

**Which came first, the demandes d'amours or the jeu-parti?  
Evidence from the jeu-parti subsection of Oxford, Bodleian  
Library, MS Douce 308**

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## Love questions Which came first, the *demandes d'amours* or the jeu-parti?

### Evidence from the jeu-parti subsection of Oxford, Bodleian Library, MS Douce

### 308\* in Oxford, Bodleian Library Douce 308 and the origins of the jeu-parti

## Introduction

A courtly gentleman asks a lady if, when another man requests a given lady's love she should tell her lover or not. The lady responds simply that provided she knows him to be wise and moderate, she should indeed tell her lover, since there should be no secrets between two lovers or between a woman and her husband. This short exchange can be found in three different surviving collections of so-called *Love Questions* *demandes d'amours* ('love questions', 'Minnefragen', or 'Liebesfragen', hereafter *demandes*), a genre catalogued in Margaret Felberg-Levitt's complete modern edition of 363 such questions. Felberg-Levitt, which notes in a footnote that the same question—her no.96—is posed in the jeu-parti *Respondés a ma demande* (RS258) between ~~mn~~ Jehan Bretel and Jehan de Grieviler.<sup>1</sup> Bretel opens by stating

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<sup>1</sup> Margaret Felberg-Levitt, *Les demandes d'amour: Édition critique* (Montréal: CERES, 1995), 393-4. ~~For the text and music of the jeu-parti, see Hans Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 15 vols., Corpus Mensurabilis Musicae (Neuhausen: American Institute of Musicology and Hänssler-Verlag, 1997), no.153. Margaret Felberg-Levitt's complete modern edition of 363 *demandes* supersedes Alexander Klein *Die altfranzösichen Minnefragen* (Marburg: Adolf Ebel, 1911) and draws on 'twenty-five fourteenth and fifteenth-century manuscripts and thirty or so early printed editions', Felberg-Levitt, *Les demandes d'amour*, 37.. -For the text and music of the this jeu-parti, see Hans Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 15 vols., Corpus Mensurabilis~~

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6 the dilemma, at greater length than in the prose *Love-Questiondemande*, but with the  
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8 same basic situation: you love a lady and she loves you; when another man asks for  
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10 her love she is certainly not going to grant it to him, but should she tell you that  
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12 someone else has been after her, or should she hide this fact from you? While the  
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14 question here is posed to a man about a lady (rather than to a lady about a lady), the  
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16 answer that the respondent chooses is the same: Grieviler, asserts that the lady  
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18 herself should reveal it before someone else does, leaving Bretel forced to argue the  
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20 merits of concealment as the two interlocutors alternate over the next five stanzas.  
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22 Set to three different melodies in its three different surviving sources, this debate  
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24 song provides an extended poetic and musical performance of the dilemma shared  
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26 with the prose *Love-Questiondemande*.  
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36 The relationship between these two genres, one a short-form exchange in prose, the  
37 other an extended debate in sung poetry, has been argued to be that of informal oral  
38 model to later formal written art form. The total of 363 *demandes* are transmitted in  
39 'twenty-five fourteenth and fifteenth-century manuscripts and thirty or so early printed  
40 editions', but are assumed to have existed a century or so earlier as an entirely oral  
41 practice.<sup>2</sup> Jeu-parti sources are also rather retrospective, but biographical evidence  
42 from authors and persons named in them reveals that this genre flourished from the  
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53 Musicae (Neuhausen: American Institute of Musicology and Hänssler-Verlag, 1997),  
54 no.153.

55 <sup>2</sup> Felberg-Levitt, *Les demandes d'amour*, 37; and the summary See the summary in  
56 Felberg-Levitt, *Les demandes d'amour*, 10-29.  
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6 early thirteenth century until the very early fourteenth century, although their  
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8 manuscripts sources date from the later thirteenth and early fourteenth  
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10 centuries.<sup>3</sup> Always in stanzaic verse and intended for sung performance, the texts of  
11  
12 182 surviving JPs were edited in 1926 by Arthur Långfors, although their complete  
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14 melodies had to wait for inclusion in Tischler's edition of the entire trouvère song  
15  
16 repertory in 1997.<sup>4</sup> Långfors edited from 25 manuscripts, most dating from the later  
17  
18 thirteenth and early fourteenth centuries.<sup>5</sup> The received history for the jeu-parti is  
19  
20 thus that jeux-partis postdate and were influenced by the tradition of *demandes*,  
21  
22 despite being written down earlier. Earlier scholars hypothesized that the late sources  
23  
24 for *demandes* codified far earlier oral versions of courtly love dilemmas and that  
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26 these were later treated in the formal lyrics of the jeu-parti, which were textualized  
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28 earlier than their parent *demandes*.<sup>6</sup> Scholars note the 'unequivocal verbal  
29  
30 relationship' between the expression of certain similar dilemmas in *demandes* and  
31  
32 jeux-partis.<sup>7</sup> Using a reference to a 'juec d'amor' in a song by the earliest troubadour,  
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41 <sup>3</sup> Always in stanzaic verse and intended for sung performance, the texts (but not the  
42  
43 melodies) of 182 surviving jeux-partis were edited in Arthur Långfors, *Recueil*  
44  
45 *Générale des Jeux-Partis Français*, 2 vols., Société des anciens textes français  
46  
47 (Paris: Champion, 1926). There is some argument that the earliest jeu-parti is from  
48  
49 the late twelfth century (see *ibid.*, 1: XVII); three-quarters of the surviving examples  
50  
51 come from the Arras circle around Jehan Bretel in the 1250s–70s. A discussion of  
52  
53 the dating and grouping of the jeux-partis is found in *ibid.*, 1: XI–LX; the manuscripts  
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55 are listed in *ibid.*, 1:I–II. Långfors notes the jeu-parti in *demandes* MS *E*, but does not  
56  
57 edit from it (shelfmarks for the sigla of trouvère and *demandes* MSS used here can  
58  
59 be found in the Appendix below).

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<sup>4</sup> and Hans Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*,  
15 vols., *Corpus Mensurabilis Musicae* (Neuhausen: American Institute of  
Musicology and Hänssler-Verlag, 1997).

<sup>5</sup> See the list in Långfors, *Recueil Générale des Jeux-Partis Français*.

<sup>6</sup> See the summary in Felberg-Levitt, *Les demandes d'amour: Édition critique*, 10–16.

<sup>7</sup> *Ibid.*, 10.

Guillaume IX (1071-1126), Eero Ilvonen hypothesized that this game consisted of *demandes* that provided the themes for the Occitan genres of *partimen* and, by extension, its Northern French equivalent, the *jeu-parti*; writers have also pointed out the presence of *demande*-type dilemmas in twelfth- and thirteenth-century literary works more widely.<sup>8</sup> The received history for the *jeu-parti* is thus that *jeux-partis* postdate and were influenced by the tradition of *demandes*, despite being written down earlier.

As discussed further below, the relationship between these two genres, one a short-form exchange in prose, the other an extended debate in sung poetry, has been argued to be that of informal oral model to later formal written art form. The origins of the *jeu-parti* are presumed to be found in the tradition of *Love Questions* *demandes*.

By considering the earliest written collection of *demandes* *Love Questions*, however—that found in the manuscript Bodleian Library, Douce 308 (hereafter **Douce 308**), where they occur within a collection of *jeux-partis*—this article will subject this origin story can be subjected to renewed scrutiny.

The point here is not to invert the received chronology in a thoroughgoing way, but to show its complexities, the strong interrelation of the two genres, probe their contexts,

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<sup>8</sup> See Eero Ilvonen, "Les *demandes d'amour* dans la littérature française du moyen âge," *Neuphilologische Mitteilungen* 14 (1912), 135n1 and 141; see also Klein, *Die altfranzösischen Minnefragen*, 232ff. See also Emma Cayley, *Debate and Dialogue: Alain Chartier in his Cultural Context* (Oxford: Oxford University Press, 2006), 37 and Felberg-Levitt, *Les demandes d'amour: Édition critique* and Felberg-Levitt, "Dialogues in Verse and Prose: The *Demandes d'amour*".

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6 and posit their recursive interaction. In so doing, I mirror for the jeu-parti recent  
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8 developments in scholarship relating to the motet, whose history has undergone  
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10 significant recent revision.<sup>9</sup> As with the motet, much of what follows is necessarily  
11  
12 speculative, since sources are lacking (especially given the likely long oral nature of  
13  
14 the ~~demande Love Question~~ tradition). And as with the motet, and earlier sources  
15  
16 transmit later versions (and vice versa). Nonetheless, the evidence presented will  
17  
18 strongly suggest that, as for the motet, the parental relations of the jeu-parti are not  
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20 always as straightforward and ~~monouni-directional as they have~~ previously ~~be~~  
21  
22 presented ~~thought~~.

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29 In the process, this evidence will also contribute to an understanding of the special  
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31 nature of Douce 308.

### 32 33 34 35 36 ~~Which came first: the Love Question or the Jeu-Parti?~~

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38 ~~My subtitle poses precisely the kind of dilemma which typifies both genres discussed~~  
39  
40 ~~here. Love Questions~~ Demandes d'amour, ('Love questions' demandes d'amour,  
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42 'Minnefragen', or 'Liebesfragen', hereafter demandesLQs), is the name given to  
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49 <sup>9</sup> See, for example, Catherine A. Bradley, 'Re-workings and Chronological Dynamics  
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51 in a Thirteenth-Century Latin Motet Family', *The Journal of Musicology* 32/2 (2015),  
52  
53 153-97; eadem, 'Contrafacta and Transcribed Motets: Vernacular Influences on Latin  
54  
55 Motets and Clausulae in the Florence Manuscript', *Early Music History* 32 (2013), 1-  
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57 70; eadem, 'New Texts for Old Music: Three Early Thirteenth-Century Latin Motets',  
58  
59 *Music & Letters* 93 (2012), 149-69; Gaël Saint-Cricq, 'A New Link Between the Motet  
60  
and Trouvère Chanson: The Pedes-cum-cauda Motet', *Early Music History* 32  
(2013), 179-223; idem, 'Transmitting a Compositional Process: Two Thirteenth-  
Century Motets', *Musica Disciplina*, 58 (2013), 327-49.

collections of short-form questions about love, generally cast as dilemmas, usually in prose, which 'served as vehicles for elegant conversation, literature and elaborate aristocratic games'.<sup>10</sup> Margaret Felberg-Levitt's complete modern edition of 363 of these supersedes Alexander Klein's and draws on 'twenty-five fourteenth and fifteenth-century manuscripts and thirty or so early printed editions'.<sup>11</sup> Despite the late date of their manuscripts, the received chronology of the *demandes* LQs assumes that the tradition existed a century or so earlier as an entirely oral practice, hinted at in the presence of dilemmas in courtly games and literature.<sup>12</sup>

The genre of the jeu-parti (hereafter JP) shares its name with the term for a stalemate, either in actual battle or in the more ludic battle of chess.<sup>13</sup> Always in stanzaic verse and intended for sung performance, the texts of 182 surviving JPs were edited in 1926 by Arthur Langfors, although their complete melodies had to wait for inclusion in Tischler's edition of the entire trouvère song repertory in 1997.<sup>14</sup>

<sup>10</sup> Margaret Felberg-Levitt, "Dialogues in Verse and Prose: The *Demandes d'amour*," *Le moyen français* 29 (1991), 33.

<sup>11</sup> Margaret Felberg-Levitt, *Les demandes d'amour: Édition critique* (Montréal: CERES, 1995), 37; Alexander Klein, *Die altfranzösischen Minnefragen* (Marburg: Adolf Ebel, 1911).

<sup>12</sup> See the summary in Felberg-Levitt, *Les demandes d'amour: Édition critique*, 10-29.

<sup>13</sup> The earliest chess treatises are from the 1270s: on the term, see Tony Hunt, *Les gius-partiz des eschez: Two Anglo-Norman Chess Treatises*, vol. 3 (London: Anglo-Norman Text Society 1985); see also Paul Remy, "De l'expression "partir un jeu" dans les textes épiques aux origines du jeu parti," *Cahiers de Civilisation Médiévale* 17, no. 68 (1974).

<sup>14</sup> Arthur Langfors, *Recueil Générale des Jeux-Partis Français*, 2 vols., Société des anciens textes français (Paris: Champion, 1926) and Hans Tischler, *Trouvère Lyrics with Melodies: Complete Comparative Edition*, 15 vols., Corpus Mensurabilis Musicae (Neuhausen: American Institute of Musicology and Hänssler-Verlag, 1997).

~~Långfors edited from 25 manuscripts, most dating from the later thirteenth and early fourteenth centuries.<sup>15</sup> As with the demandesLQs, the sources for the JPs are rather retrospective, but biographical evidence from authors and persons named in JPs reveals that this genre flourished from the early thirteenth century until the very early fourteenth century.<sup>16</sup> Three-quarters of the surviving examples come from the Arras circle around Jehan Bretel in the 1250s–70s.<sup>17</sup> The received history for the JP is thus that despite being written down earlier than the demandesLQs, JPs postdate and were influenced by the tradition of demandesLQs; also, despite early examples from within the milieu dominated by courtly love poetry, they belonged mostly to a more urban, clerical, competitive setting.~~

Very few sources contain both demandesLQs and JPsjeux-partis, and where they do, either the LQs-demandes are a later addition to the source, or the JPsjeux-partis are isolated late survivals in a radically different form.<sup>18</sup> ~~As t~~The only large source of both JPsjeux-partis and demandesLQs, **Oxford, Bodleian Library MS Douce 308, Douce 308** (hereafter *D308*) is ~~thus thus~~ highly significant in several respects: it is

<sup>15</sup> See the list in Långfors, *Recueil Générale des Jeux-Partis Français*, 1:1–II; Långfors notes the JP in LQ MS *E*, but does not edit from it (shelfmarks for the sigla of trouvère and LQ MSS used here can be found in the Appendix below).

<sup>16</sup> There is some argument that the earliest JP is from the late twelfth century; see *Ibid.*, 1: XVII.

<sup>17</sup> A discussion of the dating and grouping of the JPs is found in *Ibid.*, 1: XI–LX.

<sup>18</sup> **TrouvT** has LQs-demandes added on folios that were originally blank (fols. f. 178r–v) in a fifteenth-century hand. The late fifteenth-century source, MS *E*, which describes its first run of demandesLQs as 'jeux partiz d'amours' (fols. f. 42r–44v) has a single jeu-partiJP immediately following (fol. 45r 'Autre geu party de demandes') of which the first stanza resembles the first stanza only of the JPjeu-parti RS928 between Bretel and Cuvelier.

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6 the earliest source of demandesLQs; it is the latest significant source of JPs-jeux-  
7 partis and contains JPs-jeux-partis from the latest known period of JP-their  
8 composition; it intercalates the set of demandesLQ within a generic subsection  
9 dedicated to jeux-partiJPs; its demandesLQs have clear relationships to JPs-jeux-  
10 partis from a repertoire distinct from those actually present as JPs-jeux-partis in  
11 Douce 308D308. ~~These features complicate the received chronology of the~~  
12 ~~interrelation of both genres and this article will consider this source in detail with a~~  
13 ~~view to nuancing the current view of the relationships between JPs and~~  
14 ~~demandesLQs.~~

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29 **The jeux-partiJP subsection in Douce 308 D308 and its demandLQess**

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31 Douce 308D308, copied in the first quarter of the fourteenth century, is one of the  
32 latest sources for JPsjeux-partis-in-general, and its extensive collection of JPs-those  
33 by Roland de Reims (~~some of which must have been written after 1309~~) are  
34 chronologically the latest known examples of the song form.<sup>19</sup> Moreover, they  
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43 <sup>19</sup> On the dating of the source see Eglal Doss-Quinby, Samuel N. Rosenberg, and  
44 Elizabeth Aubrey, eds., *The Old French Ballette: Oxford, Bodleian Library, MS*  
45 *Douce 308* (Geneva: Droz, 2006), XLV-L and Alison Stones, "Le contexte artistique  
46 du *Tournoi de Chauvency*," in *Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency (Ms. Oxford Bodleian Douce 308)*, ed. Mireille  
47 Chazan and Nancy Freeman Regalado (Geneva: Droz, 2012); on the dating of  
48 Roland's JPjeux-partiss, ~~one of which must date after 1309~~, see Doss-Quinby,  
49 Rosenberg, and Aubrey, *The Old French Ballette*, LIII and M. Delbouille, "A propos  
50 des jeux-partis lorrains du chansonnier Douce 308," *Revue belge de Philologie et*  
51 *d'Histoire* 21(1933). Mélanie Lévêque, "Les trouvères lorrains: acteurs d'une identité  
52 régionale au cœur de la Lotharingie," *Revue d'Histoire de l'Université de Sherbrooke*  
53 5, no. 1: Réseaux sociaux: relations, influences et espaces communicationnels,  
54 December (2012) gives a slightly different dating, but see the comments in my  
55 [Reference removed for author anonymity].  
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emanate from a geographical area well to the east of Arras, where ~~which~~ the form was cultivated in its heyday in the mid thirteenth century. They thus already disrupt the usual history which posits that ~~JPs~~ jeux-partis originated sporadically in the love debates of courtly amateurs in the first half of the thirteenth century, before the major flowering of the genre in the more self-consciously competitive professional milieu of the poet-musicians of the urban *puy* of Artois.<sup>20</sup>

Table 1 gives a synoptic listing of the contents of ~~D308~~ Douce 308's jeu-parti JP subsection ~~overall~~. Copied within it, following the opening 21 songs by Roland, listed in the table of contents and rubricated as if they are JP22 and JP23, sits the earliest surviving a set of ~~30 demandes~~ LQs, 30 in number and mainly in prose ~~(although see below); this is the earliest surviving collection of this genre~~.<sup>21</sup> The final few jeux-partis JPs by Roland at the very end were originally ~~meant~~ intended to have been copied before the demandes LQs in a part of the original opening Roland section, but seem to have been ~~delayed~~ delayed specifically to allow the demandes LQs to begin with a miniature at the top of a folio and only added on to the very end of the collection when it was clear there was space.<sup>22</sup> After the demandes LQs, the

<sup>20</sup> For this narrative, see, for example, Alex J. Novikoff, *The Medieval Culture of Disputation: Pedagogy, Practice, and Performance* (Philadelphia: University of Pennsylvania Press, 2013), 151-155.

