A CRITICAL EDITION OF THE POEMS OF GONTIER DE SOIGNIES.

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ABBREVIATIONS.

Books are referred to in the course of the thesis by their author's name. If further detail is required, an abbreviated title is given.

Archiv. = Archiv für das Studium der neueren sprachen (Herrig).

Arch. Rom. = Archivum Romanicum.

Bulletins de la Comm. Roy. = Bulletins de la Commission Royale d'histoire (Belgique).

Devillers Notice = Notice sur le dépôt des Archives de l'Etat à Mons. (Mons 1871).

Jeanroy Bibliog. = Bibliographie sommaire des Chansonniers français. (Paris 1910).

P. Paris. Catalogue des MSS. français = Catalogue des Manuscrits français de la bibliothèque du Roi. (Paris, 1836-48).

P. Paris, H. L. = Histoire Litteraire de la France. (Paris, 1856).

Z. R. Phil. = Zeitschrift für romanische Philologie.

S.A.T.F. = Société des Anciens Textes français.

I. THE POET AND HIS WORK.

Gontier de Soignies is a trouvère concerning whom very little information is available, although his work seems to have been in considerable favour and repute when it was written.

Doubt has been cast upon everything connected with him, even his name and his place of origin. It is understandable that there should be confusion in the matter of his name, since sometimes it appears as Gontiers and at others as Gautiers.[1] De la Borde remarks 'Peut-être ce Gautier de Soignies est-il le même que Gontiers de Soignies'.[2] Dinaux spells the name Gauthier, arguing that it is the form native to ~~the~~ Hainault, while Scheler adopts Gontier.

However, on reading the names of various signatories to early documents contained in the Opera Diplomatica of Miraeus, one is inclined to doubt the decision reached by Dinaux. The name Gonterus appears frequently, and is kept separate from Galterus. This does not rule out the fact proved by the manuscripts in hand, that the two names were confused in the popular mind, but it proves that the name Gontier was common in Hainault and Flanders. Since the name Gontiers appears more frequently in the manuscripts than its rival, it has been adopted.

Concerning his place of origin, Paulin Paris[3] follows tradition by assuming that the poet came from Soignies in Hainault. Dinaux considers that the claim of Soigny near Montmirail in Champagne must not be ignored, while Scheler also puts forward this possibility. Linguistic evidence of the

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1. Vol. II, 338.
2. Vol. IV, 266 ff.
3. H. L. XXIII 599-604.

poet's origin is not forthcoming and as Dinaux says 'Ce style est d'une pureté désespérante. Gontier himself is silent on the question.

However, an examination of the respective claims of Soigny in Champagne and Soignies in Hainault, leads one to consider that the latter is the more likely to be his native place. Concerning Soigny no details can be found. Soignies appears in a considerable number of documents in which a search has been made, but the search has yielded no facts that have any certain bearing on our poet.

Reiffenberg[1] gives in his collection of documents belonging to the Abbey of Cambron[2], one which may have some connection with Gontier, though the chance is very slender. The document, entitled 'Carta Comitis Hannoniae' is dated 1154 and refers to Baldwin Count of Flanders. It reads 'Nolumus etiam futurorum preterire noticiam quod Gonterus de Soignies, Alardus Cortatreva et Ogerus de Merbais et uxor ejus quicquid possederant in territorio de Lumbisiola in terris, silvis, aquis et piscuis, ecclesie Sancti Foillani legitime donaverunt.'

Undeniably there were men named Gontier at Soignies, and one of them held land there in 1154. This is a little early for our poet as will be seen when it comes to the matter of his date. Apart from this, documentation is very scarce. Devillers[2] indicated in 1872 that two cartularies of the Chapter of St. Vincent, 'Le Livre Enchainé' and 'Le Livre Blanc' were among the archives at Mons.

Recent enquiry has failed to produce any account of these. I know that a history of Soignies has been written by M. Lejeune, but no copy of this book, entitled 'Histoire de la Ville de Soignies' is in England and I have been unable

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1. II, 96.

2. Notice, 239.

to consult it. The only certain indication we have of the date at which Gontier was writing, is in the "Roman de la Rose," or de Guillaume de Dôle". One of the lyrics interpolated in the romance is our no. XIX, preceding which are the lines [1].

referring to our poet

'Quant ces ij furent bien fenies
Des bons vers Gautier de Sognies
Resovint j bon bacheler.'

Servois considers that Gontier must have flourished before the end of the twelfth century, for his fame was sufficiently established in 1204 when, according to him, the romance was written, for his work to be considered a pleasant interlude in the story.

Mlle. Rita Lejeune fixed the date of Guillaume de Dôle as 1212 or 1213, a decision reached after studying the dates of historical personages mentioned, and she stated that there are indications that the author knew of events that took place in 1211 during the Albigensian Crusade.

Even if we advance the date of Guillaume de Dôle from 1204 to 1212 or 1213, it still seems most likely that Gontier de Soignies was flourishing before 1200, which means that the Gontier of the Cambron document of 1154 may well be he.

Of the poet's rank, there is no evidence to be gained from his work or any other source at present discovered.

In VII(v) he makes a reference to the wisdom of Solomon and in XI(iv) he writes 'A tesmoing tous cens de Troie
Ki tant fisent por Elaine.'
These are the sole indications in the actual text of any clerkliness in the poet, while in V(v) is his only

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1. Servois p.5215 ff.

reference to contemporary legend or romance

'Je faz, ce croi, tele atente
Con li Breton font d'Artus.'

In XXVI(iv) is his sole reference to the fact that he under-stood jousting, but this may be purely a poetic device and have had no basis in the poet's life. In any case the tourney in question is purely a boast and not an accomplished fact

'S'el consieut devant ma lance,
Metrai lui mon gonfanon
Parmi le corps a bandon'

It seems most likely that Gontier was a trouvère who sang his own poems, or who at all events had intimate knowledge of the art of minstrelsy. This is evident in turns of style, in his use of refrains and of short and long lines in contrast to one another.

In I we have lines of seven syllables giving way at lines 7 and 9 to three syllables, thus creating the impression of a refrain. In III there is a similar device in the alternating of seven and four (or three, where the final word of the preceding line ends in a feminine e). The same type of arrangement occurs in IX, while in XX the refrain is preceded by one short line which rhymes with it and not with the main stanza.

Such traits as these are the work of a man who realised that if he could not vary his subject matter very much, he could at least divert his audience with fresh forms of verse, where words and music made harmony of sense and sound.

His work as a whole has ease and grace. The sentiments are those of his time, when the cult of 'cortoisie' and 'fine amor' did not leave a poet very much latitude if he wanted to please a knightly audience.

He inherits from Ovid and shares with his fellow poets the manner of the distressed lover, pining and weary through his lady's neglect:

'Cil qui Sevent mon couvenant
Me dient bien, mes ieus voiant
Ke je languis et vois morant.' II(iv)

He is in complete submission to his lady, serving her ceaselessly 'Je serf touz jors et sui en bone atente' VII(ii), but he cannot prevent himself from saying that some reward should be forthcoming after all he has done:-

'Trop lons services Sans esploit
Me fait sovent estre en destroit.' X Refrain.

He sings of 'fine amor' with nothing degrading in its nature.

'Amors est et fole et vaine
Qui trop est mise a bandon.' V(iii)

and again

'Bien vous die et puis jurer
Tel cortoisie,
K'amors se velt bien garder
Sans villonie.' IX(ix)

and yet despite all his complaining, he would not have any respect for a woman who granted her favours too easily, as he says in no mild terms in XVI (v).

'Molt li seüsse millor gré
S'un petit m'eüst refusé,
Ou tart ou a envis doné
Cou ke jou avoie rové.'

Nearly all his poems, save XVIII, are in this courtly, delicate manner, quite impersonal but full of grace and charm. The exceptions are those in which he has experimented unduly with his stanzas so that their ungainliness detracts from any merit possessed by the subject matter. The chief example of this is VI with its unusually complicated rhyme scheme which grows very wearisome to read.

XVIII stands out from the rest by being a serventois. It contains an unexpected quantity of bitterness and a strangely altered morality. The same man who wrote in XI that it was sweeter to love a married woman than a young girl, finds it in him to cry shame on such conduct

'Duel ai des dames ki meffont
Et a tort laissent lors maris.'

Having, at least in his work, never paid any attention to matters clerical, he rates the clergy for their wrongdoing and pride 'Ki en lor sen se fient tant
Ke il veullent Deu engignier.'

Then he turns against the impoverished nobility, once the patrons of poets but who no longer care for such matters, or have not the wealth from which to give largesse, as they once used to do. If they give generously, then it means the poet must wait longer for his next gift.

'Et s'un pouc monte li dongiers,
Ancor en est li respis lons.'

Love has no longer the power it had, tourneys are not in favour as they were, knighthood and chivalry are losing their ancient idealism and glory, and the poet sees nothing but unpleasant reality and gloom.

'Le xors comence xordement;
Xors est li siecles devenus
Et xort en sont toutes les gens,
Xorsest li siecles et perdus.'

Seeing how different this poem is from the rest and seeing how it is ascribed in C to 'Gontier' and not to Gontier de Soignies, one might be inclined to doubt its authenticity.

However, the poem gives the impression of being the work of an old man weary of the artificiality of 'fine amor', aware of the vices of the world around him, who finds himself neglected by that very class to which, in his youth, he had given pleasure by his art.

A sudden revelation of bitterness is not sufficient reason for rejecting this from Gontier's works. It is interesting with reference to this poem to note that in 1161, Baldwin Count of Hainault remonstrated with the Canons of Soignies for absenting themselves from their duties.[1]

It is not too much to say that some of the poems of Gontier are among the most charming to be found in the Old French Chansonniers, and it is unfortunate that the circumstances of his life should be kept from us through lack of evidence.

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1. Bulletins de la Comm. Roy. 4th Series, VII, 125.

II. THE MANUSCRIPTS

1. Description.

The Sigles are given according to Schwan.

(i) Paris Arsenal 5198 [K].

This is a parchment MS. formerly in the library of the Marquis de Paulmy. It contains 211 folios, erroneously numbered up to 420, 2 pages between fols. 170 and 171 having no numbers. The initials are ornamented and music is given and the poems are set out in double columns. The MS. dates most probably from the end of the 13th century. It is arranged with a series of attributed poems coming first, followed as from p.303 by a number of anonymous poems. A second series of anonymous poems, arranged in alphabetical order follows these, and is peculiar to the MS.

Bibliog.

Phototype facsimile. Edit. Aubry & Jeanroy.

Brakelmann. Archiv. XLII, pp. 63-64.

Jeanroy. Bibliog. 5.

Raynaud. I, pp. 54-73.

Schwan. 86 ff.

Contains poems I. Fol. 220^{d}; VII, Fol. 222^{a}; XX, Fol. 221^{b}; XXII, Fol. 383^{b}; XXIV, Fol. 382^{b}; App. A. I, Fol. 384^{a}; App. B. I, Fol. 221^{a}; II, Fol. 400.

(ii) Paris B.N. Fr. 847[P].

Octavo parchment MS. containing 228 fols. from which fol. 72 is missing. Dates from end 13th century and is written in double columns in several hands. It is, in fact, composed of 5 different MSS. It contains first a series of attributed poems, then a series of anonymous poems, followed by six poems in a later hand attributed to 'Li Quens de Bretaigne'. After this and in a still later hand comes 'Li Roman du Vergier et de l'arbre d'amour', and finally the

Chansons and Jeux Partis of Adam de la Halle.

At the beginning of the MS. there is a table of authors and at the end an alphabetical list drawn up by Cangé who once owned the MS.

Bibliog.

P. Paris. Catalogue des MSS. français, I, 114-118.

Brakelmann. Archiv. XLII, 54-55.

Raynaud. I, 123-6.

Jeanroy. Bibliog. 8.

Schwan. 86 ff.

Contains poems I, Fol. 52^{d}; XX Fol. 76^{b}; App. A, III, Fol. 76^{c}; App. B. I, Fol. 75^{c}.

(iii) Paris B.N. Fr. 845[N].

Dates from the end of the 13th century and is written in double columns on quarto parchment. It comprises 191 folios, has ornamented initials and also music. It contains (fols. 1-143) a number of attributed poems, followed by a series of anonymous ones. Folios 186-187 contain a number of 'lais'.

This MS. formed part of the library of Cangé and later belonged to Guyon de Sardière, whose signature is to be found on the first and last folios, and to Madame Varennes-Godès

Two systems have been used in numbering the leaves, one going to 191 and the other to 382. One folio is missing after folio 8.

In the case of attributed poems, the author's name is surrounded by a red line, save at Fol. $54v^{o}$ where the name of Perrin d'Angecourt is marked with a blue line.

Bibliog.

P. Paris. Catal. des MSS. français, I, 105-110.

Brakelmann. Archiv. XLII, 52-3.

Jeanroy, Bibliog. 7.

Raynaud. I, 94-110.

Schwan. 86 ff.

Contains poems. I, Fol. 106^{d}; VII, Fol. 137^{d}; XX, Fol. 107^{c}; XXII, Fol. 176^{a}; App. A. I, Fol. 176^{c}; II Fol. 138^{b}; III, Fol. 77^{c}; App. B. I, Fol. 107^{a}.

(iv) Paris B.N. Nouvelle Acquisition 1050[X].

Quarto parchment containing 272 folios of which many are missing. The gap between fol. 135 and 155 has been filled by Clairembault according to the MS. O. Clairembault and Baudelot have also transcribed on additional leaves (273-280) a series of notices, tables, and 4 poems. It is not certain which drew up the tables which occupy folios 2-7.

The MS. has ornamented initials and also music. It is written in double columns. It contains a series of attributed poems (fols. 8-192), followed by anonymous poems (fols. 192-257), followed in turn by 31 poems to Our Lady (fols. 257-272), of which several are unica.

The MS., which dates from the end of the 13th century, belonged to Clairembault (d. 1740) and all trace of it was lost until it was acquired by the Bibliothèque Nationale in 1876.

Bibliog.

Jeanroy. Bibliog. 10.

Raynaud I. 201-209.

Schwan. 86 ff.

Contains poems VII, Fol. 184^{d}; XXII, Fol. 247^{a}; XXIV, Fol. 246^{c}; App. A. I, Fol. 247^{c}; II, Fol. 185^{b}; App. B. II, Fol. 256^{d}.

(v) Paris B.N. Fr. 846[O].

Large octavo parchment, written in double columns, containing 141 folios. The MS. belongs to the end of the 13th century, has ornamented initials and also music. The script is markedly Burgundian in character, and forms such as chantey, moustrey and pēsey, are found.

The poems are arranged in alphabetical order according to the first letter of the first word of each. There are no rubrics of early date. The MS. belonged to Baudelot and later to Cangé after the former's death in 1722. Cangé wrote in several rubrics borrowed from N and P. In 1733 Cangé sold the MS. to the Bibliothèque du Roi.

Bibliog.

Facsimile. J. Beck. Le Chansonnier Cangé (Corpus Cantilenarum Medii Aevi).

Raynaud. I, 110-122.

Jeanroy. Bibliog. 7.

Schwan. 119.

Brakelmann. Archiv. XLII, 54.

Jeanroy & Longfors. Arch. Rom. II (1918) 296-324.
III (1919) 1-27, 355-367.

P. Paris. Catalogue des MS. français, I, 110-114.

Contains poems. XXII, Fol. 114[a]; XXIV, Fol. 113[c]; App. A. I, Fol. 5[b]; II, Fol. 75[b]; App. B, II, Fol. 87[c]

(vi) Psris, B.N. Fr. 844 (M).

The MS. dates from the end of the 13th century and is written in double columns on quarto parchment comprising 217 folios, of these, fols. 188-204 and 204-213 are occupied by Provençal poems, and fols. 205-210 by motets. There are several blank spaces in the MS. into which fourteenth and fifteenth century poems have been copied.

There are large ornamented initials representing the poet or his coat of arms. Many of these have been torn out and consequently the poems are mutilated. At the beginning of the MS. is a table of first lines.

This is one of the MSS. used by Laborde under the title of 'Le Manuscrit du Roi'.

It was at one time in the library of Mazarin.

Bibliog.

P. Paris. Catalogue des MSS. français VI, 450-3.

P. Paris. Catal. des MSS. de la Bibliothèque Impériale I, 98-103.

Raynaud. I, 78-94.

Jeanroy. Bibliog. 6.

Schwan. 17.

Contains poems. V Fol. 169^{b}; XXII Fol. 169^{c}; XXVII Fol. 169^{a}; XXVIII Fol. 173^{c}.

(vii) Paris B.N. Fr. 12615 (T).

Folio parchment containing 233 folios belonging to the end of the 13th century, with numerous additions made in the 14th and 15th centuries. The MS. which is written in long lines, contains ornamented initials and music and has pronounced Artois orthography.

Among the chansons ~~are~~ and jeux-partis in this MS., are intercalated satirical or moral poems, lais (fols. 62-75) two of which are in Provençal, motets (fols. 179-197) and poems on Arras, several of which are lyrical in character (fols. 199-216). Folios 172v° to 176v° contain chansons attributed to Jehan de Renti written in a later hand. Folios 224-223 contain chansons of Adam de la Halle in a 14th century hand. This MS. once belonged to the Marquis de Noailles and is quoted by Laborde as the 'Manuscrit de Noailles'.

Bibliog.

Raynaud. I, 152-172.

Jeanroy. Bibliog, 10.

Brakelmann. Archiv. XLII, 57-59.

Schwan, 17.

Contains poems.

II Fol. 113v°; IV Fol. 115r°; V Fol. 111v°; VI Fol. 112v°. VIII Fol. 114v°; IX Fol. 116r°; X Fol. 110r°; XI Fol. 114v°; XII Fol. 117r°; XIII Fol. 116v°; XIV Fol. 110v°; XV Fol. 115v°; XVI Fol. 113r°; XVII Fol. 113v°; XXI Fol. 111v°; XXII Fol. 111r°;

XXIII Fol. 115v°; XXV Fol. 112r°; XXVI Fol. 114r°; XXVII Fol. 109v°; XXVIII Fol. 109v°; App. A I Fol. 110v°; App. B I Fol. 106r°; II Fol. 117r°.

(viii) Berne. Municipal Library 389 (C).

Quarto parchment containing 294 leaves, belonging to the end of the 13th century or the beginning of the 14th. Staves are marked, but no music is given. It is written in long lines.

The poems, 519 in number, are arranged alphabetically, and the rubrics, which are of a later date, merit little confidence. The orthography of the MS. is strongly characteristic of Lorraine, its chief peculiarities being -eis for final é (atorneis) and in the frequent use of x for s even within a word. The outstanding example of this is in poem XVIII with its xort, xordement, xorderie, but in III we find servixe. The x clearly signifies no peculiarity of sound but is merely a graphy for s.

Bibliog.

Raynaud I, 5-33.

Jeanroy, Bibliog. 2.

Schwan. 173-205.

Wackernagel.

Brakelmann. Archiv. XLI, 339-376; XLII, 241-392, XLIII, 241-394.

Groeber & von Lebinski. Z. R. Phil. III, 44-60.

Contains poems. III Fol. 31[a]; XVIII Fol. 137[b]; XXIV Fol. 116[a]; App. A II Fol. 136[a]; III Fol. 119[a]; App. B I, Fol. 150[b]; II Fol. 162[b].

(ix) Paris B.N. 20050 (U).

This MS. is the Chansonnier de S. Germain and dates from the beginning or middle of the 13th century. It is written in long lines on octavo parchment and in several hands so

that it falls into several sections.

It contains Chansons, Pastonrelles and Romances all of which are anonymous. At the beginning is an ancient table of contents but it is incomplete and where there are musical staves they are frequently not filled in.

The rubrics are modern, being by Paulin Paris.

The orthography, like that of C, is markedly of Lorraine. It does not use the x so frequently, but uses -eis for final é in several places.

Bibliog.

Raynaud I, 172.

Jeanroy Bibliog. 10.

Schwan. 173.

P. Meyer & G. Raynaud. Phototype facsimile (S.A.T.F.) Contains poems. App. A II Fol. 93v°; App. B I Fol. ; II Fol. 52r°.

(x) Rome, Vatican, Reg. 1725 (u).

A parchment MS. of the 14th century containing the Romance of Guillaume de Dôle. The Romance contains several lyrical fragments including one by Gontier de Soignies on fol. 96b.

It is written in double columns.

Bibliog.

Raynaud I, 241.

Jeanroy, 28, 29.

Servois. Ed^n. of Guill. de Dôle, pp. ciii, cvi-cviii, cxii, and text line 5215 ff.

R. Lejeune. Ed^n. of Guill. de Dôle, p. xiii.

The above ten MSS. are those which give poems that have been examined and are considered authentic works of Gontier de Soignies, or which give rise to doubts which are not sufficient to merit complete rejection.

There are two poems which have been rejected. The first is 'Ne me done pas talant' (Raynaud 739) which is ascribed to Gontier by Dinaux, not by Scheler.

This poem is in no MS. ascribed to Gontier and this is one of the reasons for which it has been rejected. The question will be treated further in the section on attribution. This poem is the only one of those under consideration to be found in the Modena MS. which Schwan calls H. In the matter of classification which follows, H is not included since its only reason for appearing is a rejected poem, slender enough evidence for classification in any case,

The second rejected poem is 'Combien que j'aie demoré', which is attributed to Gontier de Soignies and to the Vidame de Chartres. This poem appears in the Arras chansonnier (Arras 657) which Schwan calls A, and is the only poem to appear in that MS. The MS. is, like H, omitted from the classification. Therefore, the ensuing classifications, drawn first from each poem, secondly from the sum of individual results, will be based on the evidence of authentic and doubtful poems, not of the rejected ones.

2. Classification of manuscripts.

Of the thirty-one poems collected in the text which follows, seventeen are unica of T and two are unica of C. There are only eleven which appear in more than one MS. and which give us any opportunity to trace the relationship existing between one MS and another. They are numbers I, V, VII, XX, XXII, XXIV, XXVII, XXVIII and numbers I, II, III of the Appendix A. XIX appears in u, the MS. of Guillaume de Dôle and only in the table of M, and must therefore be set aside with the unica.

An examination will first be made of the grouping of the MSS. in each of these eleven poems. They will be treated not in numerical order but according to the manuscript family to which they belong as far as can be judged. An

attempt at the explanation of the families of MSS. will follow when the poems have been considered individually.

I. Au tens gent que raverdoie.

MSS. K.N.P.

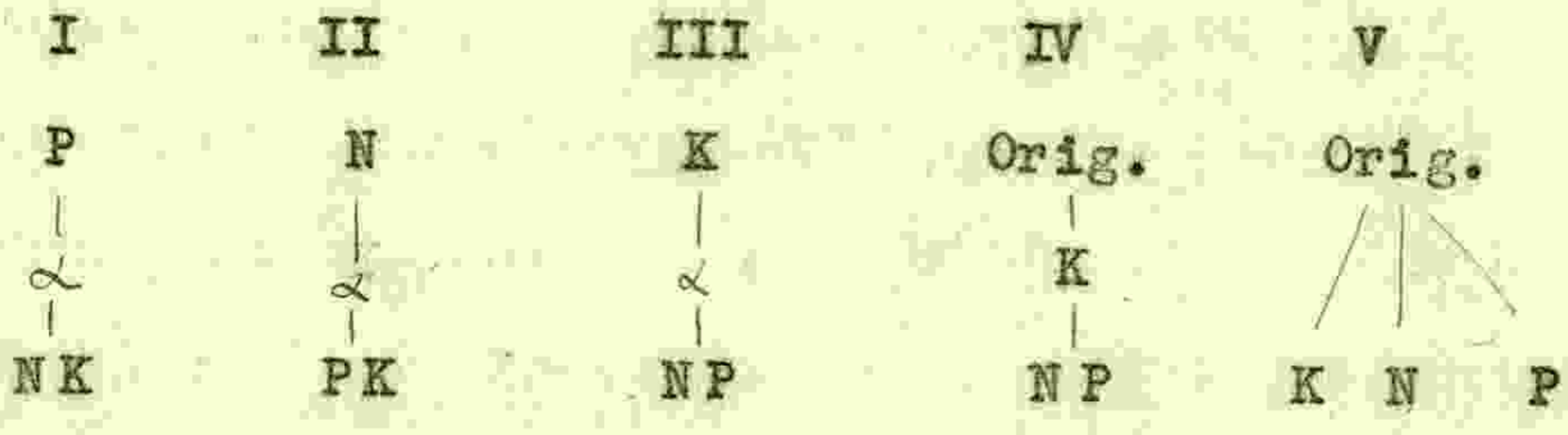
The resemblance between these three MSS. is extremely close and there are in consequence very few variants of sufficient value to give evidence of their precise relationship.

In (ii) 2, we find that KN read dont and P has por cui, while in (iv) 6, KN read trestout while P has trestor. These suggest that unless there is an intermediary, N and K do not come from P.

In (iii) 4, N reads 'nus maus venir', while K and P have 'maus avenir', and in (iii) 8, N reads Et while K and P have Hé. These suggest that K and P are not derived from N unless there is an intermediary.

This leaves us, if we do not consider the possibility of intermediaries, with the very likely theory that all three are accurate copies of a common original, or it may be that N and P both come from K, which may be either the original or an intermediary between the original and N.P.

We are therefore faced with five possible stemmata, any one of which may present the correct derivation.



(xx) Merci amors....

MSS. K.N.P.

In this short poem of two stanzas, there is very slender evidence to indicate the relationship between K.N.P. beyond the fact that they are almost identical.

