or drama on its subject, usually elaborated by standard devices of medieval rhetoric.

The “Ch” poems are interesting, variable, and at the same time typical, examples of the fourteenth-century French lyric mode. In accord with the type, they are love poems, and their language and imagery are at once conventional and creative. Striving for grace and sonorousness rather than striking originality, the poets worked to mirror in brief stories or essays the ideals and aspirations of their court society, holding them up for the court audience’s analysis and consideration. The audience’s response, educated and conditioned as it was by repetition of the same forms, subjects, and treatments, was inevitably intellectualized. Having been exposed to numerous lovers’ last testaments or ladies’ laments over traitorous lovers, the auditors would not be moved to tears; attention to technique and ironic detachment were bound to control their reactions. They were thus freed for impersonal admiration and criticism of the

ideal as embodied in the words: sincere admiration of virtues such as patience, devotion, and fidelity inherent in the ideal; amused criticism at the same time of often humorous simplicity, credulousness, and shallowness entailed in the lovers' discussion of such virtues. Contributing to the admiration would be the evidence of the poet's virtuosity and control in handling the complex forms smoothly without awkwardness. Contributing to the irony would be the potential discrepancy between the statements of the poems and the possible underlying intent; at various levels beneath the always decorous diction one might infer illicit passion, immoral design, and immoderate behavior.

The young courtier-poet whom we might simply call "Ch" — possibly but not certainly Chaucer — did not need to find a real-life object of his or her affections in order to compose poems for the English or French royal courts, which he (or she) probably presented orally and informally to a varied court audience. The audience did not concern itself unduly with the personal subjects of the poems, with hidden or tacit references to court figures. All the courtiers were by definition servants of love, and works of the same writer commonly featured both lovers and ladies as speakers. Nor did the auditors look to the poets for formal or thematic novelty. In the main their interest was in the inventive handling of the given form and material, and in the tact with which the ideals were presented. With such expectations in mind, we may consider the "Ch" poems themselves.

Except for one balade with eight-line stanzas (Poem XIV) and the rondeau (Poem X), the stanzas of the "Ch" works are longer than those that were commonly set to music in the fourteenth century, leading one to assume that the poet was not a musical composer. The great composer Machaut did not use stanzas longer than eight decasyllabic lines for his balades, even for those not set to music; at the same time, the later writers who were not musicians — Froissart, Granson, Deschamps — employed the long stanzas regularly, as Chaucer did in a few of his stanzaic works such as *Anelida and Arcite*. That the content of the "Ch" poems is relatively complex likewise suggests that they were not as suitable for musical accompaniment as the less-extended pieces. Despite their complexity, however, the works are phonetically graceful, good examples of natural music, that is, of carefully patterned verbal sound.

With their high degree of conventionality, the customary manner of presenting the lyrics orally would have been quite stylized; gesture and intonation, when employed, were most likely artful and exaggerated. Obviously, the stylization would in large part efface both the age and gender of the poet-speaker, who as performer would have been free to assume any convenient age, sex, or stance. The "Ch" poet is particularly flexible in assuming dramatic personas, taking on the various characters of aspiring, hopeless, successful, and bereft lover, rejected lady, three daughters of Phoebus, spokesman for lovers, sympathetic friend of a dead and of a dying lover, and wise commentator on love. Such narrative virtuosity suggests the talent and literary aspiration of a natural poet, no mere dilettante.

The speaker's character once fixed, "Ch" had limited latitude in the statements that the lyric would make, the general outlines being largely predictable. In the balades this statement is often epitomized in the refrains that conclude each stanza. Some of the "Ch" refrains are quite vivid and dramatic, as with the despairing lady's cry, "Young, you loved me, and old, you have cast me off" (Poem V), or the moan of the lover in his purgatory of desire, "I melt and burn like wax does in the fire" (Poem II). Other refrains function as simple recapitulations, as with the prayer of the friend who attends on the lover's bier, "May God have mercy on his soul" (Poem XII); and the successful lover's warm invocation, "Grace be to my lady and praise to love" (Poem XIV).

The refrain naturally divides the balade into a three-part rhetorical structure, and “Ch” made effective use of the division. The lover who melts like wax spends the first stanza describing his suffering, the second fixing the source of the suffering, and the third asserting the lady’s obduracy in the face of his loyal service (Poem II). He thus focuses in easy progression on himself, then on the lady, and finally on their relationship to each other. In a similar neat progression the rejected lady begins by talking about her present state, “alone, lost, deprived of all good things” (Poem V, line 6); in the second stanza she recalls her once-happy life of love; and in the third she reproaches Venus for having led her into a secret love and to her ruin. The poem thus moves from the lady’s present situation, to her past happiness, and at length to a slightly veiled moral commentary on the fact that Venus — that is, sexual love — offers no protection against the lover’s faithlessness. In their discursive form, all of the “Ch” balades show a similarly graceful three-part progression.

The form of the chant royal offers more problems to the poet than the balade does. Five long stanzas plus envoy, with a demanding rhyme scheme but without refrain to define the stanza units, make lyric effectiveness more difficult. The difficulty perhaps explains why the chant and related five-stanza types, lineal descendants of the dominant but more flexible Old French chanson, did not rival the balade’s popularity in Middle French times. In “Ch’s” four chants royaux, in accord with contemporary practice, the stanzas tend to be parallel rather than set in an order of progression or juxtaposition as in the balades. One of the chants (Poem IV), for example, is simply a long prayer for lovers with each stanza containing one or more petitions. In stanza one the poet asks that various classes have their appropriate rewards: joy to ladies, pleasure to lovers, pain and torment to the envious. In stanza two, developed by personification, he begs that ladies behave gently with their lovers, not giving Danger “absolute lordship nor harsh strength to Denial” (Poem IV, lines 10–11), and sending Delay on his way. In the ensuing stanzas he requests that ladies of beauty and modesty be rewarded with increased merit and virtue; calls on the natural order of elements and planets to favor the followers of Bonne Amour; and addresses his personal prayer to his lady, wishing her health and begging her pity. The envoy, generally longer in the chant royal form, is but a line here. It assures the lady that the lover’s good is dependent on her.

In all four of “Ch’s” chants the final stanza is a direct address by the speaker to his lady. This feature, conforming as it does to the formula of the *puy*s of Picardy, may be a sign of the “Ch” composer’s association with the *puy*s, the late medieval civic societies of poets found in northwest France and in London.<sup>8</sup> In fact, the envoy of one of the chants (Poem XI) has the standard address to the “Prince of the puy.”<sup>9</sup> The effect of making the fifth

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<sup>8</sup> These literary groups were known for their piety, most frequently dedicating the work produced during their festive competitions to the Virgin Mary. For more information on this phenomenon see Newcomer, “Puy at Rouen”; Martin Stevens, “Traditional History of the Rhyme Royale Stanza”; Moss, “Rouen Puy d’amour”; and Wimsatt, *Chaucer and His French Contemporaries*, pp. 274–86.

<sup>9</sup> The elected leader of the group was called the prince. Each *puy* meeting included songs composed and performed by members of the group, and members who contributed a new song at a meeting did not have to pay the twelve-pence dues. It was up to the prince to judge these new songs, “crowning” the best poem. See Fisher, *John Gower*, pp. 77–85. The *Liber Custumarum* records the regulations and functions of the London *puy* as follows:

And whereas the royal feast of the Pui is maintained and established principally for crowning of a royal song, inasmuch as it is by song that it is honoured and enhanced, all the gentle compan-

stanza direct address is to extend the hortatory envoy back into the poem. Such extension works out relatively well in Poem IV, which is a prayer and accordingly hortatory *in toto*. But in the others it cuts short the main matter. For instance in the description of the sovereign life of love in Poem I, after four stanzas extolling the various features of this paradisaical life, the shift to direct address has the effect of truncating thematic development.

All fifteen of "Ch's" lyrics, nevertheless, are effectively unified. The prominent practitioners of the Middle French mode taught the poet to make his images clear and consistent, and not to fragment the verbal picture by mixing in heterogeneous images. For instance, one chant (Poem IX) is built around a personification allegory that describes a parliament summoned by Love in which Desire refutes Danger, Pity puts Refusal to great confusion, and the narrator begs to make the acquaintance of Loyal Desire and Amorous Memory. And in the balade of the bereft lover (Poem VIII), which is unified about its literary reference, he begins by comparing his lady to eleven famous female lovers, such as Esther and Guenevere; then he compares himself to two ladies full of anguish, Phyllis and Io; and finally he reviles Atropos, the Fate, for taking his beloved from him. Especially effective in unifying balades XII and XIII are images attendant on the death of a lover: the grave inscription celebrating him as a martyr of love, recollection of his unrewarded service, the testament in which he bequeaths his heart to the lady, the black clothes of the mourners, and so on.

While parallels in wording between the "Ch" poems and works of Chaucer are mainly more general than striking, themes and techniques of every one of the French lyrics find correspondences in the English poet's verse, and they have poetic richness worthy of a young Chaucer. One prominent feature of the "Ch" lyrics which is not especially common in Chaucer's English work is the concentrated use of personification found in nine of the poems, including all four chants (Poems I, IV, IX, XI). Yet Chaucer employs standard personifications like Nature, Fortune, Love, and Danger throughout his poetry, and he composed one well-developed allegory in the *Complaint unto Pity*, which is usually identified as a very early work and therefore written near the time of the "Ch" works. Poem IX has some near correspondences to *Complaint unto Pity* in that both works feature a formal gathering of personified aspects of love and its attendant circumstances, with Pity being the focus of a public plea by the narrator-lover. Poem III, a balade, also evokes *Complaint unto Pity*; though the narratives contrast, the cast of characters and the world of the action are very similar. In the balade, an entourage of personifications such as Pity and the debonair Heart come forth to attend the lady while Danger has been exiled overseas, leading the lover to amorous rapture. By contrast, in Chaucer's poem Beauty, Youth, Wisdom, and such attend on the bier of Pity, whom Cruelty has cast from her heritage, while the lady is obsessed by the lover's death.

Several of the poems which feature multiple personifications recall discrete passages in *Troilus*, sets of stanzas that form short independent lyrics. In these passages, though no per-

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ions of the Pui by right reason are bound to exalt royal songs to the utmost of their power, and especially the one that is crowned by the assent of the companions upon the day of the great feast of the Pui . . . And although the becoming pleasance of virtuous ladies is a rightful theme and principal occasion for royal singing, and for composing and furnishing royal songs, nevertheless it is hereby provided that no lady or other woman ought to be at the great sitting of the Pui, for the reason that the members ought hereby to take example, and rightful warning, to honour, cherish and commend all ladies, at all times, in all places, as much in their absence as in their presence (Riley, *Monumenta Gildhallae Londoniensis*, vol. 2, part 2, pp. 580–90).

sonification other than Love appears, the generalized application of Chaucer's abstract terms make them readily translatable into allegory. The paeon to love that Poem I comprises, and in large part the lover's thanksgiving of Poem XIV, recall Antigone's celebration of the life of loving in *Troilus and Criseyde* (II.827–75). In all three cases the speakers focus on praise of the life of love, its innate goodness, and its guiding the lovers to constant betterment. The prayer for lovers which makes up Poem IV, a chant built around personifications, presents a parallel to the *Troilus* narrator's invocation at the beginning of the work (I.22–51), where he asks lovers' prayers for their fellow servants of Love. While such prayers were conventional lyric subjects, a notable richness of image and complexity of petition marks both the chant and the invocation. Poems XII and XIII, as previously noted, make effective use of the popular lyric subject of the lover's death, either anticipated or consummated. They recall both Criseyde's prediction of her death (IV.764–91) and Troilus' testament (V.295–315). The passages of *Troilus*, like the balades, present the recurrent motifs of the type. Mars's pleas for the pity of knights and ladies in Chaucer's *Complaint of Mars* (lines 281–98) is also related to these poems.

Jean de le Mote's poetry was important in establishing the practice of literary allusion in *forme fixe* poetry; like le Mote, both Chaucer and the "Ch" poet drew heavily on Ovid and Virgil, while also alluding to characters of the Bible and medieval romance. Though most of "Ch's" references are clear, the story of the "three daughters of Phoebus" that informs Poem VI is as puzzling as some of those in Jean de le Mote's verse. Chaucer himself, of course, while generally adhering to the established narratives, sometimes varies them or creates his own versions, as when he attributes a metamorphosis to Alceste in the *Legend of Good Women* (F.511–16). More specifically like Chaucer is the roll call in Poem VIII of thirteen noble, often tragic, women: Esther, Judith, Thisbe, Helen, Polyxena, Hero, Ariadne, Isolt, Dido, Guinevere, Daphne, Phyllis, and Io. Five of these are duplicated in the list of six beautiful women in Poem XI. Chaucer includes nine of the thirteen in the train of literary figures named in the balade of the Prologue to the *Legend of Good Women* (F.249–69).

Two of the most inventive and entertaining of the "Ch" works are unified neatly around Ovidian themes. The playful spirit of Poem VII evokes several of Chaucer's droll short poems, and especially the narrator's humorous prayer to Morpheus in the *Book of the Duchess* (lines 238–69).<sup>10</sup> In "Ch's" lively poem, the lover-narrator, separated from his beloved by an Argus-eyed guardian, longs to join her. With increasing emotion he expresses his desire that Jupiter turn him into a shower of gold, just as the god metamorphosed himself in order to get to Danaë. Poem X, the only rondeau, constitutes another impressive use of Ovidian art. It is an exemplary representative of the rondeau form, managing in a mere eight lines by means of deft literary allusion to present a neat *Ars Amatoria*. If you wish to sacrifice to Venus in her proper temple, says the poet, you need to carry the arms of Orpheus, and to use Bacchus, Flora, and many promises — a transparent formula for capturing the lady with music, wine, flowers, and fast talk. The playful art of the poem is suggestive of short poems of Chaucer like "To Rosemounde" or the triple rondeau "Merciles Beaute."

One of the most suggestive of Chaucer's verse is Poem V, in which the lady narrator, abandoned when past her youth, reproaches the lover for his desertion. She compares him

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<sup>10</sup> Traditionally considered Chaucer's most "French" work, the borrowings apparent in *The Book of the Duchess* exemplify the extent to which "Chaucer's compositional choices are not being made merely in reaction to Machaut or Froissart or Guillaume de Lorris, they are choices made in parallel with them and born out of a similar cultural standpoint" (Butterfield, "Chaucer's French Inheritance," p. 27).

to several villains of history, including Nero, Herod, Judas, Aeneas, Jason, and Livy's false judge Apius, whose perfidy Chaucer tells in *The Physician's Tale*. She reproaches Venus, too, for not schooling her for such treason with the love tragedies of Helen and Medea. Similar laments of the rejected lady in the manner of Ovid's *Heroides* provided a favorite topic for Chaucer. The motif is found in Anelida's lament in *Anelida and Arcite* (lines 211–350), the nine complaints of famous mistreated women in the *Legend of Good Women*, and Dido's lament in the *House of Fame* (lines 320–60). In this "Ch" balade, and the others discussed that contain extensive literary allusion, the poet displays an easy familiarity with classical sources. His use of learning in this respect is quite superior to that typically displayed in the perfunctory and superficial references of a Deschamps or Granson.

The fifteen works of the "Ch" poet make a well-unified corpus of love lyrics in the *formes fixes*. The poet shows a ready mastery of form, handling without awkwardness long stanzas with intricate rhyme-schemes, the typical pattern being a ten-line *ababbccdd*. It might be described as an expanded rhyme royal (*ababbcc*), which became Chaucer's favorite stanza. The long stanza and the plentiful use of rhetorical figures identify the poet as more the rhetorician than the musician. If "Ch" is Chaucer, it would seem that he composed these works before he came fully under the influence of the great musician-poet, Machaut. A date for the works early in Chaucer's career, as I have shown, accords with the contents and likely process of compilation of the Pennsylvania manuscript.

Two important features of "Ch's" artistry which indicate a quality of literary talent not unworthy of a Chaucer are the poet's use and development of striking metaphors to unify the lyrics and his elegant fabrication and integration of refrain in balade and rondeau. The image in Poem XV of the lover's heart, which if cloven would reveal the eyes and image of the beloved lady, serves effectively to introduce and organize the description of the beloved that is the subject of the poem. Comparably, the refrain of Poem II provides not only a fine unifying image but also an apt conclusion for stanza and poem: "Que fons et fris comme au feu fait la cire" ("And I melt and burn like wax does in the fire"). The lover's burning here evokes Chaucer's Troilus burning in the "fire of love" (I.435–40) and Damian in *The Merchant's Tale*, burnt by Venus' torch (*CT* IV[A]1775–77). Granted that the figure of the lover's burning is a commonplace of the mode, a more cogent affinity of the refrain to Chaucer is found in the poetic technique: the compact, gracefully alliterating wording that presents the lover as like melting wax, and the poet's smooth integration of the refrain in each of the three stanzas. A number of the refrains that the poet employs (e.g., for Poems III, V, VII, VIII, XV) similarly may be seen as worthy forerunners of the skillful refrains that crown Chaucer's lyrics. In sum, all indications are that the "Ch" poems in Penn were composed by a single gifted author; if the initials "Ch" do not indicate Chaucer, the lyrics are, nonetheless, of such content and quality that the group may be associated with the great poet's name without affront.

#### *The Poems of "Ch" Texts*

The following edition is made from the unique texts of the poems in University of Pennsylvania Manuscript French 15, a parchment codex of one hundred folios without illuminations, measuring 30 by 24.2 cm. The manuscript was written down in a neat Gothic hand by French scribes at the end of the fourteenth century. Though the scribes were French, the manuscript could have been made in England. In the List of Contents of 310 poems (see pp. 94–146), the works appear as numbers 235, 237, 239–42, 244–45, 249, 260, 264, and 273–76; inscribed on folios 74c–85a.

*French Lyric Poets of the Fourteenth Century Associated with Chaucer and the “Ch” Poems*

Guillaume de Machaut, 1300–77: the preeminent fourteenth-century French poet and musician; patronized by Bonne of Luxembourg, first wife of Jean II (1340–54), and by their sons, most notably the duke of Berry.

Jean de le Mote, active 1327–50: clerk and musician-poet who served Queen Philippa in Hainault, and later in the English court in the 1340s.

Jean Froissart, 1337–140?: chronicler of the Hundred Years War and poet who served Queen Philippa at the English court 1361–68.

Oton de Granson, 134?–97: knight-poet who served English royalty on and off from 1369 until his death.

Eustache Deschamps, 1346–140?: prolific poet of the French court; “educated” (“nourri”) by Machaut, whom he celebrated in verse; his 1,017 extant balades also include a famous one praising Chaucer.





## THE POEMS OF “CH”

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[Ch I; MS #235]

### 1. CHANÇON ROYAL

Ch

Entre les biens que creature humaine  
Puist acquerir pour vivre liement,  
C'est d'ensuir la vie souverainne  
D'Amours, qui est le droit commencement  
5 De toute honneur; et amoureusement  
Eslire dame honorable a maistresse;  
Et endurer, soit pour joie ou tristesse,  
Son bon plaisir et gracieux vouloir;  
Et par ainsi demenant ceste vie  
10 Se puet en grace amoureuse veoir  
Dont tous biens vient et plaisance cherie.

Car il est vray qu'en l'excellente demaine  
D'Amours regne gracieux Pensement,  
Franchise, Honnour, Esperance hautainne,  
15 Foy, Loyauté, Leesce, Esbatement;  
Secours conforte Dangier prestement  
Quant Escondit le requerant trop blesce;  
Refus y maint par raisonnable adresce,  
Et Loing Detry, pour les bons percevoir  
20 Ou Pitié vaint quant Bonne Amour l'otrie;  
Et la est Joie en signe de Vouloir,  
Vie aduree et de Joye enrichie.

Et au seurplus, dame de graces plaine —  
Teles dont cuer d'amant joieusement  
25 Se puet vivre — donne garison saine  
Par Doulz Regart et signes doucement.  
La sont souspir getez couvertement,  
La sont penser a l'esperoir de leesce,  
La est aussi Souvenir qui ne cesse



## THE POEMS OF “CH”

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### 1. [THE SOVEREIGN LIFE OF LOVE]

One of the good things that a human being  
May do in order to live happily  
Is to follow the sovereign life  
Of Love, which is the true beginning  
5 Of all honor; and in accordance with Love  
To choose an honorable lady as his mistress;  
And to endure, whether for joy or sadness,  
Her good pleasure and gracious will;  
By thus leading this life  
10 Through the grace of Love he will be able to perceive  
The source of all good things and of dear pleasure.

For it is true that in the excellent domain  
Of Love gracious Thought reigns,  
Generosity, Honor, high Hope,  
15 Faith, Loyalty, Joy, Diversion;  
Help soothes Danger quickly  
When Denial wounds the petitioner too much;  
Refusal and Long Delay remain there according to propriety,  
So that he may appreciate the benefits  
20 When Good Love allows Pity to conquer;  
There is Joy the mark of Desire,  
There is a stable life enriched with Joy.

And what is more, the lady full of graces —  
Those graces that make the heart of a lover  
25 Able to live joyously — grants complete health sweetly  
By Sweet Looks and signs.  
There are sighs breathed covertly,  
There are thoughts hoping for happiness,  
There also is unceasing Memory

- 30      Avec le vueil de servir main et soir,  
           Et d'aviser comment dame et amie  
           A de garir vray amant le pouoir  
           A cemonse de Doulce Courtoisie.
- 35      Pour ce conclus en voulenté certainne  
           D'Amours servir et ma dame humblement,  
           Qu'il n'est vie de vices si lointainne,  
           N'estat si gay que d'amer loyaument.  
           Car par amer puet on habondamment  
           Acquerir joie en haultainne noblesce,  
 40      Par Bien Amer s'eslongn'on de l'apresce  
           A deshonnour. Assez est assavoir  
           De Bien Amer entrer en seignourie:  
           De miex dire, de miex faire et valoir.  
           S'est eureux qui a ce point s'allie.
- 45      Toute belle, de grace droite plaine,  
           Gente a devis, au maintien excellent,  
           Dame que j'aim, melodie mondainne!  
           A voir l'estat de vo gentilz corps gent,  
           A vous servir — gracieuse en simplesce,  
 50      Riche d'atour, avisee en jeunesse —  
           Si liegement qu'en ce point vueil manoir.  
           N'autre de vous n'y clamerai partie  
           Car Loyauté en fera tel devoir  
           Qu'assez sera pour mener vie lie.
- L'envoy
- 55      S' Amours me veult de ses hauls biens pourvoir  
           De Joie aray joieuse compaignie.

[Ch II; MS #237]

## 2. BALADE

Ch

- Onques doulour ne fu plus angoisseuse  
 Que mon las cuer endure nuit et jour,  
 Ne tristesse plus aspre ne crueuse.  
 Morir m'est joie et brief finer doulçour,  
 5      Confort d'Ami m'est de nulle valour,  
           Espoir n'a cause aux drois de ma leesce,  
           Car le vouloir de ma belle maistresse  
           Est de mon cuer faire vivre en martire.

- 30 Together with the wish to serve morning and evening,  
 And to meditate how his lady and friend  
 Has the power to heal a true lover  
 At the instance of Sweet Courtesy.
- For this reason I resolve with sure will
- 35 To serve Love and my lady humbly,  
 For there is no life so far from vice,  
 Nor state so gay as that of loving loyally.  
 For by loving one may gain abundant  
 Joy in high nobility.
- 40 By Good Loving one draws himself away from the bitterness  
 Of dishonour. To enter into the lordship  
 Of Good Loving, this is enough to know:  
 To speak better, to do better, to increase in merit.  
 He is happy who joins this life.
- 45 Completely lovely one, full of true grace,  
 Pretty as one could choose, of excellent bearing,  
 Lady that I love, earthly melody!  
 To observe your noble person,  
 To serve you — gracious and unaffected,
- 50 Rich of attire, discreet in youth —  
 So dutifully that I may remain in that position;  
 No other thing will I ask of you,  
 For Loyalty will do such duty  
 That this will suffice me to lead a happy life.
- The Envoy
- 55 If Love wishes to provide me with his high benefits,  
 I will have the joyous company of Joy.

## 2. [THE LOVER WHO MELTS LIKE WAX]

- Never was there more wretched sorrow  
 Than what my poor heart endures night and day,  
 Nor sadness more bitter and cruel;  
 To die is joy to me and a quick end sweetness;
- 5 Friend's Comfort is of no value to me;  
 Hope has no power to further my happiness,  
 For the desire of my beautiful mistress  
 Is to make my heart live in martyrdom.

- 10      Quunque j'en ay me martrist, tue, et blesce,  
           Que fons et fris comme au feu fait la cire.  
  
           Ses rians yeulx, sa maniere joieuse,  
           Son doulx regart, son gracieux atour,  
           Sa grant beauté, sa parole amoureuse,  
 15      Son plaisant corps, et sa fresche coulour  
           Ne me donnent en tous lieux que doulour,  
           Ne par eux n'ay de reconfort adresce.  
           Com plus la voy, plus li di ma maistresse.  
           N'ains y perçoy sa grace, Dieu li mire.  
           Refus y croist et Pitié pour moy cesse  
 20      Que fons et fris, etc.  
  
           Et assez puet sa doulceur gracieuse  
           Congnoistre que loyaument, sans fauls tour,  
           L'aim, criens, et sers pour sa treseüreuse  
           Mercy avoir, en gardant son honnour.  
 25      Mais com je croy Dangier la fait sejour  
           Avec Reffus, par quoy elle me lesse  
           Plain de souspirs et de plains, en la presse  
           De Desiriers, ou Desespoir se tire  
           Si qu'emmy moy tout desconfort s'adresce,  
 30      Que fons, etc.

[Ch III; MS #239]

### 3. BALADE

Ch

- Je cuide et croy qu'en tous les joieux jours  
 Que le soleil cler et net suelt parer,  
 Et les heures faire leur commun cours  
 Pour nuit obscure a son droit amener,  
 5      Celui fu bon — je le doy honorer!  
 Gay, gent, plaisant, et de grace adjourna;  
 Phebus aussi de doulçour l'aourna,  
 Et le moment de ses biens enrichi  
 Chascun des diex, son pouoir li donna,  
 10      Quant ma dame me donna nom d'Ami.  
  
 Pitié se mist en ses plus biaux atours,  
 Et en excil fu Dangier oultre mer.  
 Confort, Deduit, Leesce, Gay Secours  
 Firent Refus par Bel Prier finer.

10        Whatever I have from her martyrs, kills, and wounds me,  
            And I melt and burn as wax does in the fire.

            Her laughing eyes, her happy manner,  
            Her sweet look, her gracious attire,  
            Her great beauty, her words of love.  
            Her pleasant body, and her fresh complexion  
15        Give me in all places only sorrow,  
            Nor by them have I a way to comfort.  
            The more I see her, the more I call her my mistress.  
            For that I have never gained her grace, God protect her.  
            Refusal grows in her and Pity for me stops  
20        So that I melt and burn as wax does in the fire.

            And well might her gracious sweetness  
            Recognize that I love, fear, and serve her  
            Loyally, without deceit, in order to gain  
            Her most joyful Mercy, while guarding her honor.  
25        However, I believe that Danger stays with her  
            With Refusal; by them she leaves me  
            Full of sighs and moans, in the oppression  
            Of Desire, where Despair advances,  
            So that within me all discomfort grows,  
30        And I melt and burn as wax does in the fire.

### 3. [THE DAY OF GRACE]

            I think and believe that among all the joyful days  
            That the clear, bright sun is wont to adorn,  
            When the hours make their common course  
            And lead dark night to its own land,  
5        That day was good — I must honor it!  
            It dawned gay, noble, pleasant, and gracious;  
            Phebus also adorned it with sweetness,  
            And each of the gods endowed the moment  
            With their benefits, and gave it their power,  
10        When my lady gave me the name of Friend.

            Pity came forth in her prettiest attire,  
            While Danger was in exile overseas;  
            Comfort, Delight, Joy, and Happy Help,  
            With Fair Prayer made Refusal stop;

- 15 Cuer debonnaire et digne d'onnorer  
 Vint de moult loins ou pays par de ça —  
 Loyal Penser de droit l'i envoia;  
 Et Bien Servir mist a mort Long Detry  
 Et Honte, avec qui fuï ça et la,  
 20 Quant ma dame, etc.
- Dont j'en loe sur toute rien Amours,  
 Et la doulçour de ma dame sans per,  
 A qui je doy de droit toutes honnours,  
 Servir, cremir, et loyaument amer —  
 25 Son vueil li viengne a son bon desirer —  
 Si vraiment qu'autre n'ameray ja.  
 L'eure fu bonne et Amours l'ordena,  
 Et pour moy fu renouvelé Mercy  
 Qui humblement s'aparu et monstra  
 30 Quant ma dame, etc.

[Ch IV; MS #240]

#### 4. CHANÇON ROYAL

Ch

- Aux dames joie, et aux amans plaisance,  
 Et a Amours reverence et honnour;  
 Aux envieux toute paine et grevance,  
 Et au surplus aux mesdisans langour  
 5 Tous temps aviengne; et secours de Doulçour  
 Soit ottroïés de puissance amoureuse  
 Aux vrais servans sans chose dolereuse.  
 Pitié leur soit advocate aprestee  
 Et par servir Mercy guerredonnee.
- 10 Dangier n'y ait seignourie a oultrance,  
 Ne Escondit rigoreuse vigour;  
 Detry se parte au fait de Bienveillance,  
 Entendue de Bon Cuer la clamour.  
 Honte n'y soit message ne Dolour;  
 15 Reffus n'y puist oster Vie Joieuse;  
 Paour seüre ait cause gracieuse  
 De congnoistre Loiauté esprouvee  
 Ou temps qu'estre doit grace recouvree.
- A plaisant corps, a gaie contenance,  
 20 A vis paré d'une fresche coulour,

- 15      The debonnaire Heart, worthy of honor,  
         Came from far away to this country —  
         Loyal Thought sent her here, as was right;  
         And Serve-Well put to death both Long Delay  
         And Shame, with whom I had fled hither and yon,  
20      When my lady gave me the name of Friend.
- Therefore I praise Love above all for it,  
         And the sweetness of my peerless lady,  
         To whom by right I owe all honor,  
         To serve, fear, and love loyally —  
25      May her desire be fulfilled according to her good wish —  
         So truly that I will never love another.  
         The hour was good, Love ordained it;  
         For me Mercy was renewed  
         Who modestly appeared and revealed herself  
30      When my lady gave me the name of Friend.

#### 4. [ A PRAYER FOR LOVERS]

- Joy to ladies, and pleasure to lovers,  
         And reverence and honor to Love;  
         All pain and torment to the envious,  
         And what is more may feebleness  
5      Ever afflict slanderers; and may the aid of Sweetness  
         Be granted by Love's power  
         To true servants, with nothing sad.  
         May Pity be their prompt advocate  
         And Mercy their reward for service.
- 10      May Danger not have absolute lordship  
         Nor Denial harsh strength;  
         May Delay depart at the instance of Good Will,  
         The plaint of the Good Heart having been heard.  
         May neither Shame nor Sorrow be messenger;  
15      May Refusal not dislodge the Joyful Life;  
         May Fear reassured have a pleasing reason  
         To recognize proven Loyalty  
         At the time when grace should be obtained.
- To the pleasant body, to the gay countenance,  
20      To the face adorned with fresh complexion,



- A biau maintien, a joieuse samblance,  
 A cuer loial, a port de gent atour,  
 A simplesce d'excellente valour,  
 A maniere de meffait paoureuse,  
 25 Et a dame digne d'estre eüreuse  
 Par bien faire, par bien estre aournee,  
 Croisse valour de vertu redoublée.
- Sugetté soit naturelle ordonnance  
 Aux parties ensivans Bonne Amour:  
 30 Fueille, flour, fruit de leesce, habondance,  
 Et quanqu'il est de tout bon a ce jour;  
 Les elemens n'y soient a sejour  
 Pour eulx servir, et n'y soit dangereuse  
 Planete, en rier, dure, ne despiteuse,  
 35 Pour vouloir ce qu'il leur plaist et agreee  
 En fait, en dit, en cuer, et en pensee.
- Et a vous, dame, ou toute m'esperance  
 Maint, et qu'en bien je cheris et honnour,  
 Soit encliné Bonne Perseverance,  
 40 Grace, Santé; et si face retour  
 Loial Voloir pour manoir en millour  
 Estat de joie. Et vers moy si piteuse  
 Soies que loins soit de dolours crueuse  
 Le cuer de moy, belle tresdesiree,  
 45 Que j'ameray tant que j'aray duree.

L'envoy

Mon bien de vous vient, gracieuse nee.

[Ch V; MS #241]

**5. BALADE**

Ch

- Faults Apyus, pires que Lichaon,  
 Sans foy, sans droit, compaignon de Judas,  
 Cuers d'Erode, volenté de Noiron,  
 Je vail Dido parlant a Eneas,  
 5 Lasse et deserte; ainsi laissie m'as  
 Seule, esgaree, ou de tous biens mendie  
 A cuer dolent et a couleur changie,  
 Plus que triste, de maulx avironnee.

To fine conduct, to joyous appearance,  
 To the loyal heart, to noble manner,  
 To modesty of excellent worth,  
 To conduct fearful of misdeed,  
 25 And to the lady worthy of happiness  
 For doing well, for fine adornment,  
 May merit increase redoubled by virtue.

May the natural order be subject  
 To those who follow Good Love:  
 30 Leaf, flower, fruit of joy, abundance,  
 And whatever there is of every good this day;  
 May the elements not hold back  
 From serving them, and the planet not be reluctant,  
 Retrograde, cruel, nor dispiteous  
 35 In desiring what will please and suit them  
 In deed, in word, in heart, and in thought.

And to you, lady, in whom all my hope  
 Remains, and whom I cherish and honor dearly,  
 May Good Perseverance be propitious,  
 40 And Grace, and Health; and also may Loyal Desire  
 Return so you may live in the highest state of joy.  
 And may you be so piteous toward me  
 That my heart will be far from cruel sorrows,  
 Beautiful, most desirable one,  
 45 Whom I will love so long as I live.

The Envoy  
 My good comes from you, born gracious.

### 5. [THE CASTOFF LADY]

False Apius, worse than Lichaon,  
 Without faith, without justice, fellow of Judas,  
 Heart of Herod, will of Nero,  
 I am like Dido speaking to Aeneas,  
 5 Dejected and deserted. Thus have you left me  
 Alone, lost, where I am deprived of all good,  
 With sorrowing heart and changed complexion,  
 More than sad, beset by evils;

- 10      Ma plaisance est voie desesperee.  
         En povreté gist la fin de ma vie,  
         Car cuer de pierre a perverse pensee.  
         Jone, m'amas, et vieille, m'as guerpie.
- 15      Usee suis et en chetivoisin,  
         Servant de ce dont jadis me gardas.  
         De moy veoir, abhominacion!  
         Par tez samblans te moustre plus que las.  
         Ou sont les chans que ja pieça chantas?  
         Ou est le temps que la flour fu queillie  
         Soubz le ruissel de la fontaine Helie?
- 20      De la liquer trop m'a descoulouree  
         Ou par tez dis j'estoie asseüree,  
         Desquelz je suis appertement trahie,  
         Car sans raison, de tristresse affublee,  
         Jone, etc.
- 25      Ma simplesce donna audicion  
         A ton faint cuer et tant que tu trouvas  
         Medee vraye. Or ay trouvé Jasson  
         En fausseté que ja ne laisseras.  
         Venus, Venus, trop est las le solas,
- 30      Car tes brandons ont ma coulour noircie.  
         Pourquoi ne fu l'aventure anoncie  
         Du bel Helaine et celui de Medee,  
         Quant tu me fis jadis l'amour celee  
         Qui a present me tolt plaisance lie?
- 35      Di moy pourquoi ou je suis esgaree.  
         Jone, m'amas, et vielle, m'as guerpie.

[Ch VI; MS #242]

## 6. BALADE

Ch

- 5      Nous, qui sommes trois filles a Phebus,  
         Et que Clemene a un jour enfanta,  
         Alectiez du pur lait Zephirus  
         O biau vergier que Damien planta,  
         Devons loer celui qui nous crea,  
         Le jour aussi de no prime naissance,  
         Car nous avons de droit tant de puissance  
         Que nostre espoux en qui maint seignourie.

- 10        My pleasure is a path of despair;  
          In poverty lies the end of my life,  
          For a heart of stone has wicked thought;  
          Young, you loved me, and old, you have cast me off.
- I am spent and in misery,  
          Servant of that from which you formerly protected me.
- 15        To see me, abomination!  
          By your looks you prove yourself worse than a wretch.  
          Where are the songs that you used to sing?  
          Where is the time that the flower was gathered  
          Beside the stream of the fountain of Helicon?
- 20        It stained me deeply with its waters  
          When by your song I was made confident.  
          By these I am openly betrayed,  
          Deprived of justice, shrouded with sadness.  
          Young, you loved me, and old, you have cast me off.
- 25        My innocence gave ear  
          To your deceitful heart until you found  
          A true Medea. Now I have found a Jason  
          In the falsity which you will never abandon.
- 30        Venus, Venus, your pleasure is too wretched,  
          For your torch has blackened my complexion.  
          Why was I not told the tale  
          Of the beautiful Helen and that of Medea  
          When earlier you incited me to the secret love  
          Which now takes joyful delight from me?
- 35        Tell me why I am thrown aside.  
          Young, you loved me, and old, you have cast me off.