<sup>21</sup> See Felberg-Levitt, *Les demandes d'amour: Édition critique*, 47-50, 120.

<sup>22</sup> See the discussion of Mary Atchison, *The Chansonnier of Oxford Bodleian MS Douce 308: Essays and Complete Edition of Texts* (Aldershot: Ashgate, 2005) and Mary Atchison, "Two versions of the *Tournoi de Chauvency* and their connections to the Chansonnier of Oxford, Bodleian MS Douce 308," in *Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency (Ms. Oxford Bodleian*

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6 collection contains a short burst of more widely copied jeux-partisJPs, which drew on  
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8 small-format sources available in Metz that were also used in the slightly earlier  
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10 copying of **TrouvC** in the same atelier.<sup>23</sup> ~~As the earliest copied source for 30~~  
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12 ~~demandesLQs, nested within a collection containing the latest examples of the JP,~~  
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14 ~~**Douce 308** D308 both specifically associates these genres and bears unique~~  
15  
16 ~~witness to temporal overlap in the two traditions. But any assumption that, as the~~  
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18 ~~earliest source, **Douce 308** D308 bears witness to the earliest state of these~~  
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20 ~~demandes LQs will be disproved here. In so doing, this article will reopen the~~  
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22 ~~question of how demandesLQs and JPs relate generically.~~  
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29 Earlier scholars hypothesized that the late sources for demandesLQs codified far  
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31 earlier oral versions of courtly love dilemmas and that these were later treated in the  
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33 formal lyrics of the JP, which were textualized earlier than their parent  
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35 demandesLQs.<sup>24</sup> Scholars note the 'unequivocal verbal relationship' between the  
36  
37 expression of certain similar dilemmas in demandesLQs and JPs.<sup>25</sup> Using a  
38  
39 reference to a 'juec d'amor' in a song by the earliest troubadour, Guillaume IX (1071-  
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44 *Douce 308*), ed. Mireille Chazan and Nancy Freeman Regalado (Geneva: Droz,  
45 2012) in [Reference removed for anonymity].

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47 <sup>23</sup> See Elizabeth Eva Leach, 'Shared Small Sources for Two Early Fourteenth-  
48 Century Metz Chansonniers?', *Schweizer Jahrbuch für Musikwissenschaft*,  
49 forthcoming. [Reference removed for anonymity]. See also Alison Stones, *Gothic*  
50 *Manuscripts 1260-1320*, 2 vols. A Survey of Manuscripts Illuminated in France  
51 (London: Harvey Miller: 2013-2014), I: 1, 53. Alison Stones, *Gothic Manuscripts*  
52 *1260-1320*, 2 vols., A Survey of Manuscripts Illuminated in France (London: Harvey  
53 Miller, 2013-2014), I, 1: 53.

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55 <sup>24</sup> See the summary in Felberg-Levitt, *Les demandes d'amour: Édition critique*, 10-  
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57 <sup>25</sup> *Ibid.*, 10.  
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6 1126), Eero Ilvonen hypothesized that this game consisted of *demandes*-Qs that  
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8 provided the themes for Occitan genres of *partimen* and, by extension, its Northern  
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10 French equivalent, the JP; writers have also pointed out the presence of  
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12 *demande*-Q-type dilemmas in twelfth- and thirteenth-century literary works more  
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15 widely.<sup>26</sup>

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20 <INSERT TABLE 1 NEAR HERE>

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25 As studies by Jennifer Saltzstein and Emma Cayley attest, jeux-partis are part of a  
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27 broader set of debate forms, with and without music, which flourished in various  
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29 cultural contexts in the Middle Ages.<sup>27</sup> Jeux-partis, especially those from the genre's  
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31 heyday in the urban *puy*, are mainly homo-gendered—a conversation between men.  
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33 By contrastcontrast, *demandes* are almost always hetero-gendered and allowed  
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35 erotically charged (if playful) verbal interaction between courtiers of opposite sex.  
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37 The adaptation of the jeux-partis of Arras for their rendering as *demandes* in **Douce**  
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39 **308** is indicative of these different contexts. **Douce 308** implies that in the court  
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41 context specifically, jeux-partis were always surrounded by informal discussion of  
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47 <sup>26</sup> See Eero Ilvonen, "Les *demandes d'amour* dans la littérature française du moyen  
48 *âge*," *Neuphilologische Mitteilungen* 14 (1912), 135n1 and 141; see also Klein, *Die*  
49 *altfranzösischen Minnefragen*, 232ff. See also Emma Cayley, *Debate and Dialogue: Alain Chartier in his Cultural Context* (Oxford: Oxford University Press, 2006), 37  
50 and Felberg-Levitt, *Les demandes d'amour: Édition critique* and Felberg-Levitt, "Dialogues in Verse and Prose: The *Demandes d'amour*".

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52 <sup>27</sup> Jennifer Saltzstein, 'Cleric-Trouvères and the *Jeux-Partis* of Medieval Arras',  
53 *Viator*, 43 (2012), 147-64; Cayley, *Debate and Dialogue*. While slightly later in focus,  
54 see also Yolanda Plumley, *The Art of Grafted Song: Citation and Allusion in the Age*  
55 *of Machaut* (New York: Oxford University Press, 2013), 153-8.  
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6 erotic love that appears to have been slightly more risqué, addressing similar  
7 questions in prose *demande* versions. These issues of courtly behaviour and love  
8 doctrine might then take written form either as the subject of a jeu-parti or by being  
9 copied in a collection of prose *demandes*, but a given question and its attendant  
10 issues and arguments persisted behind both textualized genres and allowed a fairly  
11 fluid movement between the two that did not always travel in a single direction.  
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22 ~~The fact of JPs being attested earlier in the written source base than *demandes* LQs,~~  
23 ~~and the persistence of *demandes* LQs in the manuscript and early printed record well~~  
24 ~~after the JP genre dies out should not necessarily lead to the conclusion that the JPs~~  
25 ~~were the source for the *demandes* LQs which ultimately replaced them. The idea of a~~  
26 ~~'popular' oral tradition of dilemmas being the source for a more formalised,~~  
27 ~~professional, and literate art form based on similar dilemmas seems logically~~  
28 ~~compelling. However, based on evidence from a close reading of some of the varied~~  
29 ~~set of *demandes* LQs in **Douce 308** *D308* I propose that the relation between JP and~~  
30 ~~*demande* LQ was not unidirectional and linear, but recursive, and bound up with~~  
31 ~~practice and context. This~~ My re-assessment of the relationship between the genres  
32 of *demande* and jeu-parti starts from noting that some of the *demandes* LQs in  
33 **Douce 308** *D308*, the earliest surviving written collection of *demandes* LQs, are lightly  
34 re-touched renderings of the first stanzas of various JP *jeux-partis* by Jehan Bretel  
35 and his interlocutors. None of these source *jeux-partis* is copied in full anywhere in  
36 **Douce 308**, indeed the Arras, a *jeu-parti* repertoire of Bretel's circle is that is not  
37 otherwise present lacking in the JPs of **Douce 308** *D308*. While earlier scholarship  
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6 ~~also noted this, it drew no conclusions from the fact T that~~ the earliest written  
7  
8 instantiation of the demandesLQs (i.e. Douce 308~~D308~~) therefore already bears  
9  
10 witness to influence from jeux-partisJPs to demandesLQ rather than vice versa, ~~as~~  
11  
12 ~~had been assumed to have happened.~~<sup>28</sup>  
13  
14

15  
16  
17 The standard argument that demandes LQs represent the earliest forms of courtly  
18  
19 love dilemmas, a repertoire of questions on which jeux-partisJPs drew, is not  
20  
21 invalidated by the evidence of Douce 308, however. Rather, even in the earliest  
22  
23 written form of some demandesLQs, the JPjeux-partis provided dilemmas for  
24  
25 demandes LQs in some specific cases. In these cases, copies of demandes LQs in  
26  
27 much later sources arguably contain earlier (pre-jeu-partiJP) forms of the dilemma,  
28  
29 while Douce 308 ~~D308~~ contains a later version, derived from Arras jeux-partisJPs.  
30  
31 Moreover, the complex mixing and melding of jeux-partisJPs and LQs-demandes in  
32  
33 Douce 308 ~~D308~~ (which also has demandes LQs that are not derived from JPs jeux-  
34  
35 partis and thus in these cases do indeed represent the earliest written versions of the  
36  
37 earliest forms of their dilemmas), points to a culture of courtly conversation that  
38  
39 encompassed both genres as different, parallel kinds of practice: the former provided  
40  
41 by professional servants (including heralds, singers, minstrels, and other musical  
42  
43 performers), and the latter enjoyed by aristocrats as part of leisured play. ~~As will be~~  
44  
45 ~~shown,~~  
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56 <sup>28</sup> Both Långfors and Tischler note some (but not all) of these relationships in their  
57 editions of the relevant jeux-partis, but offer no further discussion.  
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6 the JP, especially those from its heyday in the urban *puy*, is mainly homo-gendered,  
7  
8 a conversation between men; the *demande*LQ is almost always hetero-gendered  
9  
10 and allowed erotically charged (if playful) verbal interaction between courtiers of  
11  
12 opposite sex. The adaptation of the JPs of Arras for their rendering as  
13  
14 *demandes*LQs in **Douce 308 D308** is indicative of these different contexts. As will be  
15  
16 shown, **Douce 308 D308** implies that in the court context specifically, JPs were  
17  
18 always surrounded by a culture of discussion of erotic love that appears to have  
19  
20 been slightly more risqué as it addressed the same questions via less formal  
21  
22 *demande*LQ versions. These issues of courtly behaviour and love doctrine might  
23  
24 take a written form as the subject of a JP or by being copied in a collection of prose  
25  
26 *demandes*LQs, but the issue or question persisted behind both textualized genres  
27  
28 and allowed a fairly fluid movement between the two that did not always travel in a  
29  
30 single direction.  
31  
32  
33  
34  
35

36  
37  
38 The 30 LQs *demandes* in **Douce 308 D308** are shown in Table 2, with their  
39  
40 numbering in Felberg-Levitt's edition, and their other sources—all later in date than  
41  
42 **Douce 308 D308**.<sup>29</sup> Felberg-Levitt places her sources into eight 'tentative' groupings,  
43  
44 each constituting a new version, and each calling for a separate printing', which she  
45  
46 assesses 'on the basis of content and phrasing'.<sup>30</sup> She puts **Douce 308 stands**  
47  
48 **D308** alone in her group 3.<sup>31</sup> Well over half of **Douce 308 D308**'s *demandes*LQs are  
49  
50  
51

52  
53  
54 <sup>29</sup> See the entries for the relevant number in Felberg-Levitt, *Les demandes d'amour: Édition critique*.

55  
56 <sup>30</sup> *Ibid.*, 115.

57  
58 <sup>31</sup> *Ibid.*, 120.  
59  
60

found as LQs-demandes in other manuscript groups, which I give in the third column in Table 2. Twelve questions are, in my view, unique to the demandesLQs in Douce 308 D308 (underlined in the list below).

<INSERT TABLE 2 NEAR HERE>

I have divided the demandesLQs into four types based on their textual closeness to specific jeu-partiJPs (listed in the last column in Table 2), as follows:<sup>32</sup>

Type 1. Questions which replicate nearly verbatim the opening stanza of a JP

jeu-parti

LQ4D4, LQ5D5, LQ6D6, LQ8D8, LQ15D15, LQ19D19, LQ20D20

Type 2. Questions which pose the same question posed by a jeu-partiJP

DLQ2, LQ3D3, LQ9D9, LQ16D16, LQ26D26, LQ28D28

<sup>32</sup> In types 1 and 2, the underlined questions are unique among other manuscripts of love questions, but clearly not unique overall, since they relate either verbatim (DLQ15) or in terms of the content of the question (DLQ26) to jeux-partisJPs. I have rejected jeu-parti JP-relationships proposed by Felberg-Levitt for DLQ17 and DLQ24 whose dilemmas I do not see as relating the JPs-jeux-partis she adduces for them (I note these in Table 2); these are thus type 3 not type 2. I also question her proposed relationship between LQD1 and what she sees as a version of the same question in her group 1 manuscripts. In a note she counters charges that this relationship might seem arbitrary by positing that the more expanded question in the group 1 sources is based on the version in D308Douce 308, but I think this is rather speculative and have chosen to see DLQ1 as unique to D308Douce 308. Felberg-Levitt's manuscript groups and the shelfmarks for their sigla are given in the Appendix, below.

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6 Type 3. Questions which do not relate to any known jeu-parti JP-question but  
7  
8 are posed as a dilemma, like a jeu-partiJP

9  
10 LQ1D1, LQ7D7, LQ10D10, LQ11D11, LQ17D17, LQ22D22, LQ23D23,  
11  
12 LQ24D24, LQ25D25, LQ27D27  
13  
14

15  
16  
17 Type 4. Catechistic questions (i.e. not posed as a dilemma), which thus do not  
18  
19 relate to jeu-partiJP-type ludicism

20  
21 LQ12D12, LQ13D13, LQ14D14, L18D18, LQ21D21, LQ29D29, LQ30D30  
22  
23  
24

25  
26  
27 A detailed examination of some of the type-1 questions in particular will reveal much  
28  
29 about the content and form of ~~D308's~~ Douce 308's demandesLQs and their relation  
30  
31 to specific jeux-partiJPs, significantly complicating the received view that jeux-partis  
32  
33 JPs derive from demandesLQs. The rest of the present article starts with these,  
34  
35 briefly considering the other types, before offering a revised view of the relationship  
36  
37 between the JP-jeu-parti and the demandeLQ.  
38  
39  
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41  
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43 **Type 1: Questions which replicate verbatim the opening stanza of a jeu-partiJP**

44  
45 Seven demandesLQs in ~~D308~~ Douce 308 reproduce almost verbatim the first stanza  
46  
47 of a JP-jeu-parti known from the Bretel circle in Arras, starting with a run of three in  
48  
49 which Bretel initiates the debate (LQD4, LQD5, and LQD6). These questions show  
50  
51 various closely related strategies of adaptation and have various levels of diffusion  
52  
53 among the JP-jeu-parti and demandeLQ repertoires respectively. In all cases, the  
54  
55 Douce 308 ~~D308~~-version of the demande LQ is depersonalized, with its original  
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6 respondent, named in the JP jeu-parti, omitted in favour of 'Biaus Sire' or 'Sire'  
7  
8 depending on the number of syllables in the original name. Details suggest that the  
9  
10 demande LQ in Douce 308D308's version was derived directly from the jeu-parti JP  
11  
12 rather than vice versa, cutting against the prevailing assumptions of the relationships  
13  
14 between these two genres; at the same time, ~~other far~~ later copies of the same  
15  
16 question point to earlier, original demande LQ material, which probably served as a  
17  
18 source for the jeu-parti JP. Discussion of the first three individual examples will show  
19  
20 the various ways in which this functions.  
21  
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26  
27 DLQ5 draws on *Pierrot, li queus vaut pis a fin amant* (RS297), a jeu-parti JP  
28  
29 between Jehan Bretel and 'Pierot' (Pierre de Neele); as a prose LQ-demande it  
30  
31 appears in seven other sources, all presenting it in prose.<sup>33</sup> The dilemma is whether  
32  
33 it is worse for a lover to be jealous of a seemingly loving lady, or to have no jealousy  
34  
35 at all because the lady is cold towards him. In the typically short answer of DLQ5, the  
36  
37 former ('Li premiers') is deemed worse, the option Pierre also selects to argue for. In  
38  
39 the jeu-parti JP Bretel is thus forced to argue that the person who loves without  
40  
41 receiving signs of love will die; Pierre maintains that languishing in desire is  
42  
43 preferable to being killed by jealousy.  
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50 <INSERT TABLE 3>  
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56  
57 <sup>33</sup> See Felberg-Levitt, *Les demandes d'amour: Édition critique*, no.206.  
58  
59  
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Certain differences between the first stanza of the jeu-parti JP version and the LQ  
demande in **D308Douce 308**, make it likely that the latter derives directly from  
 knowledge of the former. As shown in Table 3, compared to the jeu-parti, the abab  
rhyming quatrain is the missing in the demande version.<sup>34</sup> In line 1, the potential  
rhyme between lines 1 and 3 is evaded because the scribe uses 'amin' (the regular  
 form in the dialect of **D308Douce 308**) at the end of line 1 rather than 'amant',  
which has the same While the meaning is rendered similarly, the substitution but  
 fails to set up the rhyme with line 3's 'samblant'. Compared to the poetic-regular  
decasyllabic lines of the jeu-parti JP, this line in the LQ-demande is two syllables  
short in line 3, perhaps because the rhyme word that would make line 3 need the  
extra two syllables before it to match the line length of its rhyming line (1) is no  
longer functioning as a rhyme (because of the substitution of 'amin' for 'amant'). Line  
 4 then also fails to rhyme, perhaps because no rhyme pattern has yet been  
 established. The start of line 5 is similarly half-remembered 'a cue!' rather than 'Cruel  
respons' (unless this is a copying error), making this line, This line, like line 3, is a  
couple of two syllables shorter than the equivalent line of the jeu-parti, and the the line  
 with which it line 5 rhymes is a syllable longer than its equivalent line but the closing  
two lines of the demande version — are a rhyming couplet, while giving the only  
rhyme present in the D308 version — is a syllable over length, giving albeit in an

<sup>34</sup> In the tables, the demandes are transcribed afresh by me from **Douce 308**, the  
jeux-partis are from Långfors's edition, and the other demande versions are given as  
in Felberg-Levitt's edition. Specific verbal connections are underlined.

informal Clerihew-like ~~meter piece of doggerel~~ to close the presentation of the question.