Such evidence as there is, lies in (ii) 4 and 5. In (ii) 4, K and N read souprison and P mesprison, while in

(ii) 5, K and N read pris and P has puis.

These errors are such as might easily be made in copying for mesprison is in all likelihood due to the presence of mesprisier immediately before in (ii) 3. In the case of puis for pris the error is probably due to the similarity of sound incompletely heard or remembered. However it is unlikely that two correct versions, K and N, should come from an erroneous one and this leaves several possible stemmata before us without anywhere assuming that there might be intermediaries.

They are as follows

I	II	III
K | N | P	N | K | P	Orig. / | \\ K N P

It is quite possible for P to have come from N or K and to have made an error in so doing, while it is equally likely for P to have come from the same source as the others and yet be separate from them.

It is impossible to work further than these three alternatives in this short poem alone owing to the slightness of the evidence it contains.

VII. El mois d'este....

MSS. K.N.X.

There is a remarkable similarity between the three versions of the poem. Differences are few and slight and it is therefore difficult to draw from them any accurate idea of their relationship.

In stanza (ii) 1, K.X. read en and N reads de, a variant caused, in all probability by a copyist's error of reading or a slip of memory. Slight though it is, it indicates that K and X did not come directly from N unless we have stemmata like the following, which assume an intermediary which may

or may not, be one of the MSS. in question.

	N en	N en
(X)	K de	∝ de
(K)	X de	KX de

All three may come from a common source which would read de, the correct word here

Orig. (de)

KX(de) N(en)

A similar variant occurs at (v) 2, where K has nul riens and K.X. nule rien. K is incorrect and NX cannot be copies of K unless there is an intermediary to correct it - which is very unlikely. The possibility that K could be derived from N.X. is somethat precluded by the result of the examination of stanza (ii) 1.

However, in (ii)2 we find that K and N read joie where X has voie. This indicates that K and N do not come from X unless there is an intermediary, which may be one of themselves. Similarly in (iii)3 X omits sa, which is present in both the other MSS. and proves that they cannot come from X for though an intermediary might easily omit a word, it is hardly likely to correct an error found in a faulty archetype.

It seems most possible that all three MSS. are derived separately from a common original, and this theory is further supported by (iv)5 where the order of words in X differs from that of KN, and in (iii)5 where K has or and N.X. ce.

In attempting a final classification as a result of these variants one is inclined to favour the stemma in which the three MSS. have a common archetype. Each variant examined appears to indicate this solution as the most likely and it is very possible that the close resemblance of the MSS. is due to the care with which each was copied from the original version. The final stemma for this poem is, then, as follows:

Orig.

K N X

XII. Quant oi tentir ....

MSS. K. N. X. O. M. T.

Since, in the case of this poem the number and arrangement of the stanzas plays an important part in the classification of the MSS., it is, perhaps, best to give here a table of the stanzas. The table is based on the arrangement in KN and X, each of which has five stanzas.

KNX	I. II. III. IV. V	
MT	I. II. VI. III. IV	+ 5th of own which = O IV.
O	I. II. III. V. VI.	+ IV, VII, VIII of own. O IV = MT V.

M is mutilated in so far as it omits from stanza (i) 2 to (ii) 3 which are erased, and for this reason it cannot be a source for any of the others all of which have complete and similar versions for these two stanzas.

The erasure in M may be of considerably later date than the MS. but this detail cannot be ascertained.

M and T both omit line 3 of their stanza(vi), (stanza (iii) of the other MSS.), therefore they can neither of them be a source for K.N.X.O. though it is possible that M may come from T. However, this possibility is modified by an examination of stanza MT (iv) 2 where T has an error that is not present in M or any of the other MSS. M would, if it came from T, hardly correct an error found in T and since M agrees with the other MSS. it seems most likely that M and T are from the same source and that that source is akin to that of the other MSS.

MT have a close relationship with O as regards stanzas, for though they have not O (vii) and (viii) and though they do not follow the same stanzaic order as O, they possess in common with it the stanza 'Ne quier plus ne faire nel doi' (MT (v), O (iv)).

By contrast, however, there are various readings on which M and T differ considerably with O, which is supported by KNX. This seems to indicate that M and T represent a separate branch of the tradition, while O appears to be related a little to MT and a little to KNX. For example, in MT (VI) 2 we find hardiement where OKNX (iii) 2 has certainement, which proves that if M and T come from O they do not do so separately but through a possible intermediary.

In the first line of the refrain T and N read grant while OKX read grief, which indicates that T is not isolated from the rest by coming from O, but that it comes from a source related to that of O and to that of KNX.

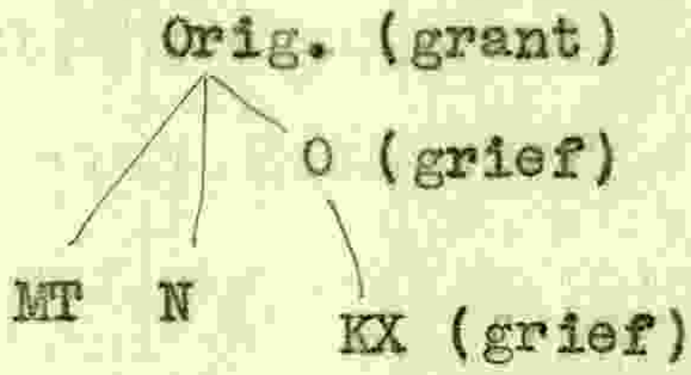
The next question is that of the connection existing between OKN and X.

X omits (iii) 5 and N omits (ii) 4. Both these lines are found in all the other MSS., which proves that N and X cannot be the sources of any of them.

Can KN and X all be derived from O? K and X agree with O in every place save the line omitted by X (iii) 5 and it is therefore possible that K and X could come from O assuming an alteration in the number and order of the stanzas in the process.

Concerning N, we have in the refrain a line, already mentioned in reference to T, in which TN read grant and OKX grief. This would suggest that N does not come from O, for it is extremely unlikely that the scribes of N and T should think of the same variant. It is more likely that they found it in the version under their hand, which N would not do if he were copying from O.

This gives us so far the following probable stemma:-



Difficulties arise, however, in the matter of the number of stanzas. MT have six, one of which (v) is the same as O (iv). KN and X have five stanzas, while O has eight.

It is possible that O could come from KX and add three stanzas of its own, for addition of this kind is certainly characteristic of O; but MT have one stanza in common with O, which makes it seem as if the poem had been lengthened at various stages in its career until it reached a maximum of eight stanzas.

We need not concern ourselves with the stanzas KNX (i) to (iii) which appear in all versions. The difficulty begins after them.

The five stanzas of KNX make a very good sequence and on reading them one feels that the poem is quite complete, unless one takes exception to the placing of (iii) which suggests that the poet has let his thoughts run away with him. There is nothing in stanzas (i) and (ii) requiring repentance unless the poem is intended to compensate for some past indiscretion. In MT the order is also quite logical and the extra stanza (v) coming where it does, gives a reason for the 'Que folz ai dit' stanza which follows, since the lover, in requiring the lady's undivided attention, might be accused of being too presumptuous and of speaking too 'hardiement' or 'certainement'.

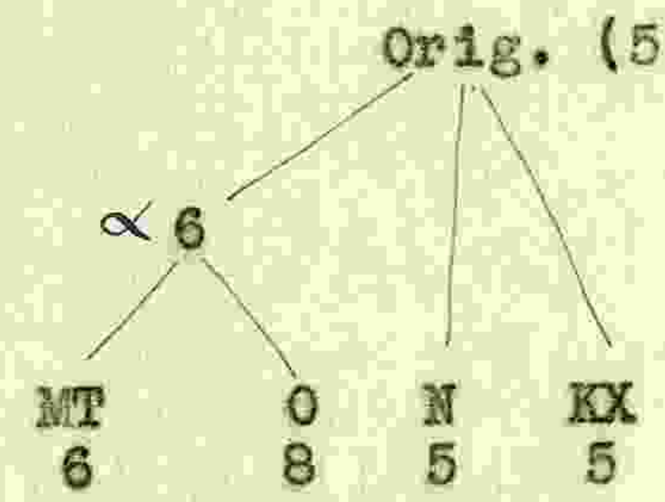
O has 'Con fous ai dit' coming before 'Je quier plus ...' and has, moreover, two extra stanzas at the end which bear unmistakeable signs of being 'postiches'. Stanza (vii) is full of short lines while (viii) is disjointed in sense.

'Ainz tel mervoille mais n'oi' has no reference to the content of the poem unless the 'mervoille' refers to the account of the lady given by 'autrui'.

The name of Gontier, appearing in a 'postiche' stanza of O, arouses considerable speculation. Are we to suspect that he found the KNX version, added two bad stanzas and passed the poem off as his own? It seems hardly compatible with the polished artistry of other poems and moreover the KNX version is very good and might be his.

It is impossible, or appears to be so, to fathom the true history of this poem, but it might be suggested that the stanza which is MT (v) and O (iv) came in early by means of an intermediary common to both MT and O.

This gives us the following arrangement



Whether Gontier was the original, ∝ or O is a matter for speculation, and the matter will be treated in the chapter dealing with attributions.

XXIV. <u>Quant li tens torne a verdure.</u> MSS. O.C. K. X.

This poem is given by Scheler in the form presented by C and he makes very slight reference to the other manuscripts.

The classification of the MSS. is difficult owing to the slight evidence resulting from a close examination of all four versions line by line. The chief source of information lies not in the wording of the poem but in the number, style and arrangement of the stanzas in each version.

Before passing to the question of the stanzas we will deal with the chief irregularity of wording which is forthcoming. This is found in stanza (ii) 4, of X which is clearly a superfluous interpolation through the confusion of lines 3 and 5 by the scribe.

This proves that even if X could be assuredly derived fron the other MSS. it could not be their source, for otherwise they also would have the extra line 'Ne parlerde li ose' which makes the stanza nine lines long instead of eight, and causes an irregular repetition of the 'a' rhyme.

The rest of the problems arise from the stanzas themselves. A table of their arrangement in the various MSS. is given below, based upon the order of O, the longest version.

O.	I.	II.	III.	IV.	V.	VI. VII	+ final couplet
KX.	I.	II.	III.	IV.		VII	
C.	I.	III.		II.	V.		+ 4th of own.

The omission by C of the third stanza of OKX 'Mout ai longuement coverte', proves that they cannot come from C, otherwise this stanza would be missing from them also. Therefore O, despite its stanza (v), common to it and C cannot come from C, though C may be derived from O or from a source common to them both.

This brings us to a consideration of the character of the C version. It has the stanzas arranged in a different order from the rest, with a fourth stanza peculiar to itself and a fifth one in common with O. The arrangement of the first three stanzas in C is not good, for C (ii) should clearly follow C (iii) since it explains the subject of (iii) and is a continuation of it.

C (iv) is clearly an interpolation. Its style and spirit are inferior to those of the three preceding stanzas. Moreover, it is two lines short.

Stanza C (v) is peculiarly related to O (v), for the two stanzas are not alike word for word, though the final words of each line are alike, save in the case of line 8, and the gist of the two is the same. One is inclined to conclude that the one is a paraphrase of the other and that C is the paraphrase of O, since the general nature of C shows inaccuracy of wording. It seems as if the scribe of C were writing O(v) out from memory, but that all he could recall were the rhymes, length of lines and a few snatches here and there.

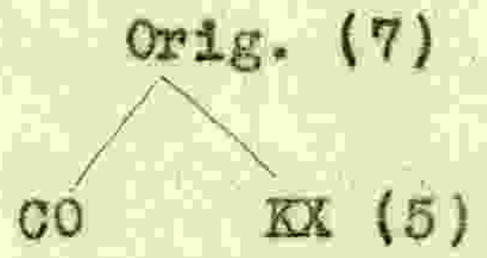
Another problem to meet is that centred around O (v) and (vi) and C (v). C (iv) is already regarded as spurious, but the decision concerning the other stanzas in question is not so simple to make. Are these three stanzas additions made in O and C to an original five stanza form as found in K and X? Was the original length of the poem seven stanzas, as in O, from which other MSS. have lost parts?

There is an alien atmosphere about C (v), but one feels differently about O (v) and (vi) which fit more happily into the poem and have no irregularity of metre save in (v) 3 which is one syllable too long.

Owing to the nature of the poem, the subject matter of which is very slight, it is difficult to detect in K and X that there may be two stanzas missing before the final one. Similarly, if O contains postiche stanzas, the insertion causes no noticeable interruption in the flow of the poem.

It is therefore possible that the original poem had five stanzas as in K and X and that a later poet, or a scribe with a flair for writing verses put in the rest. It may also be likely that the long form O was written first and that the other versions omit parts of it.

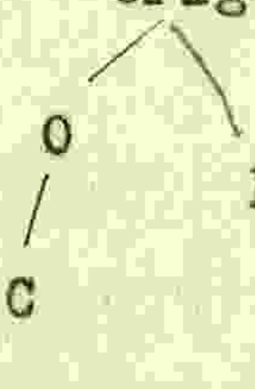
This would give us the following:-



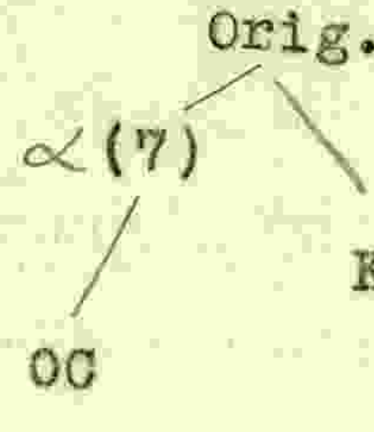
The presence of intermediaries is likely but uncertain. However, O seems to have a predilection for additions (Cf. App. A I and II) and at the end of this poem we have evidence of it in a singularly bad final couplet. Considering this propensity on the part of O, it seems wiser to assume that the original form of the poem was that found in K and X and that O and C have added to it.

This theory suggests the following possible stemmata:-

I.



II.



The precise relationship of K to X is not of material importance in the case of this poem. They are undoubtedly very closely connected and X may be a careful copy of K or they may both be very careful copies of a common original.

V. <u>Dolerousement commence</u>.

MSS. M. T.

As seen in this poem, the relationship between M and T is very close indeed. Unofrtunately there are only three points of divergence from which one can attempt a closer examination of them.

In stanza (v) 1, we find that M reads <u>ce</u> and T <u>je</u>. Clearly the reading of T is the correct one, and it is possible that M might be derived from T and have made an error of copy. It is extremely doubtful whether T could have come from the incorrect M and have corrected the reading.

In (v) 8, however, T has the error, for it reads <u>cortoisie</u> where M has <u>cortoise</u>, which is, judging by the sense, the correct version. Reasoning as for (v) 1, T may come from the correct reading of M, but not M from T.

So far, then, M and T cannot come from one another.

The third disagreement between the two comes at stanza (vi) 6, but it provides no useful information with any certainty, for although they each have different readings, each version makes good sense. Stylistically M is better than T and may represent the correct version, but further than this it is impossible to say.

M (vi) 6 reads 'Quant je sui dejouste li' while T (vi) 6 has 'La ou jou siet joste li'.

In this same stanza (vi) both MSS. omit two lines, which suggests a faulty archetype common to both. The lines are missing probably after line 3 where the sense seems to require them. Similarly this archetype must be responsible for the extra line in stanza (ii). This line is hard to detect and separate from its follows, but it is probably line 5 or 6, which are wrong for the rhyme. The general style of stanza (ii), is not equal to that of the rest of the poem, and may be an interpolation.

The following stemma is suggested for M and T as judged from this poem:-

XVIII. <u>Uns mavis c'ainc mais ne senti.</u>

MSS. M.T.

Evidence of relationship is very slight in this poem as in the one treated immediately before. Each MS. makes one error, so that it tends to suggest that they are from a common source and not derived one from the other.

At (ii) 2 T has 'Me vint sains atargnant' - clearly a scribal error and not found in M.

In (ii) 5 M has an error in word order 'Dont co[illegible] me vient ne a qui', which is not present in T.

From this slender evidence we can merely draw up the following stemma:

which puts the two MSS. as coming from a common source.

XVII. Tant ai mon chant entrelaissiet.

MSS. M.T.C.

In the case of these three versions, the disparities lie more in the individual words and lines than in the number and arrangement of stanzas. M and T each have six stanzas in the same order, while C has the same six together with a seventh peculiar to itself.

On comparing the MSS. in twos, it is noticeable that M and T come together in opposition to C twenty-two times out of a possible forty-eight. This indicates that C and MT represent separate branches of the tradition, but the suggestion requires considerable examination.

Is it possible, for instance, that the seven stanza form C could be the source of the six stanza form MT?

We have already observed that M and T agree frequently in differing from C. It is hardly likely that, if they were copied independently from C, they would agree so closely, unless they were taken from an intermediary α which could bear the responsibility of altering the readings of C in many places and possibly of leaving out the last stanza of C as well. This might account for such divergences as (iv) 3, (v) 3 and (vi) 5, 6, 8.

However, there appears to be evidence in contradiction of this theory, for though it is frequent enough to find derived MSS. giving either the same version as the original or a bad reading of it, it is unusual to find the supposed original wrong and the supposed derivative right.

Examples of this are as follows. In (iii) 3, C reads <u>failli</u> and MT reads <u>failliz</u>. This may seem slight, but the rhymes in that particular stanza are -i and -is alternating. The C version is wrong for rhyme while M and T are correct. The same thing occurs in (iv) 7 where C has another fault of rhyme. C reads 'Car tairt me puix maix repentir' where the -ir goes against the rhyme of the stanza which is in -is and -i. M and T have the correct rhyme 'Ka tart m'en sui mais repentis'.

This evidence leads to the decision that M and T do not come from C, but there is nothing definitely to disprove the theory that C might come from MT.

A copyist working from M or T could conceivably have made the alterations, ruthless though they may be, and he could have composed stanza C (vii) and appended it to the six stanzas already before him. This seventh stanza certainly bears signs of being a later addition to the poem, not the least of which is the fact that the first six stanzas of the poem fall into 3 pairs according to rhyme and the seventh is odd. The first pair rhymes -ie, -iens, the second -is, -i and the third -é, -ir. C (vii) upsets the symmetrical arrangement. Its style is not in harmony with the rest any more than its rhyme, and the spirit of it is alien to the rest of the poem.

The poet frets at his lady's cruelty, but he does so gracefully and quietly. In consequence the outburst in C (vii) 7, 8 is surprising

'Muels voldroie estre Sarazins
K'en teil mort vivre longuement'

Whether this stanza is the work of C, or whether C found it in an intermediary, cannot be discovered, but it is evident that the stemma which derives C from NT cannot be set aside as impossible.

The next question is that conerning the relationship of M and T.

In the MS. the first two words of M are missing and for this reason it is doubtful if T could come from M unless T copied M before the erasure took place. It is possible that this might have been the case.

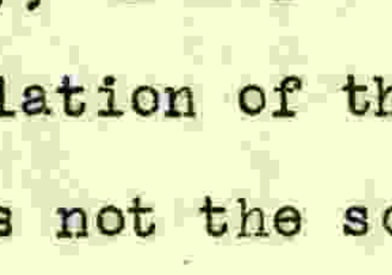
As regards actual variants, there are one or two to notice. At (i) 2, M reads <u>enui</u>, T, <u>dolor</u> (and C poene). At (vi) 1, M has <u>cuer</u>, T, <u>uevre</u> (and C foit). These rather suggest that the MSS. are not derived from one another, though it is not beyond the bounds of possibility that isolated words could be changed by bad copying and that T could still come from M or M from T.

At (iv) 2, T has an error since it has 'cortoisie noiant blandi' instead of the correct form as in M, which is 'cortoisement blandi'.

It is unlikely, therefore, that M should come from T, and since the mutilation of the beginning of M indicates that possibly it is not the source of T, we are led to consider that they most likely come from a common source and not from one another.

By an examination of variants we are led to believe that the common source of M and T was not the source of C, for if it were, C would resemble MT more closely than it does.

The following stemma is therefore suggested



The following three poems are those whose authorship cannot be definitely assigned to Gontier de Soignies.

They will be treated in the order in which they appear in the Appendix.

A.I. A la doucor des oiseaus.

MSS. T.O.K.N.X.

In the first line of the poem, T reads joie where OKNX read doucor. In (iii) 8, T reads sanz dangier and the rest voluntiers, but it is strange that the isolated form should be the one that is correct for rhyme in the second case. It seems to suggest that OKNX do not come from T unless there is an intermediary between T and them which could have introduced the differences.

Before dealing with O and its relationship to the rest, it is best to draw up a table showing the order of the stanzas, based on KNX.

KNX = I. II. III. IV. V

O = I. II. III. V. VI IV. VII

T = I. II. III. V. VII IV. VI

From this it will be seen that O and T have the same number of stanzas but in slightly different order, for T has as its sixth stanza the very one that O is so careful to make its seventh and last by giving it a different refrain from the rest.

The style of the two extra stanzas of O and T and their contents, particularly in the case of IV, lead one to suspect that they are additions and that the original form of the poem was the shorter form found in KNX. OT (iv) is out of harmony with the three stanzas preceding it and the one following, for in comparison with them its style is awkward and confused. Stanza (iii) is the essence of 'cortoisie' expressing the manner in which the lover learns his demeanour from his lady and proves to her his submissiveness. After

this, (iv) provides a very sudden contrast with its fear of scandal lurking in the background, while the fifth stanza reverts from this to the spirit of the first three.

The stanza 'Qui k'ait les mos ajostés' which T places sixth and O seventh, is evidently intended to be a final one, a farewell to the poem before it is sent away to the lady to whom it is dedicated. It contains the provocative lines:-

'Qui k'ait les mos ajostés
Gontiers les met en escrit',

which seem to imply that Gontier was not the author but a scribe or redactor who came into possession of the poem and decided to use it as if it were his.

Is it possible that 'Gontiers' found the KNX form, added to them as it O and T and dispatched the result to the lady?

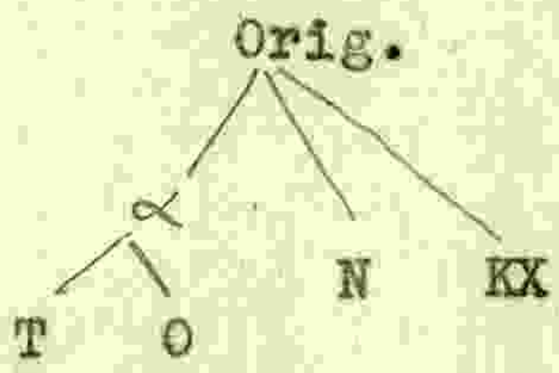
This suggests that O and T are derived from KNX and the theory is tempting, but is jeopardised somewhat by conflicting evidence in (ii) 8 where N and T read <u>plaisir</u> and OKX <u>voloir</u> which conflicts with the rhyme and is not as suitable for the sense as <u>plaisir</u>. This separates NT from OKX and indicates that O and T are not derived from each other but from a common source.

It also separates N from KX, but suggests that it might be derived from T or have a common source with it. In examining the list of agreements it is noticeable that N and T come together twenty times out of forty which is a low number in comparison with KN $\frac{28}{40}$, NX $\frac{34}{40}$ or ON $\frac{28}{40}$ and moreover N inclines to KX by having the same number of stanzas.

N clearly comes from the same source as KX and TO and seems to savour a little of each group. N itself cannot be a source of any MSS., as there are omissions in N (v) 5, 6 which are not found in any other MSS.

Similarly K cannot be a source, for it is the only one to omit part of (iv) 3. Its relationship with X is very close but hard to define more nearly. It may be a very careful copy of X or of the same source as X. K and X agreed thirty-five times out of forty when the MSS. were examined in twos.

The following derivations are suggested:



It is hard to reconcile happily the agreement of (ii) 8 of N with T, and of O with KX, but it may be that coincidence has been at work, or that the scribe of O knew the KX version or the scribe of T the N version. Further than this it is hard to say.

A.II. <u>Lonc tens ai esté</u>.

MSS. C.U.O.N.X.

The manuscript versions of this poem provide a fair amount of evidence from which to conjecture the relationship between them.

Below is given a table of the stanzas drawn up on the basis of N.X.

NX =	I.	II.	III. IV. V	
O =	I.	II.	III. IV.	+ 5th of own
C =	I.	II.	III.	+ 4, 5, 6, 7, of own
U *	I	II	IV	I and II are confused.

In the case of U the 2nd half of (ii) is attached to the 1st half of (i) and the 2nd half of (i) to the 1st half of (ii). If this error is rectified the result is two complete stanzas.

In view of this evidence it is clear that U cannot be the source of any of the rest, for it omits (iii) which is present in all the others, and is also the only one to confuse stanzas (i) and (ii).

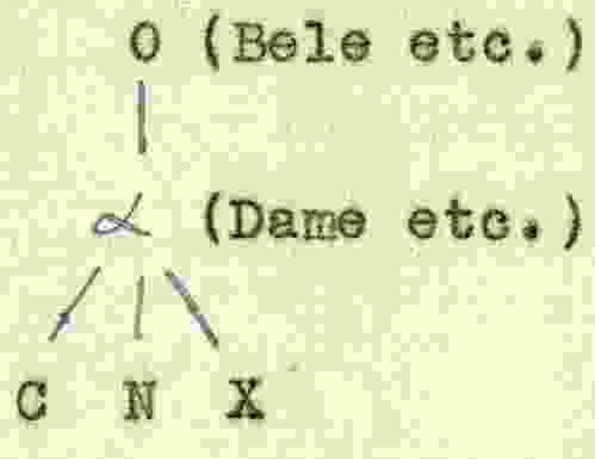
Similarly C cannot be a source, since it omits stanza (iv), common to all the rest. It also has four stanzas of its own and it seems unlikely that a scribe copying C would omit all four even if he were of a discriminating turn of mind and disliked the extremely bad verse they contained.