## 6. [A NEW GOLDEN AGE]

- 5        We who are three daughters of Phoebus,  
          Whom Clymene gave birth to in one day,  
          Nursed with the pure milk of Zephyrus  
          In the beautiful garden that Damia planted,  
          We must praise him who created us,  
          Also the day of our first birth,  
          For we have by right as much power  
          As our spouse in whom lordship resides.

- 10        Nous avec li vainquera sans doubtaunce  
           Viel Saturnus et sa dure lignie.  
  
           De nostre acort avons Palanurus,  
           Et Jupiter qui jadis li osta,  
           Ce dont en mer fu creée Venus.  
 15        Mars son biau chief pour no bien armera;  
           Le char gemmé ja Pheton n'amenra.  
           Thaïs converse onnera sa samblance;  
           Toutes ninphes voldront no bien veillance.  
           Crete, Colcos, Parguste, et Archadie  
           Feront finer et tiront a outrance  
 20        Viel Saturnus, etc.  
  
           Les diex de mer, et en chief Neptunus,  
           Et ceulx des bois, ou moult deduis [y] a,  
           Atremperont les eles d'Eolus,  
           Et Jupiter ses fouldres fondera.  
 25        Ainsi de nous chascune se verra  
           Menee a fin de mainte desplaisance.  
           Vive celui ou maint nostre esperance  
           Et qui pere de nous sa monarchie,  
           Le quel tira en bas par sa vaillance  
 30        Viel Saturnus et sa dure lignie.

[Ch VII; MS #244]

## 7. BALADE

Ch

- Plus a destroit, et en plus forte tour  
 Qu'Acrisiüs n'enclost Dane jadis,  
 Est enclose la belle que j'aour  
 Comme mon dieu ou mondain paradis.  
 5        Car Argus est sus haulte roche assis  
           Ou nul des yeulx ne clot, et s'en a cent.  
           Se ne puis veir ma dame vraiment,  
           Ne ne verray, ce sçay je sans doubter,  
           Se Jupiter, a cui mon cuer s'atent,  
 10        Ne me fait brief en pluie d'or muer;  
  
           Et ce seroit certes le meilleur tour  
           Considerer, que la garde a tousdiz  
           Cuer Tantalus, et ara chascun jour,

10       Undoubtedly with him we will conquer  
           Old Saturn and his cruel progeny.  
  
           In our party are Palinurus,  
           And Jupiter who of old carried him away,  
           He who created Venus in the sea.  
           Mars will arm his handsome head in our cause;  
 15       No longer will Phaeton guide the jeweled chariot;  
           Thaïs converted will honor her beauty;  
           All nymphs will wish us kindness;  
           Crete, Colchis, Parguste, and Arcadia  
           Will bring to an end and decisively overthrow  
 20       Old Saturn and his cruel progeny.

          The gods of the sea, with Neptune in the lead,  
           And those of the woods, where there is much delight,  
           Will quiet the wings of Eolus,  
           And Jupiter will break his thunderbolt.  
 25       Thus each of us will find herself  
           Brought to the last of many displeasures.  
           May he thrive in whom our hope rests,  
           And who graces his kingdom with us.  
           Through his power he will throw down  
 30       Old Saturn and his cruel progeny.

## 7. [A PETITION TO JUPITER]

          Shut in a narrower cell and in a stronger tower  
           Than Acrisius shut Danäe in of old  
           Is the beautiful lady that I adore  
           As my god of the earthly paradise.  
 5       Argus is seated on a high rock  
           Where he closes none of his eyes, and he has a hundred.  
           Truly I cannot see my lady,  
           Nor will I see her, I know this without doubt,  
           Unless Jupiter, to whom my heart inclines,  
 10       Soon turns me into a shower of gold;

          And this surely would be the best plan  
           To devise, since the guard has ever,  
           And ever will have, the heart of Tantalus,

- 15 Car de ce cas l'a Juno tout espris.  
 Or est il vray qu'a la tresbelle pris  
 Me sui rendu comme sien liegement,  
 Mais je sçay bien que jamais nullement  
 N'en aray rien qui me puist conforter  
 Se Jupiter, a cui mon cuer s'atent,  
 20 Ne me fait, etc.,
- Comme il fist soy pour acquerir l'amour  
 De la gente Dane au tresriant vis,  
 Par qui Juno fu longtemps en doulour,  
 Et pour Yo et mainte autre a devis.  
 25 Si qu'en ce point je languiray, mendis  
 Des drois d'Amours, en angoisseux tourment.  
 Mes biens seront divers gemissement,  
 Et mes joies tourneront en amer,  
 Se Jupiter, a cui mon cuer s'atent,  
 30 Ne me fait brief en pluie d'or muer.

[Ch VIII; MS #245]

### 8. BALADE

Ch

- Humble Hester, courtoise, gracieuse,  
 Belle Judith, plaisant a regarder,  
 Simple Tisbé, lie, gente, amoureuse,  
 Noble Helaine, Polixné en parler,  
 5 Lealle Hero, des autres la nomper,  
 Vraye Adriane, Yseut par biaux atours,  
 Noble Dido, Genievre en nobles mours,  
 Dane en valour, par tousdiz fuïr blasme —  
 Et celle dont venoient mes bons jours  
 10 Pourrist en terre, et je remains sans dame.
- A cuer marry, a vie doulereuse,  
 Larmes aux yeulx, loins de joie esperer,  
 Au flun Cyron ou Philis angoisseuse  
 M'est exemplaïre a mon las deviser,  
 15 Yo brute veult a moy deviser,  
 Triste, cornue, atteinte de doulours.  
 Mais c'est pour ce: considerer tous jours  
 Que la belle qui cuer et corps m'entame,

Because in this affair Juno has fully roused him.  
15 Now it is sure that I have given myself  
To the most beautiful one as her liege,  
But I know well that never in any way  
Will I have anything that can comfort me  
Unless Jupiter, to whom my heart inclines,  
20 Soon turns me into a shower of gold,

As he did himself to acquire the love  
Of the noble Danæ of the smiling face,  
Because of whom Juno was long in sorrow,  
As well as for Io and a great many others.  
25 Thus in this state I will languish, deprived  
Of the rights of Love, in anguished torment;  
My pleasures will be varied sighs,  
And my joys will turn to bitterness,  
Unless Jupiter, to whom my heart inclines,  
30 Soon turns me into a shower of gold.

#### 8. [THE BEREFT LOVER]

Modest Esther, courteous, gracious,  
Beautiful Judith, pleasant to contemplate,  
Simple Thisbe, joyful, lovely, amorous,  
Noble Helen, Polyxena in speaking,  
5 Loyal Hero, nonpareil of all,  
Faithful Ariadne, Isolt in fine apparel,  
Noble Dido, Guinevere in noble customs,  
Daphne in worth, ever shunning blame —  
This one from whom came my good days  
10 Decays in the ground, and I am left without my lady.

With unhappy heart, with sorrowful life,  
Tears in my eyes, far from hope of joy,  
I am at the river of Charon where Phyllis full of anguish  
Provides an example for my desperate plan.  
15 Io become brute is a model for me,  
Unhappy, horned, stricken by sorrows.  
Always it will be thus: to ponder every day  
That the beautiful one who pierces my body and heart,



20 Ma maistresse plainne d'umbles honnours,  
Pourrist en terre, etc.

Mal m'as servi, horrible et despitouse  
Atropos, preste a me devourer.  
Gouffre sans droit, murdriere fameilleuse,  
Fisses l'Essient Nature dominer,  
25 En jeune estate Leesse habondonner,  
Par demener amoureuses doulçours.  
Car jamais jour ne quier avoir secours,  
Joie d'Amours, ne rien qui m'en enflame,  
Puis que celle que j'amay par amours  
30 Pourrist, etc.

[Ch IX; MS #249]

### 9. CHANSON ROYAL

Ch

Pour les hauls biens amoureux anoncier,  
Et les vrais cuers des amans resjoïr,  
Et les graces qui y son publirer —  
Lesquelles ont par loiaulment servir —  
5 Tout serviteur apresté d'obeïr  
Est apparu par mandement de Joye;  
Q'umple Pitié, qui de secours est voie,  
A plain pouoir et dominacion  
De donner ce qui les leaux conjoie:  
10 Et c'est Mercy sans contradiction.

Et l'acort joieusement traïctier  
Fu Franchise cemonse de Desir,  
Qui debati a toutes fins Dangier  
Tant qu'il ne pot sa requeste obtenir.  
15 Ou parlement qu' Amours fist par plaisir  
Fu Doulx Penser, qui doucement s'emploie;  
Et Souvenir, que ne flenchist ne ploie,  
Avec Espoir la ot audicion.  
Pour les amans Pitié la si s'emploie  
20 Qui a Reffus fist grant confusion

En remonstrant le mal partout entier  
Que Detry fay a maint amant souffrir,  
Et que plains, plours, et souspir darrenier  
Viennent souvent desserte remerir;

20        My mistress full of modest honor,  
              Decays in the ground, and I am left without my lady.

              You have served me evilly, horrible and insolent  
              Atropos, ready to devour me,  
              Abyss without justice, famished murderer.  
25        You have caused Knowledge to master Nature,  
              Youth to abandon Gaiety,  
              The enjoyment of amorous sweetnesses. .  
              For never a day will I seek to have a remedy,  
              Joy of Love, or anything which will enflame me with it,  
              Since she whom I loved truly  
30        Decays in the ground, and I am left without my lady.

### 9. [THE PARLIAMENT OF LOVE]

              In order to proclaim the exalted benefits of Love,  
              And to rejoice the true hearts of lovers,  
              And to announce the graces that are in it —  
              Those that lovers have through loyal service —  
5        Every servant ready to obey  
              Appeared by the command of Joy;  
              And humble Pity, who is the way of succor,  
              Possessed full power and dominion  
              To bestow that which delights the loyal ones:  
10        Without doubt, that is Mercy.

              And for negotiating an agreement joyously  
              Generosity was summoned by Desire,  
              Who challenged Danger at all points  
              So that he could not have his way.  
15        In this parliament that Love assembled to his pleasure  
              There was Sweet Thought, who sweetly occupied herself;  
              And Memory, who neither turned aside nor yielded,  
              Together with Hope there had a hearing.  
              Pity too busied herself there for lovers  
20        And she put Refusal to great confusion

              In protesting the complete evil  
              That Delay everywhere causes many a lover to suffer,  
              And the fact that complaints, tears, and sighs  
              Often come in the end to reward merit;

25 Si qu'il couvient a ce cas prouveïr,  
 Comme dit est, car Amours si anioie,  
 Et messagiere en aucuns lieux mennoie  
 Ou Beauté regne et Douce Impression.  
 A cui je parle, et fay tant et maistroie  
 30 Que de Dangier je banis l'opinion.

"Dont, reguarde que volu tramblier!  
 Atant, Pitié, vueillons nous tous offrir  
 Au service d' Amours; et acointier  
 Leal Vouloir, Amoureux Souvenir,  
 35 Cuer pacient pour le vue soustenir  
 De nos dames se Refus nous guerroie;  
 Et esperer, se Dangier les fourvoie,  
 Souffrir tousdis et servir de cuer bon  
 Feront fenir leur durté qui desvoie  
 40 Et en met maint en desolacion."

Dame, a beauté digne de moult prisier,  
 S'il vous plaisoit a mes maulx secourir,  
 Mon bien seroit en estat d' essaucier,  
 Et mon vray cuer en l'espoir de jouir.  
 45 Mais s'il vous plaist le propos maintenir  
 Ou le vostre des longtemps a seurploie,  
 Riens ne sera certes qui me resjoie.  
 Si vous requier par grace guerredon;  
 S'aray le bien que pieça desiroie  
 50 Et de confort gaie provision.

#### L'envoy

Princes, Amours veult qu'on sache et qu'on voie  
 Qu'il n'est vie que d'amer, ce n'est mon.

[Ch X; MS #260]

#### 10. RONDEL

Ch

Qui veult faire sacrefice a Venus  
 Ou temple dont elle est droite deesse  
 Porter couvient les armes Orpheus —  
 Qui veult faire sacrefice a Venus —  
 5 Et espandre des hautains biens Bacchus,  
 Et de Flora don, et mainte promesse —

25      Thus it is necessary to provide for this case,  
          As is said, since Love is so troubling  
          And sends his embassy to every place  
          That Beauty and Sweet Sentiment reign.  
          I spoke to Pity, and so managed and gained mastery  
 30      That I overcame the influence of Danger:

         “Now look upon us trembling!  
          At this time, Pity, we all want to offer ourselves  
          To the service of Love; and to make the acquaintance  
          Of Loyal Desire and Amorous Memory,  
 35      Our hearts being patient to sustain the sight  
          Of our ladies if Refusal makes war on us,  
          And to hope, if Danger thrusts them aside,  
          That constant endurance and willing service  
          Will make their cruelty cease, which bewilders  
 40      And leads many to ruin.”

         Lady of beauty, worthy of great esteem,  
          If it pleased you to help my troubles  
          My soul would be in a state of exaltation,  
          And my true heart in hope of enjoyment.  
 45      But if it pleases you to maintain the resolution  
          In which your heart has long remained,  
          There is indeed nothing that will gladden me.  
          So I ask guerdon of your grace,  
          And I will have the good that I long desired  
 50      And a happy provision of comfort.

The Envoy

Prince, Love wishes it to be known and seen  
 That there is no life except that of love, indeed.

**10. [HOW TO SACRIFICE IN VENUS' TEMPLE]**

         He who wants to sacrifice to Venus  
          In the temple of which she is proper goddess  
          Must carry the arms of Orpheus —  
          He who wants to sacrifice to Venus —  
 5      And he must pour forth the great gifts of Bacchus,  
          And the bounty of Flora, and many a promise —

Ou temple dont elle est droite deesse.  
 Qui veult sacrefice a Venus

[Ch XI; MS #263]

# 11. CHANÇON ROYAL

Ch

- Venez veoir qu'a fait Pymalion;  
 Venez veoir excellente figure;  
 Venez veoir l'amie de Jason;  
 Venez veoir bouche a poy d'ouverture;  
 5 Venez veoir de Hester la bonté;  
 Venez veoir de Judith la Beauté;  
 Venez veoir les doulz yeulz Dame Helaine;  
 Venez oïr doulce voix de Serainne;  
 Venez veoir Polyxene la Blonde;  
 10 Venez veoir de plaisance la plaine,  
 Qui n'a de tout pareille ne seconde.
- Avisiez bien sa gente impression;  
 Avisiez bien sa maniere seüre;  
 Avisiez bien l'imaginacion  
 15 De son gent corps a joieuse estature;  
 Avisiez bien sa lie humilité;  
 Avisiez bien sa simple gaieté;  
 Avisiez bien comment de biens est plaine;  
 Avisiez bien sa faiture hautaine;  
 20 Avisiez bien comment elle suronde  
 En meurs, en sens, au tant que dame humaine  
 Qui soit vivant a ce jour en ce monde.
- Ymaginez humble condicion  
 Qui la maintient en parfaite mesure  
 25 Si qu'en elle a de tout bel et tout bon,  
 Au tant que dame ou vaillance prent cure.  
 Ymaginez sa gracieuseté;  
 Ymaginez son sens amoderé;  
 Ymaginez l'excellence hautainne  
 30 De son estat que Leesce a bien mainne,  
 Et vous direz, "Vela dame ou habonde  
 Honnour, savoir, avis, joie mondaine,  
 Sens, simplesce, bonté, et beauté monde."

He who wants to sacrifice to Venus  
In the temple of which she is proper goddess.

**11. [THE LADY'S PERFECTION]**

Come see what Pygmalion has made;  
Come see the excellent form;  
Come see the loved one of Jason;  
Come see the little mouth;  
5 Come see the goodness of Esther;  
Come see the beauty of Judith;  
Come see the sweet eyes of Lady Helen;  
Come hear the sweet voice of the Siren;  
Come see Polyxena the Blonde;  
10 Come see the fullness of pleasure,  
Who has among all no equal nor second.

Study well her noble figure;  
Study well her assured manner;  
Study well the image  
15 Of her noble body of delightful stature;  
Study well her happy humility;  
Study well her modest gaiety;  
Study well how she is full of goodness;  
Study well her superb features;  
20 Study well how she excels  
In character, in wisdom, as much as any lady  
Who is living at this day in this world.

Imagine her modest bearing  
Which maintains perfect moderation  
25 So that in her is all beautiful and good,  
As much as in any valiant lady.  
Imagine her graciousness;  
Imagine her temperate good sense;  
Imagine the high excellence  
30 Of her position, which Joy guides toward good,  
And you will say, "Here is a lady in whom abounds  
Honor, wisdom, judgment, worldly joy,  
Understanding, modesty, goodness, and flawless beauty."

- 35 C'est ma dame dont j'atens guerredon;  
 C'est mon confort; c'est ma pensee pure;  
 C'est mon espoir; c'est la provision  
 Des hautains biens en qui je m'asseüre;  
 C'est ma joie, mon secours, ma santé,  
 40 Mon riche vuet, de long temps désiré,  
 Mon doulx ressort, ma dame souveraine;  
 C'est celle aussi qui tous les jours m'estraine  
 De la joieuse et tresamoureuse onde  
 De qui Penser avient du droit demaine  
 De Loyauté, que Leesce areonde.  
 45 Dame que j'aim, flour de perfection,  
 Rousee en May, soleil qui tousdis dure,  
 Flun de doulcour, a cui comparoison  
 D'autre dame belle ne s'amesure  
 Quant a mon veuil ne a ma voulenté,  
 50 Si vrayement que mi bien sont enté  
 En vous du tout. Ne soit de vous lointainne  
 Pitié pour moy, donner garison sainne,  
 Car trop seroit ma tristresce parfonde  
 S'elle n'estoit de vostre cuer prochainne,  
 55 Fuiant Dangier que Bonne Amour confonde.

L'envoy

Princes du puy, savez vous qu'i demainne  
 Ma dame en bien a joieuse faconde,  
 Et ce qu'elle est? De Deduit chievetainne,  
 Si que la voir les cuers de vices monde.

[Ch XII; MS #273]

**12. BALADE**

Ch

- Mort le vy d'ire, et si n'i avoit ame  
 Qui pour son bien se vouldist travaillier.  
 Je vi son corps sans vie mis soubz lame,  
 Ou escript ot, "Ci gist l'amant entier  
 5 Qui onques jour ne pot, pour Bel Prier,  
 A sa doulour trouver Joieux Secours.  
 Cuer sans pitié li a finé ses jours;  
 Onques si vray ne reposa en corps;  
 Certes, il est leal martir d'Amours —  
 10 A son ame soit Dieu misericors."

35 She is my lady from whom I await reward;  
 She is my comfort; she is my pure thought;  
 She is my hope; she is the provision  
 Of the exalted benefits in which I find security.  
 She is my joy, my help, my health,  
 My rich wish, long desired,  
 40 My sovereign lady, my sweet refuge;  
 She it is also who all the days keeps me  
 In the joyous and very amorous sea  
 In which Thought comes from the true domain  
 Of Loyalty, which surrounds Delight.  
 45 Lady that I love, flower of perfection,  
 Dew in May, sun which always shines,  
 Well of sweetness, to whom there is no measure  
 Of comparison with other beautiful ladies,  
 Either in my desire or my will,  
 50 So truly is my good rooted  
 Completely in you. May Pity for me not be  
 Far from you, to give me complete healing,  
 For my sadness would be too deep  
 If she were not close to your heart,  
 55 Fleeing Danger which confounds Good Love.

The Envoy

Prince of the puy, do you know what governs  
 My lady in goodness in joyous plenty,  
 And what she is? Sovereign of Delight,  
 So that seeing her cleanses hearts of vice.

**12. [REQUIEM FOR A LOVER]**

I see him dead from anguish, and there was no soul  
 Who would exert itself for his good.  
 I see his lifeless body placed beneath the slab,  
 On which it is written, "Here lies the complete lover  
 5 Who never was able, through Fair Request,  
 To find Happy Help for his sorrow.  
 A heart without pity ended his days;  
 Never so true a one lived in a body;  
 Truly he is a loyal martyr of Love  
 10 May God have mercy on his soul."



Car il amoit loiaument sans nul blasme,  
 Bel a son dit et bon a son cuidier,  
 Mais je sçay que onques a nul jour fame  
 Ne fist si mal par trop croire Dangier.  
 15 Il avoit sens et vouloir sans changier;  
 Souvent baignoit son vis pale de plours;  
 C'estoit pitié a oïr ses clamours;  
 Jamais de tel ne sera fais restors.  
 Or est il mort, assegiez de dolours —  
 20 A son ame soit Dieu misericors.

De son vray cuer fist present a sa dame  
 Ce fu la fin de son jour derrenier  
 Disant ainsi, "Puis que d' Amours la flame  
 Me fait du tout a vie renoncier,  
 25 A Dieu commant celle que tant ay chier,  
 A Dieu commant plaisancë et boudours."  
 Lors clost les yeulx en perdant ses coulours.  
 Amours servi et en fin en est mors.

[Last two lines missing in manuscript.]

[Ch XIII; MS #274]

### 13. BALADE

Ch

Oez les plains du martir amoureux,  
 Tous vrays amans, et plourez tendrement!  
 De le veoir vueilliez estre songneux  
 Et entendre comment piteusement  
 5 Fait les regrés du grief mal qui l'esprent.  
 Se vous povés, faites li brief secours.  
 Priés aussi a mains jointes Amours  
 Qu'il ait merci de son leal amant,  
 Car, par ma foy, veües ses doulours,  
 10 Il vit sans joye et languist en mourant.

Simple, pali, triste, las, doulereux,  
 En souspirant faisant son testament,  
 Disant ainsi en la fin de ses geus,  
 "Adieu, dame, pour qui muir humblement;  
 15 Mon cuer vous lay et vous en fay present;  
 Autre rien n'ay fors que plaintes et plours;  
 Ce sont les biens qu'en la fin de mes jours

Indeed he loved loyally without any blame,  
Lovely in his word, and good in his thought,  
And I know that never at any time did a lady  
Do so badly by trusting in Danger too much.  
15 He had understanding and an unchanging will;  
He often bathed his pale visage in tears;  
It was a pity to hear his cries;  
Never will he be healed of these.  
Now he is dead, beset by sorrows —  
20 May God have mercy on his soul.

He made a present of his true heart to his lady  
This was at the end of his last day  
Speaking thus, "Since the flame of Love  
Makes me abandon life for good,  
25 I commend to God she whom I held so dear;  
I commend to God pleasure and gladness."  
Then losing his color, he closed his eyes.  
He served Love and in the end is dead from it.  
  
(30 . . . May God have mercy on his soul.)

### 13. [THE LANGUISHING LOVER]

Listen to the laments of the martyr of Love,  
Every true lover, and weep tenderly!  
Please be attentive in watching him  
And hearing how piteously  
5 He makes complaints for the harsh evils which burn him.  
If you can, render him some small aid,  
Pray also to Love with hands joined  
That he will have mercy on his loyal lover,  
For, by my faith, considering his sorrows,  
10 He lives without joy and languishes in dying.

Unhappy, grown pale, sad, miserable, sorrowful,  
Making his testament while sighing,  
Speaking thus at the end of his pleasures,  
"Adieu, lady, for whom I humbly expire;  
15 I leave you my heart and make you a present of it;  
I have nothing except laments and tears.  
These are the goods that I have at the end of my days

- Ay pour amer et estre vray servant.  
 Que fait mon cuer a cui Mort vient le cours?  
 20 'Il vit sans joie et languist en mourant.'"  
  
 Venez au corps, larmes cheans des yeulx,  
 De noir vestu, priant devotement  
 Pour l'amoureux, pour le pou eüreux,  
 A cui Amours a esté liegement  
 25 Joie, confort, deduit, esbatement.  
 Ses plus grans biens sont plaintes et clamours.  
 Et se savoir voulez par aucuns tours  
 Comment le las vit sa mort desirant,  
 Venez le voir, car certes, sans retours,  
 30 Il vit sans joie et languist en mourant.

[Ch XIV; MS #275]

#### 14. BALADE

Ch

- De ce que j'ay de ma doulour confort,  
 Du gay ressort qu'en vostre amer reçoï,  
 De ce que voy que j'ay finé et mort,  
 Par servir fort, Dangier et son desroy,  
 5 De ce qu'Ennoy s'est departi de moy,  
 De ce que n'oy plus plaintes ne doulours,  
 De Doulx Secours qu'a mes mauls aperçoï,  
 Grace a ma dame et loenge a Amours.  
  
 Car long temps ay attendu vie ou mort —  
 10 Mort par l'accort de dangereux conroy;  
 Mais par l'ottroy de Mercy, humble et fort,  
 Et Joie, au port d'un esuillié, conjoï;  
 Et en l'arroy m'a fait Deduit envoy  
 Du bien de soy, de la fin de mes plours,  
 15 Si qu'en ces tours je garïçon conçoï.  
 Grace a ma dame et loenge a Amours.  
  
 Vive tous temps a son plaisant deport;  
 Aie l'apport de souhait par envoy;  
 Tout esbanoy li soient sans discort,  
 20 Et le remort d'amer en bonne foy.  
 Comme je croy son cuer en leal ploy,  
 Dont en la loy ou prendre je vueil cours

For loving and being a true servant.  
What does my heart say, to which Death makes its way?  
20 'He lives without joy and languishes in dying.'"

Come to the body, tears falling from your eyes,  
Dressed in black, praying devotedly  
For the amorous, the seldom happy one,  
To whom Love has been absolutely  
25 Joy, comfort, delight, pleasure.  
His greatest goods are laments and mourning,  
And if you want to know in some fashion  
How the miserable man lives hoping for death,  
Come to see him, for surely, with no requital,  
30 He lives without joy and languishes in dying.

#### 14. [A LOVER'S THANKSGIVING]

Because of the comfort I have for my sorrow,  
Because of the joyful strength I gain in your love,  
Because I see that I have finished off and put to death,  
Through valiant service, Danger and his commotion,  
5 Because pain has left me,  
Because I no longer have laments and sorrows,  
Because of Sweet Help that I gain for my troubles,  
Grace to my lady and praise to Love!

For I long awaited life or death —  
10 Death according to Danger's plan.  
But by the gift of Mercy, humble and strong,  
And of Joy, in the aid of an exile, I am happy.  
In his retinue Delight has made me a bearer  
Of his goodness, to end my tears,  
15 So that in these events I obtain healing.  
Grace to my lady and praise to Love!

May she always live according to her sweet pleasure;  
May her wish be fulfilled with quick response;  
May every pleasure be hers without discord,  
20 And the tale of love told in good faith.  
Since I believe in her heart loyally,  
Therefore, by the law which I wish to follow

Sans loins sejours, joieusement en doy  
 Grace a ma dame et loenge a Amours.

[Ch XV; MS #276]

### 15. BALADE

Ch

Qui partiroit mon cuer en ij. parmi,  
 On y verroit l'empriente des beaux yeulx  
 De ma maistresse, et de ma dame aussi,  
 Qui de son bien tout le fait valoir mieulx;  
 5 Et au seurplus, ainsi m'aïde Diex,  
 Que son doulx vis est en moy si pourtrait  
 Que quant je pense au gracieux attrait  
 De ses samblans, que Leauté conjoie,  
 Il m'est advis que je voie, et de fait,  
 10 Source d'Onnour et rivièr de Joie,

En tant qu'elle a le corps tel assouvi,  
 Qu'avoir doit dame au vouloir d'amoureux,  
 Riant regard, maintien bel et joli,  
 Fresche coulour, estat riche et joieux,  
 15 Port d'excellence, et renon gracieux,  
 Cuer si gentil que Leauté s'i trait,  
 Et encor plus, chascun qui se retrait  
 Vers sa biauté, qui les veans resjoie,  
 Dist, "Je voy la aussi bien qu'a souhait  
 20 Source d'Onnour, etc";

Si remerci mes yeulx lesquelx ont si  
 Bien assené que j'en suis eüreux,  
 Et loe Amours et le pover de li,  
 Et ma dame qui puet mes dolereux  
 25 Maulx alegier, promettant qu'en tous lieux  
 La serviray encor plus que n'ay fait,  
 Car c'est de voir — son corps gent et parfait,  
 Son doulx atour, et sa maniere coie,  
 Avec Plaisir qui les amans reffait —  
 30 Source d'Onnour et rivièr de Joie.

Without long delay, joyously I owe for it  
Grace to my lady and praise to Love.

**15. [THE IMAGE IN THE LOVER'S HEART]**

Whoever would cut my heart in two  
Would see there the imprint of the lovely eyes  
Of my mistress, who is also my lady,  
Who with her goodness increases the worth of all;  
5 And what is more, may God help me,  
He would see that her sweet face is so engraved in me  
That when I think of the gracious attraction  
Of her semblance, in which Loyalty rejoices,  
It seems to me that I see, in very truth,  
10 The source of Honor and the river of Joy,

Insomuch as she has a body as perfect  
As a lady might have to the desire of the lover,  
A laughing look, a fair and pretty manner,  
Fresh complexion, high and happy status,  
15 Refined bearing, and gracious good name,  
Heart so noble that Loyalty is drawn to it,  
And still further, each person who is attracted  
To her beauty, which rejoices the beholders,  
Says, "I see there, as well as one might wish,  
20 The source of Honor and the river of Joy";

So I thank my eyes, which have so well  
Succeeded that I am made happy by them,  
And I praise Love and its power,  
And my lady who can assuage  
25 My unhappy afflictions, promising that everywhere  
I will serve her still more than I have,  
For she is in truth — her noble, perfect body,  
Her sweet disposition and quiet manner,  
With Pleasure which restores lovers —  
30 The source of Honor and the river of Joy.





## APPENDIX: THREE PENN POEMS OF RELATED INTEREST

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Two anonymous balades in Penn have an undoubted relationship to poems of “Ch” and provide interesting comparison to them. Among other things they suggest that there were informal writing competitions among the poets at court who matched their efforts employing similar subjects and wording. These two works are presented in this appendix together with a third balade which represents well the droll humor sometimes found in poems of the *formes fixes*.

The first work is a balade whose subject and refrain are close to “Ch” 5, Balade [“The Castoff Lady”]. It is the only poem edited here for which I fail to provide at least a suggestive translation. In his edition of the anonymous balades in the Penn manuscript, Charles Mudge simply transcribes the text without attempting to punctuate. Though I do not understand a good part of the text, sentence divisions seem reasonably certain, as well as the outlines of the lady’s story. As with the “Ch” version of the abandoned-lady story, this woman has been deserted by her lover in her mature years. She laments in the refrain that he who called loudly upon her when she was young abandons her now that she is older. Also like the lady of the “Ch” poem, she compares herself to the desolate Medea and Dido, and him to Jason and Aeneas; she also adduces the biblical example of “dur Moïses” (line 1), evidently referring to Moses’ having sent Zipporah back to her father Jethro (Exodus 18). The “annel de la fleur de soucie” named in the refrain probably refers to the crown of marigolds (“soussie”) ascribed to Jealousy in the *Roman de la Rose*.<sup>1</sup>

The two-line refrain, characteristic of early Middle French balades, perhaps indicates composition of the work before the “Ch” poem. The latter is a more complex work and seems clearly superior.

[MS #35]

[THE CASTOFF LADY (2)]

BALADE

Dur Moïses, de langoreuse mort  
 M’a Saba morte en Ethyope nee.  
 Temps, labours, biens a peu tan est sas tort  
 De toy saoul m’a fait tigre afamee,  
 5 Qu’au foy ne tiens, mes jus la juste espee;  
 Ou se ce non, en moy te justefie.

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<sup>1</sup> Guillaume de Lorris and Jean de Meun, *Roman de la Rose*, line 21742.



Vielle me lais qui jeune m'as hussee  
Pour un annel de la fleur de soucie.

- 10 Ingrast Jason, fleuve de desconfort,  
Je te plaing plus que ne fovas [fais?] moy, Medee,  
Qu'envers noz dieux n'auras ja tu bon sort,  
E mon labour o ma toison doree.  
Qu'après foy m'as povre respudiee;  
Esgarix un sont de menu druerie.
- 15 Vielle me lais qui jeune m'as hussee  
Pour un annel etc.

- Lasse, Dido, garpie. Sur mon port  
Quel plaint feray de toy, le faint Enee?  
J'ay tout perdu pour t'amour qui m'amort,
- 20 E de foy faus; or muir desesperee  
Muire ainsy qui m'as achetivee,  
A qui fornest amant viloterie.  
Vielle me lais qui jeune m'as hussee  
Pour un annel etc.

The second balade in Penn which matches a poem of “Ch” (Poem III) is paired with it in the manuscript, immediately preceding it. The two poems have the refrain “Quant ma dame me donna nom d'ami,” and description of the lover’s “day of grace” occupies both. Their rhetorical structures are so similar as to make imitation certain; in each the first stanza attempts to capture the superlative quality of the day, the second describes the action of the day in terms of a personification allegory in which Pity and her helpers defeat Refusal, and the third recapitulates the events and their effects. Again the “Ch” poem seems an improvement on the other work.

[MS #238]

[THE DAY OF GRACE (2)]  
BALADE

- S'Amours plaisoit ses tresors defermer  
Pour exaucier un loial amoureux,  
Et Fortune le vouloit confermer  
Estre appellé en ce monde eureux,
- 5 Je croy qu'a pou ne porroient ces deux  
Tant l'enrichir, certes, qu'ilz firent my  
Quant ma dame me donna nom d'amy.

- J'estoie avant sans rire ne chanter,  
Triste, pensis, plaintis, et paoureux,
- 10 Povre d'espoir, sans oser gens hanter,  
Quant Bel Accueil et Franchise le preux,

Avec Pitié, de Reffus l'orgueilleux  
 Me vengerent; mourir par eulx le vy  
 Quant ma dame me donna nom d'amy

- 15 Onques Dangier n'en daigna reculer,  
 N'estre vaincu ne post, tant est crueux.  
 Je doubtay lors mes amis affoler.  
 Mercy huchay, jointes mains, tres honteux.  
 Elle sailli, dont je fus si ioieux  
 20 Qu'en la douceur de tous biens m'endormy  
 Quant ma dame me donna nom d'amy.

## TRANSLATION

- If it pleased Love to unlock his treasure  
 To fulfill the desire of a loyal lover,  
 And Fortune wished to confirm  
 Him to be called happy in this world,  
 5 I think that these two could not  
 Enrich him so much, indeed, as they did me  
 When my lady gave me the name of Friend.

- Before, I was without laughter or song,  
 Sad, pensive, complaining, and fearful,  
 10 Poor in hope, not daring to go out in company,  
 When Fair Welcome and noble Generosity,  
 Along with Pity, avenged me on proud Refusal;  
 I saw them put him to death  
 When my lady gave me the name of Friend.

- 15 Danger did not deign to retreat from there,  
 Nor was he able to be conquered, he is so cruel.  
 I feared then that my lady was stunned by fear.  
 I pressed for mercy, with my hands folded, very humble.  
 She sprang up, from which I was so happy  
 20 That the sweetness of all good things overcame me  
 When my lady gave me the name of Friend.

The third poem, which is presented here as a specimen of humor in Penn congenial to the Middle French lyric mode, is also classed as "corrupt" by Mudge. In this case the problem probably arises from the author's use of nonce words and a humorous name not otherwise recorded. The poet threatens the lover who does not adhere to proper behavior in love with being devoured by a voracious "louf," "houf," "gouf" called "Cire Mire Bouf." The nouns probably play on Old French *lufre* (*louffre*, etc.) and *golafre*, both of which mean "glutton." It is likely that the appellation of the greedy monster signifies "Sir Tusked Ox." Its nature recalls the two fabulous man-eating bovines, Bicorné and Chichevache, known to Chaucer's Clerk (*CT* IV[E]1188), who feed on patient husbands and wives. The balade counsels service of Amour

with humility, generosity, and patience if one is to avoid being eaten and digested ("transglouti") by the perilous beast.

[MS #42]

[SIR TUSKED OX]

BALADE

Se tu monde estre veuls en ce monde  
 Servir t'estuet tresloyaument Amour,  
 Grace et Bonté, tire Avoir qui maint monde,  
 Humilité, Attrempence en honnour,  
 5 Fuir Orgueil, querir Paix et Doulçour.  
 Perseverer y soit pour le meillour,  
 Ou estre pues devouré d'un seul louf  
 Qu'a droit nommé est Cire Miré Bouf.