As the first example considered, it is worth asking which is more likely, given ~~D308's Douce 308's~~ approximation of the ~~JP jeu-parti~~ version ~~(i.e. minus its meter and minus its rhymes, except for the final couplet)~~: was the ~~JP jeu parti~~ recalled in the less formal situation of ~~D308's Douce 308's demande LQ,~~ or does the ~~LQ demande~~ represent an early ~~sketchy draft for attempt at~~ a versified opening of this question, which may ~~later~~ have been versified more thoroughly to provide the opening stanza in a ~~jeu-parti JP~~ for the *puy*? Ephemeral sketch material is generally lacking for medieval songs, but ~~might D308-Douce 308 is the earliest record of an LQ tradition that had previously been oral and informal, so it might~~ provide a rare glimpse of a process ~~with of the~~ improvised or semi-improvised stages ~~of jeu-parti development, indicating a more literate/written hybridized oral-literate~~ back-and-forth, and then a finalized written version.<sup>35</sup> Despite this possibility that the ~~LQ demande~~ here is the earlier version of the ~~JP jeu-parti~~, however, it is ~~probably~~ more likely that it is a remembered version of the verse stanza which is ~~lightly partially~~ de-versified, either

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<sup>35</sup> ~~On the role of improvisation in jeu-parti composition, see Saltzstein, 'Cleric-Trouvères and the Jeux-Partis of Medieval Arras', 148. Some evidence relies on the links with Part of the reasoning for this derives from~~ the practices in university debates; see Novikoff, *The Medieval Culture of Disputation: Pedagogy, Practice, and Performance*, 143. A prototype prose version of formal song-poetry is seen ~~a little later, for example,~~ in Machaut's *Voir dit*; see Daniel Leech-Wilkinson and R. Barton Palmer, eds., *Guillaume de Machaut: Le livre dou voir dit (The Book of the True Poem)*, vol. 106, Garland Library of Medieval Literature (New York: Garland, 1998), L6 and p.721, notes 4-5.

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6 because it was not known with its melody (which would have aided memory of the  
7 syllable count), or because the prose context (and implicit non-musical  
8 performance?) makes accurate memory unnecessary—or even undesirable.  
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11  
12

13  
14  
15 The evidence from the other sources for this LQ-demande (F-L no.206) further  
16 complicates the picture by revealing varying degrees of relationship with the jeu-parti  
17 and Douce 308JP/D308 versions. They also include a candidate for an intermediary  
18 with verse-like elements, whose much looser relation to the JP-jeu-parti throws into  
19 relief the closeness of the D308-Douce 308 version to the jeu-partiJP, confirming the  
20 conclusion tentatively advanced above, that the D308-Douce 308 version is not a  
21 verse-likepartially versified intermediary between earlier oral LQs-demandes and the  
22 formal jeu-parti JP but instead must have derived from the jeu-partiJP.  
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36 The versions of this LQ-demande in MSS of groups 1 and 4 are in prose and bear no  
37 indication of lexical relation to the JP-jeu-parti version. However, those in group 6  
38 (demandes LQ-MSS O, P, and V), which give a short verse-like version of the  
39 question, appear to draw on the lexis of the first two stanzas of the JP-jeu-parti to  
40 present the basic dilemma. The shared phrases in question are 'trouver confort' (**O**  
41 and **P** only) and 'jalouz a mort' (**O, P, and V**), both in bold in Table 3, both of which  
42 might be expected with this generic kind of question in courtly love doctrine.  
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52 Nonetheless, the sources of MS group 6 may also have drawn on knowledge of the  
53 JP-jeu-parti or vice versa. Notably, with the exception of the version in MS **O**, the  
54 group 6 sources also share two phrases with the group 1 and 4 sources of the  
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6 demandeLQ: 'en malaise' and 'en joïst' (~~in italics~~underlined), as well as using its  
7  
8 more typical set-up of 'Je vous demande' at the opening, features not present in  
9  
10 **D308 Douce 308**.

11  
12  
13  
14  
15 ~~I would argue that t~~The group 1 and 4 sources probably represent the original oral  
16 form of the question, which predates the existence of the jeu-partiJP. The group 6  
17 sources' semipartially-versified version could, since these sources are late popular  
18 collections from the fifteenth century, amalgamate the JP-jeu parti and groups 1 and  
19 /4 prose LQdemande versions, both of which could have been known. More likely, I  
20 think, is that ~~it the group 6 sources~~ represents an intermediate stage between the  
21 oral LQ-demande and the fully versified JPjeu-parti, with elements of both.  
22 Conversely, the **D308 Douce 308** version seems so much closer to the JP-jeu-parti  
23 that ~~it is likely to have~~ conclude it derived directly from it, perhaps from a form of the  
24 JP-jeu-parti that circulated without a melody, since a version known with a melody  
25 would have aided replication of the verse-form's syllable count. This JP-jeu-parti has  
26 different melodies in its two notated sources, arguing against a one-to-one  
27 association with a particular authorial melody in any case and perhaps implying it  
28 was musicalised (variously) locally from a text-only version. That said, both melodies  
29 have an ABABX (pedes-cum-cauda) structure, making the syllable count of the first  
30 four lines very clear. This fact implies that the scribe of Douce 308 ~~here~~ knew neither  
31 existing melody, nor any other ABABX one. Whether or not ~~If the~~ scribe's exemplar  
32 was were musically notated the poem's written as prose (as commonly with sources  
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6 of ~~trouvère song~~), its rhyme structure would be visually unclear from the layout,  
7  
8 especially if the compiler were reading for content rather than form.  
9

10  
11  
12  
13 In short, no memory of an ABABX melody aided the reconstruction of the  
14  
15 versification structure here, but the sense was preserved.  
16

17  
18  
19  
20 ~~Therefore, t~~This LQ demande probably existed in an oral prose version (like that in  
21  
22 groups 1 and 4), which was lightly versified (as reflected in the later group--6  
23  
24 sources), then formally versified (perhaps with knowledge of the light versification) as  
25  
26 the JP-jeu-parti RS297, and then the first stanza of this JP-jeu-parti (or a slightly  
27  
28 vague, content-driven memory of it) was used to create LQD5 in D308 Douce 308.  
29

30  
31 That the manuscripts that witness these earlier compositional stages are, with the  
32  
33 exception of the JP-jeu-parti MSS, later than the manuscript of the latest stage  
34  
35 (D308 Douce 308), should be no bar to this hypothesis, since the written sources for  
36  
37 popular entertainment (such as the demandes LQs) are later than the written sources  
38  
39 for more formal and prestigious kinds (such as the JP-jeu-parti).  
40  
41  
42  
43  
44

45  
46 A similarly complex case directly precedes LQD5. LQD4 uniquely relates to two  
47  
48 different JPs jeux-partis, one verbatim and one by sharing the same question. D308's  
49  
50 Douce 308's LQD4 is the first stanza of *Grieviler, deus dames sai d'une biauté*  
51  
52 (RS403), a JP-jeu-parti between Jehan Bretel and Grieviler\_ that asks which of two  
53  
54 women of equal beauty would provide a greater test of love-mastery to conquer: one  
55  
56 who has loved and been loved, or one who has never known love at all? The same  
57  
58  
59  
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question is debated by Adam and Bretel in RS1443, with Bretel now responding rather than proposing and thus arguing the other side of the case (see Table 4).<sup>36</sup>

The respondent of both jeux-partiJP's answers the question in the same way (the lady who has already loved is harder to win) and it is possible that whichever was the later one knew the earlier one, since the first lines of RS403 and the last line of stanza I in RS1443 are similar: 'deus dames sai d'une biauté / D'un sens et d'un valour' and 'andeus sont d'un pris, d'une biauté'.

<INSERT TABLE 4>

The 'deficiencies' between DLQ4 and its related JP-jeu-parti are similar to those for LQ5D5. One might start to suspect, indeed, they are deliberate, with the opening rhyme word similarly avoided so as to remove any sense of an abab opening. The syllable count is short in lines 1, 3, and 7 and long in lines 2, 6, and 8 and in all these cases the lines read more 'naturally' and prose-like in the DLQ4 version of D308Douce 308, including the erroneous repetition of 'onkes' in both the poetic-rhythmic and natural-emphatic positions in line 8.<sup>37</sup> If not a chance effect of a non-

<sup>36</sup> The exact identity of this Adam is disputed; despite this jeu-partiJP's inclusion among the works of Adam de la Halle in **TrouvQ** and **TrouvW**, Långfors, *Recueil Générale des Jeux-Partis Français*, 1:352 prefers to accept the attribution in **TrouvM** and **TrouvT** to Adam de Givenchi, since neither of these sources includes any works by Adam de la Halle.

<sup>37</sup> Like DLQ5, LQD4's potential melody is ABABX in structure, although here only a single notated version has survived. While this melodic structure might have been expected to aid the memory of the pedes-opening quatrain's versification, it is the case that the short lines 1 and 3 would have needed the same longer melisma at the end of the line in both cases; in addition, there are sufficient notes to accommodate

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6 musical (and thus syllabically imprecise) memory of the JP-jeu-parti, this could be an  
7  
8 attempt to 'de-formalize' it so as to repurpose it for spoken use, recognising that a  
9  
10 LQ-demande and a JP-jeu-parti have different registral levels reflective of their  
11  
12 different performance contexts. Indeed the LQ-demande could result from a  
13  
14 combination of these factors.  
15  
16  
17  
18  
19

20 As a LQ-demande, this dilemma is also in Felberg-Levitt's MSS groups 1 and 6. The  
21  
22 pattern here is exactly as with DLQ5 in that the LQ-demande versions in MS groups  
23  
24 1 and 6 share features, while the group 6 version shares features with the JP-jeu-  
25  
26 parti version(s) (and thus with the version of the LQ-demande in **D308Douce 308**)  
27  
28 that group 1 lacks. In group 6 there are three ladies, not two, with the addition of one  
29  
30 who loves but has no lover. Nonetheless, the answer is the same: that the lady who  
31  
32 is loved and loves (i.e. the one who has a lover) would represent the finest conquest.  
33  
34 In group 1, however, the answer is the opposite to the dilemma versions, with an  
35  
36 explanation given: the lady who has never loved would represent the greatest  
37  
38 conquest, since such ladies are always so fearful of being deceived in love that they  
39  
40 dare not relax enough to grant their love. These prose versions of the question  
41  
42 concur lexically in their presentation of the lady who has never loved before and their  
43  
44 posing of the questions of 'laquelle amour est plus forte a conquerre' or 'De laquelle  
45  
46 seroit l'amour plus forte a conquerer?'. While the group 1 version has no lexical  
47  
48 overlap with the JP-jeu-parti versions, the group 6 version contains at the outset the  
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55  
56 all the additional syllables in the longer lines, so this *could* show the workings of  
57  
58 informal/amateur aural memory.  
59  
60

phrase that the three ladies here 'sont d'une beaulté et d'ung sens'. As advanced for DLQ5 above, I propose the group 6 version is an intermediary partial versification.

<INSERT TABLE 5 near here>

The third LQ-demande in the first run of type-1 LQs-demandes in D308-Douce 308 is similar to the preceding two: Douce 308/D308's DLQ6 gives the first stanza of *Cuvelier, vous amerés* (RS909; see Table 5)—a question also found in sources demandes MSef groups 1, 4, 5, and 6. The demandsLQ sources in MS groups 4 and 6 preserve the bare bones of the question: if you and another man love the same woman is it better for you both to fail or both to succeed? The group 1 versions have more detail and specifically use the words 'recouvrer' and 'desirier' in posing the question, which are the rhyme words of the couplet at the end of the first stanza of the JP-jeu-parti version. Even closer, however, is the question as represented in MS Q from group 5, which replicates virtually the entire cauda of the jeu-partiJP version first stanza verbatim.<sup>38</sup> MS Q's version of the *Chastel d'Amours* has a number of substitutions for that work's standard set of questions, of which this is one unique to this sourceMS version.<sup>39</sup> Here I would argue that this version of the question, like D308's Douce 308's, is a later adaptation of the JP-jeu-parti, either

<sup>38</sup> On this MS see <http://www.manuscripta-mediaevalia.de/?xdbtdn!%22obj%2031160330%22&dmode=doc#|4>

<sup>39</sup> The MS dates from before 1340 on the basis of fashions depicted in the miniatures, and although the provenance of the source is unclear, North Eastern France is an option (the inclusion of Gossuin de Metz's *Image de Monde* is suggestive).

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5  
6 imperfectly recalled from memory, or very casually copied from a manuscript without  
7 musical notation ~~an unnotated version of the JP~~.<sup>40</sup> As with LQs demandes 4 and 5,  
8  
9 the rendering of the LQ demande in ~~D308 Douce 308~~ (and here in LQ demande MS  
10  
11 Q too), seems more likely to be a casual memory or deliberate de-versification of the  
12  
13 JP jeu-parti text rather than a prototype for it. The former would be understandable  
14  
15 and appropriate given the changed purpose from JP jeu-parti to LQ demande; the  
16  
17 latter would be a conscious attempt to cater to that changed purpose by putting the  
18  
19 LQs demande's users at ease by lowering the register and level of literary  
20  
21 complexity.  
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29 One of the type-1 LQs demandes in ~~D308 Douce 308~~ does preserve the abab  
30  
31 rhymes of the pedes, but for a very particular reason. DLQ8 is based on *Lambert*  
32  
33 *Ferri, une dame est amee* (RS496), in which Bretel asks Lambert whether a lady  
34  
35 should prefer her beloved to stay behind and marry someone other than her, or go  
36  
37 off to fight in Charles d'Anjou's war against Manfred and Conradin (in 1265).<sup>41</sup> Most  
38  
39 of this JP jeu-parti's opening quatrain is also used at the start of a JP jeu-parti unique  
40  
41 to ~~D308 Douce 308~~ and found earlier in the JP jeu parti subsection of ~~D308 Douce~~  
42  
43 308, JP4 (RS497) between Roland de Reims and a unnamed 'Sire' ~~earlier in the JP~~  
44  
45 ~~subsection of D308~~ (see Table 6).  
46  
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52  
53 <sup>40</sup> The reasoning here is that a notated version would have had the syllables  
54  
55 underlaid to notes, making the verbal content clearer in form/syllabification but bittier  
56  
57 in sense, making it less likely the scribe would have paraphrased it in the way seen if  
58  
59 the versions of LQ demandes MS Q and the JP jeu-parti are compared.

60 <sup>41</sup> See Långfors, *Recueil Générale des Jeux-Partis Français*, 1:186.