It seems very likely that U was copied from an already corrupt source, for at the end of U (ii) which is strictly the end of stanza (i) as found in the other MSS. we find 'mon aeil' crossed out and 'sans talent' put in. Since 'sans talent' is incorrect, it leads one to suspect that the scribe was copying from an already badly arranged version which may even have been mutilated. This would account for the omission from U of stanzas (iii) and (v). It seems unlikely that even the most careless scribe could omit two stanzas (iii) and (v), put in the middle one, (iv), and at the same time play such havoc with the first two if he were working from an orderly copy such as O N or X would provide. One is therefore inclined to assume that U represents a branch that is independent of NX and O, apart from the fact that somewhere the traditions must spring from the same archetype.

There is little likelihood that C, N and X came from O, though we have only the first three stanzas to give evidence in the matter.

In (i) 7, O has <u>moustrey</u> while CNX have <u>mandé</u> and in (iii) 1, O has '<u>Bele a vos m'aten</u>' and the others have '<u>Dame a vos</u> me <u>rant</u>'.

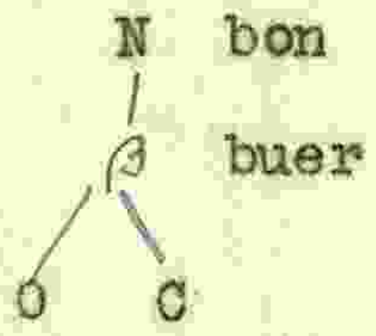
Again in (iv) 2, 5, 6 we find O > NX which indicates that C N X cannot be copies of O unless we assume an intermediary which could have effected the changes



If we set aside for a moment the presence of the intermediary α, is it possible to prove whether O and C come from N and X?

In the case of O we have to examine the first 4 stanzas and in C the first 3.

In (ii) 1, N and X read bon while O and C (also U) read buer, which is obviously better for sense. If OC (U) were copies of N they would have bon unless we assume an intermediary reading buer



But since buer is correct it is hardly likely to have entered the poem in this fashion but would seem to represent the form found in a correct source, possibly the original or a good copy of it. O and C, therefore, do not appear to come from N or X.

There is, though, another significant point in the fifth stanza, where N has (line 7)

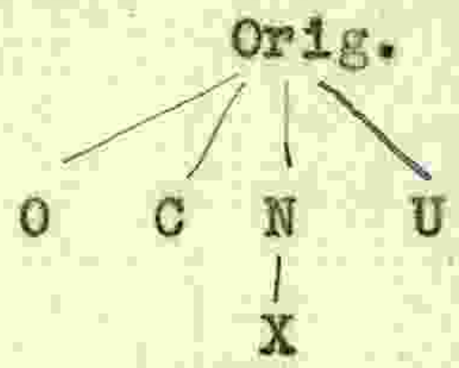
'En deu ne me fi
Se siens ne sui mie'

This is an unusual statement, coming in a poem that is, apart from this, remarkably orthodox and courtly. It is noticeable that in all other versions the outburst has been avoided, either by altering 'deu' to 'riens' as in X, or by providing another stanza as in O and C. U omits it altogether.

N may represent the original form, but this cannot be said with any certainty as it disagrees so strongly with the rest of the poem. Might not some disgruntled scribe have put it in? The reverse seems more likely, that the strong form should come first and then be rendered less offensive by tactful scribes.

The following stemmata are suggested:

I.



II.

p.A.III. <u>Quant il ne pert fueille ne flors.</u>

MSS. P.N.K.M.C.

Below is given a plan of the stanzas of the poem, based on the longest form, M.

M = I. II. III. IV. V. VI

C = I. II. III. IV. V.

PNK = I. II. III. IV. VI

From this it will be seen that C and M cannot come from P.N.K for they contain st. (v) which is missing in P.N.K.

Also M.P.N.K. cannot come from C, for C omits (vi) which is present in all the rest. This is borne out further by the omission by C of (iii) 4, which line is present in all the other versions.

In (i) 4, we find C.M.N. read <u>faite</u> against <u>dite</u> in P.K. This variant suggests that P and K cannot come from C.M.N. or vice versa unless an intermediary is assumed between the two groups or unless one of the MSS. acts as a possible intermediary.

The following plans will illustrate this:-

I

CMN (faite)
/
∝ (dite)
/
PK (dite)

II

CMN (faite)
/
P [K] (dite)
/
K [P] (dite)

There is another variant to consider in (iii) 2, where we find MC against PNK. Appearing in one MS. this difference might be ascribed to carelessness, but coming as it does, it seems to suggest that MC and PNK represent separate branches of the tradition.

The following are the possible derivations, one from another, of the MSS. of this poem. All others are considered impossible as a result of the variants examined above.

K P M
| | |
P K C

As regards K and P, there are not sufficient variants to prove their precise relationship. They may be careful copies of one another or of a common source, since all the errors are very slight and such as might be made by the most accurate copyist in a moment of inattention.

There is nothing to disprove that C might come from M or that C and M could be copies of the same original, and both theories have to be regarded as equally possible.

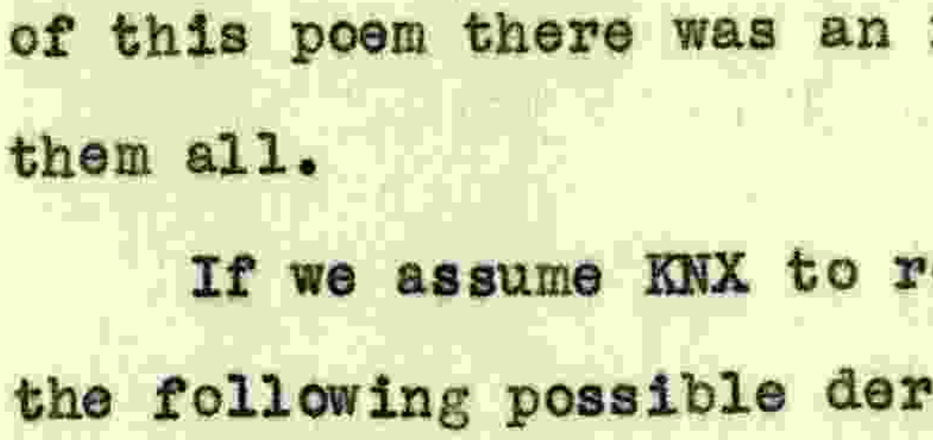
Before coming to any conclusion as to the relationship of these MSS. between themselves the question must be considered of the original length of the poem.

Are we to assume that the original form of the poem was PNK and that the addition of the stanza (v) 'frans cuers ...' was made by an intermediary or M? Or are we to believe that M represents the original form and that PNK spring from a source that omitted stanza MC (v)? The latter is a charming stanza, well in harmony with the rest of the poem save for its bad rhymes which render it a suspect.

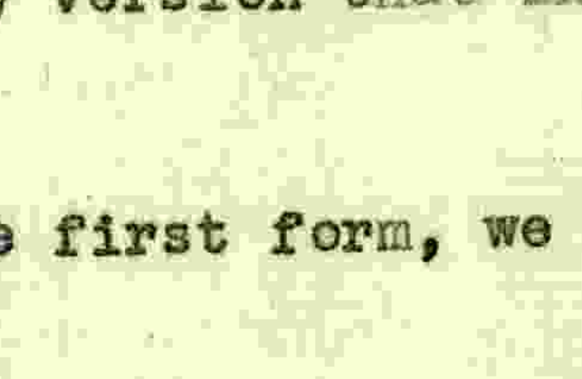
The short final stanza 'Bien amée' two lines short possibly between line 1 and that beginning 'Quar fustor ...' This means that between the original and all the versions of this poem there was an intermediary version that influenced them all.

If we assume KNX to represent the first form, we have the following possible derivations:-

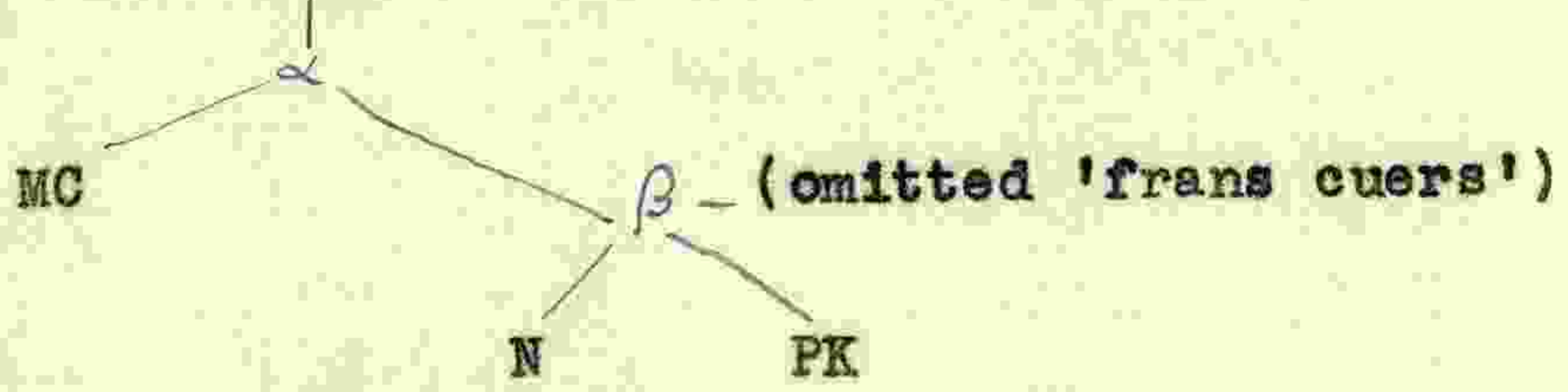
I. Orig. (5 stanzas)



II. Orig. (5 stanzas)



If we consider the long version to represent the original, we have the following:-



It is hard to decide between these possibilities, for MC (v) provides slender evidence. If we discard it for bad rhyme, we might equally justly discard stanza (ii) as well, since estors, touz, estouz, couvoitous and honors can hardly be said to rhyme happily.

Taking this into consideration, the text of this poem as it appears in the Appendix has been taken from M.

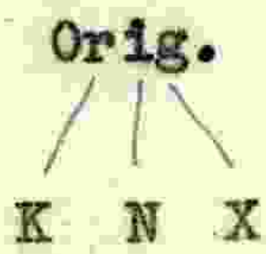
3. General Classification of the MSS.

The examination of the MSS. as they appear in each poem has led us to realise that they represent different family groups, although they must all eventually trace their descent back to a common ancestor.

The chief groups are KPNX; MT; while O, C, U require separate consideration to see if they can fit into either of the main groups or whether they must stand separately.

The Group K.P.N.X.

Judging from VII the only possible stemma for KNX is



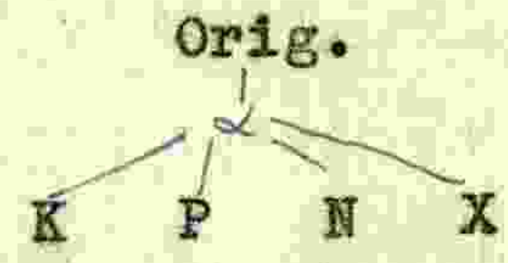
while in I there is every possibility that KN and P are separately derived from a common source, in the same manner as KNX above.

In XXII K and X might possibly come from one another or from a common source, while N stands more clearly as neither derived from or a source of K or X, but is unmistakeably from the same original.

In XX and App. III KNP are very closely connected and it seems most likely that they are careful copies of one original which is also the source of N (see App. A I).

There is no evidence to conflict with this theory, but in App. A III it is clear than an intermediary existed between the original and all versions.

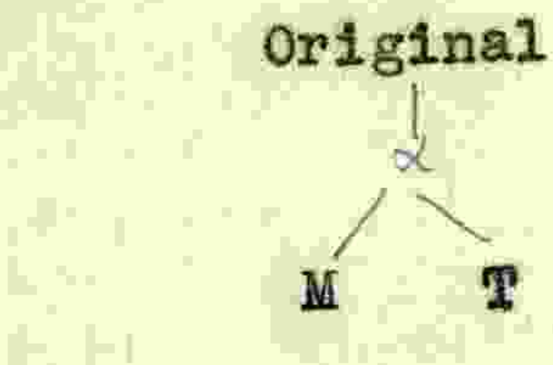
This gives us



The MSS. M and T.

It is unlikely, owing to mutilations in M that it could be the source of T. In V and XXVIII we find that they must both come from the same source and not from one another, while in V and XXII an intermediary seems necessary between the original and MT. There is undoubtedly an intermediary between original and M in App. A III.

This suggests



The problem of C.

This MS. falls between the two main groups though it is clearly related to them. In App. A II C is separate, neither a source nor a derivative of the rest, but having a common origin with them. This poem settles its relationship to ONX and U but leaves us in doubt as to its connection with M and T.

In App. A III it bears some affinity to M, in fact they may both be from the same original or C may come from M.

The same conclusion is reached in the case of XXVII where C may come from M or from the same source as M and T.

Since M and T occur together more frequently than M and C or T and C when the MSS. are examined in threes, one inclines to the theory that all three come from the same source.

Various pieces of evidence go to prove the existence of at least one intermediary MS. between the original and MT. In App. III C also has an intermediary between itself and the original and we consider the following derivation the most likely

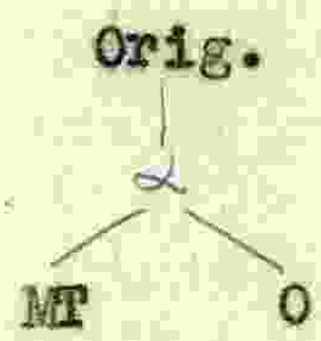
The problem of O.

This is another MS. that appears to stand alone within the family.

App. II makes O appear as neither a source nor a derivative of the others, but having the same ancestor.

XXIV connects O closely with C and suggests C might come from O, but in view of App. II this is unlikely.

XXII makes O come from the same intermediary α as M and T, but leaves it a little separate from MT in other respects.



This is verified in App. I where O is from the same intermediary as T but not from T iself.

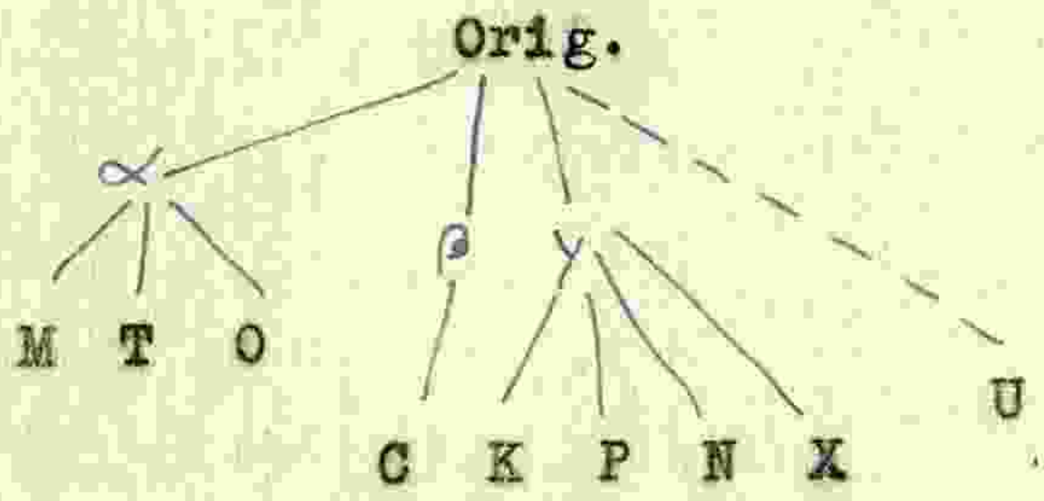
MS. U.

This MS. stands alone. The only time we meet it is in the case of App. II when it shows no particular affinity for any of the others, though it must come from the same source.

1.
Schwan classes U with C in many respects, but from the slender evidence to hand nothing of this kind can be discovered beyond a common eastern origin and dialect.

Putting together the evidence offered by the poems examined, a tentative conclusion can be reached. It tallies in the main lines with that of Schwan, but lacks his network of intermediaries.

The following stemma shows, as accurately as is possible with the slight evidence available, the groups into which our MSS. fall.



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1. Schwan, p. 173.

III. NOTES ON ATTRIBUTION AND VERSIFICATION.

The order in which the poems will be treated is as follows:-

A. Authentic poems

(1) Those in more than one MS.

(2) Unica of T.

(3) Unica of C.

(4) Poem no. XIX.

B. Poems of doubtful authorship.

C. Rejected poems.

A. Authentic poems.

(1) There are eight poems regarded as authentic which are found in more than one MS.

They are nos. I, V, VII, XX, XXII, XXIV, XXVII, XXVIII.

I. This poem appears in K, N and P. In K and N it is attributed to Gontier de Soignies but in P to Gautier de Dargies.

Huet, in his edition of the works of Gautier de Dargies, speaks of it as 'une chanson très douteuse' and does not include it in the text.

The subject and spirit of the poem are completely in harmony with the manner of Gontier de Soignies, while the versification though unique in style among his poems, bears his mark of grace and musical quality.

The scheme in each of the four stanzas is:

7 7 7 7 7 7 3 7 3

a b a b a a b a b

There is no refrain, but the last three lines of each stanza give the effect of one.

V. This poem appears as by Gontier de Soignies in M and by Gontiers in T. Since it has been decided that the Unica of T that bear the rubric 'Gontiers' are authentic poems, one is inclined to accept this rubric also, particularly as it is fully corroborated by M.

The scheme in each of the 6 stanzas is as follows:

7 7 7 7 7 7 7 7 8 8

a b a b a b a b c c

All the 'a' lines are feminine, and it is possible that they may have been counted as 8 syllables long, though on the whole Gontier is more accustomed to keep his lines of equal length rather than alternate lines of different length. There is an error in lines 1, and 3, of stanza (ii) where the 'a' lines, which should be feminine end in <u>dires</u> and <u>escondires</u> respectively, bringing the number of syallbles to 8 in each line.

The refrain is a couplet of the kind found in several other poems by Gontier, comprising two eight syllable lines with a different rhyme from the stanzas to which it provides a cadence.

VII. This poem is unanimously attributed to Gontier de Soignies in KN and X. The subject matter and style bear out this attribution.

<u>Versification.</u>

5 stanzas of 5 lines, each line having 10 syllables. Monorhymes. There is a couplet refrain of eight-syllable lines rhyming together.

XX. The MSS. MNP agree in attributing this poem to Gontier de Soignies and there is no evidence to cast doubt on this.

The versification is interesting and the effect of it very attractive.

There are only two stanzas, but the scheme of both is as follows:-

8 8 8 8 8 8 3 8 8

a b a b a b c c c

The short, three-syllable seventh line has a peculiar charm which is increased by the manner in which it predicts the rhyme of the refrain.

XII. This poem is anonymous in KNX, is ascribed, like many others, to 'Gontiers' in T, while O and M agree in attributing it to Gontier de Soignies.

The evidence of M, supported by O and T is considered conclusive particularly when the style and subject matter have been examined.

Versification.

5 stanzas, each having 6 lines of 8 syllables. Mono-rhymes. Couplet refrain of which the first line has 7 syllables and the second, six.

XIV. This poem is anonymous in K and X but is attributed to Gontier de Soignies in O and C.

The evidence of C alone is regarded with distrust, but the corroboration of O, a representative of another branch of the tradition, is considered adequate. Moreover the subject, style and versification of the poem are all very much in the manner of Gontier.

Versification.

5 stanzas with refrain, each arranged as follows:

7 7 7 7 7 7 7 7 7 8

a b a b a b a b c c

XXVII. This poem is anonymous in C, is attributed to Gontiers in T and to Gontier de Soignies in M.

As in the case of V, the evidence of M and T is considered adequate to prove the authorship of the poem. The evidence of C counts for little, its rubrics being very frequently confused and inaccurate.

The versification is such as one might expect. There are six stanzas with a refrain, arranged as follows:

8 8 8 8 8 8 8 8 8 8

a b a b a b a b c c

(VIII. This poem is attributed in M to Guios de Digon and in T to Gontiers. In the latter MS. it is put among the other poems attributed to Gontiers and which are regarded as authentic examples of his work. Miss Nissen, in her edition of the poems of Guiot de Dijon, takes this poem as his, but having carefully examined it I am inclined to doubt her decision and to take the poem for Gontier de Soignies.

The style has the ease and charm of Gontier at his best and there is no internal evidence to make the attribution to him impossible. It is true that he writes 'Quant de France me parti' (ii) 1, when we have no evidence of any notable journey or Crusade undertaken by the poet, despite threats to do so. It could, and probably does, refer to an absence in another part of France or even in Hainault.

<u>Versification.</u>

3 stanzas with no refrain.

7 7 7 7 7 7 7 7

a b a b a b a b

2. <u>The Unica of T.</u>

There are seventeen of these poems, numbered II, IV, VI, VIII-XVII, XXI, XXIII, XXV, XXVI.

There are all ascribed to 'Gontiers' and the problem at once arises as to whether this name signifies the same person as Gontier de Soignies. The only material available to help in this decision is that provided by the poems themselves, for we have no external evidence whatever.

Let us take the subject matter and spirit of the poems first, and consider them in the light of those poems we have already assumed to be authentic.

In none of these seventeen poems is there anything to conflict with the estimate already formed of Gontier's work.

They express the same delicate courtliness, the same subservience of the lover to his lady. It is noticeable that the majority of the poems are lover's complaints of the lady's coldness and the poem is sent to her in the hope that it will awaken her mercy.

There are among these seventeen, three poems that mention Gontier in the final stanza as if he were the jonglem who was to sing the poem - they are nos. VIII, XIV, XVI.

This cannot, however, be taken seriously to mean that Gontier was merely a jonglem and singer of other men's poems, for it is a convention and pretence, nothing more. Pretence of a similar kind exists at the present day, when a musician will arrange a work by a famous master and hide his own identity under a pseudonym.

The variety of poetic form is not great, but sufficient to prove the poet's skill and versatility, already discovered in the other poems. There are one or two, which will be noted as their turn comes, in which there are unfortunate lapses into mere acrobatics, but it is pleasing to note that acrobatics are not a habit with Gontier, who clearly prefers grace to grotesqueness as a means of appealing to his audiences. VI is the most serious offender in this respect.

These poems show a marked predilection for refrains. Fifteen of them have the refrain coming at the end of the stanza and no. IV has the line 'Oiés pourquoi' as the fourth line of each stanza, providing a kind of internal refrain.

There seems to be no valid reason for doubting the authenticity of these Unica since the style, subject matter and versification of them harmonise happily with those of the eight poems already examined one by one earlier in this chapter.

The manuscript T has a pronounced Artois orthography and it is not surprising that such a MS. should harbour an extensive collection of poems written by a poet of northern origin.

II. This poem is a lover's complaint at his lady's cruelty.

There are interesting examples in stanza (ii) of scribal e/s attempts to write ~~in~~ -aing, a sound of which he was himself probably a little uncertain.

Versification.

Seven stanzas. Monorhymes. Six eight-syllable lines followed by a couplet refrain also of eight-syllable lines, with a rhyme differing from that of the stanza itself.

IV. A rotronenge on a typically courtly subject, having a kind of internal refrain at line 4 of each stanza (indicated by a circle).

Versification.

Six stanzas each arranged as follows:

8 8 8 (4) 8 8

a a a b a b

VI. In this poem the complicated arrangement of the rhymes spoils the effect of the work.

There are four stanzas, but they vary in length owing, no doubt, to scribal omissions. The refrain is a rhyming couplet, excluding which, stanza (i) has 16 lines, (ii) and (iii) have 14 and (iv) only 12.[1]

It seems as if the original plan, as seen in (i), was that each stanza should consist of 4 quatrains from the point of view of rhyme. In each quatrain line 1, should end in a feminine form cognate to the masculine form ending line 4; while line 2, should end in a masculine form cognate to the feminine one ending line 3.

Thus in the first quatrain we have

(1) ... atalente

(2) ... gent

(3) .... gente

(4) .... talent.

---

1. Scheler, p.294.

This breaks down in (ii) where lines 7 and 8 are missing and again in (iii) where again there are two lines omitted in the first two quatrains, though the final two are complete. Stanza (iv) has the first two quatrains complete, but the rest of it is confused in the extreme, and four lines short.

The versification scheme for each stanza should be 16 lines of 7 syllables each, rhyming abab ...., followed by a refrain consisting of a rhyming couplet of which the first line has seven syllables and the second, eight.

III. Another rotrouenge, complaining of the long period of waiting imposed upon the lover.

Versification.

7 stanzas. Monorhymes. 5 lines each of 8 syllables followed by rhyming couplet refrain consisting of two lines also of 8 syllables.

IX. A rotrouenge, apparently sent to a lady at the court of the Count of Burgundy who is asked to plead the poet's cause.

Versification.

Seven stanzas of 12 lines each, followed by a quatrain refrain.

Scheme of a stanza.

7.4. 7.4. 7.4. 7.4. 7.4. 7.4.
a.b. c.b. d.b. e.b. f.b. g.b.

Refrain.

7. 4. 7. 4.
h. i. h. i.

X. A rotrouenge.

Versification.

Seven stanzas (the eighth, a fragment, is regarded as spurious) of 5 lines, each 8 syllables long. Monorhymes. Refrain, a rhyming couplet of eight-syllable lines.

XI. This is a kind of débat on the merits of married women and girls as lovers.

Versification.

