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Sinnreich, Deborah Margaret

EUSTACHE DESCHAMPS' "L'ART DE DICTIER"

City University of New York

PH.D. 1987

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Eustache Deschamps' L'Art de dictier

by

Deborah M. Sinnreich

A dissertation submitted to the Graduate Faculty in
Comparative Literature in partial fulfillment of the
requirements for the degree of Doctor of Philosophy,
The City University of New York.

1987

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1987

This manuscript has been read and accepted for the Graduate Faculty in Comparative Literature in satisfaction of the dissertation requirement for the degree of Doctor of Philosophy.

April 23, 1987
date

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Introduction

Biography

Eustache Deschamps, also known as Eustache Morel, was probably born in 1346.¹ After the razing of his family's home by the English in 1380, he also took the name "Brulé des Champs." Late in life, he took self-deprecating delight in calling himself "Le roi des laids."²

According to a single, uncorroborated report in Les Règles de la seconde rhétorique, Deschamps was Guillaume de Machaut's nephew: "Après vint Eustache Morel, nepveux de maistre Guillaume de Machault, lequel fut bailli de Senliz et fut tressouffisant de diz et balades et autres choses."³ Whether or not they were actually related by blood, Deschamps was raised by Machaut. He greatly admired the elder poet and, in 1377, mourned his passing in two balades.⁴

In 1360, the young Deschamps accompanied Isabelle de France, daughter of King Jean, into Italy for her wedding to Galeas Visconti. During the late 1360's, Deschamps pursued a course of studies including the seven liberal arts, astrology and law at the university at Orléans. There is, however, no evidence that he ever received a degree. Then, in 1368, already under the protection of the Duke of Orléans, Deschamps began his life-long career of courtly service, as a squire. He continued in service to this noble house throughout his life and advanced his position as he went. In or before 1375, he was named bailiff of Valois by Philippe d'Orléans. Also, in March or April, Machaut sent Deschamps to Bruges bearing a letter and a copy of the Livre du Voir Dit as a gift to Louis de Mâle, Count of Flanders. Deschamps fulfilled his mission and also read aloud a

passage of the poem before a noble audience. (SATF XI, 22)⁵

During this period, Deschamps married and fathered three children. Little is known about Deschamps' family life. The main sources of information are Deschamps' own poetry and certain archival records, e.g. legal records.⁶ It is known that Deschamps suffered a double bereavement in the late 1370's: the death of his wife following childbirth, and of his mentor, Guillaume de Machaut (d. 1377). Among Deschamps' best known balades are the two mentioned above, written on the occasion of Machaut's death.⁷

By 1380, Deschamps had become a gentleman usher at the court of Charles V. Travelling with the king, he went to Coucy and met its new lord, Enguerrand de Coucy, to whom he wrote a balade.⁸ Enguerrand de Coucy is also mentioned in Balades 69, 212, 393, 656, 769, 867, 1366 (on Coucy's death,) Virelay 735, and once in Le Miroir de mariage.) Indeed, few people or events of political or social significance went unchronicled in Deschamps' poems. In July 1380, Deschamps wrote poems honouring the late Bertrand du Guesclin, whom he had greatly admired.⁹ Deschamps had held du Guesclin in such esteem that he tried to have du Guesclin's name added to the list of the Nine Worthies as a tenth, "modern" Worthy.¹⁰

Following the death of Charles V in 1381, Deschamps found himself scrambling for a position at court. He curried favour with Charles VI and eventually obtained confirmation of his rank of gentleman usher. He also obtained compensation for his house "Des Champs" which had recently been burned by the English and, with funds obtained from the Dukes of Anjou and Burgundy, established himself

himself in a house in Paris. The king also gave Deschamps the tower of Fismes which, unfortunately for Deschamps, was still occupied by someone else. Following extensive litigation, Deschamps finally took possession of both the tower itself and the positions of sergeant-at-arms and chatelain of the tower of the Bois de Vincennes.

In the latter 1380's, Deschamps remained active at court in spite of outbreaks of the plague and civil unrest such as the revolt of the Maillotins. He participated in various campaigns against the British and the Flemish, and weathered the political storms surrounding the papal schism. In 1383, Deschamps accompanied Nicolas de Tanques to Brussels where the latter was charged with negotiating the marriage of Charles VI and Isabelle de Bavière. It is possible that during the winter of 1384-85, Deschamps went to Hungary where he saw the princesses Marie and Catherine who were each (subsequently) engaged to marry Charles V's son, Louis. In 1389, Deschamps was named bailiff of Senlis. He also took the title of Lord of Barbonval, a seignory near Fismes, in addition to still other titles and positions.

L'Art de dictier, according to a note at the end of the text itself, was written in 1392. Deschamps had retired to his property, anticipating unrest at court following the impending death of Charles VI, for in his later years Deschamps leaned increasingly towards avoiding conflict and excess. (SATF XI, 66) In 1394, a new ordinance obligating bailiffs to reside within their bailiwicks contributed to Deschamps' changed lifestyle. Although he delegated some of his official duties in order to spend some time in Paris, two

years later a still harsher law governing bailiffs was imposed, forcing him to spend even more time away from the court. Besides resenting his forcible exile from the court, Deschamps did not have the funds to support his household comfortably in the country.

Although near the end of 1396 Deschamps claimed he would write no more, news of the disastrous French defeat at Nicopolis inspired more poetry.¹¹ At the beginning of 1397, Deschamps was dispatched to see King Wenceslaus of Bohemia, possibly to ask for aid with the failed Crusade, or, more probably, to make preparations for Wenceslaus' arrival in France to discuss the papal schism and the marriage of his niece Isabelle to Charles d'Orléans.

There is not much to report about Deschamps' activities in the fifteenth century. In 1400, Deschamps was part of the audience at the Cour amoureuse of Charles VI. (SATF XI, 87) In 1403, on the occasion of the death of Louis de Champagne, Count of Sancerre, Deschamps wrote what the SATF calls "peut-être le dernier spécimen de sa poésie officielle." (SATF XI, 90) Deschamps then retired to Senlis, not knowing that that property would soon be taken from him. In 1404, Christine de Pisan addressed a poem to Deschamps, calling him "cher maître et ami."¹² In Christine de Pisan, Deschamps found "un écho fidèle de ses attaques et de ses récriminations contre le temps présent." (SATF XI, 91) Deschamps acknowledged Christine in a balade.¹³

In his final years, Deschamps' health deteriorated. And, for a variety of personal and political reasons, so did his love for the house of Orléans, which he now condemned in numerous poems.¹⁴ In

1404, Deschamps resigned the bailiwick of Senlis, but not before a rival, greatly exaggerating the reports of Deschamps' death, tried to claim the title as his own. The king, "voulans remunerer noz anciens serviteurs et les mettre plus a leur aise selon de degré de leur aage," named Deschamps to the position of "trésorier sur le fait de la justice" but he lost the position a mere eight days later.¹⁵ A simpler life and more personal philosophy began to be reflected in Deschamps' poetry.¹⁶ It was at this time that he probably wrote the uncompleted Le miroir de mariage. He also wrote poetry about the afflictions of old age, purchased at the cost of a dissolute youth, and his fear of death.¹⁷ He became religious: "il est devenue croyant et pratiquant, il observe le jeûne, il méprise les biens de ce monde, fait l'aumône, craint et sert Dieu, en pensant au salut de son âme." (SATF XI, 98) Deschamps finally died in either 1406 or 1407.

Title and Date of the treatise

It is not always easy to assign a title to a medieval work, but in the case of L'Art de dictier, there is no uncertainty. The rubric which begins both manuscripts is:

Ci commence l'art de dictier et de fere chancons, balades, virelais et rondeaulx, et comment, anciennement, nul ne osoit apprendre les vii ars liberaulx ci apres declarez se il n'estoit noble. (SATF VII, 266; 394d)

For convenience, I have shortened the original title to L'Art de dictier.

As for the date of the treatise, both manuscripts end with the

following notation:

Ce fut fait le xxv^e jour de novembre, l'an de grace de Nostre Seigneur, mil.ccc.iiii^{xx} et douze. (SATF VII, 292; 400c)

The fact that both manuscripts ff 840 and nafr 6221 agree that L'Art de dictier was composed in 1392 allows us to accept that date as, if not the actual date of composition, the date of the exemplar which must have served as the source for both extant manuscripts.

Summary of contents

L'Art de dictier is composed of two main parts: a treatise on the seven liberal arts and a prescriptive poetics. The liberal arts section treats all of the arts except music very briefly. Grammar, which is mentioned first, is noted for its great antiquity (dating from the times of Zoroaster and Abraham), and its being the tool by means of which all the other arts are studied. Indeed, all the arts are presented with a view towards their practical applications. Logic helps produce subtle arguments, the ability to distinguish the truth, and men more skilled than their fellows. Geometry is credited with numerous practical applications, from architecture to ship building. Arithmetic is useful to these, as well as other professions, most notably coinage and moneychanging. It is also useful to those who are concerned with questions related to the passage of time. Astronomy's applications are medical and agricultural.

The section on music is more than twice as long as the first six sections combined, obviously reflecting the focus of Deschamps' interest. Music is the "medicine" of the liberal arts, refreshing

those exhausted by their pursuits of other sciences, as well as those exhausted by nature. It is divided into natural and artificial music. Artificial music, for Deschamps, is instrumental music, melodies produced either by instruments or the human voice. Natural music, on the other hand, is lyric poetry. While the two genres of music go very well together, Deschamps finds that natural music is superior, since it can be taught to no one unless he is already gifted for it, and since it can often be performed under conditions where artificial music could not be. The section on music concludes with a discussion of linguistics and euphonics.

The remainder of the text is taken up with brief prescriptions for the composition of various genres of poetry and exemplary poems or strophes. The genres discussed are the balade, (in various forms), the sirventes, the virelai, the rondeau, and the lai. Among other genres mentioned are the chanson royal and the pastourelle.

The treatise is obviously unfinished and unpolished, missing rubrics and entire prescriptive sections. Some sections are mislabeled. Nevertheless, it would seem that L'Art de dictier was written for an educated audience--people who, if they were not themselves poets, were conversant with poetic theory.

Survey of Criticism

Although Eustache Deschamps enjoyed great popularity in his own time, as well as in generations immediately succeeding, his works have been largely ignored or demeaned in more recent times. His own editor, Gaston Raynaud, calls him "obscur, banal, grossier." He says

that Deschamps was a poet only in the largest sense of the word and, even at that, too rarely. He concludes his introduction to the eleven-volume SATF edition hoping that his audience will appreciate "un auteur qui honore notre pays et peut figurer dignement dans la littérature française, sinon parmi les plus grands noms, du moins au premier rang des écrivains du seconde ordre." (SATF XI, 341) Throughout the SATF edition's notes and introductory passages, there is a similar tone of disparagement, both in the sections by Gaston Raynaud and Queux de Saint-Hilaire. Many other critics have been similarly inclined to regard Deschamps as a second-class poet and/or thinker. W.T.H. Jackson says that for Deschamps, "literature was a fashion and an interest worthy of a gentleman, but little more. In reading the works of Deschamps one sometimes gets the impression that quantity of output was more important than depth or sincerity." (Literature of the Middle Ages 106)

It is not Deschamps alone who has fared so ill at the hands of critics. Indeed, all the literature of fourteenth century France, including that of Machaut and others who are now well respected, as viewed by eighteenth and nineteenth (and even certain twentieth) century critics and literary historians has long been slighted. Take, for example, the commentary of this popular French literary history, in its 34th printing in 1916. Of Deschamps' time and fellow poets, its author says:

La veine poétique est épuisée dès le XIV^e siècle. Il ne faut pas conclure que la production diminue. Tout au contraire. Une loi veut qu'aux époques de décadence le nombre des oeuvres se multiplie à mesure que l'inspiration s'affaiblit. Les poètes, dont nous allons au moins citer les noms, ont ce caractère

commun: l'abondance stérile. (Doumic 81)

Doumic then indicates the vast number of poems composed by Machaut, at that date still unedited, which Doumic contends should remain so. Deschamps, he says, had "autant de facilité, mais plus de talent" than Machaut. About Deschamps' having been caught up in the affairs of his times, he adds, "De là un intérêt au moins historique." (Doumic 82)

Lanson's popular history of French literature¹⁸ voices similar opinions. Lanson feels that fourteenth century lyricism, a term he doesn't "dare" use, is the decadence of the thirteenth century aristocratic chansonniers. In the rise of the fixed forms, he sees the decline of the personal freedom of the troubadours. "On s'ingénie à compliquer les règles de ces genres, pour en rendre la pratique plus difficile, et la perfection, à ce qu'on croit, plus admirable." He grudgingly calls Deschamps "un homme de sens" and claims that L'Art de dictier sums up the poetics of the century. "Le mal n'est pas qu'il aime les formes curieuses et parfaites, mais il les estime seulement selon l'effort et contorsion d'esprit qu'elles nécessitent." (Lanson 146) Of this sort of criticism, which is dominant by its sheer abundance, these two examples undoubtedly suffice. It hardly needs to be said that this kind of literary wrong-headedness has been replaced by greater perspicacity.

In The Present State of Scholarship in Fourteenth Century Literature,¹⁹ Alan Knight presents both the most recent and the most sympathetic of treatments of Deschamps in particular, and fourteenth century French literature in general. Noting how this century has

"always" been the parent pauvre of French literary studies," he points out that there has been almost no study of it which is not condescending until the 1950's. (Knight 55-56) As for Deschamps himself, Knight notes that while there is yet a great deal of work to be done on Machaut, that already done "seems quite voluminous when compared to that devoted to Eustache Deschamps. Here, Chaucerians are almost more numerous than French scholars." (Knight 65) With respect to L'Art de dictier, Knight indicates the work of Olson, Dragonetti and Laurie, all to be discussed below. He finds Poirion's study to be alone in its excellence and scope. After a survey of the sort of derogatory criticism already mentioned, he concludes: "Clearly Deschamps needs a friend and a defender in the court of literary criticism. Poirion views him as a poet who was conformist in his ideas, but daring in his words. Surely this daring poetry needs to be better understood." (Knight 65-66)²⁰

To return to some of the points made earlier, there is a grain of truth in the Doumic's remarks with respect to Deschamps' eliciting interest in the historical community. Historians of the Middle Ages have long been interested in Deschamps' writings. He has been praised for his clear perspective on his times and the wide scope of his corpus. Many eminent historians have relied on Deschamps to supply first-hand accounts of his times. Foremost among these is J. Huizinga, who, in his The Waning of the Middle Ages, quotes Deschamps' poetry no less than 23 times as documentary evidence. Says Huizinga, "No author of those times has given French patriotism such a varied expression as Eustache Deschamps [who has said] simple

things with dignity." (Huizinga 106)

Most of the critical work that has been done on Deschamps concerns Chaucer and how Deschamps' poetry influenced him. Deschamps' balades and the Miroir de mariage were especially influential and have been noted in most modern Chaucer editions. Chaucer borrowed lengthy passages from this 12,000 line poem for both the Merchant's Tale and the Wife of Bath's Prologue. (Bryan & Dempster 207 & 333) It has also been argued that Deschamps' "Lai de franchise" influenced the Prologue to the Legend of Good Women and that certain of his balades influenced certain of Chaucer's shorter poems. (Robinson Chaucer 839, 860) Charles Muscatine's Chaucer and the French Tradition further develops some of these lines of association. Glending Olson's 1973 article is interested in L'Art de diction for its contribution to understanding Chaucer's literary environment. He considers it an "important element in the complex of literary ideas which influenced Chaucer." That Deschamps has a "less venerable name" and that his theory "culminates in the excesses of the grands rhétoriqueurs, ought not to weigh against the attempt to understand as fully as possible the literary environment in which Chaucer wrote." (Olson "Chaucer's Literary Environment" 123)²¹

Not only did Chaucer admire Deschamps enough to borrow from his work wholesale, Deschamps admired Chaucer greatly. Deschamps wrote a "Ballade adressée à Geoffroy Chaucer, en lui envoyant ses ouvrages."²² Deschamps addresses him as Socrates, Seneca, and Ovid. The refrain calls him "Grant translateur, noble Geoffroy Chaucier." Deschamps asks Chaucer to "pran en gré les euvres d'escolier." It is

possible but not proven that Chaucer met Deschamps at Rheims in 1359 or 1360; however, "in 1386, apparently in response to an overture of some kind, the French poet sent the English poet [his balade] by the hand of Sir Lewis Clifford." (Loomis 10)²³

Not only did Deschamps and Chaucer share literary interests, their lives were also similar. Unlike in later centuries, in the fourteenth century, it was still impossible for a poet to live on the profits of his poetry; poets worked. Deschamps, like his English contemporary Chaucer, was active at court, holding many positions including squire, gentleman usher, sergeant-at-arms, bailiff, master of waters and forests, and royal matchmaker. "There was no place in the social status of the Middle Ages for men of intellect and genius who were not in the church, and such persons were compelled to depend on the patronage of the courts." (Holzknecht 34) Deschamps' poetry must have found a benevolent audience or he could not have survived so many years at court. True, much of the sort of poetry which engenders literary patronage is occasional poetry, but the fact that they were commissioned need not detract from the merit of individual poems, as can be seen from Deschamps' poems on the death of Machaut or Du Guesclin. Topics other than personal praise for a lord or commemoration of an event were also popular at court. "The all-important subject of love engaged...attention. Guillaume de Machaut, Eustace [sic] Deschamps, and writers like them spent much of their time at the courts of princes, and their works are evidence of what was popular in noble circles." (Holzknecht 76)

The poet whose work was admired by Chaucer and Christine de

Pisan (among others) found other admirers in later times for several reasons. In the 18th century, the renowned lexicologist LaCurne de Sainte-Palaye was greatly attracted by Deschamps' writings. He commissioned a copy of ff 840 in order to study Deschamps more closely. This manuscript has glosses in his own hand.²⁴

Most of what has been written about L'Art de dictier has been in brief articles and directed only at analyzing short sections of it. They have dealt with such aspects as natural and artificial music, performance, and the treatise's place in the tradition of the ars poetica or the ars rhetorica. No comprehensive study has ever been done. Nor has it been compared with other vernacular treatises. Critics have always tried to situate it in the tradition of the Latin rhetorics. No one has tried to situate it in the tradition of the later French treatises except Silver and Patterson.²⁵

The earliest modern critical work on L'Art de dictier is found in Patterson's Three Centuries of French Poetic Theory, first published in 1935. Patterson is less critical of Deschamps than many of his predecessors, even though he relies heavily on nineteenth century studies for background on the poet. Patterson calls Deschamps a "disillusioned realist and partisan of the bourgeoisie." He agrees with his sources that Deschamps' poetry is curious, full of realistic details, and rich in all kinds of information. Patterson claims that Deschamps admired two men only: Charles V and Bertrand Du Guesclin, an odd comment considering that among Deschamps' most well known pieces are ballades honoring Chaucer, Machaut and Enguerrand de Coucy. Patterson is especially fond of Deschamps'

moral poems, calling them inspired and original. Patterson is therefore the first of the modern critics inclined to praise Deschamps' work, even though he lacks "some of the essential qualities of greatness." (Patterson I, 85, 87)

In his section on L'Art de dictier, Patterson contents himself with summarizing and quoting, citing almost the entire section on music from the liberal arts section. He concludes that for Deschamps, as it had been for John of Garland, "poetry is a form of music." (Patterson I, 87) Having considered the history of the Romance lyric, he is not "surprised...that many poems of the period are slight in thought." Still, considering that it is the harmony which is produced by the union of poetry and music, and that there is still some question about how to pronounce the French of the fourteenth century, he notes that it is not possible to arrive at a "just aesthetic judgment." He also wonders whether Deschamps' definition of poetry as song might not "omit too much that is valuable, even in lyric poetry," but feels forced to accept it since, "for better or for worse, this intimate alliance of lyric poetry and music persists through the Middle French and Renaissance periods...It is the originality of Eustache Deschamps to have been the first to define poetry thus as song." (Patterson I, 89-90)

Patterson includes some examination of Deschamps' prescriptions for the various genres' forms, but does not read closely enough to realize that there are places where Deschamps is speaking about musical as well as poetic forms.²⁶ As Patterson supplies no translation, it is difficult to understand how he construes the

passages which he quotes. Patterson points out that Deschamps favoured the alternation of masculine and feminine rhymes, but claims that Deschamps advocated their use in a definite pattern, while in fact Deschamps really only favoured some unspecified variety. Patterson claims that Deschamps showed "an aristocratic point of view" and that he was writing "for men of good family" because he bans the sirventes from discussion in L'Art de dictier, contending that it belongs at the Puy d'amours, not being the work of noble men. Beyond this one citation, Patterson supplies no further evidence for his conclusion.