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8 <INSERT TABLE 6>  
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13 While the abab rhymes of the pedes in the Bretel JP-jeu-parti are preserved in both  
14 the D308-Douce 308 uses of them, the lines of the cauda in the Bretel jeu-partiJP,  
15 especially line 5, and lines 7–8 are rendered in the LQD6-version of D308-Douce  
16 308 so as preserve the natural word-order rather than replicating the poetry,  
17 suggesting once more that the sense and words, but not the structure, are important.  
18 It seems likely that the pedes are more precisely remembered here because they  
19 have already been used within another formal verse structure in D308Douce 308,  
20 perhaps suggesting too that both the JPs-jeux-partis and LQs-demandes in D308  
21 Douce 308 can be associated with the local court poet-composer, Roland of Reims,  
22 who, in his engagement or existing familiarity with the texts and questions of classic  
23 Bretel-circle JPsjeux-partis, was aided in writing his own-JPs.  
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41 <INSERT TABLE 7>  
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45 ~~Later manuscripts of LQs also pose this dilemma, although a male speaker asks a~~  
46 ~~lady directly rather than, as in both JP and LQ8, talking about a third party, and the~~  
47 ~~question relates more generically to crusading in the Holy Land (see Table 7). The~~  
48 ~~LQs in other sources have no lexical relationship to the JP version and thus not with~~  
49 ~~LQ8 either, but their answer agrees with that in D308's LQ and not with the option~~  
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6 taken by Lambert Ferri, who argues that the beloved would be out of sight, out of  
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8 mind in the Holy Land so the lady should beg him to stay.<sup>42</sup>  
9

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12  
13 The remaining three type-1 *demandes* in **D308 Douce 308** are even more  
14 nearly verbatim renderings of *JP jeu-parti* first stanzas. Both *LQ19-D19* and *LQD20*  
15 draw on the first stanzas of different Jehan Bretelet *JP jeux-partis* and merit no further  
16 *discussion here: Respondes a ma demande* (RS258), between him and Jehan de  
17 Grieviler for *LQ19* and *Grieviler, dites moi voir* (RS1825) for *LQ20*. *LQ20*'s rendering  
18 is nearly exact, while *LQ19* shows aspects of the same pattern as already seen: the  
19 pedes are quite similar and then the cauda lines are looser and convey the same  
20 content with basically the same words, but losing rhyme and syllable count.<sup>43</sup>  
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35 <sup>42</sup> Later manuscripts of *demandes* also pose this dilemma, although a male speaker  
36 asks a lady directly rather than, as in both *jeu-parti* and *D8*, talking about a third  
37 party, and the question relates more generically to crusading in the Holy Land. The  
38 *demandes* in other sources have no lexical relationship to the *jeu-parti* version and  
39 thus not with *D8* either, but their answer agrees with that in **Douce 308's** *demande*  
40 and not with the option taken by Lambert Ferri, who argues that the beloved would  
41 be out of sight, out of mind in the Holy Land so the lady should beg him to stay. This  
42 is the single time that a type-1 *LQ-demande* deviates from the answer given by the  
43 respondent in the *JP jeu-parti* it relates to. Was Lambert Ferri showing off his skill by  
44 deliberately choosing to argue the opposite view to that universally accepted as  
45 correct (in which case the *LQ-demande* just reverts to what is known to be the right  
46 answer, regardless of the respondent's choice in the dilemma of the *jeu-parti-JP*  
47 version)?  
48

49 <sup>43</sup> *D20*'s rendering is nearly exact, while *D19* shows aspects of the same pattern  
50 already seen: quite similar pedes but looser cauda that conveys the same content  
51 with similar lexis, but losing rhyme and regular syllable count. In Felberg-Levitt, *Les*  
52 *demandes d'amour: Édition critique*, no.4 misleadingly edits the her reading given  
53 for of *D19* in **D308 Douce 308** has been edited to look to bring it closer to the versions  
54 in the other *LQdemands* rather than the *JP jeu-parti* version (line 5 'Ou' corrected  
55 to 'Et' and line 6 'Et' corrected to 'Ou'), which is, in my view, not only unnecessary but  
56 in this case misleading.  
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9 LQ19 is only otherwise found in the sources of Felberg-Levitt's Group 1 (LQ sources  
10 *Z*, *W*, and *F*), which yield no significant information about their relation to the JP or  
11 *D308* texts. LQ20, by contrast, is very widely copied in other LQ collections (some of  
12 these comparisons appear in Table 8).<sup>44</sup> The version of the dilemma in Felberg-  
13 Levitt's group 2, have a significant lexical echo of the JP/*D308* version in the phrase  
14 'pour lui faire valoir et pour vivre au moins de bataille'. This places this branch of the  
15 LQ tradition in the same position as that detailed above for group 6 for LQ4 and LQ6:  
16 a potential intermediary between the earliest state of the LQs which lack this locution  
17 and the formal JP, with the much more exact JP-like version of the LQ in *D308*  
18 version being derived directly from the JP.<sup>45</sup>  
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<INSERT TABLE 8>

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41 Overall, ~~my the~~ type-1 examples seem to have been derived fairly closely from jeux-  
42 partisJPs that significantly pre-date the compilation of D308Douce 308, even pre-JP  
43 versions of the dilemmas that underlie them the JPs exist in other (later) sources.  
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48 This confirms that the date of sources for individual items does not necessarily  
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52 <sup>44</sup> For a full listing, see *Ibid.*, no.4.

53 <sup>45</sup> Although LQ MS C is less impressive, A and B are luxury sources associated with  
54 royalty. This might mean that the LQs they transmit had been in court circles for  
55 some time in more ephemeral ways before being collected in these luxury  
56 manuscripts.  
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6 reflect the compositional chronology of those items, but these type-1 LQs-demands  
7  
8 imply a number of further conclusions. First, the compiler knew the Arras JP-jeu-parti  
9  
10 repertory even though its songs appear nowhere else in Douce 308. Second, the  
11  
12 compiler effected a deliberate refashioning to fit a more 'popular', non-professional,  
13  
14 informal ~~court~~ use, probably by nobles given the likely courtly patronage of the  
15  
16 manuscript (see the conclusion below), and almost certainly spoken conversationally  
17  
18 rather than sung. The compiler either rather casually and approximately remembered  
19  
20 or deliberately 'dressed down' the versification structure, showing concern for the  
21  
22 content of the dilemma over the preservation of rhyme and meter, with the natural  
23  
24 word-order of prose taking precedence. ~~These features in total suggest that the LQs,~~  
25  
26 ~~even when deriving from sung JPs, were themselves part of spoken courtly~~  
27  
28 ~~conversation. This conversation was, for the implied users of this manuscript, at least~~  
29  
30 ~~implicitly always hetero-gendered, with the lady asking the question. It seems as~~  
31  
32 ~~though this was a way of including representatives of the important JP repertoire of~~  
33  
34 ~~Arras without disrupting the un-Arras-like mixed-sex nature of the JP subsection in~~  
35  
36 ~~D308. It is possible that t~~The positioning of these verbatim Arras first stanzas shows  
37  
38 clusters, possibly representing small sources that lie behind their collections here:  
39  
40 there is a run of them from LQD4 to LQD8, only excepting LQ7D7, ~~which is a version~~  
41  
42 ~~of the first LQ contained in Voeux (see above).~~<sup>46</sup> After LQ15D15, a unique example  
43  
44 in other ways than its positional isolation (see above), the last two are the first two in

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46 NB: D7 is a version of the first demande in the Voeux, which is also now part of Douce 308 (see above).

the second group of LQs demandes, DLQ19-D20, as demarcated by the flourished initial for DLQ19.

### **Type 2, shared questions, and the other LQs demandes in D308Douce 308**

Deriving LQs demandes verbatim from the versified dilemmas in the first stanzas of jeux-partis JPs (type 1) is a minority method within D308Douce 308, but six further of its demandes LQs in D308 relate to questions that are also found in JPs jeux-partis, but which are not given verbatim (my type 2). ; aAll but one of these type-2 jeu-parti-related LQs demandes is also found in LQs in other sources of demandes. Some of these five thus have suggestive pointers indicating that D308's the version in Douce 308 most likely derived from some memory or knowledge of the JP jeu-parti (i.e. as seen in the type-1 examples), while others are more ambiguous.

The clearest example is DLQ28, whose lexical elements link the D308 Douce 308 presentation of the question more closely to the related JP jeu-parti version than to the version found in other LQ demandes sources. The dilemma is whether the lover would rather see his lady richly dressed or have her naked in his arms. All sources prefer the naked lady, although where explanations are offered they stress this is not because she is naked, but because they love her body and not its external trappings of wealth.

The JP jeu-parti *Jehan Bretel, respondéz* (RS942) between Perrot de Neele and Jehan Bretel shares with DLQ28 in D308Douce 308, as the bold face in Table 97

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6 **shows**, lexical expression of the framing of the question ('Le quel avriez vous plus  
7 chier') and both alternatives: in a 'robe a or battue' or 'nue antre vos bras' ([see Table](#)  
8 [7](#))-(see Table 9).  
9  
10  
11  
12

13  
14  
15 <INSERT TABLE [97](#) NEAR HERE>  
16  
17  
18  
19

20 The versions of the [LQ-demande](#) in the later sources do not set up the question in  
21 the same way (having 'lequel vous ameriés mieulx'); they also do not include the  
22 mention of beaten gold, but only 'the richest clothes', expressed in different terms in  
23 different MSS.<sup>47</sup> But they do share with the [JP-jeu-parti](#) two elements not in the **D308**  
24 [Douce 308](#) version of the [LQ-demande](#): the adjective 'tote' before 'nue', and 'two  
25 sacks' in contrast to the rich clothing.  
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36 The original form of the question is thus probably represented in the group 1  
37 [LQsdemandes](#), despite the later date of their sources, on which the [JP-jeu-parti](#)  
38 drew. It retained the two sacks, added the idea both of rich clothing specifically being  
39 of beaten gold and of the lady being held specifically 'between your arms', a  
40 semantically redundant addition most likely demanded by the [jeu-parti-JP](#)'s rhyme  
41 scheme, putting in a relatively stock phrase for the sake of a couplet. The version in  
42 **D308-Douce 308** therefore derived not from the earliest [LQ-demandes](#) tradition, but  
43 from the [JP-jeu-parti](#), from which it takes the best part of three lines of the cauda (ll.5,  
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56 <sup>47</sup> As 'plus riches draps qu'on porroit finer' (**Z**), 'plus precieux draps du monde' (**W**),  
57 'plus precieux habis du monde' (**F**).  
58  
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8, and 10) as well as responding to the first of these by creating a rhyming couplet:

'lou queil averiés vos plus chier: / ou vos la tenissiés an .i. vergier'.

~~Other Two type-2 LQs demandes in D308 Douce 308 are less clear cut in terms of evidence, although two examples, DLQ9 and DLQ16 show a more thorough-going verse-like partial versification structure than that seen in miniature in DLQ28. LQ16 D16 has the same dilemma as the JP jeu-parti Grieviler, se vous cuidiés (RS1346) between Jehan Bretel and Jehan de Grieviler. In this case, the JP jeu-parti and D308 Douce 308 demande LQ versions share one trait not shared with the later LQ demande version, which is their answer to the question: whether one would want to meet the lady's other lover when coming away from meeting her (that is, go first and see him going in after), or when arriving (that is, have your own assignation second, after she has seen her other lover). Of the LQ demande versions, only D308 Douce 308 opts for the former situation: it is better to be the first one with the lady (see Table 108). By virtue of its formal nature, the jeu-parti JP argues both sides, but the respondent's initial choice concurs D308 Douce 308, which differs from all other LQ demande answers, possibly pointing to a closer connection between the D308 Douce 308 demande LQ and the JP jeu-parti.~~

<INSERT TABLE 10\_8 NEAR HERE>

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6 ~~Even though it has some verse-like~~ The partial versification of D16, its characteristics  
7  
8 ~~(nearly-octosyllabic lines with rhymes on '-ant' that perform a trip pun on 'pertant/per~~  
9 ~~tant' is entirely unlike the versification structure of the jeu-parti that poses the same~~  
10 ~~question.) nothing about this latent structure echoes that found in the JP version.~~<sup>48</sup>  
11  
12  
13  
14  
15 DLQ16 in D308 Douce 308 is actually less close to the JP-jeu-parti version than the  
16  
17 equivalent version of the LQ-demande in the witness MS from group 5, MS Q (see  
18  
19 Table 8).<sup>49</sup> As I ~~have~~ argued above for the more clearly verbatim relation between  
20  
21 the JP-jeu-parti relating to ~~MS D308's (type-1)DLQ6~~ and its related LQ-demande in  
22  
23 MS Q ~~above~~, it seems as though the particular version of the *Chastel d'amours* in  
24  
25 MS Q substitutes some questions that it draws from jeux-partis ~~JPs~~ known to its  
26  
27 compiler, perhaps vaguely in memory, but not so vaguely that it might qualify, like  
28  
29 the group 6 demandes sources, as a pro-versified version preceding the related JP  
30  
31 jeu-parti version.

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38 <INSERT TABLE 8 NEAR HERE>  
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44  
45 <sup>48</sup> See Felberg-Levitt, *Les demandes d'amour: Édition critique*, 252fn198.

46 <sup>49</sup> The jeu-parti and Douce 308 demande versions share one trait not shared with  
47 the later demandes MSS, which is their answer to the question: whether one would  
48 want to meet the lady's other lover when coming away from meeting her (that is, go  
49 first and see him going in after), or when arriving (that is, have your own assignation  
50 second, after she has seen her other lover). Of the demandes versions, only Douce  
51 308 claims it is better to be the first one with the lady. The jeu-parti argues both  
52 sides, but the respondent's initial choice concurs with that in Douce 308, which  
53 differs from all other demande answers, possibly pointing to a closer connection  
54 between the Douce 308 demande and the jeu-parti than the lexis and versification  
55 suggest.

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9 The presence of a vague latent verse structure in in **D308's Douce 308's LQD16** is  
10 seen in a more blatant form in **LQD9**, which has a regular quatrain, again not one  
11 that relates in any way. Again, however it does not replicate to the verse structure of  
12 the ~~JP~~ song with which it shares its basic dilemma, *Amis Guillaume, ains si sage ne*  
13 *vi* (RS1085), an Arras **JP jeu-parti** between Adam de Givenci and Guillaume le  
14 Vinier. Nonetheless, a specific plank in the **JP jeu-parti's** argument—the idea that if  
15 you flee from drink you will die of thirst—suggests the maker of the **D308 Douce**  
16 **308 demande**~~LQ~~ knew the **JP jeu-parti version: the idea that if you flee from drink you**  
17 **will die of thirst**. This ~~latter~~ expression is used by Roland de Reims in **D308's JP6**the  
18 sixth jeu-parti in Douce 308, adding to the links between Roland, the Arras jeux-  
19 partis, and the demandes in Douce 308 adduced above in the discussion of D8.  
20 Building on the appearance of the opening of **LQ8** in **JP4** (noted above), this  
21 suggests ~~Roland knew the JP related to LQ9. Was he also the fashioner LQ9?~~  
22 Possibly, although the **LQ** shares no vocabulary with the **JP** and of the wider **LQ**  
23 ~~versions only the group 7 question has a similar lexis to the JP's posing of the~~  
24 ~~question, albeit in abbreviated form.~~

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51 The other two type-2 **LQs** in **D308**, **LQ2** and **LQ3**, provide ~~l~~ little further evidence  
52 pertinent to the issue of priority between **JP jeu-parti** and **LQ demande** versions can  
53 be gleaned from the other two type-2 demande in Douce 308, , and have the  
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~~unusual feature of having very varied answers in their various sources; they will thus not be considered further here. Overall, therefore, the type-2 LQs in *D308* offer some evidence that their maker(s) had some knowledge, howsoever mediated or attenuated, of the related JP versions, although this is which are overall weaker than for the type-1 cases offering evidence that their maker(s) had some knowledge, howsoever mediated or attenuated, of related jeux-partis versions. Despite being the earliest source of the LQs, therefore, *D308* does not transmit the earliest state of these texts, but rather a state that has already being transformed through the formalisation of these LQs as JPs.~~

The ~~rest remaining of the LQs demandes~~ in ***D308 Douce 308*** show the full range of other kinds of question that later sources also transmit. ~~Those in m~~My type-3 ~~category~~ have questions which do not relate to those of any surviving JP ~~jeu-parti~~, but ~~like JPs~~ are posed as a dilemma.<sup>50</sup> ~~Here it seems more sensible to imagine that they derive from the wider realm of LQs rather than that we are lacking any evidence of the presumably 10 JPs that provided them. Of these 10 questions, although half (five of ten) are unique and do not relate to wider LQ collections of demandes, being, we might imagine, more local to *D308*'s repertoire.~~<sup>51</sup>

<sup>50</sup> ~~LQ1, LQ7, LQ10, LQ11, LQ17, LQ22, LQ23, LQ24, LQ25, LQ27~~

<sup>51</sup> ~~LQ1D1, LQ14D11, LQ22D22, LQ23D23, and LQ27D27~~. NB: my conclusions about relatedness do not always mirror those of Felberg-Levitt; see the last column in Table 2.