Six stanzas of 8 lines with refrain.

7 7 7 7 7 7 7 7 7 7

a b a b a b a b c c

I. A poem directed mainly against 'losengiers'.

Versification.

6 stanzas of 8 lines and a rhyming couplet refrain.

7 7 7 7 7 7 7 7 8 8

a b a b a b a b c c

The stanzas rhyme in pairs.

(i) and (ii) in -ence and -ier

(iii) and (iv) in -ire and -ait

(v) and (vi) in -ie and -er.

II. This poem contains 7 stanzas of 9 lines each and has no refrain.

The lines are of varying lengths. In stanza (i) they are all of 6 syllables, save for line 8, which has a word omitted and line 9 which has 6 syllables. In (ii), (iv), (v), (vi) and (vii) the first 6 lines have 5 syllables and the last 3 lines have six. In (iii), lines 1-6, 8, have 5 syllables, 7 and 9 have 6. It would seem, therefore, that the arrangement of each stanza is intended to be the following:-

5. 5. 5. 5. 5. 5. 6. 6. 6.

a b a b a b a a b

XIV. This poem has 6 monorhyme stanzas all of which have 6 lines and a rhyming couplet refrain, save stanza (vi) which has 4 lines and the refrain.

Each lines has 8 syllables. The stanzas go in pairs for rhyme, as follows:

(i) and (ii) in -ist.

(iii) and (iv) in -ont.

(v) in -ent and (vi) in -ant.

This placing together of -ent and -ant suggests that the two sounded alike but were kept separate by a poetic convention.

XV. The poem appears to be a rather complicated experiment in verse form. Its chief characteristic lies in the line 'Hé amer' which occurs in every stanza, and in the fact that it also has a rhyming couplet refrain as well. It resembles IV in having this internal refrain, but IV has no couplet refrain in addition.

There are six stanzas, of which the normal length is 9 lines excluding the refrain, but in (ii) there are two extra lines, probably lines 1 and 2, indicated in the text by a square bracket.

The scheme of each stanza is as follows.

6 6 6 6 3 6 6 6 6 5 7

a a a a b b b b b c c

XVI. The subject of this poem is unusual, for the poet describes how little he prized a lady whose love was won too easily.

<u>Versification.</u>

Seven monorhyme stanzas of 4 lines followed by a rhyming couplet. Each line has 8 syllables.

XVII. It is possible that this poem was dedicated to a royal lady, for in stanza (ii) 1, Gontier writes of

'La plus gentę or m'eat avis
Ki ongues portast flor de lis.'

<u>Versification</u>

Six stanzas with monorhymes, of five 8-syllable lines followed by a rhyming couplet refrain also of 8-syllable lines.

XXI. The versification of this poem is of an original kind and is not found elsewhere in the work of our poet. It is an attractive scheme, but tends, in this long poem of six

twelve-line stanzas, to become slightly jigging in its rhythm.

The scheme is as follows.

4. 4. 6. 4. 4. 6. 4. 4. 6. 4. 4. 6 8 8

a a b c c b d d b e e b f f.

I. Versification.

5 stanzas of which the first four fall into pairs for rhythm.

(i) and (ii) in -aire and -er

(iii) and (iv) in -it and -ier

(v) -ent and -ie.

The stanzas have eight lines of eight syllables followed by a couplet refrain of 7 syllable lines.

8 8 8 8 8 8 8 8 7 7

a b a b a b a b c c

XV. Versification.

Six stanzas of eight lines with a rhyming couplet refrain.

8 8 8 8 8 8 8 8 8 8

a b a b a b a b c c

XVI. Versification.

This poem has seven stanzas, of which the first six fall into 3 pairs for rhyme.

(i) and (ii) in -er and -ure

(iii) and (iv) in -on and -ance

(v) and (vi) in -er and -ie

(vii) in -ous and -uire.

Each stanza has 6 lines with a rhyming couplet refrain, arranged as follows.

7 7 7 7 7 7 9 7

a b a b a a c c

The two 'a' rhymes together at the end of each stanza is unusual for Gontier. The effect is pleasing.

3. The Unica of C.

There are two poems in this category, numbers III and XVIII in the present text. The rubrics of C are suspect, being frequently confused and inaccurate and anonymity, as in the case of III, or the vague rubric 'Gontier' of XVIII should not be regarded as prejudicial to the authenticity of the poems, provided that there is reasonable evidence in favour of Gontier de Soignies.

III. This poem is included by Scheler, who, in the introduction to his collection of poems by Gontier, apologises for its presence there, 'Je ne sais plus de quelle autorité j'ai inséré la chanson no. 3; le MS. de Berne qui seul la renferme la produit comme anonyme et je crois à ce sujet devoir m'accuser d'une mégarde.'

However on further consideration it does not appear as if Scheler had any need to apologise. The poem has as much right to be deemed authentic as any of the unica of T. In subject, spirit and style it bears every sign of affinity to the poems definitely attributed to Gontier and particularly to those in the T group.

It resembles IX closely from the point of view of versification, as can be seen from the following plan. There are 6 stanzas of 8 lines each, followed by a three line refrain.

7. 4. 7. 4. 7: 4. 7. 4 4. 7. 4

a b c b d b e b f b f

Wherever the 7 syllable line in feminine as in the first line of stanzas (ii) (iv) (vi) and in line 7 of (iii), then the following short line has only 3 syllables. This suggests that the poem was written for singing and written, moreover,

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1. Introdn. p.x.

by a man who understood the art of song-writing. We find at the beginning of (ii) the following lines:-

Lais por coy me fait la belle
Mal sentir.

Where the final e of belle counts with the short line.

The three line refrain is extremely attractive, forming a cadence at the end of each stanza. It is unfortunate that the music is missing, as it would be interesting to observe how it was arranged to fit the words.

III. This poem is attributed to Gontier de Soignies by both Scheler and Dinaux and has aroused comment by its fundamental difference of subject from all the other poems.

Hitherto we have seen Gontier as the poet of courtly grace, a singer of 'amor fine' who praises the love of a married woman as sweeter than that of a maiden. In this poem we find him turned moralist, crying shame on the licentiousness of his time, on the sluggishness of the clergy who have no care for the souls committed to their charge and on the nobles, whose courts used to be so gallant but now offer no shelter worth the name to a poor poet whose best years have been given to making songs for their delight. Perhaps it is not a complete volte-face on the part of Gontier, for he does not anywhere depart from the courtly manner himself. What he deplores in this poem is the death of Chivalry and the rise of crudeness and immorality.

There is a suggestion, originated it seems by Paulin Paris[1], that the spelling of x for s in this poem is in mockery of the Spanish accent of Blanche of Castile. That there is little foundation for this suggestion is evident when we examine the usual orthography of C, which frequently uses x for s, as can be seen even from poem III. What is more the

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1. Hist. Litt. XXIII, 604.

Spanish jota does not occur in a word like sors or its derivatives.

Versification.

There are 5 stanzas of 8 lines, each followed by a couplet refrain.

8 8 8 8 8 8 8 8 8 8

a b a b a b a b c c

There are two lines missing in stanza (ii) probably after line 4.

4. Poem XIX Lors que florist la bruiere.

This poem is treated separately owing to the fact that it is handed down to us in an unusual manner. It appears in the table of contents of M but not in the text of the MS. It is ascribed in M to Gontier de Soignies, an attribution which is verified by the presence of the poem in the 'Roman de la Rose oũ de Guillaume de Dôle' as a work of 'Gauthier de Sagnies'. This is the only version of the poem extant.

The poem is sung at the wedding feast of the Emperor and Liénor. It consists of two stanzas, but it may be that only part of the poem is reproduced. There are certain small irregularities in the number of syllables and one in the rhyme, but it seems that the following is the scheme of each stanzas.

7 7 7 7 7 7 7 7 7 7 7 7

a b a b a b a b a b c b

Lines 2 and 4 of the refrain are identical.

The poem certainly presents the manner of Gontier de Soignies - the lines

'Amors doit estre ~~de~~ si coie

La ou ele va et vient' etc.

are particularly stamped with his character, and there is nothing in the poem to lead one to doubt its authenticity.

B. Poems of doubtful authorship.

There are three of these poems, which are set out in Appendix A.

I. This poem is anonymous in KNX and O. In T it appears among those ascribed to 'Gontiers'. This in itself is somewhat overwhelming evidence against the attribution of the poem to Gontier de Soignies, particularly since the only version, T, that puts any author's name to the poem, contains two stanzas of very doubtful origin - T (iv) and (vi).

It is possible that Gontier may have written the KNX short form of the poem, and that the two extra stanzas of O and T are later additions to the text. If we accept this theory, then KNX present an entirely anonymous poem. If we accept O as it stands, that also is anonymous except for a reference in the last stanza, suggesting 'Gontiers' as the author.

With this amount of evidence against it, we feel doubtful in accepting the rubric of T and consider it best to throw doubt upon the authorship of the poem. On examining the style there is a lapse such as the rhyme destroiz: foi in stanza (vi), but on the whole the style of the five stanzas as found in KNX is such as leaves one still wondering whether perhaps Gontier did write them. The conflict between the evidence of style and that of the anonymity is an even one.

Versification.

KNX have 5 stanzas. OT have 7. They are each arranged as follows:

7 7 7 7 7 7 7 7 7 7
a b a b a b a b c c

App.
II. This poem is attributed to Gontier de Soignies in one MS. only, N. It is given to Aubin de Sezane in X, to Aubin in O, to Gace Brulé in C and is anonymous in U.

1.
Huet rejects the poem from his edition of Gace Brulé, regarding the isolated evidence of C as inadequate. One is inclined to regard the isolated evidence of N in a similar manner, for in the matter of individual readings it has been found to differ a little from the rest of its family (KXP) and here it seems likely that X supported by O may present the correct attribution. There is a strain in the poem that grates somewhat when compared with the sentiments we have been led to expect from Gontier de Soignies. It occurs in stanza (v) of N and X where at line 7, X reads

'A touz sains le di
Se je pert mamie
Quen riens ne me fi'

and N has 'En deu ne me fi' for the last line.

This is not what one would expect and it seems as if X has tried to lessen the implication of the line by substituting riens for deu. O.C.U. omit the whole stanza. The versification is different from that of any of the poems under consideration. This in itself is of little significance for Gontier uses a variety of forms, but coupled with the previous observations it casts doubt on the authorship of the poem.

Versification.

NX have five stanzas, O five, C seven and U three.

The last line of each stanza varies somewhat in length, in some cases it has 5 syllables but also appears with 3 or 4.

5 5 5 5 5 5 5 5 5 (4 or 3)

a b a b a b a b a

III. This poem is ascribed to Gautier de Dargies in KN, to Raoul de Ferrières in M, to Gontier de Soignies in P and is

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1. Huet. G. Brulé.

anonymous in C. Huet in his edition of the poems of Gautier de Dargies[1] regards this poem with suspicion and we feel equally suspicious of it as a specimen of the work of Gontier de Soignies. The evidence of P against KN in its own group is slender, requiring further corroboration which cannot be produced.

In the poem there are lapses of rhyme such as one does not expect from Gontier who is usually careful in such matters,

In stanza (ii) we find -ors and -ous rhyming indiscriminately, while in (iii) 2, 4, 9 and (iv) 2, 5, the final word of each line is mie, a stylistic weakness of which Gontier is nowhere else guilty to such an extent.

Versification.

M has 6 stanzas, PNKC have 5. There are 10 lines in each stanza, while the number of syllables may be treated as 8 all through, although certain lines might be regarded as having 7, the question being that of the feminine e. The last line of each stanza has 7 syllables in any case.

This would give us:-

8.	7f.	8	7f.	7f.	8	8	7f.	7f.	7
a	b	a	b	b	a	a	b	b	a

C. Rejected Poems.

There are two poems ascribed to Gontier de Soignies by one or other of the Scholars who have studied his work, but which for various reasons appear to be by another poet.

The clearer example of the two is that of the poem App. B II; 'Ne me done pas talent', which is not admitted by Scheler, but which Dinaux includes as authentic. However, the poem appears in no single manuscript under the name of our poet and

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1. Huet, G. de D.

its style does not suggest his authorship. Where it bears the name of a poet, it is that of Moniot or Moniot d'Arras. Whether the attribution to Moniot is correct or not, there is every reason to set aside any suggestion that the poem might be by Gontier de Soignies. It has not the ease and grace of manner that one expects and this, combined with the evidence of the MSS. leads us to reject the poem.

Combien que j'aie demoré [App. B. I.]

The division of opinion in this case lies between Gontier de Soignes and the Vidame de Chartres. In favour of Gontier we have KNP while the Vidame has MTRAa to support him. By an examination of variants it is clear that MTRAa are all representatives of one tradition, while KNP represent another, which is part of the group KNPXV. Therefore we have a whole united group MTRAa in favour of the Vidame while Gontier is only named by three members of a group of 5.

The very subject matter of the poem sets it as the work of a man who had spent much time outside France and a long way from it. Gontier de Soignies nowhere gives any suggestion of lengthy absence from France beyond threats to go away and hide himself from Love by going on a crusade 'au Temple converser'.

The poem is a misfit among his poems but it agrees admirably with the life and style of the Vidame de Chartres, who most certainly went Crusading and spent much time away from his native land. There is another poem by the Vidame 'Tant con je fusse fors de ma contree' (Raynaud 502) which is in spirit identical with 'Combien que j'aie demoré' and claims it for the Vidame.

Unfortunately there are no linguistic grounds on which one can judge between the Vidame and Gontier, because Gontier has no traces of local characteristics that mark him as a Hainuyer. As Dinaux says, his language is 'd'une pureté désespérante' and offers us no help here or in any other case.

TABLE OF ATTRIBUTIONS.

K	N	P	X	O	M	T	R	A	a	C	U	u	H.
tier de gnies	Gontier de Soignies	Gautier de Dargies											
					Gontiers								
									Anon				
					Gontiers								
				Gontier de Soignies	Gontiers								
					Gontiers								
tier de gnies	Gontier de Soignies		Gontier de Soignies										
					Gontiers								
					Gontiers								
					Gontiers

TABLE OF RHYMES.

-a IV, vi.

-ace IX, v. [faice 2, embraice 4, manaice 6, mache 12]

-age VII, i. IX, iv. [outraige 2, coraige 6, paraige 8, hermitaige 10] XIII, iv. [-aige throughout]

-ai I, ii. VIII, vii, XVI, iv. XXI, iii. XXVI Refrain. App. A. I. iii.

-aie XIII, i.

-ain XIX Refrain. II, 2. [-aing]

-aine V, iii. XI, iv. XXI, ii. XXII Refrain

-ains V, iv.

-aint X, (ii). XVIII, v. [pœnt 6]. XXV, iii.

-aire XIII, vii. XXIII, i. ii. App. A. II, iii, iv.

-aires V, iv.

-ais XXI, vi.

-ait XII, iii, iv. XVI, iii. XVII. Refrain.

-ance I, iii. XXI, iv. XXVI, iii, iv.

-ans XXV, i. [chant 1.]

-ant II, iv. XIV. vi. XVII vi. XVIII, ii. XXV, vi [talant 7] XXVIII, i, ii. App. A. II, iii. [rent 1.] iv. [sent 3, anoiant 5, talent 9]

-as IV, v. XXI, iv.

-asse XI, v.

-aut XVI, vi. XXII, i.

-é XVI, v. XXI, ii. vi. XXIV, i. XXVII, v. [moustrer 3] vi. App. A. II, i. ii. [nes 1, grevés 3]

-eaus App. A. I, i. [riviaus 3, biaus 5]

-ee XXI, v.

-eil XXI, i. v.

-ence V, i. IX, ii. XII, i. ii.

-ens IV, i. [axndens 5] XXVII, i. ii.

-ent II, vi. VI, i. VIII, iii. X, i. [chant 2, semblant 3] XI Refrain, XIII, iv. XIV, v. XVIII, i. [gens 3, porsaint 7] XXII, iii. XXIII, v. XXV, i.

-ente V, v. VI, i. VII, ii. XIII, iii.

-er VIII, v. XII, v. vi. XV, i-vi. XXIII, i. ii. XXV, ii. XXVI, i. ii. v. vi. App. A. I, iv.

-erte XXIV, iii.

-es App. A. I. Refrain. vii.

-este XI, i.

-ẽur VII Refrain.

-euse See -ouse

-ez XXVIII, iii.

-i II, Refrain v. [hai 1, exondit 2] IV, ii. V, vi. X, iv. XXI, ii, iv. XXIV, ii. XXV Refrain. XXVII, iii, iv. XXVIII, i, ii. App. A. I, v. App. A. II, v.

-ie III Refrain. IX, vi. XI, ii. XII v. vi. XIII, vi. XXI, i. XXIII, v. XXVI, v, vi. App. A. II, v. App. A. III, iii, iv.

-ié XXVII, i. ii. App. III, v. [compaigne 8] vi.

-ien XVI Refrain. XXI, vi. XXV, iv.

-ient XIII, iii. XIV Refrain. XIX, ii. XXV, vi.

-ier VI, ii. IX Refrain. XVII, iv. XVIII, ii. XIX, i. XX, i. ii [prisonniers] XXIII, iii. iv. App. A. I, iii. App. A. III. iii. iv.

-iere VI, ii. XIX, i. XXI, iii.

-iers XII, i. ii. XVIII, iv.

-ille XI, vi.

-in XIII, vii.

-ine XI, ii.

-ir I, iii. III, i - v. IV, iii. V Refrain. VI, iv. X, iii. XV, i - vi. XXI, iii, XXIII Refrain. XXV, ii. XXVI, v. vi. App. A. I, ii.

-ire VI, iv. IX, i. XII, iii. iv. XIII, v. XXI, vi. XXIV, iv.

-ires V, ii. [pire 5 dire 6 martyre 8]

-is VIII, ii. XVI, ii. XVII, ii. XVIII, iii. v. [Esperiz 8] XX, i. ii. Refrain XXI, i. iii. XXII, v. XXVII; iii. iv. App. A. I, vi.

-ise I, ii, iv. VII, iii. XXIV, v.

-ist XIV, i. ii. XXII, iv.

-it VIII Refrain. XIII, v. [traï 3 merchi 8]. XXIII, iii, iv. XXIV, v. App. A. I, vii.

-oi IV, i - vi. VIII, iv. X, vii. XXV, v.

-oie I, i. XI, iv. XIX, ii. App. A. II, i, ii.

-oigne IX, vii. [Borgaigne 3, besoigne 7]

-onge. IX Refrain. XI, i. ~~[Borgoigne 3, besoigne 7]~~

-oir IV, iv. V, ii. XXI, ii. XXIV, iv. XXV, iv. App. A. I, ii.

-oit II, iii. X Refrain. XII Refrain. XIII, vi. XXVII Refrain. App. A. I, iv.

-oite XI, iii.

-oiz (and -ois) App. A. I, vi [foi 4]

-on V, iii. XIII, i. XX, i. ii. XXVI, iii, iv. App. A. I, i.

-ons X, v. XIV, iii. iv. XVIII, iii.

-or I, i. iv. V. i. XIII, ii. XV Refrain. XXI Refrain, iv - vi. XXII, iv.

-ors (also -ours) II, vii [desos 4] XVI, i. XXI, i. ii. v. XXIV, iii. App. A. III, i. ii. [touz 3, estous 6, covoitous 7]

-ort XVIII, Refrain. XXI, iii. XXV, iii.

-ose XI, v. XXIV, ii.

-oure XI, vi.

-ours see -ors.

-ous VI, iii. [fols. 6, angoissos II] VIII, vi. [estros 6] XXVI, vii.

-ouse VI, iii. [anoieuse 1, enteuse 3, covoiteuse 9, angoisseuse 13].

-u X, vi.

-ue V, vi.

-ueil XXI, i.

-ui XVII, iii. XXII, ii. XXV, v. App. A. I, v.

-uire XXVI, vii.

-uit II, i. XVII, i. XXI, v. XXIV, Refrain.

-une XI, iii.

-ure VII, v. XIII, ii. XXIV, i. XXVI, i, ii.

-us V, v. XVIII, i.

Notes on rhymes.

In the chapter dealing with the poet and his work, comment has been made upon the lack of information available concerning him. Historical documents yield nothing of his life and his own work is equally silent. It was hoped that a study of his language and use of rhymes would reveal some sign of dialect that might give help in verifying the theory that he came from Hainault, but no help is given.

M. Dinaux wrote, after a similar search 'Nous déclarons que nous n'avons pas trouvé la plus petite locution, le moindre mot, ayant un goût de terroir, rappelant les mœurs et usages du pays; pas un seul nom, pas même une allusion se rapportant à la contrée. Ce style est d'une pureté désespérante.'

In his criticism of Scheler's 'Trouvères Belges' Raynaud advised a close examination of the rhymes (Romania IX p. 141). This I have done and have concluded that Gontier wrote good Central French, when his language is examined without the veneer of dialect imposed by the scribes. There are no dialect forms at all, merely one or two unusual rhymes that require comment.

In XIII (1)9 we have, for the 3rd pers. sing. pres. subj. of cheoir the form chaie, rhyming with haie: laie: esmaie. This form is claimed by Burguy (Vol. II, 20) as a Burgundian form, but Fouché (p. 159) treats it as more general. He quotes various examples of it including the one found in our text and the form caie from 'Perceval'. Fouché does not enlarge upon the question of dialect forms but merely states the existence of this form alongside a similar form of asseoir.

It is possible that the form was more frequently found in Champagne and Burgundy, but it is likely that it had wider currency, - moreover it fits Gontier's rhyme scheme admirably, whether or not it was the form he would have used in ordinary speech.

In XVIII (i)7 we have the word <u>porsaint</u> rhyming with xordement: gens: noient.

Porsaint < cingit and yet rhymes with words that are derived from the Latin -<u>en</u>.

This throws an interesting light upon the question of <u>en</u> and <u>an</u> in Gontier's work. From the example in poem XVIII, one would infer that en retained its value of ẽn and had not lowered to ãn. Gontier rarely confuses <u>en</u> and <u>an</u> even though, by the twelfth century, they were undoubtedly pronounced alike in ordinary speech. In X (i) we have a monorhyme stanza containing resplant: chant: semblant: talant: mesdisant.

In XXV (vi) all are in -ant save <u>talant</u> in line 7.

In App. A. II (iii) we have rent: semblant: remirant: grant: chant: and in (iv) we have chantant: sent: anoiant: vivant: talent.

IV (i) has its rhymes all in -ens save for atendens, line 5.

From these examples it is clear that Gontier did not confuse the sounds to any great extent, and they also show that the scribes were undecided as to which graphy to use. Forms like <u>talant</u> and <u>atendens</u> show this. XXV (i), with its alternation of chant: deffent: pensans: sent: amans: gent: grans: sovent is particularly interesting.

The alternation of sound was probably only in the final consonants, the rest being a formal separation of <u>en</u> and <u>an</u>, but one cannot be sure in face of XVIII (i) where ẽn has not lowered and become identical with ãn. This particular case disagrees with Paul Meyer's belief in the purely formal distinction between the two, but the rest of Gontier's work appears to bear out his view 'En dehors des chansons de geste le mélange des rimes-<u>en</u> et-<u>an</u> est extrêmement rare jus qu' au XV siècle' (Phonétique française. 264).

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r	First Line	No. in Raynaud	Page.
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[illegible].	A la douçor des oiseaux	480	142.
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[illegible].	Quant il ne pert fueille ne flours.	2036	153.
[illegible].	Appendix of rejected poems.		
[illegible].	Conbien que j'aie demoré	421	158.
[illegible].	Ne mi done pas talent	739	160.

I.

MSS K P N

Scheler II.4

Dinaux IV 269

Raynaud no. 1753

Basis of text N

De La Borde II 338.

fol.106d. (i) Au tens gent que raverdoie,
Toute riens a sa color,
Que tout oisel mainent joie
Contre la fueille et la flor,
Lors di que grant tort avroie
Se ne m'i resbaudisoie
Por amor,
A qui li miens cuers s'otroie
Nuit et jor.

(ii) Mult est bele et bien aprise
Cele dont je chanterai,
Servir la vueil sanz faintise,
Siens sui et siens esserai;
En li a tant de franchise
Que se la serf, mon servise
Raverai;
Du cuer, qui mon cors justise
L'amerai.

(i) 6 m'i] me P-

(ii) 2 dont] por cui P-
8 cors] cuer.

(iii) Qui chiet en desesperance
Por les maus d'amer sofrir,
Mult a mauvese creance
Car n'en puet nus maus venir.
Cele serf sanz repentance
Qui m'a doné esperance
De servir;
Hé! Deus, donez li vuoillance
De merir.

(iv) Mult fist Deus par grant devise
Cele qui j'otroi m'amor,
Toute sa paine i a mise,
Qu'il en veut avoir honor.
Mult ai bien m'amor assise,
Car trestoz li mons la prise
De valor;
Ce me respent et atise
Ma dolor.

(iii) 4, n'en] m'en N- nus maus venir] maus avenir KP-
5, celi P-
8, Hé] Et N-

(iv) 3, sa] la N-
6, trestoz] trestout - K trestor P-

II.

MS T 133v°

Scheler II.8 Raynaud no. 2082.

Dinaux IV.269

De La Borde II 330.

(i) Bel m'est quant voi naistre le fruit,
Ke tos li mons de douçor bruit;
Ki perdu a joie et deduit
Ne puet muer ne li anuit.
Jel di por moi, qui amors fuit,
Ne puis garir ne jor ne nuit.
Pens et sospir et voil et di:
'Hé! avrai jou ja merchi?'