Se grant avoir ou richesse t'abonde,  
 10 Pour ce n'en dois avoir plus grant rigour;  
 Ains plus courtois dois estre que la bonde.  
 De Fol Cuidier ne te face grevour,  
 Qu'estre ne dois — trop seroit grant folour.  
 Or mire dont ton estat et valour,  
 15 Ou estre pues transglouti d'un seul houf  
 Qu'a droit nommé est Cire Miré Bouf.

L'amere mort qui tout mort et suronde  
 Mort un chascun, soit de nuit ou de jour;  
 Ne scray comment tant est haute et parfonde.  
 20 Or t'estuet dont retraire sans seiour  
 De niceté faire, entiché par erreur.  
 Paciant soies en desroy, sans irour,  
 Ou peris pues d'un aventureux gouf,  
 Qu'a droit nommé est Cire Miré Bouf.

TRANSLATION

If you want to be pure in this world  
 You must most loyally serve Love,  
 Grace and Goodness — cast off possessions which hold the world —  
 Humility, Moderation with honor,  
 5 Flee Pride, seek Peace and Sweetness.  
 May Perseverance be present for all that is best,  
 Or you may be devoured by a lone "louf"  
 That is rightly known as Sir Tusked Ox.

- If you abound in possessions or riches,  
10 You ought not because of these be more haughty;  
Rather you should be more courteous than a serf.  
Do not harm yourself with Foolish Presumption,  
For you must not be so — that would be too great a folly.  
Now then maintain your rank and worth,  
15 Or you may be swallowed gluttonously by a lone “houf”  
That is rightly known as Sir Tusked Ox.

- Bitter Death, which bites and drowns all,  
Kills each person, whether by day or night;  
I do not know how, it is so high and deep.  
20 Now you must draw back without delay  
From acting stupidly, soiled by error.  
Be patient in trouble, without anger,  
Or you may be destroyed by a questing “gouf”  
That is rightly known as Sir Tusked Ox.





## CHAUCER AND MS FRENCH 15 (PENN)

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That the initials “Ch” stand for Chaucer is an intriguing possibility. The collection as a whole and in its parts has a number of notable connections with the poet and his circle. That a substantial portion of the texts were gathered together in England in his time is especially likely, in the light of Oton de Granson’s associations with the manuscript.

Expert opinion on the script of Penn agrees in placing its production around 1400, the year of Chaucer’s death. The scribes were French.<sup>1</sup> The first leaf has written at the top in a separate hand “Droit et ferme,” which is the motto of the kingdom of Bavaria and suggests a connection with Charles VI’s queen, Isabel of Bavaria, whom Charles married in 1385. Noting that the manuscript contains a substantial number of the poems of Oton de Granson, two with acrostics on “Isabel,” Charles Mudge would identify Penn with a book of Granson’s “balades” that Isabel owned in 1401.<sup>2</sup> This is a reasonable suggestion. As we shall see later (pp. 88–90), the contents might well have been drawn from Granson’s personal collection, whether for a manuscript for Isabel or for another.

In contents Penn is an anthology of fourteenth-century lyrics which seems to have been gathered together with a deliberate aesthetic intention; the anthologist aimed for pleasing variety. He certainly made no attempt to make an inclusive record of any poet’s work, or to display one particular form, or to present particular themes or subjects exhaustively. The

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<sup>1</sup> Jeanne Krochalis, who is quite familiar with Penn, states that the date of the script “could definitely be before 1400,” though she does not rule out placing it a little later. She identifies the scribes as French, as does A. I. Doyle of Durham University, England. As the latter notes, the French origin of the scribes does not exclude its having been written in England. On the basis of an inspection of the microfilm, Karen Gould concludes that there were at least two scribes. She identifies a change in scribes very near the center of the manuscript, between folios 48v and 49r; text number 149, the first of the two poems by Machaut from *Remede de Fortune*, begins folio 49. I am indebted to the forenamed scholars, as well as Carter Revard and Linda Voigts, for their generous and expert advice concerning the date and provenance of the manuscript, all in informal communications.

<sup>2</sup> Mudge, “Pennsylvania Chansonier,” pp. 10–11. There are two not insuperable objections to Mudge’s hypothesis. The first is that the motto of Bavaria was placed on Penn long after its making and Isabel’s death in 1434; one must postulate, then, that the connection of the codex with Isabel and Bavaria was maintained or understood after she died — not at all impossible. The second objection is that Granson’s poems to Isabel probably were composed much before she came to Paris and married Charles in 1385. Nevertheless, if they were not written for her in the first place, they would have been readily adaptable to her when Granson met her after 1385; lyrics that he perhaps composed for Isabel of York could be presented a second time to Isabel of Bavaria. For identification of Granson’s Isabel as Isabel of York, see Braddy, *Chaucer and the French Poet Granson*, pp. 73–80. In arguing that the Isabel of the poems was Isabel of Bavaria, and her alone, Piaget, *Oton de Grandson*, pp. 156–64, ignores the evidence for the dates of composition.

poems are spread out by author and type with few uninterrupted large blocks. Beyond the "Ch" initials none of the poets is identified in the rubrics; nevertheless, the authors of 149 of the poems are known from other manuscript sources. Five of the seven authors of these poems have known connections with Chaucer. Dominating the center of Penn are 107 works of Guillaume de Machaut, who among fourteenth-century French poets exerted by far the most important influence on Chaucer. Flanking and interspersed with Machaut's works in Penn are twenty-seven poems of Oton de Granson, whom Chaucer called the "flower" of French poets. Eustache Deschamps is represented by at least one poem, and seven more in Penn are probably by him. As with Granson, Deschamps' associations with Chaucer are multiple.<sup>3</sup> Others represented are the musician Grimace, three texts; Nicole de Margival, one text; Philippe de Vitry, one; and Jean de le Mote, one. Nicole and Jean evidently influenced Chaucer's work.

Among other groups of poems in Penn are the fifteen "Ch" works, spread out between texts 235 and 276 and interspersed with the later Granson lyrics. Another distinctive set is formed by the first fifteen poems of the manuscript, all in related five-stanza forms: twelve pastourelles and three "serventois." The last thirty-three poems — which follow the last of the Granson, Machaut, and "Ch" lyrics — form the least interesting group, though not all of these poems are dull.

In order to bring out further the various ways in which Penn is associated with Chaucer, it will be convenient to consider the contents as they pertain to the individual authors. The exchange of poems between Philippe de Vitry and Jean de le Mote provides the freshest and most striking evidence, but its potential relevance to Chaucer is considerably augmented by the fact that Machaut's and Granson's poems dominate the collection. For this reason we will take up their works first.

#### GUILLAUME DE MACHAUT

Machaut's poems are the heart of Penn; they monopolize the center. All 107 that are certainly his are found between poems 72 and 271 of the 310-lyric collection — all but four between 82 and 227.<sup>4</sup> The poems come from all stages and divisions of his work; an analysis suggests that they were selected from one of the full Machaut collections, of which several are extant.

In its order of presentation of Machaut's poems, Penn does not follow in detail the order of any of the collections, but it is by no means a random offering. It seems that the compiler, in selecting the poems, went back and forth within the sections into which the Machaut manuscripts were always divided. Forty of the first forty-seven Machaut poems in Penn come from his *Louange des dames*, the collective title of his lyrics not set to music.<sup>5</sup> The two lyrics which follow come from a long *dit*, the *Remede de Fortune*.<sup>6</sup> Then forty-six of the next fifty-five are from the lyrics with musical settings, with the other nine of these from the late long poem

<sup>3</sup> For caveats on the implications of Deschamps' poem, see Calin, "Deschamps's 'Ballade to Chaucer' Again."

<sup>4</sup> There are four other lyrics in Penn that have been attributed to Machaut (numbers 36, 37, 157, 188), but they are not in the full collections that the poet himself supervised and are probably not his.

<sup>5</sup> From the *Louange* in this part of Penn are numbers 72, 81–115, 118, 119, 142, 146; from the lyrics set to music numbers 116, 117, 120, 137, 145, 147, 148.

<sup>6</sup> *Remede de Fortune* lyrics are 149 and 150.

the *Voir Dit*.<sup>7</sup> The final three, substantially separated from the others, are from the *Louange*.<sup>8</sup> This summary suggests, and more detailed comparison of the manuscript contents helps to confirm, that the compiler used a collection which began with the *Louange*, followed with the long *dits*, and concluded with the lyrics with musical setting and the *Voir Dit*. Only one of the extant collections conforms to this order, Paris, Bibliothèque nationale de France, MS fr. 9221 (E), a late fourteenth-century codex made for the duke of Berry.<sup>9</sup> One might posit that the exemplar for Penn had common roots with this manuscript. Such association of Penn with the duke of Berry, even if remote, has interest for this study since Chaucer no doubt became acquainted with this great personage when he was in England for substantial periods of time between 1361 and 1366; the duke was later to echo a line of Chaucer's in the first line of a balade that he composed: "Puiz qu'a Amours suis si gras eschapé [Since I have escaped from Love so fat]."<sup>10</sup>

Though the compiler drew from all sections of the Machaut *oeuvre*, he did show some partiality in what he included. He selected a much higher proportion of the works set to music than of those without music. Only about a seventh of the *Louange* is represented, but over half of the musical pieces. If one assumes, as seems logical, that the works which had musical settings were more commonly presented than the others, one might surmise that the compiler had become familiar with the Machaut *oeuvre* particularly in performance, rather than simply from reading, and that he had developed favorites in the process which he included in Penn. This suggests that the compiler was a court figure, instead of a professional scribe or scholar. At the same time, since Penn has a substantial number of nonmusical poems, it was evidently not intended to provide texts for musical purposes. The manuscript, moreover, does not include any of Machaut's motets, always written for musical presentation, which the major Machaut manuscripts included and Chaucer on occasion made use of in his poetry. The motet originally was a religious type, and it remained so in England. Aside from the motets, Machaut's other lyric types are well represented in Penn: forty-two balades, thirty rondeaux, twenty virelays, seven chants royaux, five lays, and three complaints.

As far as I can determine, there is no significant inclusion or exclusion by the compiler of specific Machaut poems that we know Chaucer used. Scholars have identified Chaucer's uses

<sup>7</sup> From the lyrics set to music are 151–55, 158, 160–64, 166–79, 181, 182, 185, 186, 192, 193, 196, 201, 206, 210, 212, 213, 215, 217, 219, 220, 222, 223, 225–27; lyrics found only in *Voir Dit* are 198–200, 203, 204, 207–09, 211.

<sup>8</sup> Numbers 269–71. In the arrangement of Machaut poems in Penn, these probably entered as an afterthought.

<sup>9</sup> See the chart of contents of the Machaut collections in Ludwig, *Guillaume de Machaut*, vol. 1, forty-three manuscripts. J, K, B, and Vg alone agree with E in having the *Louange* preceding the long *dits*, but they lack the text of *Voir Dit*. Vg and B agree with E also in including the complaints among the *Louange* texts, as the exemplar for Penn evidently did; the later Machaut collections segregated the complaints. Yet it is to be noted that Penn contains two Machaut texts (numbers 72 and 172) that are elsewhere found only in the later collections. This complicates the picture.

<sup>10</sup> *Les Cents Ballades*, p. 213, line 1, echoing Chaucer's "Merciles Beaute," line 27: "Sin I fro love escaped am so fat."



of thirty-six of Machaut's short poems, and ten of these appear in Penn.<sup>11</sup> Since Penn contains about a fourth of his lyrics, statistical probability is just a little more than satisfied. Nevertheless, since we may well believe that Chaucer was familiar with the whole of Machaut's *oeuvre*, the fact that his lyrics dominate Penn tends in itself to associate the collection with the English poet.

One point of topical interest. Penn includes Machaut's Sixth Complainte (number 112), whose opening lines have the acrostic "Marguerite/Pierre." This poem evidently was written for Pierre de Lusignan, king of Cyprus, who was Edward III's guest in London in 1363 and whom Chaucer memorializes in *The Monk's Tale* (CT VII[B<sup>2</sup>]2391–98).<sup>12</sup>

#### OTON DE GRANSON

Granson is well-represented in Penn, with a total of twenty-six of his known lyrics, making the manuscript the third largest collection of his poems. All but two of the poems fall into two groups in Penn; one of these groups precedes and the other follows the bulk of Machaut's poems. Sixteen Granson texts fall between Penn numbers 18 and 34, and eight between numbers 251 and 264.<sup>13</sup> All of the poems are balades except for six complaints in the first group, including the two with acrostics on Isabel. The first group also includes the sequence of five balades which Chaucer in part adapted and translated for the triple balade, "The Complaint of Venus."<sup>14</sup> The envoy of the "Complaint" contains the reference to Granson as "flour of hem that make in Fraunce," the only place in his work that Chaucer names a contemporary French poet.

It seems certain that Granson and Chaucer were friends. Granson probably went to England in 1369 after attending the wedding of Lionel of Clarence in Milan; he was in the service of Edward III and Richard II from about that time until 1387, when the death of his father recalled him to Savoy; he returned to England for an extended stay in 1392–96. Granson shows the inspiration of Chaucer's work in at least two poems: *La Complainte de l'an nouvel*, which makes use of Chaucer's *Book of the Duchess*, and *Le Songe Saint Valentin*, which was inspired by the *Parliament of Fowls*.<sup>15</sup> The first of these Granson works is found in Penn. The two poets also have in common a penchant, not shared by other prominent poets of the century, for St. Valentine's Day commemorations.

A significant association of Penn with Chaucer is provided by the text of Granson's balade sequence. It has some diction and imagery in common with Chaucer's "Complaint of Venus"

<sup>11</sup> For Chaucer's uses of Machaut's lyrics, with references to the important earlier scholarship, see Wimsatt, "Guillaume de Machaut and Chaucer's Love Lyrics," and "Chaucer, Fortune, and Machaut's 'Il m'est avis.'" The poems included in Penn that Chaucer used (identified by the text numbers in Machaut, *Guillaume de Machaut: Poésies lyriques*) are *Louange* CXC, CCXXIII, CCLXII; Complaints I, VI; Lays IX, XVII; Balades notées XXXII, XXXVIII, XLIII.

<sup>12</sup> See Wimsatt, *Marguerite Poetry of Guillaume de Machaut*.

<sup>13</sup> Granson's poems in Penn are numbers 18, 20–34, 136, 228, 251–54, 256, 258, 261, 264.

<sup>14</sup> The Cinq Balades actually appear in sequential order in Penn, which is not true of all manuscripts that preserve them. They are closer than any previously printed to the renditions Chaucer must have worked with (Scattergood, "Chaucer's *Complaint of Venus*," p. 174).

<sup>15</sup> Braddy sees the influence going the other way (*Chaucer and the French Poet Granson*, pp. 57–61 and 64–66); but see Wimsatt, *Chaucer and the French Love Poets*, pp. 143–46.

that other Granson manuscripts do not share. The rubric is one interesting feature. In Penn the first of the balades originally bore the rubric “complainte,” perhaps intended as a title for the group of five though it was later effaced. The other manuscripts identify the poems as balades, as do the present rubrics in Penn.

More certain evidence is provided by the body of the text. As Mudge states, the Penn text of these poems “is not as corrupt as those of the other two collections and shows a greater affinity to that version used by Chaucer.”<sup>16</sup> The Penn texts of the balade sequence, together with variants from the other manuscripts and notes on the various relationships to Chaucer’s wording, are presented here.

The text of the balade sequence of Granson which is the basis of Chaucer’s “Complaint of Venus” has not been available in anything close to a full edition. Arthur Piaget, whose edition of Granson’s poetry is standard, edits only the Paris manuscript (B), sometimes emending silently with Neuchâtel (A); Ludwig Schirer also edits B; and Amadée Pagès edits the strange Barcelona text (C), noting variants from B.<sup>17</sup>

As it happens, Penn has the best of the texts and the nearest to Chaucer’s model. Only B and Penn present the five poems in sequence in the order which Chaucer obviously had before him; in the other two manuscripts the texts are separated and the order is mixed.<sup>18</sup> Manuscript B treats the poems as a unit, using one rubric, “Les cinq balades ensievans,” while in Penn each poem is headed up “Balade.” However, as Charles Mudge noticed, the first of the poems in Penn originally had the rubric “Complaint,” which he reasonably surmised was intended as a title for all five poems and perhaps was the source of the word “Complaint” in the traditional title of Chaucer’s work.<sup>19</sup>

Manuscript C presents the worst of the texts, its orthography and some grammatical forms reflecting its Catalan origins. Though it does retain many of the better readings, numerous passages in it are completely different from the other manuscripts and for the most part clearly inferior to them. In the edition I have limited the record of variant readings of C to those in which the sense is affected; nevertheless, C shows more variants than A and B together, which I have more fully recorded.

The text of B is not bad, but it is quite imperfect. It lacks the third stanza of Balade II; as a result of omissions and added words, eight of its lines have too many or too few syllables (I 5,14; II 9; IV 2; V 6, 7, 9, 19); and three readings are inferior or mistaken (I 15; II 5; V 4). While manuscript A breaks up the five-balade unit, the detail of its text is better than that of B. Though the scribe muddles three readings (III 15, 17; IV 3), only two lines are mis-metered (II 10, 18). Penn both retains the complete unit and has a very good text. In it also only two lines have imperfect meter (II 15; V 19), and the text makes good sense throughout

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<sup>16</sup> Mudge, “Pennsylvania Chansonnier,” pp. 12–13. Mudge had planned to treat in full the relationship between these works of Chaucer and Granson, but he evidently was not able to do so before he died.

<sup>17</sup> Manuscripts A, B, and C are the same as GrA, GrB, and GrC listed in the Key to Abbreviations for Manuscripts (p. 92). The editions of Piaget, Schirer, and Pagès are numbers 13, 15, and 11 respectively in the Key to Abbreviations for Editions (p. 93).

<sup>18</sup> In A the five balades are found on fols. 100r–101v (I–III), 113r–v (IV), and 88r–v (V); in B fols. 75v–77v (I–V); in C fols. 414r–415r (I–IV), 411r (V).

<sup>19</sup> See Mudge, “Pennsylvania Chansonnier,” p. 12.

except at the beginning of Balade V, when the scribe seems to have become confused about the meaning and put verbs in the second and third person when they should be in the first (lines 1 and 3).

In the envoy of his triple balade, "Complaint of Venus," Chaucer states that he is translating Granson "word by word," which is an exaggeration. Only parts of his work can be called a translation; the whole rather is an adaptation of the first, fourth, and fifth poems of Granson's balade series. Chaucer no doubt chose the best and liveliest poems of the five. He changes the point of view from Granson's male narrator to a female narrator. The change suggests that he had a specific occasional purpose for the composition. As might be expected, the variant readings which bear on Chaucer's translation are few. In the notes I have presented all of Chaucer's lines in which variants might have significance, but I will discuss here only those with reasonably clear implications about Chaucer's Granson text.

In attempting to ascertain which manuscript is closest to Chaucer's original we may dismiss C from consideration. If Granson wrote the group of balades while he was in captivity in Spain, which is not improbable, the text of C may be directly related to Granson's earliest version of the work; nevertheless, it has no unique readings suggestive of Chaucer's language, and — as an inspection of the recorded variants will verify — there are a good number which destroy or impair the similarities.

Penn no doubt is the closest to Chaucer's original. The confusion in verbs at the opening of its Balade V obviously impairs the parallel at that point, but this is the only place in Penn where the other manuscripts of the balades are clearly closer to Chaucer's reading. More indicative than the scribal blunder here are competing readings of Penn, A, and B that make equally sound sense. In these the Penn version is consistently closer to Chaucer. Thus, in Balade I 5, the A manuscript speaks of "ses doulz fais, ses maintiens," instead of "ses doulz fais feminins" as in B and Penn. Though both make sense, it is clear that Chaucer's noun "manhood" in his corresponding line was suggested by "feminins" (adjusting to the change in point of view). In Balade IV 18, similarly, manuscript A has "encombreux a passer" instead of "a user" of B and Penn which Chaucer's "the usyng" echoes. In IV 2, A has "faciez bien comparer" and B "faciez comparer," while Penn presents "faciez cher comparer," which is the obvious source of Chaucer's "ful dere abyte." In the same poem, Chaucer's colorful "Jalousie be hangid be a cable" seems a more likely counterpart of "Jalousie, c'est la mere du deable" of A and Penn than the weaker "l'amer [bitterness] du deable" of B.

In Balade V Penn has three readings closer to "Complaint of Venus" than A and B. An interesting transformation is Chaucer's change of "de tous les liex eslire" (II, Penn) into "Chese the best that ever on erthe went," which preserves the geographical image of "liex" ("places"), which is not at all present in "de tous les bons" of B and "biens" of C. In V 13, "aime . . . si fort que" of Penn is not only clearly superior to "ainsi que" of A and B, but it is also closer to Chaucer's "love well . . . never stente." Likewise the flat "ce que choisi as" of B in V 18 is not suggestive of Chaucer's intensive "so high a grace," as "si bien que" is in A and Penn.

There is no question that Penn offers the best text of Granson's series as a whole and that nearest to Chaucer's model. In the following edition I have presented the Penn text unaltered throughout except for capitalization, punctuation, and expansion of abbreviations.

[I; MS #30]

## BALADE

Il n'est confort qui tant de bien me face  
 Quant je ne puis a ma dame parler  
 Comme d'avoir temps, loizir, et espace  
 De longuement en sa valour penser  
 5 Et ses doulz fais femenins recorder  
 Dedens mon cuer, c'est ma vie par m'ame,  
 Ne je ne truis nul homme qui m'en blasme,  
 Car chascun a joye de li loer.

Il a en lui beauté, bonté, et grace  
 10 Plus que nulz homs ne saroit deviser:  
 C'est grant eür quant en si po despace  
 Dieu a voulu tous les biens assambler;  
 Honneur la veult sur toutes honnorer;  
 Onques ne vy si plaisant jeune dame  
 15 De toutes gens avoir si noble fame,  
 Car chascun etc.  
 Ou qu'elle soit bien fait et mal efface;  
 Moult bien li siet le rire et le jouer;  
 Son cuer esbat et les autres solace  
 20 Si liement qu'on ne le doit blasmer;  
 De li veoir ne se puet nulz lasser;  
 Son regart vault tous les biens d'un royaume;  
 Il samble bien qu'elle est tresnoble femme,  
 Car chascun etc

## TRANSLATION

There is no comfort which would do me so much good  
 When I am unable to speak to my lady  
 As to have time, leisure, and place  
 To think at length on her worth  
 5 And to recall her sweet feminine actions  
 In my heart, that is my life by my soul,  
 Nor do I find any man who will blame me for it,  
 For everyone has pleasure in praising her.

There is in her beauty, goodness, and grace  
 10 More than any man could devise;  
 It is a great joy that in such a small space  
 God has brought together all good things;  
 Honor wishes to honor her above all women;  
 Never have I seen such a happy young lady

- 15 To have such a noble name from all people,  
For everyone has pleasure in praising her.
- Wherever she is, good is done and evil is absent;  
Laughing and playing are very natural to her;  
Her heart is playful and solaces the others
- 20 So joyfully that one cannot find fault with her;  
No one can stop looking at her;  
Her look is worth all the goods of a kingdom;  
It well seems that she is a most noble lady,  
For everyone has pleasure in praising her.

[II; MS #31]

BALADE

- A mon advis Dieu, Raison, et Nature  
En lui fourmer se sont bien entendus,  
Car faite l'ont de tous les vices pure  
Et paree de toutes les vertus.
- 5 Ne je ne croy qu'au jour d'ui vive nulz  
C'onques veïst dame miex assevie;  
Se n'est pourtant que d'amer n'a envie,  
Car trop par est son cuer plain de reffus.
- Le vis a bel, fassonné a droiture,  
Le plus doulcet qui onques fust veüx;  
Col, main, et bras, couleur, et cheveleure  
De tous les beaux sont les plus beaux tenus;  
Corps gracieux, mignotement vestus,  
Chantant, dansant, et de maniere lie,
- 15 Mais son temps pert qui d'Amours la prie  
Car trop etc.
- Loyauté, sens, honneur, et nourreture,  
Et doulz maintien sont d'elle congneüs;  
Tresbien entent et respont par mesure;
- 20 De tous les biens est son cuer pourveüx;  
Le dieu d' Amours ne deveroit querir plus  
Si li prenoit talent d'avoir amie,  
Et si croy je que ceste n'aroit mie  
Car trop etc.

TRANSLATION

I believe that God, Reason, and Nature  
Have well cooperated in creating her,

- For they have made her pure from all the vices  
 And provided her with all the virtues.  
 5 Nor do I think that today there is anyone living  
 Who ever saw a lady more gracious;  
 Nevertheless she does not want to love,  
 For her heart is full of refusal.
- She has a beautiful face, perfectly fashioned,  
 10 The sweetest that ever has been seen;  
 Neck, hand, and arm, complexion and hair  
 Of all the beautiful are thought the most beautiful;  
 Charming body, prettily attired,  
 Singing, dancing, and with a joyful demeanor,  
 15 But he loses his time who asks for her love,  
 For her heart is full of refusal.
- Loyalty, good sense, honor, and good breeding,  
 And a sweet manner are natural to her;  
 She listens well and responds carefully;  
 20 Her heart is furnished with all good features;  
 The God of Love could not find a better  
 If he desires to have a lady-love,  
 But I think that she would not have him at all  
 For her heart is full of refusal.

[III; MS #32]

BALADE

- Or est ainsi que pour la bonne et belle,  
 Gracieuse, ou tous biens sont manans,  
 Je sui ferus ou cuer soubz la mamelle  
 Du dart d' Amours dont le fer est trenchans.  
 5 Et si vous dy qu'il a passé vii. ans,  
 Mais encor n'est la playe refermee,  
 Car sans mercy ne peust estre sanee.  
 Priez pour moy, tous les loyaulx amans.
- Helas! Pitié, tresdoulce damoiselle,  
 10 Je vous en prie que me soiez aidans.  
 Contre Dangier soustenez ma querelle,  
 Car il est fort et ses amis sont grans,  
 Durté me hait et Paour m'est nuisans.  
 Se par vous n'est ma sante recouvree  
 15 Pour Bien Amer yert ma vie finee.  
 Priez pour moy etc.

- De Bien Amer tous les jours renouvelle  
 Le cuer de moy qui est obeissans  
 En attendant le bon plaisir de celle  
 20 A qui je sui et vueil estre servans.  
 Las! Je ne sui que simples et souffrans,  
 Et me soustien sur ma loyal pensee  
 Jusques Mercy m'ait sa grace monstree.  
 Priez etc.

## TRANSLATION

- Now my plight is that for the good and beautiful,  
 And gracious, in whom all good things reside,  
 I am struck in my heart beneath the breast  
 By the dart of Love, which is very sharp.  
 5 And I tell you that it has been more than seven years,  
 But still the wound has not closed,  
 For without mercy it cannot be healed,  
 Pray for me, all the loyal lovers.

- Alas! Pity, most sweet lady,  
 10 I beseech you to give me help.  
 Assist my battle with Danger,  
 For he is strong and his friends are powerful,  
 Hardness hates me and Fear wounds me.  
 If my health is not restored by you  
 15 For Good Loving my life will be ended.  
 Pray for me, all the loyal lovers.

- By Good Loving my heart  
 Which is obedient is renewed each day  
 While awaiting the good pleasure of her  
 20 To whom I am, and desire to be, servant.  
 Alas! I am but innocent and suffering  
 And sustain myself by my loyal thought  
 Until Mercy may have shown me her grace.  
 Pray for me, all the loyal lovers.

[IV; MS #33]

## BALADE

- Certes, Amour, c'est chose convenable  
 Que vos grans bien faciez cher comparer,  
 Veillier ou lit et jeuner a la table,  
 Rire en plorant et en plaignant chanter,  
 5 Baissier les yeulx quant on voit regarder,

Souvent changier couleur et contenance,  
 Plaindre en dormant et songier a la dance.  
 Tout a rebours de ce qu'on veult trouver.

- 10 Jalousie, c'est la mere du déable,  
 Elle veult tout vëoir et escouter,  
 Ne nulz ne fait chose si raisonnable  
 Que tout a mal ne le veult tourner.  
 Amours, ainsi fault vos dons acheter,  
 Et vous donnez souvant sans ordonnance  
 15 Assez doulour et petit de plaisance,  
 Tout a rebours etc.

- Pour .j. court temps le geu est agreable,  
 Mais trop par est encombreux a user,  
 Et, ja soit il a dames honorable,  
 20 A leurs servans est trop grief a porter.  
 Tousdiz convient souffrir et endurer,  
 Sans nul certain languir en esperance  
 Et recevoir mainte male meschance,  
 Tout a rebours etc.

## TRANSLATION

- Indeed, Love, it is a proper thing  
 That you make your great good to be bought dear,  
 Waking on the bed and fasting at the table,  
 Laughing in weeping and singing in complaining,  
 5 Lowering the eyes when seen staring,  
 Often changing complexion and expression,  
 Lamenting while sleeping and dreaming at the dance,  
 Completely opposed to what one wants to find.

- 10 Jealousy, she is the mother of the devil,  
 She wants to see and hear everything,  
 And one can do nothing so reasonable  
 That she will not turn it to evil.  
 Love, thus one has to buy your gifts,  
 And you often give without any logical order  
 15 Great sorrow and little pleasure,  
 Completely opposed to what one wants to find.

- For a short time the game is agreeable,  
 But it is much too troublesome to continue,  
 And even though the ladies are honorable,  
 20 It is very unhappy for their servants to bear.  
 It is ever necessary to suffer and endure,



Always with uncertainty to languish in hope  
 And to receive many a sad misfortune,  
 Completely opposed to what one wants to find.

[V; MS #34]

BALADE

Amours, sachiez que pas ne le veulz dire  
 Pour moy getter hors des amoureux las,  
 Car a porté si long temps mon martire  
 Qu'a mon vivant ne le guerpieray pas.  
 5 Il me souffit d'avoir tant de soulas  
 Que vëoir puisse la belle gracieuse;  
 Com bien qu'elle est envers moy dangereuse  
 De li servir ne seray jamais las.

Certes, Amours, quant bien a droit remire  
 10 Les hauls estas, les moiens, et les bas,  
 Vous m'avez fait de tous les liex eslire,  
 A mon advis, le meilleur en tous cas.  
 Or ayme, Cuer, si fort com tu porras,  
 Car ja n'avras paine si doloureuse  
 15 Pour ma dame qui ne me soit joieuse  
 De li servir etc.

Cuer, il te doit assez plus que souffire  
 D'avoir choisi si bien que choisi as.  
 Ne querir plus royaume n'empire,  
 20 Car si bonne jamais ne trouveras,  
 Ne si belle par mes yeulx ne verras.  
 C'est jeunesse sachant et savoureuse;  
 Ja soit elle de m'amour desdaigneuse  
 De li servir etc.

TRANSLATION

Love, know that I do not want to ask  
 You to release me from your amorous bindings,  
 For my martyrdom has lasted so long  
 That in my life I will never give it up.  
 5 It suffices me to have so much solace  
 As to be able to see the beautiful gracious one;  
 Even though she stands aloof from me  
 In serving her I will never be unhappy.

- Indeed, Love, when I properly recall  
 10 The high estates, the middle, and the lower,  
 From all of them you have made me choose,  
 In my judgment, the best in every circumstance.  
 Now love, Heart, as strongly as you can,  
 For never will you have pain so sorrowful  
 15 For my lady that it would not be joyful to me,  
 In serving her I will never be unhappy.

- Heart, it ought to suffice you more than enough  
 To have chosen so well as you have chosen.  
 Search no longer realm or empire,  
 20 For so good a one you will never find,  
 Nor will you ever see one more beautiful through my eyes.  
 She is youth wise and delectable;  
 Even though she is disdainful of my love  
 In serving her I will never be unhappy.

#### THE EXCHANGE BETWEEN PHILIPPE DE VITRY AND JEAN DE LE MOTE

Poems 62 and 63 of Penn, entitled “Balade” and “La Response,” make a fascinating pair, particularly for students of Chaucer. The first poem is an attack by one poet on another, and the second is a rejoinder by the author attacked. The poet of the response is Jean de le Mote, who in 1339 had dedicated his elegy for William of Hainault, *Li Regret Guillaume Comte de Hainault*, to the count’s daughter Philippa, Edward III’s queen. The elegy is a likely source for Chaucer. Moreover, the contents of the exchange associate Jean with English court circles and suggest composition in the very years that Chaucer began his service in the courts. The attacking poet is Philippe de Vitry, bishop of Meaux from 1351 to 1361, famous poet-musician and friend of Petrarch. Philippe had such importance in mid-century intellectual life that even a secondhand connection with Chaucer’s milieu is significant.

This exchange is little known and less understood. Its significance for the works of the two poets and relevance to Chaucer have not been grasped, largely because scholars have only known them in the garbled versions of a fifteenth-century manuscript, Paris, Bibliothèque nationale de France, MS lat. 3343.<sup>20</sup> The Penn version is much more comprehensible, though by no means without faults and difficulties.<sup>21</sup> In the “Balade” Philippe accuses Jean of treason to France through his poetic praise of King Arthur, that is, Edward III. In his rejoinder, also a balade, Jean does not deny being in England or writing the poetry, but states firmly that he does not owe allegiance to the French and that he is serving truth in England. The texts of these two poems which follow are based on Penn, incorporating some readings — set off in brackets — from Paris, Bibliothèque nationale de France, MS lat. 3343 (B).

<sup>20</sup> Pognon, “Ballades mythologiques,” pp. 409–10 and 414–15.

<sup>21</sup> In his edition of the unpublished balades of Penn, Mudge transcribes the pair, with no attempt to edit, in an appendix of texts that “appear to be considerably corrupt and full of insoluble problems” (“Pennsylvania Chansonier,” pp. 150 and 153–54).

[MS #62]

## BALADE

- De terre en Grec Gaule appelee,  
 [Castor fuitis fuyans com cers,]  
 En Albion de flun nommee,  
 Roys Autheus devenus serfs.  
 5 Nicement sers  
 Quant sons fais d'anfent fains amer  
 D'amour qu'Orpheus ot despote,  
 Laou tu n'as d'amour fors l'amer,  
 En Albion de Dieu maldicte.
- 10 T'umbre de fuite yert accusee  
 Par Radamantus le pervers  
 Et de roy Minnos condemnee  
 A vii. tours de queue a revers;  
 Et a cupers  
 15 [Contraindra] ta langue a l'aper,  
 Comme de renoie traïte,  
 De Flagiton, l'amere mer,  
 En Albion de Dieu maldite.
- Certes, Jehan, la fons Cirree  
 20 Ne te congnoit, ne li lieux vers  
 Ou maint la vois Caliopee.  
 Car amoureux diz fais couvers  
 De noms divers.  
 Dont aucuns enfes scet user  
 25 Com tu, qui ne vaulz une mite  
 A Pegasus faire voler,  
 En Albion de Dieu maldite.

## TRANSLATION [PHILIPPE DE VITRY]

- Out of the land called Gaul in Greek,  
 In flight, like a deer fleeing Castor,  
 To Albion named for the river,  
 You have become a serf of King Arthur.  
 5 You serve foolishly  
 When you pretend to love his youthful deeds  
 With a love that Orpheus finds hateful,  
 There where you have no love except bitterness,  
 In Albion cursed by God.

- 10 Your shade in flight will be accused  
 By Rhadamanthus the perverse  
 And condemned by King Minos  
 With seven turns of his tail backwards;  
 And with reproaches
- 15 He will constrain your tongue to loosen  
 As with a renegade traitor,  
 At Phlegethon, the bitter sea,  
 In Albion cursed by God.

- Indeed, John, the fountain of Cirrha
- 20 Does not know you, nor the green place  
 Where the voice of Calliope stays.  
 For you make amorous poems filled  
 With divers names.  
 Now any child knows how to write
- 25 Like you, who are not able one whit  
 To make Pegasus fly  
 In Albion cursed by God.

[MS #63]

LA RESPONSE

- O Victriens, mondains dieu d'armonie,  
 Filz Musicans et per a Orpheus,  
 Supernasor de la fontaine Helye,  
 Doctores vrays, en ce pratique Anglus,
- 5 Plus clers véans et plus agus qu' Argus,  
 Angles [en chant], cesse en toy le lyon!  
 Ne fais de moy Hugo s'en Albion  
 Suis. Onques n'oy ailleurs [vent] ne volee.  
 Ne je ne sui point de la nacion
- 10 De terre en Grec Gaulle de Dieu amee.

- Mais fole atisse, enluminans envie,  
 Par fauls proces, raportes d'Oleus.  
 T'a fait brasser buvrage a trop de lie  
 Sur moy, qui ay de toy fait Zephirus,
- 15 Car en la fons Cirree est tes escus;  
 Tous jours l'ay dit sans adulacion.  
 Or m'as donné a cupers Flangiton,  
 Fleuve infernal, et les vij. tours d'entree  
 Sept tourmens sont. Je ne vueil pas tel don
- 20 De terre en Grec Gaulle de Dieu amee.