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6 <sup>52</sup> ~~Here it seems more sensible to imagine that they derive from the wider realm of~~  
7 ~~LQs rather than that we are lacking any evidence of the presumably 10 JPs that~~  
8 ~~provided them. Of these 10 questions,~~  
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12  
13 Finally, the ~~LQ collection in D308 has~~ The seven type-4 questions, ~~which~~ are not  
14 posed as dilemmas but catechise the addressee with a question requiring a single  
15 answer; these thereby relate far less closely to the dilemma-based set-up common  
16 to most jeux-partis JPs.<sup>53</sup> These types of question seem to come in bursts towards  
17 the end of the two main sections of LQs demandes in **D308 Douce 308**, occupying  
18 LQs12D12–14 and then LQ18D18, the last item in the first run of LQs demandes,  
19 before featuring in LQ21-D21 and then LQ29-D29 and DL30, the last two items in the  
20 second section of LQs demandes. Of these catechistic questions, well over half are  
21 unique, again ~~possibly probably being representing a repertoire~~ more local to  
22 **D308 Douce 308**.<sup>54</sup>

## 38 Summary and Conclusions

39  
40 The collection of LQs demandes in **D308 Douce 308** shows that in their earliest  
41 written form, these prose questions included catechistic questions, dilemmas not  
42 found elsewhere in the JP jeu-parti repertory but concordant with other LQ  
43 collections of demandes, and dilemmas found in JPs jeux-partis. Some of this last  
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52 <sup>52</sup> LQ1, LQ7, LQ10, LQ11, LQ17, LQ22, LQ23, LQ24, LQ25, LQ27

53 <sup>53</sup> These are LQ12D12, LQ13D13, LQ14D14, L18D18, LQ21D21, LQ29D29, and LQ30D30. A small minority of JPs jeux-partis evade a dilemma question in the opening stanza but end up elaborating one in the stanzaic exchange that follows.

54 <sup>54</sup> LQ12D12, LQ14D14, LQ21D21, LQ29D29, and LQ30D30.

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6 type of LQs-demands may have provided source material for JPs-jeux-partis in the  
7  
8 way traditionally thought, but some of them derive directly from JPsjeux-partis.  
9  
10

11  
12  
13 The accepted idea that the LQ collections of demandes represent an earlier tradition  
14  
15 for these dilemmas despite the late date of the collections is supported only as a  
16  
17 default assumption. The type-1 examples in D308-Douce 308 and some of the type-  
18  
19 2 examples suggest that collections of LQ-demands can contain a mixture of those  
20  
21 early versions of the question and those that rely on a later version in JPsjeux-partis.  
22  
23 This continues to disassociate the date of the written sources from the date of the  
24  
25 contents they contain. The sources of LQs-demands are later than the sources of  
26  
27 JPs-jeux-partis despite the tradition being, for the most part, earlier, with these later  
28  
29 sources representing an earlier state of the dilemmas; but the earliest source of  
30  
31 LQsdemands, Douce 308D308, transmits versions of some dilemmas that clearly  
32  
33 postdate the composition of related JPsjeux-partis.  
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41 Given that LQs-demands and JPs-jeux-partis share a set of dilemmas, the main  
42  
43 difference between them is bound up with the contexts in which these genres were  
44  
45 used. LQs-demands are relatively informal, part of participatory, mixed-sex courtly  
46  
47 entertainment, and designed for use and discussion by nobles without developed  
48  
49 creative musical and/or poetic skills. Jeux-partisJPs, by contrast, are more formal  
50  
51 structures, with fuller argumentation, regular versification, named authors, often  
52  
53 named judges, and a deferral of judgement to a time a position after the  
54  
55 performance. The performance would have been professional, with a noble audience  
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6 whose participation (other than the important participatory act of listening) would  
7  
8 begin only after the presentation-performance of the song as represented in the  
9  
10 written sources. Assumptions about audience potentially shape both the formal  
11  
12 aspects and literate refraction (when and how they are written down) of both genres.  
13  
14 Nonetheless, it is clear that the sharing of dilemmas made the distinction between  
15  
16 these two genres relatively porous. It seems possible that the kinds of discussion  
17  
18 and judgement represented by the demandes LQs (in later sources, often with more  
19  
20 back-and-forth and a greater degree of explanation given for the judgements  
21  
22 reached, making them slightly closer to the fuller argumentation in jeux-partis) might  
23  
24 be akin to that which surrounded and contextualized the performance of jeux-partis  
25  
26 JPs after their terminaling, but in the written sources unresolved, call for judgement.  
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34 The collection of jeux-partis JPs in D308-Douce 308 suggests that should be read as  
35  
36 disruptive of a simple narrative that view this this genre was not just as a minor song  
37  
38 form practised by noble amateurs in the early thirteenth century, which then  
39  
40 blossomed in the urban *puy* of Arras among more professional urban poet-  
41  
42 composers-clerics. This blossoming happened, but it was not the jeu-parti's only  
43  
44 later trajectory. Roland's jeux-partis, JPs are later than the Arras jeux-partis, JPs and  
45  
46 yet are not associated not with an urban puy but with a manuscript that has been  
47  
48 dubbed by Nancy Freeman Regalado a 'complete kit of secular chivalry'.<sup>55</sup> Even if  
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55 <sup>55</sup> Nancy Freeman Regalado, "Picturing the Story of Chivalry in Jacques Bretel's  
56 *Tournoi de Chauvency* (Oxford, Bodleian Library, MS Douce 308)," in *Tributes to*  
57 *Jonathan J. G. Alexander: Making and Meaning in the Middle Ages and the*  
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we only count the parts of the manuscript known to be part of the original physical unit—, this statement still holds for the eight genre sections of the large collection of songs and the exemplary Tournament poem, which intimates strongly the sorts of courtly francophone value placed on songs and other kinds of games—Regalado's characterisation still holds. ~~distinctly courtly;~~ By embedding the series of *demandes* LQs within the JP-*jeu-parti* subsection and using re-purposed Arras JP-*jeu-parti* stanzas as *demandes* LQs, **Douce 308 D308** retrofits products of urban professionalism for use in the amateur noble context at court. The onomastics of the *jeu-parti* section itself confirms this courtly context, suggesting tight association with the house of Bar and their vassals.<sup>56</sup>

Rather than seeing the JP-*jeu-parti* in Arras as the culmination of the genre, the evidence of **Douce 308 D308** might hint that the copious output of the Arras puy was a rather special and itself regionally isolated—if numerous—phenomenon, uncharacteristically re-locating courtly mixed-sex dilemmas in a homosocial environment (in which women feature seldom and then usually only as one of the

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*Renaissance*, ed. Susan L'Engle and Gerald B. Guest (London: Harvey Miller, 2006), 343.

<sup>56</sup> The milieu of the manuscript's song repertoire and, by extension, its commissioning, has already been considered in studies of the names in these songs by Fritz Lubinski, 'Die Unica der Jeux-partis der Oxforder Liederhandschrift, Douce 308', *Romanische Forschung*, 22 (1908), 506-98; Pierre Marot, 'Identifications de quelques partenaires et juges des « unica » des jeux-partis du Chansonnier d'Oxford', *Bibliothèque de l'école des chartes*, 88 (1927), 266-7; M. Delbouille, 'A propos des jeux-partis lorrains du chansonnier Douce 308 (I)', *Revue belge de Philologie et d'Histoire*, 21 (1933), 132-40. The findings of these authors are usefully summarized, synthesized, and evaluated in Lévêque, "Les trouvères lorrains". My own further work on the patron(s) of **Douce 308** is in progress.

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6 nominated judges) and giving them specific, highly formal musico-poetic settings.<sup>57</sup>  
7  
8 Their over-representation in the written tradition might then be a further mark of how  
9  
10 unusual the jeux-partis JPs were as a form of dilemma presentation, compared to  
11  
12 the more usual demandes LQs. Perhaps the accepted trajectory from courtly to urban  
13  
14 jeux-partis JPs should be replaced by viewing the Arras JP jeu-parti as a mere  
15  
16 offshoot, a *reductio ad absurdum* of the tradition the moment a group of competitive  
17  
18 clerics began to explore it, albeit an offshoot that could be re-adapted for court use  
19  
20 by clerics who began serving courts in ever larger numbers in the fourteenth century.  
21  
22 Again, the greater representation of the Arras JPs jeux-partis in the written tradition  
23  
24 of jeux-partis JPs would then correlate to their clerical context, already noted by  
25  
26 Saltzstein and Carol Symes, rather than to-reflecting any culminating cultural  
27  
28 dominance.<sup>58</sup>  
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36 The relatively highly unusual combination of jeux-partis JPs and LQs demandes in  
37  
38 the same manuscript and actually within the same generic subsection of **D308**  
39  
40 **Douce 308** is in keeping with this source's comprehensiveness at all levels. Its jeu-  
41  
42 parti JP subsection comprises unique, late, local examples (by Roland de Reims),  
43  
44 famous older examples (by Thibaut de Champagne, for example), demandes LQs  
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51 <sup>57</sup> One the formality of the poetry see George Lavis, "Le jeu-parti: Jeu de réfutation,  
52 d'opposition et de concession," *Medioevo romanzo* 16(1991); on the equivalent  
53 situation in the music, see Joseph Mason, "Trouver et partir: The meaning of  
54 structure in trouvère song," *tbc* (forthcoming).

55 <sup>58</sup> See Saltzstein, 'Cleric-Trouvères and the *Jeux-Partis* of Medieval Arras and Carol  
56 Symes, *A Common Stage: Theater and Public Life in Medieval Arras, Conjunctions*  
57 *of Religion & Power in the Medieval Past* (Ithaca: Cornell University Press, 2007).  
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6 that adapt the ~~(implicitly odd)~~-clerical jeu-parti JP repertory for courtly use, and  
7  
8 demandes LQs that are just regular prose demandes LQs from the baseline oral  
9  
10 repertoire of questions. This jeu-parti JP subsection then sits as the third item in a  
11  
12 chansonnier that contains eight genre sections—a greater variety of genres than  
13  
14 usually found in trouvère songbooks—each of which has significant numbers of  
15  
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18 unica.

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21  
22 The chansonnier section of the manuscript is forms a physical unit and shares  
23  
24 scribes and artists with a redacted copy of Jacques Bretel's *Tournoiement de*  
25  
26 *Chauvency*, which records a multi-day, multi-media festivity at Chauvency-le-  
27  
28 Chateau in 1285, centred on a tournament but including dancing, singing, semi-  
29  
30 dramatic scenes, eating and drinking, games, and courtly conversation.<sup>59</sup> The  
31  
32 participatory songs the nobles sing are refrains, some of which appear embedded in  
33  
34 song genres copied in the chansonnier section of Douce 308D308. The relation of  
35  
36 the participatory, informal sung refrain to refrain-based song forms (including motets)  
37  
38 is akin to the relation between demandes LQs and jeux-partis JPs and probably  
39  
40 relies on the same move from genres suitable for noble participation to those more  
41  
42 suited to professionals performing to a watching and listening noble audience, a  
43  
44 move that relied on practices of citation and grafting that Jane Gilbert has noted as a  
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53 <sup>59</sup> See ~~Nancy Freeman~~ Regalado, "Picturing the Story of Chivalry in Jacques Bretel's  
54 *Tournoi de Chauvency* (Oxford, Bodleian Library, MS Douce 308)," in *Tributes to*  
55 *Jonathan J. G. Alexander: Making and Meaning in the Middle Ages and the*  
56 *Renaissance*, ed. Susan L'Engle and Gerald B. Guest (London: Harvey Miller,  
57 2006)".  
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particular speciality of the networking capacities of literature in Lotharingia and the Low Countries.<sup>60</sup> Like refrains and refrain-form songs/motets, jeux-partis JPs and demandes LQs are connected by being epitomised and extended forms of the same underlying cultural practice.<sup>61</sup> Douce 308 D308's demandes LQs typically have a very short answer, inviting the sort of elaboration that is formally represented in the JP jeu-parti but could have been improvised conversationally by the courtiers using the demandes LQs.<sup>62</sup>

Beyond the chansonnier and *Chauvency*, the wider current contents of D308-Douce 308 include the *Voeux du Paon*, which is not only the earliest narrative to include explicit use of LQs-demandes with concordances in later collections in courtly games, but also includes songs, jousts, feasting, and chess, as well as the

<sup>60</sup> Jane Gilbert, Simon Gaunt, and William Burgwinkle, *Medieval French Literary Culture Abroad* (Oxford University Press: Oxford, 2020), ch.6, forthcoming. See also Ardis Butterfield, 'The Musical Contexts of *Le Tournoi de Chauvency* in Oxford, Bodleian MS Douce 308', in *Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency (Ms. Oxford Bodleian Douce 308)*, ed. by Mireille Chazan and Nancy Freeman Regalado (Geneva: Droz, 2012), pp. 399-422.

<sup>61</sup> See Jennifer Saltzstein, 'Relocating the Thirteenth-Century Refrain: Intertextuality, Authority, and Origins', *Journal of the Royal Musical Association*, 135 (2010), 245-79; eadem, *The Refrain and the Rise of the Vernacular in Medieval French Music and Poetry* (Woodbridge, Suffolk, UK: Boydell and Brewer, 2013); Ardis Butterfield, *Poetry and Music in Medieval France: From Jean Renart to Guillaume de Machaut*, ed. by Alistair Minnis, *Cambridge Studies in Medieval Literature* (Cambridge: Cambridge University Press, 2002).

<sup>62</sup> This idea of epitomisations of courtly ideals in short forms that relate to longer forms has also been argued for slightly later songs by Machaut relative to his narrative poems; see Elizabeth Eva Leach, *Guillaume de Machaut: Secretary, Poet, Musician* (Ithaca: Cornell University Press, 2011), 78, 200.

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6 eponymous swearing of vows on a cooked peacock.<sup>63</sup> The centrality of games and  
7  
8 song to the overall contents of ~~D308-Douce 308~~ is coupled with the specific  
9  
10 promotion of eloquence in French. The borderland location of both the copying of the  
11  
12 MS (Metz) and the setting of *Chauvency* (Chauvency-le-Château, dép. Meuse)  
13  
14 situates the source in a multi-lingual border area within which French clearly has  
15  
16 courtly and literary prestige. The action in *Chauvency* contains some of the earliest  
17  
18 descriptions of a non-francophone speaker speaking (bad) French; one of the *sottes*  
19  
20 *chansons* in the chansonnier is voiced by an Englishman speaking similarly bad  
21  
22 French.<sup>64</sup> *Chauvency* also attests to the centrality of tournaments as meetings points  
23  
24 for the dissemination of a Europe-wide ideal of courtliness and its associated  
25  
26 cultures of song, dance, gaming, feasting, and language. ~~As a 'complete kit of~~  
27  
28 ~~secular chivalry', D308 importantly furthers a Europe-wide francophone project.~~<sup>65</sup>  
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36 ~~Even though we do not know who commissioned D308 originally, the personnel in~~  
37  
38 ~~the JPs point to the Bar family as significant, while *Chauvency* suggestively gilds the~~  
39  
40 ~~name of Louis de Looz when he is cited at the start of a line even when he is not the~~  
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48 <sup>63</sup> See Ernest Hoepffner, "'Les Voeux du paon' et les demandes amoureuses,"  
49 *Archivum Romanicum* 4 (1920), especially 103. No evidence exists that the current  
50 binding predates the fifteenth century, but the ~~sharing of presence of the same~~  
51 ~~scribes artist in between~~ the *Voeux* and *Chauvency/Chansonnier* fascicles is highly  
52 suggestive; see Stones, *Gothic Manuscripts 1260-1320*, I, 1: 41-52.

53 <sup>64</sup> See Elizabeth Eva Leach, "Ripping romance to ribbons: the French of a German  
54 knight in the *Tournament at Chauvency*" (forthcoming).