(ii) Mort m'a la belle dont me plaing,
Ki est lies de mon mahaig.
De li amer pas ne me faig,
Et des autres mon cuer desdaig;
S'ele m'a guerpi par son engaing,
En grant dolor mon cuer empaig.
Pens et sospir et voil et di:
'Hé! avrai jou ja merchi?'

(iii) Se jou sospir, c'est a boin droit,
Puis ke la belle me mescroit.
Ja Dieus ne plaice, ki loins voit,
Ke li miens cuers desbøiaus soit;
Tant m'a la belle en son destroit,
Ke de son tort li ferai droit.
Pens et sospir et voil et di:
'Hé! avrai jou ja merchi?'

(iv) Cil qui sevent mon convenant,
Me dient bien, mes ieus voiant,
Ke je languis et vois morant,
Et si n'empuis faire samblant.
Parmi tot cou si l'aim je tant
Ke ses hom sui a remanant.
Pens et sospir et voil et di:
'Hé! avrai jou ja merchi?'

(v) A une ocoison dont me hai
Ne puis venir a escondi;
Par consence de mauvais cri
A li uns l'autre mal bailli,
Mais teus s'en quide faire si
Ki s'en tenra a escarni.
Pens et sospir et voil et di:
'Hé! avrai jou ja merchi?'

(vi) Or me dient tote la gent
Ke je foli moult malement;
Por celi muir qui ne s'en sent
Et mes coraiges vers li tent;
Mais tant conois son vrai talent,
S'ele a mesfait or s'en repent.
Pens et sospir et voil et di:
'Hé avrai jou ja merchi?'

(iv) 3, Et not in T.

(v) 2. escondit T-

(vii) La felonie des pluisors
Nos deffendent joie d'amors;
Li maus k'en trai et la dolors
M'ont si conquis toz sui desos.
Vrais Dieus, quant vendra li secors
Que chil chaitis atent tous jors?
Pens et sospir et voil et di:
'Hé! avrai jou ja merchi?'

(vii) 5, verra T-

III.

MS C 31a

Scheler II.6 Raynaud 1411.

Brak. Arch. XLII.242

(i) Bels m'est l'ans en may, quant voi
Lou tens florir;
Oxel chantent doucement
A l'enserir.
Toute nuit veil et tressaul,
Ne puis dormir,
Car acen m'estuet penseir
Ke plux desir.
Moult hei ma vie
S'a teil tort me fait morir
Ma douce amie.

(ii) Lais, por coy me fait la belle
Mal sentir,
Quant del tout seux atorneis
A li servir?
Je ne veul ne se ne puis
Di li partir,
Car ne puis de mes dolors
Sens li guerir.
Moult hei ma vie
S'a teil tort me fait morir
Ma douce amie.

(ii) 9, from this stanza onwards C reads heit in the refrain.

(iii) Nuls ne seit a Keil dolor
Je m'en consir,
Ains ne li osai mon cuer
Del tout gehir.
Siens seux et fui et serai
Sans repentir,
Tous jors veuil lou sien servixe
Maintenir.
Moult hei ma vie
S'a teil tort me fait morir
Ma douce amie.

(iv) Deux, com sont en grant doutance
De faillir
Cil ki aimment de boin cuer
Et sans traïr.
Losenjor, Ki por noient
Suellent mentir,
Font bone amor remenoir
Et departir.
Moult hei ma vie
S'a teil tort me fait morir
Ma douce amie.

(iii) 5, fui] sui C-

(iv) 3, aimme C-
5, ki] ke C-

(v) Nuls ne puet de fau ce amor
A bien venir,
Car chascuns veult pour ameir
Et bien joir.
Lé malvaix font les cortois
Avelenir,
Nuls ne seit maix cui ameir
Ne cui servir.
Moult hei ma vie
S'a teil tort me fait morir
Ma douce amie.

(vi) Tresor veul ma retrowange
Defineir.
Gontier pri moult k'il la chant
Et faice oïr
Ou Pascor quant on vairait
Lou bruel florir;
Chevelier la chanteront
Por esbaudir,
Or aim ma vie
Car del tout m'ait afieit
Ma douce amie.

(vi) Before 9 C intercalates Moult heit ma vie.

IV.

MS T 115r°

Scheler II.11. Raynaud, no. 636.

Dinaux IV.269

De La Borde II 330

(i) Chanter m'estuet de recoumens
Quant l'ore est doche et clers li vens,
Et non pour quant si sim dolens,
Oiés pour quoi,
Quant ele a qui sui atendens
Ne velt avoir merchi de moi.

(ii) Mort aim ma dame et voil et pri
Mais d'une cose m'a trai
Quant li paroill si m'entrobli;
Oiés pour quoi,
Tant par desir l'amor de li
Ke tous sui fous quant je la voi.

(iii) Ne puis mon coraige covrir
De co ke plus voil et desir,
Bien m'en devroie repentir,
Oiés pour quoi,
Car molt voi a noient venir
Cou dont on fait plus grant desroi.

(iv) Se ma dame seüst li voir
Com je sui siens a mon pooir,
De moy aroit merchi espoir,
Oiés pour quoi,
Car ne me puis de li movoir,
Son plaisir faice je l'otroi.

(ii) 3, li] i T-

6, fous] faus T-

(v) Iceste amors me fait soulas
Soll del penser, quant plus n'en fas,
Et si resui dolans et mas,
Oiés pour quoi,
Quant je me gis, si m'en porchas;
Por el nel di ne mi anoi.

(vi) Ma rotrouenge finera,
Bien puet savoir ki amé a
Si bien ou malement m'esta;
Oiés pour quoi,
Car je sui chil ki l'amera
Si n'en fera plus grant effroi.

V.

MSS. M T

Scheler. II.15

Dinaux IV 269, 271.

Raynaud no. 622

Basis M

De La Borde II.330, 338.

169b. (i) Dolereusement comence
Qui chanter veut de dolor;
Las! de ce qui plus m'agence
Ainc n'en eu joie sanz plour.
Folz en faz ma penitence,
Car ainc ne li quis s'amor;
En moi fait une grant tence
Volentez contre cremor.
Mout aim et has dire et taisir,
Car des deus puis vivre ou morir.

(ii) D'amor fait mout mal li dires
Qui primes n'en set le voir,
Car plus grieve uns escondires
Que lonc tens en bon espoir;
Encor sunt li celer pire
Qu'al daerrain l'estuet dire
Et le cuer de li savoir;
En ansdeus gist grant martyre,
Deus m'en doint force et pooir!
Mout aim et has dire et taisir,
Car des deus puis vivre ou morir.

(i) 10, ou] et T-

(ii) Contains an extra line. It is possible that 5 and 6 are corrupt.

8, grans martires T-

9, doinst T-

(iii) Amors est et fole et vaine
Qui trop est mise a bandon,
Mes quant aprés la grant paine
Vient la joie par raison,
Lors est ele pluz certainne
Et s'en sunt li porfit bon.
De bon jor bone semaine,
Selonc l'ueuvre guerredon.
Mout aim et has dire et taisir,
Car des deus puis vivre ou morir.

(iv) Perilx est de teus afaires
Dont on n'est auques certains,
Car teus li samble contraires
Ou joies est mout prochains;
Mieuz vaut servirs et atraires
Et metre por pluz le mains
Cuer failli ne pris je gaires,
Car trop est folz et vilainz.
Mout aim et has dire et taisir,
Car des deus puis vivre ou morir.

(iii) 6, sunt] soirt T-

(iv) 1, teus] tos T-
2, nest] est T-
8, folz] faus T-

(v) Je faz, je croi, tele atente
Con li Breton font d'Artus;
Amors m'ocit et tormente
Et si nel savra ja nus;
Mieuz me vient de li l'atente,
Si que je ni face pluz
Que de la cortoise gente
Torner tote joie ensus.
Mout aim et has dire et taisir,
Car des deus puis vivre ou morir.

(vi) Mainte fois quant plus m'argue
La dolor dont je vos di,
M'est la volentez venue
. . . . . .
. . . . . .
Quant je sui dejouste li
Tote ai ma raison perdue,
Si m'a s'amors esbahi.
Mout aim et has dire et taisir,
Car des deus puis vivre ou morir.

(v)1, je] ce M-
2, Breton] Berton M-
7, cortoisie gente T-

(vi) 1, quant] dont M-
6, La ou jou siet joste li T-
2 lines missing in M and T

VI.

MS T 112v°

Scheler II.17 Raynaud no. 745.

Dinaux IV. 269

De La Borde II.330

(i) Douce amors ki m'atalente
Quant voi le termine gent,
Me remaigne el cuer la gente
Ki lumine mon talent.
Tant desir ke consente
L'amor ki si me vient lent,
Trop mi samble dure et lente
S'ele tost ne me consent.
Ne quier mais nule autre atente
Puis k'amors a li m'asent,
Et, por Dieu, ke ele sente
Le penser ou jou entent
Car tant i faic longe atente
Ke trop sui en grant torment.
Dieus! si m'alonge et tormente
La douçors k'encor atent.
Grant dolor puet consirer
Ki ja ne quide recovrer.

(ii) De s'amor par grant proiere
L'envi sovent et requier;
Drois est k'ensi la requiere
De doçor et de proier,
Car n'ai soig d'amor dobliere
Ki vient et va de legier.
. . . . . .
. . . . . .
Belle est et saige parliere
Et set tenir son cors chier,

Et a tous fait belle chiere
Sans cremeur de fol parlier,
C'ainc ne vi dame maint fiere
Vers home de sens manier,
Mais ele est d'autre maniere
Vers felon mauvais et fier.
Grant dolor puet consirer
Ki ja ne quide recovrer.

(iii) Molt est ma paine anoiemse,
Del tout sui jo soffraitous,
Car ma dame est si entemse
Et je ne sui si entous.
Amer devroie une touse;
Quant je sui si sos et fols,
N'empuis mais, k'amors joiomse
Me fait de li covoitous.
S'el de moi n'est covoitouse,
Jamais ne serai joiom s,
Car quant est plus covoiteuse
Et je sui plus angoisos,
Vers amors si angoisseuse
Ne puet nus estre orgellous.
Grant dolor puet consirer
Ki ja ne quide recovrer.

(iii) The final 2 quatrains are complete but the first two are irregular and are two lines short.

(111) 13, si] sui T-

(iv) Mes cuers se plaint et sospire
Por la riens ke plus desir;
Se ele moi ne desire,
N'est merveilles se sospir.
Gontiers, ki set mon martire,
Com griefment ali m'air,
Mais se je muir en ceste ire,
Je m'en tenrai pour martir.
E, Dieus, oserai li dire
Que de fin cuer la remir,
Com mal me font li consire
K'a li puis si pau venir?
Grant dolor puet consirer
Ki ja ne quide recovrer.

(iv) This stanza is 4 lines short. The first two quatrains are complete but the remainder of the stanza is confused.

VII.

MSS. K N X

Scheler II.20

Dinaux IV. 269

Raynaud no.34

Basis K

De La Borde II. 338.

222a. (1) El mois d'esté que li tens rassoage,
Chantent oisel et florissent boscage,
Amors desir fine et loial et sage,
Mes mult la trïs dangereusse et sauvage.
Et Deus li doint vers moi meilleur corage!
De nul grant bien ne m'asseür
En biau servise sanz eür.

(ii) Je serf touz jors et sui en bone atente,
Si come cil hons qui sa joie vient lente,
Car li ne plest que nul bien me consente,
Et nuit et jor me destraint et tourmente,
Et nepour quant seur toutes m'atalente.
De nul grant bien ne m'asseür
En biau servise sans eür.

(i) 2, florissent] fueillissent NX-
3, desir N-

(ii) 1, en] de N-
2, joie] voie X-

(iii) Cil est dolenz qui pert son bon servise,
Qui sert de cuer et aime sanz fantise;
Il n'affiert pas a sa grant gentillise
Qu'ele vers moi mes face en nule guise,
Mes ce me met du tout en sa franchise.
De nul grant bien ne m'asseür
En biau servise sans eür.

(iv) Mult me merveil qu'a moi seul fet contraire,
As autres est cortoise et debonaire;
Au donz semblant et au simple viaire
M'est il avis qu'el ne sache mal faire,
Mes mes eürs, espoir, la fet retraire.
De nul grant bien ne m'asseür
En biau servise sans eür.

(v) Salemons dit que ja pour norreture
Ne changera nule riens sa nature;
Se ele est tels com moustre sa faiture,
Ja, longuement ne me sera si dure.
Qu'el monde n'a tant douce criature
De nul grant bien ne m'asseür
En biau servise sans eür.

(iii) 3, sa not in X
5, ce] or NX

(iv) 5, espoir eurs. N-

(v) 3, faiture] nature X.

VIII.

MS T 114v°

Scheler II.69 Raynaud no.1914

Dinaux IV. 269

De La Borde II.330

(i) Ivers aproisme et la saisons
Ke chiet la foille des buissons,
Et li oisel laissent lor tons
Por la froidour del tans felons.
Las, trop m'est dure ma prisons!
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(ii) D'une pramesse ke li fis
Me menberra mais a tos dis;
Las! si lonc termine m'a mis
Del bien qui là m'estoit promis,
C'est a grant tort/ainc nel forfis.
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(iii) Cel qui bien aime et trop atent,
Saichiés qu'il est destrois sovent;
Mais, belle dame, a vous me rent,
Merchi vos proi tant durement;
Grant pechié fait qui se desment.
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(iv) Ne sai coment li vait de moi,
Mais pour li sui en grant effroi,
Et s'a autrui promet sa foi,
Dieus, com ma mort ne sai por quoi.
Certes, je l'aim et voil et croi.
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(v) Maint home voit on conforter
Par bel prametre sans doner,
Et s'or m'estuet mal endurer,
Bien puet li maus a bien torner;
Ensi doit on amors finer.
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(vi) Belle, por la doucor de vous
Sui je destrois et angoissous,
Por Dieu, car me faites joious
Del convent ki fu entre nous;
Por vous me muir tot a estros.
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(vii) Ma retrouenge finerai,
Chant i convient doucet et gai.
A Gontier chanter le ferai,
A ma dame l'envoierai,
Sans li de moi conseil n'arai.
Longe pramesse en lonc respit
Me taut grant part de mon delit.

(vi) 4, nous] vous T-

(vii) 4, Et T-

IX.

MS T 116r°

Scheler II. 21

Dinaux IV.269

De La Borde II.330

Raynaud no. 768.

(i) Je n'em puis mon cuer blasmer
Quant il sospire,
Car je vif a grant dolor
Et a martire.
Grant dolors est de penser
Ki n'ose dire,
Et plus grief de proier
Pour escondire.
De legier me puet la belle
Descon_fire,
Quant li pains de som païs
Me samble chire.
Car mieus aim de li songier,
Belle mensonge,
K'avoc une autre couchier
De jor sans songe.

(ii) Je terroie volentiers
S'obedience
K'il n'a nule si vaillant
Dus k'en Provence.
Certes jou aim mieus assés
K'ele me mence,
C'une autre me desist voir
Ki mains m'agence;
Bien fust m'ame en Paradis
Tot em presence,
Se je soffrisse por Dieu

(i) 14, mencoigne T-

Tel penitence.
Car mieus aim de li songier,
Belle mensonge,
K'avoc une autre couchier
De jor sans songe.

(iii) Je ne puis entroblier
Mon grant damaige,
Dont je sospir nuit et jor
Ens mon coraige,
Mais tant ai de reconfort
Ki m'asouage,
Ke ne li sui riens forfais
Par men folage.
Ses hom serai a toz jors,
Ja n'ierc salvage;
Bien venroie d'outre mer
Par son message.
Car mieus aim de li songier,
Belle mensonge,
K'avoc une autre couchier
De jor sans songe.

(iv) A mon cuer n'avoit pas fait
Si grant outraige,
Tant par est mieudre de moi
Sans signorage,
Ne por tant si humelie
Mon coraige,
C'ainc n'oï k'amors vansist
Gaigier paraige.
Bien sai ce, pour li irai
En hermitaige,
Et se li ferai conter
Par mon message.

(iv) 1, Fait not in T-

Car mieus aim de li songier,
Belle mensonge,
K'avoc une autre couchier
De jor sans songe.

(v) Se jou l'aim de tot mon cuer,
Drois est ke faice,
Car molt doit grant joie avoir
Qui ele embraice.
Ele me fist l'autre soir
Une manaice,
Pour qui il mestuet canter,
Si m'en solace.
Las, de cou avient jamais
K'ele me bace,
Pis arai ke forsenés
Ki porte mache.
Car mieus aim de li songier,
Belle mensonge,
K'avoc une autre couchier
De jor sans songe.

(vi) Mes chanters n'est pas soshais,
Quoi c'on die,
Mais si voil mon duel mener
Ke on en rie.
Bien vous die et puis jurer
Tel cortoisie,
K'amors se velt bien garder
Sans villonie.
En tel lieu velt asambler
Sa compaignie,

(v) 12, The scribe after this line returns to line 7 and repeats lines 7-12.

Ki ne li consent a faire
Villonie.
Car mieus aim de li songier,
Belle mensonge.
K'avoc une autre couchier
De jor sans songe.

(vii) Roytruenge je t'envoi
Droit em Borgoigne,
Au Conte ke jou moult aim,
K'il ce desronge;
Car ne sai trover som per
Dusqu'en Gascoigne,
A lui voill plaindre mon duel
Et ma besoigne.
Par amors li voil proier
C'un don me doigne,
Qu'en chantant le laist savoir
Et le tesmoigne.
Car mieus aim de li songier,
Belle mensonge,
K'avoc une autre couchier
De jor sans songe.

X.

MS T 110r°

Scheler II.25 Raynaud 354.

Dinaux IV.269

De La Borde II.330.

(i) La flors novelle ki resplant
Me fait renoveler mon chant,
Mais coment ferai bel samblant
Poureuc, se je n'en ai talant?
Tel duel me font li mesdisant.
Trop lons services sans esploit
Me fait sovent estre en destroit.

(ii) Nus ne set mais coment il aint,
Car s'il ne set celer som plaint
Et s'il fait çou ke l'amor vaint,
Li cris del siecle le destraint;
Ensi voit on k'amors remaint.
Trop lons services sans esploit
Me fait sovent estre en destroit.

(iii) Las, ne sai mais ke devenir,
Moi ne loist amer ne haïr,
K'a veüe ne l'os servir
Ne ne n'en puis del tot partir;
Itel dolor m'estuet soffrir.
Trop lons services sans esploit
Me fait sovent estre en destroit.

(iv) Çou ke jou fis por bien de li
Et pour son blasmes ke g'i vi,
Mest, las, a tel dolor verti
Qu'el ma del tout mis en oubli;
Mieus m'en venist soffrir le cri,

Trop lons services sans esploit
Me fait sovent estre en destroit.

(v) Molt a grant mescreance el mont,
Nules amors loiaus ne sont,
Car tout destorbent et desfont
Li mal parler ki entr'aus vont;
Leur villonie me confont.
Trop lons services sans esploit
Me fait sovent estre en destroit.

(vi) S'ele onques deboinaire ~~fie~~ fu,
Fu quant ele avra apercheü
Que par son tort m'a confondu.
Lors ne seront jamais creü
Cil par qui l'ai a tort perdu.
Trop lons services sans esploit
Me fait sovent estre en destroit.

(vii) Sa rotrouenge li envoi,
Que por Dieu ait merchi de moi;
S'ele n'en preut autre conroi,
Molt truis ens li mauvaise foi;
Las, che n'ert ja, ne sai pour quoi.
Trop lons services sans esploit
Me fait sovent estre en destroit.

The 8th stanza of 3 lines + refrain is clearly an addition.

Cest li nouaus ki damors soit
Trop sui pour li en grant destroit
Cil me consant ki par tout voit.
Trop etc.

XI.

MS T 114v°

Scheler II.27

Dinaux IV,269, 271.

De La Borde II.330

Raynaud no. 1777.

Paris. H.L. XXIII. 601.

(i) L'an ke la froidors s'eslonge,
Que li tans soes s'areste,
Que par Franche et par Borgoigne
Croist la flors ens la geneste,
Gontiers velt ke on responge
Ne mie a chanson de geste,
Mais d'une plus grant besoigne
Si ke ja ne ait contreste.
Je dirai le jugement
Le mieus au mien entient.

(ii) Je demande verté fine,
Mais ne sai coment le die:
Liquele, ou dame où meschine,
Vaille, mieus por estre amie?
Car cele ou mes cuers s'acline,
Espoir bien aucun deffie,
Et mes maus velt tel meschine
Dont autres ne garroit mie,
Je dirai le jugement
Le mieus au mien entient.

(iii) Amors est loiaus et droite
Envers toute gent comune;
Cil aime et chil plus convoite
Mains la blance et plus la brune;
Lonc cou ke chascuns esploite,
Trait chascun a sa chascune,
K'amors est large et estroite,
Chi se tient et cha s'aüne.
Je dirai le jugement
Le mieus au mien entient.

(iv) Je voil bien ke la gens oie
Coment fine amors se maine,
Chil ké de dame atent joie
Fols est si d'autre se paine,
K'autre amors est paile et bloie,
Mais ceste est de boine estraine,
A tesmoig tous ceus de Troie,
Ki tant fisent por Elaine.
Je dirai le jugement
Le mieus au mien entient.

(v) Amer dame est haute chose,
Mais toute autre amours est basse;
Pucele est con flors de rose
Que tost meur et tost trespasse;
Crient se mere ne le cose,
Bien comenche et tost se lasse;
Mais dame a se court si close
Que tous biens en li s'amasse.
Je dirai le jugement
Le mieus au mien entient.

(vi) Moi que caut se tous aoure,
Quant celui ki l'aime escille.
Poi l'en est se il laboure,
Puis c'a li amer s'atille;
Ne li caut ki le soucoure,
Et li deloieus perille;
Por che ne pris une moure
Fause amor ne volatille.
Dit en ai tel jugement
Le mieus au mien escient.

XII.

MS T 117r°

Scheler II.30 Raynaud no. 619

Dinaux IV.269

De La Borde II. 330

(i) L'an ke la saisons s'agense,
Ke voi florir les ramiers,
Et li dous cans recomence
D'oisellons par le vergiers,
Dieus, en si grant penitence
Ai esté deus ans entiers;
Las, ne plantai le semence
C'uns autres keudra premiers.
Cil se travaille sans esploit,
Ki ce desert k'autres rechoit.

(ii) Douce est d'amors la consence
Des dames as chevalliers
Se ne fust la mal voellence
Ki moet les grans encombriers.
Plus sui en grant astinence
Ke peneans pautoniers;
Dieus, ki por nos prist naissence,
Confonde les losengiers!
Cil se travaille sans esploit,
Ki ce desert k'autres rechoit.

(iii) L'on a veü desconfire
Maint prodome par agait,
Et s'engiens d'autrui m'empire,
Certes ne l'ai pas meffait.
Je l'ai sovent oï dire,
'Rices hom fait richeplait'.
Dame dieus les puist mal dire
Qui m'ont a cest duel atrait!
Cil se travaille sans esploit,
Ki ce desert k'autres rechoit.

(iv) Encoire me puet nostres sire
Conseillier, ki que m'esmait,
Qu'il m'ont en grant martire
Par lour parole et sans fait;
Mais se m'en loist escondire
Mieus m'ira c'or ne mi vait,
Car ne puis estre sans ire
Tant k'ele merchi n'en ait.
Cil se travaille sans esploit,
Ki ce desert k'autres rechoit.

(v) De cou ne me douc je mie,
S'a li me loisoit parler
Et ele entendroit la vie
Ke por li m'estuet mener,
Tant a sens et cortoisie
Ja nel porroit endurer
C'on voit sovent par envie
Loial amor destorber.
Cil se travaille sans esploit,
Ki ce desert k'autres rechoit.

(iii) 4, l'ai] l'a T-

(vi) Las, con fait mais felonie
Tot le mont entre meller!
Ki plus sevent de boisdie,
Ceaus voit on mieus recovrer,
K'a chascun jor font amie
Et si n'ont cure d'amer,
Il en ont la signorie,
Si font les loiaus gaber.
Cil se travaille sans esploit,
Ki ce desert k'autres rechoit.

XIII.

MS T. 116v°

Scheler II.52 Raynaud no. 1853

Dinaux IV.269

De La Borde II.330

(i) L'an ke li buisson
Sechent ens la haie,
Por le tans felon
Qui foillir nel haie,
A maint oisellon
Ki del tans s'esmaie;
Ki dont a amour,
Sans ocoison ...
Ne doute noif ki chaie.

(ii) Ki sert boine amor
Ne crient la froidure.
Or proi la gensor
Ke de moi ait cure,
Merchi nuit et jor;
Mais trop le truis dure
N'a soig de ma dolor
Dont je sospir et plour,
S'ele ne s'amesure.

(iii) Soffrir me convient
Et estre en atente;
Ki boine amor crient
De poi s'espavente;
Grans joies me vient
De servir la gente.
Dieus ke ne li sosvient
De cou ki m'avient,
Ke tant plor est gaimente?

(i) 5, A] sont T-

(iv) Je ne sai coment
Covrir mon coraige;
Si en grant torment,
Trop la truis sauvaige.
Si l'aim durement
Ke toz vis m'esraige;
Si mar vi son cors gent,
Se pitiés ne l'en prent
K'ele me rascuaige.

(v) N'aim pas a delit,
Aims sui en martire;
Si oel m'ont trai
Ki me solent rire.
Dieus, de si petit
Porroie estre sire.
Se la belle a voir dit,
Encoure avra merchi
Li las qui tant sospire.

(vi) Tous li siecles voit
Mon duel et ma vie,
Mais nus n'apercoit
Laquele est m'amie;
Si m'a en destroit
Ke tous m'entroblie,
Car s'ele m'ochioit,
Tant la voit et covoit,
M'ame seroit garie.