In all, Patterson either cites L'Art de dictier directly, without analysis or he relies on the SATF edition for his comments. As the editors of the SATF edition did, he also relies on poems composed by Deschamps, but not included in L'Art de dictier for explanation. Patterson often does not substantiate his observations and comments. He is guilty of misreading the text, admittedly an easy thing to do. The three main conclusions he comes to are that L'Art de dictier is the earliest French ars poetica, that Deschamps felt that the combination of music and poetry was most desirable, and that L'Art de dictier "casts valuable light upon the poetic preoccupations of the period." (Patterson I, 96)

The earliest of the articles which deal with L'Art de dictier is Roger Dragonetti's "'L'art de dictier' d'Eustache Deschamps" which appeared in a festschrift published in the Netherlands in 1961. The article is a close reading of those sections of L'Art de dictier which deal with Deschamps' conception of composition, especially the

discussion of natural and artificial music. Differing from Langlois' comments in the seminal Receuil des arts de seconde Rhétorique, Dragonetti starts from the premise that L'Art de dictier is not just another technical handbook, for "[il] expose une doctrine qui dépasse précisément le cadre de la pure technicité" (Dragonetti 49) Without this differentiation, there would really be no purpose to Dragonetti's analysis. His other main point in this article (also differing from Langlois) is that Deschamps, by defining poetry as a sub-category of music, is not following in the tradition established by John of Garland whose often quoted passage from the Ars rithmica says "Rithmica species est artis enim musicae."

Dragonetti begins by tracing the history of medieval musical thought. He delves into Boethius' treatises on music and on mathematics to remind us that "Pour Boèce, la musique n'est pas d'abord une initiation à une pratique, mais une activité qui conduit à la contemplation des principes de cet art." (Dragonetti 50) It was a complex, mathematical set of theorems, derived from Greek philosophers, that shaped early medieval music theory. "Comprendre la musique signifie en tout premier lieu pour Boèce, entrer dans l'entente du mystère où toute musique concrète s'enracine, en accédant à l'intelligence du Nombre." (Dragonetti 52) It was for this reason that medieval treatises on the quadrivium included music along with geometry and astronomy as the arts based on arithmetic. John of Garland's definition of music, cited above, is based on this very distinction. He relies first on the Boethian distinction among the three types of music--musica mundana or the harmony that governs

the universe, musica humana or the harmony that governs or is found within man, and musica instrumentalis or that music produced by art which can be heard by the human ear. Dragonetti contends that this metaphysical approach to music is shared by John of Garland as well as Dante in the De vulgari eloquentia.

Seul est admis à composer la cantico, le poète qui joint à l'inspiration non seulement une sagesse et une technique approfondies, mais la connaissance des fondements mêmes du langage poétique. L'instinct n'est...pas du tout suffisant. Pour Eustache Deschamps, bien au contraire, seul l'instinct fait du poète le musicien accompli. (Dragonetti 53)

Dragonetti then mentions the introductory liberal arts treatise with which Deschamps begins his treatise, noting that the various arts are only mentioned in the practical applications. He remarks that it was unusual to have placed music as the last of the liberal arts and not to have it based on arithmetic. He feels, "Dans sa classification, Eustache Deschamps se laisse guider, du moins en apparence, par les effets sensibles de la musique." (Dragonetti 54) He points out that it is impossible to conceive of music as the medicine of the liberal arts without appeal to the pure pleasure which can be derived from music. Dragonetti does not immediately elaborate on this interesting point except to note that other medieval thinkers had developed the concept of the healing powers of music. He does include a short summary of thinkers who dealt with the history of music as medicine, but Olson speaks to this issue much more directly in his book Literature as Recreation in the Later Middle Ages to be discussed in greater detail below. Dragonetti feels that to Deschamps it is the artificial music, i.e. not poetry, which has these restorative qualities. Dragonetti finds a certain contradiction here, given the

fact that Deschamps speaks of the betterment of the two musics when they are conjoined. He thinks Deschamps prefers natural music, i.e. poetry, only when it is needful to be less loud, as before sick people or lords and ladies in private. He wonders why natural music alone is not considered a more efficacious medicine and decides that Deschamps could not separate music as medicine from music as a simple "délassement." He points out that:

Pour Eustache Deschamps, la poésie est musique, par le rythme, et naturelle, d'abord parce qu'elle est un savoir inné chez le poète, ensuite parce que la voix elle-même, lorsqu'elle prononce les paroles rythmées y conserve son exercice normal. (Dragonetti 57)

Skipping then to a brief analysis of the prescriptive section of the treatise, Dragonetti contends that Deschamps' rules and examples for the composition of fixed forms

ne sont en aucune façon des recettes pour versificateur habile, mais un ensemble de moyens que le poète accorde à son être, comme on accorde un instrument pour y faire passer la musique. La règle n'a donné de sens que pour le poète qui s'y porte d'instinct. (Dragonetti 57)

Next Dragonetti continues his comparison of L'Art de dictier and Boethius' De Musica, specifically the chapter entitled Quid sit musicus? in which music which is artificially produced is divided into three types. That which is produced by those who play musical instruments is excluded from speculation. The next, also to be excluded from speculation, is that sort of poetry composed by native instinct. Only the pure theoretician's music is authentic music.

Pour Boèce, la poésie est donc musique, mais, en tant que produit de l'art composé plus par inclination que par spéculation, elle reste séparée de son ordre, alors que pour Eustache Deschamps, cette inclination de nature suffit à caractériser le poète comme musicien authentique. (Dragonetti

58) La conception d'Eustache Deschamps se meut presque entièrement dans le domaine d'une musique qui n'existe qu'au niveau phénoménal. (Dragonetti 62)

It is Dragonetti's contention that even though Deschamps differed so much from the Boethian conception of music, it was nevertheless from it that he derived his vocabulary. Dragonetti points out that Raynaud, Lote, Patterson and Hoepffner did not make this connection. (Dragonetti 62)²⁷

Kenneth Varty concurs with Dragonetti in "stressing the poet's originality with breaking with the traditional association of lyric poetry and music." He feels that Deschamps "was conscious of the artistic worth of verse alone and was determined to establish its composition as an art in own right [which] surely was his first objective in writing the Art de dictier. (Varty 164) Varty is the only one of the critics to perceive the importance of the introductory section of the treatise. His article is devoted to a close reading of the thirteen "paragraphs" which comprise the introductory section on music.

Varty traces two steps in Deschamps' thought. First, in order to put forth his new ideas, Deschamps had to present them in a form acceptable to his readers. And since there were only seven liberal arts, his discussion of lyric poetry would have to fit within one of them. Deschamps opted for music over rhetoric because of the lengthy historical association between musical and poetic composition. Having legitimized lyric poetry by calling it a kind of music (natural), Deschamps could go on to show that it could have "a dignified independent existence of its own." (Varty 166)

Varty concludes his study noting that if Deschamps had been a musician, he would have had to admit that inspiration is not limited solely to the poet, but to the musician as well; that technique is an insufficient component of the good musician even as it is for the poet.

Laurie picks up where Varty leaves off and examines Deschamps' theories as developed in the whole of L'Art de dictier and their possible relation to fourteenth century critical thought. According to Laurie,

Deschamps' concept of the musicality of verse as residing in metre and competent elocution, and his insistence on the necessity of reading aloud, may indicate he was aware that the lyric was in danger of becoming impoverished by the loss of a musical accompaniment...and the growth of silent reading. (Laurie 563)

This awareness is the motivation for Deschamps' interest in the fixed forms and in rhyme, for both of these "compensatory devices" could insure that his poetry would not be read like prose.

In 1963, Payne also touched on L'Art de dictier in his study of Chaucer's poetics, The Key of Remembrance. He compares Deschamps' treatise with Dante's De vulgari eloquentia, but very briefly, finding it to be a "much thinner poetic than Dante's, both in that he takes up only one kind of poetry, and that he has next to nothing to say about the moral commitment which for Dante gave rational consistency to the theory and affective power to the practice of poetry." (Payne 55) It is more accurate to say that Deschamps had nothing to say about the morality of poetic composition. He was neither concerned about the morality of composition as an act in itself, nor in the possible effects or moral suasion made possible by

polished and controlled language which had so occupied theorists for centuries before him. Payne finds a "kind of faded and indirect moral apology" for poetry in its medicinal effects. This argument is weak when faced with the traditional views of the healing qualities of music outlined by Olson in his book, Literature as Recreation in the Later Middle Ages.

Olson's article, "Deschamps' L'Art de dictier and Chaucer's Literary Environment" was published in 1973. It is primarily concerned, as was stated above, with L'Art de dictier as a document capable of enlightening the critic-scholar with respect to the poetic theories available to Chaucer. Olson adds to the discussion of the therapeutic nature of music, pointing out that Boethius, Cassiodorus and others acknowledged music's therapeutic value "but did not make that the primary attribute of the art." (Olson "Lit. Environ." 715) Olson's analysis of Deschamps' treatment of natural and artificial music does not differ radically from Dragonetti's; both trace Deschamps' attitudes back to John of Garland. Olson contends that Deschamps' poetics rest firmly on the pleasurable aspects of music. Poetry is strictly regulated by an emphasis on form rather than content. Olson answers the section of The Key of Remembrance cited above by agreeing with Payne that the poetic theory in L'Art de dictier does "seem thin; but such a comparison is an evaluation of two different poetics, not of stronger and weaker versions of the same theory." (Olson "Lit. Environ." 718) Olson agrees with Varty and Laurie that Deschamps is more closely related to the "French poetic environment in which he worked" combining the attitudes of

Machaut and the troubadours. Olson points out the close relationship between Deschamps' and Machaut's attitudes towards the admixture of poetry and music.²⁸ Olson also finds that Deschamps is closely related to the troubadour tradition, although he did not stress content, whereas such treatises as Las leys d'amors did. Olson concludes that

we may claim for Deschamps in the Art de dictier a coherent theory of lyric poetry which has obvious affiliations with the ideas of his troubadour and trouvère predecessors....As a complete view of literature it is clearly inadequate; but taken in conjunction with late fourteenth-century lyric practice in France and its development in England, it can be seen as the most articulate statement in Chaucer's time of a popular literary attitude substantially different from much other medieval theory. (Olson "Lit. Environ." 721)

In his book Literature as Recreation in the late Middle Ages published in 1982, Olson continues to discuss L'Art de dictier, calling it a "manual for would-be versifiers describing the formal properties of the lyric types in vogue." He states that he knows of no "precisely similar categorization of music," but that "Twenty years earlier Nicole Oresme had given instrumental music the same recreational value [as Deschamps], and the relationship between music and medicine was a familiar idea throughout the Middle Ages." (Olson Lit. as Rec. 147-148) Pleasure was viewed as therapeutic and that Deschamps also viewed it as such is demonstrated by the passage which states that one of the places where natural music is appropriate is in the sickroom. "Deschamps' view of lyric as natural music involves the logical fusion of hygienic and recreational ideas. The power of music...to repair mind and body is the medical fact that justifies the ethical inclusion of refreshment as a legitimate activity within

the framework of liberal pursuits." (148-9)

Manuscripts

There are only two manuscripts which contain L'Art de dictier. These two manuscripts are both housed at the Bibliothèque Nationale and known today as Fonds Français 840 and Nouvelle Acquisition Français 6221.

Ff 840 was almost certainly commissioned within a few years of Deschamps' death in 1406 or 1407 by Arnaud de Corbie, a poet himself and a close friend of Deschamps' and contains Deschamps' complete works. It is likely that Arnaud de Corbie's particular friendship with Deschamps and his own poetic inclinations both allowed him access to Deschamps' papers and led him to publish them.²⁹ The manuscript would have probably been completed before 1414, the year of Arnaud de Corbie's death. The manuscript is from the atelier of Raoul Tanguy and signed by him on the last page. It is a fairly plain manuscript, having no illuminations and occasional, undistinguished red, blue or yellow rubrics. It was done by several reasonably clear hands, on vellum. The text is contained in 581 folios, and there are an additional 12 folios containing the tables of rubrics which are organized alphabetically by genre. "Ce manuscrit, relié en maroquin rouge, aux armes de France sur les plats et au chiffre du roi Louis XVIII sur le dos, mesure 325 millimètres de hauteur sur 255 de largeur." (SATF XI, 101) The manuscript formerly bore the number 7219.

Nafr 6221 is likely to have been copied from the same source

text as ff 840, for it shares faults and lacunae. It is only the fragment of a larger manuscript and it is even less distinguished than ff 840. It was done on paper, in a difficult, cramped hand and has many abbreviations. It was once part of the manuscript known as Saint-Victor 275 which was stolen from the Bibliothèque Nationale, cut into five separate pieces, and finally returned to the library in 1888. It remains in five pieces, the second one of which contains L'Art de dictier and which is now known as nafr 6221. (SATF XI, 106)

The only other manuscript which contains L'Art de dictier is an eighteenth century copy of ff 840, housed at the Bibliothèque de l'Arsenal in three volumes numbered 3291-3293. Originally one volume, the manuscript was cut up and only after a series of adventures were the three pieces reunited. This manuscript was made for LaCurne de Sainte-Palaye, the famous 18th-century scholar and lexicologist and has glosses in his own hand. The editors of the SATF contend that Sainte-Palaye had intended to publish Deschamps' work, but died before being able to do so. Sainte-Palaye did use the text of the collected works as a source for his 10-volume dictionary; indeed, there are many words in it for which a citation from Deschamps is the only example of the occurrence or usage of a certain word. Gossman contends that this lexicographic work was all that Sainte-Palaye had intended, having prepared many similar copies of medieval manuscripts for work on his dictionary. It was in any case so fine a copy that Crapelet used it for the preparation of his 1832 edition of the selected poetry of Deschamps. (Gossman 265-266)

Choice of basic manuscript

Of the two extant manuscripts, ff 840 has been chosen as the base manuscript for this edition because it was probably commissioned by Arnaud de Corbie, the poet's friend, as was detailed above. The likelihood of a better text being prepared by a scribe at a major atelier making a copy of the complete works of the poet from papers collected soon after Deschamps' death, coupled with the better quality of the manuscript itself argued in favour of ff 840 over nafr 6221. Ff840 was written on vellum not paper, and was written by a much clearer hand. Nafr also has several egregious errors such as missing words or phrases. These errors seem to indicate that less care was taken in the preparation of this manuscript.

Establishment of text

This edition of L'Art de dictier is a faithful critical edition of ff 840. Very few changes were made. Capitals were normalized. Modern punctuation was added. Where words were run together, they were separated. Abbreviations have been expanded. Subject headings, where missing, were supplied in square brackets. Variants from both nafr 6221 and the SATF edition were noted. Orthographic variants have not been noted.

It was necessary to prepare a new edition of L'Art de dictier since the SATF edition reflects outdated editorial policies. The SATF's editors made many emendations which have been noted among the variants of this edition. They normalized spelling and added modern

French accents. They normalized Roman numerals either by reading "iii" or "trois" for "iij." They were inconsistent about separating words which had been run together in the manuscript, for example, "lesdictes" and "les dictes."

With only one exception, no emendations were made in this new edition. In that one case, the variant reading "chauls" from *nafr* 6221 was taken over *ff* 840's "champs" because of parallel structure in the sentence

"Astronomie est une science de la congnoissance des estoilles et des sept planettes...pour jugier des inclinations naturelles des hommes selon leur nativite, et aussi des fertlitez ou sterlitez des terres et des fruis, des chauls et des froiz, des senzez et maladies des gens et des bestes..." (*SATF* 269, 394d)³⁰

Some observations on L'Art de dictier

L'Art de dictier as found in the two extant manuscripts is incomplete; nevertheless, it merits modern critical attention for two main reasons. It is so very different from the the artes poeticae which precede it, both in Latin and in the vernacular, that it highlights changes in the tradition. Moreover, it offers a rare opportunity to look into the mind of a medieval poet.

Eustache Deschamps' poetry was well respected during his life and thereafter, both in France and abroad. His voluminous output, 1501 poems, will allow the modern reader to examine one poet's development of forms, motifs and style. This work remains to be done, but it is safe to say that the nineteenth century appraisal of Deschamps as a second-rate poet must be re-examined. And L'Art de

dictier, even incomplete, reflects the attitudes of this flourishing poet towards his craft and his art.

Eustache Deschamps wrote at the time in French literary history when music and the lyric were being divorced. Raised by the poet-musician Machaut, Deschamps could not have helped inheriting some of his mentor's feeling that music and poetry are inextricably linked. Yet Deschamps, as far as is known, wrote no settings for his lyrics. It is not sufficient to say that he may have been musically inept, since his contemporaries and those who followed them did not compose music for their works either. Deschamps' assertion of the superiority of natural music, i.e. poetry, recited or not, over artificial music, i.e. instrumental performance, is clear evidence that his critical thought had diverged from that of Machaut and the poet-musicians. L'Art de dictier contains passages which show that Deschamps had a certain musical background, but that music was not his primary concern. Indeed, Deschamps was not particularly clear when explaining his musical points. He may not have even completely understood all the material he tried to explain. It is impossible to tell, since the musical passages are among the most dense in L'Art de dictier.

Deschamps never explains who his intended audience was. It may even be that L'Art de dictier as it exists now is only a set of notes for a longer treatise which Deschamps never finished or which did not survive. Deschamps' work as a whole, and even L'Art de dictier as it exists, lead one to assume that Deschamps never left a work half done out of carelessness. Le Miroir de mariage is Deschamps' only

incomplete work; he died while composing it. Although L'Art de dictier is dated sufficiently far before Deschamps' death that it seems unlikely that he died in the middle of it, in his last years Deschamps' attention was diverted from poetry and other occupations of his earlier life as he retired from court life and turned increasingly towards religion.

Whatever the reasons for its incompleteness, it seems likely that Deschamps had an audience of fellow poets and poetry aficionados in mind when he wrote L'Art de dictier. He assumes that his readers understand his terms and concepts, and offers explanations only rarely. The directions for composing poetry could not satisfy anyone trying, on the basis of Deschamps' directions, to compose poetry for the first time. Although couched in the style of the earlier prescriptive poetics, Deschamps' method falls far short of their detailed instructional style, being incomplete and often contradictory.

Deschamps' prescriptive style is, however, in keeping with the practical nature of the liberal arts section which introduces his treatise. Deschamps' formal education was at the university at Orléans, noted for its stress on practical application of the liberal arts in addition to theoretical study.³¹ Deschamps seems to have retained, even into his old age, the notion that theory was important and that it was necessary to base one's treatises in the tradition of the liberal arts, but a lifetime of practical courtly service had taught him that practice outweighs theory. Thus, not only are Deschamps's poetic prescriptions practical (in intent if not in

effect) but so are his descriptions of the liberal arts. The arts, as he describes them, are tools for the carpenter, the moneychanger and the merchant. And, even as these arts may be learned, climbing from one to the next, beginning with grammar, so can the simplest, rudest man be taught artificial music. Those who have inspiration can learn to compose poetry according to rules set forth.

L'Art de dictier is equally interesting to the modern scholar because of all that it omits. L'Art de dictier differs radically from earlier artes poeticae in many ways. It is, of course, the first such treatise in French and is totally concerned with composition in the vernacular. No significant mention is made either of Latin or of other languages. Deschamps felt no compunction to ground himself in either the Latin or the vernacular tradition, although it is clear that he is more closely related to the vernacular tradition. Deschamps' predominant concerns are not the same as his predecessors'. Unlike the academic treatises, L'Art de dictier makes no mention of classical literature and the need to salvage it for modern use. L'Art de dictier includes no lists of figures to be imitated, grammatical rules to be memorized, or faults to be avoided. There is no discussion of the morality of poetic composition. No genres except the lyric are discussed, while it had been traditional to include all genres except the lyric.