- Contre mal bien servir sers en Albie  
 Castor, Polus, ne Roys [chiers] Autheus.  
 Et se li roys Minos enquiert ma vie  
 Il trouvera Eclo et ses vertus  
 25 Pour contrestre contre Radamiatus  
 S'il m'acusoit d'aucune traison.  
 N'ains [nons ne mis en fable n'en] chançon  
 Qui n'ait servi en aucune contree.  
 Sy te supplie, ne banny mon bon nom  
 30 De terre en Grec Gaulle de Dieu amee.

## TRANSLATION [JEAN DE LE MOTE]

- O man of Vitry, worldly god of harmony,  
 Son of Music and peer of Orpheus,  
 Greater Naso of the fountain of Helicon,  
 True doctor, Aulus Gellius in this practice,  
 5 More clear-sighted and more acute than Argus,  
 Angel in song, restrain the lion in you!  
 Do not make Hugo of me because I am in Albion.  
 I never had inspiration or flight elsewhere.  
 And I in no way belong to the nation  
 10 Of the land in Greek called Gaul, loved by God.

- The report of Eolus always incites foolishly  
 By false process, inflaming envy.  
 It has made you brew a drink with too many dregs  
 For me, who have made of you Zephyrus,  
 15 For your shield is in the fountain of Cirrha;  
 I have always said it without flattery.  
 Now you have given me with reproaches Phlegethon,  
 The infernal river, and the seven turns upon entering  
 Are seven torments. I do not wish such a gift  
 20 From the land in Greek called Gaul, loved by God.

- Serving well against evil I serve in Albion,  
 Not Castor, Pollux, nor dear King Arthur.  
 And if King Minos is seeking my life  
 He will find Echo and her powers  
 25 To contest against Rhadamanthus,  
 If he accuses me of any treason.  
 I never put a name in fable or song  
 Which would not have served in any country.  
 So I entreat you, do not banish my good name  
 30 From the land in Greek called Gaul, loved by God.

The “Balade” is cryptic in detail, but its broad outlines are clear enough. After scornfully accusing Jean of fleeing France and becoming a serf of King Arthur — that is, Edward III — in England, Philippe goes on to describe his prospective punishment in hell and to ridicule his literary endeavors in Edward’s service, in particular his use of names in literary allusions. Of Philippe’s own literary allusions in his balade, the most interesting is that to Minos, who condemns Jean’s spirit with seven turns of his tail after having constrained him to confess his sins. The notion of a demonic Minos who sentences souls in this bizarre fashion is not found in Virgil; it must originate in Dante’s *Inferno*. This allusion to Dante antedates by far any in French poetry previously identified.<sup>22</sup> In Canto V (lines 1–20) Minos stands outside the second circle, and in sentencing each soul that faces him he entwines his tail about himself as many times as the steps the sinner will have to descend to his punishment. One might expect that Philippe would prescribe nine instead of seven turns of the tail to send the traitor to his proper place at the bottom of hell, but Dante’s text invites the discrepancy.<sup>23</sup> By contrast, the reference to Rhadamanthus, who is not named by Dante, originates in the *Aeneid* (VI.566–69). In the third stanza the frame of allusion changes to Ovid. In indicting Jean’s verse as uninspired and childish, Philippe refers to the pool of the Muses, and indirectly to the story of its creation by the hoof of Pegasus.<sup>24</sup>

The rejoinder by Jean de le Mote is a dignified attempt to answer the accusations point by point and to placate Philippe at the same time. Jean evidently enjoyed prestige as a poet and musician. Nevertheless, he does not stand on his dignity. In response to Philippe’s insults he is self-effacing and diplomatic rather than indignant. He answers the biting attack with praise of Philippe’s compositions, and he converts the refrain that presents England as “cursed by God” into a compliment to France, “loved by God.” But Jean is not craven. He denies Philippe’s accusations forthrightly, alleging that he owes no fealty to France, defending his poetic use of names, and declaring that he will answer Minos’ accusations like Echo. He ends with a plea to Philippe not to slander him in France.

It is not certain that in his response Jean evidences a direct familiarity with *Inferno*. His mentioning King Minos and his “sept tours d’entree” may simply be based on Philippe’s words.<sup>25</sup> The reference to Hugo as an example of perfidy, not found in Philippe’s poem, appears to be an allusion to Ugolino, famed resident of the circle of traitors (XXX III.13–78). But coincidentally there is an unidentified Hugo whom Philippe attacks in one of his extant motets; Jean might have known of this Hugo of the motet.<sup>26</sup>

<sup>22</sup> Pognon, hampered by the bad text, does not note the allusion to Dante (“Ballades mythologiques”).

<sup>23</sup> While Dante states that Minos winds his tail around himself as many times as the steps (“gradi,” *Inferno* V.12) that he is sending the soul down, it is not clear at this point whether the starting point is Minos’ position in the second circle, or the top of the *Inferno*. If the former, then seven times around as Philippe specifies will take the soul to circle nine with the traitors. Later, Guido da Montefeltro makes clear that the latter is meant (XXVII.124–26).

<sup>24</sup> Ovid, *Metamorphoses* V.253–59. In Philippe’s frame of reference, to “make Pegasus fly” (line 26), I take it, is to write effective poetry.

<sup>25</sup> For a detailed discussion of classical allusions as literary or musical topoi in a tradition of borrowing to praise fellow writers see Calin, “Deschamps’s ‘Ballade to Chaucer’ Again,” p. 79.

<sup>26</sup> See Coville, “Philippe de Vitri: notes biographiques,” p. 544; and Pognon, “Ballades mythologiques,” pp. 400 and 415 (note to line 7).

The contents of the two poems indicate that Jean at the time of the exchange is in England, while Philippe is in France. The poems cannot be dated exactly, but there are some very good clues. One is provided in the two-balade sequel to the Philippe-Jean exchange found in the other (B) manuscript of the exchange, presented below; this sequel indeed makes it possible to identify the Jean of Philippe's balade as Jean de le Mote. In the first balade a poet named Jean Campion reaffirms Philippe's criticism of Jean de le Mote, calling him "le Mote," and he makes a reference to Jean's *Parfait du Paon*, which he wrote in 1340.<sup>27</sup>

There are two manuscript texts of the balade exchange between Philippe de Vitry and Jean de le Mote. The better text is in Penn and provides the basis for the edition above (pp. 66–68). The second text, which supplies some readings for the edition, is Paris, Bibliothèque nationale de France, MS lat. 3343, a miscellany of prose and poetry, mainly Latin. In this manuscript, the exchange appears as the third and fourth poems in a connected series of six French balades. The first two poems are lovers' complaints by Jean de le Mote. In the first a man complains, and in the second a woman. In both balades there is abundant, often-obscure reference to mythological (or pseudo-mythological) personages. The poems seem to substantiate the complaint of Philippe that Jean fills his poems of love with "noms divers" (see Philippe's poem, lines 22–23).

The fifth and sixth poems in the series, which follow Philippe's attack and Jean's response, are the poems edited below (pp. 71–73). In the fifth a poet named Jean Campion, a cleric of Tournai and follower of Philippe, takes up his mentor's attack on the misuse of names by "le Mote." In his balade Philippe simply identifies the target as "Jehan," but Campion not only employs the surname but also makes an oblique reference to le Mote's long poem, *Le Parfait du Paon* (lines 1–3). In his poem Campion assures le Mote that he agrees with the man of Vitry that the Muses have nothing to do with his poems, and he invokes the punishments of Virgil's hell on him for the wild names he uses. With his own train of proper names stretched out through the poem, and especially with the three-line refrain enumerating the Muses, Campion seems to be parodying and answering his adversary's style.

Campion here uses the ten-line decasyllabic stanza that le Mote employed in answering Philippe. In responding to Campion, Jean employs the nine-line stanza with octosyllabic lines of Philippe's original poem. Predictably, he questions Campion's qualifications for criticizing the poetry of others and his understanding of literary reference. At the same time, he places him in a different category from Philippe, whose strictures he claims to welcome. Go and apply yourself to instructing Beelzebub, he advises Campion.

Both poetic exchanges are lively and obviously written with feeling, though at the same time the scholars' intellectual pretensions provide much of the matter and some of the fire. The second debate has a particular interest here, as the first one does, because it probably represents an exchange across the Channel. We can only guess that the contention ended with le Mote having the last word. Chaucer may well have known the whole series of six balades.

While the following edition is made from the manuscript, it differs from that of Pognon (see his n.16, p. 55) only in minor details, and some punctuation and capitalization. Pognon's introduction and notes provide a good deal of information about the poems and their many references, though he admits he does not understand all that is meant. I do not either. One

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<sup>27</sup> Jean de le Mote, *Le Parfait du Paon*. Pognon evades the evidence of Campion's reference to Jean's *Parfait* (see below, p. 71, lines 2–3) and much else in dating the Philippe-Jean exchange between 1328 and 1339 ("Ballades mythologiques," p. 391). Little supports such a date.

may be confident that both purposeful obscurity and considerable corruption in the manuscript text contribute to the difficulty.<sup>28</sup>

MESSIRE JEHAN CAMPIONS

- [I] Sur Parnase a le Mote Cyrre et Nise,  
 Cuide avoir chilz songié, qui le Parfait  
 Des Vens imparfist, et beu a devise  
 De la fontene Elycone que a fait  
 5 Li chevaulx volans, dont moult s'a mesfait —  
 Che dist li Victriens, dieus d'armonie —  
 Car ne congnoist ne congneu. Mené  
 Ne l'i ont Clyo, Euterpe, Uranie,  
 Thersicore, Erato, Melponené,  
 10 Thalye, Calliope, et Polimnie.  
 Espoir! Caron en Phlegeton l'esprise,  
 Ou Athleto en Lethés l'out attrait,  
 Ou en Cochite ou Thesiphone est prise,  
 Pour lui mectre el point qu'elle Athamas lait,  
 15 Quant en ses dis noms de Bretesque mait  
 Que n'ont congneu poete en Meonie,  
 En Manthe, en Peligne, en Verone né,  
 Ne Flaccus, Clyo, Euterpe, Uranie, etc.  
 Si lo que se dis de le femme Anchise  
 20 Ou de son fil l'archier volage estrait,  
 Taise tez noms! Mieulx en vaulra s'emprise.  
 Et se l'avule en Ramnuse o son lait  
 L'a allechié, je les talaire n'ait  
 Persé, harpen; ne egyde Gorgonie  
 25 Syringe ou barbiton l'ait demené,  
 A l'onnour Clyo, Euterpe, Uranie,  
 Thersicore, Erato, Melpomené,  
 Thalye, Calliope, Polimnie.

TRANSLATION

Le Mote, who ruined the Parfait of the Winds [i.e., *Parfait du Paon*],  
 Thinks that on Parnassus he has dreamed of Cyrrha and Nysa,  
 And that he has drunk plentifully

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<sup>28</sup> Note: Much of this translation of the Campion-le Mote exchange is simply a best guess as to the sense of the text as it exists. William Kibler, whose translations of many medieval French texts into English are widely known, has kindly reviewed my translations and made helpful suggestions and corrections, but he grants readily that the sense is often mysterious. No doubt the text is frequently corrupt.



- From the fountain of Helicon,  
 5 Which the flying horse made, in which he has greatly erred —  
 This says the man of Vitry, god of harmony —  
 For he [le Mote] doesn't know and hasn't known.  
 Clio, Euterpe, Urania,  
 Terpsichore, Erato, Melpomene,  
 10 Thalia, Calliope, and Polhymnia have not guided him.

- Perhaps, Charon will burn him in Phlegethon,  
 Or Alecto draw him to Lethe,  
 Or to Cocytus where Thesiphone is held,  
 To put him in the plight that she assigns to Athamas,  
 15 When in his poems he puts Breton [i.e., Celtic romance] names,  
 Which are unknown to poets born in Maeonia [Homer],  
 Mantua [Virgil], Peligni [Ovid], Verona [Catullus],  
 Nor Flaccus [Horace], nor Clio, Euterpe, Urania, etc.

- So I pray [le Mote], if you treat of the wife of Anchises,  
 20 Or of her son the winged archer  
 Be quiet with your names! His [le Mote's] work will be better for it.  
 But if Nemesis in Ramnuse has fed him  
 With her milk, never will he celebrate  
 With pipe and lyre  
 25 The winged feet of Perseus, nor the shield Gorgonie  
 To the honor of Clio, Euterpe, Urania,  
 Terpsichore, Erato, Melpomene,  
 Thalia, Calliope, Polhymnia.

JEHAN DE LE MOTE RESPOND AUDIT MESSIRE JEHAN COMPION

- Tu, Campions, appel faisans  
 Par le voye regalien,  
 Mote n'est point chevaux volans,  
 Ains vit en le rieu de Elien.  
 5 Tu comprends le Philistinien  
 Et il David en combatant,  
 Par quoy en fleuve Tantalus  
 Te baigneront en argüant  
 Tribles, Florons, et Cerberus.
- 10 Sces tu tous les mondains rommans  
 Et tous les noms, .V. et combien?  
 Je doubt que li fruis des lubans  
 Vraiment ne soient li tien.  
 Il ne m'en cault du Victrien;  
 15 Son castoy pren de cuer joyant.

Mais tu! Va, s'apren bergibus!  
 La tiennent escole de cant  
 Tribles, Florons etc.

- 20 Tu, qui tous vens yes congnoissans,  
 Congnois tu le Mur Gracien,  
 Le roc ou Phebus est regnans,  
 Et tous les clans de cel engien  
 Et de Cerberus le Mairien?  
 Nennil, certes. Mais d' Aridant  
 25 Congnistras au fons la jus,  
 Car la te menront galopant  
 Tribles, Florons, et Cerberus.

JEAN DE LE MOTE RESPONDS TO MONSIEUR JEAN CAMPION

- To you, Campion, I call out  
 In a royal mode.  
 Mote is not a flying horse,  
 Rather he lives in the spring of Helicon.  
 5 You represent the Philistine  
 And he [le Mote] David in fighting,  
 For which reason while you quibble those will bathe you  
 In the river Tartarus:  
 Tribles, Floron, and Cerberus.
- 10 Do you know the earthly romances  
 And all the names — five and how many?  
 I fear that the fruit of Lebanon  
 Will indeed not be yours.  
 I am not concerned about the man of Vitry;  
 15 I take his correction with a happy heart.  
 But you! Go teach Beelzebub!  
 There those hold a singing school:  
 Tribles, Floron, etc.

- You who are cognizant of all the winds,  
 20 Do you know the Wall of the Graces,  
 The rock where Phoebus reigns,  
 And about the club of Cerberus?  
 No, no indeed. But the River Eridanus  
 25 You will know to the very bottom,  
 For those will take you there at a gallop:  
 Tribles, Florons, and Cerberus.

We do not know when le Mote died, but Vitry died in 1361, so we know that the exchange took place between 1340 and 1361. The bitterness of Philippe's attack and the

conciliatory tone of the rejoinder suggest a time of national dissatisfaction in France and of contentment in England; the years after the great English victories at Crecy and Poitiers (1346 and 1356) seem likely. The latter battle was especially disastrous for France because of King Jean's being taken captive.

Supplying further supporting evidence is a motet that Philippe composed which seems to go with his balade. In the motet he attacks an unnamed writer whom he accuses of feeding the English with the dregs of poetry.<sup>29</sup> The writer under attack is probably Jean again; there are no other likely candidates. The fact that Philippe promises in the motet that France will rise again to put an end to English perfidy also seems to signal a low point in French fortunes, Crecy and Poitiers again. The works that irked Philippe, in which Jean praises Edward's accomplishments, evidently have not survived, though there is a famous Latin motet by John Aleyn that shows what the poetry was like. As Brian Trowell has shown, Aleyn probably composed his motet *Sub Arturo* for "an unusually magnificent meeting of the Garter Knights at Windsor Castle in 1358, on St George's day." The guests included the captive king of France, David II of Scotland, the duke of Blois, and Philippe le Hardi of Burgundy. In founding the Order of the Garter Edward had consciously imitated the Arthurian legend, and for the 1358 celebration "he finished the Round Tower, to house his Round Table."<sup>30</sup>

The long stanzas of Jean de le Mote's and Jean Champion's balades — ten lines of decasyllables — also are characteristic of the 1350s and later, when the metrical form of the balade was becoming independent of the musical form. In his earlier balades Jean had used shorter stanzas; the eight balades intercalated in the *Parfait du Paon*, for instance, have stanzas of from seven to nine lines, with decasyllables found only in two balades with seven-line stanzas. The other balades have shorter lines.

The probability that Chaucer read or heard the pair of balades by Philippe and Jean seems good. They are effective poems, written by well-known authors, which had special topical interest for the English court. The enduring fame of Jean's response is attested to by another circumstance which has special pertinence to Chaucer. As parallel passages show, the poem almost certainly provides the model for the openings of two famous balades of Deschamps, one addressed to Machaut at his death and the other a tribute to Chaucer.<sup>31</sup> From

<sup>29</sup> Pognon, "Du nouveau sur Philippe de Vitry et ses amis," pp. 50–52. The attack on the unnamed poet appears in *Motetus*, lines 15–20, and *Triplum*, lines 1–34.

<sup>30</sup> Trowell, "Fourteenth-Century Ceremonial Motet and Its Composer," p. 67.

<sup>31</sup> Below are the passages in Jean's balade (placed second) which are parallel, and thus are presumed sources, to parts of Deschamps' two balades (placed first and third). The parallel words and phrases are in italics. Deschamps' balades are found in *Oeuvres*, vol. 1, #124; vol. 2, #285.

Deschamps to Machaut: *O fleur des fleurs de toute melodie,  
Tresdoulz maistres qui tant fustes adrois,  
O Guillaume, mondains dieux d'armonie,  
Après voz faiz, qui obtendra le chois  
Sur tous faiseurs? Certes, ne le congnoys.  
Vo noms sera precieuse relique,  
Car l'en plourra en France et en Artois  
La mort Machaut, la noble rhetorique.  
La fons Circe et la fontaine Helie  
Dont vous estiez le ruissel et les dois . . .*

the striking correspondences one may infer that the balade exchange was well known in Deschamps' literary world two or three decades later, and that Deschamps expected the audience of his balades of praise — including Chaucer — to hear the echoes of the earlier work. The poems, it seems, had become part of a standard corpus of lyrics which most court poets writing in French were familiar with. Because of Jean's connection with England, Deschamps probably knew that Chaucer in particular was acquainted with the exchange.

The likelihood that Chaucer knew Jean de le Mote in England, and through him became familiar with the writings and ideas of Philippe de Vitry, makes their life and work of substantial potential relevance to Chaucer. Since the two poets are almost unknown to Chaucer

[Most dear *master* who was so skilful, O Guillaume, *worldly god of harmony*, after your accomplishments, who will be chosen above other poets? Indeed, I do not know. Your name will be a precious relic, for all will weep for it in France and in Artois, the death of Machaut, the noble *rhetoriquer*. *The fountain of Cirrha* and *the well of Helicon*, of which you are the source and stream . . .]

Jean to Philippe:      *O Victriens, mondains dieu d'armonie*  
                               Filz Musicans et per a Orpheus,  
                               *Supernasor de la fontaine Helye,*  
                               *Doctores vrays, en ce pratique Anglus,*  
                               Plus clers veans et plus agus qu'Argus  
                               . . .  
                               T'a fait brasser buvrage a trop de lie  
                               Sur moy qui ay de toy fait Zephirus,  
                               Car en *la fons Cirree* est tes escus . . .

[O man of Vitry, *worldly god of harmony*, son of Music and peer of Orpheus, *greater Naso of the fountain of Helicon*, *true doctor*, *Aulus Gellius in this practice*, more clear-sighted and more acute than Argus, . . . [The report of Eolus] has made you brew a drink with too many dregs for me, who have made of you Zephirus, for your shield is in *the fountain of Cirrha* . . .]

Deschamps to Chaucer: *O Socrates plains de philosophie,*  
                               *Senecue en meurs et Anglux en pratique,*  
                               *Ovides grans en ta poeterie,*  
                               Briés en parler, saiges en rethorique,  
                               *Aigles treshaulz, qui par ta theorique*  
                               Enlumines le regne d'Eneas,  
                               L'Isle au Geans, ceuls de Bruth, et qui as  
                               Semé les fleurs et planté le rosier,  
                               Aux ignorans de la langue pandras,  
                               Grant translateur, noble Geffrey Chaucier.  
                               . . .  
                               A toy pour ce de *la fontaine Helye* . . .

[O Socrates versed in philosophy, Seneca in morals, *Aulus Gellius in practical affairs*, *great Ovid* in your poetry, concise in speech, wise in poetic composition, soaring *eagle* who by your theoretical understanding illuminate the kingdom of Aeneas, the island of Giants — those whom Brut destroyed — and who have sewn there the flowers [of poetry] and planted the rose-tree, you will spread light to those who do not know French, great translator, noble Geoffrey Chaucer . . . For this purpose I ask from you a geniune draught of the spring of Helicon . . .]

An incidental matter that the comparison makes clear is that the reading "fons Circe" in the Deschamps poem to Machaut is incorrect. It should be "Ciree."

scholarship, it seems desirable to present some of the basic information about each of them, with particular attention to their possible significance to Chaucer's development and career.

#### PHILIPPE DE VITRY

For a poet as celebrated as Philippe de Vitry was, his surviving work is surprisingly fragmentary. A treatise called *Ars Nova* on the isochronic music that he and Machaut helped to bring into vogue has been ascribed to him. More certainly his are texts of several motets with music, and four minor poems, including the balade attacking Jean.

Philippe was born in 1291 in one of the six towns in Champagne called Vitry.<sup>32</sup> Like Guillaume de Machaut, his fellow Champenois, he had a career both as cleric and trusted deputy of kings, though he filled even more prestigious posts than Machaut did. He served in various major offices under three French kings, Charles IV, Philippe VI, and Jean II, and he was made bishop of Meaux in 1351. His connection with Jean II was particularly close; from 1346, four years before Jean became king, Philippe was absorbed in Jean's affairs. He arranged Jean's visit to Clement VI in Avignon in 1350 when Jean had assumed the kingship. In both Paris and Avignon from about 1327 Philippe carried on a friendship with Petrarch, with the two corresponding frequently. Petrarch referred to his friend as "ever a most keen and ardent seeker after truth," "now the foremost poet of France," "a most learned man." Pierre Bersuire, the commentator on Ovid, was another close friend who effusively lauded Philippe.<sup>33</sup>

Among the several later poets who cite Philippe for his poetic and musical creativity is Eustache Deschamps, who twice brackets him with Machaut,<sup>34</sup> especially high praise in the light of Deschamps' relationship to Machaut as protégé and perhaps nephew. Testifying to the endurance of his reputation is a fifteenth-century reference to Philippe by the author of the *Regies de la Seconde Rhetorique*, who credits him with being the originator of the "maniere" of the motet, balade, lai, and simple rondeau, as well as a major innovator in music.<sup>35</sup> Philippe is third in this author's list, following Guillaume de Lorris and Jean de Meun, and immediately preceding Machaut, who is presented as the one who settled the lyric forms. Once again we find Philippe in most distinguished company, credited with high achievement. Though the paucity of surviving texts by him leaves us somewhat in the dark as to the basis of his poetic fame, there is no doubt that in his time he was a highly honored and influential poet.

Jean de le Mote was not the only writer acquainted with Vitry whom Chaucer might have known in his early days at court. Gace de la Buigne, who accompanied Jean II to London in his captivity following Poitiers, was a friend of Vitry's of long standing. In his *Roman des deduis*, a poetic treatise on hunting begun in England, Gace mentions Vitry's power as composer of motets.<sup>36</sup> Nevertheless, as a poet-musician of the popular mode, Jean was more likely than Gace to have been purveyor to Chaucer of the poetic accomplishment and learning of Vitry.

<sup>32</sup> For Philippe's life and work, see Saunders, "Vitry, Philippe de," 20:22–28; and Coville, "Philippe de Vitri: notes biographiques."

<sup>33</sup> For the friendship of Petrarch and Bersuire with Philippe, see Coville, "Philippe de Vitri, notes biographiques," esp. pp. 531–36.

<sup>34</sup> Deschamps, *Oeuvres*, vol. 5, #872; vol. 8, #1474.

<sup>35</sup> Langlois, *Recueil d'Arts de Seconde Rhétorique*, p. 12.

<sup>36</sup> Gace de la Buigne, *Le Roman des deduis*, lines 6345–56.

It was perhaps as a consequence of Jean's association with Philippe that Chaucer first learned of the two great Italians, Dante and Petrarch. Philippe's reference to the *Inferno* in his balade suggests good knowledge of the *Commedia*; he might have known Dante personally. Schooled by Philippe's reports, Jean in turn could have relayed information about Dante, and more about Petrarch, to Chaucer. Indeed, Jean could have met Petrarch in Paris in Philippe's company. It is curious that Chaucer mentions both Petrarch and Dante by name in more than one poem, while he never mentions Boccaccio despite more obvious opportunities. A reverence for the former two as literary personages, acquired early, might account for the discrepancy in treatment.

More might be said of the specific contents of the Vitry-Mote pair of balades as they relate to Chaucer's works and to "Ch's" poems also; for instance, we might consider Vitry's and Champion's comments on Jean's use of proper names in his poetry,<sup>37</sup> and ponder also the nexus of references to the pool of the Muses, which has several correspondences in Chaucer and other poets of the time.<sup>38</sup> However, exploration of such matters promises to supply only small fragments of the evidence needed to ascertain the full part which Jean de la Mote and Philippe de Vitry played in Chaucer's career as poet. We may say confidently that both writers were influential figures in mid-century French poetry, and that Jean had a special relationship to Edward III; thereby, both would have been significant factors in Chaucer's career as poet. While the nature of his particular debt to them remains open to speculation, the presence of the two poems in Penn is most suggestive as regards the time and place of the gathering of materials that went into the manuscript, and as regards the manuscript's association with Chaucer. The most likely time of composition of the exchange is the years after Poitiers, after 1356, when French fortunes were at a low ebb, Edward III was being celebrated as Arthur, and Chaucer had entered court life. It may be that Geoffrey read Philippe's attack soon after it was first communicated to Jean, and that he saw Jean's response shortly after it was composed.

#### JEAN DE LE MOTE

When or where Jean de le Mote was born is not known. The use of "le" with the feminine "Mote" is characteristic of Picard or Walloon, and accords with associations of Jean with Ghent and with the court of Hainault. The first probable extant reference to him dates from 1325–26, occurring in a record of the chancellery of Hainault that shows a payment to "Jehan de la Mote" for transcribing certain accounts.<sup>39</sup> In 1338 Edward III made a grant of twenty pounds annually to "John de la Mote of Ghent" for life or until paid an equivalent value.<sup>40</sup> In the next year, 1339, Jean composed the long elegy for William that he dedicated

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<sup>37</sup> Two balades which illustrate Jean's somewhat extravagant use of names precede the exchange between Philippe and Jean in Paris, Bibliothèque nationale de France, MS lat. 3343 (B). These are edited by Pognon in "Ballades mythologiques," pp. 407–08.

<sup>38</sup> See, e.g., "Ch." Poem V, lines 17–21 above; Jean Champion, p. 71, lines 1–5; Chaucer, *Anelida and Arcite*, lines 15–20; *House of Fame*, lines 519–22; and *Troilus and Criseyde*, III.809–11. The various references to "Ciree," "Cirrea" (Cirrha) in their relationships to Dante, *Paradiso* I.36, provide one interesting aspect of this series of references to Apollo and the Muses.

<sup>39</sup> See Thomas, "Jean de le Mote, trouvère," p. 70.

<sup>40</sup> *Calendar of Patent Rolls*, 4.189.

to Queen Philippa.<sup>41</sup> As Constance Rosenthal notes, *Li Regret Guillaume* provides a unique contemporary precedent for Chaucer's *Book of the Duchess* in that it presents an elegy in dream vision form. There are also other interesting parallels between the elegies.<sup>42</sup> Particularly because of the occasion of *Li Regret Guillaume*, the death of the queen's father, Chaucer had good reason for knowing it.

In 1340 Jean wrote two long poems for a patron in Paris, Simon of Lille, goldsmith to King Philip VI. One of these is *Le Parfait du Paon*, a late addition to the cycle of French Alexander romances.<sup>43</sup> The work concerns Alexander's battles in India against King Melidus. Its eight balades are part of a poetic competition involving Alexander, his generals, and the daughters of Melidus. The other poem is *La Voie d'Enfer et de Paradis*, an extensive allegorical work showing the ways to hell and to heaven. This poem is composed in stanzas of twelve octosyllabic lines, while the narrative of *Le Parfait du Paon* is written in Alexandrine laisses, and *Li Regret Guillaume* in octosyllabic couplets except for thirty intercalated balades.

A reference to Jean by Gilles li Muisis, abbot of St. Martin in Tournay, tells us that Jean was still alive in 1350. In his *Meditations* Gilles lists four men by name who are composers of "biaus dis." Jean comes third after Guillaume de Machaut and Philippe de Vitry: "Now there remains Jean de le Mote, who composes verse and music well, and makes very lovely *dits*, by which many a lord is made joyful, so that he has gained honor and esteem as one of the best authors."<sup>44</sup> It is notable that Jean is said here to be a composer of music as well as of poetry. No musical settings for his work are extant, but all thirty-eight balades in his long poems might readily be set to music.

It has been suggested to me that Jean's posture in his response to Philippe is that of a disciple writing to his master. Something like this seems likely. Certainly Jean was not always so polite with his literary brethren as he is in addressing Philippe here. In responding to Campion's insults he explains that as far as he is concerned Philippe is a privileged individual, but Campion is not: "I don't mind the words of the man of Vitry. I receive his chastening with joy. But you! Go teach Beelzebub!"<sup>45</sup> If he had spent some of his younger years in Paris with Philippe, either as pupil or devotee, then one may add to his education in the flourishing literary circles of Flanders and Picardy an experience with the intellectual atmosphere of Paris and one of its leading figures. In any event, if Jean was around the royal courts in England in the 1350s and 1360s, he clearly would have been a dominating senior literary personage who could have taught Chaucer much about the contemporary art of poetry.

There seem to remain no records of Jean's later life. No notation of his allowance from Edward is extant after its original bestowal. Perhaps he entered the clergy, a vocation which might explain his statement that he serves against evil, instead of serving Arthur, in England. There is a record from 1361 involving a possible relative of his. An entry in the Calendar of Patent Rolls of Edward mentions a "knight's fee in Welexham" held by Isabel de la Mote. This

<sup>41</sup> For date of poem *Li Regret Guillaume Comte de Hainault*, see lines 4572–73.

<sup>42</sup> For the relationship between *Book of the Duchess* and *Li Regret Guillaume*, see Rosenthal, "Possible Source of Chaucer's *Book of the Duchess*," and Wimsatt, *Chaucer and the French Love Poets*, pp. 147–49.

<sup>43</sup> For names of Simon and poet, and date of poem, see Jean de le Mote, *Le Parfait du Paon*, lines 3895–3919.

<sup>44</sup> *Poésies de Gilles Li Muisis*, 1:89.

<sup>45</sup> See Jean's balade above, lines 14–16.

may well be the same Isabel de la Mote listed among Queen Philippa's damsels of the chamber in 1337.<sup>46</sup> If she was also a relative of Jean, the possibility of Jean's being associated closely with Chaucer is stronger, since it seems that Geoffrey's wife was also a Hainuyer and damsel to Philippa. Philippa Chaucer, of course, would have been substantially younger than Isabel.<sup>47</sup>

#### EUSTACHE DESCHAMPS

The absence as well as the presence of poems by Deschamps in Penn has significance for our analysis. Only one balade is surely his, number 44, the single work in Penn that is found also in the major Deschamps collection, Paris, Bibliothèque nationale de France, MS fr. 840, a huge codex made shortly after his death and devoted exclusively to his writings. MS 840 includes more than fifteen hundred pieces, among them upwards of a thousand balades; but since Deschamps did not oversee its production it probably does not have all that he wrote, missing in particular works of his earlier years. A likely location of some of his unidentified poems is a manuscript that contains the second largest collection of his known works, Paris, Bibliothèque nationale de France, MS naf. 6221, which is known to be at least half his.<sup>48</sup> Consideration of MS 6221 and its contents, particularly as they overlap with the contents of Penn, is quite suggestive for our purposes here.

Written in the first half of the fifteenth century, MS 6221 is much smaller than MS 840; it comprises 155 pieces, seventy-nine of which appear in MS 840 and may be safely attributed to Deschamps. Of the works in MS 6221, 136 are balades, fifty-eight of which have envoys — including most of those in the manuscript known to be by Deschamps.<sup>49</sup> It is among the balades without envoys, however, that Penn has important correspondences with MS 6221. Penn has fourteen balades also contained in MS 6221; in the latter these are found in two discrete balade series.<sup>50</sup> The first series has ten balades, MS 6221 numbers 33 to 42, six of which Penn also contains. Of the ten, two appear in MS 840 and are therefore known to be by Deschamps. The light moralizing tone and didactic subject matter common to works in this group make it likely that he was the author of all, and thus of the six poems

<sup>46</sup> *Calendar of Patent Rolls*, p. 203; Froissart, *Oeuvres de Froissart: Chronique*, vol. 1, part 1, note 76.

<sup>47</sup> Nigel Wilkins documents Jean de le Mote's presence in England after he wrote the two long poems for Simon of Lille. An entry in the controller's book for July 21, 1343 shows le Mote being paid for entertaining King Edward at Eltham. See Wilkins, "Music and Poetry at Court."

<sup>48</sup> MS 6221 is described at length in Deschamps, *Oeuvres*, 2:xvii–xliv; Raynaud describes all of the Deschamps manuscripts in 11:101–11. Those poems of MS 6221 which are not edited in the body of the *Oeuvres* (vols. 1–9) are edited in "Pièces attribuables à Deschamps," *Oeuvres*, 10:i–xciv.

<sup>49</sup> The use of envoys with balades became common in the latter part of the fourteenth century among poets who were not musicians; they were never invariably employed. The musical form of the balade did not accommodate the envoy. Machaut, a musician writing early, did not employ them. Froissart (b. 1335, but active into the fifteenth century) seems never to have added envoys to his balades, and Granson did but seldom. It was Deschamps who really took to them and no doubt was largely responsible for their vogue.

<sup>50</sup> The fourteen balades of the Penn MS which also appear in MS 6221 are Penn numbers 43, 44, 55, 69, 77, 88, 134, 147, 174, 178, 179, 184, 188, and 236. A fifteenth poem, a rondel used as an illustrative example in the *Art de Dictier* in MS 6221, is Penn number 105.



in Penn.<sup>51</sup> If he wrote them, it no doubt was early in his career since nine of the ten lack envoys (including the two which are surely his). Deschamps pioneered and popularized the use of envoys with balades, but he would not have employed them as a usual thing until after Machaut's death in 1377.<sup>52</sup> The time of composition and collection into a group of these ten balades would be the 1360s and early 1370s when Deschamps (b. 1345) was learning the poet's art.

The second series of balades in MS 6221 which contains works of Penn is longer, comprising the twenty-nine pieces from number 82 to 110. In this group there are no envoys, nor are there works found in the Deschamps MS 840. The subject matter and treatment are not typical of Deschamps unlyrical style, and indeed eight of the poems are known to be by Guillaume de Machaut. All twenty-nine works of the series are love lyrics that resemble in tone the bulk of Machaut's work.<sup>53</sup> Eight poems found in Penn appear in this series, five of them by Machaut. Though the remainder of MS 6221 is largely Deschamps' or attributable to him, none of the twenty-nine poems probably are his. Placed as they are in the center of the manuscript, they provide a nucleus of standard works around which to gather his lyrics. One is reminded of Penn, in which the Machaut poems also occupy the center, surrounded by lyrics of Granson, "Ch," and Deschamps.

The poems which Penn has in common with MS 6221 are scattered through its first three-quarters. Its associations with the two series of poems in MS 6221 suggest that the Penn collection was being assembled in the same years that those two series were taking shape, before or around 1370. They also suggest that some of the same people had a hand in originating parts of the two collections. These may well have been literary people associated with King Jean of France and his sons, whom Chaucer and his associates would have come to know from their recurrent presence in England after Jean's capture at Poitiers in 1356 until his death in London in 1364.

Born in 1345, Deschamps was close to being an exact contemporary of Chaucer. The date of this now-famous balade in which Deschamps asserts that Chaucer's skills as a poet exceed his own remains unknown, but it may have been composed between May and August of 1384, when negotiations for peace in Boulogne resulted in a period of truce between France and England. It may also have been written around 1390, when Deschamps was known to be in contact with the English knight, Sir Lewis Clifford, to whom he most likely entrusted several selections of his work. In either case, the reverence Deschamps exhibits towards Chaucer — a reverence he shows no other poet except his own master, Machaut — is remarkable considering the two men were almost exactly the same age and their countries were at war. The balade, as Calin observes, is a noteworthy testament to the existence of "an international court culture" of shared values that transcended national boundaries to produce an impressive array of literary works, including those of both Deschamps and Chaucer.<sup>54</sup>

<sup>51</sup> These are Penn numbers 43, 44, 55, 77, 134, and 236.