(iv) 2, courir] covir T-

(iv) 3 & 4, En grant torment
Sui trop la truis sauvaige

(vii) Amie, el defin,
Quant plus n'em puis faire,
Sievrrai mon train
Vers la debonnaire,
Tot droit mon chemin,
Et s'el doit bien faire
Car bien pens et devin,
Puis ke vers li m'aclin,
Ne perdrai mon afaire.

XIV.

MS T 110v°

Scheler II.34 Raynaud no. 1650.

Dinaux IV.269

De La Borde II.330

(i) L'an ke li dous chans retentist
D'oiseaus, et li tans resclarchist,
Dont tresaut mes cuers et fremist
Pour la douçour ki m'envaïst.
A petit d'assaut me conquist
La belle quant ele me rist.
Esperance ai, ki me sostient,
De joie avoir mais tart me vient.

(ii) Voirs est cou ke li villains dist:
'De bel samblant fous s'esbaudist'
En marvelleus travaill me mist
Li dous regars k'ele me fist,
Dont li miens cuers seche et languist;
Pechié fera s'el me traïst.
Esperance ai, ki me sostient,
De joie avoir, mais tart me vient.

(iii) Mi grant torment viegnent et vont,
Mais nus n'aperchoit quant il sont,
Fors ke moi aqui grant mal font.
Sovent emplor des ieus del front;
Je n'atent plus de joie el mont,
Fors tant k'ele s'amor me dont.
Esperance ai, ki me sostient,
De joie avoir, mais tart me vient.

(ii) 2, fous] faus T-

(iii) 6, dont] donst T-

(iv) Ele, qu'en puet sel me confont,
Quant se doucement me respont?
Et jou sui chil ki mot n'en cont
De quanques ele mi semont,
Ains li demant ke chil feront
Ki aiment et amé ne sont.
Esperance ai, ki me sostient,
De joie avoir, mais tart me vient.

(v) Quant je m'en part, si m'en repent
Ke ne parlai hardiement
Mais sa grans beautés me sosprent,
Ki tot me taut mon ensient,
Ke je n'os dire mon talent:
'Ma douce dame, a vous me rent.'
Esperance ai, ki me sostient,
De joie avoir, mais tart me vient.

(vi) Gontiers, ki fist les mos en chant,
Dist ke ja mus n'avra garant
Des qu'il est batus del vergant
Dont li amors bat son amant.
Esperance ai, ki me sostient,
De joie avoir, mais tart me vient.

(vi) 1, repenc T-

(vi) 3, est] sont T-

XV.

MS T 115v°

Scheler II.36 Raynaud 1404.

Dinaux IV.269

De La Borde II.330

(i) L'an quant voi esclaircir
Le tans et raverdir,
Ne me puis esbaudir
Car d'un grant duel m'aïr;
He amer!
Assai fas de chanter
Pour moi reconforter,
Car l'a m'estuet penser
Ou ne puis recovrer.
D'amors chascun jour
Crois et doble ma dolor.

(ii) [Celi doit on haïr
Et de s'amor partir,]
Molt est griés a soffrir
Grans amors sans joïr.
Las, por quoi m'en consir
Quant tot faic som plaisir?
Hé amer!
Dieus, ki porroit tant endurer
Que tant convient pener?
Bien puet l'on afoler
Longement consirrer.
D'amors chascun jor
Crois et doble ma dolor.

---

(1) 7, le T-

(iii) Tant le voi et desir
K'aillors ne puis guencir,
Mais ce me fait faillir
Ke ne mien sai covrir.
Hé amer!
Bien me doi trespenser,
Car hom ne set penser
Si belle ne sa per,
N'aint ne li vic fauser.
D'amors chascun jour
Crois et doble ma dolor.

(iv) Meus aim ensi languir
Entre vivre et morir,
Ke une autre acoillir
Ki m'aint sanz repentir.
Hé amer!
Por grant bien esperer
Doit on molt endurer;
Las, ne m'en puis torner
Ne men duel oublier.
D'amors chascun jour
Crois et doble ma dolor.

(v) Onques n'en seuc mentir
Vers amors ne traïr,
Quoi qu'en doie avenir
Ne puis sans li garir.
Hé amer!
Ne puis par el passer.
Mais mon grant duel mener,
Et ens merchi ester,
Soffrir et sospirer.
D'amors chascun jour
Crois et doble ma dolor.

(iii) 1, Kant T-

(vi) Gontiers au defenir
S'a plus n'empuet venir,
De tos maus velt issir
Et cest siecle guerpir.
He amer!
Pour Dieu passeray mer
Au Temple converser,
Car là m'en voill aler
Ou je n'oie parler
D'amors chascun jour
Crois et doble ma dolor.

(vi) 2, empuet T-

XVI.

MS T 113r°

Scheler II.43

Dinaux IV.269, 273.

De La Borde II.330, 338.

Raynaud no.2031

Paris. H.L.XXIII.602

(i) Li tans noveaus et la douçors,
Ke nous retrait herbes et flors,
Me fait estre pensieu d'amors
Et renovelle mes dolors.
Ce dont me plaig sor tote rien,
Tenroit uns autres a grant bien.

(ii) Vers une dame de haut pris
Avoie mon coraige mis;
Trop legierement le conquis,
Autrui fust bein et moi est pis.
Ce dont me plaig sor tote rien,
Tenroit uns autres a grant bien.

(iii) Savés por quoi je m'en despait?
Ele estoit molt de riche fait;
Or croi ke mains de bien i ait
Quant jou si tost i trovai plait.
Ce dont me plaig sor tote rien,
Tenroit uns autres a grant bien.

(iv) Un grant termine li celai
C'onques jehir ne li osai,
Et tantost ke jou li proiai,
Tout quanques je quis i trovai.
Ce dont me plaig sor tote rien,
Tenroit uns autres a grant bien.

(v) Molt li seüsse millor gré
S'un petit m'eüst refusé,
Ou tart ou a envis doné
Cou ke jou avoie rové.
Ce dont me plaig sor tote rien,
Tenroit uns autres a grant bien.

(vi) Or proi Gontier ke chant en haut,
Et si li die ke poi vaut
Chasteaus com prent par un assaut
Ki se rent ou autrui n'en chant.
Ce dont me plaig sor tote rien,
Tenroit uns autres a grant bien.

(vi) 4, MS reads Ki se tient ou il autrui nen chant.
The version given in the text is that of Scheler.
Dinaux gives, Et se tient vers cil cui n'en chant.

XVII.

MS T 113v°

Scheler II.41

Dinaux IV. 269, 279.

Raynaud 2081

Paris H.L.XXIII.603

(i) Li tans qui foille et flor destruit,
Taut as oiseaus joie et deduit;
Ne puet muer ne li anuit
Cui boine amors eskieve et fuit;
De moi le sai, d'autre le quit.
Por Dieu li pri, se j'ai meffait,
Selonc l'uevre merchi en ait.

(ii) La plus gente ce m'est avis,
Ki onques portast flor de lis,
M'a ce mandé dont sui pensis;
S'il est ensi com j'ai apris,
Mieus vauroie estre mors ke vis.
Por Dieu li pri, se j'ai meffait,
Selonc l'uevre merchi en ait.

(iii) Molt a lonc tens ke je n'i fui,
Tant ai je plus sovent anui,
Se voil trametre ne sai qui,
Certes, ne m'en croi en nullui:
Som plaisir faice, que siens sui.
Por Dieu li pri, se j'ai meffait,
Selonc l'uevre merchi en ait.

(iii) 2, aije] aie T-

(iv) En dormant le suel embraichier,
Mais quant ce vient au revellier,
Si ne m'en sai ou consellier,
Por quant j'en ai boin recovrier
Puis ke je tieg son oreillier.
Por Dieu li pri, se j'ai meffait,
Selonc l'uevre merchi en ait.

(v) La belle a droit et jou ai tort,
Par moi ne puis avoir confort;
Dieu proi del chiel k'ali m'acort,
Ou se cou non pres sui de mort,
Ne n'ai fiance en autre sort.
Por Dieu li pri, se j'ai meffait,
Selonc l'uevre merchi en ait.

(vi) Belle, quant mi per vont chantant,
Le chief enclin vois sospirant;
Joie et duel sont ens moi tenchant,
Jou en sospir et plour et chant;
Del tot me met en vo comant.
Por Dieu li pri, se j'ai meffait,
Selonc l'uevre merchi en ait.

(iv) 4, sen ai T-

(v) 5, sort] sot T-

XVIII.

MS C 137b

Scheler II.39

Wack. 59.

Raynaud no.723

Paris. H.L. XXIII. 604.

Dinaux IV. 269, 278.

(i) Li xours comence xordement;
Xors est li siecles devenus
Et xort en sont toutes les gens,
Xors est li siecles et perdus;
Ki de l'autrui veult maix noient
Mout xordement est respondus,
Et malvestiés le mont porsaint
Ke les barons fait xors et mus.
Chanteis, vos ki veneis de cort,
La xorderie por lou xort!

(ii) Duel ai del clergiet tout avant,
Ki nos devroient chaistoier,
Ki en lor sen se fient tant
Ke il veullent Deu engignier.
. . . . . .
. . . . . .
Prendre veullent et mentir tant
Et adés avoir faus luier
Chanteis, vos ki veneis de cort,
La xorderie por lou xort!

(ii) 8, lueir C-

(iii) Duel ai des dames ki meffont
Et a tort laissent lors maris,
Ke signors boens et loiaulz ont
Et fors ceaus aimment les faillis.
Lais ces dolentes ke feront
Quant vanroit a jor del juïs?
Ke li martir i trambleront
Lors les consaut Sains Esperiz!
Chanteis, vos ki veneis de cort,
La xorderie por lou xort!

(iv) Duel ai des povres cheveliers
Dont si haus suet estre li nons,
Car on les soloit ~~kair~~ tenir chiers
Et faire signors des barons.
Or est grant chose li maingiers
Et en tout l'an uns petis dons
Et s'un pouc monte li dongiers,
Aincor en est li respis lons.
Chanteis, vos ki veneis de cort,
La xorderie por lou xort!

(v) Amors soloit faire jaidis
Plux de miraicle ke li saint;
Maix or est tous perdus ces pris
Et li bruit des tornois remaint.
Je ne sai dis en nul païs
Dont nulz de bien faire se poent.
Gontiers deproie ces amis
Et lor lowe ke chascuns aint.
Chanteis, vos ki veneis de cort,
La xorderie por lou xort!

XIX.

MS u 96r°b.

Appears in table of M only.

Servois. G. de Dôle line 5215 ff.

Servois " Introduction ciii, cvi-cviii, cxii.

R. Lejeune, G. de Dôle, xiii.

Paris H.L. XXIII. 600.

De La Borde II.338

Fauchet. Ant. Gaul. II. 572v°

Dinaux IV.267, 269.

(i) Lors que florist la bruiere,
Que voi les prez raverdoier,
Que chantent en lor maniere
Cil oisillon el ramier,
Lors sospir en mon corage
Quant cele me fet irier
Vers qui ma longue proiere
Ne mi pot avoir mestier.
Celui aim d'amor entiere
Dont j'ai le cuer d'ire plain;
Las, ce mi fet estre en paine
Dont j'ai le cuer d'ire plain.

(ii) Trop vilainement foloie
Qui ce qu'il aime ne crient,
Et qui d'amors se cointoie
Sachiez qu'il n'aime nient;
Amors doit estre si coie
La ou ele va et vient,
Que nuls n'en ait duel ne joie
Se cil non qui la maintient.
Celui aim d'amor entiere
Dont j'ai le cuer d'ire plain;
Las, ce mi fet estre en paine
Dont j'ai le cuer d'ire plain.

XX.

MSS. KNP

Scheler II.47

Dinaux IV. 269, 273.

Basis K

Raynaud no. 1289.

De La Borde II.338.

1.221b. (i)

Merci, amors, ore ai mestier,
Certes, de vostre guerredon;
Lonc, tens m'avez fet traveiller,
Mes or sui morz sanz guerison,
Car tout autre mal sont legier
Fors celui qui par mesprison
M'a ocis.
Gente de cors, simple de vis,
Pour vous morrai loiaus amis.

(ii)

Je doi bien estre prisoniers
A cele qui je sui prison,
Si ne m'en doi pas mesprisier;
Trop sui de bele souprison,
Mult m'en pris et m'en doi prisier,
Car mult m'est bele tel prison
Com sui pris.
Gente de cors, simple de vis,
Pour vous morrai loiaus amis.

(i) 1, mesteier N-

4, mort NP-

(ii) 4, souprison] mesprison P-

5, pris] puis P-

6, m'est] est K-

XXI.

MS T. 111v°

Scheler II.50

Dinaux IV.269

De La Borde II.330

Raynaud 992.

Paris. H.L. XXIII.603.

(i) Quant j'oi el bruel,
Desous le fuell,
La douce retentie,
Et voi el flors
Pluisors colors
Moi membre de m'amie.
Simple a le vis
Et douc le ris;
Desi ke a Pavie
N'a som parell;
Par son consell
Me mis en sa baillie.
Or me doinst Dieus la soie amor,
Et li otroit joie et baudour.

(ii) Tant ai amé
Et tant pené
K'ele conoist ma paine,
S'avra merchi
De son ami,
Car s'ele ne m'est saine,
Saice pour voir,
Ne main ne soir
N'est ma joie certaine.
Belle, secors!
Aidiés, la flors,
De tote docor plaine!
Or me doinst Dieus la soie amor,
Et li otroit joie et baudour.

(iii) Dieus, ke ferai?
Coment arai
La riens ke tant ai chiere?
Ce m'est avis
K'en Paradis
Soie ensamble od Saint Piere.
Tant la remir
Ke par desir
Et aim sa simple chiere;
Pres sui de mort
Sans nul confort,
S'ele me met arriere.
Or me doinst Dieus la soie amor,
Et li otroit joie et baudour.

(iv) Je n'en criem pas
Mais pour quoi, las,
Ai ens li tel fiance?
Par droi m'i fi
Ke sai de li
K'ele est de cuer si france
Qui de s'amor
Pramet la flor,
N'en doist estre ens dotance;
Moi le pramist,
Seür l'en fist
Par le don de sa mance.
Or me doinst Dieus la soie amor,
Et li otroit joie et baudour.

(iii) Lines 5-7 are repeated in the MS.

First version	Second version.
Ken paradis	Quen paradis
Soie ensamble Saint piere	Soie ensamble od Saint piere
Quant la remir.	Tant la remir.

(iv) 5, li] si T-
(iv) 12, sa] se T-

(v) N'ai nul deduit
Ne jor ne nuit,
Ains travail ma pensee,
Et nuit et jor
Pens por s'amor,
Teus est ma destinee;
Ne m'esmervell
Se por li vel,
Car plus belle est ke fee;
Mieus vaut ses cors
Que tos li ors
Dus qu'en la mer betee.
Or me doinst Dieus la soie amor,
Et li otroit joie et baudour.

(vi) Qui sa valor
Et sa docor
Tote vauroit descrire,
Mar fuiast mais
Sans entrelais,
Car trop aroit a dire
De sa bonté,
De sa beauté,
Ke onques rien n'empire.
Cil li doinst bien
Sor toute rien,
Qui de tous biens est Sire.
Or me doinst Dieus la soie amor,
Et li otroit joie et baudour.

(vi) 14, baudour] laudor T-

XXII.

MSS. MTOKNX.

Scheler II.53

Dinaux IV.269

Raynaud no.396

Basis K

De La Borde II.330,338.

Spanke 183, 392.

Arrangement of stanzas based on KNX

KNX	1	2	3	4	5	
MT	1	2	6	3	4	+ 5th of its own which = 04
O	1	2	3	5	6	+ 4.7.8 of its own. 04 = MT.5.

Stanza I ii. to II i. is missing in M owing to mutilation.

3b. (i)

Quant oi tentir et bas et haut
Le rosignol parmi le gaut,
Je l'escout, las, mes moi n'en chaut
Car la joie du cuer me faut.
Chascun jor ai nouvel assaut
D'amours, ne sai si riens me vaut,
Grant dolor est, et grief paine
Tret l'on d'amours loigtaine.

(ii)

Je plaindroie mon grant ennui,
Dolenz, mes je ne sai a qui.
Onques la bele ne conui
Ne ses privez onques ne fui;
Ce que g'en sai c'est par autrui,
Si m'a conquis que ses hons sui.
Grant dolor est, et grief paine
Tret l'on d'amours loigtaine.

(i) 3, n'en] qu'en TO- 4, de] du KNXT; car] quant T- 6, Et damors N, si riens] T corrupt - 8, l'on] l'en KO, on T-

(ii) 1, plainderai T- 2, a cui O- 3, la bele] labe N- M reads Car ainc la. Rest omitted. - Kainc ains la belle T- 4, Missing in N- 5, Mais cou ke jen sai p.a. MT- 6, si m'a] ma si MT-

(iii) Com fous ai dit, si m'en repent,
Trop en paroil certainement,
Car ainz n'oi son acointement,
Si vueil qu'ele m'aint loiaument,
Mes on devine plus souvent
Ce dont on a greigneur talent.
Grant dolor est et grief paine
Tret l'on d'amours loigtaine.

(iv) Ne qier pas desloial amour,
Mes conpaignie sanz folor,
Son biau parler et sa douçor
Et l'un pour l'autre face honor;
Qui d'amors qiert plus grant laissor,
Toz jors empire au chief du tor.
Grant dolor est et grief paine
Tret lon d'amours loigtaine.

(iii) 1, com] que NTM- fous] faus T- si] or NMT-
2, Trop ai parle hardiement MT-
3, Missing in MT- ainz] ainc N-
4, Si vuil] qui veut M, qui voil T-
6, De ce con a meillor talent MT

(iv) 1, Je ne quier d.a. MT- 4, Li uns p.l'a. M-
ki a l'a. T- face honor] faire hn.. M,
faire amor T-
6, Toz en est pire MT-

(v) Trop veut avoir d'amors conquis
Qui plus en qiert honor et pris,
Et en deduit et joie et ris
Est plus cortois et melz apris;
Assez conqiert ce m'est avis
Qui bons devient pour estre amis,
Grant dolor est et grief paine
Tret l'on d'amours loigtaine.

(v) 1, T.v. damor avoir M- 2, Ki plus conquiert donor et pris T- 3, Mais aint joie et deduit et ris M- honor et ris T- ris] pris KNXO- 4, Est] et KONXMT- Et soit cortois et bien apris MT- 5, Car mout conquiert MT-

---

O (iv). MT (v). Given according to O.

Je quier plus et faire nou doi
Ma dame acui dou tot motroi
Mais quen li truisse bone foi
Ne autres ni soit mieuz de moi
Et se je tant i sai et croi
James nen puis avoir trop poi
Grant dolor.

O (vii) Gontiers mout trait grief poinne
De ceste amor lointainne
Dame deus mi ramoinne
Doucour et bone estroinne
De perdre amour vilainne
Et touz ces qui sen poinnent
Grant dolor.

O (viii) Ainz tel mervoille mais noi
Quant de ce muir conques ne vi
E sele na de moi merci
Na soing damie ne dami
Tant par desir lamor de li
Que toutes autres en obli.

XXIII.

MS T 115v°

Scheler II.56 Raynaud no.175

Dinaux IV.269

De La Borde II.330

(i) Quant li beaus tans a nous repaire,
D'amors me voil forment pener;
De ma vie voil present faire
Celi qui je voil moult amer,
Mais je criem moult ke ne me faille;
Pour cou me voil auques haster
Et se de moi se velt retraire,
Tot entresait m'estuet finer.
Celi doi par tos servir
Par qui puis vivre et morir.

(ii) Ele est molt france et deboinaire
Qui nuit et jor me fait penser;
Nule n'en sai de tele afaire
Por son ami bel aparler.
Certes, tous li cuers m'en esclaire
Quant je la voi rire et juer;
Moult emporte riche douaire
Cui del tout velt s'amor doner.
Celi doi par tos servir
Par qui puis vivre et morir.

(ii) 1, Tele T-

(iii) Ens mon cuer a un mot escrit
Que li oï dire l'autrier;
Ele me dist c'un seul petit
Me tenoit ele ens son cuer chier.
Lies en doi estre de son dit,
Car ele fet moult a proisier;
S'or puis faire ke ne n'oblit,
Moult m'en doi faire baut et fier.
Celi doi par tos servir
Par qui puis vivre et morir.

(iv) Ne voil avoir mais nul respit,
Mon cuer li voil tot otroier,
Amer la voil de cuer parfit,
Car ne sai riens de losengier.
Puis ke jou ai moult bien ellit,
Pener me doi et travellier,
Car ki ne paine, a paines vit,
Car oï dire ens reprovier.
Celi doi par tos servir
Par qui puis vivre et morir.

(v) Certes, se ele me consent,
Je nel lairai por nule en vie
Ains l'amerai tot coiement,
Ke on n'en gabe ne n'en rie.
Belle, mes cuers pas ne desment,
Car nuit et jour ne vous oublie,
Et si vos di certainement,
Sans vostre amor pris poi ma vie.
Celi doi par tos servir
Par qui puis vivre et morir.

(iii) 4, mon T-

XXIV.

MSS. KXOC.

Scheler II. 58.

Raynaud 2115.

Dinaux IV.269.

Basis of text K.

Brak. Arch. XLII. 359.

Spanke 181, 391.

Arrangement of stanzas:- O intercalates two stanzas between nos. 4 and 5, and adds a couplet after 5. C gives stanzas 1, 4, 2, in that order, followed by a stanza peculiar to itself, followed by the first of the two stanzas intercalated by O.

382b. (1) Quant li tens torne a verdure
Au coumencement d'esté,
Mult ont cil bone aventure
Qui aiment et sont amé.
Mes j'aim las en tel mesure
Qu'a tart avrai recouvré,
Car la franche criature
Ne set pas ma volenté.
D'amors n'ai autre deduit
Fors penser et veillier la nuit,

---

(1) 3, Cil aient b.a. C-
5, Mais j'aing O, Las et j'ain C-
6, Qu'a] Car O
7, Car] Que O
9, Nai lais autre C-
10, For songier et penser O-

(ii) Tant est preuz et haute chose
La bele dont je vous di,
Que nus querre ne li ose
Ne parler d'amours a li.
Au lis a la flor de rose
M'en dedui et m'en oubli,
Car mes cuers point ne repose
Si n'en os crier merci.
D'amors n'ai autre deduit
Fors penser et veillier la muit.

(iii) Mult ai longuement couverte
Ceste volenté d'amours,
Mes se par nule deserte
M'en pooit venir secours,
Ne plaindroie pas la perte
De l'atente de toz jours;
Car l'ire que j'ai soufferte
M'alegeroit ma dolors.
D'amors n'ai autre deduit
Fors penser et veillier la nuit.

(ii) 2, La bele dont je chant X- 3, nus] nuns O nuls C-
After 3 X adds Ne parler de li ose.
4, Ne damors p.a li C- 5, A la flor et a la roze C
6, Men desdui a tens seri C-
7, Mes cuers ne dort ne repose C-
8, Si ne os O; Mais tous jors proie mercit C-

(iii) 4, Nen peust v.s. O- 5 plaindre O-
6, toz] ii O-
8, dolour O, dolor X-

(iv) Deus, com est de joie sire
Qui souvent la puet vëoir,
Et cil plus qui li puet dire
Partie de son vouloir;
Mes je ne puis pas eslire,
Chascuns face son povoir;
Melz vueil estre en ce martire
Que d'un' autre joie avoir.
D'amours n'ai autre deduit
Fors penser et veillier la nuit.

(iv) 2, Qui tous jors la p.v. C-

For lines 5-8 C reads Nen sai lou millor dire
Chascuns l'aime en bone foy sain muels
Soffrir cest martyre Ke dune autre joi avoir.

8, un'] une OC un KX-

(v) Mander li vueil mon servise
Et saluz par un escrit,
Et prier par sa franchise
Qu'a la joie me m'oublit;
Mes aucun preu en ellise
Qui ele d'amours affit,
Qu'on ne puet en nule guise
Avoir joie sanz delit,
D'amors n'ai autre deduit
Fors penser et veillier la nuit.

(v) 2, un] mon OX- 4, Que] Qua K
5, eslise OX- 6, Cui O- 7. on] en K.

The 5th stanza of O reads:

Grant honor li a donee
Damedeus par tout le mont
Quant li moillor de sa contree
Sen poinnent et proesce en font
Mais ainz nen fu aparlee
Ja si hardi ne seront
A toz est si redoutee
Ja senblant ne lenferont.
Damors.

C (v) is the same as far as line 5 where it reads:

Ne jai n'en iert apairlee Jai tant hardi ne seront
Car tant est deans redoutee ke jai ne li gehiront
D'amors.

O (vi) Je sui las en longue atente
Conques samor ne li quis
Toz jors i metrai m'entente
Et servirai ses amis
Sor tote rien matalente
Ses gens cors et ses clers vis

Mais ce mocit et tormente
Que sui loing de son pais
Damors.

0 puts a final couplet after the end of the poem:-

Ainsi mesloigne et fuit
En po de terme mavra destruit.

C (iv) Mult aime les cheveliers
Donor faire et de parolle
Mais jai tant nes avra chiers
Ke de riens la truissent fole
Elais ces doulx acointiers
Me garist et si mafole
D'amors.

There are two lines missing before the refrain.

XXV.

MS T 112r°

Scheler II. 61 Raynaud no. 309.

Dinaux IV. 269

De La Borde II.330.