55 <sup>65</sup> Regalado, "Picturing the Story of Chivalry in Jacques Bretel's *Tournoi de*  
56 *Chauvency* (Oxford, Bodleian Library, MS Douce 308)", 343.  
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6 start of a section or even sentence.<sup>66</sup> This Louis is the brother of the host of the  
7  
8 tournament in the poem and was married to the sister of Thibaut II of Bar; Thibaut's  
9  
10 son, Jehan, features in the JPs of *D308*.<sup>67</sup> At the time *D308* was compiled, the  
11  
12 current lord Chiny was another Louis de Looz (VI), the great nephew of the Louis in  
13  
14 *Chauvency*.<sup>68</sup> The Le Gronnais banking family, the earliest known owners of *D308*,  
15  
16 were creditors to various members of both these families (Chiny and Bar), and  
17  
18 particular to Louis VI de Looz, and I suspect that *D308* may have ended up with its  
19  
20 earliest known owners as part payment for debt.<sup>69</sup> Further, given the centrality of  
21  
22 marriage in solving conflict situations to the narrative in *Vœux* and the compendious  
23  
24 nature of the collection (regardless of whether one considers that to be just the  
25  
26 chansonnier/*Chauvency* section or the broader MS), the source may have been  
27  
28 commissioned as a wedding present for a member of the Bar/Chiny family, perhaps  
29  
30 in one of the several alliances that were designed to pacify the situation in and  
31  
32 around Metz (where *D308* was copied) in the wake of the civil war of 1307 (between  
33  
34 Renaud de Bar and Henri de Luxembourg), or Henri's later death on campaign as  
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45 <sup>66</sup> These are lines 2649 and 2669 in the lineation of the printed edition; see Maurice  
46  
47 Delbouille, ed. *Jacques Bretel: Le Tournoi de Chauvency*, vol. 49, Bibliothèque de la  
48  
49 faculté de philosophie et lettres de l'université de Liège (Liège: H. Vaillant-  
50  
51 Carmanne, 1932).

52  
53 <sup>67</sup> See Lévêque, "Les trouvères lorrains: acteurs d'une identité régionale au cœur de  
54  
55 la Lotharingie", [http://www.rhus.association.usherbrooke.ca/wp-](http://www.rhus.association.usherbrooke.ca/wp-content/articles/515.pdf)  
56  
57 [content/articles/515.pdf](http://www.rhus.association.usherbrooke.ca/wp-content/articles/515.pdf) (no pagination).

58  
59 <sup>68</sup> See Georges Poull, *La Maison souveraine et ducale de Bar* (Nancy: Presses  
60  
universitaires de Nancy, 1994), 93-104.

<sup>69</sup> For details of the debt, see *Ibid.*, 270-272; on the broader situation, see also  
Georges Poull, *La maison ducale de Lorraine* (Nancy: Presses Universitaires de  
Nancy, 1991).

~~Holy Roman Emperor in 1313, or the 'War of the Four Lords' against the city of Metz.<sup>70</sup>~~

~~Less speculatively, **D308 hDouce 308 h** has a striking emphasis on female participation in courtly life and discussion, with a higher than usual inclusion of feminine-voiced songs in nearly all the genre subsections compared to other chansonniers. The JP-jeu-parti subsection reveals a significant over-representation of women's voices compared to the jeu-parti JP-repertory as a whole. Seven of the eleven Eglal Doss-Quinby lists only 11 feminine-voiced jeux-partis JPs and débats (of 182 in the repertoire) listed by Eglal Doss-Quinby, of which seven are found in **D308Douce 308**, five of them unica.<sup>71</sup> This preponderance already elicits the conclusion that Lorraine had a 'regional predilection for poetry authored by women'.<sup>72</sup>~~

Two more of **D308's Douce 308's JPsjeux-partis**, one unique and one not, which have fictional or allegorical female interlocutors, can be added to Doss-Quinby's total: JP28, *Amors, je vos requier et pri* (RS1075), which Doss-Quinby notes as having a woman judge but does not count as having a female interlocutor since this 'person' is the allegorical figure of 'Love'; and JP36, *Morgue li fee ait fait*

<sup>70</sup> ~~These speculations require further elaboration, which is beyond the scope of the current article, but see Michel Margue, "Voeux du paon et Voeux de l'épervier: L'empereur et ses 'meilleurs chevaliers' dans la culture courtoise entre Metz, Bar et Luxembourg (début XIVe siècle)," in *Lettres, musique et société en Lorraine médiévale: Autour du Tournoi de Chauvency (Ms. Oxford Bodleian Douce 308)*, ed. Mireille Chazan and Nancy Freeman Regalado (Geneva: Droz, 2012), 129 for initial orientation; see also Poull, *La Maison souveraine et ducale de Bar*, 270-272.~~

<sup>71</sup> See Eglal Doss-Quinby, "Rolan, de ceu ke m'avez / Parti dirai mon samblant: The Feminine Voice in the Old French Jeu-Parti," *Neophilologus* 83 (1999).

<sup>72</sup> *Ibid.*, 501.

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6 *comandement* (RS650), which has Morgue le Fee debating with Roland of Reims via  
7  
8 an intermediary.<sup>73</sup> The LQs-demandes are no exception to this emphasis on the  
9  
10 female voice in the JP-jeu-parti subsection of **D308Douce 308**. Since demandes  
11  
12 LQs were designed to facilitate male-female dialogue and discussion at court, the  
13  
14 norm was for question and answer to be voiced by people of opposite sex. In later  
15  
16 copies-collections of the-demandes LQs this is often explicit, with the lady being  
17  
18 addressed by the questioner and the man answering, addressing the lady paired  
19  
20 question and answer addressed as 'dame' and 'sire' (or vice versa)y. In **D308Douce**  
21  
22 **308**, all the demandes LQs are addressed to a 'sire'. Strictly speaking this leaves the  
23  
24 gender of the questioner open, but the established norms of the demande LQ genre  
25  
26 forms a strong implication that the questioner is a lady.<sup>74</sup> These questions' minimal  
27  
28 answers allow the male respondent to pick his side first, with the lady (beyond the  
29  
30 written script) expected to argue whichever he did not choose. This ascribes  
31  
32 conversational nous to the lady, testing her mettle in dialogue, and matching the  
33  
34 'concern for agency, coupled with a need to enhance their reputation, [which] marks  
35  
36 most of the female participants in jeux-partis' and is generally absent from the courtly  
37  
38 lyric register.<sup>75</sup> It also provides a way of including representatives of the important  
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51 <sup>73</sup> Ibid., 500, table 1, no.14; the exclusion of JP36 is noted in Atchison, "Two versions  
52 of the *Tournoi de Chauvency* and their connections to the Chansonier of Oxford,  
53 Bodleian MS Douce 308", 92.

54 <sup>74</sup> The sole exception to this is LQD19, where the speaker talks of their 'amie',  
55 implying, given the hetero-gendered nature of courtly discourse, a male questioner.

56 <sup>75</sup> Doss-Quinby, "Rolan, de ceu ke m'avez / Parti dirai mon samblant: The Feminine  
57 Voice in the Old French Jeu-Parti", 512.  
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male 'clerc-trouvère' repertoire of Arras without disrupting the un-Arras-like mixed-sex nature of the jeu-parti subsection in Douce 308.

The related questions raised in passing above remain. ~~Did the maker of the JPjeu-parti-derived LQs-demands in D308 Douce 308 know the JPs jeux-partis as songs or just as texts? What sort of exemplar(s) were the LQs-demands copied from? It seems that D308 Douce 308, the earliest surviving writing-written collection down of LQsdemands, may indeed have been transcribed them from memory. If a written exemplar were used, there would be no reason not to copy type-1 LQs-demands more literally, especially given D308's Douce 308's accurate representation of other poetic items.~~

~~As to whether nd did the scribal memory of the type-1 LQs-demands have had a melodic component or whether ? And specifically, is the lack of accuracy in the verse structure in some of the type-1 LQs-demands is indicative of a non-musical memory of the song, the question is harder to answer.? Arguably-Modern psychologicalpsychological research suggests strongly that~~ words set to a melody are more easily remembered than those that are not, but the particular points of strong memory tend to be openings and rhymes; one can call to mind contemporary experiences of knowing a melody—for example, a hymn melody—and only partly

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6 recalling the text, knowing starts and ends of lines, but missing words in the middle.<sup>76</sup>  
7  
8 It would therefore be possible that the melody aided a slightly vague memory,  
9  
10 particularly as the songs in question were a generation old by the time **D308-Douce**  
11 **308** was copied. While the LQ-demande versions do not preserve the syllable count,  
12  
13 hypometrical lines can be sung by performing additional melismas and hypermetrical  
14  
15 lines can be accommodated too, since there are enough pitches present in all cases  
16  
17 to accommodate the additional syllable count on account of short melismas/multi-  
18  
19 pitch neumes.<sup>77</sup> The alternative scenario, in which the JPs-jeux-partis on which the  
20  
21 type-1 LQs-demandes are based are deliberately 'unmade' so that they don't seem  
22  
23 quite so formal would be the only one which would not rule out a written exemplar of  
24  
25 these jeux-partisJPs. Then, however, the question would be why the scribe chose to  
26  
27 de-iversify them when they could instead have been included as full jeux-partisJPs,  
28  
29 given that they occur in **Douce 308D308**'s jeu-parti JP subsection. The most  
30  
31 plausible explanation of that would be that the written exemplar of the demandes  
32  
33 LQs in **D308-Douce 308** already contained the demandes LQs exactly as they  
34  
35 appear in **Douce 308D308** and that this 'unmaking' (or, alternatively, collecting from  
36  
37 oral/aural memory) was done in the small exemplar that contained only the 30  
38  
39 demandes LQs and no jeux-partisJPs. Incorporating the contents of this exemplar's  
40  
41 contents within the jeu-parti JP subsection, involved starting them with a miniature  
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52 <sup>76</sup> See, for example, Jane Ginsborg and John A. Sloboda. 'Singers' Recall for the  
53 Words and Melody of a New Unaccompanied Song, *Psychology of Music* 35/3  
54 (2007), pp. 421–40; Jane Ginsborg, 'Classical Singers Learning and Memorising a  
55 New Song: An Observational Study', *Psychology of Music* 30 (2002), pp. 58-101

56 <sup>77</sup> See the comments on this issue in Helen Deeming, ed., Songs in British Sources,  
57 c.1150-1300. Vol. 95, *Musica Britannica* (London: Stainer and Bell, 2013), p.xlii.  
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6 on the top of a folio, which left a blank space filled by an additional miniature on the  
7  
8 preceding recto (f.187r), and necessitated moving the remaining jeux-partis JPs-by  
9  
10 Roland de Reims to the end of the subsection. That the compiler was prepared for  
11  
12 this change of plan shows how keen the compiler was for the inclusion of the  
13  
14 demandeLQs and thereby how important such items were for the late-medieval  
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18 court.  
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For Review Only

	<b>incipit</b>	<b>folios</b>	<b>RS</b>	<b>Respondent</b>	<b>Proposer</b>	<b>Judges</b>	<b>other sources</b>
1	<i>Concilliés moi, Rolan, je vous an pri.</i>	178r-v	1074	Roland de Reims	a lady	Jeanne d'Aspremont and her sister Mahaut de Commercy	-
2	<i>Jaikes de billi, amis</i>	178v	1513	Jacques de Billy	Roland de Reims	-	-
3	<i>Jehans de Bair, vos qui aveis</i>	178v-179r	917	Jean de Bar	Roland de Reims	Raoul de Mercis	-
4	<i>Par Deu Rolant une dame est amee</i>	179r-v	497	Roland de Reims	a lord	-	-
5	<i>Rolans, car respondeis a mi</i>	179v-180r	1068	Roland de Reims	Jacques de Billy	-	-
6	<i>J'ain par amors de fin cuer sans partir</i>	180r-v	1442	Roland de Reims	a lord	-	-
7	<i>Rolan de Rains, je vos requier</i>	180v	1307	Roland de Reims	Jean de Cysoing	Jacques de Longuyon and Jean de Bar	-
8	<i>Sire, une dame ait ameit longement</i>	180v-181r	706	a lord	Roland de Reims	-	-
9	<i>Concillies moi je vos pri</i>	181r-v	1078	Roland de Reims and Jean de Bayon	Burnequin	Jean de Bar	-
10	<i>Douce dame, volantiens</i>	181v-182r	1338	a lady	Roland de Reims	-	-
11	<i>Jaike de Billi, biaux sire,</i>	182r-v	1504	Jacques de Billy	Roland de Reims	-	-

	incipit	folios	RS	Respondent	Proposer	Judges	other sources
12	<i>Lorete, suer, par amor,</i>	182v-183r	1962	Lorete	her sister	Jeanne d'Aspremont and her sister Mahaut de Commercy	-
13	<i>Dous Jehans de Bair, respondeis,</i>	183r-v	941	Jean de Bar	Roland de Reims	-	-
14	<i>Douce dame, repondez</i>	183v-184r	944	a lady	Roland de Reims	-	-
15	<i>Par Deu, Rolant, j'ai ameit longement</i>	184r-v	707	Roland de Reims	lord	-	-
16	<i>Thiebaus de Bair, li rois des Allemans</i>	184v-185r	259	Thibaut de Bar	Roland de Reims	-	-
16a	<i>Cilz qui me vuellent partir</i> [motet text]	185r	-	-	-	-	-
16b	<i>Je cuidai mes malz celler</i> [motet text]	185r	-	-	-	-	text only: <b>Douce 308</b> motet section
17	<i>Dous dames sont, Rollant, ki ont ameit</i>	185r-186r	400	Roland de Reims	a lord	-	-
18	<i>A ti, Rolant, je demant</i>	186r	330	Roland de Reims	a lord	-	-
19	<i>Rollans, amins, au fort me consioliés</i>	186r-v	1343	Roland de Reims	Quaré	-	-
20	<i>Concilliez moi, Aubertin, je vos prie;</i>	186v-187r	1201	Aubert	Roland de Reims	-	-
21	<i>Perrins, amins, moult volentiers saroie</i>	187r	1759	Perrin	Roland de Reims	-	-
22	[LOVE QUESTIONS 1-18]	187r-188r	-	a lord	[a lady]	-	see Table 2

	incipit	folios	RS	Respondent	Proposer	Judges	other sources
23	[LOVE QUESTIONS 19-30]	188r-189r	-	a lord	[a lady]	-	see Table 2
24	<i>Biaus Thierit, je vos voil prier</i>	189r-189v	1296	Thieri	Raoul	-	empty staves: <b>TrouvC</b>
25	<i>Garset, par droit me respondeis</i>	189v	948	Garset	a lord (Geoffrey of Brittany?)	-	empty staves: <b>TrouvC</b> text only: <b>Trouvb</b>
26	<i>Biaus Gillebert dites ci vous agree</i>	189v-190r	491	Gillebert de Berneville	Duke Henry III of Brabant	Raoul de Soissons and Charles d'Anjou	with melody: <b>TrouvK</b> , <b>TrouvN</b> , <b>TrouvP</b> , <b>TrouvX</b> , <b>TrouvM</b> empty staves: <b>TrouvC</b> space for staves: <b>TrouvU</b> text only <b>Trouvb</b>
27	<i>Amins Bertrans, dite[s] moi lou millor</i>	190r-v	2000	Bertrans	Sire Guichart	-	empty staves: <b>TrouvC</b>
27a	<i>Amins, ki est li muez vaillans</i>	190v-191r	365	a lover	a lady	Gautier de Pontis and Love	with melody: <b>TrouvO</b> empty staves: <b>TrouvC</b>
28	<i>Amors, je vos requier et pri</i>	191r-v	1075	Love	Gillebert de Berneville	Countess and Châtelain of Beaumetz	empty staves: <b>TrouvC</b>
28a	<i>Gautier, jou tieng a grant folor</i>	191v	1986a	[unknown]	Gautier	-	-
29	<i>Bouchart, je vos pairt d'amors .i. jeu</i>	191v	1949	Bouchart	Jehan	-	empty staves: <b>TrouvC</b>
29a	<i>Baudoy n il sont dui amant</i>	191v	294	Baudoin	Thibaut de Champagne	-	with melody: <b>TrouvA</b> , <b>Trouva</b> empty staves: <b>TrouvM</b> , <b>TrouvO</b> , <b>TrouvT</b>
30	<i>Biaus Rois Thiebaut, Sire, consillies moi!</i>	192r-v	1666	Thibaut de Champagne	a clerk	-	with melody: <b>TrouvA</b> , <b>Trouva</b> , <b>TrouvK</b> , <b>TrouvN</b> , <b>TrouvX</b> , <b>TrouvO</b> , <b>TrouvV</b> , <b>TrouvM</b> empty staves: <b>TrouvT</b>

	incipit	folios	RS	Respondent	Proposer	Judges	other sources
31	<i>Cardons de vous lou voil oïr</i>	192v-193r	1437	Chardon de Croisilles	Jean d'Arcis	Henry de Bar and Gautier de Voormezeele	empty Staves: <b>TrouvC</b>
31a	<i>Douce dame, or soit an vos nomeir</i>	193r	876=878	a lady	Pierre de Beaumarchais	-	with melody: <b>TrouvT</b> empty staves: <b>TrouvM</b> , <b>TrouvU TrouvC</b>
[32]	<i>Rollant, une dame trovai</i>	193r-v	107	Roland de Reims	a lord	-	-
[33]	<i>Douce dame, vos aveis prins marit,</i>	193v-194r	1054	a lady	Roland de Reims	-	-
[34]	<i>Consilliez moi, Rollant, je vous an pri</i>	194r-v	1074a	Roland de Reims	a lord	-	-
[35]	<i>Par Deu, Rollant, uns miens tres grans amis</i>	194v-195v	1517	Roland de Reims	a lord	Haibrant de Broyes and Gilles d'Avocourt	-
[36]	<i>Morgue li fee ait fait comandement</i>	195v	650	Roland de Reims	a lord	-	-