<sup>52</sup> Though his work has marked differences from Machaut's, Deschamps learned the craft from Machaut and evidently remained very much under his influence. The several balades he wrote on Machaut's and DuGuesclin's deaths (1377 and 1380) lack envoys; the balade to Chaucer (around 1385) has one.

<sup>53</sup> I am not suggesting that Machaut wrote all of these poems, but only that they were written in imitation of Machaut's work and capture its spirit.

<sup>54</sup> Calin, "Deschamps's 'Ballade to Chaucer' Again," p. 81.

Deschamps' balade to Chaucer is one of his best poems and one of the most significant documents in understanding the English poet's relationship to his French contemporaries. The edition and translation here follow Wimsatt, *Chaucer and His French Contemporaries*, pp. 249–50.

GRANT TRANSLATEUR, NOBLE GEFFROY CHAUCIER

- O Socratés plains de philosophie,  
 Seneque en meurs et Auglus en pratique,  
 Ovides grans en ta poëterie,  
 Briés en parler, saiges en rethorique,  
 5 Aigles treshaulz, qui par ta theorique  
 Enlumines le regne d'Eneas,  
 L'Isle aux Geans — ceuls de Bruth — et qu'i as  
 Semé les fleurs et planté le rosier,  
 Aux ignorans de la langue pandras,  
 10 Grant translateur, noble Geffroy Chaucier!

- Tu es d'amours mondains Dieux en Albie,  
 Et de la Rose, en la terre Angelique,  
 Qui, d'Angela Saxonne, est puis flourie  
 Angleterre — d'elle ce nom s'applique  
 15 Le derrenier en l'ethimologique —  
 En bon anglès le livre translatas;  
 Et un vergier, où du plant demandas  
 De ceuls qui font pour eulx auctorisier,  
 A ja longtemps que tu edifias  
 20 Grant translateur, noble Geffroy Chaucier!

- A toy pour ce de la fontaine Helye  
 Requier avoir un buvraige autentique,  
 Dont la doys est du tout en ta baillie,  
 Pour rafrener d'elle ma soif ethique,  
 25 Qui en Gaule seray paralitique,  
 Jusques a ce que tu m'abuveras.  
 Eustaces sui, qui de mon plant aras;  
 Mais pran en gré les euvres d'escolier  
 Que par Clifford de moy avoir pourras,  
 30 Grant translateur, Geoffroy Chaucier!

L'envoy

- Poëte hault, loënge d'escuirie,  
 En ton jardin ne seroie qu'ortie:  
 Consideré ce que j'ay dit premier,  
 Ton noble plant, ta douce melodie,  
 35 Mais pour sçavoir, de rescipre te prie,  
 Grant translateur, noble Geffroy Chaucier!

GREAT TRANSLATOR, NOBLE GEOFFREY CHAUCER!

- O Socrates versed in philosophy,  
 Seneca in morals, Aulus Gellius in practical affairs,  
 Great Ovid in your poetry,  
 Concise in speech, wise in poetic composition,  
 5 Soaring eagle who by your theoretical understanding  
 Illuminates the kingdom of Aeneas  
 The island of the Giants — those whom Brut destroyed — and who have  
 Sewn there the flowers [of poetry] and planted the rose tree,  
 You will spread light to those who do not know French,  
 10 Great translator, noble Geoffrey Chaucer!

- You are the God of earthly love in Albion  
 And you translated the book of the *Rose*  
 Into good English in the Angelic land  
 Which, beginning with Angela the Saxon,  
 15 Then flourished as England — the name comes from her,  
 The last in the etymologic series.  
 For a long time you have been making a garden,  
 For which you have asked for plants  
 From those who write for posterity,  
 20 Great translator, noble Geoffrey Chaucer!

- For this purpose I ask from you  
 A genuine draught of the spring of Helicon,  
 Whose stream is wholly in your charge,  
 In order to gain its relief for my burning thirst,  
 25 For in France I will be paralysed  
 Until you give me a drink.  
 I am Eustache, and you will have some plants of mine.  
 So accept kindly the school of exercises  
 That I will send you by Clifford,  
 30 Great translator, noble Geoffrey Chaucer!

#### The Envoy

- Esteemed poet, eminent among squires,  
 In your garden I would only be a nettle  
 In comparison with what I have described before,  
 Your noble plants, your sweet melody.  
 35 Still, I would like to know your opinion, so please respond,  
 Great translator, noble Geoffrey Chaucer!

JEAN FROISSART AND THE PASTOURELLE SECTION OF PENN

Considering the substantial diffusion of the works of other fourteenth-century poets, it is remarkable that no poems known to be by Jean Froissart exist outside the large collections

devoted to his poetry, manuscripts Paris, Bibliothèque nationale de France, MSS fr. 830 and 831. Like all the other anthologies, Penn has no identified poems of his; however, the set of fifteen poems which opens the manuscript, twelve pastourelles and three serventois, has significant associations with Froissart's poetry. The works all seem to have been composed in his home territory prior to 1370, and the form and subject matter of several of the pastourelles present unique correspondences among extant texts with Froissart's twenty pastourelles.<sup>55</sup>

The fifteen poems, which we may call the pastourelle section, make up the most distinctive group in Penn, and they seem somewhat obtrusively placed at the head of the manuscript. In the remainder of Penn there is a consistent and tasteful alternation of standard court forms — especially balade, rondeau, and virelay — but before we arrive at these there come seriatim the fifteen rather long lyrics with virtually the same metrical form, of types typical of the puy more than the court.<sup>56</sup> Furthermore, in matters of dialect these are the most distinctive works of any in the manuscript. The language accords with the numerous place-names in the texts in identifying them as provincial productions from the Picard dialect area. All of this is to say that the pastourelle section provides a clearly-defined introduction to the anthology, but not that it is inappropriate. Like the bulk of the manuscript, it is made up of valuable and interesting poems; the works have an appealing local realism which in certain of them blends into intriguing fantasy; their predominant didactic and historical subject matter imparts moral seriousness to the collection at the outset; and there is sufficient reference to the subject of love and use of literary allusion to foreshadow these major elements in the body of Penn. It is quite possible to see the pastourelle section as a well-thought-out opening to the anthology.

Froissart's known poems include several chants royaux whose rubrics inform us that they were crowned in the puy of Lille, Abbeville, and Valenciennes. It is clear, then, that he frequented the puy in and around his home territory of Hainault. Nevertheless, despite the fact that the pastourelle was a puy form, Froissart's compositions of the type were written on court subjects, evidently for court audiences. It seems that in his pastourelles he was attempting to adapt the genre to the mode of the nobility, and to standardize it as a *forme fixe*. Judging by the absence of imitations, he had little success in the attempt, though his own pastourelles are good poems. Their chief distinctive features are exceptionally long stanzas of octosyllabic lines, and the use of historical and occasional subjects. Some of the Penn pastourelles, especially two written just before Froissart began composing in the form, display the same characteristics, though they do not have the marks of court poems. The two pastourelles have stanzas of fifteen and sixteen octosyllabic lines, and feature dialogues

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<sup>55</sup> Froissart's pastourelles are edited by McGregor, in Froissart, *Lyric Poems of Jehan Froissart*, pp. 151–93.

<sup>56</sup> In the *Art de Dictier*, Deschamps identifies the serventois as an “ouvrage qui se porte au Puis d'Amours, et que nobles hommes n'ont pas acoustumé de ce faire” (*Oeuvres*, 7:287). For this reason he gives no examples of the serventois; subsequently, he gives similar short shrift to the pastourelle (7:287). The standard form of the pastourelle and the serventois is five stanzas with an envoy. While most of the Middle French five-stanza forms had decasyllabic lines, octosyllabics came to be associated with the pastourelle. For an edition of the Penn pastourelle section, with discussion of the development of the Middle French form, see Kibler and Wimsatt, “Development of the Pastourelle.”

of shepherds in which events of the Hundred Years War figure prominently.<sup>57</sup> They thereby are related to Froissart's *Chronicles* as well as to his *pastourelles*.

This group of poems might well have been carried to England and become well-known there. From the time that the future Edward III visited Hainault with his mother in 1326 and became engaged to Count William's daughter Philippa until the end of Edward's reign in 1377 England's ties to the Picard dialect area were particularly strong, with a substantial infiltration of English court circles by people from that area; Jean de le Mote, Froissart, and Chaucer's wife are three examples. It is possible that one of the Hainuyers or Picards who came to London in these times carried with him the *pastourelle* section, as a whole or in parts. Froissart in particular might have done so.

#### NICOLE DE MARGIVAL

Sometime before 1328, probably around 1310, Nicole de Margival composed a long dream poem, *Le Dit de la Panthere d'Amours*,<sup>58</sup> in which he inserted nineteen lyrics: ten of his own, six by Adam de la Halle, and three by others. The seventeenth of these is a *rondeau* of his, "Soyez lie et menez joye," which his lady sings to the lover when — in his imagination — she grants him her love. This lyric appears separately in Penn (number 202) as well as in two musical repertory manuscripts. Its presence in Penn supports our notion of the manuscript as a collection of lyrics from early and mid-century. No doubt it is one of the earliest in time of composition, and the fact that it is placed well past the midpoint of the manuscript confirms other indications that no rigid principle of chronology was at work in the formation of the collection.

The presence of the *rondeau* adds to the potential connections of Penn with Chaucer. A relationship between Chaucer's *House of Fame* and *La Panthère d'Amours* has been suggested by several scholars, and on the basis of similarities in plot structure I am inclined to agree that there is a connection.<sup>59</sup> Though the *rondeau* in Penn has thoroughly conventional diction, so that in itself it offers no significant precedent for Chaucer's work, its presence does suggest that the anthologist of Penn could have known *La Panthère d'Amours*, as Chaucer probably did, from a manuscript in England.

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<sup>57</sup> These are poems numbers 6 and 7 in the manuscript. Both involve dialogues between shepherds lamenting recent events. The first makes reference to a number of battles in the Hundred Years War from its beginning to 1359, and the second is probably based on the pillaging in northern France by "routiers" in 1357 and 1358. The fifteenth poem of the *pastourelle* section is an allegory involving the black lion of Flanders, the fleur de lis of France, and the leopard of England; it is perhaps the last of the works in time of composition (the later 1360s). This work paints a rather negative picture for England of the current political situation, while the others that deal with political matters are neutral complaints about the ravages of the war.

<sup>58</sup> Margival is a village in the north of France near Soissons; in line 48, the narrator places himself in Soissons when he has his dream.

<sup>59</sup> Albert C. Baugh discusses the scholarship on the subject, mainly dismissing previously alleged connections between the *Panthère* and *House of Fame*, but then he brings forward some parallels of his own ("Chaucer and the *Panthère d'Amours*," pp. 51–61). I have made my case for its influence in *Chaucer and the French Love Poets*, pp. 58–61.

## GRIMACE

The only other poet whose known works are represented in Penn is identified simply as “Grimace” in the musical repertory manuscripts which contain his works.<sup>60</sup> Five of his poems are known, and texts of three of these, all rhyme royal balades, are in Penn. The origins of the other manuscripts suggest that Grimace worked in the courts of south France; the music suggests that he was contemporary with Machaut, writing before mid-century. Gilbert Reaney speculates that the double balade, “Se Zephirus, Phebus et leur lignie” / “Si Jupiter, qui par grant melodie” (numbers 190 and 191) might have been composed for Counts Gaston Phebus of Foix and John I of Aragon. The presence of the works of Grimace reinforce the early-century associations of the Penn anthology and confirm its broad eclecticism. Travel between England and southern France in the fourteenth century, of course, was common.

## LYRIC TYPES AND METRICAL FORMS IN PENN

Even though one has to be content with a relatively scant return for the amount of data considered, and has to settle for probabilities rather than certainties, analysis of the contents of Penn according to the frequency and distribution of metrical types is a good source of information on the manuscript.

In considering the basic makeup of Penn, one may begin with the assumption that manuscripts of Machaut’s work — the impressive codices of the most influential Middle French poet — provided the major exemplars for the subsequent fourteenth-century collections of lyrics. In their presentation of the various lyric types all of the comprehensive Machaut collections offered two differing models. One of these was supplied by the section known as the *Louange des Dames*, made up of his lyrics not set to music, some 282 works ultimately. In the *Louange* variety is the organizing principle, with the types intentionally mixed and alternated. Balades dominate, 207 of them providing nearly three-quarters of the total. However, the series of balades are invariably brief, being frequently interrupted by single specimens of the sixty rondeaux, seven chants royaux, and seven virelays.

By contrast, the other model which the Machaut manuscripts supplied dictates a careful segregation of types; the lyrics set to music are always rigidly divided, with a section devoted to the lays followed by separate groups of motets, balades, rondeaux, and virelays. Within the Machaut poems set to music, the balades are numerically less dominant than in the *Louange*, their total of forty-five comprising little more than a fourth of the whole number. Each of the other types has substantial representation.

The manuscripts of the nonmusician poets of the next generation followed one or the other of the two Machaut models. Froissart’s lyrics are strictly separated by type: lay, pastourelle, chant royal, balade, virelay, and rondeau. The same in general holds for the great Deschamps collection, except only that the rondeaux are intermixed with virelays (apparently reflecting the near kinship of the forms). On the other hand, Granson’s collections follow the model of the *Louange*. The largest group of Granson lyrics, found in the Neuchâtel manuscript, is like a smaller version of the *Louange*. The fifty-nine balades, making up 76 percent

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<sup>60</sup> For information on “Grimace,” see Reaney, “Grimace,” cols. 920–22; and Wilkins, “Post-Machaut Generation of Poet-Musicians,” p. 57. Reaney suggests that the name is a pseudonym.

of the total of seventy-seven poems, are spaced out by a scattering of eight rondeaux, one virelay, eight complaints and related types, and one lay.

Penn, too, follows the model of the *Louange* in the intermingling of types, but the balade is less dominant in it. Penn has very near the proportions of the total Machaut lyric production, though it includes no motets. Machaut's balades make up about 57 percent of the sum of his lyrics, while the 108 balades of Penn comprise approximately a third of its 310 poems. Besides the balades, Penn contains fifty-five rondeaux, thirty-eight virelays, twenty-eight five-stanza works (thirteen pastourelles, twelve chants royaux, and three serventois), twelve complaints and related types, and nine lays. Balades are distributed through most of Penn. After the opening pastourelle section, series of balades are interrupted regularly by lays or complaints, and subsequently by an increasing number of rondeaux (after number 81) and virelays (after number 121), and a few chants royaux (after number 93).

If we consider the metrics within the various lyric types we find that the varieties of balades and rondeaux represented in Penn have significance. Numerically the most popular metrical form in the manuscript is Machaut's favorite in his works, the rhyme royal balade, found in sixty-three poems (including, in Penn, eighteen by Machaut, five by Deschamps, three by Grinace). There are twenty-five of his second favorite, the balade with eight-line *ababccdd* stanzas (including seventeen by Machaut, one by Granson); and thirty-six of Granson's most favored form, the balade with eight-line *ababbcbC* stanzas (including seven by Granson, four by Machaut, one by "Ch").<sup>61</sup> The balade with stanzas of ten lines, *ababbccdcD*, the usual form of "Ch," is represented in Penn by nineteen poems (including eight by "Ch," three by Granson, and one by Jean de la Mote). No other balade forms are particularly important; the remaining twenty-five balades are in sixteen verse forms.

As mentioned more than once, the use of envoy is indicative of the dating of balades. Since the musical form of the balade did not accommodate an envoy, it was only in the last quarter of the fourteenth century with the rise of the nonmusicians that balade envoys came into vogue. Only eleven of the Penn balades have them, all but one of these appearing among the last eighty-two texts. There is perhaps a good reason for the early appearance of the one. It is poem number 20 and the only Granson balade in Penn which has an envoy. Two matters indicate that it was designed as an introductory piece. In the first place, in its substance it seems like one. It opens with the poet offering a "Salut de paix" to all lovers; he goes on to provide a general statement about the life of love, offering disdain to the ill-natured ones. In the second place, it is placed at the head of the Paris collection of Granson poems (Paris, Bibliothèque nationale de France, MS fr. 2201), long before any other balades with envoy. In Penn — comparably, though not so ostensibly — it is the first of a series of fifteen Granson works. One might guess that Granson composed it late for use as an introduction.<sup>62</sup>

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<sup>61</sup> For analysis and statistical summary of the lyric and stanza types of much of the corpus of ascribed lyrics in Middle French, see Poirion, *Le Poète et le prince*, pp. 303–97.

<sup>62</sup> Machaut similarly places a more formally-titled and well-developed Prologue, composed late in his career, at the head of his collected works. In light of the fact that envoys with balades came into fashion after Granson began writing, the placement of his other balades with envoys in the later parts of the major Granson collections (i.e., Neuchâtel and Paris) suggests a rough chronological ordering. The manuscripts of Machaut's and Froissart's works have such approximate arrangement.

The other balades with envoys are numbers 229, 230, 267, 279, 281, 288, 296, 298, 303, and 309. None of the group seem to have attained any circulation, for none appear in any other extant manuscript. The lack of envoys in the balades through a large part of Penn indicates a date before 1375 for most of the poems in that section; if even a few were composed later, we would expect some balade envoys. At the same time, the presence of envoys among the later balades suggests a later date for a substantial proportion of that part. That all poems there are not late, however, is shown by the appearance of early Machaut lyrics as far along as numbers 269–71. Moreover, the seven balades of Granson that appear among numbers 251–64 are probably earlier poems of his.<sup>63</sup> With the poems of “Ch” too, which appear between texts numbers 235 and 276, no matter of form suggests late composition.

The forms of the rondeaux of Penn seem to confirm that the later works in time of composition tend to appear in the later part of the manuscript, but that not all in that part are late. Of the fifty-five rondeaux, thirty-three are in the early eight-line form that Machaut and Froissart used almost exclusively, and seventeen are in the sixteen-line form that Granson and later poets favored.<sup>64</sup> It is an interesting complication, though, that one of the sixteen-line rondeaux was composed by the earliest known poet represented in the manuscript, Nicole de Margival.<sup>65</sup> The eight-line specimens, twenty-six of thirty-three composed by Machaut, all appear in Penn before poem number 210 except for the single “Ch” rondeau (number 260); at the same time, except for Nicole’s poem (number 202), the sixteen-line rondeaux — all anonymous — appear from number 214 on.

We might briefly note the associations of the “Ch” works with other poems of Penn in matters of versification. Among the five-stanza poems of Penn, the four chants royaux most resemble the seven Machaut chants. Unlike the pastourelles, they lack refrain, are uniformly decasyllabic, and have no stanzas longer than twelve lines. All of the five-stanza works in Penn seem relatively early. As for the balades of “Ch,” as the analysis above shows, he shares with Granson, Jean de le Mote, and some anonymous poets the ten-line balade stanza. Only “Ch” and Granson are represented by the twelve-line *ababb-cddedE* balade stanza (one each). The one balade of “Ch” with an eight-line stanza is in the favored form of Granson, *ababbcbC*. In Penn, then, his rondeaux and chants associate “Ch” with Machaut, his balades with Granson in particular.

There are also matters of some interest in the relationships one may find of Penn with the organization of the Chaucer manuscripts and the versification of his English works, but most of these are not distinctive enough to warrant comment here. It is perhaps worth remarking that Penn and Chaucer both follow Machaut in making rhyme royal the most favored stanza, and that the second most common stanza in both Penn and Chaucer’s work, The Monk’s Tale

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<sup>63</sup> These seven balades of Granson appear elsewhere only in the Neuchâtel manuscript, while his other poems in Penn appear at least in the Paris and Neuchâtel collections. Since none of the balades unique to Neuchâtel have envoys, it is likely that they belong to a group composed earlier than the rest of his works, among which are several balades with envoy.

<sup>64</sup> In manuscripts and editions, the Granson rondeaux appear mostly as ten-line forms, but in these the scribes and editors have not allowed for or indicated the necessary repetition of the refrain. Thus what is presented as *ABBA ab abba* should appear as *ABBA abAB abba ABBA*.

<sup>65</sup> Nicole’s poem does not have quite the same rhyme scheme as the other sixteen-line rondeaux, but it is close. All of the works essentially double the eight-line form.



rhyme (*ababedcd*), happens to be the one most used by Froissart and Granson, as well as favored by Deschamps.<sup>66</sup> In his English works Chaucer does not employ the ten-line stanza that "Ch" most uses, which is also well represented in the poems of Froissart, Deschamps, and Granson. Only two of the rondeaux in Penn follow the rhyme scheme of Chaucer's four specimens in *Parliament of Fowls* and "Merciles Beaute."

#### CONCLUSION: GRANSON AS POSSIBLE ANTHOLOGIST OF PENN

The suggestion of Charles Mudge, mentioned earlier, that Penn is "le livre des Balades Messire Othes de Grantson" which belonged to Isabel of Bavaria and for which in 1401 she had made two golden clasps, is quite reasonable though by no means inevitable.<sup>67</sup> Penn is well written but it is not an obvious royal display piece, having no illuminations. As for its identification as a book of Granson's works, even if we attribute a substantial number of the anonymous works to Granson, Machaut would remain the dominant poet of the collection. Of course, if Granson had personally ordered the manuscript to be made for Queen Isabel, the attribution of the whole to him would be quite natural. And if he had dedicated (or rather rededicated) the Isabel poems to her, her contentment with an unilluminated codex would be understandable — the texts themselves would possess the main personal interest.

What is particularly appealing about the theory is that everything we know of the Penn collection seems to fit in with the idea that Granson was the anthologist: the dominance of Machaut, the various other poets represented, the forms represented, and the careful organization. The theory provides a sound basis for suggesting how these particular lyrics came to be organized in the manuscript in the way we find them. In this conclusion, then, I will briefly outline how the manuscript might have come into existence, beginning with some facts about Granson.

Granson's dates (c. 1340–97) roughly parallel Chaucer's. His acquaintanceship with men of the English court perhaps began in Savoy in 1362.<sup>68</sup> In 1368 he probably accompanied the wedding party of Lionel of Clarence from Savoy to Milan, and he may well have stayed with the same group on their return to London in 1369. In any event he set sail from London in 1372 with the earl of Pembroke, and in the ensuing English naval defeat he was captured by the Spanish and held until 1374. On his release Granson returned to England, and he remained in the service of John of Gaunt and the English kings until 1386 when his father died. From 1392 to 1396 he was back in England for substantial periods of time.

From 1369 until his death in 1397, then, England was the primary center of Granson's activities, though he spent substantial periods in his home, Savoy, and he traveled around Europe on military and diplomatic missions, developing his contacts especially with the French royal court — a connection which may be substantially documented.<sup>69</sup> All indications are that Granson began writing poetry early, and that it was an important avocation for him throughout his life. The Barcelona manuscript contains twelve works that he in all likeli-

<sup>66</sup> See Poirion's table (*Le Poète et le prince*, pp. 385–87).

<sup>67</sup> See note 2 above.

<sup>68</sup> See Braddy, *Chaucer and the French Poet Granson*, pp. 26–28.

<sup>69</sup> See Piaget, *Oton de Granson*, pp. 49–51, 75–77, and 110–11.

hood wrote before his release by the Spanish in 1374.<sup>70</sup> Eight of these are found in Penn, including the “Cinq balades ensievans,” which are the source for Chaucer’s “Complaint of Venus,” and “La Complainte de l’an nouvel,” inspired by the *Book of the Duchess*. Some of the other works seem even earlier, while Granson’s rondeaux and balades with envoys no doubt come substantially later.

With these few facts as background we may postulate the process of gathering the texts which later were to make up Penn. Since Guillaume de Machaut was by far the strongest influence on Granson throughout his career, Granson probably brought a large number of Machaut texts gathered from a full manuscript with him to England in 1369. If not, he would have found comparable collections and a full manuscript or two in England, some a legacy of the extended forced visits of Jean II and his sons. The Machaut texts were to form the nucleus of Penn. In the years from 1369 to 1386, Granson would bring other sets of poems into his personal collection, both works found in England and those picked up in his travels. Among these might well have been (1) a set of Picard pastourelles brought across the Channel by Hainuyer associates of Queen Philippa; (2) the balade exchange between Philippe de Vitry and Jean de le Mote (Jean’s answer obviously composed in England), along with several poems probably written in England filled with the more or less obscure classical references characteristic of Jean (such as Penn numbers 16, 19, 35); (3) a set of works not set to music, mostly balades, which had achieved some currency and would later appear in collections like Paris, Bibliothèque nationale de France, MS naf. 6221, Westminster Abbey 21, and the *Jardin de Plaisance*; (4) a group of texts of lyrics set to music, including some balades of Grimace, one or more poems of Nicole de Margival, and a good number of virelays and eight-line rondels; and (5) some lyrics of his London court friend “Ch” which had probably been composed before Granson arrived in England.

When Granson returned to Savoy in 1386 to claim his inheritance, he would have carried this accumulation of lyrics with him. If some time in the following years he decided to have a book made for Queen Isabel, he assembled the works for a scribe, indicating with considerable care the order in which he desired them to be placed. Toward the beginning, almost directly after the introductory pastourelles, he placed a set of his own works, which he followed with a good number of the better-known lyrics of other poets, including especially works from Machaut’s *Louange*. After text number 114, all the way to number 227, Machaut’s works that are elsewhere set to music dominate; mixed in with these are a substantial number of rondeaux, virelays, and balades by other poets which probably had also been set to music. After number 227 to the end Granson had put in mainly works not designed for musical accompaniment. Among these are another set of Granson’s works, the “Ch” poems, and three Machaut balades from the *Louange*. In this final section are also increasingly found lyrics which may not have been part of the collection Granson brought from England. The form and content being in the later Granson manner, the works probably were composed in France by Granson and by poetic disciples of his, poets of less originality and merit than those represented earlier in the collection. After number 276, the last of the “Ch” poems, the manuscript is made up exclusively of such works. But even using these later poems to complete the manuscript, the hundred folios provided in the codex were not quite filled. The last eight were left blank. The scribe indeed may have been interrupted in his work on the last pages in Penn when Granson was tragically killed in a duel in Savoy in 1397.

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<sup>70</sup> Pagès, *La Poésie française en Catalogne*.

Lacking a full report by contemporaries, we can only attempt to reconstruct history on the basis of the information that we have. The foregoing reconstruction, which fits very well the many facts we can derive from the contents of Penn, has at least enough of truth in it to provide suggestive insight into the process of composing, collecting, and disseminating the French court lyric in the time that Chaucer was deeply involved in this literary enterprise. Such insight we can get no place else.

## THE CONTENTS OF PENN

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### THE SIGNIFICANCE OF THE CONTENTS OF THE MANUSCRIPT

For the student of literature University of Pennsylvania MS French 15 is by far the most interesting extant anthology of fourteenth-century French lyrics. There exist from the time a number of important collections of the works of a single author: the Machaut manuscripts, the great Deschamps collection in Paris, Bibliothèque nationale de France, MS fr. 840, and the two Froissart manuscripts, Paris, Bibliothèque nationale de France, MSS fr. 830 and 831. There are also major chansonniers which assemble the words and music of a variety of fine lyrics, such as the Codex Reïna (Paris, Bibliothèque nationale de France, MS naf. 6771) and the collection that belongs to the Musée Condé; in these, however, the interest of the words is unavoidably secondary to that of the music. No manuscript collection of poetic texts by various authors has come down to us which rivals Penn in importance.<sup>1</sup> The quality of the selection is high, the range of the subjects and forms is wide, and the arrangement of the works reflects the thought and planning of a sensitive reader of literature, perhaps Oton de Granson or another friend of Chaucer. The contents of Penn provide a unique source of information about educated literary tastes and predilections in the fourteenth century, and they hold particular additional interest for Chaucerians.

Other than Giulio Bertoni's defective inventory of Penn<sup>2</sup> there has been no published list of its contents. Charles Mudge's dissertation corrected Bertoni's errors,<sup>3</sup> but it has not been published. The list which follows here is indebted to Mudge's "List of Incipits" for the check it provided on the numbering of the poems, on the transcription of the incipits, and on the record of manuscripts and editions. I have corrected and substantially supplemented Mudge's information on these items, and have presented in addition an analysis of the versification of each work as well as individual notes on many of the lyrics which cover matters such as the relationships of the poems to each other, the existence of musical notations for the pieces, points of special interest about the poems, and Chaucerian connections. Except in remarking musical notation that exists for certain of the poems, these notes are not systematic; they are instead meant to be suggestive.

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<sup>1</sup> The only rivals in interest to Penn among anthologies of fourteenth-century French lyric texts are Paris, Bibliothèque nationale de France, MS naf. 6221, Westminster Abbey 21, and the two collections which contain *Les Cents Ballades* and lyrics of Granson: Bibliothèque nationale de France, MS fr. 2201, and Neuchâtel, Bibl. Arthur Piaget VIII. MS 6221 is discussed on pp. 79–80 above. The Westminster Abbey manuscript is a good collection but contains only fifty-six pieces.

<sup>2</sup> For Bertoni's inventory, see No. 2, pp. 6–14, in the Key to Abbreviations for Editions.

<sup>3</sup> For Mudge's list, see No. 9, pp. 244–344, in the Key to Abbreviations for Editions.

Among numerous indications of the anthologist's care in arranging the contents of Penn are the customary alternation of forms, the maintenance of natural groups of works (for instance, double and triple balades), the frequent matching of poems in which men are the speakers with poems in which women speak, the varying of topics and the treatments of them, and the groupings of the works of Machaut and Granson. In Penn the metrics generally conform to the *formes fixes* practice of the century. A word perhaps is needed about the entries for the rondeaux and virelays. Both forms begin (and end) with their refrains, so the incipit of each poem is the first line of the refrain. This I have entered as the "incipit," and for the "refrain" I have used the second line of the refrain, adding "etc." if the refrain goes beyond two lines. With the virelays I have indicated the rhyme schemes up to the point that repetition begins.

Following are the salient physical features of Penn: It is of well-preserved parchment, its hundred folios measuring 30 by 24.2 centimeters. The poems are written in an attractive Gothic script throughout, probably by more than one scribe. The first folio begins with the rubric:

Ci sensuient plusieurs bonnes  
pastourelles complaintes lays  
et Ballades et autres choses

[Here follow a number  
of good pastourelles, complaints, lays,  
and balades and other things.]

Mudge describes the concluding folios as follows: "Lyric 310 ends on fol. 92d. On fol. 93a are five verses of a Petrarchan sonnet in a fifteenth-century Italian hand. Folios 93b to 95d are ruled, but blank. On fol. 96a is the beginning of an alphabetical index of incipits in a fifteenth-century Italian hand. The heading reads: "Rubricha infrascripta est per alphabetum."<sup>4</sup> Folios 96b to 100b are ruled, but blank. At the top of fol. 100c, in a third and different fifteenth-century Italian hand, are two verses of an Italian poem.

#### KEY TO ABBREVIATIONS FOR MANUSCRIPTS

(**Inc:** Incipit, **Refr:** Refrain, **Auth:** Author, **MSS:** Manuscripts, **Met:** Meter, **Ed:** Editions)

The following list includes all manuscripts which contain more than one poem also found in University of Pennsylvania MS French 15.

1. *Machaut Manuscripts*: manuscripts wholly or primarily made up of works by Guillaume de Machaut
- |   |  |
|---|--|
| A | Paris, Bibliothèque nationale de France, MS fr. 1584 — 102 texts in Penn (contains musical settings) |
| B | Paris, Bibliothèque nationale de France, MS fr. 1585 — 90 texts (musical settings)                   |
| C | Paris, Bibliothèque nationale de France, MS fr. 1586 — 61 texts (musical settings)                   |
| D | Paris, Bibliothèque nationale de France, MS fr. 1587 — 46 texts (words only)                         |
| E | Paris, Bibliothèque nationale de France, MS fr. 9221 — 99 texts (musical settings)                   |

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<sup>4</sup> Mudge, "Pennsylvania Chansonnier," pp. 2–3.

- F Paris, Bibliothèque nationale de France, MS fr. 22545 — 17 texts (musical settings)  
 G Paris, Bibliothèque nationale de France, MS fr. 22546 — 94 texts (musical settings)  
 H Paris, Bibliothèque nationale de France, MS fr. 881 — 16 texts (words only)  
 J Paris, Bibliothèque de l'Arsenal, 5203 — 20 texts (words only)  
 K Bern, Burgerbibliothek, 218 — 8 texts (words only)  
 M Paris, Bibliothèque nationale de France, MS fr. 843 — 94 texts (words only)  
 Pep Cambridge, Magdalene College, Pepysian Library 1594 — 3 texts (musical settings)  
 PM New York, Pierpont Morgan Library, M.396 — 18 texts (musical settings)  
 Vg New York, Gallery Wildenstein — 90 texts (formerly Vogüe manuscript; musical settings)

2. *Granson Manuscripts* (Granson composed no music)

- GrA Neuchâtel, Bibliothèque Arthur Piaget, VIII — 27 texts  
 GrB Paris, Bibliothèque nationale de France, MS fr. 2201 — 13 texts  
 GrC Barcelona, Biblioteca Catalunya 8 — 8 texts

3. *Other Manuscripts*

- Cam Cambrai, Bibliothèque Communale 1328 — 3 texts (repertory manuscript with music)  
 Ch Chantilly, Musée Condeé 1047 — 5 texts (repertory manuscript with music)  
 DeA Paris, Bibliothèque nationale de France, MS naf. 840 — 1 text (the major Deschamps collection)  
 DeB Paris, Bibliothèque nationale de France, MS naf. 6221 — 15 texts (words only; works mainly of Deschamps, but some anonymous and some by Machaut)  
 Fl Florence, Biblioteca Nazionale Centrale, Panciatichi 26 — 2 texts (repertory manuscript with music)  
 Mo Modena, Biblioteca Estense, 5.24 — 2 texts (repertory manuscript with music)  
 PI Paris, Bibliothèque nationale de France, MS ital. 568 — 2 texts  
 Pg Prague, Biblioteca Universalis, XI.E9 — 2 texts (repertory manuscript with music)  
 PR Paris, Bibliothèque nationale de France, MS naf. 6771 — 6 texts (repertory manuscript with music; Codex Reïna)  
 Str Strasbourg, Bibliothèque de la Ville, m.222.c.22 — 4 texts (repertory manuscript with music; destroyed but index survives)  
 Tr Château de Serrant (Maine-et-Loire), Bibliothèque de la Duchesse de la Tremoille — 6 texts (table of contents only survives)  
 Ut Utrecht, Universiteitsbibliotheek, 6E37 — 2 texts (repertory manuscript with music)  
 Vit Paris, Bibliothèque nationale de France, MS lat. 3343 — 2 texts (contains exchange between Vitry and le Mote; no music)  
 We Westminster Abbey Library, 21 — 10 texts (words only)  
 Z Paris, Bibliothèque nationale de France, MS. fr. 1131 — 2 texts

KEY TO ABBREVIATIONS FOR EDITIONS

(This list includes all standard editions of the poems contained in University of Pennsylvania MS French 15 and most other editions of them. Complete reference for the editions are provided in the Bibliography.)



Refr: Par la vertu de constellacion  
 Metr: 5 sts. *ababbccddeddE*; envoy, *ddeddE*; decasyllabics  
 Ed: 6

3. fol. 2a      Pastourelle  
 Inc: En un friche vers un marchais  
 Refr: Se je truis mon proufit a faire  
 Metr: 5 sts. *ababbccdcD*; no envoy; octosyllabics  
 Ed: 6

4. fol. 2b      Pastourelle  
 Inc: Desa amiens plusieurs bergiers trouvoy  
 Refr: Comment uns homs puet estre si quetis  
           Envers uns autres ne si infortunez.  
 Metr: 5 sts. *ababbccddeDE*; envoy, *ddeDE*; decasyllabics  
 Ed: 6

5. fol. 2d      Pastourelle de Justice  
 Inc: Plusieurs bergiers et bergerelles  
 Refr: Justice en va en ynde pour manoir (first half variable)  
 Metr: 5 sts. *ababbccdcD*; envoy, *ccdcD*; decasyllabics  
 Ed: 6

6. fol. 3b      Pastourelle  
 Inc: Trois bergiers dancien aez  
 Refr: Un leu pour garder les oeilles  
 Metr: 5 sts. *ababbccddeffgG*; envoy, *ffgG*; octosyllabics  
 Ed: 6

The metrics of this poem and the next have a significant likeness to Froissart's pastourelles. In addition, both poems have historical and geographical references which suggest composition in or near Froissart's (and England's Queen Philippa's) homeland about 1360 or shortly before.

7. fol. 3d      Pastourelle  
 Inc: Madoulz li bergiers et ses fieulx  
 Refr: Aussi tost com crie St George  
 Metr: 5 sts. *ababbccddeffgG*; envoy, *ffgG*; octosyllabics

This pastourelle concerns the bands of pillagers who roamed northern France in the 1350s and 1360s, crying "St. George." But the cry did not mean they were English; in this case, they were Boulenois.