When reading Deschamps' work, one is always aware that he did not perceive himself in the vast continuum of literary history. Unlike his contemporary and admirer, Chaucer, who contended that his learning and inspiration came from "old books," Deschamps does not

claim to rely on the accumulated literary wisdom of centuries past. Rather, he gives a remarkable sense of how well he felt himself situated in his own century, his own country, indeed, his own courtly environment. This sense of belonging to his times certainly contributed to the production of that poetry which has always been of interest to the historian, and now to the literary critic.

Notes for the Introduction

1. There is only one main source for Deschamps' biography: the careful, lengthy study done by the editors of the SATF edition. The only other biography of Deschamps is found in Eustache Deschamps: Leben und Werke, but that work draws directly on the SATF's study. The biographical section of this introduction is based upon the SATF's biography. (SATF XI, 9-99) Only particularly unusual facts will be footnoted.
2. Cf. Balades 774, 775, 792.
3. Cited in SATF XI, 12.
4. Balades 123 & 124.
5. Cf. Balade 127.
6. Indeed, the SATF based its entire biography on just such information.
7. The musical setting for Balade 123, found in Musée Condé ms. 1047, fol. 52r^o, was composed by F. Andrieu. It is the only extant setting for a Deschamps poem. (SATF XI, 24)
8. Rondeau 655 (which puns on the names of Deschamps and Coucy.)
9. Balades 222, 1125, Chanson royal 362. Balades 55, 206, 239, 362, 1525, Rondeau 652, Lay 312, "Le lay du tresbon connestable."
10. See the notes: "Nine Worthies."
11. Balade 1525 begins: "Je vueil cesser mon livre de mernoire / Ou j'ay escript depuis xxxii ans." Balade 1366 mourns those "Qui trepassa pour la foy en Turquie."
12. Cited in SATF XI, 91-92 and 92 n. 1.
13. Balade 1242.
14. E.g. Balades 1208, 1211, 1212, 1213, & 1239.
15. Archives nationales, P. 2297, fol. 531, cited in SATF XI, 93.
16. For a long list of such poems, see SATF XI, 94 n. 5.
17. E.g. Balades 1450, 1449.
18. Cited as exemplary by Knight.
19. Edited by Cooke.

20. It should be noted here that Poirion's excellent and exhaustive study does not have a separate section on L'Art de dictier; it mentions the treatise in passing during the analysis of various genres. Therefore, while I have relied on Poirion's work for the chapter on comparative genre studies, I will make no mention of him in the rest of this introduction.

21. More will be said about Olson's comments below. For now, suffice it to say that there are numerous sources for investigating Deschamps' relation to Chaucer. But Chaucer studies are not the main focus of this investigation.

22. Balade 285.

23. Cf. Manly Canterbury Tales 22-25; & Brusendorff 485-93.

24. More will be said about this manuscript in the section below which discusses the manuscripts which contain L'Art de dictier.

25. Silver writes only briefly about L'Art de dictier in his survey of French poetics before the time of Ronsard. He quotes extensively from the section on artificial and natural music and makes only two pertinent remarks: Deschamps seems to have regretted not having been gifted enough to continue in the tradition of the poet-musicians which he learned from his mentor, Machaut; and "Deschamps appears to have had a quasi-professional understanding of the music of his period and an enlightened appreciation of the relationship between the arts of poetry and music." (Silver 157-158)

26. See, for example, the section on the chanson royal. (SATF VII, 278; 397c).

27. The terms Deschamps uses, natural and artificial music, do date back at least to Boethius. The history of the distinctions between them is the subject of much debate in the among music scholars. For this study, the analysis by other scholars of the earlier uses of these terms will suffice. The reader is referred to the materials already cited as well as the following: The Grove Encyclopedia for analysis and Strunk's Source Readings in Music Theory for primary text. Also of interest is Bower's article "Natural and Artificial Music: The Origins and Development of an Aesthetic Concept." For a reading of L'Art de dictier from a musician's point of view, see Page whose work will not be discussed in extenso as he does not raise issues which are not dealt with by various other critics. His article was of great personal use to me since it confirmed my interpretation of certain technical passages. I have not included Hoepffner's work in my study as it has been superceded by later critics.

28. As delineated in Machaut's Prologue.

29. Arnaud de Corbie was Chancellor of France from 1388-1398 and 1400 to 1405. Froissart called him "moult imaginatif." (Cited in SATF I, 388.)

30. Nafr 6221 has "chauls;" ff 840 "champs." While "fields" makes some sense in context, "chauls," meaning hot seasons, humours or fallow fields, is open to wider interpretation and allows for parallel structure.

31. Cf. "Notes" p. 154.

Chapter I

Written in 1392 by the prolific courtier-poet Eustache Deschamps, L'Art de dictier is the earliest French ars poetica. Although it is not complete in either of the two extant manuscripts, it is still valuable to the modern reader providing insight into the workings of the mind of a practicing, fourteenth century poet. The most likely audience for this incomplete work would have been other courtiers, themselves either practicing poets, or educated men with an interest in the arts. Its stated purpose is to teach the reader how to compose poetry and songs; however, unlike the prescriptive treatises which predate it, both in other vernaculars and in Latin, its prescriptions are vague and incomplete and it does not handle many concepts that previously had been considered standard for such treatises.

As a petty-noble and courtier, raised by Guillaume de Machaut, and educated at the university at Orléans, Deschamps could not have been ignorant of the tradition of artes poeticae in Latin. It has been shown elsewhere that he was familiar with the works of Rabanus Maurus, Boethius, Priscian and others.¹ The history of the Latin tradition is rich indeed, but only certain Latin treatises will be mentioned here.

No one has ever proposed sources for L'Art de dictier, even though it is obvious that Deschamps was aware that he was not writing in a vacuum. He commends his treatise to the correction of those "qui mieulx et plus saignement...scevent et scavroient mieulx faire" than he. (SATF VII, 292) However Ernest Langlois "ne doute pas

qu'il ait existé dès le milieu du XIV^e siècle 'des Arts de seconde rhétorique, que nous ne connaissons pas,' mais que dénoncent suffisamment des allusions précises."² Speculation on the actual sources for Deschamps seems pointless. Investigating specific aspects of the texts themselves is more rewarding.

Dante's De Vulgari Eloquentia, written in 1303, is perhaps the best place to begin a discussion of vernacular poetics. Although it was written in Latin, its purpose was to extol Italian as a vehicle for eloquent expression. Although Dante had intended to write an extensive treatise, the work is incomplete; only two of four proposed books exist. The first presents the history of language: Hebrew was the first language addressed to God by man; language was shattered by man's blasphemous attempt to build the tower of Babel. Speech, it is pointed out, is peculiar to man, for beasts are incapable of it and angels have no need of it. Hebrew was retained only by the Jews and all other languages, (i.e. vernaculars,) resulted from the confusion of Babel. Dante then concentrates on Romance languages which use oc, si or oïl for "yes." The langue d'oïl, i.e. French, which is "more pleasant and widely known," is rich in prose: Biblical compilations, histories of Troy and Rome, fables of King Arthur. "The langue d'oc may argue for itself that speakers of the vernacular first used it for poetry as it was the sweeter and more highly developed language." (De Vulgari Eloquentia I, x, 2)³ Italian, however, is superior to both for "the sweetest and most subtle poetry of the vernacular was written by Italians"⁴ and Italian "seems to rely more on the 'grammar' of Latin, which is the common base of all three [languages]--an

argument which when rationally considered is seen to be of great moment." (I, x, 2)⁵ Dante goes on to seek the Italian dialect which alone may be called "illustrious, cardinal, courtly and curial." It "belongs to every city in Italy and is not seen to be the property of any one, by and against which the vernaculars of all Italian towns are measured and compared." (I, xvii, 6)⁶ That is, it is not unique to a certain region and accessible to all.

Book II begins with an analysis of who ought to use the vernacular and for what. It may be used for both prose and poetry, but not all poets should use it. Only those "who excel in learning and intelligence" should compose poetry in Italian for the combination of any inadequate poet and this superior language is "like a coarse woman dressed up in silk or cloth of gold." (II, i, 5 & 10)⁷

One is struck by the fact that the greatest poet who wrote a treatise on vernacular poetics chose to write his defense of Italian in Latin--even though he wrote significantly later than the Provençal theoreticians. He also devotes the most space to discussing the vernacular itself than do the other theoreticians. That Dante nevertheless chose to write in Latin can be explained by the fact that although vernacular poetry was becoming popular, Latin was still the best language for serious exposition at his time.

He begins by defining the vernacular "as that which children learn from those around them, when they first begin to distinguish words; that which we acquire without any rule, by imitating our nurses." (I, i, 2)⁸ This definition of the vernacular closely

resembles Deschamps's description of the art of grammar, through which "l'en vient et aprant tous les autres ars par les figures des lettres de A, B, C, que les enfans aprannt premierement", (SATF VII, 266, 394a) (one comes to learn all the other arts by means of the letters of the alphabet which children learn first.) While for Deschamps, grammar is the vernacular, according to Dante, is a "secondary language"--Latin--which has set rules and theory, and whose use can be attained by only a few, "for we cannot be trained...without the expense of much time and diligence in study." (I, i, 3)⁹

Concluding his introduction, Dante classes the vernacular as the more noble of than this "secondary language", i.e. Latin, because it is the first to have been used by the human race, because it is used by the whole world, although "divided into different pronunciations and forms of expression," and because it is "natural to us," "grammar" being an artificial creation. (I, i, 4)¹⁰ Each of these distinctions is expanded upon in the succeeding seven chapters. Dante then goes through the lengthy discussion of the various vernacular languages and dialects, arriving finally, not at some regional dialect, but at the Italian spoken by all Italians, as being "illustrious, cardinal, courtly and curial." (I, xvi, 6) The remaining three chapters of Book I substantiate this claim.

Book II discusses the suitability of this vernacular for prose and verse. Concerning verse, Dante feels that

all writers of verse may use it [the vernacular but] not even the most accomplished should use it all the time...And since language is an instrument as necessary to our thought as a horse is to a knight, and since the best horses are appropriate to the

best knights, then the best language...is suited to the best concepts. (II, i, 4 & 8)¹¹

The remaining, extant sections of De Vulgari Eloquentia are devoted to a detailed analysis of the subjects, genres, forms and music most suited to the illustrious vernacular.

Dante contends that there are three subjects which deserve to be treated in the illustrious vernacular: security, love and virtue. "These three...are plainly those most important subjects which are to be celebrated in the finest way, that is, the three things most necessary to their achievement, valiance in arms, the inspiration of love and right direction of the will." (II, ii, 7)¹² The form most suited to the best subjects and the best language is the canzone. Dante prefers the canzone to the ballade because it can stand alone, without the dancers for whom songs in the latter form are written. He argues that since everyone agrees that the ballade is greater and more noble than any other form and that the canzone is greater than the ballade, the canzone is the greatest and most noble form. (II, iii) Dante had intended to discuss the forms of the ballade and the sonnet, but reserved this discussion for his never-written fourth book.

Dante would have those who compose in the vernacular emulate the "great, that is the 'regular' poets" who composed in Latin and "wrote poetry correct and disciplined in language and technique." (II, iv, 3)¹³ Then, citing Horace, Dante reminds his reader that a writer must be careful not to take on a task his talents are not equal to. Like Horace, Dante distinguishes among the three "styles," that is, the tragic, comic and elegaic. Deeming the tragic the best style, he

argues that it therefore needs the form of the canzone and the language of the vernacular.

Moving on to still more specific recommendations, Dante finds the hendecasyllabic line the "most stately, as much because of the length of time it takes as because of its capacity for thought, construction and words." (II, v, 3)¹⁴ The merits of other metres are discussed, with only the nine-syllable line condemned as sounding truly unpleasant. Deschamps, in L'Art de dictier, will give an example of a balade whose lines are of a certain length and will recommend that a short line be followed by one of "normal" length, but his discussion is not as detailed as Dante's. Deschamps also does not ever mention the levels of style or diction that Dante does.

The sort of words most suitable for use in the canzone, according to Dante, are those he classes as the "combed" and the "hairy."

We call those combed, which are trisyllables, or as near as possible to trisyllables, without aspiration, without acute or circumflex accent, without double x or z, without two liquid sounds together or a liquid immediately after a mute, words planed of all roughness, such as amora, donna, disio, vertute [sic]... (II, vii, 5)¹⁵

and

We call hairy, all words apart from those which are either necessary or decorative to the illustrious vernacular. Necessary we call those which we cannot do without, such as certain monosyllables...interjections and many others. Decorative we call all polysyllables which, when mixed with the combed words, produce a pleasant harmony of construction, although they may have some harshness of aspiration, of double letters, of liquids, or of length. (II, vii, 6)¹⁶

In the introductory section of L'Art de dictier, Deschamps touches on many of the same linguistic points Dante does. However, Dante's

discussion has a specific goal--to help the poet chose language appropriate for composition. Deschamps' discussion is more slanted toward an appreciation of the euphonics of French without a specific gearing towards composition.

Most of the rest of the extant portion of Book II deals with the arrangement of the various components of the canzone. To Dante, "arrangement seems to be the most important part of what belongs to this art [of composition], since it consists of musical divisions, the weaving together of lines and the relationship between rhymes." (II, xi, 1)¹⁷ Of all the differences between De Vulgari Eloquentia and L'Art de dictier, the binding of the canzone to the music which accompanies it is the most striking. Deschamps is certainly aware that the various genres he describes can be set to music, but for Dante, the music is still an integral and significant part of poetry. Deschamps finds that "natural music," i.e. poetry, is sometimes best presented without musical accompaniment, such as among lords and ladies in the privacy of their chambers or before a sick person. (SATF VII, 272; 395d)

Before leaving De Vulgari Eloquentia, it should be noted in passing that Dante speaks more directly than other theoreticians to the issue of change in a language. Where those others insist on the retention of the purest language possible, he notes that:

man is a most unstable and changeable animal; his language cannot be lasting or constant, but must vary according to times and places as do other human things such as manners and customs...language varies with time...and can in no way be stabilized. (I, ix, 6)¹⁸

"Grammar," on the other hand, is "unaffected by time and place

because it is "independent of individual judgement, and thus incapable of variation." (I, ix, 11)¹⁹ It is an artificial construct and Dante acknowledges that the distance between living writers and the ancients, or even the physical distance between writers in different cities affects language and its use.

There are, of course, other treatises on vernacular poetics. The Razos de trobar by Raimon Vidal de Besalú was written between 1190 and 1213 (Marshall lxx) making the vernacular tradition considerably older than is usually acknowledged. Six other, later treatises are closely related to the Razos. These and Las leys d'amors will be examined next.

Although all but one the Provençal texts that will be considered are significantly earlier than Deschamps' (and Dante's,) nevertheless, they are the close to him in content and spirit. Collected in Marshall's fine book are six Old Provençal artes poetica: the Razos, by Raimon Vidal [written between 1190 and 1213]; the Doctrina d'acort, by Terramagnino da Pisa [written between 1282 and 1296]; the Regles de trobar by Jofre de Foixà [written between 1286 and 1291]; the Doctrina de compondre dictats [written some time after the Razos and meant to be an addition to it]; and the two anonymous treatises found in ms. Ripoll 129. A short examination of each of these treatises will help to clarify the history of the vernacular ars poetica.

The earliest and one of the most important of these works is the Razos de trobar by Raimon Vidal de Besalú. He is referred to both in the Regles de trobar and in Las leys d'amors. Known as the author of

the three narrative poems, Castia-gilos, So fo el temps c'om era iays and Abrils issi' e mays intrava, Raimon was of Catalan origin and his treatise "shows certain linguistic preoccupations most readily explained as those of a Catalan author writing for his compatriots." (Marshall lxvii) It was "addressed to a society in which songs were performed before a public which, though ignorant in the grammarian's view, prided itself on its knowledge and judgement of poetry." (Marshall lxx) It is primarily a grammatical treatise, but it seems to posit an audience already in some ways familiar with the language. Almost all of the Razos is devoted to brief discussions of grammatical points, fleshed out with examples. The introductory discussion is concluded in less than 90 lines and almost all of the remaining 380+ lines are devoted to grammar. Unlike similar Latin treatises, Raimon Vidal does not relate the history of grammar and does not discuss the other six liberal arts at all, but he does elaborate on Provençal grammar and its usefulness to those who wish to learn the "dreicha manera de trobar." (Razos l.5, Marshall 2)

Despite its grand promises, however, the Razos is a less than satisfying treatise. Concentrating mostly on grammar, as indicated above, its comments on individual poets are pointed and narrow (Razos l. 72, Marshall 10) and limited to grammatical examples of good and bad usage. Some of the troubadours whose work is cited include Bernart de Ventadorn, Giraut de Borneil, Bertran de Born, and Peire d'Alvergne. Among the errors cited are the use of the wrong form of a verb (e.g. the third person form for the first person) and the wrong case of nouns. These mistakes are cited to illustrate what

errors to avoid. They are also included so that the reader may see that even good troubadours can err. (Razos l. 426ff, Marshall, 22) The Razos say nothing about music or verse forms, or the content or language appropriate for poetry. Even grammatical discussions do not live up to their promise.

Less disappointing is the section devoted to how poets are misled by an ignorant and easily pleased public.

En aquest saber de trobar son enganat li trobador, et dirai vos com ni per qe: li auzidor que ren non intendon, qant auzon un bon chantar, faran semblant qe for[t] ben l'entendon, et ges no l'entendran, qe cuierant se qe.lz tengues hom per pecs si diz[i]on qu no l'entendesson. En aisi enganan lor mezeis, qe uns dels maior[s] sens del mont es qui domanda ni vol apenre so qe non sap. Et sil qe entendon, qant auziran un malvais trobador, per ensegnament li lauzaran son chantar; et si no lo volon lauzar, al menz no.l volran blasmar; et en aisi son enganat li trobador, et li auzidor n'an lo blasme. Car una de las maiors valors del mont es qui sap lauzar so qe fa a lauzar et blasmar so qe fai a blasmar. (Razos ll. 32ff, Marshall 4ff)

(In this knowledge of composition, the troubadours are fooled, and I will say to you how this is so; the listeners who don't understand something when they hear a good song, pretend to understand it well, and do not understand it at all [and] imagine that people think they are stupid if they admit that they do not understand. And just the same is one greatest sense in the world fooled if he does not wish to ask a question about that which he does not understand. And those who understand, when they hear a bad troubadour, because of their good breeding, they praise his song; and if they do not want to praise it, at least they do not want to condemn it; and thus the troubadours are fooled and the audience is at fault. For he who knows to praise that which should be praised and condemn that which should be condemned is one of the most worthy men in the world.)

The author's views on the interaction between the public and the poet are fascinating, but his discussion is insufficient. Lacking specific examples, the reader is unsatisfied by the intrusion of this more sociological material in the predominantly grammatical discussion.

In the Razos de trobar, Raimon Vidal deals with Provençal grammar and its usefulness to those who wish to learn the "dreicha maniera de trobar"--the "correct manner of composition." (Razos 1.5, Marshall 2) It is striking that while Raimon Vidal recognizes that he has chosen to write his treatise in a different language than other theoreticians had, Deschamps makes no comment about his writing in French rather than Latin. The passage of time accounts for this difference in attitudes toward composition in the vernacular between Raimon Vidal and Deschamps.

By the time that Deschamps wrote L'Art de dictier at the end of the fourteenth century, it was no longer uncommon for serious treatises to be written in vernacular tongues. For example, his contemporary, Nicole Oresme (1310-1382), wrote several major works, including De l'origine, nature et mutation des monnaies, "which is of fundamental importance for...economic theory and for the history of economic thought," in French. (Patterson I, 73) It is even likely that Deschamps heard lectures in French when he studied at the university at Orléans in the early fourteenth century. (Rashdall II, 144) In L'Art de dictier, Deschamps never considers writing about poetry in the vernacular as extraordinary. Indeed, in the discussions of grammar and rhetoric in the liberal arts section of his treatise, there is no mention at all of the vernacular; however, in the section devoted to music, Deschamps discusses composition of lyric poetry as a sub-section of music.