D in Douce 308	Type	F-L no.	Other demandes collection groups	Cf. other demandes (F-L nos.)	Related works and comments
4	1	64	1, 6	cf. 251 (repetition in Z)	RS403 jeu-parti between Bretel and Jehan de Griviler, first stanza. MSS <b>Trouva</b> (with music), <b>Trouvb</b> (text). Cf. question in RS1443 jeu-parti between Adam de Givenci and Jehans Bretel. Included with works of Adam de la Halle in <b>TrouvW</b> and <b>TrouvQ</b> . MSS <b>TrouvM</b> , <b>TrouvT</b> , <b>TrouvW</b> (with melody) and <b>TrouvQ</b> (text only).
5	1	206	1	cf. 330 (group 5)	RS297 jeu-parti between Jehan Bretel to Pierot (Pierre de Neele), first stanza. Judges Ferri and Robin (or Audefroï in <b>TrouvZ</b> ). MSS <b>Trouva</b> , <b>TrouvZ</b> (with melody).
6	1	25	1, 4, 5, 6	-	RS909 jeu-parti between Jehan Bretel and Cuvelier, first stanza. Judges Ferri and Dragon. MSS <b>TrouvA</b> , <b>Trouva</b> (with melody), <b>Trouvb</b> (text only).
8	1	148	1, 2	-	RS496 Jeu-parti Jehan Bretel and Lambert Ferri, first stanza. Judges Dragon and Phelippot. MSS <b>TrouvZ</b> (with music), <b>Trouvb</b> (text only). Quoted in JP4 in <b>Douce 308</b> , ll.1-4.
15	1	315	-	-	UNIQUE as <i>demande</i> . RS1293 jeu-parti between Gilles le Vinier and Guillaume le Vinier, first stanza. MSS <b>TrouvA</b> , <b>TrouvM</b> , <b>TrouvT</b> , <b>Trouva</b> (with melody), <b>TrouvC</b> , <b>TrouvR</b> , <b>TrouvY</b> , <b>Trouvb</b> (text only).
19	1	96	1	cf. 210 (repetition in Z)	RS258 jeu-parti between Jehan Bretel and Jehan de Grieviler, first stanza. Judges Tassart de Reims and Dragon. MSS <b>TrouvA</b> , <b>Trouva</b> (with melody) and <b>TrouvZ</b> , <b>Trouvb</b> (text only).
20	1	4	1, 2, 4, 6, 8	-	RS1825 jeu-parti between Jehan Bretel and Jehan de Grieviler, first stanza. MSS <b>Trouva</b> (with melody) and <b>Trouvb</b> (text only).
2	2	98	1	cf. 138; 266 (repetitions in Z)	Cf. question in RS949 jeu-parti between Gerart de Valenciennes and sire Michel. MSS <b>TrouvT</b> (with melody) and <b>TrouvC</b> (text with empty staves).
3	2	137	1, 6, 8	cf. 293 (groups 2, 4)	Cf. question in RS918 jeu-parti between Perrin d'Angicourt to Jehan Bretel JP. Judges Bertran and Dragon. MS <b>Trouva</b> (with melody).
9	2	86	1, 5, 6, 7	-	Partially versified. Cf. question in RS1085 jeu-parti between Adam de Givenci and Guillaume le Vinier. Judge Pierre de Corbie. MSS <b>TrouvA</b> , <b>TrouvM</b> , <b>TrouvT</b> , <b>Trouva</b> (with melody) and <b>Trouvb</b> (text only).
16	2	130	1, 2, 5, 7	-	Partially versified. Cf. question in RS1346 jeu-parti between Jehan Bretel and Jehan de Grieviler. Judges Simon Pouchin and Jaket. MSS <b>Trouva</b> (with melody) and <b>Trouvb</b> , <b>Trouve</b> (text only).
26	2	320	-	-	UNIQUE as <i>demande</i> . Cf. question in RS1351 jeu-parti between Jehan Bretel and Jehan de Grieviler. Judges Ferri and Demoiselle Oede in <b>Trouva</b> ; Merci and Robert de Castel in <b>TrouvZ</b> . MSS <b>Trouva</b> (with melody) and <b>TrouvA</b> , <b>TrouvZ</b> , <b>Trouvb</b> , <b>Trouve</b> (text only).
28	2	128	1	-	Cf. question in RS942 jeu-parti between Perrot de Neele and Jehan Bretel. Judges Lambert Ferri and Grieviler. MSS <b>Trouva</b> (with music) and <b>Trouvb</b> , <b>Trouve</b> (text only).
1	3	63	1?	-	Not closely related? Thus UNIQUE. Felberg-Levitt 1995, 196n132 counters idea that relationship here is arbitrary by positing that the more expanded question in group 1 is based on that <b>Douce 308</b> .
7	3	133	1	cf. 12 (groups 1, 2)	First <i>demande</i> in <i>Voeux</i> (l.1757); later in Boccaccio Proem to <i>Filostrato</i> (no.11) and <i>Filocolo</i> .
10	3	110	1, 2, 4	-	Proverbial (Hassell F89).
11	3	311	-	-	UNIQUE. No answer given.

D in Douce 308	Type	F-L no.	Other demandes collection groups	Cf. other demandes (F-L nos.)	Related works and comments
17	3	124	1, 2, 4, 6, 8	-	Not closely related? Cf. question in RS1026 jeu-parti between Jehan Bretel and Adam de la Halle. Judges Sire Audefrois and Dragon. MSS <b>TrouvW</b> (with melody) and <b>TrouvQ</b> (text only). In my view, the <i>demande</i> in <b>Douce 308</b> is not directly related to the other MSS and the question in jeu-parti relates to these later <i>demande</i> versions (it is about whether if the lady agreed to grant your favours 10 times you would take them all at once or space them out; Adam thinks it's better to take them all at once.)
22	3	318	-	-	UNIQUE. F-L cross-references to no.153 but does not reference no.153 back to 318 and the questions seem unrelated.
23	3	319	-	-	UNIQUE.
24	3	6	1, 6	cf. 21 (repetition in group 1)	Not closely related? Cf. RS1393 jeu-parti between Raoul de Soissons and Thibaut de Champagne. MSS <b>TrouvK</b> , <b>TrouvN</b> , <b>TrouvX</b> , <b>TrouvO</b> , <b>TrouvV</b> , <b>TrouvM</b> (with melody). <b>Douce 308</b> question dichotomises night/private vs. day/orchard (both are without touching), whereas the other questions are about seeing/speaking without touching or vice versa.
25	3	53	1	-	-
27	3	321	-	-	UNIQUE.
12	4	312	-	-	UNIQUE. CATECHISTIC. F-L lists no.57 as like this but 57 seems unrelated and does not cross-refer back to 312 but rather to 224 and 249.
13	4	313	6	-	CATECHISTIC.
14	4	314	-	-	UNIQUE. CATECHISTIC.
18	4	316	4, 5	-	CATECHISTIC. Proverbial (Hassell O15).
21	4	317	-	-	UNIQUE. CATECHISTIC.
29	4	322	-	-	UNIQUE. CATECHISTIC.
30	4	323	-	-	UNIQUE. CATECHISTIC.

LQD5 in <u>D308Douce 308</u>	RS297 (Långfors ed. no.71 reading from <b>Trouva</b> )	F-L no.206 group 6	F-L no. 206 group 1, MS Z (also in W and F)
<p>Sire, li quelz valt pis a fins amin: Ou de s'amie estre jallous a tort, S'ait an cuer renable samblant, Ou il creut adè[s] samblant a tous. A quel ait povre compaignie, Et si soit tous quite de sa jalousie?</p> <p>Li premiers.</p> <p><u>'Versification':</u> <u>10x 10b 8a10y 8'c 11'c</u> <u>x = -in; b = -ort; a = -ant; y = -ous;</u> <u>c = -ie</u></p>	<p><b>Stanza II</b> Pierot, li kieus vaut pis a fin amant, U de sa dame estre jaloux a tort, S'ait bel acueil et raisnable samblant, U il li truit adès samblant entort, Crueul respons et povre compaignie, Et si soit tout cuites de jalousie?</p> <p>[Pierre picks the first option]</p> <p><b>Stanza III, line 2</b> <u>Qui aime bien sans trouver nul confort</u></p> <p>IV, l.2 Que chil a pis <u>qui jalousie mort</u></p> <p><u>Versification:</u> <u>10a 10b 10a 10b 10'c 10'c</u> <u>a = -ant; b = -ort; c = -ie</u></p>	<p><b>MS O</b> Lequel a le plus de peine: Ou celluy qui est jaloux a mort, Ou celluy qui aime et n'y peut trouver confort?</p> <p><i>Response</i> Celluy qui est jaloux a mort.</p> <hr/> <p><b>MS P (V similar)</b> Je vous demande, lequel est plus en malaise: Celuy qui aime sa dame et n'y peut trouver confort, Ou celuy qui en joyst et en est jaloux a mort?</p> <p><i>Response</i> Le jaloux n'a povoir.</p>	<p><i>Demande</i> Sire, je vous demande, lequel vit a plus grant malaise: ou celluy qui est parfait jalouz de s'amie et si en joïst, ou celluy qui vit en priant merchy sans quelque ottroy d'amours et sans jalousie?</p> <p><i>Response</i> Dame, celui qui est jalouz de s'amie et si en joïst ; car jalousie est moult vilaine chose en amours et celle sur toutes aultres qui plus griefve aux amans.</p>

D5: Sire, what would be worse for a refined lover: to be wrongly jealous of his beloved, if one has a reasonable appearance valid impression of her in [heris] heart, or that he always believe her from whom he has poor companionship to be dissembling to everyone, and that he be completely quit offreed from his jealousy? The former.

RS297 Pete, what would be worse for a refined lover: to be wrongly jealous of his beloved, when he has fair welcome and reasonable appearance a valid impression [of [from her], or that he finds her always dissembling, [with a] cruel response and poor companionship, and would beso is totally quit offreed from his jealousy? ... Whoever loves well without finding comfort.... That he is worse off whom is jealousy gnaws away aty to deat ...h.

F-L no.206, group 6. ~~MS-O: Who has more pain: the one whom is jealousy gnaws away at to death, or the one who loves but finds no comfort? Response: The one whom is jealousy to~~

~~death gnaws away at.~~

~~MS-P: I ask you, who has the greater malaise: he who loves his lady but does not find comfort there, or he who has joy from her but is whom jealousy gnaws away at to death? Response: the jealous one does not have power.~~

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3 F-L no.206, group 1-MS Z: Question: Sire, I ask you, who lives in the greater malaise: he who is perfectly jealous of his beloved and enjoys her, or he who lives begging  
4 mercy without being granted love and without jealousy? Response: Lady, he who is jealous of his beloved and enjoyed her; because jealousy is a very base thing in love and  
5 that which more than any other grieves lovers.  
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For Review Only

LQD4 in <u>D308Douce 308</u>	RS403 (ed. Långfors no.32 reading from MS <b>Trouvb</b> )	RS1443 (ed. Långfors no.97 reading from MS <b>TrouvW</b> )	F-L no.64 group 1, MS <b>Z</b>	F-L no.64 group 6 MS <b>O</b> (also in <b>P</b> , <b>V</b> , and <b>X</b> )
<p>Biaus sire, .ij. dames sont d'un sant,  <u>D'une biauteit</u>, d'une valor,  L'une aime et ci est am<del>ée</del>  Et l'autre n'ait point d'amor,  N'onkes n'amait an sa vie.  Ou ait il plus belle maistrie:  Ou kerre celle  Qui bien aime et ait ami,  Ou l'autre <u>qui onkes ne sot onkes amer?</u></p> <p>Li premiers.</p> <p><u>'Versification':</u>  <u>9x 8b 7'y 7b 7'c 8'c 4'z 7d 12e</u>  <u>x = -ant; b = -or; y = -ée; c = -ie; z = -elle;</u>  <u>d = -i; e = -er</u></p>	<p>I  Grieviler, <u>deus dames sai d'une biauté</u>,  D'un sens et d'une valour;  Li une aime et s'est amee et s'a amé,  En l'autre n'a point d'amour,  N'onques n'ama en sa vie.  Ou a plus bele maistrie,  Ou a conquerre celi  Qui bien aime et s'a ami,  Ou l'autre <u>qui onques ne sot amer?</u></p> <p>[Grieviler picks the first option, the woman who has loved]</p> <p><u>Versification:</u>  <u>11a 7b 11a 7b 7'c 7'c 7d 7d 10e</u>  <u>a = -é; b = -our; c = -ie; d = -i; e = -er</u></p>	<p>I  Compains Jehan, un gieu vous voel partir,  S'en kieusissiés tost a vo volenté.  Li quele amours vaut miex a maintenir,  Ou de cheli <u>qui onques n'a amé</u>,  Ou d'une autre qui d'une druerie  S'est par raison et par honnour partie?  Et <u>andeus sont d'un pris, d'une biauté</u>.</p> <p>[Jehan picks the second option, the woman who has loved]</p> <p><u>Versification:</u>  <u>10a 10b 10a 10b 10'c 10'c 10b</u>  <u>a = -ir; b = -é; c = -ie</u></p>	<p><i>...demande</i>  Dame, je vous demande, <u>laquelle amour est plus forte a conquerre</u> en dame: ou en celle <u>qui oncques n'ama</u> et qui ne scet que c'est d'amours, ou en celle qui a amé?</p> <p><i>Response</i>  Sire, je cuide de celle <u>qui oncques n'ama</u>; car celle qui ne scet que c'est de amours a tousjours si grant paour d'estre decheue que elle ne se oze habandonner a ottroier l'amour de ly.</p>	<p>Je vous demande, troys femmes sont <u>d'une beaulté et d'ung sens</u>, une y en a qui ayme et n'a point d'amy, une <u>qui oncques n'ayma</u>, et l'aultre a amy. De <u>laquelle seroit l'amour plus forte a conquerer?</u></p> <p><i>Response</i>  [De celle qui a amy.]</p>

Table 4

D4: Fair sire, two ladies are of the same sensibility, the same beauty, the same worth, one loves and is beloved and the other is not loved at all or has ever loved in her life. Which is the more handsome labour requires the greater skill: to seek her who loves well and has a lover, or the other who has never known love? The former.

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3 RS403: Grieviler, I know two ladies of the same beauty, the same sensibility, and the same worth; one loves and is beloved and has loved; in the other there is no love at  
4 all, nor has she ever loved in her life. Which is the more handsome labour requires the greater skill: to conquer her who loves well and has a lover, or the other who has  
5 never known love?

6 RS1443 Comrade Jehan, I will divide a game [i.e. frame a jeu-parti] for you, which you can soon play at your will. Which lover is better to maintain: that of one who has  
7 never loved or of another who has according to reason and love's precepts with reason and with honour [already] left has a love affair? And both are of the same value and  
8 the same beauty.

9 F-L no.634, Zgroup 1: question. Lady, I ask you, which love is more tougher to win in a lady: when she has never loved and does not know what love is, or when she has  
10 loved? Response: Sire, I believe that of her who has never loved; for she who does not knows what love is always has great fear of being decieveddeceived that she dare  
11 not abandon to grant love to him [the other].