8. fol. 4c      Pastourelle amoureuse  
 Inc: Robin seoit et maret a plains camps  
 Refr: Par le corps dieu et vous ferez que sage (first half variable)



Metr: 5 sts. *ababbccbbddbD*; envoy, *bbdD*; decasyllabics  
Ed: 6

9. fol. 5a      Pastourelle  
Inc: En un marchais de grant antiquite  
Refr: Argus perdi sa femme vrayment  
      Quot nom yo et si avoit c. yeulx  
Metr: 5 sts. *ababccdCD*; envoy, *ccdCD*; decasyllabics

10. fol. 5c      Pastourelle  
Inc: Onques ne fu en mon dormant songans  
Refr: Depuis le temps nabugodonor (first half-line variable)  
Metr: 5 sts. *ababbccdcD*; envoy, *ccdcD*; decasyllabics  
Ed: 6

This “pastourelle,” and Poems 11 and 15, which are called “serventois,” are dream visions, though dream visions are typical of neither genre. This dream is under the aegis of the fairies.

11. fol. 5d      Serventois amoureux  
Inc: En avisant les esches atalus  
Refr: Quonques ne fist orpheus ne seraine  
Metr: 5 sts. *ababbccdcD*; envoy, *cdcD*; decasyllabics  
Ed: 6

In this dream vision the narrator sees marvels assisted by the guidance of the “eagle of Theseus” and the “horse of Jason.” Certain matters of structure and content suggest Chaucer’s *House of Fame*, e.g., when the narrator, dangling from the talking eagle’s claw, sees beasts of the zodiac; and the second of the two places he visits is the “ostel Dedalus.”

12. fol. 6b      Pastourelle amoureuse  
Inc: Es plus lons jours de la Saint Jehan destre  
Refr: Corps gracieux vray humains paradis  
Metr: 3 sts. *ababbccbbdbD*; envoy, *bbdbD*; decasyllabics  
Ed: 6

The *bergère* in this poem inverts the *aubade* convention by reproaching the sun and the day for leaving too soon. One is reminded of Chaucer’s resuscitation of the *aubade* in *Troilus and Criseyde* and The Reeve’s Tale.

13. fol. 6d      Serventois pastourel  
Inc: Samours nestoit plus puissant que nature  
Metr: 5 sts. *ababccddc*; envoy, *ddc*; decasyllabics  
Ed: 6

Indications of an early date for this poem include its lack of refrain and its sharing stanza openings with a poem of Brisebarre le Court, who died before 1340. Our serventois may have been written for the same poetic contest as Brisebarre's.<sup>5</sup>

14. fol. 7a      Pastourelle  
 Inc: Decha brimeu sur un ridel  
 Refr: Tant grate chievre que gist mal  
 Metr: 5 sts. *aabaabbccdcD*; envoy, *ccD*; octosyllabics except short sixth lines  
 Ed: 6

15. fol. 7c      Serventois  
 Inc: Par bas cavech et pesant couverture  
 Refr: Qui se nommoit fortune la dervec (first half-line variable)  
 Metr: *ababbccdcD*; envoy, *ccdecD*; decasyllabics

This dream vision is a political allegory, utilizing heraldic symbols, which involves the leopard of England (Edward III), the black lion of Flanders (probably Louis de Male), and the fleur de lis (the French king). Fortune taunts the leopard that his luck is gone.

16. fol. 8a      Balade  
 Inc: La char dor fin gemme mena phebus  
 Refr: Cicropiens le clergie de bachus  
 Metr: 3 sts. *ababbabA*; decasyllabics  
 Ed: 9

Mudge includes this among "corrupt" and "insoluble" works in Penn.<sup>6</sup> Its heavy use of often-obscure classical reference resembles that for which Vitry and Campion criticized Jean de le Mote.

17. fol. 8b      Balade  
 Inc: Qui est de moy vivant plus dolereux  
 Refr: Pointe trenchant regart de basilique  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

18. fol. 8c      Complaint de pastour et de pastourelle amoureuse  
 Inc: Une jeune gentil bergiere  
 Auth: Oton de Granson  
 Metr: 19 sts. *ababbccdeD*; decasyllabics  
 MSS: GrA, GrB, GrC; Paris, BN f.fr.1131; f.fr. 24440; Carpentras, Bibl.  
       Inguimbertaine, fr. 390.  
 Eds: 10, 11, 13, 15, 17

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<sup>5</sup> See Mudge, "Pennsylvania Chansonier," pp. 247–48.

<sup>6</sup> Mudge, "Pennsylvania Chansonier," p. 150.

19. fol. 10a      Balade  
 Inc: Pitagoras en ses chancons divines  
 Refr: Fors seulement que de trompe et de harpe  
 Metr: 3 sts. *ababccddedE*; decasyllabics  
 Ed: 9

Music is the subject of this balade, but it evidently was not set to music. With the reference to Pythagoras, one might compare Chaucer's *Book of the Duchess*, line 1167. The texts abound with such allusions.

20. fol. 10b      Balade  
 Inc: Salus assez par bonne entencion  
 Refr: Car le couroux ny vault pas une maille  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbccdcD*; envoy, *ccdcD*; decasyllabics  
 MSS: GrA, GrB, GrC; Paris, Bibl. Rothschild 2796  
 Eds: 10, 11, 13, 15

Only twelve balades in Penn have envoys, and this is the only one before Poem 229. Envoys came to be added to balades in the latter part of the fourteenth century.

21. fol. 10c      Balade  
 Inc: Je congnois bien les tourmens amoureux  
 Refr: Qui fondre peust et lui renouveler (first half-line variable)  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbccddedE*; decasyllabics  
 MS: GrA  
 Ed: 13

22. fol. 10d      Balade  
 Inc: Je vous choisy noble loyal amour  
 Refr: Que nulle autre jamais ne choisiray  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 MSS: GrA, GrB; Brussels, Bibl. Royale 10961-70  
 Eds: 5, 13, 15

Except for the refrain and line 23, all lines begin "Je vous choisy." The poem is called "Balade de Saint Valentin" in MS Gr2, and an envoy is added to it in Ed 5.

23. fol. 11a      Balade  
 Inc: Jay en mon cuer j. oeil qui toudiz veille  
 Refr: Qui mon cuer voit toudiz ou que je soye  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 MS: GrA  
 Eds: 2, 13

24. fol. 11b      Balade  
 Inc: Loyal amour ardant et desireuse  
 Refr: Que de riens plus ne me souvient par mame  
       Fors que amour et de ma belle dame  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbccDD*; decasyllabics  
 MS: GrA  
 Ed: 13

25. fol. 11c      La complainte de lan nouvel  
 Inc: Jadis mavint que par merancolie  
 Auth: Oton de Granson  
 Metr: 8 sts. *ababbcbc*; decasyllabics  
 MSS: GrA, GrB, GrC  
 Eds: 10, 11, 13, 15

In MS GrB the title is “La complainte de lan nouvel que Gransson fist pour un chevalier quil escoutoit complaindre.” Its situation imitates that of the dream in Chaucer’s *Book of the Duchess*.

26. fol. 12a      Complainte  
 Inc: Je souloye de mes yeulx avoir joye  
 Auth: Oton de Granson  
 Metr: 12 sts. *aaabaaabbbbabbba*; decasyllabic except every fourth line  
       tetrasyllabic  
 MSS: GrA; GrB  
 Eds: 13, 15

The first letters of the first six stanzas form the name ISABEL. Compare Poem 27. The reference is probably to Isabel of York in the first place, and perhaps to Isabel of Bavaria in the second. See p. 53n2.

27. fol. 13b      Souhait en complainte  
 Inc: Il me convient par souhait conforter  
 Auth: Oton de Granson  
 Metr: 64 lines decasyllabic couplets  
 MSS: GrA, GrB  
 Eds: 13, 15

The rubric in the manuscript was originally “Le Souhait Saint Valentin” (as in GrB), but was altered. The first letters of the first six lines form the acrostic ISABEL. Compare Poem 26. This and Poem 106 are the only works in Penn in decasyllabic couplets.

28. fol. 13d      Lestraine du jour de lan  
 Inc: Joye sante paix et honnour  
 Auth: Oton de Granson  
 Metr: 42 lines octosyllabic couplets



33. fol. 16b      Balade  
 Inc: Certes amour cest chose convenable  
 Refr: Tout a rebours de ce quon veult trouver  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbccB*; decasyllabics  
 MSS: GrA, GrB, GrC  
 Eds: 11, 13, 15, 24

The fourth of the Cinq Balades.

34. fol. 16c      Balade  
 Inc: Amours sachiez que pas ne le veulz dire  
 Refr: De li servir ne seray jamais las  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbccB*; decasyllabics  
 MSS: GrA, GrB, GrC  
 Eds: 10, 11, 13, 15, 24

The fifth of the Cinq Balades.

35. fol. 16c      Balade  
 Inc: Dur moises de langoreuse mort  
 Refr: Vielle me lais qui jeune mas hussee  
       Pour un anel de la fleur de soucie  
 Metr: 3 sts. *ababbccBC*; decasyllabics  
 Eds: 9, 24 (pp. 47–48 herein)

As with Poem 7, Mudge includes this with “corrupt” and “insoluble” texts. It is closely related to “Ch” V (Penn Poem 61).

36. fol. 16d      Balade  
 Inc: Ce quay pense voulez que je vous die  
 Refr: Il nest deduit qui vaille celui la  
 Auth: Attributed to Guillaume de Machaut  
 Metr: 3 sts. *ababbccC*; decasyllabics  
 MS: J  
 Ed: 3

Though it is found in the “secondary” Machaut collection, MS J, the poem is probably not Machaut’s.

37. fol. 17a      Balade  
 Inc: Un vert jardin joly  
 Refr: Fu ce bien songie  
 Auth: Attributed to Guillaume de Machaut  
 Metr: 3 sts. *a<sub>7</sub>b<sub>5</sub>a<sub>7</sub>b<sub>5</sub>b<sub>5</sub>c<sub>6</sub>b<sub>5</sub>c<sub>6</sub>*

MS: J

Ed: 3

Balades with short lines like this one are very rare in Penn. As with Poem 36, it is probably not Machaut's. It tells the narrator's amorous dream.

38. fol. 17b Balade

Inc: Dedens mon cuer est pourtraite une ymage

Refr: Resjois est quiconques la regarde

Auth: Grimace

Metr: 3 sts. *ababbC*; decasyllabics

MS: Bern, Burgerbibliothek, A421

Eds: 1, 9

Bern MS (K) presents first stanza only, with music. For Grimace, see p. 86; see also Poems 190, 191 below.

39. fol. 17b Balade

Inc: Onques mais namay/ne ne demenay

Refr: Et point ne men refraindray

Metr: 3 sts. *a<sub>5</sub>a<sub>5</sub>b<sub>7</sub>a<sub>5</sub>a<sub>5</sub>b<sub>7</sub>b<sub>7</sub>a<sub>7</sub>A<sub>7</sub>*

Ed: 9

Another balade with short lines.

40. fol. 17c Balade

Inc: Esgare sui en divers destour

Refr: Si vous suppli que madreciez en voye

Metr: 3 sts. *ababbC*; decasyllabics

Ed: 9

41. fol. 17d Balade

Inc: De bon eur en grant maleurete

Refr: Je sui banis de bonne compaignie

Metr: 3 sts. *ababccD*; decasyllabics

MS: We

Ed: 9

42. fol. 18a Balade

Inc: Se tu monde estre veuls en ce monde

Refr: Ou estre pues devoure dun seul louf (variable)

Quadroit nomme est cire mire bouf

Metr: 3 sts. *ababbbCC*

Eds: 9, 24 (pp. 50–51)

Mudge includes the poem among the “corrupt” and “insoluble.” Its humor, however, is hardly inaccessible.<sup>7</sup>

43. fol. 18b      [Balade]  
                     Inc: He loyaute bien te pues reposer  
                     Refr: Si est pitie quainsi loyaute dort  
                     Auth: Ascribed to Eustache Deschamps  
                     Metr: 3 sts. *ababbC*; decasyllabics  
                     MS: DeB  
                     Ed: 14

Probably by Deschamps. See pp. 79–80.

44. fol. 18b      Balade  
                     Inc: Vous qui avez pour passer vostre vie  
                     Refr: Viellesce vient guerredon faut temps se passe  
                     Auth: Eustache Deschamps  
                     Metr: 3 sts. *ababbC*; decasyllabics  
                     MSS: DeA, DeB  
                     Ed: 14

The only poem in Penn which appears in the major Deschamps collection, DeA. Deschamps quotes the first stanza in his *Art de Dictier* (Ed. 14, VII, 275).

45. fol. 18c      Balade  
                     Inc: Pymalion paris genevre helaine  
                     Refr: Prouver le puis pour vray comme evangile  
                                 Par salemon aristote et virgille  
                     Metr: 3 sts. *ababccDD*; decasyllabics  
                     Ed: 9

This balade gives eleven examples of victims of Venus.

46. fol. 18d      Lay  
                     Inc: Sans avoir joye deport  
                     Metr: Does not adhere strictly to lay form. 24 sts., mostly paired, mostly  
                                 *a<sub>7</sub>a<sub>7</sub>a<sub>7</sub>b<sub>4</sub>a<sub>7</sub>a<sub>7</sub>a<sub>7</sub>b<sub>4</sub>*; 190 lines
47. fol. 20b      Balade  
                     Inc: Quant plus regart le gracieux viaire  
                     Refr: Vivre sans lui bonnement ne porroye  
                     Metre: 3 sts. *ababbC*; decasyllabics  
                     Ed: 9

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<sup>7</sup> Mudge, “Pennsylvania Chansonnier,” p.152.



This is the first of a series of seven anonymous rhyme royal balades, Machaut's favorite balade form. A devoted lover is the speaker in all seven.

48. fol. 20c      Balade  
 Inc: Dame qui jain plus quautre creature  
 Refr: Comment vous ain de cuer de corps et dame  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

49. fol. 20d      Balade  
 Inc: Il a longtemps quen moy maint j. desir  
 Refr: Affin que soit de mamour plus certaine  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

50. fol. 20d      Balade  
 Inc: Amours me fist recevoir grant honnour  
 Refr: De la belle qui mes mauls tient en cure  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

51. fol. 21a      Balade  
 Inc: La grant doucour et le courtois parler  
 Refr: Si doucement quil nest riens qui manoye  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

52. fol. 21b      Balade  
 Inc: Ne scay comment .j. cuer plain de doulour  
 Refr: Se longuement my faloit demourer  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

53. fol. 20d      Balade  
 Inc: Helas bien voy quil me couvient finer  
 Refr: Et a ma dame aussi me recommans  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

This is a rhyme royal lover's testament, comparable to Crisyede's in *Troilus and Crisyede* IV.771–91, and Troilus' in V.295–315.

54. fol. 21c      Balade  
 Inc: Je ne puis trop amour louer  
 Refr: Et quanque jay desbatement  
 Metr: 3 sts. *ababdcD*; octosyllabics  
 Ed: 9

55. fol. 21d      Balade  
 Inc: Se veuls aujourd'hui vivre en paix  
 Refr: Cest la chose dont plus tennorte  
 Auth: Attributed to Eustache Deschamps  
 Metr: 3 sts. *ababdcD*; decasyllabics  
 Eds: 5, 14  
 MSS: DeB; Paris, Bibliothèque nationale de France, MSS fr. 1140, 5727, 25434, naf. 10032; Berlin, Kupferstichkabinett, 78 B 17; Cambrai, Biblio-teca Municipale 811-12; Epinal, Bibliothèque de la Ville, 189; Rome, Vatican Ottobuona 1212; Turin, L.IV.3

Considering that it is an anonymous text without music, this balade is contained in an extraordinary number and range of manuscripts. It has the popular moral tone of much of Deschamps' poetry, and is probably his.

56. fol. 22a      Balade  
 Inc: Ou estes vous joye et esbatement  
 Refr: Donc en doulour me faut user ma vie  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9
57. fol. 22b      Balade  
 Inc: De toutes roses ne qui qun seul bouton  
 Refr: Qui comparee puet estre a absalon  
 Metr: 3 sts. *ababbcbC*; decasyllabics.  
 Ed: 9
58. fol. 22b      Balade  
 Inc: Harpe rote eschiquier ciphonie  
 Refr: Me het de mort cest ma dame mamie  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9
59. fol. 22c      Balade  
 Inc: Je croy quil nest creature mondaine  
 Refr: Nest que tristour dont mon las cuer lermoye  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9
60. fol. 22d      Balade  
 Inc: A vous dame humblement me complains  
 Refr: Vray cuer gentilz pour vostre amour morray  
 Metr: 3 sts. *ababccD*; decasyllabics  
 Ed: 9
61. fol. 23a      Balade  
 Inc: Se la puissant royne semiramis  
 Refr: Tant que je peusse ma dame en aide avoir

Metr: 3 sts. *ababccddeefF*; decasyllabics.  
Ed: 9

This poem provides probably the earliest extant list of the Neuf Preuses (Female Worthies), which Deschamps has been supposed to originate (See No. 14, XI, 226–27; and McMillan, "Men's Weapons," p. 137n2). In the light of the multiple classical allusions, and the poem's position in Penn immediately preceding the exchange between Philippe de Vitry and Jean de le Mote, we might suppose the author to be Jean. The Neuf Preux were originated by Jacques de Longuyon in his Alexander romance, *Les Voeux du paon* (c. 1310). Jean, whose *Parfait du Paon* is a continuation of Jacques' poem, would be a likely originator of the Preuses.

62. fol. 23b      Balade  
Inc: De terre en grec gaule appellee  
Refr: En albion de dieu maldicte  
Auth: Philippe de Vitry  
Metr: 3 sts. *ababbcdC*; octosyllabic except fifth lines have four syllables  
MS: Vit  
Eds: 9, 20, 24 (pp. 66–67 above)

Mudge relegates this and the following poem by Jean de le Mote to his "obscure" classification.

63. fol. 23c      La Response  
Inc: O victriens mondains dieu darmonie  
Refr: De terre en grec gaulle de dieu amee  
Auth: Jean de le Mote  
Metr: 3 sts. *ababbcdC*; decasyllabics  
MS: Vit  
Eds: 9, 20, 24 (pp. 67–68 above)

For poems which provide a sequel to this exchange, found in Vit, see pp. 71–73 above.

64. fol. 23d      Lay  
Inc: Se fortune destinee et menee  
Metr: 150 lines of from four to ten syllables divided into sixteen stanzas of varying length, not usually paired. It has the expected length but not the set form prescribed for the lay.

65. fol. 25a      Balade  
Inc: Amour vraye en paix seurement  
Refr: Dont fait il bon vivre amoureusement  
Metr: 3 sts. *ababbcbC*; decasyllabics  
Ed: 9

66. fol. 25f      Balade  
Inc: Bien appartient a dame de hault pris  
Refr: A dieu comment douceur et sa beaute  
Metr: 3 sts. *ababbcbC*; decasyllabics  
Ed: 9

67. fol. 25b      Balade  
 Inc: Raison se seigne et honneur se merueille  
 Refr: Mon cuer mamour mesperance ma joye  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Ed: 9
68. fol. 25c      Balade  
 Inc: Bien doy amours parfaitement loer  
 Refr: Sen loe amours et vous madame aussi  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Ed: 9
69. fol. 25d      Balade  
 Inc: Maint amant ay veu desconforter  
 Refr: Dont sens raison font plaintes et clamours  
 Auth: Attributed to Eustache Deschamps  
 Metr: 3 sts. *ababccdD*; decasyllabics  
 MS: DeB  
 Ed: 14

Probably not by Deschamps. See pp. 79–83 above.

70. fol. 26a      Balade  
 Inc: Se cruaulte felonnie et regour  
 Refr: Saroient il ce croy pitie de mi  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Ed: 9
71. fol. 26a      Balade  
 Inc: Se dieu me doint de vostre amour jouir  
 Refr: Honneur deduit bien paix sante ne joye  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Ed: 9

Mudge notes that the incipit is like that of a Machaut balade, “Se Dieux me doint de ma dame joir.” The similarity extends no further.<sup>8</sup>

72. fol. 26b      Balade  
 Inc: Qui des couleurs sauroit a droit jugier  
 Refr: Que fin azur loyaute segnefie  
 Auth: Guillaume de Machant  
 Metr: 3 sts. *ababccdD*; decasyllabics  
 MS: G  
 Eds: 3, 22, 23

Since this balade appears only in the latest “primary” Machaut collection, it was probably composed after 1364 and is the latest of the poems of Machaut in Penn. The color symbol-

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<sup>8</sup> Mudge, “Pennsylvania Chansonnier,” p. 264.

ism suggests Chaucer's *Anelida and Arcite*, lines 145–46, 180, 330, and the refrain of "Against Women Unconstant" — "In stede of blew, thus may ye were al grene."

73. fol. 26c      Balade  
Inc: Certes mes plours ne font que commancier  
Refr: Amour le veult et mon cuer si ottrie  
Metr: 3 sts. *ababbC*; decasyllabics.  
Ed: 9

74. fol. 26d      Balade  
Inc: Il a long temps quamay premierement  
Refr: Mais quant li plaist en gre recoy la mort  
Metr: 3 sts. *ababbC*; decasyllabics  
MS: We  
Ed: 9

75. fol. 26d      Balade  
Inc: Trop me merveil de ce monde present  
Refr: Car ilz ne sont remery de personne  
Metr: 3 sts. *ababdcD*; decasyllabics  
Ed: 9

76. fol. 27a      Balade  
Inc: Toutes vertus voy au jour dui perir  
Refr: Dont nuit et jour mon cuer sueffre martire  
Metr: 3 sts. *ababbcbC*; decasyllabics

77. fol. 27b      Balade  
Inc: Ajustement considerer  
Refr: On na que sa vie en ce monde  
Auth: Attributed to Eustache Deschamps  
Metr: *ababbC*; seven-syllable lines  
MS: DeB  
Ed: 14

Probably by Deschamps.

78. fol. 27c      Lay  
Inc: Se pour doulereux tourment  
Metr: Approximately lay form; 24 sts., generally paired, each pair with differing metrics; 191 lines

79. fol. 29a      Balade  
Inc: Se la sage rebeque estoit vivant  
Refr: Par fausse envie et langue envenimee  
Metr: 3 sts. *ababccdD*; decasyllabics except seven-syllable fifth lines  
Ed: 9

80. fol. 29b      Balade  
 Inc: Aspre reffus contre douce priere  
 Refr: Pour bien servir ay je tel guerredon  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Eds: 5, 9
81. fol. 29b      Rondel  
 Inc: Douce dame quant vers vous fausseray  
 Refr: Tout bien deveroit en mon cuer defaillir  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, D, E, G, H, M, Vg  
 Eds: 3, 17, 22

Poems 81–120 are all by Machaut; poems 81–113 all appear in manuscripts in Machaut's *Louange des dames* (lyrics not set to music).

82. fol. 29c      Balade  
 Inc: Dame plaisant nette et pure  
 Refr: Sainsi nest que ne vous voye  
 Auth: Guillaume de Machaut  
 Metr: 6 sts. *ababbcC*; seven-syllable lines  
 MSS: A, B, C, D, E, G, H, J, K, M, Vg  
 Eds: 3, 22, 23

In other manuscripts the rubric is “Balade double.”

83. fol. 29d      Rondel  
 Inc: Mon cuer qui mis en vous son desir a  
 Refr: Mourra sa lui ne vous voit desiree  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, D, E, H, M, Vg  
 Eds: 3, 22
84. fol. 29d      Balade  
 Inc: Il nest doulour desconfort ne tristece  
 Refr: Et tout pour vous beaulz doulz loyaulz amis  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabics  
 MSS: A, B, C, D, E, J, M, Vg  
 Eds: 3, 12, 18, 22

Besides *Louange* this poem appears in *Voir Dit*.

85. fol. 30a      Rondel  
 Inc: Cuer corps desir pouvoir vie et usage  
 Refr: En vous servir douce dame mis ay  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics

MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 22

86. fol. 30a      Balade  
Inc: Trop est crueulz le mal de jalousie  
Refr: Il vaurroit mieux cent contre un estre coux  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbC*; decasyllabics  
MSS: A, B, D, E, G, H, M, Vg  
Eds: 3, 17, 22

The sentiment that it is better to be a cuckold than jealous would appeal to the Wife of Bath, though the narrator here — who is jealous — is prejudiced, as the Wife is for a different reason.

87. fol. 30b      Rondel  
Inc: Blanche com lis plus que rose vermeille  
Refr: Resplendissant com rubis dorient  
Auth: Guillaume de Machaut  
Metr: 8 lines; *ABaAabAB*; decasyllabics  
MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 17, 22

88. fol. 30c      Balade  
Inc: Douce dame vo maniere jolie  
Refr: Durement vif et humblement lendure  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbC*; decasyllabics  
MSS: A, B, C, D, E, G, H, M, Vg, DeB  
Eds: 3, 14, 22

89. fol. 30c      Rondel  
Inc: Dame je muir pour vous com pris  
Refr: Pour bien amer dont mieux menprise  
Auth: Guillaume de Machaut  
Metr: *ABaAbAB*; decasyllabics  
MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 22

90. fol. 30d      Balade  
Inc: Nulz homs ne puet en amours prouffiter  
Refr: Telle est damours la noble seignourie  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbC*; decasyllabics  
MSS: A, B, C, D, E, G, J, K, M, Vg  
Eds: 3, 22

91. fol. 30d      Rondel  
Inc: Partuez moy a louvrir de voz yeulx  
Refr: Dame de qui mercy ne puis atraire

Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, D, E, G, H, M, Vg  
 Eds: 3, 22

92. fol. 31a      Balade  
 Inc: Je ne sui pas de tel valour  
 Refr: Jay bien vaillant un cuer dami  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababdcD*; octosyllabics  
 MSS: A, B, C, D, E, G, H, J, K, M, Vg, GrA  
 Eds: 3, 13, 18, 22

93. fol. 31a      Chançon Royal  
 Inc: Onques mais nul nama si folement  
 Auth: Guillaume de Machaut  
 Metr: 5 sts. *ababbccdd*; envoy, *decd*; decasyllabics  
 MSS: A, B, C, D, E, G, H, M, Vg  
 Eds: 3, 22, 23

Six of the eight chants royaux that Machaut wrote are found among Poems 93 to 104.

94. fol. 31c      Rondel  
 Inc: Par souhaidier est mes corps avec vous  
 Refr: Dame et mes cuers en tout temps y demeure  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, D, E, G, H, M, Vg  
 Eds: 3, 22

95. fol. 31d      Rondel  
 Inc: Trop est mauvais mes cuers quen .ij. ne part  
 Refr: Pour vous que j'aim loyaument sans partie  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, D, E, G, H, M, Vg  
 Eds: 3, 22

96. fol. 31d      Chançon royal  
 Inc: Amour me fait desirer loyaument  
 Auth: Guillaume de Machaut  
 Metr: 5 sts. *ababccddeed*; envoy, *deed*; decasyllabics  
 MSS: A, B, C, D, E, G, H, J, M, Vg  
 Eds: 3, 22

97. fol. 32b      Rondel  
 Inc: San cuer dolans de vous departiray  
 Refr: Et sans avoir joye jusques au retour  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics



MSS: A, B, C, D, E G, H, M, Vg  
Eds: 3, 7, 12, 16, 17, 22

Besides in *Louange* this rondeau appears in the *Voir Dit* and set to music.

98. fol. 32b      Chançon Royal  
Inc: Cuers ou mercy faut et cruautez y dure  
Auth: Guillaume de Machaut  
Metr: 5 sts. *ababbccb*; envoy, *cbbc*; decasyllabics  
MSS: A, B, C, D, E, G, H, J, M, Vg  
Eds: 3, 22
99. fol. 32d      Rondel  
Inc: Quant ma dame ne ma recongneu  
Refr: Je doy moult bien sens perdre et congnoissance  
Auth: Guillaume de Machaut  
Metr: 8 lines; *ABaAabAB*; decasyllabics  
MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 22
100. fol. 32d      Chançon Royal  
Inc: Je croy que nulz fors moy na tel nature  
Auth: Guillaume de Machaut  
Metr: 5 sts. *ababccdd*; envoy, *dccd*; decasyllabics  
MSS: A, B, C, D, E, G, H, M, Vg  
Eds: 3, 22
101. fol. 33b      Rondel  
Inc: De plus en plus ma grief doulour empire  
Refr: Dont moult souvent mes cuers souspire et pleure  
Auth: Guillaume de Machaut  
Metr: 8 lines; *AbaAabAB*; decasyllabics  
MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 22
102. fol. 33b      Chançon Royal  
Inc: Se trestuit cil qui sont et ont este  
Auth: Guillaume de Machaut  
Metr: 5 sts. *ababccdde*; envoy, *cddee*; decasyllabics  
MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 22
103. fol. 33d      Rondel  
Inc: Pour dieu frans cuers soiez mes advocas  
Refr: Vers mesdisans qui de mon bien nont cure  
Auth: Guillaume de Machaut  
Metr: 8 lines; *ABaAabAB*; decasyllabics  
MSS: A, B, C, D, E, G, M, Vg  
Eds: 3, 22

104. fol. 33d     Chançon Royal  
 Inc: Se loyautez et vertus ne puissance  
 Auth: Guillaume de Machaut  
 Metr: 5 sts. *ababbccdd*; envoy, *ababbccdd*; decasyllabics  
 MSS: A, B, C, D, E, G, H, M, Vg  
 Eds: 3, 22

105. fol. 34b     Rondel  
 Inc: Certes mon oeil richement visa bel  
 Refr: Quant premier vi ma dame bonne et belle  
 Auth: Guillaume de Machaut  
 Metr: *ABaAabAB*; decasyllabics  
 MSS: A, B, D, E, G, M, Vg, DeB  
 Eds: 3, 5, 7, 16, 22

Although this rondel appears without music in *Louange*, it appears set to music elsewhere; Deschamps quotes it in the *Art de Dictier* (Ed. No. 14, VII, 287).

106. fol. 34b     Balade [for Complaine]  
 Inc: Deux choses sont qui me font a martire  
 Auth: Guillaume de Machaut  
 Metr: 36 lines decasyllabic couplets  
 MSS: A, B, D, E, G, M, Vg  
 Eds: 3, 12, 18

This and Poem 27 are the only poems in Penn in decasyllabic couplets.

107. fol. 34c     Rondel  
 Inc: Douce dame tant com vivray  
 Refr: Sera mes cuers a vos devis  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; octosyllabics  
 MSS: A, B, D, E, M, Vg; Stockholm, Kungliga Biblioteket, Vu22  
 Eds: 3, 17, 22

108. fol. 34d     Balade  
 Inc: Je prens congie aus dames a amours  
 Refr: Quant jay perdu la rien que plus amoye  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabics  
 MSS: A, E, G, M  
 Eds: 3, 22

*Troilus and Criseyde*, I.543 and III.115, has imagery of tears similar to that in this balade. Other echoes are found in Chaucer's "Complaint to Pity" and "Lak of Stedfastnesse."

109. fol. 34d     Rondel  
 Inc: Se tenir veulz le droit chemin donneur  
 Refr: Ce que tu as aux bons liement donne  
       Et ce que n'as promet a chiere bonne

Auth: Guillaume de Machaut  
 Metr: 11 lines; *ABBaAabbABB*; decasyllabics  
 MSS: A, B, D, E, G, M, Vg  
 Eds: 3, 22

110. fol. 35a    *Complainte*  
 Inc: Amours tu mas tant este dure  
 Auth: Guillaume de Machaut  
 Metr: 32 sts. *aaabaaab bbbcbbbc*, etc.; octosyllabic except fourth lines have four syllables  
 MSS: A, B, D, E, G, M, Vg  
 Eds: 3, 22

Chaucer uses lines 1–8 of this poem in *Book of the Duchess*, lines 16–21.

111. fol. 37a    *Rondel*  
 Inc: Se vo courroux me dure longuement  
 Refr: Je ne puis pas avoir longue duree  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, D, G, M, Vg  
 Eds: 3, 22

Machaut has another rondel in the *Louange* with the same first lines.

112. fol. 37a    *Complainte*  
 Inc: Mon cuer mamour ma dame souveraine  
 Auth: Guillaume de Machaut  
 Metr: 12 sts. *aaabaaabbbbabbba*; decasyllabics except fourth lines have four syllables  
 MSS: A, B, D, E, G, M, Vg  
 Eds: 3, 22

The first sixteen lines form an acrostic MARGUERITE/PIERRE, referring to Pierre of Cyprus, who was in England in 1363 promoting his crusade, and probably Marguerite of Flanders.

113. fol. 38c    *Rondel*  
 Inc: Je ne pourroye en servant desservir  
 Refr: Ce quamours veult dame que je vous serve  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, D, E, G, Vg  
 Eds: 3, 22

114. fol. 38c    *Rondel*  
 Inc: Mercy vous pri ma doulce dame chiere  
 Refr: Qua moy ne soit par vous joye encherie  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics

MSS: A, B, C, E, G, M, Vg  
Eds: 3, 7, 16

This poem appears among Machaut's rondeaux set to music.

115. fol. 38d    Balade  
Inc: Amours me fait desirer  
Refr: Que je laye sans rouver  
Auth: Guillaume de Machaut  
Met: 3 sts.  $a_7a_4b_7a_4a_4b_7b_4a_7b_4b_4A_7$   
MSS: A, B, E, G, M, Vg  
Eds: 3, 7, 8, 16, 22, 23

Appears both in *Louange* and among balades set to music.

116. fol. 38d    Rondel  
Inc: Quant jay lespart  
Refr: De vo regart  
      Dame donnour  
      Son doulz espart  
      En moy espart  
      Toute doucour  
Auth: Guillaume de Machaut  
Met: 24 lines; *AABAABaab*, etc.; four-syllable lines  
MSS: A, B, C, E, G, M, Vg  
Eds: 3, 7, 16

Appears among Machaut's rondeaux set to music.

117. fol. 39a    Rondel  
Inc: Comment puet on mieulx ses maulz dire  
Refr: A dame qui congnoist honnour  
      Et com laime de vraye amour  
Auth: Guillaume de Machaut  
Met: 13 lines; *ABBAABabbABB*; octosyllabics  
MSS: A, B, G, M, Vg  
Eds: 3, 7, 16

Except for line length, this rondeau has the same versification as Chaucer's rondeaux in *Parliament of Fowls* and "Merciles Beaute."

118. fol. 39a    Balade  
Inc: Trop me seroit grief chose a soustenir  
Refr: Tant pour sonnour com pour la paix de mi  
Auth: Guillaume de Machaut  
Met: 3 sts. *ababbC*; decasyllabics  
MSS: A, B, C, D, E, G, H, M, Vg  
Eds: 3, 22

## 119. fol. 39b    Rondel

This poem is identical to Poem 81.

## 120. fol. 39b    Lay

Inc: Pour ce quen puist mieulx retraire

Auth: Guillaume de Machaut

Metr: 240 lines; in lay form of twenty-four sts. matched in pairs.

Complex rhymes with many short lines

MSS: A, B, C, E, G, M, Vg

Ed: 3

## 121. fol. 40d    Virelay

Inc: Fin cuer tresdoulz a mon vueil

Refr: Font en vous leur droit sejour, etc.

Metr: 33 lines; *ABBABbabaabbab*, etc.; seven-syllable lines

## 122. fol. 41a    Balade

Inc: Espris damours nuit et jour me complains

Refr: Traire il mest grief mais ne men puis retraire

Metr: 3 sts. *ababbcC*; decasyllabics

MS: We

Ed: 9

This balade has "retrograde" rhymes, with the rhyme syllables repeated at beginning of next lines.

## 123. fol. 41b    Virelay

Inc: Doulz regart par subtil atrait

Refr: Au cuer ma si feru et trait, etc.

Metr: 37 lines; *AABBAccdccaabba*, etc.; octosyllabics

## 124. fol. 41c    Rondel

Inc: Revien espoir confort aie party

Refr: Car pitez sest en ma dame endormy

Metr: 8 lines; *AbaAabAB*; decasyllabics

MSS: Cam, Tr, Str, Ut

Ed: 1

Appears in Cam and Ut set to music (forms double rondeau with Poem 125).

## 125. fol. 41d    Rondel

Inc: Espoir me faut a mon grant besoin

Refr: Com plus me voit en peril plus selongne

Metr: 8 lines; *ABaAabAB*

MSS: Cam, Tr, Str, Ut

Ed: 1

Appears (with Poem 124) in Cam and Ut set to music.

126. fol. 416     Virelay  
 Inc: Par un tout seul escondire  
 Refr: De bouche et non du cuer fait, etc.  
 Metr: 28 lines; *ABBAbabaabba*, etc.; seven-syllable lines

127. fol. 42a     Balade  
 Inc: Un chastel scay es droiz fiez de lempire  
 Refr: Cilz chasteaulz est la perilleuse garde  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Ed: 9

The narrative of this balade, parallel to the *Roman de la Rose*, presents the narrator entering the castle of Venus in defiance of a “dame de raison.”