Deschamps directly mentions the French language only once. At the conclusion of a discussion of phonetics and phonology, which

appears in the introductory section on music, he says that it is by having learned all the rules outlined that one can "quickly recognize which are the vowels, semi-vowels, liquids, and the voiced and mute among the letters of the alphabet by which French and all other languages are written and pronounced." (SATF VII, 273-274; 396b) Deschamps' exact words are, "tout langaige, latin et francois." By the fourteenth century, the term latin had lost its restricted meaning and could be used to denote any kind of language--including the chattering of birds.²⁰ In French, Latin was usually known as "grammaire." (Chaytor 28) That Deschamps does not differentiate between Latin and other, spoken tongues is further substantiated by the examples given in the section on phonology, where Latin and French examples are indiscriminately mixed. For example, he uses "Julien," "hannote," "dixit" and "vates" as examples of various phonological points.

Although interested to a minor extent in the differences between various genres for noble and common audiences, in contrast to Dante, Deschamps never once distinguishes what language or languages are appropriate for such use. His strongest statement is that the sirventes is a genre does not deserve treatment in L'Art de dictier but rather belongs at the Puy d'amours. (SATF VII, 281; 398a)²¹ Justification of the vernacular was a non-issue to Deschamps, and even if he had completed L'Art de dictier, he most probably would have added nothing on this topic.

In contrast, almost one hundred years before Deschamps wrote L'Art de dictier, one finds Dante still troubled enough by the

question of appropriate usage for the vernacular that he devotes most of the extant portion of his treatise to defining and defending the vernacular. Even having extolled the vernacular, in 1303, Dante still chose to write De Vulgari Eloquentia in Latin. His position at court and desire to spread the use of Italian for composition no doubt led him to do so. The audience he wanted to influence probably would not have taken him seriously if he had composed his treatise in the vernacular. He begins, "We find that no one has dealt at all with the theory of correct usage in the vernacular," (I, i, 1) but, as we have seen, some of the Provençal treatises preceded him, some by more than one hundred years. 22

For example, in the Razos, Raimon insists that, "Totz hom qe vol trobar ni entendre deu primierament saber qe neguna parladura non es naturals ni drecha del nostre langage, mais acella de Proenza." (Razos ll. 59-61, Marshall 4) (Everyone who wishes to compose and understand must first of all know that no speech is natural or correct among our languages, except that of Provence.) He continues to specify that "La parladura francesca val mais et [es] plus avinenz a far romanz et pastourella, mas cella de Lemosin val mais per far vers et cansons et serventes." (Razos ll. 72-74, Marshall 6) (The French language is more worthy and suitable for the composition of romances and pastourellas, but that of Limousin is more worthy for the composition of vers and cansos and sirventes.) As mentioned above, one of the most interesting traits of L'Art de dictier is that Deschamps never considers it remarkable that he is writing in the vernacular. The only significant reference he makes to French, as

opposed to any other language, occurs at the end of the previously mentioned phonological passage in which he says that the letters of the alphabet are the medium "par lesquelles tout langage latin et françoise est escript et profere."

Vidal does not treat phonology except in so far as he differentiates between vowel quantities when meaning is affected, but where Deschamps never touches on grammatical theory, Vidal insists:

Per q'ieu vos dic qe totz hom qe vuella trobar ni entendre deu aver fort privada la parladura de Lemosin. Et apres deu saber alques de la natura de grammatica, si fort primamenz vol trobar ni ente[n]dre, car tota la parladura de Lemosyn se parla naturelmenz et per cas et per [nombres et per] genres et per temps et per personas et per motz, aisi com poretz auzir aissi si ben escoutas. (Razos ll. 83-89, Marshall 6)

(Therefore I say to you that every man who wishes to compose songs must be very familiar with the speech of Limosin very well. And then he must know something of the nature of grammar...for the speech of Limosin is spoken very naturally and by case, number, gender, tense, person and noun, as you will hear if you listen closely.)

As pointed out above, almost all the rest of the Razos is devoted to brief discussions of grammatical points. Still, this insistence on the validity and necessity of the vernacular for poetic composition is striking, especially in a text which is essentially a grammar book.

One of the main features of artes poeticae in Latin and other traditions had always been grammar. Yet, Deschamps manages to dismiss grammar in one of the extremely short introductory paragraphs that begin L'Art de dictier. For him, grammar has become merely a techne. It is identified as the eldest art, dating from the third age of the world, at the time of Abraham, and founded by Zoroaster.

It is called the first and principal art, but it has this name from its basic functions--that is, that it is a basic skill without which no other arts can be learned. (SATF VII, 266, 394a)

Deschamps' attitude toward grammar is symptomatic of his treatment of all the liberal arts. He seems to have felt obligated to touch on all of them in the introductory section of his treatise--a trace of the liberal and theoretical education he received at Orléans. What he says about the use of each art is practical and probably the result of a lifetime spent in courtly service. As a maître d'hôtel, a bailiff, and a master of waters and forests (among other positions,) Deschamps must have had little need of the liberal arts in theory and considerable use for their practical applications. Thus, grammar is the tool by means of which we learn everything else; rhetoric wins our disputes and enhances our reputation; geometry constructs our buildings and vessels; arithmetic counts up our property and calculates our coinage; and astronomy guides our agriculture and health care. It is music, finally, as the "medecine des vii ars" which refreshes "le courage et l'esperit des creatures ententives aux autres ars" by means of its lyrics and melody. (SATF VII, 269, 395a)

Most closely related to Raimon Vidal's Razos is the Doctrina d'acort. According to Marshall, the Doctrina d'acort so closely resembles its source, the Razos, that its author's "purpose was no doubt to replace Vidal's work by a version which was more modern in that it satisfied the thirteenth-century liking for grammatical works in verse, such as the Doctrinale and Grecismus." (Marshall lxxii)

Raimon's very personal voice has been suppressed and more examples have been added to the text. However, Terramagnino da Pisa's changes were mostly not major and some were, in fact, infelicitous. His knowledge of Old Provençal seems "uncertain and fragmentary and was derived, in all probability, from two sources only: from the Razos de trobar and from the study of troubadour poems in one or more chansonniers." (Marshall lxxxix) Raimon's concern with audience interaction are totally missing. This work does not seem to have been widely disseminated. Marshall postulates that it was therefore intended to a local audience of litterati, rather than some wider circle. The treatise's dryness and strict adherence to grammar also would seem to have contributed to its narrow distribution.

Although he differs (for good or for ill) from his source on certain grammatical points, Terramagnino remains firmly in agreement with, if more poetic than, Raimon Vidal. He says:

Tot en aysi con le rubis /
 Sobre totas peyras es fis
 E l'aur sobre ls metalz cars,
 Sobre totz razonatz parlars
 Parladura lemoyzina
 Es mays avinenz e fina,
 Quar il quays seazona
 Con la grammatica bona.

(Doctrina d'acort ll. 27-34, Marshall 29-30)

(Just as the ruby is more fine than every other stone, and gold than every other metal, the speech of Limousin is more noble and refined than every other spoken language, for it is spoken with good grammar.)

Terramagnino is also in favour of preserving the purity of Provençal, and, in contrast to Raimon Vidal, has nothing good to say about other Romance languages:

E nulls per.l proensal diga

Alcun mot frances, quar eniga
Es aytal parladura dir
Ab lo proensal, ses mentir.

(Doctrina d'acort ll. 753-756 Marshall 51-52)

(No one should ever utter any French word for Provençal, for it is certainly hateful to speak such language with Provençal.)

He also counsels against barbarisms and other linguistic faults-- standard advice in grammars and poetics in the vernacular and Romance languages alike, but lacks Dante's philosophical attitude toward linguistic change and development.

Unlike the pedantic grammarian Terramagnino, Jofre de Foixà was a cleric and a diplomat, familiar with the papal and Aragonian courts. That the Regles were a commissioned work (Regles ll. 10f, Marshall 56), shows that in spite of the passage of a century, interest survived in the language and poetry of the troubadours. He says that his aim is to bring this art to those who might not understand "la art de grammatica" perfectly. He uses vernacular technical terms where Raimon kept the Latin. Although similar in structure, it is not just a reworking of the Razos, but rather "an exposition in deliberately simple language of basic information of Provençal grammar and versification derived partly from Vidal's treatise, partly from the author's own knowledge of the troubadours of the past." (Marshall lxxiv) Marshall also feels it unlikely that Jofre used either the Doctrina d'acort or the Donatz proensals. Those points on which Jofre categorically differs from Raimon are primarily grammatical.

Jofre de Foixà's Regles de trobar, like the Razos and the Doctrina, is primarily a Provençal grammar. And, like Raimon Vidal,

Jofre says:

Mas com aquell libre nulls homs no puga perfetament entendre ses saber la art de grammatica, e trobars sia causa que p[er]tanga a l'emperador e a reys, a comtes, a duchs, a marques, a princeps, a barons, a cavallers, a burzeses, encara a altres homens laichs, li plusor dels quals no sabon grammatica, eu...studiey e pessey a dar, segons lo meu / saber, alcuna manera de doctrina en romanç; per que cella qui no.s entenen en grammatica, mas estiers han sobtil e clar engyn, pusquen miils conexer e apendre lo saber de trobar. (Regles de trobar ll. 5-15, Marshall 56)

(But since no one can perfectly understand that book without having the art of grammar and since composition is appropriate to emperor, and to king, to count, to duke, to marquis, to prince, to baron, to knight, to townsman, and even to other lay men, the majority of whom do not know grammar, I...reflected and thought to present, according to my craft, some sort of teaching in Romance, so that those who do not understand grammar but otherwise have a subtle and clear wit, can better know and learn the craft of composition.)

To Raimon Vidal's insistence on the vernacular (and its correct usage,) are added Jofre's insights on audience. Vernacular poetry is for everyone, from the layman to the emperor; everyone, that is, who has sufficient position and background to appreciate it. Even so, instruction is required, for the craft is not easy.

The very brief (140 lines) Doctrina de compondre dictats is entirely concerned with the form and content, both musical and metrical, of various verse forms. There are neither textual nor other indications of its source other than that it follows the Razos in the one manuscript which contains it. Marshall argues convincingly that Jofre is responsible for it, concluding that the two treatises "show the rather personal preoccupations and personal manner of a single author." (Marshall lxxviii)

The Doctrina de compondre dictats resembles L'Art de dictier more than any of the treatises mentioned so far, with its

prescriptions for the composition in various poetic genres. Like Deschamps', the descriptions are fairly brief. Unlike Deschamps, however, this author includes no exemplary strophes, although he does offer information about the music appropriate for each of the forms mentioned, even if he only prescribes the use of a new or an existing melody. More will be said about specific examples of the Doctrina's prescriptions in the examination of Deschamps' discussion of various genres.

The last two treatises that Marshall includes are the two anonymous treatises of ms. Ripoll 129. They seem to have been written by one person, as the following section of the second treatise refers to the first treatise and serves as an apology for both.

E si per ventura son trobades alcunes maneres contra aço qui es dit de la diferencia de les cançons e de les altres maneres de cantars, o encare en la diferencia de les rimes, tot se fa comunament per soptilesa o per alcuna altra necessitat, per que aço basta complidament. (Ripoll 129 ll. 146-150, Marshall 105-106)

(And if by chance are invented any types in contrast to that which is said concerning the difference between cansos and the other sorts of songs, or yet in the difference of the rhymes, it is all done generally through subtlety or through other necessity, so that this is completely sufficient.)

The two Ripoll treatises are similar to the Doctrina de compondre dictats, being specific, handbook works. They are even less sophisticated in their approach than it is, giving brief, explanatory paragraphs followed by one or more brief examples. Their author, assuming that they were in fact written by the same person, was relatively ignorant of his subject matter, unacquainted with genres

other than those he mentions, for he says the others "no son de intencio de la art." (Doctrina de compondre dictats II. 84-87, Marshall 97) He seems to know nothing at all about music.

Las leys d'amors, sometimes known as the Lois d'amour or the Fleurs du gai savoir, was completed in 1356. It is the product of a literary circle active in Toulouse and was conceived in the late 1320's. In 1323, seven troubadours founded the Consistoire du Gai Savoir--today known as the Académie des Jeux Floraux. They were: Bernard de Parnassac d'Arronède, Guilhem de Lobra, Berengier de Saint Placat, Peyre de Mejanaserra, Guilhem de Gontaut, Pey Camo and Bernard Crth. They included in their number a noble, some bankers and some merchants, and were united by their interest in preserving a language and poetry no longer quite so active. The society charged a jurist named Guilhem Molinier to produce a treatise that would be a handbook for both Provençal grammar and poetic forms. He had six collaborators: Bertholomieu Marc, Bertholi Isalguier, Johan de Seyra, Raimon Gabarra, Germa de Gontaut and Johan de Saint Sermi. The resulting treatise, Las leys d'amors, was also known as the Flor del gay saber. (Lote II, 240-241) As the work of more than one mind, it is radically different from all the other treatises considered here. "[Las leys d'amors] nous apportent donc un ensemble d'idées courantes, ce qui nous défend d'attribuer telle ou telle définition, telle ou telle règle à l'esprit aventureux d'un auteur unique, qui aurait écrit sans contrôle." (Lote II, 241)

This treatise exists in several forms. A five-part version, already extant in 1341, was edited between 1841 and 1843 by A.F.

Gatien-Arnoult, a professor at the University of Toulouse. All references in this study will be to that edition.²³ This ponderous work (over 1,200 pages of modern typescript), is not only an ars poetica but a very complete grammar and a guide to solving any problem a poet might encounter. It deals with genre, form, versification, rhyme, and phonology, as well as other topics.

Las leys d'amors is certainly the most massive, early vernacular poetics. It is also the most comprehensive of those considered here. Like Terramagnino's treatise, it is remote in time from the living troubadour tradition. It was composed to help preserve a poetry which the society saw as fading, but worthy. Las leys d'amors is a prescriptive poetics and grammar of truly great scope. It is not flawed by grammatical mistakes as is the Doctrina d'acort. It explains that "Trobars es far noel dictat en romans fi, be, compassat." (Las leys d'amors I, 8)²⁴ (Trobar is writing a new composition in Romance, pure, refined and well measured.) That is, poetical composition, trobar, is to be written in the vernacular, a vernacular free of infelicities, flaws and barbarisms. The metrical structure of the lyric must also be free of flaws.

A discussion of the individual genres mentioned by Deschamps will follow.

balade

One way in which L'Art de dictier is similar to other treatises is its discussion of individual genres; however, Deschamps is elusive. As he introduces each genre, he seems about to discuss

exactly how to write such a poem, but the instructions are inconsistent and unclear. He almost never discusses content or metrics. When he does, it is in the most cursory fashion possible.

The balade has been called, "the most important of the so-called Old French forms and the dominant verse form of French poetry in the fourteenth and fifteenth centuries." (Princeton, "ballade") In its most common form, the balade was made up of three 8-line stanzas rhyming ababbcbC and a 4-line envoi rhyming bcbC. This restrictive structure makes it a very demanding form for the poet; nevertheless, or perhaps for that very reason, it was Deschamps' great favourite.

The balade is the genre to which he devotes the most space in L'Art de dictier. This is not surprising, considering that 1,017 balades account for the majority of the 1501 poems we have extant in ff 840.²⁵ The SATF's editors say, "La ballade est le genre poétique que Deschamps a cultivé avec le plus d'amour." (SATF XI, 115) Deschamps' balades all take the form of three strophes, varying in length from seven to fifteen lines. The lines vary in length from five to eleven syllables. These poems may or may not have an envoi, varying in length from four to ten lines. Deschamps himself seems to have been partially responsible for the addition of envoys to balades, for as he points out in L'Art de dictier, "it was not formerly the custom to compose envoys at all except in chansons royaux." (SATF VII, 278, 397c) Most of Deschamps' balades have envoys. The rest of his prescription does not agree with the exemplary strophes that follow. The rules he outlines, then, by testimony of his own poetic practice, are not hard and fast. In some

of the balades, there are "vers coupeez."²⁶ These are lines significantly shorter than those of the rest of the strophe, usually about half as long. Such truncated lines are always followed by a line of regular length with the same rhyme. The length, position and rhyme of the truncated line lengthens or shortens the preceding section of the strophe, in the reader's perception. (Poirion 384) This shift in perception is used by the poet to stress aspects of his text. Although early in their history, balades had been heterometric, by Deschamps' time, isometric strophes had become the general rule. Lote sees this tendency towards "les forms massives, qui se présentent à l'oeil sous l'aspect d'un carré" as influenced by the isometric strophes of the lay. (Lote II, 276) The use of the truncated line by Deschamps, as well as other fourteenth century poets such as Charles d'Orléans, is perhaps the legacy of the balade's earlier forms.

There are some other interesting facts about the balade as Deschamps conceived it. Deschamps advocated the mixture of masculine and feminine rhymes, resulting in a variety of line lengths. He counted the last syllable of a line with a feminine rhyme.²⁷ He felt that balades whose lines were all of equal length were "neither pleasing nor of such good form." (SATF VII, 276, 397a) Early Old French poetry, influenced by Latin oxytonic rhyme, had greatly favoured masculine rhymes; feminine rhymes came into use only later in the history of French versification. "Les poètes ont fini par reconnaître que leur harmonie était différente de celle de masculine et ils ont conseillé le mélange par besoin de variété et pour éviter

la monotonie." (Lote II, 111) Indeed, by the fourteenth century,

Las leys d'amors says:

Aysshi meteysch pot hom far novas rimadas quis vol. jaciayssso que gayre non vezem huey uzar. E no reputam a vici si hom en novas rimadas pauza ad una ni a quatre o. vj. o mays bordos termenans en accen greu solamen. o en accen agut. cant que depueysh ayssso nos continue. En atres dictatz que deguesson haver so. seria be vicis. (Las leys d'amors I, 138-140)

(On peut aussi faire des nouvelles rimées dans le même genre, si l'on veut, quoique cela ne soit plus guère en usage. Nous ne regardons pas comme une faute dans les nouvelles rimées, de faire suivre quatre ou six vers, terminés seulement en accent grave ou en accent aigu. On pourrait même mettre plus encore, pourvu que cela ne soit pas poussé trop loin. Dans les ouvrages destinés à être mis en chant, ce serait une faute.)

Deschamps who advocated the alternation, albeit not stringent, of masculine and feminine rhymes, may have been the first to do so. Sainte-Hilaire felt that "c'est évidemment là l'origine de l'alternance de rimes masculines et féminines qui est devenue une loi de la poésie française moderne." (SATF XI, 116) Interestingly, others have erroneously credited Ronsard with the invention of alternating masculine and feminine rhymes. (Lote II, 121)²⁸

The troubadours had a dance song which they called "ballada" from "balar"--to dance. From this term, came the ballata of Italy and the balade of France, but their development was not parallel. The balade used to have a refrain, not only after each strophe, but also at the beginning of the poem, corresponding with the musical form. While the rhyme scheme of Deschamps' balades, as noted above, is not fixed, in general, the balades' first four lines were usually a pair of couplets, with an alternating rhyme abab with the rest of the strophe developing as the poet saw fit. While it would be impossible to chart exactly the relation of poems of great diversity

to their music, one generalization is possible. The music for balades generally remained with the form aab plus refrain. Therefore, it is possible to use the following chart, granting that the forms for the poetry are not invariable.

7 line stanzas:	ab	ab	bc	C
8 line stanzas:	ab	ab	ccd	D
10 line stanzas:	aab	aab	bc b	C
Musical form:	a	a	b	C

"From these stanzaic patterns, it can be seen that any ballade text will fit a musical form divided into three sections, of which the first is repeated--usually with open and closed endings--and the third serves as a refrain." (Hoppin 298)

While Deschamps was undoubtedly a master of the poetic balade, his mentor Machaut was responsible for standardizing its fixed form--as he did for the rondeau and the virelai. There is music for 42 of Machaut's balades; however, even he did not always compose settings for his balades. The almost 200 balades found in La Louenge des dames have none.

The increasing complexity of musical composition must have been the main contributing factor to the ... divorce between poets and musicians; after Machaut no major French poet set his own verses to music, although many, such as Froissart, Deschamps, Christine de Pisan, Chartier, Charles d'Orléans and Villon continued to use the fixed forms, in particular the ballade and the rondeau. (Grove "Ballade i")

Pierre Bec compares the balade's earlier popular form, the ballette, with the "plus ou moins savante" balade of the fourteenth century. The ballette was composed of three short (three to four line) strophes, each followed by a refrain of one to three lines. There was no envoy. The rhymes could vary from strophe to strophe.