12 F-L no.64, group 60: I ask you: three women are of the same beauty and the same sensibility; one of them loves and has no lover, one has never loved, and the other has a  
13 lover. Of these, whose love would be the hardest to win? Response [the love of her who has a lover].  
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For Review Only

LQD6 in <b>D308Douce 308</b>	RS909 (Långfors no.64 reading from MS <b>TrouvA</b> )	F-L no.25 Group 5, MS <b>Q</b>	F-L no.25 Group 1, MS <b>Z</b> (also in <b>W</b> and <b>F</b> )	F-L no.25 Group 4, MS <b>E</b>	F-L no.25 Group 6, MS <b>O</b> (also in <b>P</b> , <b>V</b> , and <b>X</b> )
<p><b>Q:</b>  Biaus Sire, <u>vos ameriez</u>  <u>Belle et saige et bien vaillant</u>,  Et .i. autre <u>l'amerait</u>  Autretant con vos fereis,  <u>Li queilz serait muelz vostre greit:</u>  <u>Ou vos i soiez faillans</u>  <u>Ancor sans nuns recovrier,</u>  <u>Ou chascuns de vous an ait son desirier?</u></p> <p><b>A:</b>  Li premiers.</p> <p><u>'Versification':</u>  <u>7a 7b 7a 7a 8a 7b 7c 11c</u>  <u>a = -iez/ait/eis/eit; b = -ant/ans; c = -ier</u></p>	<p><b>I</b>  Cuveliers, <u>vous amerés</u>  <u>Et bele et sage et vaillant</u>,  Et uns autres autretant  L'amera con vous ferés;  <u>Li qués sera mieus vos grés,</u>  <u>U vous i soiés falant</u>  <u>Andoi sans nul rechovrier</u>  <u>U kachuns en ait son desirier?</u></p> <p><u>Versification:</u>  <u>7a 7b 7a 7b 7a 7c 9c</u>  <u>a = -és; b = -ant; c = -ier</u></p>	<p>&lt;V&gt;ous amés  <u>saige dame, bele et plaisans</u>,  uns [autres]  l'amera aici,  <u>li quels sera mieus vos grés:</u>  <u>ou vous soiés faillant</u>  <u>andui sans recouvrer,</u>  <u>ou chascuns en ait son deduit?</u></p> <p>Faillant andui.</p> <p><u>'Versification':</u>  <u>3a 8b 8x 7a 6b 6c 8d 4d</u>  <u>a = -és; b = -ans/ant; x = -i; c = -er; d = -uit/ui</u></p>	<p><i>Demande</i>  Sire, je vous demande, se vous amiés une dame de parfaite amour et ungs aultres le amast aussi fort comme vous, lequel auriez vous plus chier: ou que vous deux faulsisiés a son amour sans jamais y <u>recouvrer</u>, ou que vous deux en eussiés vostre <u>desirier</u>?</p> <p><i>Response</i>  Dame, que nous tous deux y faulsissions; car j'amerioie mieulz a languir en attendant merchi qu'elle feust de son honneur tant amendrie.</p>	<p>Beau sire, je vous demande, se vous et ungs autre amez une femme, lequel ameriés plus chier: joir tous deux, ou faillir tous deux?</p> <p>Dame, faillir tous deux, car amour partie n'est pas souffisant.</p>	<p>Vous aymez une dame et ungs aultre l'ayme aussi, lequel aymeriés vous mieulx: ou que tous deux y faillissiez, ou que tous deux an jouissiez?</p> <p><i>Response</i>  Que tous deux y faillissons.</p>

Table 5

D6: Fair sire, were you to love a lady beautiful and clever and well worthy [lady], and another were to loves her as much as you, ~~de~~ which would be better in your view: that you might fail and no one succeed irrecoverably, or that both of you might have fulfil his desire? The former.

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3 RS909: Cuveliers, were you to love a lady beautiful and clever and worthy [lady], and another were to loves her as much as you, do. Which would be better in your view:  
4 that you might fail and none succeed irrecoverably, or that both of you might have fulfil his desire?

5 F-L no.25, group 5: ¶Were you to love a clever lady, beautiful, and pleasing [lady]; another were to loves her too; which would be better in your view: that you might  
6 both fail without succeeding irremediably, ofr that both might have their delight in it? Both fail.

7 F-L no.25, group 1: *Question:* Sire, I ask you, if you were to love a lady from perfect love and another were also to love her as strongly as you, which would you prefer: that  
8 you two might fail in your love without any remedy, or that you two would [both] have your desire? *Response:* Lady, that both would fail; for I would rather languish in  
9 awaiting mercy than that she might do such a so much diminishment to her honour.

10 F-L no.25, group 4: Fair sire, I ask you if you and another were to love the samea woman, which would you prefer: both to enjoy her or both to fail? Lady, both to fail  
11 because a partshare of love is not sufficient.

12 F-L no.25, group 6: You love a lady and another loves her too, which would you prefer: that both might fail or that both might enjoy her? *Response:* that both should fail in  
13 it.

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DLQ8 in <u>D308Douce 308</u>	RS496 (Långlois ed. no.49, reading from MS TrouvZ)	JP4 (RS497) in <u>D308Douce 308</u>
<p>Biaus dous sire, <u>une dame est améée</u>  <u>Bien per amors et si aime bien ausi.</u>  <u>Or est ainsi lor amor atornéee</u>  <u>Ke il covigne per force son amin</u>  <u>Qu'il praigne une autre feme ke s'amie</u>  <u>Ou voit an Poille a ceste creuxerie;</u>  <u>Et de ces .ii. ait s'amie?;</u>  <u>Lou queil li consilliez vos muez a panre?</u></p> <p>Li dairiens</p> <p><u>'Versification':</u>  <u>10'a 11b 10'a 11b 11'c 10'c 7'c 10'x</u>  <u>a = -ée; b = -i/in; c = -ie; x = -anre</u></p>	<p>I  Lambert Ferri, <u>une dame est améee</u>  <u>Bien par amours et s'aime bien aussi;</u>  <u>Ore est a ce lor amours atournéee</u>  <u>Ke il couvient par force son ami</u>  <u>K'il pregne feme une autre ke s'amie</u>  <u>U voist en Puille a ceste croiserie,</u>  <u>Et de ces deus a s'amie le kious?;</u>  <u>Conselliés l'en k'ele en prenge le mieus.</u></p> <p>[Lambert opts for the first]</p> <p><u>Versification:</u>  <u>10'a 10b 10'a 10b 10'c 10'c 10d 10d</u>  <u>a = -ée; b = -i; c = -ie; d = -ieus</u></p>	<p>I  Par Deu, Rolant, <u>une dame est améee</u>  <u>Bien par amors et s'aime bien ausi.</u>  <u>Or est ainsi lor amor atornéee</u>  <u>Ke la dame ait fausei son dous amin</u>  <u>Et li ait fait trop cruüel et tricherie.</u>  Raige d'amors, corrous et vilenie  Ait fait l'amant de sa dame parler  An pluxors leus et ces fais recorder:  Or s'an repant. Dites moi, je vos proie,  Li keilz meffait plus, se jai Deu vos voie.</p> <p><u>Versification:</u>  <u>10'a 10b 10'a 10b 10'c 10'c 10d 10d 10e 10e</u>  <u>a = -ée; b = -i/in; c = -ie; d = -er; e = -oie</u></p>

Table 6

D8: Fair sweet sire, a lady is beloved well according to love's precepts and she loves well in return ~~back~~ too. Now it so happens with their love ~~Now is the case that their love is changed so that~~ her lover is forcibly obliged ~~by force her lover has to~~ take another wifewoman than his beloved or go to Puglia in aon crusade, and, of these two, ~~have his beloved~~ which of these two should his beloved have?: Which would you counsel her better to take? The latter.

RS496: Lambert Ferri, a lady is beloved well according to love's precepts and she loves well in return ~~too~~ loves well ~~back~~ too. Now is the case that it so happens with their love is changed so that ~~by force her lover is forcibly obliged~~ has to take another woman wife than his beloved or go to Puglia in aon crusade and, of these two, which shall it be and, of these two, choose his beloved. Couns? Counsel her to take the better [option].

RS497: By God, Roland, a lady is beloved well according to love's precepts and she loves well in return ~~too~~ loves well ~~back~~ too. Now it so happens with their love ~~Now is the case that their love is changed so that~~ [the lady] has been false to her sweet friend and has done him much cruelty and treachery. ~~Rage of love~~ Love's fury, anger, and baseness have made the lover speak of his lady in many places and broadcast her deeds: now he repents. Tell me, I pray you, which misdeed is greater, if God may show you the way.

LQD28 in <u>D308Douce 308</u>	RS942 (Långlois ed. no.92, reading from MS <u>Trouvb</u> )	F-L no.128 group 1, MS <u>Z</u> (also in <u>W</u> )	F-L no.128 group 1 MS <u>F</u>
<p>Sire, c'il avenoit qu'il vos convenist avoir vos vollanteis de vostre amie, <u>lou queil averiés vos plus chier</u>: ou vos la tenissiés an .i. vergier <u>d'une robe a or batue</u>, ou k'elle fust <u>nue antre vos bras</u>?</p> <p>Li dairiens.</p>	<p>Jehan Bretel, respondez A ce que je vous demant: Se vous par amours amez Bele dame a cors vaillant, <u>Le quel avriez vous plus chier</u>, S'acomplir vo desirier Voliez de li, ou vestue Fust <u>de robe a or batue</u>, Ou en <u>un lit couverte de deus sas</u> La tenissiez <u>tote nue en vos bras</u>?</p> <p>[Bretel chooses the second].</p>	<p><i>Demande</i> Sire, je vous demande, lequel vous ameriés mieulz se vous teniés vostre dame en lieu secret: ou qu'elle fust vestue <u>des plus riches draps qu'on pourroit finer</u>, ou que vous la tenissiés <u>entre deux sacs toute nue</u>?</p> <p><i>Response</i> Dame, que je la tenisse toute nue; car je ayme tant seulement son corps gent et moult desiré, et non mie les precieux atours de robes.</p>	<p><i>La damoiselle</i> Sire chevalier, je vous vueil demander une joyeuse demande, c'est lequel vous ameriez le mieulx se vous teniez vostre dame par amours en lieu secret: ou qu'elle fust vestue <u>des plus precieux habis du monde</u>, ou que la tenissiez <u>nue entre deux sacs</u>?</p> <p><i>Le chevalier</i> Damoiselle, a ceste demande a beau choix; car trop mieulx l'amerioie nue <u>entre deux sacs que vestue des plus riches draps du monde</u>, comme mon cuer ne desire que son gracieux corps, et non ses riches habis.</p>

Table 79

D28: Sire, if it were to happen that you were able to have your willful your wishes with you lady which would you rather have: to hold her in an orchard in a robe of beaten gold, or that she be naked in your arms? The latter.

RS942: Jehan Bretel, answer to this which the question I ask of you: if you love according to love's precepts a beautiful lady with a worthy fine body, which would you rather have of her if it were possible to accomplish your desire: that she be dressed in a robe of beaten gold or in a bed covered with two saessackcloths where you might hold her completely naked in your arms?

F-L no.128, group 1, Z: Question: Sire, I ask you, which would you love better if you held your lady in a secret place: that she were dressed in the richest cloth that might be woven our that you might hold her between two sacksackcloths completely nude? Response: Lady, that I held her completely nude; for I only love and desire her noble body alone, and not at all the precious appearancecovering of gowns.

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F-L no.128, group 1, F: *The lady*: Sir knight, I want to ask you a joyous question: what would you love better if you held your lady according to love's precepts in a secret place: that she would be dressed in the most precious gowncloth in the world or that you might hold her naked between two sackcloths? *The knight*: Lady, this question has a lovely choice; for I would far better love her nude between two sackcloths than dressed in the richest cloth in the world, as my heart does not desire anything other than her gracious body, and not her rich gowns.

For Review Only

<u>LQ16-D16</u> in <u>D308Douce 308</u>	RS1346 (Långlois ed. no.36, reading from MS <u>Trouva</u> )	F-L no.130 group 4, MS <u>Q</u>
<p>Sire, .ij. jeus vos voi pertant.  Dites moi si vos ait deis,  De vos dames, i oreis per tant,  Mais autre l'arait devant  Aut a son voloir,  Lou queil ameis vos mues:  Ou ke de vous se voit pertant,  Ou que après autres l'aieis?</p> <p>Li premiers.</p>	<p>Grieviler, <u>se vous quidiés</u>  <u>Que jou vostre amie amasse,</u>  Dites le quel vous prendriés:  U que jou vous encontresse,  Qant vous iriés par nuit a li parler,  A mon issir si deüssiés entrer,  <u>U cant vous en issiés</u>  <u>Et g'i entrasse tout liés?</u></p> <p>[Grieviler chooses to meet the other entering when he (G) is leaving]</p>	<p><u>&lt;S&gt;e vous cuidiés</u>  <u>que je vostre amie amasse,</u>  lequel averiés vous plus chier:  ou quant je yroie a li parler  vous me deüssiés rencontrer  a l'issir hors,  <u>ou quant vous en ysseriés</u>  <u>je y entrasse tous liés?</u></p> <p>A votre yssir je y entrasse tous liés.</p>

Table 810

D16: Sire, I see two games/options I am going to part for you. Tell me if you have \*\* of your lady, --- but the other had hveher before according to his will, w...<sup>1</sup> Which would you like better: that he sees you leaving, or that you might have her after the other? The former.

RS1346: Grieviler, if you knew believe that I loved your beloved, tell me which you would choose: that I would encounter you at my exit [from her house] when you were going out to enter in by night to talk to her, or that I would encounter you wwhen you were coming out and I I-wereould entering totallyfull of delight-merrily?

F-L no.130, group 4: If you knew believe that I loved your beloved, which would you prefer: that when I went to speak to her you would have to encounter me as I came out, or that when you were coming out I would be going in there full of delighttotally-merrily? AtOn your exit I shwould enter totallyfull of delight-merrily.

<sup>1</sup> The exact grammar of ll.2-5 is obscure, but the sense is that the speaker introduces the idea that he has heard that another person has had his will with his interlocutor's lady. This set-up then introduces the dilemma.

## **Appendix: Sigla**

### **Trouvère Sigla**

<b>D308Douce 308</b>	Oxford, Bodleian Library, MS Douce 308
<b>TrouvA</b>	Arras, Bibliothèque municipale, 0139
<b>TrouvC</b>	Bern, Burgerbibliothek Cod. 389
<b>TrouvM</b>	Bibliothèque nationale de France, fr. 844
<b>TrouvN</b>	<u>Bibliothèque nationale de France, fr. 845</u>
<b>TrouvO</b>	<u>Bibliothèque nationale de France, fr. 846</u>
<b>TrouvP</b>	<u>Bibliothèque nationale de France, fr. 847</u>
<b>TrouvQ</b>	Bibliothèque nationale de France, fr. 1109
<b>TrouvR</b>	Bibliothèque nationale de France, fr. 1591
<b>TrouvT</b>	Bibliothèque nationale de France, fr. 12615
<b>Trouv U</b>	<u>Bibliothèque nationale de France, fr. 20050</u>
<b>Trouv V</b>	<u>Bibliothèque nationale de France, fr. 24406</u>
<b>TrouvX</b>	Bibliothèque nationale de France, n.a.f. 1959
<b>TrouvY</b>	St Lô fragment, now lost.
<b>Trouva</b>	Rome, Vatican Library Reg. 1490
<b>Trouvb</b>	Rome, Vatican Library Reg. 1522
<b>Trouvc</b>	Bern, Burgerbibliothek Cod. A.95

### **Selected LQ-demandes source groups and their sigla from Felberg-Levitt 1995**

#### **Group 1**

<b>F</b>	Paris, Bibliothèque nationale de France Rés. Ye 93 (incunabulum)
<b>W</b>	Wolfenbüttel, Herzog August Bibliothek 84.7 Aug.fol.
<b>Z</b>	Chantilly, Musée Condé 654

#### **Group 2**

<b>A</b>	London, British Library, Royal 16.F.ii
<b>B</b>	Paris, Bibliothèque nationale de France fr.(756)-757
<b>C</b>	Paris, Bibliothèque nationale de France fr. 1130

#### **Group 4**

<b>E</b>	London, Westminster Abbey, CA 21
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#### **Group 5**

<b>J</b>	London, British Library Add. 46919
<b>M</b>	Longleat, Marquess of Bath 26
<b>Q</b>	Berlin, Deutsche Staatsbibliothek Hamilton 577

#### **Group 6**

<b>O</b>	Jena, Universitätsbibliothek 4.A.I.XII I (2) (incunabulum)
<b>P</b>	Chantilly, Musée Condé IV G 10 (incunabulum)
<b>V</b>	Vienna, Österreichische Nationalbibliothek cod.2602
<b>X</b>	Bern, Burgerbibliothek MS 205

#### **Group 7**

<b>T</b>	Turin, Biblioteca Nazionale L.V.6
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**Group 8**

Y Chantilly, Musée Condé IV, D.131 (printed edition)

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## Captions

Table 1: The JP jeu-parti subsection in D308Douce 308

Table 2: The LQs-demandes of D308Douce 308

Table 3: DLQ5 in Douce 308D308 with related JP jeu-parti and demandes LQs from groups 1, 4, and 6

Table 4: DLQ4 in Douce 308D308 with related jeux-partis JPs and demandes LQs from groups 1 and 6

Table 5: LQ6-D6 in Douce 308D308 with related jeu-parti JP and demandes LQs from groups 1, 4, 5, and 6

Table 6: LQ8-D8 in Douce 308D308 with related jeux-partis JPs

~~Table 7: LQ8 in D308 with related JP and LQs from groups 1 and 2~~

~~Table 8: LQ20 in D308 with related JP and LQs from groups 2, 1, and 4~~

Table ~~79~~: LQ28-D28 in Douce 308D308 with related jeu-parti JP and demandes LQs from group 1

Table ~~408~~: LQ16-D16 in Douce 308D308 with related jeu-parti JP and demandes LQs from groups 5, 1, and 2