128. fol. 42a     Virelay  
 Inc: Vostre oeil par fine doucour  
 Refr: Mont mis en plaisant labour, etc.  
 Metr: 53 lines; *AABBAccdcdaabba*, etc.; seven-syllable lines

129. fol. 42c     Balade  
 Inc: Beaute flourist et jeunesce verdoye  
 Refr: Celle que dieux et nature ot si chier  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 Ed: 9

130. fol. 42d     Virelay  
 Inc: Sans faire tort a nullui  
 Refr: Puis je bien amer et doy, etc.  
 Metr: 40 lines; *ABBAbabaabba*, etc.; seven-syllable lines

131. fol. 43a     Virelay  
 Inc: Biaute bonte et doucour  
 Refr: Faiticite sans folour, etc.  
 Metr: 47 lines; *AABBAccdcdaabba*, etc.; seven-syllable lines

132. fol. 43b     Balade  
 Inc: Larriereban de mortele doulour  
 Refr: Qui par longtemps ma tenu compaignie  
 Metr: 3 sts. *ababbcC*  
 Eds: 5, 9

133. fol. 43c     Virelay  
 Inc: Je me doing a vous ligement  
 Refr: Ne je nay dautre amour cure, etc.  
 Metr: 40 lines; *ABABcdcdabab*, etc.; octosyllabics

134. fol. 43d     Balade  
 Inc: Quiconques se complaigne de fortune perverse  
 Refr: Qui ma rendu ladvis et fait dun fol .j. sage  
 Auth: Attributed to Eustache Deschamps

Metre: 3 sts. *ababbcC*, twelve-syllable lines  
 MS: DeB  
 Ed: 14

Few *formes fixes* lyrics are composed of alexandrine lines as this one is. It is probably by Deschamps.

135. fol. 44a     Virelay  
 Inc: Onques narcisus en la clere fontaine  
 Refr: Ne se mira si perilleusement, etc.  
 Metre: 28 lines; *ABABcdcdabab*, etc.; decasyllabics

136. fol. 44b     Balade  
 Inc: Se lucesse la tresvaillant rommaine  
 Refr: A dalida jhezabel et thays  
 Auth: Oton de Granson  
 Metre: 3 sts. *ababccD*; decasyllabics except fifth lines have seven syllables  
 MS: GrA  
 Ed: 13

Following Machaut in attacking slanderers, Granson brings forward many literary examples.

137. fol. 44c     Lay  
 Inc: Amours se plus demandoie  
 Expl: Explicit le lay du paradis damours  
 Auth: Guillaume de Machaut  
 Metre: 198 lines; twenty-four sts. matched in pairs; complex rhymes; many short lines  
 MSS: A, B, C, E, G, J, K, M, Vg; Paris, BN f.fr. 7220  
 Eds: 3, 18

This lay is an important source of Antigone's song in *Troilus and Criseyde* II.827–75. As is not uncommon with *formes fixes* lyrics, a lady is the narrator here.

138. fol. 46a     Virelay  
 Inc: A toy doulz amis seulement me complains  
 Refr: Et descuevre celeement mes dolens plains, etc.  
 Metre: 66 lines; *AABAABcccdccdaabaab*, etc.; eight-, ten-, eleven-, and twelve-syllable lines

139. fol. 46c     Virelay  
 Inc: A poy que mon cuer ne fent  
 Refr: Tant suis dolent, etc.  
 Metre: 73 lines; *AABBAABcccdccdaabbaab*, etc.; seven- and four-syllable lines

140. fol. 47a     Virelay  
 Inc: Avec ce que ne puis plaie  
 Refr: A ma dame debonnaire, etc.  
 Metre: 47 lines; *AABBAABbbabbaaabbbaab*, etc.; seven- and five-syllable lines.

141. fol. 47b    Virelay  
 Inc: Mon tresdoulz cuer et ma tresdouce amour  
 Refr: Mon bien ma joye et mon tresdoulz desir  
 Metr: 33 lines; *ABBABabababbab*, etc.; decasyllabics
142. fol. 47c    Balade  
 Inc: Amis mon cuer et toute ma pensee  
 Refr: Vous ameray tous les jours de ma vie  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 MSS: A, B, D, E, M, Vg  
 Eds: 3, 18, 22
143. fol. 47d    Virelay  
 Inc: Nest merveille se je change coulour  
 Refr: Et se sempre ades de jour en jour, etc.  
 Metr: 36 lines; *AABBAcddcaabba*, etc.; decasyllabics
144. fol. 48a    Virelay  
 Inc: Tresdoulz et loyaulz amis  
 Refr: Cuer et parfaite penser, etc.  
 Metr: 60 lines; *ABABBAccddcdababba*, etc.; seven-syllable lines  
 MS: PR  
 Eds: 1, 21

Set to music in PR.

145. fol. 48b    [Rondel]  
 Inc: Puis quen oubli sui de vous doulz amis  
 Refr: Vie amoureuse et joye a dieu comment  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, E, G, M  
 Eds: 3, 7, 16

Appears in Machaut collections among rondeaux set to music.

146. fol. 48c    Balade  
 Inc: En lonneur de ma douce amour  
 Refr: Mais sil leur plaist il me plaist bien aussi  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabic except fifth lines have seven syllables  
 MSS: A, B, D, E, G, M, Vg  
 Eds: 3, 22
147. fol. 48c    Balade  
 Inc: Honte paour doubtaunce de meffaire  
 Refr: Qui de sonnour veult faire bonne garde  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabic except fifth lines have seven syllables



MSS: A, B, D, G, J, M, Vg, DeB, Fl, Tr, We  
Eds: 3, 7, 14, 16, 22

As its appearance in several standard manuscript anthologies testifies, this balade was very popular. It offers words of advice to ladies concerning cautious and moral behavior in affairs of love. It is set to music in several manuscripts.

148. fol. 48d     Rondel  
Inc: Helas pourquoi se demente et complaint  
Refr: Mon cuer dolent de sa dure doulour  
Auth: Guillaume de Machaut  
Metre: 8 lines; *ABaAabAB*; decasyllabics  
MSS: A, B, C, E, G, M, Vg  
Eds: 3, 7, 16

Appears in manuscripts among Machaut's rondeaux set to music.

149. fol. 49a     Chanson [Royal]  
Inc: Joie plaisance et douce nourreture  
Auth: Guillaume de Machaut  
Metre: 5 sts. *a<sub>10</sub>b<sub>10</sub>a<sub>10</sub>b<sub>10</sub>b<sub>6</sub>c<sub>8</sub>d<sub>8</sub>d<sub>5</sub>*; envoy, cdd  
MSS: A, B, C, E, F, J, K, M, Pep, PM, Vg  
Eds: 4, 7, 16

This and the next poem are from Machaut's long *dit*, *Remede de Fortune*. The fact that most of his poems preceding these in Penn come from the *Louange* and most that follow from the lyrics set to music and the *Voir Dit* suggests that the anthologist was drawing from a Machaut collection like E, made for the duke of Berry. See pp. 54–56 above.

150. fol. 49b     Virelay  
Inc: Dame a vous sans retollir  
Refr: Doing cuer pensee desir, etc.  
Auth: Guillaume de Machaut  
Metre: 67 ll. *AABBAABaabaabaabbaab*; four- and seven-syllable lines.  
MSS: A, B, C, E, F, J, K, M, Pep, PM, Vg  
Eds: 4, 7, 16

Lyrics like this one and the preceding, which are intercalated in *Remede de Fortune*, are set to music in several manuscripts.

151. fol. 49d     Balade  
Inc: Une vipere ou cuer ma dame maint  
Refr: Cil troy mont mort et elle que diex gart  
Auth: Guillaume de Machaut  
Metre: 3 sts. *ababccdD*; decasyllabic except fifth lines have seven syllables  
MSS: A, B, D, E, G, M, We  
Eds: 3, 7, 16, 22

This poem is found both in *Louange* and among balades set to music. The lady has a viper in her heart, a scorpion in her mouth, and a basilisk in her eye, yet the lover invokes God's protection on her.

152. fol. 49d     Balade  
                     Inc: Nen fait nen dit nen pensee  
                     Refr: Tant com je vivray  
                     Auth: Guillaume de Machaut  
                     Metr: 3 sts.  $a_7b_3a_7b_3b_3a_7B_5$   
                     MSS: A, B, C, E, G, M, Vg  
                     Eds: 3, 7, 16

Found in manuscripts among balades set to music.

153. fol. 50a     Balade  
                     Inc: Je puis trop bien ma dame comparer  
                     Refr: Quades la pry et riens ne me respont  
                     Auth: Guillaume de Machaut  
                     Metr: 3 sts.  $ababccD$ ; decasyllabic except fifth lines have seven syllables  
                     MSS: A, B, D, E, G, M, Vg  
                     Eds: 3, 5, 7, 16, 17, 22

Found both in *Louange* and among balades set to music.

154. fol. 50b     Balade  
                     Inc: Riches damour et mendians damie  
                     Refr: Quant ma dame me het et je laour  
                     Auth: Guillaume de Machaut  
                     Metr: 3 sts.  $ababbC$ ; decasyllabics  
                     MSS: A, B, C, E, G, M, Vg  
                     Eds: 3, 7, 16, 17

Found in manuscripts among balades set to music.

155. fol. 50c     Balade  
                     Inc: Douls amis oy mon complaint  
                     Refr: Quant tes cuers en moy ne maint  
                     Auth: Guillaume de Machaut  
                     Metr: 3 sts.  $a_7a_4a_3b_7a_7a_4a_3b_7b_4b_3a_7b_4b_3A_7$   
                     MSS: A, B, C, E, G, M, Vg  
                     Eds: 3, 7, 16, 18, 23

Found in manuscripts among balades set to music.

156. fol. 50d     Balade  
                     Inc: Le desconfort de martire amoureux  
                     Refr: En desirant vostre douce mercy  
                     Metr: 3 sts.  $ababbC$ ; decasyllabics  
                     Ed. 9

157. fol. 51a     Balade  
 Inc: Ceulz dient qui ont ame  
 Refr: Pour ce nameray plus  
 Auth: Attributed to Guillaume de Machaut  
 Metr: 3 sts. *ababbcbC*; seven-syllable lines  
 MS: J  
 Ed: 3

158. fol. 51b     Balade  
 Inc: Se je me plain je nen puis mais  
 Refr: Ma dame ma congie donne  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabics  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 3, 7, 16

Appears in manuscripts among Machaut's balades set to music.

159. fol. 51c     [Balade]  
 Inc: Dame plaisant de beaute souveraine  
 Refr: A vous mottry fin cuer gay bonne foy  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

The metrics of this poem are remarkable. Each line divides in three to form vertically three poems rhyming *ababbcbC*.<sup>9</sup>

160. fol. 51c     Balade  
 Inc: Phiton le merueilleux serpent  
 Refr: Quant a ma dame mercy quier  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbcbC*; octosyllabics  
 MSS: A, E, G, J, M, Tr  
 Eds: 3, 7, 16, 23

Appears among Machaut's balades set to music.

161. fol. 52a     Rondel  
 Inc: Dame se vous navez aperceu  
 Refr: Que je vous aim de cuer sans decevoir  
       Essayes le si le sarrez de voir  
 Auth: Guillaume de Machaut  
 Metr: 13 lines; *ABBA BABBA BB*; decasyllabics  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 3, 7, 12, 16

Appears in manuscripts among Machaut's rondeaux set to music and in *Voir Dit*.

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<sup>9</sup> Mudge, "Pennsylvania Chansonnier," p. 176.

162. fol. 52a     Balade  
 Inc: Esperance qui masseure  
 Refr: Que jaim dame satens mercy  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbC*; octosyllabics  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 3, 7, 16

Appears among Machaut's balades set to music.

163. fol. 52b     Rondel  
 Inc: Quant ma dame les mauls damer maprent  
 Refr: Elle me puet aussi les biens aprendre  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, E, G, M  
 Eds: 3, 7, 16

Appears among Machaut's rondeaux set to music.

164. fol. S2c     Balade  
 Inc: De fortune me doy plaindre et loer  
 Refr: Dame qui fust si tres bien assenee  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabics except seven-syllable fifth lines  
 MSS: A, B, C, D, E, G, M, Vg, Ch, PR, Str, Tr  
 Eds: 3, 5, 7, 16, 22

This popular balade, in which a lady laments the change in her fortunes in love, appears in manuscripts both in the *Louange* and among the balades set to music. A second balade in PR inverts the incipit and refrain of this poem.

165. fol. 52c     Balade  
 Inc: Dame de moy bien amee  
 Refr: Que lun de nous deux ait congie  
 Metr: 3 sts. *ababbcbC*; octosyllabics  
 Ed: 9

This poem presents an interesting variation. The lover asks the lady to choose between him and his rival.

166. fol. 52d     Balade  
 Inc: Se quanquamours puet donner a ami  
 Refr: Contre le bien et la joye que jay  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabics except fifth lines have seven syllables  
 MSS: A, B, C, E, G, M, Vg, We  
 Eds: 3, 7, 16

Appears among Machaut's balades set to music.

167. fol. 53a    Lay  
                   Inc: Ne scay comment commencer  
                   Expl: Explicit le lay de limage  
                   Auth: Guillaume de Machaut  
                   Met: 224 lines; lay form; twenty-four sts. in pairs, each with differing  
                       metrics  
                   MSS: A, B, C, E, G, M, Vg  
                   Eds: 3, 7, 16

Set to music in some manuscripts.

168. fol. 54d    [Balade]  
                   Inc: Beaute qui toutes autres pere  
                   Refr: Mont a ce mis que pour amer mourray  
                   Auth: Guillaume de Machaut  
                   Met: 3 sts. *ababccdd*; decasyllabics except fifth lines have seven syllables  
                   MSS: A, B, C, E, G, M, Vg  
                   Eds: 3, 7, 16, 17

Appears among Machaut's balades set to music.

169. fol. 54d    Balade  
                   Inc: Sans cuer men vois doulent et esplourez  
                   Refr: En lieu du cuer dame quil vous demeure  
                   Auth: Guillaume de Machaut  
                   Met: 3 sts. *ababccdd*; decasyllabics, except fifth lines have seven syllables  
                   MSS: A, B, C, E, G, J, M, Vg  
                   Eds: 3, 7, 16

This and the following two balades have the same form and same refrain, and they are set to the same music (Triple balade).

170. fol. 55a    Balade  
                   Inc: Amis dolens mas et desconfortez  
                   Refr: En lieu du cuer dame qui vous demeure  
                   Auth: Guillaume de Machaut  
                   Met: 3 sts. *ababccdd*; decasyllabics except fifth lines have seven syllables  
                   MSS: A, B, C, E, G, J, M, Vg  
                   Eds: 3, 7, 16

See note to Poem 169.

171. fol. 55b    Balade  
                   Inc: Dame par vous me sens reconfortez  
                   Refr: En lieu du cuer dame quil vous demeure  
                   Auth: Guillaume de Machaut  
                   Met: 3 sts. *ababccdd*; decasyllabics except fifth lines have seven syllables

MSS: A, B, C, E, G, J, M, Vg  
Eds: 3, 7, 16

See note to Poem 169.

172. fol. 55c     Demi Lay  
Inc: Ma chiere dame a vous mon cuer envoy  
Auth: Guillaume de Machaut  
Metr: 3 sts. *aaabaaabbbbabbba*; decasyllabic except fourth lines have four syllables  
MSS: E, G  
Eds: 3, 7, 16

The metrics do not conform to any of the *formes fixes*. Machaut uses the same stanza in several complaints. Appears in E and G among balades set to music.

173. fol. 56a     [Balade]  
Inc: Gais et jolis lies chantans et joyeux  
Refr: Tout pour lespoir que jay de lui veoir  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbcC*; decasyllabics  
MSS: A, B, E, G, M, Vg, Mo, PR, We  
Eds: 2, 3, 7, 16, 22

Appears in manuscripts among balades set to music and in *Louange*.

174. fol. 56a     Balade  
Inc: De triste cuer faire joyeusement  
Refr: Triste dolent qui larmes de sang pleure  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbcC*; decasyllabics  
MSS: A, B, E, G, M, Vg, DeB  
Eds: 3, 7, 14, 16

Chaucer's *Complaint of Mars*, lines 155–59, shows important correspondences to this rhyme royal balade, which appears in *Louange*, among balades set to music, and in *Voir Dit*. The two poems which follow have the same form and refrain, and are set to the same music (Triple balade).

175. fol. 56b     Balade  
Inc: Quant vrais amans aime amoureusement  
Refr: Triste dolent qui larmes de sang pleure  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbcC*; decasyllabics  
MSS: A, B, E, G, M, Vg  
Eds: 3, 7, 16

See note to Poem 174.

176. fol. 56c      Balade  
 Inc: Certes je dy et senquier jugement  
 Refr: Triste doulent qui larmes de sang pleure  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbC*; decasyllabics  
 MSS: A, B, E, G, M, Vg  
 Eds: 3, 7, 16

See note to Poem 174.

177. fol. 56d      Rondel  
 Inc: Tant doucement me sens emprisonnez  
 Refr: Quonques amant not si douce prison  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, E, G, M, Pe, Vg, Tr  
 Eds: 3, 7, 16

Appears in manuscripts among Machaut's rondeaux set to music.

178. fol. 56d      Balade  
 Inc: Quant theseus hercules et jason  
 Refr: Je voy assez puis que je voy ma dame  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabics except fifth lines have seven syllables  
 MSS: A, B, E, F, G, M, Vg, Ch, DeB, PR  
 Eds: 3, 7, 12, 14, 16, 17, 21, 23

This and the next balade have the same form, refrain, and music (Double balade). They appear in the *Voir Dit*, as well as among balades set to music, and were obviously quite popular.

179. fol. 57a      Balade  
 Inc: Ne quier veoir la beaute dabsalon  
 Refr: Je voy assez puis que je voy ma dame  
 Metr: 3 sts. *ababccdD*; decasyllabics except fifth lines have seven syllables  
 MSS: A, B, E, F, G, M, PM, Vg, Ch, DeB, PR  
 Eds: 3, 7, 12, 14, 16, 17, 21, 23

See note to poem 178. Froissart's Balade VI imitates this poem, having a similar incipit and identical refrain. The list of nonpareils, cited for beauty, strength, wisdom, etc., bears comparison with the list of Chaucer's *Book of the Duchess*, lines 1056–72.

180. fol. 57b      Balade  
 Inc: Flour de beaute de tresdoulce oudour plaine  
 Refr: Je nen puis mais se je men desconforte  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

181. fol. 57b      Rondel  
 Inc: Se vous nestes pour mon guerredon nee

Refr: Dame mar vy vo doulz regart riant  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 MSS: A, B, C, E, G, M, PM, Vg, Ca, Fl, Mo, Pg  
 Eds: 2, 3, 5, 7, 16

Appears among rondeaux set to music in manuscripts.

182. fol. 57c    Lay  
 Inc: Sonques dololement  
 Expl: Explicit un lay (other MSS: “Le Lay de comfort”)  
 Auth: Guillaume de Machaut  
 Metr: 272 lines; with twenty-four sts. in matched pairs of differing metrics  
 MSS: A, B, E, G, J, K, M, Vg  
 Eds: 3, 7, 16

Chaucer uses lines 10–13 of this lay in *Book of the Duchess*, lines 693–96. The lay is set to music in some manuscripts.

183. fol. 59c    Balade  
 Inc: Mercy ou mort ay long temps desire  
 Refr: Si prie amours que mort ou amez soye  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 MS: PR  
 Ed: 5, 9, 21

184. fol. 59c    Balade  
 Inc: He doulz regart pourquoi plantas lamour  
 Refr: Maudit de dieu soit qui en toy se fie  
 Auth: Ascribed to Eustache Deschamps  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 MS: DeB  
 Eds: 5, 14

The poem is probably not by Deschamps.

185. fol. 59d    Virelay baladé  
 Inc: Combien qua moy lointaine  
 Refr: Soyés dame donnour, etc.  
 Auth: Guillaume de Machaut  
 Metr: 40 lines; *ABABabababab*, etc.; six-syllable lines  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 1, 3, 7, 16

The adjective “baladé” in the virelay rubrics indicates that the poem is set to music (though it is not in Penn, of course, which has only the words of the poems).

186. fol. 60a    Virelay baladé  
 Inc: Puis que ma doulour agree  
 Refr: A la debonnaire nee, etc.



Auth: Guillaume de Machaut  
 Metr: 66 lines; *AAABAAABbbabbbaaaabaaab*, etc.; five- and seven-syllable lines  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 3, 7, 16

Appears in manuscripts among Machaut's virelays set to music.

187. fol. 60c     Balade  
 Inc: Par un gracieux samblant  
 Refr: Dame que vous mavez fait  
 Metr: 3 sts. *ababbcC*; seven-syllable lines  
 Eds: 1, 9

188. fol. 60d     Balade  
 Inc: Jugiez amans et ouez ma douleur  
 Refr: Elle me het et est mon anemie  
 Auth: Attributed to both Guillaume de Machaut and Eustache Deschamps  
 Metr: 3 sts. *ababccdD*; decasyllabics  
 MSS: J, DeB  
 Eds: 1, 3, 5, 14

Probably by neither Machaut nor Deschamps.

189. fol. 61a     Balade  
 Inc: Se lancelet paris genievre helaine  
 Refr: Doulce dame pour vostre amour avoir  
 Metr: 3 sts. *ababccdD*; decasyllabics except fifth lines have seven syllables  
 MS: We  
 Ed: 9

This is an effective poem in which the lover says that he is burning up with thirst beside the fountain, which is too high for him. The incipit is like the Double balade of Grimace which follows in Penn. A balade in MS Ch, edited in 5, has a similar incipit.

190. fol. 61b     Balade  
 Inc: Se zephirus phebus et leur lignie  
 Refr: Se devant moy ma dame ne veoye  
 Auth: Grimace  
 Metr: 3 sts. *ababbcC*; decasyllabics  
 MSS: Ch, PI  
 Eds: 1, 9

This and the following balade have the same metrical form, refrain, and music (Double balade).

191. fol. 61b     Balade  
 Inc: Se jupiter qui par grant melodie  
 Refr: Se devant moy ma dame ne veoye  
 Auth: Grimace  
 Metr: 3 sts. *ababbcC*; decasyllabics

MSS: Ch, PI  
Eds: 1, 9

See note to Poem 190.

192. fol. 61c     Virelay baladé  
Inc: Se mesdisans en accord  
Refr: Sont pour moy grever a tort, etc.  
Auth: Guillaume de Machaut  
Metr: 54 lines; *AABBBAccbccbaabbba*, etc.; five-, six-, and seven-syllable lines.  
MSS: A, B, C, E, G, M, Vg  
Eds: 3, 7, 16, 18

Appears in manuscripts among virelays set to music.

193. fol. 62a     Virelay baladé  
Inc: Cest force faire le vueil  
Refr: Tuit mi desir, etc.  
Auth: Guillaume de Machaut  
Metr: 54 lines; *ABBABAbbcbbcabbaba*, etc.; seven- and four-syllable lines  
MSS: A, B, C, E, G, M, Vg  
Eds: 3, 7, 16

Appears among virelays set to music.

194. fol. 62b     Rondel  
Inc: Dame doucement attrait  
Refr: Avez tout le cuer de mi  
Metr: *ABaAabAB*; seven-syllable lines
195. fol. 62c     Rondel  
Inc: Douls amis de cuer parfait  
Refr: Ligement a vous mottry  
Metr: 8 lines; *ABaAabAB*; seven-syllable lines
196. fol. 62c     Le Lay de plour  
Inc: Malgre fortune et son tour  
Auth: Guillaume de Machaut  
Metr: 272 lines in lay form; 24 sts. in pairs, each pair with differing metrics  
MSS: A, G, M  
Eds: 3, 7, 16

Appears in manuscripts with music.

197. fol. 64c     Rondel  
Inc: Doulz cuers gentilz plain de toute franchise  
Refr: A vous amer me sui abandonnez  
Metr: 8 lines; *ABaAabAB*; decasyllabics

198. fol. 64d    Virelay baladé  
 Inc: Cent mil fois esbaye  
 Refr: Plus dolente et plus courroucie, etc.  
 Auth: Guillaume de Machaut  
 Metr: 67 lines; *AABBAAABccdcdaabbaab*, etc  
 MSS: A, E, F, PM  
 Ed: 12

Appears in *Voir Dit*. Between Poem 198 and Poem 227 in Penn fourteen lyrics are from the *Voir Dit*, a late, long pseudo-autobiographical poem.

199. fol. 65a    Rondel  
 Inc: Tant com je seray vivant  
 Refr: Vous seray loyal amie  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; seven-syllable lines  
 MSS: A, E, F, PM  
 Ed: 12

Appears in *Voir Dit*.

200. fol. 65a    Balade  
 Inc: Se par fortune la lasse et la desvee  
 Refr: Car cuer donnez ne se doit retolir  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbC*; decasyllabics  
 MSS: A, E, F, PM  
 Eds: 7, 12, 16

Appears in *Voir Dit*.

201. fol. 65b    Virelay baladé  
 Inc: Dame vostre doulz viaire  
 Refr: Debonnaire, etc.  
 Auth: Guillaume de Machaut  
 Metr: 60 lines; *AABAABbbabbaaabaab*, etc.; seven- and four- syllable lines  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 1, 3, 7, 16

Appears in manuscripts among Machaut's virelays set to music.

202. fol. 65c    Rondel  
 Inc: Soyés liez et menez joye  
 Refr: Amis car amours men proye  
 Auth: Nicole de Margival  
 Metr: 16 lines *AABBaaAAaabbAABB*; octosyllabics  
 MSS: Pg, Str; Paris, Bibliothèque nationale de France, MS fr. 22432; St.  
       Petersburg, Hermitage, 53  
 Eds: 5, 19

This appears as lines 2515–26 of *Le Dit de la Panthère d'Amours*, by Nicole de Margival, which has some significant correspondence in structure to Chaucer's *House of Fame*. See above, p. 85.

203. fol. 65d     Balade  
                     Inc: Ne soyes en nul esmay  
                     Refr: Vostre jusques au mourir  
                     Auth: Guillaume de Machaut  
                     Metr: 3 sts. *ababbC*; octosyllabics  
                     MSS: A, E, F, PM  
                     Eds: 12, 18

Appears in *Voir Dit*.

204. fol. 66a     Virelay baladé  
                     Inc: Onques si bonne journee  
                     Refr: Ne fu adjournee, etc.  
                     Auth: Guillaume de Machaut  
                     Metr: 60 lines; *AABAABbbabbaaabaab*, etc.; five- and seven-syllable lines  
                     MSS: A, E, F, PM  
                     Ed: 12

Appears in *Voir Dit*.

205. fol. 66b     Rondel  
                     Inc: Esperance qui en mon cuer sembat  
                     Refr: Sentir me fait damer la doulce vie  
                     Metr: 8 lines; *ABaAabAB*; decasyllabics
206. fol. 66c     Virelay baladé  
                     Inc: Helas et comment aroye  
                     Refr: Bien ne joye, etc.  
                     Auth: Guillaume de Machaut  
                     Metr: 60 lines; *AABAABccbccbaabaab*, etc.; three- and seven-syllable lines  
                     MSS: A, B, C, E, G, M, Vg  
                     Eds: 3, 7, 16

Appears in manuscripts among Machaut's virelays set to music.

207. fol. 66d     Rondel  
                     Inc: Autre de vous jamais ne quier amer  
                     Refr: Tresdoulz amis a qui jay donne mamour  
                     Auth: Guillaume de Machaut  
                     Metr: 8 lines; *ABaAabAB*; decasyllabics  
                     MSS: A, E, F, PM  
                     Eds: 12, 18

Appears in *Voir Dit*.

208. fol. 66d     Balade  
                     Inc: Le plus grant bien qui me viengne damer

Refr: Quassez rouve qui se va complaignant  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababccdD*; decasyllabic except fifth lines have seven syllables  
 MSS: A, B, C, D, E, F, G, J, M, PM, Vg

Appears in manuscripts in *Louange* and *Voir Dit*.

209. fol. 67a     Rondel  
 Inc: Tresdouls amis quant je vous voy  
 Refr: Tout faites mon cuer resjoir  
 Auth: Guillaume de Machaut  
 Metr: 8 lines; *ABaAabAB*; octosyllabics  
 MSS: A, E, F, PM  
 Eds: 14, 18

Appears in *Voir Dit*.

210. fol. 67b     Virelay baladé  
 Inc: Dieux beaute doulceur nature  
 Refr: Mirent bien tout leur faiture, etc.  
 Auth: Guillaume de Machaut  
 Metr: 74 lines; *AAABAAAAbbcbbcaabaaab*, etc.; seven- and five-syllable lines  
 MSS: A, B, C, E, G, M, Vg  
 Ed: 3, 7, 16

Appears in manuscripts among virelays set to music.

211. fol. 67c     Balade  
 Inc: Le bien de vous qui en beaute florist  
 Refr: Et voz regars maintient mon cuer en joye  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbC*; decasyllabics  
 MSS: A, B, C, D, E, F, G, J, M, Vg  
 Eds: 3, 8, 14, 22

Appears in *Louange* and *Voir Dit*.

212. fol. 67d     Virelay baladé  
 Inc: Se damer me repentoye ne faignoye  
 Refr: Trop feroye contre mi, etc.  
 Auth: Guillaume de Machaut  
 Metr: 48 lines; *ABAAAbbaaabaab*, etc.; three- and seven-syllable lines  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 3, 7, 16, 18

Appears in manuscripts among Machaut's virelays set to music.

213. fol. 68a     Virelay baladé  
 Inc: En mon cuer a un descort

Refr: Qui si fort le point et mort, etc.  
 Auth: Guillaume de Machaut  
 Metr: 67 lines; *AABBAABbbabbaaabbaab*, etc.; four- and seven-syllable lines  
 MSS: A, B, E, G, M, Vg  
 Eds: 3, 7, 16

Appears among Machaut's virelays set to music.

214. fol. 68c    Rondel  
 Inc: Ma dame douce et debonnaire  
 Refr: Flour de valour, etc.  
 Metr: 16 lines; *ABBAbAABabbaABBA*; eight- and four-syllable lines

215. fol. 68c    Virelay baladé  
 Inc: Mors sui se je ne vous voy  
 Refr: Dame donnour, etc.  
 Auth: Guillaume de Machaut  
 Metr: 67 lines; *ABBBABAabaababbbaab*, etc  
 MSS: A, B, C, E, G, M, Vg  
 Eds: 3, 7, 16

Appears among Machaut's virelays set to music.

216. fol. 68\*a    Rondel  
 Inc: Amis doulz amer sans retraire  
 Refr: Et sans foulour, etc.  
 Metr: 16 lines; *ABBAbAABabbaABBA*; eight- and four-syllable lines

Two folios in succession in Penn are numbered 68.

217. fol. 68\*a    Virelay baladé  
 Inc: Plus dure que un dyamant  
 Refr: Ne que pierre dyamant  
 Auth: Guillaume de Machaut  
 Metr: 67 lines; *AABBAABbbabbaaabbaab*, etc  
 MSS: A, B, G, M, Vg  
 Eds: 3, 7, 16, 23

Appears among Machaut's virelays set to music.

218. fol. 68\*c    Rondel  
 Inc: Douce pite que or tesveille  
 Refr: Ou cuer de la tendre flour, etc.  
 Metr: 16 lines; *ABBAbAABabbaABBA*; seven-syllable lines

219. fol. 68\*c    Virelay baladé  
 Inc: Dame mon cuer emportez  
 Refr: Dont tant sui desconfortez, etc.  
 Auth: Guillaume de Machaut  
 Metr: 67 lines; *AABBAABbbabbaaabbaab*, etc.; seven- and four-syllable lines

MSS: A, B, E, G, M, Vg  
Eds: 3, 7, 16

Appears among Machaut's virelays set to music.

220. fol. 69a    Virelay baladé  
Inc: Tres belle et bonne mi oeil  
Refr: Joyeuse pasteure, etc.  
Auth: Guillaume de Machaut  
Metr: 60 lines; *ABBAABbbabbaabbaab*, etc.; seven- and five-syllable lines  
MSS: A, B, C, D, E, G, M  
Eds: 3, 7, 16, 22

Appears among Machaut's virelays set to music and in *Louange*.

221. fol. 69c    Virelay baladé  
Inc: Douce plaisant et debonnaire  
Refr: Onques ne vy vo doulz viaire, etc.  
Metr: 53 lines; *AABBAccaccaaabba*, etc.; octosyllabics
222. fol. 69d    Virelay baladé  
Inc: Cilz a bien fole pensee  
Refr: Qui me cuide a ce mener, etc.  
Auth: Guillaume de Machaut  
Metr: 46 lines; *ABABccdcddabab*, etc.; seven-syllable lines  
MSS: A, B, C, E, F, G, M, PM, Vg  
Eds: 3, 12, 18

Appears in *Voir Dit* and among Machaut's virelays set to music, but no music is extant.

223. fol. 70b    [Balade]  
Inc: Nes quon pourroit les estoilles nombrer  
Refr: Le grant desir que jay de vous veoir  
Auth: Guillaume de Machaut  
Metr: 3 sts. *ababbC*; decasyllabics  
MSS: A, B, D, E, F, G, M, PM, Vg  
Eds: 3, 7, 8, 12, 16, 22

Appears in *Louange*, *Voir Dit*, and among balades set to music.

224. fol. 70b    Rondel  
Inc: Toute belle bonne cointe et jolie  
Refr: Bieneureux seroit ce mest advis  
Metr: 11 lines; *ABBAAbbABB*; decasyllabics
225. fol. 70c    Virelay baladé  
Inc: Loeil qui est le droit archier  
Refr: Plus doulce que nest doulcour, etc.  
Auth: Guillaume de Machaut  
Metr: 67 lines; *AABBAABbbabbaaabaab*, etc.; seven- and four-syllable lines

MSS: A, B, E, F, G, M, PM, Vg  
Eds: 3, 12

Appears in *Voir Dit* and among Machaut's virelays set to music, but no music is extant.

226. 70d      Virelay baladé  
Inc: Plus belle que le beau jour  
Refr: Plus douce que nest doulcour, etc.  
Auth: Guillaume de Machaut  
Metr: 67 lines; *AABBAABbbabbaaab*, etc.; seven- and four-syllable lines  
MSS: A, B, E, F, G, M, PM, Vg  
Eds: 3, 12

Appears in *Voir Dit* and among Machaut's virelays set to music, but no music is extant.

227. fol. 71b      Virelay baladé  
Inc: Je ne me puis saouler  
Refr: De penser dymaginer, etc.  
Auth: Guillaume de Machaut  
Metr: 67 lines; *AABBAABbbabbaaab*, etc.  
MSS: A, B, E, F, G, M, PM, Vg  
Eds: 3, 12

Appears in *Voir Dit* and among Machaut's virelays set to music, but no music is extant.

228. fol. 71c      Balade  
Inc: Je vous mercy des belles la plus belle  
Refr: Ma belle dame et ma loyal amie  
Auth: Oton de Granson  
Metr: 3 sts. *ababbccdcD*; decasyllabics  
MS: GrA  
Ed: 13

229. fol. 71d      Balade  
Inc: De la douleur que mon triste cuer sent  
Refr: Celle qui est des plus belle la flour  
Metr: 3 sts. *ababbcC*; envoy, *abbcC*; decasyllabics  
Ed: 9

Before this balade, the only balade in Penn which has an envoy is Poem 20. After Poems 229 and 230, there are no other balades with envoys until Poem 267. Envoys came to be added to balades commonly in the last quarter of the fourteenth century.

230. fol. 72a      Balade  
Inc: Vray dieu damours plaise toy secourir  
Refr: Se ainsi est que jaye perdu la belle  
Metr: 3 sts. *ababbacaC*; envoy, *acacaC*; decasyllabics  
Ed: 9



231. fol. 72b      Balade  
 Inc: Povre perdue dolente et esgaree  
 Refr: Comme la plus maleureuse du monde  
 Metr: 3 sts. *ababedcD*; decasyllabics  
 Ed: 9
232. fol. 72c      Balade  
 Inc: Gente belle corps fait par compasseure  
 Refr: Se ne mestes de remede prochaine  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9
233. fol. 72d      Balade  
 Inc: Puis quainsi est que ne puis nullement  
 Refr: Que vostre amour sans cesser me fait traire  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9
234. fol. 73a      Lay  
 Inc: Au commencer du mois de may  
 Metr: 218 lines in lay form of twenty-four stanzas in matched pairs of differing metrics. Some stanzas seem defective.
235. fol. 74c      Chanson royal / Ch  
 Inc: Entre les biens que creature humaine  
 Metr: 5 sts. *ababbccdede*; envoy, *de*; decasyllabics  
 Ed: 24 (above)

This is the first of the "Ch" poems. The last is Poem 276.

236. fol. 75a      Balade  
 Inc: Mort je me plain de qui de toy  
 Refr: Car tout prendray soit feble ou fort  
 Auth: Attributed to Eustache Deschamps  
 Metr: 3 sts. *ababbcbC*; octosyllabics  
 MS: DeB  
 Ed: 14

This interesting balade is a dialogue between Death and the lover whose lady Death has taken. Most lines include a statement or question with response. It is probably by Deschamps.