In contrast, the balade's strophe's were longer (eight to ten lines) with "rimes croisées" or "embrassées" and each strophe had the same rhyme scheme. The refrain had become integrated into the strophic structure. There could be an envoy. And, from a musical perspective, the ballette, which was a dance song, gave way to a lyric with musical accompaniment and, finally, a poem standing on its own--"littera sine musica." (Bec I, 233)

sirventes

There were several poetic forms related to the balade. Among these is the sirventes. According to Deschamps,

Sirventois sont faiz de cinq couples comme les chansons royaulx; et sont communement de la Vierge Marie, sur la Divinité; et n'y souloit on point faire de refrain, mais a present on les y fait, servens comme en une balade; et pour ce que c'est ouvrage qui se porte au Puis d'amours, et que nobles hommes n'ont pas acoustoume de ce faire, n'en faiz cy aucun autre exemple. (SATF VII 281, 397a)

(Sirventes are made of five strophes like the chansons royaulx and are commonly about the Virgin Mary or the Divinity. It was not the custom to write any refrains for them, but now one does write them, serving as in a balade. Because this is a work which belongs at the Puits d'amours and which it has not been the custom for noble men to compose, I will not include any other examples here.)

As observed above, Deschamps apparently wrote no sirventes. (Patterson I, 93) Nevertheless, the sirventes enjoyed a long and rich career before Deschamps' time. Although also a strophic song, it was not a love song. Its main themes were originally satirical, ranging from personal abuse to political commentary. By Deschamps' time, however, the sirventes "n'a plus le caractère âprement satirique qu'il possédait anciennement. C'est, au contraire, un

poème pieux." (Lote II, 288)

Musically, it was a fairly common practice to write a sirventes to the tune of a popular canso and poetically, the rhymes of that canso were often adopted for the sirventes. Indeed, there are those who see the source of the genre's name in this service role played to the pre-existing song. But, "in the more generally accepted view, the sirventes was originally a 'song of service' for the noble lord in whose household the troubadour was a retainer (sirven)."

(Hoppin 272)

The sirventes was discussed in three of the other theoretical works under examination here, each time briefly. Las leys d'amors' description is of a genre still dedicated to satire and politics:

Sirventes es dictatz ques servish al may de vers o de chanso en doas cauzas. la una. cant al compas de las coblas. la otra cant al so. e deu hom entendre cant al compas. sos assaber que tenga lo compas solamen. ses las acordansas. oz am las acordansas. daquelas meteysas dictios. o dautras semblans ad aquelas per acordansa. e deu tractar de reprehensio. o de maldig general. per castiar los fols e los malvatx. o pot tractar quis vol del fag dalguna guerra. (Las leys d'amors II, 340)

(Le sirvente est un ouvrage qui se rapproche de verse ou de la chanson en deux choses tout au plus; l'une par rapport à la mesure des couplets et l'autre par rapport au son: par rapport à la mesure, il faut entendre qu'il peut avoir la mesure seule, sans les rimes ou avec les rimes de mêmes mots, ou d'autres mots ayant des rimes semblables. Il doit traiter de blâme ou de satire générale pour châtier les sots et les méchants [sic]. Si l'on veut, on peut y traiter de quelque fait de guerre.)

The sirventes, then, has the same strophic structure and melody as the canso it is drawn from, but need not use the same rhymes. Its principal subjects are satire and blame for the chastisement of the foolish and wicked.

The Doctrina de compondre dictats offers the following

description of the sirventes, including an etymology of the name:

Serventetz es dit per ço serventetz per ço com se serveix e es sotsmes a aquell cantar de qui pren lo so e les rimes, e per ço cor deu parlar de senyors o de vassalls, blasman o castigan o lauzan o mostran, o de faytz d'armes o de guerra o de Deu o de ordenances o de novelletatz. (Doctrina de compondre dictats ll. 104-108, Marshall 97)

(Sirventes is therefore called sirventes because it makes use of and is subordinated to that song whose melody and rhymes it takes, and because it should speak of lords and of vassals, blaming or castigating or praising or revealing, or it should speak of deeds of arms or of war or of God or of laws or of injustices.)

and, about its composition:

Si vols far sirventez, deus parlar de fayt d'armes, e senyalladament o de lausor de senyor o de maldit o de qualque feyts qui novellament se tracten. E començarás ton cantar segons que usaran aquells dels quals ton serventez començarás; e per proverbis e per exemples poretz hi portar les naturaleses que fan, o ço de que fan a reprendre o a lausar aquells dels quals ton serventez començarás. E sapies que.l potz fer d'aytantes cobles co la un d'aquestz cantars que.t he mostratz. E pot[z] lo far en qualque so te vulles; / e specialment se fa en so novell, e maiorment en ço de canço. E deus lo far d'aytantes cobles com sera lo cantar de que pendras lo so; e potz seguir las rimas contrasemblantz del cantar de que pendras lo so, o atressi lo potz far en altres rimes. (Doctrina de compondre dictats ll. 28-39, Marshall 95)

(If you want to make a sirventes, you "should deal with warlike acts and, in particular, either with praise of some lord or polemic or with the most recent events. And you should begin your poem by following the normal usage of those concerning whom you are about to write, [i.e. by mentioning them by their usual name]; and by means of proverbs and exempla you can bring in reference to the alliances which they form or the reprehensible or laudable actions of those about whom you set out to write." And know that you can make it of as many coblas as in one of those songs that I showed you. And you could do this in whatever melody you wish; and especially this is done in new melody, and mostly in that of a canso. And you should make it of as many coblas as will be the song from which you will take the melody; and you can follow the rhymes imitating the song from which you would take the melody, or you could make other rhymes.)²⁷

To the subject matter deemed possible by Las leys d'amors is added

the treatment of lords, vassals, laws, injustices, deeds of war, and God, as well as blame, praise and demonstration of a point. The Doctrina de compondre dictats is the only other description which mentions anything religious as a possible topic for composition besides Deschamps'. The melody for the sirventes need not be an existing melody. Moreover, proverbs and exempla are suitable for use in sirventes. This is the only mention of what rhetorical techniques may be used and is reminiscent of the rhetorical handbooks both in the vernacular and in Latin.

The treatise known as Ripoll I also has a passage on the sirventes. It offers a much wider range of subjects, including the discussion of places.

Sirventesch es semblant en nombre de cobles e de refrayn a la canço, mas la sua materia es de to ço qui's pot dir o per alcuns afers assanyalats, axi con per host o per aveniment de rey o per preso d'alcun loch, o per castich d'alcuna persona o per semblan cosa. (Ripoll ll. 19-23, Marshall 101)

(The sirventes is similar to the canso in the number of coblas and refrain, but its material is of anything that can be said or any designated matter such as a military expedition or the arrival of a king or praise of a particular place or blame of a certain person or similar things.)

In conclusion, by Deschamps' time, a change in the subject matter of the sirventes is the most notable difference between it and earlier poems in this genre. In the fourteenth century, the sirventes had a religious subject, as opposed to its distinctly secular roots. This change of topic was permanent, as demonstrated in a slightly later ars poetica which said "serventois le plus souvent sont fais a l'onneur de la Vierge Marie et par figure de la Bible." (Lote II, 289) The sirventes also differed from its earlier

forms at this time, taking on the form of the chanson royal--a form which will be discussed below.³⁰

sote balade

Deschamps only mentions sotes chansons or sotes balades once, and then he is not very helpful.

Item, quant est aux pastourelles et sotes chansons, elles se font de semblable taille et par la maniere que font les ballades amoureuses, excepte tant que les materes se different selon la volute et le sentement du faiseur; et pour ce n'en faiz je point icy exemple pour briefte et pour abregier ce livret. (SATF VII, 287, 399b-c)

(As for pastourelles and sotes chansons, they are similar in length and style to amorous balades, except their contents are different according to the desire and sentiment of the poet. Therefore, I will not include any examples here for the sake of brevity and abridging this little book.)

The editors of the SATF say only: "La ballade porte le nom de sotte chanson (1216) ou de sotte balade (1363, 1455, 1488) quand elle n'a été composée qu'en vue de l'amusement du lecteur ou de l'auditeur." (XI, 121)

Poirion calls the sote balade "une lourde parodie de la chanson amoureuse." (Poirion 364) Sotes chansons were written for certain festivals, as balades were written for the Puy d'amours. According to one French treatise of the second rhetoric, such festivals, known as "sottes amoureuses" took place, for example, "à Amiens, le jour de l'an neuf, ou [sic] il y a tous les ans prince d'icelles sottes amoureuses." (Poirion, 364) At such festivals, "le roi des ribauds était une sorte de fonctionnaire publique." (Bec I, 162) According to Poirion, Deschamps was the only one of the major fourteenth

century writers (Machaut, Froissart, Charles d'Orléans) to have made "un sérieux effort pour acclimater la sottise à la cour" substituting a lighter, satirical style for the vulgarities usually associated with this genre. (Poirion 364) Bec, however, points out that this genre enjoyed a literary tradition well through the fifteenth century and, according to the various artes poeticae, was on an equal footing with the other popular genres. He points out that Froissart wrote a "chançon royal sote," which took the prize at the festival at Lille and that Villon was "l'immortel poète de la ballade de la grosse Margot." (Bec I, 162) Deschamps was responsible for at least four sotes balades. (Footnote: Sote chanson 1216 has the rubric "Sote chanson en balade d'une vielle merveilleuse" and is a marvelously horrible description of a hag written in three strophes with an envoy. Sote balade 1364 has the rubric "De Messire Regnault d'Angennes" and is a scabrous description of the person and personality of the man named. A balade of three strophes, its envoy warns women not to copulate with M. Regnault for several graphically stated reasons. Sote balade 1455 also is made up of three strophes and an envoy which exhorts those in power to be glad of servants who refuse to let them lie, exaggerate, or tell tall tales. Finally, Sote balade 1488, in the same form as the others, is written in the form of a dialogue. Under the rubric, "D'un compaignon qui venoit de Paris," comes repartée about the pope, king, and broken truces and treaties.)

The sote chanson was therefore an anti-lyric, a complete parody of the troubadour's canso with "ses structures discursives, sa

prosodie, son vocabulaire, ses topiques, ses motifs, ses schèmes formels, sa thématique...: la fin'amor glisse vers l'obscénité grossière." (Bec I, 159-160)

balade amoureuse

Another genre Deschamps mentioned in the passage cited above is the balade amoureuse. The "amoureuse," sometimes called serventois d'amour, is a variety of the sirventes, related to the chanson royal, written for poetic competitions, developing a courtly theme. It was similar to the sirventes "sauf qu'elle roule non pas sur un sujet pieux, mais sur un thème d'amour et qu'elle a par conséquent un ton profane." (Lote II, 289) In the balade amoureuse, "généralement le poète part d'une théorie abstraite de l'amour pour arriver, à la fin du poème, à une application personnelle de la doctrine." (Poirion 363) Very few courtly poets of Deschamps' time or earlier wrote any, although balades amoureuses permitted the poet to "déployer dans le cadre des situations courtoises, sa force persuasive et d'étaler ses connaissances doctrinales." (Poirion 367) This was originally a more bourgeois genre which enjoyed wider use in the fifteenth century.

chanson royal

The chanson royal is composed of five strophes, with an envoy, but without a refrain. The strophes and the line lengths are generally long. In the Remède de Fortune, Machaut presents a model chanson royal with heterometric strophes; however, he never

duplicated this pattern and it was not copied by either Deschamps or Froissart. Machaut's editor, E. Hoepffner, contends that this singular example is an early work.

Machaut nous donne vraisemblablement le plus ancien de ses chants royaux, avant que les lois que régissent plus tard la construction de la strophe ne fussent nettement et définitivement fixées. C'est probablement Machaut lui-même qui les a établies dans ses poèmes postérieurs, telles quelles furent ensuite acceptées de ses imitateurs et disciples. (Oeuvres de Guillaume Machaut II, xlii)³¹

Musically, the *chanson royal* was usually of the form aab. Deschamps' mentor, Machaut, also wrote several *chansons royaux*, but only the only setting extant is for one found in the Remède de Fortune. Music scholars feel that the greatest interest of such a monophonic song lies in the evidence it provides, "together with the older *lais*, of Machaut's links with the past." (Hoppin 409)

Chansons royaux seem closely related to *balades*, but their greater length and lack of refrain distinguish them. Poirion sees in the five-strophe structure the opportunity to develop themes more completely than in the three-strophe *balade*. He points out that Deschamps was fond of developing arguments in a clearly rhetorical fashion and that the last strophe usually either revealed the conclusion of the argument or pointed out the lesson to be learned from the cases delineated in the previous strophes. (Poirion 371)

In L'Art de dictier, the *chanson royal* is mentioned twice. The first time occurs in a list of genres that poets might bring to a *pays d'amours*. At this point, no description is given. The second time occurs during the description of a certain type of *balade*--the one of "8 or 9 feet with eye-rhyme." (SATF VII 278, 397b-397c)

Here, the *chanson royal* is mentioned because, like the *balade* being described, it has an *envoy*. Deschamps' description at this point is confusing since he mixes musical and poetic instructions; however, since he wrote 136 *chansons royales*, it is possible to arrive at a better prescription for the *chanson royal* as Deschamps saw it. His *chansons royales* always had five strophes and an *envoy*. The lines ranged from seven to 10 syllables long, sometimes including a truncated line. Each strophe ranged from eight to ten lines and the *envoys* from four to ten.³² The *chanson royal* was technically a very difficult poem to write because it was built on only five rhymes. Many of Deschamps's *chansons royales* were, in fact, based on only three or four rhymes. Any random sampling of Deschamps' *chansons royales* provides examples.

The origin of the name, "*chanson royal*" is unclear, with some theoreticians feeling that either the technical difficulty or the fact that many of the *envoys* were addressed to "Princes" gave the form its name. "L'épithète 'royal' est d'abord laudative: elle a dû s'appliquer à un genre ambitieux, à la grande poésie." (Poirion 362)

pastourelle

The *pastourelle* was a short, narrative poem which did not at first have a fixed form. By the fourteenth century, it had acquired a standard form of five octosyllabic strophes with a refrain (Poirion 365)--making it obviously related to the *chanson royal* and its other derivative forms described above. Les Regles de la seconde Rethorique say:

chant royal est mesure de tous serventoyz et de toutes chansons amoureuses et aussi de sotes chansons; mais les pastourelles, combien qu'ils soyent de onze lignes, ne sont que de huit syllabes et ne neuf ou feminin. (Receuil cited in Lote ii, 288)

The genre is identified by its content. The requisite plot elements are a knight, riding out from the castle, and a shepherdess. A dialogue ensues, in which the knight attempts, almost always successfully, to seduce or rape the shepherdess. Occasionally it is the knight who is discomfited, either by the girl's witty repartee or by the arrival of her male friends or relations. These plot variations depend on where and when the poem was written.

The troubadour Marcabru (fl. 1129-1150) is responsible for the earliest dated pastourelle (c. 1140).³³ The period from 1210-1240 is seen by Bec as "la grande époque, courtoise et aristocratique" of the early form of the pastourelle. (Bec I, 124) Bec also provides a thorough survey of the conflicting hypothetical origins of the pastourelle, concluding that no true conclusion is possible and that the pastourelle is hybrid by nature. (Bec I, 124-131) Whatever its sources, it is evident that any realistic roots have long since been obscured and that, from the fourteenth century on "[on] ne voit plus les bergers qu'à travers l'imagination des poètes de cour qui leur supposent une vie toute d'innocence et d'insouciance." (Bec I, 131)

The Doctrina de compondre dictats has two short passages about the pastourelle. They differ from later prescriptions by allowing six to eight strophes.

Si vols far pastora, deus parlar d'amor en aytal semblan com eu te ensenyaray, ço es a sxaber: si.t acostes a pastora e la vols saludar o enquerer o manar o corteiar, o de qual razo demanar o dar o parlar li vullés. E potz li metre altre nom de pastora, segons lo bestiar que / guardara; e aquesta manera es clara

assatz d'entendre. E potz li fer .vi. o .viiij. cobles, e son novell o so estrayn ia passat. (Doctrina de compondre dictats ll. 45-49, Marshall 96)

(If you want to make a pastorella, you must speak of love in such way as I will teach you, that is: if you meet a shepherd girl and wish to salute her and enquire anything of her or sojourn with her or court her, or, if you wish, ask her anything or give her something or speak to her. And you could give her another name than shepherd girl according to the beasts she guards; and this manner is clear enough to understand. And you could make for it six or eight coblas, and a new or an unknown melody, already existing.)

and

Pastora es dita per ço pastora cor pren nom lo cantar de aquella persona de qui hom lo fa; e pot esser dita pastora si la persona garda oveylles o oques o porchs o d'altres diverses bestians. (Doctrina de compondre dictats ll. 112-114, Marshall 98)

(Pastorella is called that because it takes its name from the person about whom one makes it; and can be called pastorella if she herds sheep or oxen or pigs or other various beasts.)

It seems that changing the poem's name to agree with the beasts guarded is not always necessary. This point about the beasts is also present in this section of Las leys d'amors. Here, even in the mid-fourteenth century, the length of the pastourelle is not limited to five strophes. Indeed, it could have had as many as thirty.

Pastorela es us dictatz que pot haver .vj. o .viiij. o .x. coblas o mays. so es aytantas cum sera vist al dictayre. mas que no passe lo nombre de trenta. e deu tractar desquern. per donar solas. e deu se hom gardar en aquest dictat majormen quar en aquest se peca hom mays que en los autres que hom no diga vils paraulas ni laias ni procezisca en son dictat. a degu vil fag. quar trufar se pot homam femna. e far esquern la un a l'autre. ses dire e ses far viltat o dezonestat. Pastorela requier. tostemp noel so. e plazen. e gay. no pero ta lonc. cum ven o chansos. ans deu haver so un petit cursori. e viacier. E daquesta pagela son vaquieras. vergieras. porquieras. auquieras. crabieras. ortolanas. monjas. et en ayssi de las autras lors semblans. (Las leys d'amors II, 346)

(La pastourelle est un ouvrage qui peut avoir six, ou huit, ou dix couples, ou plus, c'est-à-dire, autant qu'il plaît à l'auteur, pourvu qu'il ne passe pas le nombre de trente. On

doit y traiter de raillerie pour se réjouir. Il faut se garder, surtout dans cet ouvrage (car ce défaut y est plus commun que dans tout autre), de ne pas se servir de mots grossier, ni d'expressions deshonnêtes et de ne pas y faire la peinture de quelque action indécente. Car un homme et une femme peuvent jouer et se railler l'un l'autre, sans rien dire ni rien faire de grossier ni de deshonnête. La pastourelle exige toujours un chant nouveau, agréable et gai. Il ne doit pas être aussi lent que celui du verse ou de la chanson; au contraire, il doit être un peu sautant et vif. De ce genre sont les vachères, les bergères, les porchères, les chevrières, les jardinières, les religieuses, et autres semblables.)

The single most interesting point of the above section is the prohibition of vulgar language and the description of "indecent" activities not found in the other treatises. There must have been some tension about this genre's being accepted at court. Deschamps included the pastourelle in his list of prohibited genres in L'Art de dictier, but did write some. Hoppin observes that "the French pastourelle followed in the same tradition as the troubadour pastorela, but it often placed greater emphasis on the depiction of rustic manners and customs than on the attempted seduction." (Hoppin 291) Also of note in the above prescription are the instructions that the music be dynamic and lively.

Pastourelles were one of the genres composed for specific festivals, but were generally not courtly poems. For example, at Béthune, "chascun an, le dimanche après la feste Dieu," octosyllabic pastourelles were composed. (Poirion 365) By the fourteenth century, the form of the pastourelle was generally five, octosyllabic strophes with a refrain. Deschamps wrote several in the traditional mold,³⁴ as well as others which departed from it.³⁵ Nothing more can be said about Deschamps' knowledge or practice of them was, based on what he says in L'Art de dictier, for he didn't "include any examples

for the sake of brevity and abridging this little book." (SATF VII, 287; 399c)

Bec, however, takes up a point neglected by the other critics when he points out that the Provençal narration of the (attempted) seduction and its eventual conclusion are of secondary importance in the Provençal pastourelle.³⁶ "L'important est le duel oratoire des deux interlocuteurs, la finesse et la subtilité de leurs répliques, posées souvent dans l'abstrait et d'une façon presque indépendante du contexte situationnel." (Bec I, 122) The French pastourelles, he contends, are less courtly and more popular.