(1) Se li oisiel baisent lor chant
Por la froidour ki lor deffent,
Et je sui las mas et pensans
Por celi dont au cuer me sent.
Tuers est boins a tos amans
Car mains en vont entre la gent,
Si sont les nuis longhes et grans,
Si i loist penser plus sovent.
Doce dame, pour Dieu merchi,
Aiés pitié de vostre ami.

(11) Je me delit em boin penser,
Quant je n'em puis a plus venir;
Grans dolors est de trop amer
Qui ne s'em puet auques joïr.
On me soloit saige apeller,
Or me puet on pour foll tenir;
Ensi m'estovra endurer
Tant k'il li venra a plaisir.
Doce dame, pour Dieu merchi,
Aiés pitié de vostre ami.

---

(11) 3, Est not in T.

(iii) L'uns amans fait l'autre confort
S'aucune enfretés le destraint,
Mais cestui mal tieg a plus fort
Por tant si nus hom ne me plaint.
Dieus, com vaut poi mains de la mort
Amors ki par cremor remaint,
Dont on aroit joie et deport
Mais ke li lieus lour en soffraint.
Doce dame, pour Dieu merchi,
Aiés pitié de vostre ami.

(iv) Je ne sai mie son voloir
Ne ne mi aseür de rien
Fors soul itant que jou espoir
Qu'el me vauroit auques de bien;
Mais chil qui l'ont en lor pooir
Sont assés plus felon ke kien.
Dieus, je n'em puis consell avoir,
Mieus mi feroient li paien.
Doce dame, pour Dieu merchi,
Aiés pitié de vostre ami.

(v) Ne sai mais ke dire de moi,
De toutes pars sospris en sui,
Car en cels nule amor ne voi
Ne ni puis venir par autrui.
Molt me het Dieus, ne sai por quoi,
Quant il me fet si grant anui.
La belle em penst a cui m'otroi,
Ou, se cou non, mar le conui.
Doce dame, pour Dieu merchi,
Aiés pitié de vostre ami.

(vi) Que je rie est ju et chant,
Bien sai la ou li maus me tient,
Et si m'estuet faire samblant
Autre ke del cuer ne me vient;
. . . . . .
. . . . . .
Auques doit covrir son talant
Cil ki loial amor maintient.
Douce dame, pour Dieu merchi,
Aiés pitié de vostre ami.

XXVI.

MS T 114r°

Scheler II.63 Raynaud no. 800

Dinaux IV.269

De La Borde II.330

(i) Soffers me sui de chanter
En iver par la froidure,
Or m'estuet renoveler
Au beau tens ki m'aseüre
A cels que je voi amer
Lairai et rire et juer.
Ahi, sovent sospir quant je n'ai
Amor fine; ou le querrai?

(ii) Or ne m'en puis mais celer,
Pres sui de boine aventure;
Ceaus ki servent por giller
Et aiment par covreture,
Ceaus lairai outre passer,
Leur vilain mestier mener.
Ahi, sovent sospir quant je n'ai
Amor fine; ou le querrai?

(iii) Si Dieus me faice pardon,
Molt par me torne a grevance
Kant cele aime se moi non,
K'ai servi a m'enfance;
Teus en a pris le baston
Ke je tieng a compaignon.
Ahi, sovent sospir quant je n'ai
Amor fine; ou le querrai?

(iv) A sa grant maleïcon
Aie jou de lui dotance,
Faus li cauce l'esperon;
S'el consieut devant ma lance,
Metrai lui mon gonfanon
Parmi le cors a bandon.
Ahi, sovent sospir quant je nai
Amor fine; ou le querrai?

(v) Ne puis boine amor trover
En France ne en Normendie;
Outre mer vaurai passer,
. . . . . .
Partout ferai demander
Amors fines por amer.
Ahi, sovent sospir quant je n'ai
Amor fine; ou le querrai?

(vi) Celui doit on avourer
Ki les prisoniers deslie;
Jhesus cris nos puist sauver
Et moi et vous, doce amie,
Et si nostre amor garder
Ke nus ne nous puist meller.
Ahi, sovent sospir quant je n'ai
Amor fine; ou le querrai?

(vii) Losengier vilain jalous
Quident boine amor sosduire,
Felon sont et envious,
Bien les devroit on destruire.
Belle, amés moi, et je vous,
Si avrons joie ambedous.
Ahi, sovent sospir quant je n'ai
Amor fine; ou le querrai?

XXVII.

MSS C M T.

Scheler II.66.

Dinaux IV.269.

Brak. Arch. XLII.370.

Basis M.

Raynaud no. 1089.

De La Borde II. 330, 338.

MT have 6 stanzas while C adds a 7th peculiar to itself.

l.169a. (i) [Tant ai] mon chant entrelaissié
Qu'a grant enui le recomens.
Maiz qui ore m'ont traveillié?
Amors et joies et jovens;
Je me fac baut et envoisié,
Maiz li cuers suefre granz tormens,
Se cele n'a de moi pitié
Por qui je sui sovent dolens.
N'est pas d'amors en grant destroit
Qui par mal traire s'en recroit.

(ii) Conment qu'ele me face irié
D'autre amer ne me preut talens
Mon cuer i ai si afichié
Que departir est ce noiens;
Mes de moi fait mout grant pechié,
Qui bien savroit les erremens,
Qu'ele m'a toz jors eslongié,
Et jou serf por li totes gens.
N'est pas d'amors en grant destroit
Qui por mal traire s'en recroit.

(i) 1, Mutilated in M, Tant ai CT- 2, enui] poene C-, dolor T- 3, Maix or mont aikes resuelliet C- 4, amors] anuis C- joie CT- 5, et] en T- 7, Se cele] Et celle C- ne ma de moi pitie T- 8, por qui] per cui C- 10 traire] soffrir C- s'en] se CT-

(ii) 1, qu'ele] ele CT- 2 T omits me, C om. amer, 3 C omits je 4, departir] delpartir M- ce] il C- 6, arremens] serremens C-

(iii) Malement est li gieus partis
Qu'ele me het et je l'aim si.
Deus, a quel tort i sui failliz
Quant je me met en sa merci,
Qui ne sui pas d'autre faintis,
Maiz de fin cuer li quier et pri.
Par li serai mors ou gueriz,
Car en nule autre nem 'afi.
N'est pas damours en grant destroit
Que por mal traire s'en recroit.

(iii) 2, je l'aim si] jeu ain li C- 3, i sui failliz] je seux failli C-

For lines 5-8 C reads Je ne la soi pas ne traix Maix de boen cuer li pri merci Par li serai mors ou gueris ken autre joie ne mafi. Nest pais.

6, fin] boin T-

8, ne omitted in M, present in T-

(iv) En losenges et en biaus dis
M'en a cortoisement blandi;
Onques de s'amor ƀe fui fis
Ne del tot me m'en escondi.
Ou volentiers ou a envis
Le me convient soufrir einsi
Qu'a tart m'en sui mais repentis
Trop m'a estroitement saisi.
N'est pas d'amors en grant destroit
Qui por mal traire s'en recroit.

(v) Maintes foies ai pensé
Quant je devoie a li venir,
Que je li vo̍ndroie moustrer
Coment ele me lait morir;
Et quant nos somes assanblé,
S'amors me fait si esbahir
Tot le parler ai oublié,
Ne li di mot ançois sospir.
N'est pas d'amors en grant destroit
Qui por mal traire s'en recroit.

(iv) 1, En boin espoir et en biaus dis C-
2, M'en a cortoisement] m'ait si cortoisement C-
men a cortoisie noient T- 3, konkes ne fui de
samor fis C- 7, Car tairt me puix maix repentir C-
8, Si m'ait destroite niant saixit C-

(v) 3, Cor li serait dit et moustreit C-
vauroie mostrer T- 4, Comant k'elle C-
mi laist T- 5, et] maix C-
6, esbahit C-

(vi) Au cuer et a la volenté
Que j'ai toz jors de li servir,
Puet ele bien avoir prové
A quel doleur je m'en consir
Et s'el le set de verité,
Coment le puet ses cuers soufrir
Qu'ele me face tel durté
Quant por pou me porroit guerir?
N'est pas d'amors en grant destroit
Qui por mal traire s'en recroit.

(vi) 1, cuer] foit C- A l'uevre T-
5, Et celle enseit la v. C, Et sele T-
6, Lais coment peut mes cuers soffrir C-
8, pou] i mot C-

C (vii) Je ne seux mie ces vexins
Ne ni peux mie estre sovant
Maix mes cuers est ali enclins
Ke de grant joie si atant
Et cest de moi toute la fin
Celle autre gairde ne s'en prent
Muels voldroie estre Sarrazins
Ken teil mort vivre longuement
Nest pais.

XXVIII.

MSS. MT.

Scheler II.68.

Dinaux IV. 269, 273.

Nissen Gde. Dijon 12.

Basis M.

Raynaud no. 1079.

De La Bde II.330.

(i)

Uns maus c'ainc mais ne senti
Me vient d'amors aprochant;
S'ele n'a de moi merci
Je morrai sanz nul garant;
Et quant moi membre de li
Et de son simple samblant,
Ne la quier metre en oubli
A nul jor de mon vivant.

(ii)

Quant de France me parti
Me vint s'amors ataignant,
Ainc puis del cuer ne m'issi;
Bien m'en vois apercevant
Dont me vient ce ne a qui;
Las trop, la voi eslongant,
Quant ne puis parler a li,
Deus doint qu'ele oie mon chant.

(iii)

Je ne m'en puis deporter,
Si sui doucement plaiez;
Bien me puet guerredoner
Sa biautez et s'amistiez.
Quant onques osai pensez
En si haut lieu, mout sui liez;
Je ne m'en doi pas blasmer
Quant si bel sui engigniez.

(i) 7, la] le T-

(ii) 2, s'amors] sains T- 5, Dont cou me vient ne aqui T-
8, doinst T-

(iii) 3, me] mi T-

APPENDIX A.

POEMS OF DOUBTFUL AUTHORSHIP.

I.

MSS. T.O.K.N.X.

Scheler II. 1.
Dinaux IV. 269, 279.
Raynaud, no. 480.
Basis O.
De La Borde II. 330.
Spanke 186, 393.
Paris H.L. XXIII. 601.

Order of stanzas based on that of O.

O 1 2 3 4 5 6.7 7 with refrain peculiar to 0.7.

T 1 2 3 4 5 7.6 6

KNX 1 2 3 5 6

5b. (i)

A la douçor des oiseaux
Dont refraignent li buisson,
Me croist joie et riviaus
A l'entrant de la Saison.
Deus tant m'est li pensers biaus
Dont ja n'en avrai le non,
Et li jors touz tans nouveaus
Que de s'amour me fist don.
Pou la voi, si sui adés
Dou cors loing et dou cuer pres.

(i) 1, douçor] joie T, des] dont li K-
2, Ke refraignent li o. T- donc O; boisson O-
3, joies T-
6, ja n'en a] ja ne lirai KNX, je nos dire T; dont O-
10, dou cors] des ieus T; cuer] cors K-

(ii) Je soloie assez avoir
Por autres genz maintenir,
Mais or cuit mout pou savoir
Por si haute amour servir;
Tant m'a mis en bon espoir
Nuns ne li porroit merir,
Non porquant au mien pooir
Sui dou tout a son plaisir.
Pou la voi, si sui adés
Dou cors loig et dou cuer pres.

(ii) 1, avoir] savoir OKNT 2, genz] amor T-
3, Mais ce que molt peu valoir T, savoir] l'avoir K-
4, Por ceste a. sostenir T-
5, bon] son K - 6 Nuns] nus KX nul N-
This line in T is short Nel porroit merir -
7, Non porquant] ne porquant KTNX, mien] mon KT-
8, Son plaisir] son voloir OKX-

(iii) De la rien dont plus m'esmai
Vuil ma dame mout proier;
Se je tant de sen n'en ai
Qu'a li me saiche acointier,
Et je son voloir ne sai
Bien le me doit enseignier,
Et je certes le ferai
De bon cuer et sanz dangier.
Pou la voi, si sui adés
Dou cors loing et dou cuer pres.

(iii) 1, rien] riens TKNX- 3, sen] sens KNXT;
n'en ai] ne ai O-
6, O omits le
8, sanz dangier] volontiers OKNX-

(iv) Se tant n'i puis demorer
Com chascuns de nos voudroit,
Merci li voudrai crier;
Ne ja la blasmer ne l'en doit,
Car por nostre amor celer
Le fais plus qu'en autre endroit,
Car tant i porroie ester
Qu'ele blasmee en seroit.
Pou la voi, si sui adés
Dou cors loig et dou cuer pres.

(iv) 1, n'i T] m'i O-
2, com T] car O, vos O; vauroit T-
3, vaurai T-
4, Ne blasmer ne mendoit T-
5, nostre T] vostre O-
6, qu'en T] que O-

(v) En touz les lieus ou je sui
Mes corages est a li;
Ligement se part d'autrui,
Toz jors sui en sa merci.
Por quant, se li cors sont dui,
Li cuers sont du tot oni;
Ne de joie ne d'ennui
N'avons entre nos parti.
Pou la voi, si sui adés
Dou cors loig et dou cuer pres.

(vi) Onques mes ne fée soupris
De nule amour ne destroiz,
Mais or m'ont dou tot conquis
Ses sens et sa bone foi.
Cors a gent et cler le vis,
Blanches mains et longues doiz,
Douz semblant et simple ris,
Bien est faite en touz endroiz.
Pou la voi, si sui adés
Dou cors loig et dou cuer pres.

(v) 3, Sanz par dautrui T; K omits all save ligement which is the last word on fol. 384b.
4, Sui del tot a s.m. T-
5, Por cou T-
6, oni] en un O; T omits du tot.

(vi) 1, fu] fui K, sui NXT- 2, nul K-
3, m'ont] ma KT-
4, fois TX- 5 N omits le vis 6 N omits mains;
longues] lons les T-
7, ris] vis N-

(vii) Qui qu'ait les moz ajostez
Gontiers les met en escrit,
Et seront li brief portez
A madame a cort respit.
Deus, com de bone hore fiz nez
S'ele mon message lit,
Ou teus soit le voluntez
Qu'em cest present se delit.
Pour Deu, me lait venir si pres
Que un soul jor la voie adés.

(vii) 3, si sera li bries porte T; porte O-
4, O omits A. au cors de respit O-
5, Dieus de b.h. Sui nes T; nes fui O-
6, rit O-
7, ou] et T; la] sa T-
9,10, Peculiar to O vii. T has the usual refrain.

II.

MSS. N X O C U

Scheler II. 45.

Dinaux IV. 269, 274.

G. Huet. G. Brulé XCIII.

Brak. Arch. XLII. 388.

De La Borde II. 156.

Basis X

Raynaud no. 433.

Order of stanzas. Basis NX

NX	1	2	3	4	5	
0	1	2	3	4		+ 5th of its own
C	1	2	3			+ 4 5 6 7 of its own
U	1	2		4		Confuses 1 and 2.

185b. (i)

Lonc tens ai esté
En ire sans joie;
Et si ai chanté,
Mes je m'efforcoie.
Or me vient a gré
Que j'envoisiés soie,
Qu'amors m'a mandé
Que servir la doie
A sa volenté.

From I 5-8 U substitutes II 5-8 and vice versa.
Purely orthographic variants of C and U are omitted.

(i) 1, Tries et sans joie U-
4, X omits je- manforsoie U-
5 = U II 5- or] lors C- en greit U-
6, je envoisies X, que renvoisie OC- resvoisie U-
7, m'a] mont C, mande] moustrey O-
8, que je la servoie O- les doie C-
9, A lor volenteit C- Sans talent U-

(ii) Deus, tant buer fu nes
Cil qu'amors maistroie,
Car, quant sont grevés,
Tant bel les ravoie.
Tout m'i sui doné,
Si morir devoie,
N'ai pas en pensé
Que partir m'en doie
Mon aé.

(iii) Dame, a vos me rent,
Franche et debonaire;
Par un biau semblant
Me poés li faire
Quant vois remirant
Vostre cler viaire,
Joie en ai si grant
Que ne m'en puis taire;
Por ce chant.

(ii) 1, tant] cant O, con U- buer] bon NX- fut CU-
2, cil qui] cui OCU 3, Que sil est grevez O-
Quant est devoies C- Car sil est guilleis U;
a greve X
4, Ancar serait moie U- De legier rapoie O-
Tantost lou ravoie C-
5 = U I. 5. 6, si] se OCN- 7, Ne nai en en
panseir U- Nai pais en penseir C-
8, en doie ON- 9, Tot mon O- En mon C- A mon N-

(iii) 1, Bele a vos maten O- 2, et omitted in OCN-
par] por O, per C- biau] doulx C-
4, lie XN- li faire] atraire OC-
6, vo tres cleir v. C- 8, m'en] mi O-

(iv) Gascoz en chantant
Dit cil ne vit gaire
Qui por mal qu'il sent
Se cuide retraire.
Moi n'est anoiant
De touz les maus traire,
Se a mon vivant
Pooie riens faire
A son talent.

(iv) 1, Gascoz] Bascot X, Gaices U- en] dist U-
2, Dit que naimme gaire O; gaires X; ke cil naime gaires U
3, Qui] que O- Que dou mal U-
4, Se cuide] sen bee a O- Se veut arier traire U-
5, Se amoi nest anoient X- Moi nest il neant O- Moult anseus joiant U-
6, Se ja por mal traire O- Se jali peus plaire U-
7, Se je a m.v. O- si a moi N- Ne li vient en greit U-
8, Chose ke je face U-
9, An mon vivant U-

(v) Fine amor, merci!
En vos est ma vie;
Bien m'avez trai
Se n'ai vostre aïe.
A touz sains le di:
Se je pert m'amie
Qu'en riens ne me fi,
Ne vivrai mie
Ensi l'afi.

(v) 7, se je pert] seiereit N- 8, En deu ne me fi N-
Ne siens ne sui mie N- 9, affi N-

O v. Dame, por soffrir
Ne porroie mie
Rien tant ne desir
Ne plus nai denvie
Jai cuer de servir
Vos cui pas noblie
Je n'en quier partir
Ainz voudrai ma vie
En ice fenir.

C (iv) Se je vueil ameir
Jai trovei amie
Ki bien mamereit
Se ni savrait mie
Maix en mi ne truis
Sen ne cortoixie
Per coi doie avoir
Si biaul amie
En mon vivant.

C (v) Je lain de fin cuer
Sans nulle boidie
Je nai anul fuer
Nen ferai partie
Sa loiaul amor
De sa compaignie
Celle endepartoit
Javroie, ma vie
Jetee fuer.

C (vi) Li tresgrant biaulteit
Ait Deus en li mise
Ken femme vivant
Tant nen ait assise
Nature i pensait
Per si grant maistrie
Quant il la formait
Nulle que soit vive
Tant nen ait.

C (vii) Chanson je tenvoi
A ma douce amie
Prie li por moi
Ke ne moblit mie
Car la mort me tient
Selle mi oblie
Nulle tant namai
En toute ma vie
Bien lou sai.

III.

MSS MC PNK

Scheler II.48

Dinaux. Trouv.Art. 193.

Huet. G. de Dargies.XVIII.

Basis M

Raynaud no.2036

Brak.Arch XLII.364.

Stanza V is not given by KPN and VI is not given by C.

(i)

Quant il ne pert fueille ne flours,
Fors pluie et noif et gelee,
Pensis d'atendre lonc secours,
Ai chançon faite et chantee;
Si m'est mestiers qu'ele agree
A la pluz bele des meillours,
Ou toute biautez et valours
Et joie s'est assamblee.
Avec l'a Deus, atournee
A estre loiauz d'amours.

(i) 1, flor PKNC-
2, pluie noif et g. PKNC
3, lonc] len C-
4, f.] dite KP-
5, Si] ce C; qu'ele] que N; agre M-
7, Ou] Et M-
8, joies M; s'est] ses M-
9, lait M-

(ii) Souvent me livre granz estours
Desmesuree pensee,
Que proi cele a qui je sui touz,
Maiz ce sache a droit loee,
Que je ne l'ai mie osee
Esguarder, quar je fuisse estous
De requerre; sui couvoitous
De servir, quar trop m'agree,
Quar en ce m'est destinee
Haute joie et granz hounours.

(ii) 1, ma livre K, me livrent C-
3, proi] por KPN; c. q. je PN, c. q ne K;
Ke pri celi cui jaor C-
4, Ce sache la droit loee PN, Ce s. la doit l. K,
Kest de toute gent lowee C-
5, Que] et P- 6, Regarder PK, Esgarder CN;
car trop fusse P, c. fuisse CN, car fusse K-
7, De] du P, dele N, del C-
8, De] et de M, del PNKC; quar] que N-
9, Et ensi mest distinee C-

(iii) Je la dout tant accourroucier
Que proier ne l'os je mie,
Grief fais i a en enchargier,
N'a tel ne me sent je mie
Que face tele estoutie,
Qu'en moi n'a pas tant a prisier
Que on me deüst otroier
Amour de si haute amie,
Mais, pour Deu, ne li poïst mie
Se je la serf sanz trichier.

(iii) 1, mult C-
2, ne lose mie PNK
3, a en e.] ai enchargie C.
4, Ne a tel ne me s. mie M-
5, Not in C
6, Kel mont nest tant fauce emprise C;
Quel mont na PNK-
7, Cui on deust o. C; Que on deust mie o. KNP-
8, Amour de si grant seignourie M-

(iv) Je l'aim tant de fin cuer entier
Que je ne voudroie mie
Pour rienz de mon buen abaissier
Sa tres haute seignourie,
Maiz ce ne vous di je mie
S'il li plaisoit a conseillier
Son serf qui siens est a jugier,
Que je cest bien escondie,
Quar ce sambleroit folie,
Et si m'en avroit mainz chier.

(iv) 3, buen] bien C-
8, ke ieu iai men escondie C-
10, Si men avroie mains chier KNX-

(v) Frans cuers, gens cors, clers vis, biau front.
Gorge qui n'est pas froncié,
Vermeille bouche, biau menton,
Denz plus blanz que noif negié,
Quant vo biaulteis fu taillié
Deus n'estoit pas en vuidisons,
Ainz vous fist tel que touz li mons
Aimme vostre compaignie.
De moi est ele eslongié,
Quar trop redout les felons.

(vi) Bien amee et trop prisié,
Quar fust or mes guerredons
Teus que voirs fust l'avisons
Qu'en songant vous ai baisié;
Quant vous tenoie embracié,
Bien estoie en florisons.

(v) 3, bouche] leivres C-
4, Denz] not in C; que] cune C-
6, D. n'estoit pas mie en vuidisons M-
8, Aimeroit C-
9, alongie C-

(vi) 1, trop prisié] pou proiee KNP-
2, or not in KNP. 3, voire KNP
4, ai] oi KNP-
5, Que je vos ting P- Quant je vos tingn KN

APPENDIX B.

I.

MSS. K.P.N.C.U.M.T.R.A.a.

Select references:-

Scheler II, 12. Brak. Les plus anciens

Dinaux IV.271 chansonniers français p.26.

Raynaud no. 421.

De La Borde II.338

The text is given according to K, which gives the most complete and accurate version of the poem.

221a. I. Conbien que j'aie demoré
Fors de ma douce contree
Et maint grant ennui enduré
En terre maleŭree,
Pour ce n'ai je pas oublié
Le douz mal qui si m'agree,
Dont ja ne qier aŭoir santé,
Tant ai la dolor amee.

II. Touz tens ai en dolor esté
Et mainte lerme ploree;
Li plus biaus jors oen d'esté
Me senble pluie ou gelee
Quant el païs que je plus hé
M'estuet fere demoree.
Ja n'avrai joie en mon aé
S'en France ne m'est donnee.

III. Si me dont Deus joie et santé!
La plus bele qui soit nee
Me conforte de sa biauté
Qui si m'est el cuer entree.
Et si je muir en cest pensee,
Bien cuit m'ame avoir sauvee;
Car m'eust or son lieu presté,
Deus! celui qui l'a espousee.

IV. Helas! trop sui maleürez
Se cele n'ot ma proiere,
A qui je me sui celez
Pour cele gent mauparlière
Qui ja les cuers avront las
De dire mal en derriere.
Car pleüst Saint Nicholas
Qu'il geüssent touz en biere.

V. Hé! douce riens ne m'ociez!
Ne ne soiez crueus ne fiere
Vers moi qui plus vous aim assez
D'amors loial droituriere.
Et se vos pour tant m'ociez
Las! trop acheterai chiere
L'amor, dont tant serai grevez;
Mes or m'est douce et legiere.

APPENDIX B.

II.

MSS. K.X.O.R.M.T.a.C.U.H.

Select References.

Dinaux IV. no.22.

De La Borde II.330

Raynaud no.739.

The text is given according to T, which, with M, gives the longest form of the poem.

I.

Ne mi done pas talent
De chanter li mois de Mai;
Mais amors, de qui descent
Noveaus confors ke j'ai,
Quant cele qui longement
M'a tenu en grant esmai,
Recoit mon service et prent,
Et je plus ne li quier mie.

II.

Cuers et cors entirement
A li servir meterai,
Bel m'est s'ele mi reprent
Tantost com g'i mefferai,
Et quant jou a entient
Son comant trespasserai,
Ja puis n'aie alegement
Des maus dont je quier afe.

III. Ne sai por quoi ne coment
M'avint ke si haut pensai,
Ne ou pris le hardement
Car ens moi cose ne sai
Que d'amer si hautement
Me deüst metre a l'esai,
Fors amor tant solement
Ki sor moi a signorie.