237. fol. 75a      Balade / Ch  
 Inc: Oncques doulour ne fu plus angoisseuse  
 Refr: Que fons et fris comme au feu fait la cire  
 Metr: 3 sts. *ababbccedcD*; decasyllabics  
 Eds: 9, 24
238. fol. 75b      Balade  
 Inc: Samours plaisoit ses tresors defermer  
 Refr: Quant ma dame me donna nom damy

Metre: 3 sts. *ababbC*; decasyllabics  
Eds: 9, 24 (Part I Appendix above)

This balade has the same refrain as the “Ch” poem which follows. The versification differs.

239. fol. 75c     Balade / Ch  
Inc: Je cuide et croy que tous les joieux jours  
Refr: Quant ma dame me donna nom dami  
Metre: *ababbccdcD*; decasyllabics  
Eds: 9, 24

240. fol. 75d     Chançon Royal / Ch  
Inc: Aux dames joie et aux amans plaisance  
Metre: 5 sts. *ababbccdd*; envoy *d*; decasyllabics  
Eds: 9, 24

241. fol. 76a     Balade / Ch  
Inc: Fauls apyus pires que lichaon  
Refr: Jone mamas et vieille mas guerpie  
Metre: 3 sts. *ababbccddedE*; decasyllabics  
Eds: 9, 24

The refrain and content of Poem 35 is quite like the refrain and content of this balade.

242. fol. 76b     Balade / Ch  
Inc: Nous qui sommes trois filles a phebus  
Refr: Viel Saturnus et sa dure lignie  
Metre: 3 sts. *ababbccdcD*; decasyllabics  
Eds: 9, 24

243. fol. 76c     Complainte amoureuse  
Inc: Ma doulce amour ma dame souverainne  
Metre: 120 lines *aaaabbbbbc*, etc.; decasyllabics except fifth lines four syllables.

This complaint has numerous similarities to Machaut’s Complaint VI (Penn Poem 112), written by Machaut for Pierre of Cyprus. Coming as it does amidst the “Ch” poems, it is perhaps a work of “Ch.”

244. fol. 77c     Balade / Ch  
Inc: Plus a destroit et en plus forte tour  
Refr: Ne me fait brief en pluie dor muer  
Metre: 3 sts. *ababbccdcD*; decasyllabics  
Eds: 9, 24

245. fol. 77d     Balade / Ch  
Inc: Humble hester courtoise gracieuse  
Refr: Pourrist en terre et je remains sans dame  
Metre: 3 sts. *ababbccdcD*; decasyllabics  
Eds: 9, 24

246. fol. 77d      Balade  
 Inc: Des yeulx du cuer plorant moult tendrement  
 Refr: Du lit de plours doulereux ou je gis  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

This lover's complaint is answered by the lady who speaks in the following balade.

247. fol. 78a      Balade  
 Inc: Se tu seuffres pour moy painne et martire  
 Refr: En ce doulx mois que chascuns se jolie  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

See note to Poem 246.

248. fol. 78b      Balade  
 Inc: Maintes gens sont qui dune grant valee  
 Refr: Mais quant lui plaist jus labat en peu deure  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

249. fol. 78c      Chançon Royal / Ch  
 Inc: Pour le hauls biens amoureux anoncier  
 Metr: 5 sts. *ababbccded*; envoy, *cd*; decasyllabics  
 Ed: 24

250. fol. 78d      Balade  
 Inc: Cuidiez vous je vous en pry  
 Refr: Adieu adieu le varlet  
 Metr: 3 sts. *ababbcbC*; seven-syllable lines

The lady scornfully sends the jangling "varlet" away.

251. fol. 79a      Balade  
 Inc: Or ne scay je tant de service faire  
 Refr: Plus mescondit plus la vueil tenir chiere  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 MS: GrA  
 Ed: 13

From Poems 252 to 264, there are at least eight poems of Granson mixed in with some "Ch" and anonymous works. The Granson poems appear elsewhere only in GrA.

252. fol. 79b      Balade  
 Inc: A medee me puis bien comparer  
 Refr: Ainsi le fit cuer plain de faussete  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics

MS: GrA

Ed: 13

253. fol. 79c    Balade  
 Inc: Or nay je mais que dolour et tristesse  
 Refr: Se je men dueil nul ne men doit blasmer  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbC*; decasyllabics  
 MS: GrA  
 Ed: 13

254. fol. 79d    Balade  
 Inc: Vous qui voulez loppinion contraire  
 Refr: Desloiaute en lamoureuse vie  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 MS: GrA  
 Ed: 13

255. fol. 79d    Balade  
 Inc: He dieux amis qui vous meut a ce faire  
 Refr: Ce nest pas fait de loial amoureux  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

In its position among Granson poems and its use of versification favored by Granson, one may well suspect that this balade is his.

256. fol. 80a    Balade  
 Inc: Se mon cuer font en larmes et en plours  
 Refr: Pour mercy garder de ma dame le fort  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 MS: GrA  
 Ed: 13

257. fol. 80b    Balade  
 Inc: Dames de pris qui amez vostre honnour  
 Refr: Ilz ne tendent le plus qua decevoir  
 Metr: 3 sts. *ababbcbC*; decasyllabics

As with Poem 255, and for the same reasons, one might attribute this poem to Granson.

258. fol. 80c    Balade  
 Inc: Qui veult entrer en lamoureux servage  
 Refr: Ainsi puet il don damours desservir  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbB*; decasyllabics  
 MS: GrA  
 Ed: 13

259. fol. 80d     Balade  
 Inc: Cest bonne foy de deux cuers amoureux  
 Refr: Dangier ny puet ne aussi jalousie  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

As with Poems 255 and 257, there are good reasons for ascribing this balade to Granson.

260. fol. 80d     Rondel / Ch  
 Inc: Qui veult faire sacrefice a venus  
 Refr: Ou temple dont elle est droite deesse  
 Metr: 8 lines; *ABaAabAB*; decasyllabics  
 Ed: 24

This is the only rondeau of "Ch" and the only rondeau in Penn between Poems 224 and 277.

261. fol. 81a     Balade  
 Inc: Ne doy je bien malebouche hair  
 Refr: Sa ma cause perdoit sa bonne fame  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 MS: GrA  
 Ed: 13
262. fol. 81a     Balade  
 Inc: Qui en amours quiert avoir son desir  
 Refr: Qui ce ne scet amours le fait savoir  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9
263. fol. 81b     Chançon Royal / Ch  
 Inc: Venez veoir qua fait pymalion  
 Metr: 5 sts. *ababccddede*; envoy, dede; decasyllabics  
 Ed: 24

As I have noted, this poem is inferior to the other "Ch" works.

264. fol. 81d     Balade  
 Inc: Amis pensez de loyaument amer  
 Refr: Vous nen povez tousdiz que miex valour  
 Auth: Oton de Granson  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 MS: GrA  
 Ed: 13
265. fol. 81d     Balade  
 Inc: A ce printemps que je sens revenir  
 Refr: Pour les faire trestous crever denvie  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9

266. fol. 82a    Complainte amoureuse  
 Inc: Doulx ami que jaim loyalment  
 Metr: 124 lines; *aaabaaabbbbcbbbbcccd*, etc.; octosyllabic except fourth  
                   lines have four syllables
267. fol. 83a    Balade  
 Inc: A dieu a dieu jeunesse noble flour  
 Refr: Car on ne puet passer par autre voie  
 Metr: 3 sts. *ababbcbC*; envoy, *bcC*; decasyllabics  
 Ed: 9

This is only the fourth balade in Penn with an envoy. The next is Poem 279.

268. fol. 83b    Balade  
 Inc: Voir ne vous puis helas ce poise moy  
 Refr: On y verroit lemprainte de mes yeulx  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 Ed: 9
269. fol. 83b    Balade  
 Inc: Pluseur se sont repenti  
 Refr: Et qui ne se veult brusler  
           Si se traie en sux  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *a<sub>7</sub>b<sub>3</sub>a<sub>7</sub>b<sub>3</sub>b<sub>7</sub>c<sub>7</sub>d<sub>5</sub>c<sub>7</sub>D<sub>5</sub>*  
 MSS: A, B, C, D, E, G, H, J, K, M, Vg  
 Eds: 3, 22
270. fol. 83c    Balade  
 Inc: Langue poignant aspre amere et ague  
 Refr: Je le feray mourir de dueil ou taire  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *ababbC*; decasyllabics  
 MSS: A, B, C, D, E, G, J, M, Vg, We  
 Eds: 3, 22

In the *Book of the Duchess*, lines 639–41, and The Merchant's Tale, CT IV(E)2058–62, Chaucer ascribes to Fortune the description which this balade uses to attack slanderers.

271. fol. 83d    Balade  
 Inc: Amis si parfaitement  
 Refr: E sil est autre qui bee  
           A mamour il y fauldra  
 Auth: Guillaume de Machaut  
 Metr: 3 sts. *a<sub>7</sub>b<sub>3</sub>a<sub>7</sub>b<sub>3</sub>c<sub>7</sub>d<sub>7</sub>c<sub>7</sub>d<sub>7</sub>*  
 MSS: A, B, C, D, E, F, G, J, M, PM, Vg  
 Eds: 3, 12, 18, 22

Appears in both *Louange* and *Voir Dit*.

272. fol. 84a     Virelay  
 Inc: Le doulx songe que lautre nuit songoie  
 Refr: Cestoit veir ma doulce dame chiere, etc.  
 Metr: 53 lines; *ABBAAcddcddabbaa*, etc.; decasyllabics

The lines are unusually long for the virelay form.

273. fol. 84b     Balade / Ch  
 Inc: Mort le vy dire et si ny avoit ame  
 Refr: A son ame soit dieu misericors  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 Eds: 9, 24
274. fol. 84c     Balade / Ch  
 Inc: Oez le plains du martir amoureux  
 Refr: Il vit sans joye et languist en mourant  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 Eds: 9, 24
275. fol. 84d     Balade / Ch  
 Inc: De ce que jay de ma douleur confort  
 Refr: Grace a ma dame et loenge a amours  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Eds: 9, 24
276. fol. 85a     Balade / Ch  
 Inc: Qui partiroit mon cuer en .ij. parmi  
 Refr: Sourse donnour et riviere de joie  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 Eds: 9, 24
277. fol. 85b     Rondel  
 Inc: Mon tresdoulx cuer et ma seule pensee  
 Refr: A mon pover tousjours vous serviray  
 Metr: 16 lines; *ABBAabABabbaABBA*; decasyllabics

From Poem 277 to the end of Penn (Poem 310), there are no poems of known authorship, nor any clues (like "Ch" may be). From Poem 272 to the end, the texts in Penn are unique, i.e., are found in no other extant manuscripts.

278. fol. 85b     Virelay  
 Inc: Vous ne savez le martire  
 Refr: Que mon povre cuer si tire, etc.  
 Metr: 37 lines; *AABBAccbcbbaabba*, etc.; seven-syllable lines
279. fol. 85c     Balade  
 Inc: Pourquoi virent onques mes yeulx  
 Refr: Puis quil lui plaist il me souffist  
 Metr: 3 sts. *ababbccdcD*; envoy, *bccdcD*; decasyllabics

Seven of the seventeen balades from Poem 279 to the end have envoys. Only four before Poem 279 have them.

280. fol. 86a     Rondel  
 Inc: Puis quainsi est quamours mont estranee  
 Refr: De tous les biens que souloye avoir, etc.  
 Metr: 16 lines; *ABBAabABabbaABBA*; decasyllabics
281. fol. 86a     Balade  
 Inc: Vous me povez faire vivre ou mourir  
 Refr: Vostre doulx cuer si si vueille acorder  
 Metr: 3 sts. *ababbccdcD*; envoy, *cdcD*; decasyllabics  
 Ed: 9

This balade and the preceding rondel are among the numerous lyrics in Penn in which a lady is the speaker. Here she promises to obey his every command.

282. fol. 86b     Rondel  
 Inc: Mes yeulx mon cuer et ma pensee  
 Refr: Par leur pourchas mont mis a mort, etc.  
 Metr: 16 lines; *ABBAabABabbaABBA*; octosyllabics
283. fol. 86c     Chançon Royal  
 Inc: Mere je sui assez povre de sens  
 Metr: 7 sts. *ababbccdde*; envoy, *ddee*; decasyllabics

This extended chant royal is a dialogue between a mother and daughter about love; each speaks a stanza at a time.

284. fol. 87a     Rondel  
 Inc: Se vo doulx cuer ne mue sa pensee  
 Refr: Et que par lui grace me soie donnee, etc.  
 Metr: 21 lines; *AABBAaabaABAabbaAABBA*; decasyllabics
285. fol. 87b     Virelay  
 Inc: Bien doy chanter liement  
 Refr: Et plus amoureusement, etc.  
 Metr: 27 lines; *AABBAABbbabbaaabbab*, etc.

The form is either defective or represents a late experiment.

286. fol. 87c     Balade  
 Inc: Tout droit au temps que doivent les doulcours  
 Refr: Lomme qui pert a poinne se puet taire  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9
287. fol. 87c     Rondel  
 Inc: Par ma foy je nen puis mais



Refr: Se suis en dolente painne, etc.  
 Metr: 16 lines; *ABBAabABabbaABBA*; seven-syllable lines

288. fol. 87d    Balade  
 Inc: Puis que je voy que ma belle maistresse  
 Refr: Que par nulle autre joye me fust donnee  
 Metr: 3 sts. *ababbccddeefeF*; envoy, *ababbccfcF*; decasyllabics  
 Ed: 9

The stanza is unusually long.

289. fol. 88a    Rondel  
 Inc: Quant je ne puis vers vous mercy trouver  
 Refr: De la doulour qui par vous mest donnee, etc.  
 Metr: 16 lines; *ABBAbabABabbaABBA*; decasyllabics

290. fol. 88b    Balade  
 Inc: Mon seul vouloir mon seul bien ma maistresse  
 Refr: Que dautre amer aye jamais vouloir  
 Metr: 3 sts. *ababbccdeD*; decasyllabics  
 Ed: 9

291. fol. 88c    Rondel  
 Inc: Certes belle se je devoie  
 Refr: Tousjours languir sans grace avoir, etc.  
 Metr: 16 lines; *ABBAbabABabbaABBA*; octosyllabics

292. fol. 88d    Balade  
 Inc: Jamais nul jour ne pourroye desservir  
 Refr: Tout vostre sui quelque part que je soye  
 Metr: 3 sts. *ababbcaC*; decasyllabics  
 Ed: 9

293. fol. 88d    Rondel  
 Inc: Vo grant beaute qui mon cuer tient joyeux  
 Refr: Ma vraie amour et quanque je desire, etc.  
 Metr: 16 lines; *ABBAbabABabbaABBA*; decasyllabics

294. fol. 89a    Balade  
 Inc: Puis quamours mont donne tel hardement  
 Refr: Qui sur toutes en avez le povoir  
 Metr: 3 sts. *ababbcaC*; decasyllabics  
 Ed: 9

295. fol. 89b    Rondel  
 Inc: Je ris des yeulx et mon povre cuer pleure  
 Refr: Et si ny puis avoir aucun secours, etc.  
 Metr: 16 lines; *ABBAbabABabbaABBA*; decasyllabics

296. fol. 89b      Balade  
 Inc: Se je navoye plus de biens  
 Refr: Il pourroit bien avenir mais  
 Metr: 3 sts. *ababbcbC*; envoy, *bcbC*; octosyllabics  
 Ed: 9
297. fol. 89c      Rondel  
 Inc: Tant my fait mal le partir de ma dame  
 Refr: Que je nay jeu bien nesbatement, etc.  
 Metr: 16 lines; *ABBAabABabbaABBA*; decasyllabics
298. fol. 89d      [Balade]  
 Inc: A vous le dy courroux dueil et tristresce  
 Refr: Helas amours je ne le cuidoye mie  
 Metr: 3 sts. *ababbcbC*; envoy, *bcbC*; decasyllabics  
 Ed: 9
299. fol. 90a      Rondel  
 Inc: Plus quautre belle se je sui loing de vous  
 Refr: Et que veir ne vous puisse a mon gre, etc.  
 Metr: 16 lines; *ABBAabABabbaABBA*; decasyllabics
300. fol. 90a      Balade  
 Inc: Ce seroit fort que je peusse avoyr joye  
 Refr: Car pour plus belle jamais homs ne mourra  
 Metr: 3 sts. *ababbcbC*; decasyllabics  
 Ed: 9
301. fol. 90b      Balade  
 Inc: Oyez mes plains tous loyaulx amoureux  
 Refr: Mamour est morte et ma joye si fine  
 Metr: 3 sts. *ababbcbC* (first st. defective); decasyllabics  
 Ed: 9
302. fol. 90c      Balade  
 Inc: Belle qui de toutes bontez  
 Refr: Mais quil vous plaise a moy amer  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 Ed: 9
303. fol. 90d      Balade  
 Inc: Des que premiers vo beaute regarday  
 Refr: Faites de moy tout ce quil vous plaira  
 Metr: 3 sts. *ababccdcD*; envoy, *cdcD*; decasyllabics  
 Ed: 9
304. fol. 91a      Rondel  
 Inc: Tant quil vous plaira  
 Refr: Ma belle maistresse, etc.  
 Metr: 16 lines; *ABBAbabABabbaABBA*; five-syllable lines

305. fol. 91b      Balade [for Pastourelle]  
 Inc: A leure que bergiers leur pain  
 Refr: A faire de roses chappeaulx  
 Metr: 5 sts. *ababbccdcD*; envoy, *cdcD*; octosyllabics

This is the only pastourelle after the twelve which come at the beginning of Penn.

306. fol. 91c      Rondel  
 Inc: Ma belle amour ma joyeuse esperance  
 Refr: Tout quanque jaim et que je vueil servir  
 Metr: 16 lines; *ABBAbAABabbaABBA*; decasyllabics
307. fol. 91d      Balade  
 Inc: Entre mon cuer et mes yeulx grant descort  
 Refr: Faire mon cuer a mes yeulx accorder  
 Metr: 3 sts. *ababbccdcD*; decasyllabics  
 Ed: 9
308. fol. 92a      Balade  
 Inc: Tu as tant fait par ta tresbonne attente  
 Refr: Quant a cela certes je my oppose  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9
309. fol. 92b      Balade  
 Inc: En mon dormant mavint la nuit passee  
 Refr: Se je savoye quainsi deusse songier  
 Metr: 3 sts. *ababbccdcD*; envoy, *dcdcD*; decasyllabics  
 Ed: 9
310. fol. 92c      Balade  
 Inc: Aucunes gens dient quen bien amer  
 Refr: Que vrays amans ne puet sans jalousie  
 Metr: 3 sts. *ababbC*; decasyllabics  
 Ed: 9

This poem turns about a major commonplace of Amour (Love), which holds that true lovers cannot avoid jealousy, and it provides a reasonably apt conclusion for the collection. Eight folios were left blank after it, however, which suggests that more poems could have been envisaged.



## EXPLANATORY NOTES

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**ABBREVIATIONS:** *CT*: Chaucer, *Canterbury Tales*; *LGW*: Chaucer, *The Legend of Good Women*.

### THE POEMS OF “CH”

#### [Ch I; MS #235] Chançon Royal

- 12 ff. Many of the personifications that appear in the “Ch” poems, such as Franchise, Esperance, Dangier, and Doulz Regart here, are closely associated with the allegory of the *Roman de la Rose*, which Chaucer says he translated (*LGW* F.329).

#### [Ch II; MS #237] Balade

- 10 The burning lover is a familiar figure. Thus Damian in Chaucer’s Merchant’s Tale, at the sight of May, almost “swelte and swowned,” so is he burnt by Venus’ torch (*CT* IV[E]1776–77).

#### [Ch V; MS #241] Balade

- 1 The story of the false judge Apius is found in Livy’s *History* III; *Roman de la Rose*, lines 5559–5628; Gower’s *Confessio Amantis* 7.5131–5306; and Chaucer’s Physician’s Tale. Ovid tells the story of how the impious Lycaon prepares a meal of human flesh for Jupiter in *Metamorphoses* I.198–243.
- 3 Herod the Great is perhaps best remembered for the Massacre of the Innocents episode related in Matthew 2:16–18. His son, another Herod, reluctantly had John the Baptist beheaded to fulfill a promise made to his wife’s daughter, Salome (Matthew 14:1–11, Mark 6:17–28). The former reference makes more sense in this context, although remarks by the Pardoner (*CT* VI[C]488–90) and the Prioress (*CT* VII[B<sup>2</sup>]574–75) indicate Chaucer’s familiarity with both stories. Nero’s brutal acts were familiar to medieval wordsmiths and audiences alike. Chaucer’s Monk tells the story of Nero’s death in his tale (*CT* VII[B<sup>2</sup>]3369–73).
- 4–5 For Dido’s vain pleas to Aeneas compare *Aeneid* IV.305–92.
- 19 *la fontaine Helie*. For the mountain Helicon, where Pegasus’ hoof created the fountain of the Muses (the Hypocrene), see Ovid, *Metamorphoses* V.250–63.

- 25–28 Medea's story is a favorite of medieval writers. Jason's infidelity to her is the subject of many medieval retellings, including Chaucer's *Legend of Good Women*, where Medea's revenge is omitted as in Ovid's *Heroides*, to make her a martyr to love. Gower's *Confessio Amantis*, the longest of the English retellings, presents her as a sympathetic victim of Jason's perjury (5.3247–4222).

**[Ch VI; MS #242] Balade**

- 1–2 The daughters of Apollo and Clymene are the Heliades, sisters of Phaeton, but they are five in number. There may be a confusion here with the three Graces, who were the daughters of Jupiter and Eurynome; Eurynome's daughter Leucothoë was also loved by Phoebus. The character of the Graces, attendants of Venus, might help the sense of the poem, but the uncertainty of the husband's identity (line 8) leaves the final meaning a puzzle.
- 4 In Greek mythology Damia is equated with Demeter, the Roman Ceres, goddess of the fields.
- 11 Palinurus was the helmsman of one of Aeneas' ships who is sacrificed to Neptune by Aeneas' mother, Venus (*Aeneid* V.814–71). In the underworld, Palinurus tells Aeneas how he died (*Aeneid* VI.337–83). This final meeting is depicted in Chaucer's *House of Fame* (line 443).
- 23 Eolus was the ruler of the winds who is frequently represented as blowing two horns. Compare Chaucer's *House of Fame*, lines 1571–83.

**[Ch VII; MS #244] Balade**

- 2 King Acrisius of Argos locked his childless daughter, Danaë, in a bronze tower or cave after hearing he would be killed by her son. Zeus, however, comes to her variously as a sunbeam, rain, or a shower of gold and impregnates her with Perseus.
- 5–6 *Argus*. Juno appointed the hundred-eyed Argus to guard Io, Jupiter's mistress whom he had turned into a cow to protect her from Juno's anger. References to a guard with a hundred eyes were proverbial. Chaucer's Wife of Bath prides herself on her ability to fool even the hundred-eyed Argus (*CT* III[D]358–61). See also Gower's *Confessio Amantis* 4.3317–61; and Chaucer's Knight's Tale (*CT* I[A]1390), Merchant's Tale (*CT* IV[E]2111), and *Troilus and Criseyde* 4.1459.
- 13 Tantalus offered the gods a stew made from the body of his son, Pelops, to test their divinity. His punishment involved standing in shallow water beneath a fruit tree with low branches. Whenever he reached for a piece of fruit, the branches withdrew and whenever he went to drink, the water receded. In Chaucer's *Book of the Duchess*, the Man in Black asserts that he has "more sorowe than Tantale" (line 709).

**[Ch VIII; MS #245] Balade**

- 1–14 Thisbe, Ariadne, Dido, and Phyllis are all subjects of individual tales in Chaucer's *Legend of Good Women*. Many of the other women named here appear as references in other Chaucerian works.

**[Ch IX; MS #249] Chanson Royal**

- 31 This line is a syllable short and does not make sense as it stands. The translation represents a guess as to the intended meaning.

**[Ch XI; MS #263] Chançon Royal**

- 1–9 This list of seven nonpareils includes two from the Old Testament (Esther and Judith) and five from Greek myth.

**[Ch XIV; MS #275] Balade**

- 1–24 In each stanza the endings of the first six lines are echoed at the end of the following hemistich (confort/ressort). This is “rime batellée.”

**GRANSON'S FIVE BALADES****[I; MS #30] Balade**

Parallel lines in Chaucer's “Complaint of Venus” (line numbers in parentheses) for which variants in Granson's poem have possible significance. Particular words in question are italicized. Lines are keyed to Granson line nos.

- 1 Ther nys so high *comfort* to my pleasaunce (1)  
 3 As for to have leyser of remembraunce (3)  
 5 Upon the *manhood* and the worthynesse (5)  
 7 Ther oghte *blame me* no creature (7)  
 9 In him is *bounte*, wysdom, governance (9)

**[III; MS #32] Balade**

- 5 The reading in Penn and B of “vii.ans,” specifying the period the lover's wound has been open, recalls the “eight yeer” sickness of Chaucer's narrator, also uncured, in Chaucer's *Book of the Duchess*, lines 36–38. If there is a relationship, Granson would probably be the imitator.

**[IV; MS #33] Balade**

Parallels in Chaucer's "Complaint of Venus" (line numbers in parentheses) for which variants in Granson's poems have possible significance:

- 2           That men ful *dere* abyte thy nobil thing (26)
- 4           *Wepynge to laughe*, and singe in compleynyng (28)
- 5           And down to caste *visage and lokyng* (29)
- 7           All manuscripts of Chaucer's poem read "Pleye in slepyng" (31), which editors amend to "Pleyne." All Granson manuscripts support the emendation with "Plaindre" here.
- 9           Jelousie be hanged be a cable (33)
- 14          Which ofte he yiveth withouten *ordynaunce* (38)
- 15          As *sorwe* ynogh, and litel of pleasanuce (39)
- 18          But ful encomberous is the *usyng* (42)
- 21          Thus be we ever in *drede and sufferyng* (45)

**[V; MS #34] Balade**

Parallels in Chaucer's "Complaint of Venus" (line numbers in parantheses) for which variants in Granson's poem have possible significance:

- 1           But certes, love *I* sey not in such wise (49)
- 3           For *I* so long have been in your service (51)
- 9           And certis, Love, when I me *wel advise* (57)
- 11          Chese the best that ever *on erthe wente* (60)
- 13          Now *love well*, herte, and lok thou *never stente* (61)
- 18–19      That Love *so high* a grace to the sente (66)
- To chese *the worthieste* in alle wise (67)

**CHAUCER AND MS FRENCH 15 (PENN): EXCHANGE BETWEEN VITRY AND LE MOTE****[MS #62] BALADE**

- 2–3       The references to Castor and to the river Albion are puzzling.
- 7           Orpheus here, I take it, stands as patron and judge of poet-musicians; compare "Ch" Poem X, line 3.
- 11–12     Rhadamanthus and Minos are two of three sons of Zeus and Europa adopted by Asterios, king of Crete, who, because of their associations with honesty and law,

- became judges in the underworld after their deaths. For more on the allusion here to Dante's *Inferno* V, see the discussion of the balade exchange, p. 69 above.
- 19 The fountain of Cirrha signifies here the Hippocrene. Cirrha is a town at the foot of Parnassus.
- 26 Pegasus created the fountain of the Muses with his hoof when he first took flight, thus "Hippocrene."

### [MS #63] La Response

- 2 See note to #62, line 7 above.
- 3 *Supernasor*. I.e., Ovid.
- 7 For the identity of Hugo, see discussion on p. 69.
- 11–12 Eolus here is represented as blowing rumor through the world.
- 22 Reference to Arthur of England here continues the identification of Edward III with Arthur in the exchange.

### DESCHAMPS' BALADE TO CHAUCER

- 2 *Auglus*. This is a puzzling reference, identified by some as Augelus or Giles of Rome (*Aegidius romanum*), author of *On the Governance of Kings*, or, more probably, Aulus Gellius, grammarian and Roman judge, author of the popular *Noctes Atticae*.
- 6–7 Aeneas' descendant, Brutus, is, according to Geoffrey of Monmouth, the legendary founder of Britain.
- 9 *pandras*. While this word has been read as a direct reference to Chaucer's Pandarus from *Troilus and Criseyde*, it may well be a verb, *pandre*, meaning "to disseminate or illuminate." See Wimsatt, *Chaucer and His French Contemporaries*, p. 251.







## TEXTUAL NOTES

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**ABBREVIATIONS:** **A:** Neuchâtel; **B:** Paris, Bibliothèque nationale de France, MS lat. 3343; **C:** Barcelona text; **P:** University of Pennsylvania MS French 15.

### THE POEMS OF “CH”

#### [Ch I; P #235] Chançon Royal

- 16                    *conforte*. P: *confort a*.  
42                    *entrer*. P: *en tron*.  
48 or 49            Line missing.  
52                    *clameraï*. P: *clamera*.

#### [Ch IV; P #240] Chançon Royal

- 32                    *sejour*. P: *ce jour*.

#### [Ch V; P #241] Balade

- 3                     *d'Erode*. P: *de Rode*.  
18–19               Lines reversed in P.  
31                    *ne fu*. P: *me fu*.  
33                    *fis*. P: *fus*.

#### [Ch VI; P #242] Balade

- 11                    *Palanurus*. P: *Palamirus*.  
13                    *créée*. P: *cree*.  
24                    *fondera*. P: *forgera*.  
28                    *qui*. P: *que*.

#### [Ch VIII; P #245] Balade

- 17                    *jours*. P: *tours*.  
24                    *Fisses*. P: *Eusses*.

#### [Ch IX, P #249] Chanson Royal

- 17                    *flenchist*. P: *flechist*.

#### [Ch XI; P #263] Chançon Royal

- 40                    *Mon*. P: *A mon*.  
43                    *avient*. P: *venant*.  
59                    *que*. P: *qua*.

**[Ch XII; P #273] Balade**

- 1 *si. P: se.*  
 12 *Bel . . . bon. P: bonne.*  
 13 *que onques. P: conques.*

**[Ch XIII; P #274] Balade**

- 16 *fors que. P: forques.*

**[Ch XIV; P #275] Balade**

- 11 *Mais. P: Et.*  
*et fort. P: effort.*  
 12 *Et. P: De.*  
 15 *je. P: ou.*

**[Ch XV; P #276] Balade**

- 19 *qu'a souhait. P: quassouhait.*

**CHAUCER AND MS FRENCH 15 (PENN)****GRANSON'S FIVE BALADES****[I; P #30] Balade**

- Rubric *P: Complainte* neatly erased and *Balade* written over it. Rubricator's instruction in the margin, *Complainte*. A: *Balade amoureuse*. B: *Les cinq balades ensievans*. C: *Autra [Balada]*.
- 1 B: *biens*.  
 3 C: *Commant*.  
 5 B: *Et de ses doulz*. C: *Ne ses*. A: *fais ses maintiens r*.  
 7 C: *Et crois nul*. B: *me b*.  
 8 A, B: *lui*.  
 9 B: *li bonte beaute*.  
 11 B: *pou de place*. C: *pou desplace*.  
 12 A: *tant de b*.  
 13 C: *le vuet*.  
 14 B: *jeune* is missing.  
 15 B: *femme*.  
 17 C: *fet o maul*.  
 18 A: *lui, et* is missing. C: *Tres ben le rier e le*.  
 19 A: *soulaces*. C: *soulassa*.  
 20 C: *Si sagement*. A: *lui scet*. B, C: *len doit*.  
 21 A: *lui*. C: *nulh ne sen doit l.*  
 23 C: *tres bonna*. A: *fame*.

**[II; P #31] Balade**

- Rubric *A: Balade amoureuse*. C: *Autra [Balada]*.  
 2 *A: a lui . . . estandus*.  
 5 *C: Et je*. A: *croy au*.

- 6 A: *Qui onques*. C: *Home qui vist d*.  
 7 C: *Si mes pourquant damour ma enemie*.  
 8 B: *et a d*.  
 9–16, 17–24 C inverts these stanzas.  
 10 A: *o. mais f*.  
 11 C: *cou elh mens b*.  
 12 C: *les biens . . . pus biens*.  
 13 C: *Cuers g. muyt netament*.  
 14 B: *Dansant chantant et de chiere lie*.  
 15 A, C: *p. cilz qui damer*. B: *p. cil*.  
 17–24 B omits these lines.  
 17 C: *Honour et sans bieute et*.  
 21 A: *devroit*.  
 23 A: *A Sil lui*. C: *Si le*.

**[III; P #32] Balade**

- Rubric A: *Balade amoureuse*. C: *Autra [Balada]*.  
 1 B: *bonne b*. C: *que par*.  
 2 C: *en tous*.  
 3 C: *Suy je*. A, B: *suis*.  
 4 C: *Dun dart*.  
 5 A: *grant temps*. C: *gran tamps*.  
 6 C: *Quencer non es*. A: *ressanee*.  
 7 A: *Et s*. C: *Qui s*.  
 9–16, 17–24 C inverts these stanzas.  
 9 C: *Et las*.  
 10 A, B: *vous prie*. C: *moy soyas*.  
 12 C: *ilh sont fours*.  
 13 C: *Dubte me fet e pasor*.  
 14 C: *Qui par*.  
 15 C: *Qui sans merci no*. A: *et ma*. B: *est . . . fine*.  
 17 C: *chascus jours*. A: *renenouvelle*.  
 18 C: *Lamour . . . qui soy*. B: *obeissant*.  
 19 C: *Pour atandans le dous*.  
 20 C: *De qui*. A, B: *suis*.  
 21 A, B: *suis*.  
 22 C: *Je me . . . sus me l*. A, B: *soustiens*.  
 23 C: *mot sa*.

**[IV; P #33] Balade**

- Rubric C: *Autra [Balad]*.  
 1 C: *Pardiu amour*. A, B: *amours*.  
 2 P: *Que grans vo ben faytes c. c*. A: *f. bien c*. B: *f. comparer*.  
 3 A: *Voilles*. C: *Au l*.  
 4 B: *Rire p*. C: *Ri en*.  
 5 A, B, C: *on doit*.  
 8 A, C: *au r*.

- 9–16, 17–24 C inverts these stanzas.  
 9 A: *est la m.* B: *cest lamer.* C: *mare au d.*  
 10 C: *Car elha veult.*  
 11 C: *Et ne fait on ch.*  
 12 C: *Quelh ne veuilhe trestout a mal t.* B, C: *vueille.*  
 13 C: *Ainsi convient vous dous chier a.*  
 14 C: *Et recepvoir souvent en pacienca.*  
 15 C: *Asses daustry en p.*  
 16 A, C: *au r.*  
 17 C: *Pour pou de temps le ge nest.* A: *bref temps.*  
 18 C: *angoisseux.* A: *a passer.*  
 19 C: *ja soit il aux.* A: *aux d.*  
 20 B: *amis.*  
 21 A: *Tousjours.* C: *Car i lheurs faut mains trevalhs ndurer.*  
 23 C: *Et endurer.*  
 24 A, C: *au r.*

#### [V; P #34] Balade

- Rubric C: *Autra [Balada].*  
 1 A: *saches . . . vueil.* C: *le vou.*  
 3 C: *Car ja . . . le mart.* A, B: *jay.*  
 4 B, C: *Que.*  
 6 C: *puisa ma dama g.* B: *belle is missing.*  
 7 C: *quell soit.* B: *vers.*  
 8 A, B: *lui.*  
 9 C: *Et par ma foy q.* B: *bien dr.*  
 11 A: *les biens.* B: *les bons.*  
 12 C: *Pour bien servir l.*  
 13 A, B: *cuer ainsi que tu.* C: *quant tu.*  
 14 C: *Que ja neras.* B: *naras.*  
 15 C: *quellh ne.*  
 16 A, B: *lui.*  
 18 B: *ce que.*  
 19 A: *ne dois querir.* B: *ne quiers.* C: *Or ne quir.* A, B, C: *ne empire.*  
 20 C: *Car james si b.*  
 21 C: *Ne par tes yeulx si belha ne.*  
 22 C: *Jaune riant s.*  
 23 C: *Car de tous biens est la plus cureuse.*  
 24 A, B: *lui.*

#### THE EXCHANGE BETWEEN PHILIPPE DE VITRY AND JEAN DE LE MOTE

#### [P #62] Balade

- 1 *en.* B: *o.*  
 2 P: *C. et polus comme serfs.*  
 4 *Roy.* B: *Cers.* Instead of "Autheus," Pognon reads "Antheus," which he sees as a version of Acteon.

- 6                *sons fais. B: soubz fait.*  
14              *Et a cupers. B: Eacus pers.*  
15              *P: Contiendra.*  
24              *enfes. B: en fais.*

**[P #63] La Response**

- 2                *per a. B: peres.*  
4                *pratique. B: pratilze.*  
6                *P: Angle cesse.*  
8                *n'oy. B: neus; bout.*  
10               *en. B: o.*  
12               *raportes. B: rapporter.*  
22               *P: serfs.*  
27               *P: mis ver ne flabe ne.*





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