Le pittoresque s'accroît, le sens de la nature aussi, l'action s'anime, les personnages y sont souvent plus nombreux. La dialectique sociale y est plus acerbe...En gros, donc, une pièce plus réaliste, plus terre-à-terre, plus sensuelle, plus grossière souvent, plus popularisante, qui tient de la farce et du fabliau et s'oriente parfois vers la comédie pastorale. (Bec I, 123)

rondeau

Another one of the genres about which Deschamps said nothing, although he included examples in L'Art de dictier and wrote many poems in that genre, is the rondeau. Rondeaux were included in the list of poetic genres suitable for the Puy d'amours. Seven rondeaux are included in L'Art de dictier, although not all of them are necessarily Deschamps'. (See the notes.) There are 171 rondeaux in ff 840 of which one is a doublet and two others of questionable authorship. (SATF XI, 124 n.2) Deschamps' rondeaux are all composed of three strophes of lines of seven, eight or ten syllables. The first strophe has between two and five lines, the second between one

and three, followed by the first or first two lines of the first strophe, and the last has as many lines as the first, followed by the repetition of the first strophe, by means of refrain. (SATF XI, 125) The rondeau was the only one of the three "fixed forms" to have taken on its definitive form by the early thirteenth century. (Grove "rondeau i")

The rondeau enjoyed considerable popularity, through the sixteenth century and beyond. The term rondeau was more or less synonymous, in northern France, with the terms "ronde," "rondel" (a designation Deschamps favoured), and "rondelet." All of these terms derive from Latin "roundettum" or "rotundellum," diminutives meaning circular. It probably originated as a pagan May Day or similar return of spring song, and developed, under its name of "carol," into its modern usage of a song celebrating the birth of Christ. "The earliest known Old French rondeaux are found among the courtly and popular songs interpolated into the romance of Guillaume de Dôle by its author Jean Renart, in 1228." (Grove "rondeau i")

Early rondeaux only had six lines, while later ones tended to have eight. A rondeau of this form can have both its musical and its poetic structure indicated by the pattern ABaAabAB. (Hoppin 297-297) Later, in the fourteenth and fifteenth centuries, while the basic structure of the rondeau was kept, longer poems and more elaborate musical settings were composed. For example, Machaut favoured a 13-line rondeau, with the same old form for the musical setting. Such a rondeau was of the following form:

Poetic form: AB B ab AB ab b AB B

Musical form: A B a A a b A B (Hoppin 428)

Later composers and poets wrote still longer and more complex rondeaux; nevertheless, the musical settings still retained the basic, eight-line form and the thirteen line rondeau, divided into strophes of five, three and five lines, remained the most common.³⁷

One of the distinguishing characteristics of the rondeau is the use of a two-line refrain which appears at the beginning of the poem. Some musicologists, therefore, see a link between the virelai and the rondeau, while others dispute the necessity of establishing a link between the two forms. However, the fact that even a two-line rondeau needs the entire melody is a significant difference and is perhaps the reason that "rondeau refrains took on a life of their own and are often to be found inserted into other songs, motets, romances and many miscellaneous works." (Grove "rondeau i")

As to the content of rondeaux, it generally was of courtly love, with one notable exception. From the fourteenth century on, there were religious rondeaux, some of which involved the mere substitution of a religious for a secular lyric with an existing melody. The religious rondeau continued the tradition of the chanson pieuse through the fifteenth century, including as incidental music for the Passion cycles. There it could even be used for "cacaphonous devils' songs and it also became a characteristic feature, in secular guise once more, of the fifteenth century farce." (Grove "rondeau i")

The rondeau was, by origin, strictly a French work. There are very few examples in Old Provençal or Italian. Bec rejects the notions of Provençal or Arabic roots for the rondeau, contending

rather that it has joint popular and liturgical roots. (Bec I, 225)
He also points out that the essential points to note about the rondeau's evolution are the loss of its original, strictly dance nature; its transformation first into a genre which was strictly musical and then strictly poetic; and its loss of autonomy by virtue of its incorporation into longer works. (Bec 227)

Las leys d'amors is the only one of the Old Provençal poetics under consideration which had anything to say about the rondeau, marking it as a French work.

De redondels ni de viandelas no curam quar cert actor ni cert compas noy trobam. jaciayso que alcu comenso far redondels en nostra lengua. los quals solia far en frances. (Las leys d'amors II, 350)

(Nous ne nous occuperons pas des rondeaux ni des viandelas; car nous ne leur trouvons pas d'auteurs connus, et nous ne leur connaissons pas des règles fixes, quoique quelques-uns commencent à faire, dans notre langue, des rondeaux qu'on ne faisait auparavant qu'en français.)

virelai

The virelai is one of the forms about which there is material in L'Art de dictier. Deschamps says:

Après s'ensuite l'ordre de faire chançons baladees, que l'en appelle virelais, lesquelz doivent avoir trois couples comme une balade, chascune couple de deux vers, et la tierce semblable au refrain, dont le derrain ver doit, et au plus pres que l'en puet, estre servant a reprendre ledit refrain, ainsi comme le penultime vers d'une couple de balade doit servir a la rebriche d'icelle. Et est assavoir que virelais se font de plusieurs manieres, dont le refrain a aucunefois iiii vers, aucunefois v aucunefois vii, et est la plus longue forme qu'il doye avoir, et les deux vers apres le clos et l'ouvert doivent estre de iii vers ou de deux et demi, brisiez aucunefois, et aucunefois non. Et le ver apres doit estre d'autant et de pareille rime comme le refrain, si comme il apparra cy apres. (SATF 281, 398b)

(Next comes the order of making chansons baladées, which

are called virelais. They should have three strophes like a balade, each strophe composed of two parallel parts and a third similar to the refrain, of which the last line must, (and as closely as one can,) serve to pick up again the mentioned refrain, just as the penultimate section of a strophe of a balade must serve as its refrain. It should be noted that virelais are written in many forms, of which the refrain sometimes has four lines, sometimes five, and sometimes seven--this being the longest possible form. The two remaining sections after the clos and the overt must have three lines or two and a half, sometimes truncated and sometimes not. The following line must be the same length and rhyme as the textual refrain, as will appear hereafter.)

There are several difficulties in construing these directions which arise from Deschamps' talking about the text and the music of the virelai at the same time. Also, his analogy with the balade form is not completely accurate. It is true that the virelai had three strophes like the balade, but it did not have an envoy and its refrain behaved differently. Also, when Deschamps says "the penultimate section of a balade," his analogy makes no sense musically. If he were referring to the text, he should have said "ultimate" rather than "penultimate" for it is the last textual line of a strophe which is traditionally repeated as the refrain. It is also unusual to mention the overt and the clos in reverse order, since, in fact, the overt is always followed immediately by the clos; only the clos could have anything after it. More confusion results from the fact that the term refrain, which is used several times, can be a musical or a textual refrain. Note that the term "tierce" is a technical term meaning the "third section," not just the "third."

The virelai, also known as "chanson baladée, was a song which developed from a dance song with a refrain, as did the rondeau. The

origins of its name are obscure. "Spelled vireli or virenli, the words appears in early poetic texts with reference to a dance or to some dance movement. Current opinion explains vireli as 'turn her' and virelai (=vireles) as 'turn them.'" (Hoppin 299) Others contend that the name derives from meaningless syllables. (Princeton "virelai") Some fifteenth century theoreticians even felt that the etymology involved the words "laid" (ugly) or "lai" (lay, i.e. secular). (Bec I, 234) The generally accepted spelling hints at influence by the genre lai, but there is nothing to substantiate this idea. It should be noted that "the virelai did not acquire its fixed form and distinguishing name--of which Machaut disapproved--until after the beginning of the fourteenth century." (Hoppin 429) There was some early use of the term virelai, but it was usually in an alliterative refrain and did not seem to designate a genre. The first known use of "virelai" as genre is in the second half of the thirteenth century of the poem "Dame, vo regars m'ont mis en la voie" by Jehannot de Lescurel (d. 1303) (Bec I, 236)

The virelai shares roots with the rondeau in its circular, repetitive nature, and the ballette, as noted by P. Meyer, who said the virelai is "en somme, une variété de la ballade," differing only in its rhymes and refrain. (Cited in Bec, I, 237) This observation, however, only holds completely true for Jehannot de Lescurel's virelai. Finally, although many contend that the Old Provençal dansa developed into the virelai, Bec rejects this idea, noting that the contemporaneity of the dansa and the early virelai (called the vireli) argues against influence. The virelai enjoyed its greatest

popularity in the fourteenth century and died out slowly until, in the sixteenth century, there were only some popular traces left, especially in Spain, where the form was known as the "villancico." (Bec I, 238-40)

In simplest musical terms, a virelai begins with a refrain, and then, like the balade, the stanzas are divided into three parts, of which the first two are sung to the same melody and the third to the melody of the refrain. The overall structure, musically, then, of any virelai is: A bba A bba A bba A, while the poetic structure corresponds, but not necessarily directly, since there could be more than one line of text for one musical phrase. (Hoppin 299) The following diagram should be helpful.

<u>Musical</u>	<u>Poetic</u>
A	refrain
b _o	new text
b _c	
a	2nd new text
A	refrain
b _o	etc.
b _c	
a	
A	
	(Hoppin 429)

To sum up in greater depth, then, the principal features of the virelai were:

the first musical section for the refrain several lines in length; two sets of matching text for the repeated musical section, usually with first-time (ouvert) and second-time (clos) bars; the return to the first musical section with the text to match the rhyme rhyme and meter of the refrain; and finally the repetition of the refrain itself. The refrain always comes at the close, even if the whole form is to be gone two or three times. (Grove "virelai")

Deschamps wrote 84 virelais. The editors of the SATF were greatly impressed with them, noting that there is a "variété de rythmes vraiment inouïe" and saying that the virelai is one of the genres that Deschamps "a manié avec le plus de maîtrise, montrant que lorsqu'il le voulait, il savait assouplir sa langue et faire oeuvre d'artiste." (SATF XI 126) (As has been noted elsewhere, the editors of the SATF were almost always left-handed in their praise of Deschamps.) Their survey indicates that generally Deschamps' simpler virelais consisted of three strophes, of four to seven lines, each line of seven, eight or ten syllables, and based on two rhymes. The first strophe is repeated after the third and the second one is generally made of two, symmetrical parts. There were other, more complicated patterns, but this was the most common.³⁸

It is not surprising that none of the Old Provençal treatises consulted had anything to say about the virelai, considering that the form did not really flower until the fourteenth century and that it was mostly a French composition. The only mention found was in Las leys d'amors in the section cited above which remarks that the virelai and the rondeau are primarily French genres. The lai, on the other hand, enjoyed quite a career until that time.

lai

The term "lai est sans doute l'une des plus obscures et des polyvalentes du moyen âge." The word dates to the ninth century where it appeared for the first time in an Irish gloss to a Latin manuscript and referred to a melody played on a rote or harp.

However, there are also arguments in favour of a Germanic source. By the thirteenth century, the term, whatever its roots, referred to both music and text. (Bec I, 192)

Two main types of *lais* can be identified: the narrative and the lyrical. The narrative *lai*, exemplified by the *lais* of Marie de France, usually composed in octosyllabic rhymed couplets, will not concern us in this discussion, because it shares only a certain Celtic background with the genres under consideration here. Bec makes a further division in the category of the lyrical *lai*, dividing it into Arthurian and "independent" *lais*. The former are "*farcitures lyriques*" inserted in the long, prose narratives of the Arthurian cycle. They did not appear until after the Vulgate cycle, but even in the Queste del Saint Graal there are frequent allusions to it. (Bec I, 191) These *lais* are best defined by their content.

The lyrical *lai* was rather a late-comer to French literature, the first ones dating from the late twelfth or early thirteenth centuries and "*l'on ne trouve pas un seul lai chez les trouvères de la période classique.*" The independent *lai* dates from thirteenth century Provence and was known as the *descort*. (Bec I, 195) All the major critics agree that the *descort* is the Provençal name for the *lai* and does not indicate a separate genre.³⁹ Nevertheless, there are French *descorts* and Provençal *lais*.⁴⁰ While it originally showed greater variation, the *lai*'s form became more regular. Early *lais* are distinguished by heterometric and heterostrophic structure. *Lais* had from 4-23 strophes and 2-250 lines, of 2-11 syllables each. The strophes were generally bipartite, as opposed to the tripartite

nature of the balade discussed above. (Lote II, 219-20) Usually the strophes were approximately 20 lines long, although some were as long as 53 lines. (Bec I, 196) Most of these early lais were about courtly love. However, by the fourteenth century, as with other genres, the lai's form settled into another shape.

Under the influence of the musical theories of the time (Ars Nova) and especially Machaut, the "lai-descort devient un grand genre musico-lyrique dont l'élaboration est considérée comme particulièrement malaisée." Its structure became more or less fixed at twelve discordant strophes, divided internally into halves or quarters. The last strophe shared the rhymes and metrics of the first "afin de clore le chant." Instead of only treating courtly subjects, these long works lent themselves to description and didacticism. Musically, since the textual strophes were heterostrophic, the music for each strophe was different as well.

The term discordant used above (from which the genre gets its name) is very significant. There had to be some sort of discord in the work--be it structural or topical. "Discordance, disagreement or...severe disappointment in love" were common subjects. The strophes might be discordant in that they were of different lengths, had different metrical or rhyme schemes, or, as was the case with Raimbaut de Vaqueira's descort "Ara quan vei verdejar," each strophe could be identical in form, but composed in a different language. (Grove "lai")

There are several Old Provençal passages on the lai and/or descort. The Doctrina de compondre dictats speaks of the lai. It

says:

Si vols far lays, deus parlar de Deu e de segles, o de exempli / o de proverbis, de lausars ses feyment d'amor, qui sia axi plazent a Deu co al segle; e deus saber que.s deu far e dir ab contricció tota via, e ab son novell e plazen, o de esgleya o d'otra manera. E sapies que.y ha mester aytantes cobles com en la canço, e aytantes tornades; e segueix la raho e la manera axi com eu t'ay dit. (Doctrina de compondre dictats ll. 22-27, Marshall 95)

(If you wish to compose a lay, you must speak of God or the world, or of exempla or proverbs, or of un hypocritical praise of love, which would be as pleasing to God as to the world; and you should know that it must always be composed and spoken contritely, and with a new and pleasing melody, either in fear or in another manner. And you should know that there are as many coblas are needed as in the canso and as many tornadas; and you should follow the measure and method as I have told it to you.)

and:

Lays es appellat per ço lays que.s deu far ab gran contricció e ab gran moviment de cor vers Deu o vers aycellas causas de que volrras parlar. (Doctrina de compondre dictats ll. 101-103, Marshall 97)

(The genre lai is called that because it must be composed with great contrition and great movement of your heart towards God or towards those things of which you would speak.)

Jofre's text here is descriptive and detailed. He specifies subject matter--God or the world, etc.; audience--God and the world; tone--"ab contricció"; music--a new melody; and form--the number of coblas and tornadas. Deschamps leaves the would-be poet to learn by example.

Bec notes that that the Doctrina de compondre dictats does not say much to differentiate the lai from the canso. He neglects to mention that the Doctrina de compondre dictats also includes two passages on the descort.

Si vols far discort, deus parlar d'amor com a hom qui n'es

desemparat e com a hom qui no pot haver plaser de sa dona e viu turmentatz. E que en lo cantar, lla hon lo so deuria muntar, que.l baxes; e fe lo contrari de tot l'altre cantar. E deu haver tres cobles e una o dues tornades e responedor. E potz metre un o dos motz mes en una cobla que en altra, per ço que mils sia discordant. (Doctrina de compondre dictats ll. 81-86, Marshall 97)

(If you want to make a descort, you must speak of love as to a man who is separated from it and as a man who can not have pleasure from his lady and lives in torment. As for the song, the melody should augment, as much as it should go down; and be contrary to any other song. And it must have three coblas and on or two tornadas and respension. And you can put one or two more words in one cobla or another, so that it be more discordant.)

Respension is the immediate or almost immediate repetition of metrical or poetic material, such as the double-versicle common to the later lai. This repetition also entails repetition of the music for the sections involved. Since a single line or couplet could also be repeated several times before new material was introduced, there could be multifold repetition of short melodic fragments. In the fourteenth century lai, "respension became customary throughout, normally in the form of regular fourfold respension which was given music with alternating ouvert and clos cadences. (Grove "lai")

The Doctrina de compondre dictats also says:

Discort es dit per ço discort cor parlar discordament e reverso; e es contrari de a totz altres cantars, cor gita de manera ço que diu. (Doctrina de compondre dictats ll. 130-131, Marshall 98)

(Descort is called descort because it speaks discordantly and contrariwise; and it is the opposite of all other songs, for it proceeds in the manner that it must.)

Reconciling the two prescriptions from the Doctrina de compondre dictats seems impossible. They differ about the subject of the works, as well as their construction. The early date of this treatise leads one to conclude that at the time of its writing, the

author perceived two completely different genres.

While its says nothing about the lai, Lays leys d'amors says this about the descort:

Descort es dictatz mot divers. e pot haver ayntas coblas coma vers sos assaber de. v. a. x. lasquals coblas devon esser singulars. dezacordablas. e variablas. en acort. en so. et en lengatges. E devon esser totas d'un compas o de divers. E deu tractar damors o de lauzours o per maniera de rancura quar mi dons no mi ama ayssi cum sol o de tot ayso essem. Quis vol e qui volra far tornada. segua la maniera lassus dicha. can tractem de vers en laqual tornada deu hom tractar quis vol de totz los lengatges losquals dessus ha pazata ayssi atiera cum los ha pazatz. E si ayso far la tornada la paria breus per tractar de los lengatges pot hom far recorsa del compas de la una de las coblas denan pazadas. o dautra sol que no passe lo compas so es lo nombre dels bordos que cobra deu haver. E deu tractar de totz los lengatges ayssi cum son estat pazatz dessus atiera e deu haver las acordansas que son en la fi de cascuna cobra. (Lays leys d'amors I, 342-3450)

(Le descort est un ouvrage fort varié; il peut avoir autant de couplets que le verse, savoir de cinq à dix. Ces couplets doivent être singuliers, discordans et différens de rimes, de chant et de langage; ils peuvent être tous de la même mesure ou d'une mesure différente. Le descort doit traiter d'amour, ou de louange, ou de ces plaintes qu'un amant a coutume de faire lorsqu'il n'est pas aimé de sa dame, ou de tout cela semblable, à son gré. Si l'on veut faire une tornade, il faut suivre la manière exposée plus haut à l'article du verse. On peut employer, si l'on veut, dans cette tornade, tous les langages qu'on a employés auparavant, dans le même ordre où on les a placés. Et si on trouvait cela trop difficile et que la tornade parut trop courte, pour employer tous les langages, on peut avoir recours à la mesure d'un des couplets précédens, ou d'un autre, pourvu qu'elle n'excède pas la mesure, c'est-à-dire, le nombre des vers fixé pour le couplet. Elle doit employer tous les langages dans le même ordre où ils ont été placés précédemment, et avoir les mêmes rimes qui sont à la fin de chaque couplet.)

The descort, in this fourteenth century treatise, did not yet have the requisite fixed number of strophes, but did have to exhibit the various kinds of discord discussed above. Its subject range was not as wide as the early lai's, but did provide for some flexibility

beyond the amorous complaint. It could have a tornada, which could be used in the same way that the final strophe of a French lai was-- to "close" the poem by reiterating an earlier motif.