IV. Ne sui pas de pavor grant,
Lors quant amors m'asalli,
Mais sospris m'orent avant
Le oel dont ma dame vi
Si tres belle et si plaisant
Que maintenant m'i rendi.
Mes cuers s'empart sospirant
Ele l'a en sa baillie.

V. Lors me convint a amer
Celi qui mes cuers coisi,
Car qinc ne puis son samblant
Jor ne nuit metre en oubli.
Bel m'est quant a son servant
Me tient, mais poi m'i afi,
Ens mon servir tant ne quant
Se pitiés ne m'en afe.

VI.

Grant pechié fist et vilté
Ki mesdire acostuma,
Et cil si ait mal deshé
Qui lor costume tenra.
Travellié m'ont et pené
Et ja maus ne m'en venra,
Car je suis asseüré
De la belle cui je prie.

VII.

Cançons, va t'ent maintenant
A Jehans de Braine, et di
K'il a mult le cuer joiant
De cou dont n'a pas le cri,
Qu'il va ces dames gillant
Et je sui ens lor merchi,
Ausi sont tout vrai amant
Car des les naist signorie.
Ce m'ochi quant je ne vous voi
Plus sovent, douce amie.

NOTES.

III.

ii) 3)
ii) 5) } seux; 1st pers. sing. pres. indic: of estre. The final x for s is characteristic of MS. C, which has e.g. malvaix (v) 5, and maix (v) 7, in this poem.

V.

i) 9. has. 1st sing. pres. indic. of haïr.

v) 2. This line refers to the legend that King Arthur would one day return from Avalon to rule his people.

There is an interesting passage concerning this in Branch Johnson's 'Folk tales of Brittany' (p.119), where he writes of the Bretons 'Nor have they ever doubted that Arthur is not dead, but rex futurus; in 1113 even, when some monks from Léhon visited Bodmin, in Cornwall, they provoked a small riot within the very precincts of the sanctuary by defending this espérance de Bretagne against the scepticism of the Cornishmen.'

Anglade finds references to this hope of Arthur's return in the poems of Provence 'Dans la conception que les troubadours se sont faite de l'amour, la patience est une des premières qualités requises de l'amant ..... Les troubadours l'ont souvent comparée à celle dont faisaient preuve les Bretons qui attendaient depuis des siècles le retour d'Arthur'. He quotes over a dozen examples of such comparisons all of which are similar to Gontier's.

e.g. 'Servirs qu'om no guazardona
Et esperansa Bretona
Fan de senhor escudier.'

[Bernart de Ventadour. La douss' aura]

Scheler (p.293) quotes Jubinal's edition of Rutebeuf (p.209), where in the Lai de Brichemer we find

'Autele atente m'estuet fere
Com le Breton font de lor roi'

Jubinal (p.209, note 4) states that a prophecy of Arthur's return was attributed to Merlin by popular legend.

VII.

(v) 1. Salemons. No trace can be found of any proverb to this effect. The great popularity of the proverb form during the Middle Ages led to many commentaries being made upon the Proverbs of Solomon which were also translated into the vernacular. It may be that the poet's memory is playing him false or that Solomon's name is appended to the 'proverb' to lend it weight.

IX.

(ii) 6. mence. This is a Northern form of the present subjunctive in -ce, made on the model of face.

(v) 10. bace. Pres. subj. of battre. Cf. above (ii) 6.

(vi) 12. villonie. This word is suspect here, as it has already occurred in line 8 of this stanza and in line 12 it causes the line to be short.

In the refrain of this poem there is a marked confusion of -onge and -oinge in the manuscript where the scribe has put <u>mencoigne</u>, a form of mensonge, to rhyme with <u>songe</u>.

XI.

(vi) 8. volatille = fickle. A learned form that comes unexpectedly at so early a date.

XIII.

(i) 9. chaie. A form of the present subjunctive of cheoir or chaoir, see Burguy vol. II. 20, and Fouché p.159.

XV.

(i) 6. assai = essai.

(v) 1. seuc. Picard form of seus, 1st singular, past definite of savoir.

XVII.

(ii) 1,2. These lines suggest that the poem was in honour of a royal lady.

XVIII.

The x spelling for s has been retained throughout this poem, as its marked character has given rise to a considerable amount of interest and comment.

(i) 5. maix noient = a trifle.

(iii) 6. jufs. A masculine form of the more frequently used jufse.

XXI.

(ii) 6. 'For if she is not gentle to me'.

(v) 2. la mer betee. Beter = to curdle.

For the meaning of beter, Godefroy gives (1) se figer (sang), (2) geler (la mer). He gives several examples, which have been examined to see if they throw any light on the precise significance of the phrase, but with little result. It is used to express the idea of a very distant part of the world, but none of Godefroy's examples gives any clear explanation of 'betee'. In Doon de Maience (Ancienne Poésie, line 9397) we have 'Plus fier homme n'avait jus qu'en la mer betee'. In Fierabras (Ancienne Poésie, line 3047) the expression is used in the same manner.

However, in Jubinal's edition of the journeys of S. Brandin, line 131, the word is used to mean stagnant or calm, as applied to a sea in which a ship is becalmed.

Tobler-Lommatsch suggests under 'beter' that the phrase means the Red Sea. He quotes Foerster 'K. von Troyes, Wörterbuch' where Foerster says 'Sagenhaftes geronnenes Meer übertr. vom Roten Meer'.

La Mer betee may, therefore, mean the Arctic Ocean, the Red Sea, or perhaps a purely legendary sea.

XXII.

(v) 4. 'I do not seek unworthy love, but companionship without folly. I desire her gentle words and her sweetness and that we should honour one another.'

XXIII.

(i) 5. faille. The subject of this verb is 'ma vie' in line 3. Faille is irregular for rhyme, which here requires a word in -aire.

XXIV.

(v) 3. cels. Refers from this line back to (iv) 5 'chil que ...'

XXVI.

(iii) 6. Prendre le baston. 'to have the upper hand'.

(iv) 3. The sense of this line is obscure. Faus is a Picard spelling of fous, in which case this line probably means 'He is a fool who buckles on his spurs for him'.

Gontier shows in this poem a certain knowledge of knightly pursuits, but it is only such as a trouvère would be expected to know and does not imply that the poet was himself of the knightly class.

XXVII.

(iv) 2, 3. 'I was never assured of her love, but she never refused it me entirely.'

XXVIII.

(ii) 5. a qui. One expects here de qui or par qui. Scheler quotes the example from Mod. Fr. 'acheter à qqun' to suggest that the a in this line may indicate origin.

Appendix A. II.

(i) 3. et si = and yet.

ii) 9. mon aé = during my life.

iv) 1. Gascoz. This seems to apply to Gace Brulé. Huet places Gace Brulé as writing before 1200, for by then, like Gontier de Soignies, he was sufficiently well known for his work to be quoted in 'Guillaume de Dôle'.

If Gontier de Soignies wrote this poem it may possibly be that he is quoting his more famous contemporary.

Appendix A. III.

(i) 1. pert = appears.

3. lonc = slow in coming.

GLOSSARY.

Large Roman figures refer to poems, small Roman to stanzas, and Arabic figures to lines. Where a word occurs as a variant the sigle of the MS. precedes the stanza number.

A.

scort — XVII (v) 3, 3 sing. pres. subjunc. acorder v.a. reconcile.

adés — adv. XVIII (ii) 8, App. A I. Refrain, always.

affichier — v.a. XXVII (ii) 3, fix.

affiert — VII (iii) 3, XXVII (iii) 8, 3 pres. indic. of afferir v. imper. be fitting, become. XXIV (v) 6, affit = 3 Pres. subj.

agait — s.m. XII (iii) 2, trick, fraud.

agencier] — va. and refl. V (i) 3, please, XII (i) 1. become pleasant.

agreer] — v.n. App. A III (i) 5, please.

ainc — adv. XXVIII (i) 1. ainc mais ne, never before, ainc ne, never.

aïrier] — v. refl. VI (iv) 6, XV (i) 4, 1 pres. indic. m'aïr, grow angry.

alonger] — v.a. VI (i) 15, 3 pres. indic. alonge, send away.

amesurer] — v. refl. XIII (ii) 9, grow gentle, soften.

ançois — prep. XXVII (v) 8, but, rather.

aproismier — v.n. VIII (i) 1, draw near, approach.

arguër — v.a. V (vi) 1, goad, torment.

[asentir] — v.a. VI (i) 10. subdue (Godefroy 'faire sentir ses coups')

[asseürer] — v. refl. VII (i) 6, make sure of.

[atalenter] — v.n. VII (ii) 5 and passim, please.

atente — s.f. VII (ii) 1, vigil, expectation.

[atiller] — v.refl. XI (vi) 4, make up one's mind, be disposed

[atisier] — v.a. I (iv) 8, excite, provoke.

atournee — App. A III (i) 9, p.part. atourner v.a., form, design.

ner — v. refl. XI (iii) 8, meet together.

ques — adv. V (iv) 2, ne .... auques, not at all.

sc — adv. App. A III (i) 9, also.

elenir — v.n. III (v) 6, slander.

ison — s.f. App. A III (vi) 3, vision, dream.

B.

andon — mettre a - V (iii) 2, give free play, liberty.

aillie — s.f. XXI (i) 12, power.

audour — s.f. XXI Refrain, joy.

éer] — v. refl. App. A II C (iv) 4, wish.

eter] — v.a. curdle. XXI (v) 12, la mer betee. May mean the Red Sea (Foerster, Tobler-Lommatsch) [See note]

landir] — v.a. XXVII (iv) 2, cajole.

loi — XI (iv) 5, fair, pale.

oidie — s.f. App. A II C (v) 2, deceit. — f broisdie p.101

oscage — s.m. VII (i) 2, thicket.

briéf — s.m. App. A I (vii) 3, letter.

bruel — s.m.XXI (i) 1, wood or thicket.

bruiere — s.f. XIX (i) 1, heather.

C.

certes — adv. XX (i) 2, assuredly.

chaitis — s.m. II (vii) 6, unhappy man, wretch.

[chaloir] — v.n. XXII (i) 3, chant, ind. pres. 3 sing. to matter, be of importance.

[cheoir] — v.a. I (iii) 1, chiet, ind. pres. 3 sing. XIII (i) 9, chaie, subj. pres. 3 sing. fall.

chief — s.m. XXII (iv) 6, au - du tor, finally.

chiere — s.f. XXI (iii) 9, face.

chire — s.f. IX (i) 12 = cire, wax.

rgiet — s.m. XVIII (ii) 1, clergy, priesthood.
— adj. XIX (ii) 5, secret.

ntoier] — v. refl. XIX (ii) 3, boast.

roi — s.m. X (vii) 3, care.

ıseillier] — v.a. XVIII (iii) 8, judge. 3 pres. indic. consaut.

ısence — s.f. II (v) 3, consent.

ısievre] — v.n. XXVI (iv) 4, consient. ind. pres. 3 sing.
— fall to the ground.

nsirer] — v.refl. XXVII (vi) 4, consider, think.

nter — v.a. XIV (iv) 3, tell.

ntre — prep. I (i) 4, by, among.

ntreste — s.f. XI (i) 8, contest.

nverser — v.n. XV (vi) 7, dwell.

rage — s.m. VII (i) 5, and passim, heart, desire, intention.

remor — s.f. V (i) 8, cremeur VI (i) 10. fear.

riature — s.f. VII (v) 5, a being created by God.

D.

laerrain — s.m. V (ii) 6, end.

lefenir — s.m. XV (vi) 1, end. Infin. used as noun.

lejouste — prep. V (iii) 4, beside.

delit — s.m. XIII (v) 1, joy, pleasure.

deport. — s.m. XXV (iii) 7, gladness.

deporter — s'en - XXVIII (iii) 1, (to) renounce.

deproier] — v.a. XVIII (v) 7, (to) beseech, entreat.

desconfire — v.n. IX (i) 10, XII (iii) 1, (to) hurt, cause discomfiture.

deserte — s.f. XXIV (iii) 3, merit, deserts.

deservir — v. refl. XII Refrain. (to) merit.

[deshaitier] — v. refl. XVI (iii) 1, discourage.

desi .... ke — adv. XXI (i) 9, as far as

[desmenter] — v.a. XXIII (v) 5, break.

desmesuré — adj. App. A II (ii) 2, foolish, extravagant.

desque — prep. XIV (vi) 3, until.

desroi — s.m. IV (iii) 6, ruin, confusion.

lestorber v.n. XII (v) 8, trouble.

lestraindre] v.a. X (ii) 4, restrain.

lestroit s.m. II (iii) 5, distress. adj. XXVII Refrain, distressed, sorrowful.

levinor] v.n. XIII (vii) 7, predict.

levise s.f. I (iv)1, skill; par - , beautifully.

loblier adj. VI (ii) 5, treacherous.

longier s.m. XVIII (iv) 7, gift.

lotance s.f. VI (iv) 2, doubt, misgiving

louaire s.f. XXIII (ii) 7, portion.

louter v.n. dout ind. pres. 1 sing. App. A III (iii) 1, douc ind. pres. 1 sing. XII (v) 1, fear, mistrust.

E.

effroi s.m. IV (vi) 6, tumult.

empaigner] v.a. II (ii) 6, strike.

emplorer] v.n. XIV (iii) 4, weep.

enchargier v.n. App. A III (iii) 3, bear.

encombrier s.m. XII (ii) 4, difficulty, obstacle.

enfance s.f. XXVI (iii) 4, youth, knightly training.

enfreté s.f. XXV (iii) 2, infirmity.

engien s.m. XII (iii) 3, deceit.

engingnier v.a. XVIII (ii) 4, deceive.

ens prep. XV (v) 8, in. XI (i) 4 on.

enserir s.m. III (i) 4, evening.

ensus prep. V (v) 8, aside.

entendre v.n. VI (i) 12, hope.

enteuse see entous.

entous adj. enteuse. VI (iii) 3, a form of honteux, = modest, retiring.

ntrelais s.m. XXI (vi) 5, respite.

ntrelaissier] v.a. XXVII (i) 1, cease, break off.

ntreoblier v.a. IX (iii) 1, forget entirely.

ntre sait adv. XXIII (i) 8, however.

nvis adv. XXVII (iv) 5, reluctantly.

nvoisié adj. XXVII (i) 5, App. A II (i) 6, gay.

rrement s.m. XXVII (ii) 6, situation, circumstances.

scarnir] v.a. II (v) 6, mock; a escarni, as a laughing-stock.

nsient s.m. XIV (v) 3, passim, also escient, reason, intelligence.

scient s.m. see ensient.

sciller] form of essilier XI (vi) 2, drive away.

scondire v.n. XXVII (iv) 4, refuse. venir a escondi II (v) 2, (to) make amends.

sguarder v.a. App. A III (ii) 6, look at.

skiever] v.a. XVII (i) 4, avoid.

slongier v.a. XXVII (ii) 7, send away.

smerveillier v.m. XXI (v) 7, ind. pres. 1 sing. esmervell, wonder.

sploiter v.a. XI (iii) 5, seek.

spoir adv. VII (iv) 5, perhaps.

ster v.n. IV (vi) 3, pret. 3 sing. esta, stand, be.

stour s.m. App. A III (ii) 1, combat, strife.

stous adj. App. A III (ii) 6, rash.

stoutie s.f. App. A III (iii) 5, rash act, presumptuous act.

stovoir] v.n. XXV (ii) 7, fut. 3 sing. estovra, ind. pres. 3 sing. estuet be necessary, to have to ...

estroinne s.f. XXII 0 (vii) 4, fortune, luck.

estros, a - adv. VIII (vi) 5, wholly.

eürs s.m. VII (iv) 5, good fortune.

F.

'ailli adj. V (iv) 7, weak, faint.

'aintis adj. XXVII (iii) 5, unfaithful.

'aintise s.f. I (ii) 3, deceit.

'ait s.m. XVI (iii) 2, estate.

'aiture s.f. VII (v) 3, manner, bearing.

'iner v.a. VIII (v) 5, conclude.

'lorisons App. A III (vi) 6, etre en - have great happiness.

'oloier] v.n. XIX (ii) 1, act foolishly.

'orsené s.m. IX (v) 11, lunatic.

'ranchise s.f. VII (iii) 5, power.

'remir] v.n. XIV (i) 3, be distressed.

'uer s.m. App. A II C (v) 3, price.

G.

gaber v.a. XII (vi) 8, mock.

gaigier v.a. IX (iv) 8, pledge.

gaimenter] v.n. XIII (iii) 9, lament.

gaire adv. App. A II (iv) 2, much. ne .... gaires, hardly.

garant s.m. XXVIII (i) 4, XIV (vi) 2, protection sans mul - , without doubt.

geneste s.f. XI (i) 4, broom.

gensor s.f. XIII (ii) 3, Compar. adj. here used superlatively, fairest.

guencir v.n. XV (iii) 2, turn.

guerpir] v.a. II (ii) 5, abandon.

guerredon s.m. V (iii) 8, reward.

H.

aster v. refl. XXIII (i) 6, hasten.

I.

re s.f. App. II (i) 2, anger.

irié adj. App. II U (i) 2, angry.

issir] v. refl. XXVIII (ii) 3, go out, escape.

J.

jehir v.a. XVI (iv) 2, declare or avow.

joste prep. V,T (vi) 4, beside.

jovens s.m. XXVII (i) 4, youth, joy of youth.

juïs s.m. XVIII (iii) 6, judgment.

justiser v.a. I (ii) 8, rule, dominate.

L.

labourer] v.n. XI (vi) 3, be in distress.

laissor s.m. XXII (iv) 5, pleasure.

loisir] v.n. X (iii) 2, be allowed. 3 sing. pres. ind. loist

lonc prep. XI (iii) 5, according to.

losenge s.f. XXVII (iv) 1, scandal, deceit.

luier s.m. XVIII (ii) 8, payment, wage.

luminer] v.a. VI (i) 4, light up.

M.

mache s.f. IX (v) 12, club.

mahaig s.m. II (ii) 2, injury, distress.

malvestié s.m. XVIII (i) 7, wickedness.

manaice s.f. IX (v) 6, warning, hint (menace)

mander v.a. XXIV (v) 1, send, convey.

maistroier] v.a. App. II (ii) 2, rule, sway.

martir s.m. XVIII (iii) 7, unfortunate person, martyr.

mas adj. XXV (i) 3, sad, afflicted.

meller v.a. XXVI (vi) 6, estrange, embroil.

mence IX (ii) 6, subj. pres. 3rd sing. of mentir, lie.

meschine s.f. XI (ii) 3, maiden.

mescroire] v.n. II (iii) 2, doubt.

mesprisier v.refl. XX (ii) 3, scorn.

mestier s.m. XX (i) 1, need.

moure s.f. XI (vi) 7, blackberry.

mouvoir v.a. XII (ii) 4, ind. pres. 3 sing. moet, stir up, cause.

mu adj. XVIII (i) 8, dumb.

N.

noiens XXVII (ii) 4, see noient

noient XVIII (i) 5, also noiens, nothing.

non porquant adv. App. A I (ii) 7, despite, notwithstanding.

O.

ocoison s.f. II (v) i, reason, cause.

ore s.f. IV (i) 2, air, wind.

otroier v.a. App. A III (iii) 7, and passim, grant.

outrepasser v.n. XXVI (ii) 5, transgress.

P.

paraige s.m. IX (iv) 8, rank, parentage.

paroir v.n. App. A III (i) 1, ind. pres. 3 sing. pert. appear.

pautonier s.m. XII (ii) 6, rascal.

peneans adj. XII (ii) 6, penitent.

pener v.n. XXIII (i) 2, (iv) 6, suffer.

pensieus adj. XVI (i) 3, see pensis.

pensis adj. App. A III (i) 3, also pensieus, pensive.

per s.m. XVII (vi) 1, companion.

plaier] v.a. XXVIII (iii) 2, wound.

porçaindre v.a. XVIII (i) 7, surround, envelop.

porfit s.m. V (iii) 6, gain.

prison s.m. XX (ii) 2, prisoner

prisoniers s.m. XX (ii) 1, prisoner

privéz s.m. XXII (ii) 4, intimate friend.

Q.

quanques adv. XIV (iv) 4, how often.

querre v.a. XXIV (ii) 3, V (i) 6, etc. seek.
ind. pres. 1 sing. qier or quier. pret. 1 sing.quis.

R.

[rassoagier] v.n. VII (i) 1, grow soft, calm.

[raverdoier] v.n. I (i) 1, grow green.

ravoier] v.a. App. A II (ii) 4, restore, strengthen.

recoumens de - IV (i) 1, anew.

recovrier s.m. XVII (iv) 4, remedy.

[recroire] v. refl. XXVII Refrain, grow weary.

[refraindre] v.a. App. I (i) 2, re-echo.

[remaindre] v.n. X (ii) 5, remain.

remanant a - II (iv) 6, for ever.

[remener] v.a. VI (i) 3, bring back, ind. pres. 3 sing. remaigne.

[remirer] v.a. VI (iv) 10, XXI (iii) 7, App. A II (iii) 5, consider, look upon.

reprovier s.m. XXIII (iv) 8, proverb.

requerre v.n. App. A III (ii) 7, pursue.

[resbaudir] v. refl. I (i) 6, be merry.

resclarcir v.n. XIV (i) 2, brighten, ind. pres. 3 sing. resclarchist.

respit s.m. VIII Refrain, delay.

[resplandir] v.n. X (i) 1, glow, be bright.

[resprendre] v.a. I (iv) 8, excite, awaken.

[resuivre] v.n. IV (v) 3, go one's way.

retentie s.f. XXI (i) 3, sound, noise.

retraire v.n. VII (iv) 5, turn away, withdraw.

[rover] v.a. XVI (v) 4, ask.

S.

lvage adj. IX (iii) 10, [unkind]

cher] v.n. XIII (i) 2, XIV (ii) 5, wither.

ignourie s.f. App. A III (iv) 4, worth, merit.

mblant s.m. passim. demeanour.

moner] v.a. XIV (iv) 4, summon. 3 pres. indic. semont.

n s.m. App. A I (iii) 3, sense, understanding.

ux III (ii) 3, (iii) 5, 1st sing. pres. indic. estre.

lecle s.m. XIII (vi) 1, XVIII (i) 2, 4. people, the world.

ordement adv. XVIII (i) 1, 6, gloomily.

orderie s.f. XVIII Refrain, depression, gloom.

oshais s.m. IX (vi) 1, desire, wish.

oufrir] v. refl. XXVI (i) 1, cease. Past part. soffers.

oulas s.m. IV (v) 1, happiness.

ouprison s.f. XX (ii) 4, astonishment.

ours s.m. XVIII (i) 1, man's condition, fate.

adj. XVIII (i) 2, 3, 4, 10. sombre, gloomy.

T.

taillier] v.a. App. A III (v) 5, carve out, mould.

taudre] v.a. XVII (i) 2, rob, take away.

tence s.f. V (i) 7, contest.

ton s.m. VIII (i) 3, sound, noise.

touse s.f. VI (iii) 5, maiden.

traire v.a. XXII Refrain, derive. 3 pres. indic. tret.

travellier v.n. XX (i) 3, suffer.

tressaillier] v.n. XIV (i) 3, leap. 3 pres. indic. tresaut

trespenser v.n. XV (iii) 6, think deeply

trichier v.n. App. A III (iii) 10, deceive, cheat.

V.

rgant — s.m. XIV (vi) 3, rod.

aire — s.m. VII (iv) 3, face, mien.

idison — s.f. App. A III (v) 6, weakness.

oillance — s.f. I (iii) 8, desire.

X.

rdement — adv. XVIII (i) 1, 6. See sordement.

rderie — s.f. XVIII refrain. See sorderie.

urs — s.m. XVIII (i) 1, adj. XVIII (i) 2, 3, 4, 10. See sours

TABLE OF PROPER NAMES.

Artus	V, (v) 2. King Arthur (see Notes)
Borgoigne	IX (vii) 2, XI (i) 3. The Province of Burgundy.
Breton	V (v) 2, The Bretons.
Damedeus	XIII (iii) 7; XXII 0 (vii) 3; XXIV 0 (v) 2.
Deus	I (iii) 8, (iv) 1; II (iv) 1; III (iii) 3, (vii) 5; V (ii) 9; VI (i) 11, 15; VII (i) 5; VIII (iv) 4, (vi) 3; IX (ii) 11; X (vii) 2; XV (ii) 8, (vi) 6; XVII Refrain, (v) 3; XVIII (ii) 4; XXI Refrain, (iii) 1; XXIV (iv)1; XXV Refrain (iv) 7; (v) 5; XXVI (iii) 1; XXVII (iii) 3; App. A I (i) 5, (vii) 2; App. A II (ii) 1, C (vii) 2; App. A III (i) 9, (v) 6.
Elaine	XI (iv) 8. Helen of Troy.
France	XI (i) 3; XXVI (v) 2; XXVIII (ii) 1.
Gascogne	IX (vii) 6.
Gascoz	App. A II (iv) 1. May refer to Gace Bruló.
Gontier or	II (vi) 3; VIII (vii) 3; XI (i) 5; XIV (vi)1; XV (vi) 1.
Gontiers.	XVI (vii) 1; XVIII (v) 7; XXII 0 (vii) 1; App. A I (vii) 5.
Jhesuscris	XXVI (vi) 3.
Normandie	XXVI (v) 2.
Pavie	XXI (i) 9.
Paradis	IX (ii) 9; XXI (iii) 5.
Provence	IX (ii) 4.
Piere (St.)	XXI (iii) 6.
Sainz Esperiz	XVIII (iii) 8.
Salemons	VII (v) 1. Solomon (see Notes)
Sarrazins	XXVI C (vii) 7.
Troie	XI (iv) 7.