Deschamps also includes a passage on the writing of the lai. He does not sense any confusion about its name. He says:

Item, quant est de laiz, c'est une chose longue et malaisiee a faire et trouver, car il fault avoir xii couples, chascune partie en deux, qui font xxiiii. Et est la couple aucunfoiz de viii vers, qui font xvi; aucunfoiz de ix qui font xviii; aucunfoiz de dix, qui font xx; aucunfoiz de xii qui font xxiiii, de vers entiers ou de vers coppez. Et couvient que la taille de chaque paragrafes soient d'une rime toutes differens l'une couple a l'autre, excepte tant seulement que la derreniere couple des xii, qui font xxiiii, et qui est et doit estre conclusion du lay, soit de pareille rime, et d'autant de vers, sans redite, comme la premiere couple. Et pour exemple de ce, je mes cy iii couples d'un lay, et par ycelles, considere et attendu cest regle, l'en pourroit diversifier les autres couples, et faire jusqu'a xii, qui font xxiiii, par la maniere que dit est. Et qui de doubteroit de ce non pouvoir retenir, il ne faulroit que prendre un lay, car ilz sont assez communs, et ce seroit trop longue chose de l'avoir escript en ce livret. (SATF VII, 287-288, 399c)

(As for lais, it is a long matter and not easy to write and compose, for it is necessary to have 12 strophes there, each one divided in 2, which make 24. The poem sometimes has 8 strophes which make 16 and sometimes 9, which make 18, sometimes 10, which make 20, sometimes 12 which make 24, of whole or truncated lines. It is proper that the measure of each strophe of two stanzas be marked off by a rhyme differing completely from one strophe to the other with the exception of the last strophe of the 12, (which make 24), which is and must be the conclusion of the lai, and have the same rhyme, and as many lines, without repetition, as the first strophe. As an example of this, I will include three strophes of a lai here. By these, these rule having been considered and paid attention to, one can compose other strophes, and make up to 12, which make 24, in the manner described. Whoever might fear that he couldn't retain all this need only take up a lai, for they are numerous enough and would be too long a poem to have included in this little book.)

and, after the three, bipartite examples, he says:

Et par cest exemple de six couples de lay differens l'une de l'autre en metre et en nombre de vers et aussi en ryme, lesquelles vi couples ne font que troys des xii que un lay doit

avoir, puet estre clerement entendue la forme et la taille d'une lay a tous ceuls qui les vourront faire. Et pour mieulx veoir la difference desdictes couples en ay je cy mis trois suyvanment. Et doit la derreniere des xii estre semblable de ryme et de nombre de vers a la premiere, ainsi comme il appert par la fin de ce present lay, ou il a ainsis escript. (SATF 290-291, 400a-b)

(By this example of six stanzas of a lay each differing one from another in metre and in number of verses and also in rhyme, (the which six stanzas make up only three of the 12 strophes that a lay ought to have,) the form and the length of a lay can be clearly understood by those who would like to compose them. So that one may better see the difference among the mentioned strophes, I have appended three here. The last one of the 12 must be similar in rhyme and number of lines to the first, just as it appears at the end of this lay, where it is thus written.)

The lai, as described by Deschamps, is a fairly rigid form. Although he allows for lais of various lengths, he obviously leans towards the 12-strophe (24-stanza) lai. His passages are occasionally difficult to follow, for he uses the term "couplet" to mean both a bipartite strophe and each of its halves. His description does include both discord (by means of varied strophes) and responsion (each strophe's echoing, second half providing lesser responsion and the reprise of the form of the first strophe as the last providing greater responsion.)

Deschamps did have contradictory ideas about the lai's difficulty. On the one hand, he says, "As for lais, it is a long matter and not easy to write and compose," because of the requisite number of strophes. On the other, he concludes that "whoever might fear that he couldn't retain all this need only take up a lai, for they are numerous enough."

The SATF felt that the lai was "certainement le genre poétique que Deschamps a le mieux défini dans son Art de dictier. (XI, 131)

with its paired strophes, up to 12 pairs which make 24. Deschamps' *lais* generally had 24 strophes, that is, twelve paired strophes, each pair having the same number of lines and kinds of rhymes. Rhymes were not repeated except in the last pair, which picked up the rhyme and metrical scheme of the first pair.⁴¹

Notes for Chapter I

1. SATF XI passim.
2. Cited in SATF XI, 157.
3. "Pro se vero argumentatur alia, scilicet oc, quod vulgares eloquentes in ea primitus poetati sunt tamquam in perfectiori dulciorique loquela." The translation of De Vulgari Eloquentia used in the text is Purcell's. The Latin text of De Vulgari Eloquentia is Mengaldo's. The Latin text will be found in the notes and the English translation will be found in the text for the convenience of the reader. The numbers given in the intratextual notes refer to the book, chapter and sentence number of the Latin text.
4. Including himself; Dante refers to Cino da Pistoia "and his friend."
5. "...magis videntur initi grammaticae quae communis est, quod rationabiliter insipientibus videtur gravissimum argumentum."
6. "Itaque, adepti quod querebamus, dicimus illustre, cardinale, aulicum et curiale vulgare in Latio quod omnis latie civitatis est et nullius esse videtur, et quo municipalia vulgaria omnia Latinorum mensurantur et poderantur et comparantur."
7. "hoc excellentes ingenio et scientia" & "quemamodum turpis mulier si auro vel serico vestiatur."
8. "...quod vulgarem locutionem appellamus eam qua infantes assuefiunt ab assistentibus cum primitus distinguere voces incipiunt; vel, quod brevius dici potest, vulgarem locutionem asserimus quam sine omni regula nutricem imitantes accipimus."
9. "Est et inde alia locutio secundaria nobis, quam Romani grammatice vocaverunt." & "ad habitum [de latino] vero huius pauci perveniunt, quia non nisi per spatium temporis et studii assiduitatem regulamur et doctrinamur in illa."
10. "Harum quoque duarum nobilior est vulgaris: tum quia prima fuit humano generi usitata; tum qui totus orbis ipsa perfruitur, licet in diversas prolationes et vocabula sit divisa; tum quia naturalis est nobis, cum illa potius artificialis existat."
11. "...nec semper excellentissime poetantes debent illud induere, sicut per inferius pertractata perpendi poterit." & "Et cum loquela non aliter sit necessarium instrumentum nostre conceptionis quam equis milites, et optimis militibus optimi conveniant equi, ut dictum est, optimis conceptionibus optima loquela conveniet."
12. "Quare hec tria, salus videlicet, venus et virtus, apparent esse ille magnalia quae sint maxime pertractanda, hoc est ea quae maxime

sunt ad ista, ut armorum probitas, amoris accensio et directio voluntatus."

13. "Differunt tamen a magnis poetis, hoc est regularibus, quia magni sermone et arte regulari poetati sunt, hii vero casu, ut dictum est. Idcirco accidit ut, quantum illos proximius imitemur, tantum rectius poetemur."

14. "Quorum omnium endecasillabum videtur esse superbius, tam temporis occupatione quam capacitate sententie, constructionis et vocabularum."

15. "Et pexa vocamus illa que, trisillaba vel vicinissima trisillabata, sine aspiratione, sine accentu acuto vel circumflexo, sine z vel x duplicibus, sine duarum liquidarum geminatione vel positione immedie post mutam, dolatum quasi, loquentem cum quadam suavitate relinquunt: ut amore, donna, disio, virtute..."

16. "Yrsuta quoque dicimus omnia, preter hec, que vel necessaria vel ornativa videntur vulgaris illustris. Et necessaria quidem appellamus que campare non possumus, ut quedam monosillaba, polisillaba que, mixta cum pexis, pulcrum faciunt armoniam compaginis, quamvis asperitatem habeant aspirationis et accentus et duplicium et liquidarum et prolixitatis..."

17. "Videtur nobis hec quam habitudinem dicimus maxima pars eius quod artis est. Hec etenim circa cantus divisionem atque contextum carminum et rithimorum relationem consistit."

18. "...homo sit instabilissimum atque variabilissimum animal, nec durabilis nec continua esse potest, sed sicut alia que nostra sunt, puta mores et habitus, per locorum temperorumque distantias variari oportet."

19. "...que quidem gramatica nichil aliud est quam quedam inalterabilis locutionis ydemptitas diversibus temporibus atque locis."

20. For an early example of bird song as "Latin," see "Quant l'aura doussa s'amarzis." (Goldin 96)

21. Deschamps took his own advice about this genre very seriously, for among the 1501 poems extant, there is not one sirventes. (Patterson I, 93)

22. "Cum neminem ante nos de vulgaris eloquentie doctrina quicquam inveniamus tractasse..."

23. For a discussion of the other versions, see Lote II, 241.

24. All translations of Las leys d'amors are taken from the Gatienn-Ranoul edition.

25. This number does not take into account poems which appear two or more times in the manuscript, of which there are 18.

26. Translated here as "truncated lines."

27. See, for example, the two balades which follow the rubric "Exemple de balade to dix vers de x et xi sillabes." (SATF VII, 276, 396d-397a)

28. The SATF edition provides an exact breakdown of how many balades Deschamps wrote with respect to line count, rhyme scheme, presence or absence of envoy, and syllable count. The reader is referred to that table. (XI, 117-120); Similar tables are provided for each of the other genres that Deschamps composed.

Before leaving Deschamps' view of the balade, it should be noted that the SATF provides a list of balades remarkable for various reasons. (SATF XI, 121) These include: Balades 461 and 477, which use concatenation; Balade 460, all of whose words begin with the letter 'a'; Ballades 9 and 18, which can be read in several ways; the poems numbered 1294 and 1332, which, although written in Latin, have the form of a balade; four "sote balades," discussed below; and Balades 507 and 508, and 522 and 523, which treat the same subjects, and have the same rhymes and refrains, and appear to have been written for some poetic contest or "puy d'amours." The SATF also notes at this juncture that those balades with envoys addressed to "Prince," other than these and others which seem to have been written for a poetic concordance, usually refer to either the king or the Duke of Orléans. Those balades addressed to "Princes" were probably the dukes regent.

29. The section of this translation in quotes is taken from Marshall 137.

30. This discussion of the sirventes would not be complete without reference to Dietmar Rieger's work on the genre. See particularly Gattungen und Gattungsbezeichnungen der Trobadorlyrik: Untersuchungen zum altprovenzalischen Sirventes.

31. cf. Lote II, 285.

32. The most notable exceptions are Chanson royal 1009, which has no envoy and Double chanson royal 961, which has nine decasyllabic strophes and an envoy of six lines.

33. "Lautrier jost' una sebissa" (Goldin 70-76)

34. e.g. 336, 339, 1169.

35. e.g. 315, 337, 344, 359.

36. Ada Biella makes the same point in "Considerazione sull'origine e

sulla diffusione della pastorella."

37. For a table including still longer forms, see Grove "rondeau i."

38. Two notable exceptions are Virelais 554 and 752, which rhyme by assonance only.

39. For a careful discussion of the differences, real and alleged, between the lai and the descort, see Bec I, 199-208.

40. Twice as many of the former as of the latter. (Bec I, 206)

41. Deschamps observed his own rules well in nine of his fourteen lais (Lais 304, 305, 306, 307, 308, 310, 311, 313, 314). The other four have the following variations. Lai 1358 is called a double lai, but would better be called a "demi-lai" for it only has 12 strophes; the last pair of which does not resemble the first. Lai 213 has 28 strophes. Lai 1189 has 58 strophes, however, strophes 26 and 48 have no pairs. And Lai 309, while called a double lai, has a total of 66 strophes, rather than the 48 one would expect.

Text of L'Art de dictier

[394a] Ci commence l'art de dictier et de fere chancons, balades, virelais et rondeaux, et comment anciennement nul ne osoit apprendre les vij ars liberaux ci apres declarez se il n'estoit noble.¹

Entre les vij ars et sciences par lesquelles ce present *
monde est gouverne, et qui sont appelez ars liberaux pour ce *
que anciennement nul se il n'estoit liberal, c'est a dire, fils
de noble homme et atrait de noble² lignie, n'osoit aprendre
aucun³ d'iceuls ars; c'est assavoir: Gramaire, Logique, *
Rethorique, Geometrie, Arismetique, Musique et Astronomie,
lesquelz ars trouva, du tiers aige du monde et au temps de
Habraham, Zozaostres, qui regnoit en Bateria et pour ce,⁴ est le *
premier et principal art gramaire, par lequel l'en vient et
aprant tous les autres ars par les figures des lettres de A, et⁵
B, C, que les enfans aprannent premierement, et par lesquelz
aprendre et scavoir l'en peut venir a toute lettre⁶ science, et *
monter de la plus petite lettre jusquelz a la plus haulte.

Logique est apres une science d'arguer choses faintes et

1. An asterisk in the right margin indicates the existence of an annotation in the notes section.

2. 6221 omits "homme et atrait de noble"

3. 6221 "aucuns"

4. SATF emends to "Perse"

5. 6221 & SATF omit "et"

6. 6221 & SATF omit "lettre"

subtiles, coulourees de faulx argumens, pour discerner et mieulx congnoistre la verite des choses entre le faulx et le voir, et qui rent l'omme plus subtil en parole et plus habille entre les autres.

Rethorique est science de parler droicement, et a quatre *
parties en soy a lui ramenees, toutes appliquees a son nom; car
tout bon rethoricien [394b] doit parler et dire ce qu'il veult
monstrer⁷ saigement et briefment, substancieusement et⁸
hardiement.

De Geometrie

Geometrie est science de mesurer et faire par porporcion la *
taille des pierres et des merriens, et la perfection des tours
rondes et quarrees; de faire et edifier les chasteaulx, salles *
et maisons pour habiter, les clochiers et autres edifices en
ront, en triangle et en quarreure, et les mener droit sanz boce
jusques a leur perfection; faire tonneaulx et autres vaisseaulx
de certaines pieces, longueur et grosseur, et aucunefoiz cornus,
comme sont les baignoueres et autres vaisseaulx, par contrainte
de cercles de certaines pongnies, par les lieures des osiers;
faire nez et galees en mer. Et cest art⁹ s'applique aux¹⁰

7. SATF "moustrer"

8. 622l omits "et"

9. 622l omits "art"

10. 840 adds additional "aux"

fevres, charpentiers et maçons, ausquelz, se ilz sont bons ouvriers de leurs mestiers, il faut comprendre et avoir en ymaginacion de leur pensee toute la fourme et la perfection d'un chastel, d'une maison, d'un grant vaisseau et des circonstances, avant que il soit commence, et faire la forme et mesure de chascune pierre, et ainsi des autres.

[De Arismetique]

Arismetique est science de getter et compter par le nombre *
de augorisme et autre nombre commun, et de mesurer et arpenter
les terres; [394c] les boys et choses semblables, pour scavoir
la haulteur des choses en alant vers le ciel; la largeur des
eaues et des rivieres, la parfondeur des puis et des concaves de
la terre; de scavoir les heures, les temps, les minutes et les
momens; pour scavoir le commencement des jours et des nuis, des *
semaines, des moys et des ans pour venir au grant miliaire et
scavoir par ce nombre, en querculant, la revolution des temps et
congnoistre le cours du souleil et de la lune, et du zodiaque;
scavoir la maniere du poys et de la loy des monnoies, tant en *
or comme en argent, les dragmes, caras, demi dragmes et les
empirances; et a venir par getter et compter en montant et *
multipliant son nombre de la plus petite somme jusques a la plus *
grande et haulte; et pour congnoistre selon les espaces des
charpenteries a veoir les cours des toiz par un des cours
seulement, quans milliers de clou et de late et de tieulle il
avra sur un toit, et ainsi des autres choses en ce cas. Et cest

art appartient assez scavoit aux monnoyers et changeurs, et si fait il bien aux astronomiens pour les jugemens de leur science.

[De Astronomie]

Astronomie est une science de la connoissance des estoilles et des sept planettes erratiques et prin-[394d]-cipales, c'est assavoir: Mars, Mercurius, [Venus],¹¹ Saturnus, *
Jupiter, Sol et Luna; de leurs influences et dispositions selon *
leurs qualitez et coniunctions en divers signes et leurs *
oppositions, pour jugier des inclinacions naturelles des hommes *
selon leur nativite, et aussi des fertilitz ou sterilitz des *
terres et des fruis, des chauls¹² et des froiz, des sentez et *
maladies des gens et des bestes; de scavoit le composte du *
souleil et de la lune, de partir les ans et trouver les bisextes *
et les coniunctions des lunes pour ordonner leurs saingnies, et *
les temps de prandre medicine, et autres choses qui de ce se
despendent.

[De Musique]

Musique est la derreniere science ainsis comme la medicine des vij ars; car quant le couraige et l'esperit des creatures ententives aux autres ars dessus declairez sont lassez et ennuyez de leurs labours, musique, par la doucour de sa science

11. "Venus" is missing in both mss.

12. 840 "champs;" 6221 & SATF "chauls"

et la melodie de sa voix, leur chante par ses vj notes tiercoyees, quintes et doublees, ses chans delectables et plaisans, lesquelz elle fait aucunefois en orgues et chalumeaux par soufflement de bouche et touchement de doiz; autrefois en harpe, en rebebe, en vielle, en doucaine, en sons de tabours, en fleuthes et autres instrumens musicans, tant que par sa melodie delectable les cuers et esperis de ceuls qui aux diz ars, par pensee, ymaginacion et labours de bras estoient traveilliez, [395a] pesans et ennuiez, sont medicez et recreez, et plus habiles apres a estudiez et labourez aux autres vj ars dessus nommez. *

Et est a scavoir que nous avons deux musiques, dont l'une est artificiele et l'autre est naturele. *

L'artificiele est celle dont dessus est faicte mencion; et est appellee artificiele de son art, car par ses vj notes, qui sont appellees us, re, my, fa, sol, la, l'en puet aprendre a chanter, acorder, doubler, quintoier, tiercoier, tenir, deschanter, par figure de notes, par clefs et par lignes, le plus rude homme du monde, ou au moins tant faire que, suppose ore qu'il n'eust pas la voix habile pour chanter ou bien acorder, scaroit il et pourroit congnoistre les accors ou discors avecques tout l'art d'icelle science, par laquelle et les notes dessus dictes, l'en acorde et donne l'en son divers aux aciers, aux fers, aux boys et aux metaulx, par diverses infusions interposees d'estain, de plomb, d'arain et de cuivre, si comme il puet apparoir es sons des cloches mises en divers *

orloges, lequels par le touchement des marteaux donnent sons
acordables selon les dictes vj notes, proferans les sequences et *
autres choses des chans de sainte eglise. Et ainsi puet estre
entendu des autres instrumens des voix comme rebebes, guiternes,
vielles et psalterions, par la [395b] diversite des tailles, la
nature des cordes et le touchement des doiz et des fleutes et
haults instrumens sermbables, avecques le vent de la bouche qui
baillie leur est.

L'autre musique est appellee naturele pour ce qu'elle ne
puet estre aprinse a nul, se son propre couraige naturellement ne
s'i applique, et est une musique de bouche en proferant paroules *
retrifiees, aucunefoiz en laiz, autrefoiz en balades, autrefois *
en rondeaux cengles et doubles, et en chancons baladees, qui *
sont ainsi appellees¹³ pour ce que le¹⁴ refrain d'une balade sert
tousiours, par maniere de rubriche a la fin de chascune couple
d'icelle, et de¹⁵ la chancon baladee de trois vers doubles a
tousiours, par difference des balades, son refrain et rebriche
au commencement, que aucuns appellent du temps present
"virelays." Et ja soit ce que ceste musique naturele se face de
volunte amoureuse a la louenge des dames, et en autres manieres,
selon les materes et le senterment de ceuls qui en cest musique *
s'appliquent, et que les faiseurs d'icelle ne saichent pas

13. 622l adds "et"

14. 622l omits "le"

15. 622l omits "de"

communement la musique artificiele ne donner chant par art de notes a ce qu'ilz font, toutesvoies est appellee musique ceste science naturele pour ce que les diz et chancons par-eulx faiz ou les livres metrifiez se lisent de bouche, et proferent [395c] par voix¹⁶ non chantable, tant que les douces paroles ainsis faictes et recordees par voix plaisant¹⁷ aux escoutans qui les oyent, si que au puy d'amours anciennement et encores¹⁸ acoustumez en plusieurs villes et citez des pais et royaumes du monde. *

Ceuls qui avoient et ont acoustume de faire en ceste musique naturele serventois de nostre dame, chancons royaulx, pastourelles, balades et rondeaulx, portoient chascun ce que fait avoit devant le prince du puy, et le recordoit¹⁹ par cuer. Et ce recort estoit appelle "en disant" apres qu'ilz avoient chante leur chancon devant le prince pour ce que neant plus que l'en pourroit proferer le chant de musique sanz la bouche ouvrir, neant plus pourroit l'en proferer ceste musique naturele sanz voix et sanz donner son et pause aux dictez qui faiz en sont. *

Et aussi ces deux musiques sont si consonans l'une aveques l'autre, que chascune puet bien estre appellee musique, pour la

16. SATF "plaisent"

17. 6221 adds "pas"

18. 6221 & SATF add "est"

19. 6221 "recordoient"

douceur tant du chant comme des paroles qui toutes sont prononcees et pointoyees par doucour de voix et ouverture de bouche; et est de ces deux ainsis comme un mariage en coniuccion de science, par les chans qui sont plus anobliz et mieulx seans par la parole et faconde des diz qu'elle ne seroit seule de soy. Et semblablement [395d] les chancons naturelles *
sont delectables et embellies par la melodie et les teneurs, trebles et contreteneurs du chant de la musique artificiele. Et neantmoins est chascune de ces deux plaisant a ouir par soy; et se puet l'une chanter par voix et par art, sanz parole; et aussis les diz des chancons se puent souventefoiz recorder en pluseurs lieux ou ilz sont moult volentiers ois, ou le chant de la musique artificiele n'aroit pas tousiours lieu, comme entre seigneurs et dames estans a leur prive et secretement, ou la musique naturelle se puet dire et recorder par un homme²⁰ seul, *
de bouche, ou lire aucun livre de ces choses plaisans devant un *
malade, et autres cas semblables ou le chant musicant n'aroit *
point lieu pour la haulteur d'icellui, et la triplicite des voix *
pour les teneurs et contreteneurs necessaires a ycellui chant *
proferer par deux ou trois personnes pour la perfection du dit *
chant.

Et de ceste musique naturelle, et comment homme, depuis *
qu'il se met naturellement a ce faire, ce que nul, tant fust *
saiges le maistre ne le disciple, ne lui scavroit aprendre, se

20. 6221 omits "homme"

de son propre et naturel mouvement ne se fai-[396a]-soit, vueil
 je traictier principalement, en baillant et enseignant un petit
 de regle ci apres declaree a ceuls qui²¹ nature avra encline ou
 enclinera a ceste naturele musique, afin que ilz saichent
 congnoistre les facons et couples des lais, la maniere des
 balades, chancons et rondeaux en pluseurs et diverses manieres;
 quelz lettres sont les voieulz et queles les liquides et les *
 consonsans; et comment, en metrifiant, deux voieulx ensuians *
 l'un l'autre menguent la moitié d'une silabe; quelles rymes sont *
 consonans et queles leonimes et queles equivoques; par quantes
 manieres se puent faire balades et de quans vers, et comment
 elles se puent copper. *

Et premierement pour avoir l'introduction de ce que dit
 est, je commenceray a la declaracion des voieulz en la maniere *
 qui s'ensuit. C'est assavoir que nous avons cinq voyeux
 principaulx: A, E, I, O et²² U. Et sont diz voyeux, pour ce
 que sanz yceulx ou aucun d'eulx ne se peut former voix ne
 sillabe de lettre ne mot que l'en peust prononcer ne proferer a
 nul vray entendement. Et entre ces cinq voyeux en y a deux,
 c'est assavoir et²³ I et U, qui se mettent bien ensemble,

21. SATF "que"

22. 6221 omits "et"

23. 6221 & SATF omit "et"

ainsi²⁴ comme "Julien," "Vivien," ou ainsi²⁵ comme "Jacob et
vates." *

Item les liquides sont et²⁶ B, C, D, F, G, K, L, M, N, P, *
Q, R, S, T, X, V, ²⁷ Y, ²⁸ Z. Et n'est pas "h" proprement lettre,
mais n'est que une aspiracion sonnante se-[396b]-lon la maniere
des noms, ainsi²⁹ comme se on vouloit dire "hannequin" ou *
"hannote," qui sanz la dicte "h" n'avroit pas³⁰ son plain son;
aincois diroit on "annequin" et "annote." Et des dictes *
liquides les unes sont consonans, les autres demi voyeux, et les *
autres mutes qui donnent pou ou neant de son. Et sont les six *
demi voyeux S, L, M, N, R et X; et sont appelez demi voyeux *
pour ce que ilz commencent en voyeul et terminent par eulx *
mesmes. Item les ix lettres muelles³¹ et qui point ne donnent *
de son ne de fin en sillabe se trop po non, sont ix. C'est
assavoir et³² B, C, D, F, G, K, P, Q, T, lesquelles sonnent tres *
pou au regard des autres lettres. Z et X ont double consonant *

24. 6221 "aussi"

25. 6221 "aussi"

26. 6221 & SATF omit "et"

27. 6221 omits "V"

28. SATF omits "Y"

29. 6221 "aussi"

30. 6221 "que"

31. 6221 omits "muelles"

32. SATF omits "et"

et font leur posicion si comme "dixit" et "Gaza." Et sont les dictes liquides comme L, M, N, R, qui font la sillabe brieve, si comme est "Ysabel," "Marion," "Jehan," "Robert" et "eureux:" et par ceste regle puet estre congneu en brief ce qui est voyeul, demi voyeul, liquide, sonant et mueles³³ des lettres de la A, B, C, par lesquelles tout langage latin et francois est escript et profere. *

Or sera dit et escript cy apres la facon des balades.

Et premierement est assavoir que il est balade de huit vers, dont [396c] la rubriche est pareille en ryme au ver antesequent, et toutefois que le derrain mot du premier ver de la balade est trois sillabes, il doit estre de xj piez, si comme il sera veu par exemple cy apres. Et se le derrenier mot du second ver³⁴ n'a que une ou deux sillabes, le dit ver sera de dix piez. Et se il y a aucun ver coppe qui soit de cinq piez, celui qui vient apres doit estre de dix. *

33. SATF "muele"

34. 6221 omits "ver"

Exemple sur ce que dit est.

Balade de viij vers coupez

*

Je hez mes jours et ma vie dolente,
Et si maudis l'eure que je fu nez,
Et a la mort humblerent me presente
Pour³⁵ les tourmens dont je suy fortunez.
Je hez ma conception
Et si maudis ma³⁶ constellation
Ou fortune me fist naistre premier,
Quant je me voy de touz maulx prisonnier.³⁷

Et est ceste balade leonime, par ce qu'en chascun ver elle
emporte sillabe entiere, aussi comme "dolente" et "presente,"
"concepcion" et "constellation."

Autre balade

*

De tous les biens temporelz de ce monde
Ne se doit nulz roys ne sires clamer,
Puisque telz sont que fortune suronde
Qui par son droit³⁸ les puet touldre ou embler;
[396d] Le plus puissant puet l'autre deserter,
Si qu'il n'est roy, duc n'empereur de Rome
Qui en terre puist vray tiltre occuper
Ne dire sien, fors que le sens de l'orme.³⁹

Ceste balade est moitie leonime et moitie sonant, si comme
il appert par "monde," par "onde," par "homme," par "Rome," qui
sont plaines sillabes et entieres; et les autres sonans tant
seulement, ou il n'a point entiere sillabe, si comme "clamer" et

*

35. 6221 "Par"

36. 6221 "la"

37. 6221 adds 16 lines.

38. 6221 has "force" for "son droit"

39. 6221 adds 16 lines.

"oster" ou il n'a que demie sillabe, ou si comme seroit
"presenterment" et "Innocent." Et ainsi es cas semblables puet
estre congneu qui est leonime ou sonnante.

Exemple de balade de ix vers toute leonyre

*

Vous qui avez pour passer vostre vie
Qui chascun jour ne fait que defenir,
Vous vivez frans sanz viande ravie,
Se du vostre vous pouez maintenir.
Or vous vueilliez du serf lien⁴⁰ tenir
Ou pluseurs par couvoitise
Ont perdu corps, esperit et franchise;
C'est de servir autrui, dont je me lasse:
Vieillesce vient, guerdon fault, temps se passe.⁴¹

Exemple de balade de dix vers de x e[t]⁴² xj sillabes

*

Et se doit on tousiours garder en faisant balade, qui puet,
que les vers ne soient pas de mesmes piez, mais doivent estre de
ix ou de x, de vij ou de viij ou de ix, selon ce qu'il'plait au
faiseur, sanz les faire touz egaulx [397a], car la balade n'en
est pas si plaisant ne de si bonne facon.

*

40. 622l clearly has "lien;" 840 could be either "lien" or "lieu"

41. 622l omits "se." 622l adds 18 lines.

42. 622l "et;" 840 "e"

Autre balade

Pour quoy fina par venin Alixandre,
 Qui si puissans fut et si fortunez,
 Que le monde soubmiste en aage tendre,
 Et commença xv ans puis qu'il fut nez
 A conquerir? Comment fut destinez
 Cilz qui conquist Yude,⁴³ ce fut Pompee?
 Apres Thessale ot la teste coupee,
 En Egipte le fist ly roys fenir
 Tholomee, par traison dampnee:
 Toudis avient ce qu'il doit avenir.⁴⁴

Autre balade

Depuis que le diluge fu
 Et que les cinq citez fondirent
 Par leur pechie, par ardent fu,
 Que Loth et sa femme en yssirent,
 Ne puis que les prophetes dirent
 Les maux dont ly mons seroit plains
 Pres de la fin, li noms dieu vains
 Et sa loy escandalisee,
 Ne fut li termes si prochains
 D'estre monarchie nuee.

Balade equivoque, retrograde et leonime

Et sont les plus fors balades qui se puissent faire, car il
 couvient que la derreniere sillabe de chascun ver soit reprise
 au commencement du ver ensuiet en autre significacion et en
 autre sens que la fin du ver precedent. Et pour ce sont telz⁴⁵
 mos [397b] appelez equivoques et retrogrades, car en une meisme
 semblance de parler et d'escripture ilz huchent et baillent

43. Both mss. "Yude;" SATF "Jude" but glosses "Inde"

44. 6221 adds 20 lines, a 4-line envoy and a 7-line summary.

45. 6221 omits "telz"

significacion et entendement contraire des mos derreniers mis en *
la rime, si comme il appaira en ceste couple de⁴⁶ balade mise cy
apres:

Autre balade *

Lasse, lasse, maleureuse et⁴⁷ dolente!
Lente me voy, fors de souspirs et plains.
Plains sont mes jours d'ennuy et de tourmente;
Mente qui veult, car mes cuers est certains,
Tains jusqu'a mort et pour celli que j'ains;
Ains mais ne fut dame si fort atainte;
Tainte me voy quant il m'ayme le mains.⁴⁸
Mains, entendez ma piteuse complainte.

Et couvient⁴⁹ que toutes⁵⁰ les couples se finent par la
maniere dessurdicte tout en equivocacion retrograde ou autrement
elle ne seroit pas dicte ne reputee pour equivoque ne
retrograde, suppose⁵¹ ore que le derrenier [mot]⁵² du ver se *
peust reprendre a aucun entendement du ver ensuiant, se il ne
reprenoit toute autre chose que le precedent.

46. 6221 adds "la"

47. 6221 omits "et"

48. 6221 adds 16 lines.

49. 6221 "corbien"

50. 6221 "tous"

51. 840 adds additional "suppose"

52. "mot" missing in both mss.; SATF adds "mot"

Autre balade de ix et de vij piez, et de vij vers de ryme⁵³
pareilles, ce semble, par la maniere de l'escipre, qui est une mesme
escripture, et par lettres sermbables. *

Et ne se pourroit congnoistre que par la maniere du
prononcer en langue francoise, car les mos [397c] sonnent par la
prononciacion l'un mot une chose et l'autre une⁵⁴ autre; et ainsi
semble que nous aions deffault de lettres selon mesmes les *
hebrieux; et apparra ci apres par la lecture.

Item en la dicte balade a envoy. Et ne les souloit on *
point faire anciennement fors es chancons royaulx, qui estoient
de cinq couples, chascune couple de x, xj ou xij vers et de tant
se puelent bien faire, et non pas de plus, par droicte regle.
Et doivent les envois d'icelles chancons qui se commencent par
"princes" estre de cinq vers entez par eux aux rimes de la
chancon sanz rebrique;⁵⁵ c'est assavoir deux vers premiers, et
puis un pareil de la rebriche; et les ij autres suyans les
premiers, deux concluans en substance l'effect de la dicte
chancon et servens a la rebriche. Et l'envoy d'une balade de
ij vers ne doit estre que de trois vers aussi, contenans sa
matere et servans a la rebriche, comme il sera dit cy apres:

53. 6221 "rimes"

54. 6221 "un"

55. 6221 "rebriche"

Autre balade

*

Chascuns se plaint, chascuns ordonne
Sur ce que dieux a ordonne;
Ly uns dit, quant il pluet ou tonne:
"Que n'a dieux le beau temps donne?
Las! C'est trop pleu et trop tonne!"
S'il fait chaut, on souhaide froit.
Pourquoy est on si mal sene?
Encor est dieux ou il souloit.

L'envoy

Princes, chascuns veult mettre bonne
Aux euvres⁵⁶ dieu qui tout voit;
[397d] C'est pechiez; sa justice est bonne.
Encor est dieux ou il souloit.

*

*

D'autres balades de vij vers

Item encores puet l'en faire balades de vij vers, dont les
deux vers sont tousiours de la rebriche,⁵⁷ si comme il puet
apparoir cy apres:

Balade

*

Par fonderment me doy plaindre et plourer,
Et regreter des ix preux la vaillance,
Car je voy bien que je ne puis durer.
Conforte me fuit, honte vers moy s'avance,
Couvoitise met en agrest sa lance
Qui me destruit mon⁵⁸ plus noble pais.
Preux Charlemaine, se tu fusses en France,
Encor y fust Roland; ce m'est advis.

*

*

*

56. SATF adds "de"

57. 6221 rubrique

58. 6221 "molt"

L'envoy

Princes, se ceuls qui orent si grant nom
N'eussent tendu a ce qui estoit bon,
Leur renom fust en ce monde douteux;
Or ont bien fait, et pour ce les loe on⁶³
Mais se tout vir pouoient par raison,
Du temps qui est seroient merueilleux.

*
*

De la facon des sirventoys

Serventois sont faiz de cinq couples comme les chansons royaulx; et sont communement de la vierge marie, sur la divinite; et n'y souloit [on]⁶⁴ point faire [de]⁶⁵ refrain, mais a present on les y fait, servens comme en une balade; et pour ce que c'est ouvrage qui se porte au puis d'amours, et que nobles hommes n'ont pas acoustume de ce faire, n'en faiz cy aucun autre exemple.

[De la facon des virelais]⁶⁶

*

[398b] Apres s'ensuit l'ordre de faire chansons baladees que l'en appelle "virelais," lesquels doivent avoir trois couples comme une balade, chascune couple de deux vers, et la tierce semblable au refrain, dont le derrain ver doit, et au plus pres que l'en puet, estre servant a reprendre le dit refrain, ainsi comme le penultime vers d'une couple de balade

*

63. SATF emends to "loon"

64. 840 omits "on;" SATF "on"

65. 840 omits "de;" SATF "de"

66. Missing in both mss.

doit servir a la rebriche d'icelle. Et est assavoir que virelais se font de pluseurs manieres, dont le refrain a aucunefois iiii vers, aucunefois v, aucunefois vij, et est la plus longue forme qu'il doye avoir, et les deux vers apres le clos et l'ouvert doivent estre de iij vers ou de ij et demi, *
 *
 brisiez aucunefois, et aucunefoiz non. Et le ver apres doit estre d'autant et de pareille rime comme le refrain, si comme il apparra cy apres:

Serventoyse ⁶⁷ *

Mort felonne et despiteuse,
 Fausse, desloyal, crueuse,
 Qui regnes sanz loy,
 Je me plaing a dieu⁶⁸ de toy,
 Car tu es trop perilleuse.

Merveille est que ne marvoy,	
Quant je voy	l'ouvert
Morte la plus gracieuse	
Et la mieudre en bonne foy	
Qui, je croy,	le clos
[398c]Fust onques, ne plus joyeuse.	

C'est par toy, fausse, crueuse;
 Ta venue est trop douteuse,
 Tu n'as point d'arroy;
 Espargnier prince ne roy
 Ne veulz, tant yes orgueilleuse.⁶⁹

Mort felonne et despiteuse.

67. SATF "Virelay"

68. 6221 omits "a dieu"

69. 6221 adds 12 lines.

Bien doy faire tristement,
 En dueil et en tourment⁷¹
 Mon temps user,⁷² refuser
 Presentement
 Par un mot trop simplement
 Dire ou mander.

Las! qui le me fist penser?
 Foleur, qui desesperer l'ouvert
 Fait celement⁷³
 Mon cuer et en plours muer
 Que je ne me puis saouler le clos
 D'estre dolent.

Car ma dame nullement
 Ne daigne amoreusement
 A moy parler,
 Mais me fait par tout blamer
 Si durement
 Qu'en moy n'a fors que tourment
 Dur et amer.⁷⁴

Bien doy faire tristement, etc.

[Virelai]⁷⁵

[398d] Cent mille foiz vous doy remercier,
 Chiere dame, de vostre doulz octroy,
 Car vous m'avez fait plus riche d'un roy
 Et plus d'onneur que ne puis souhaidier;

70. 6221 "Sirventoys;" SATF "Autre Virelay"

71. 6221 & SATF "dolentement"

72. 6221 omits "voy"

73. 6221 "telement;" SATF "telement"

74. 6221 adds 13 lines.

75. 6221 "Virelay"

Car maint seigneur garni de noble arroy,
Riche et vaillant, vers vous poursuir voy
Pour vostre bien et vostre honneur traictier,
Qui mieulx valent en tous estas de moy.
Mais je vous aim telement, par ma foy,
Que nullement ne vous puis oublier.

l'ouvert

*

le clos

Et quant vous plaist de tant humilier
Que la doucour de vo parler recoy,
Vous me tenez en si amoureyse ploy
Qu'autre apres vous jamais⁷⁶ ne quier.

*

*

Cent mille foiz vous doy remercier.⁷⁷

Rondel sangle⁷⁸

*

Cilz⁷⁹ qui onques encores ne vous vit
Vous aime fort et desire veoir.

Or vous verra, car en cest espoir vit
Cilz⁸⁰ qui onques⁸¹ encores ne vous vit.

Car pour les biens que chascun de vous dit
Vous veult donner cuer, corps, vie et pouoir;
Cilz qui onques encores ne vous vit⁸²

Autre Rondel

*

Ie ne vueil plus a vous, dame, muser;
Vous pouez bien querir autre musart.

76. 6221 & SATF add "avoir"

77. 6221 adds 10 lines.

78. SATF indicates a missing title and section "De la facon des Rondeaux"

79. 6221 "Cil"

80. 6221 "Cil"

81. 6221 omits "onques"

82. 6221 "Cil qui onques etc"

Tart m'appercoy qu'om m'a fait amuser,
Je ne veuil plus a vous, dame, muser.⁸³

Ne plus 'n espoir en vous mon temps user,
Quant d'esprevier s'avez faire busart,
Je ne vueil plus a vous, dame, muser.⁸⁴

Rondel double

*

Joieusement, par un tresdoulz jour,
En jouissant menrray vie joieuse,
Comme celui qui se doit resiourir
Et joie avoir en la vie amoureuse.
Se joieus suy, chascun le puet veir

A mon chanter, tresplaisant, gracieuse.

...⁸⁵
Pour ce doy bien vostre amour conioir,

Et joye avoir, hurble flour precieuse;
S'en chanteray tant que l'en puist ouir
Que mon chant vient de voix douce et piteuse.

Joieusement, par un tresdoulz jour,
En jouissant menrray vie joieuse.

Autre Rondel

*

Au monde n'a au jour d'ui que ces deux,
Eur et meseur, a tout considerer,
Dont l'un fait bien et l'autre desperer.

Aler partout puet cil qui est eureux,
On ne lui puet ne nuire ne grever.
Au monde n'a au jour d'ui que ces deux.

Mais bien se gart toudis le maleureux,
Car il ne puet fors meschance trouver;
Chascun li nuit, si puet dire et prouver:
Au monde n'a au jour d'uy que ces deux.

83. 6221 "Je ne veuil plus etc"

84. SATF adds "Vous pouez bien querir autre musart"

85. SATF emends "Joieusement, par un tresdoulz jour, / En jouissant menrray vie joieuse."

Rondel

*

Nul ne tendit onques a cheval d'or
Qu'il n'en eust la bride a⁸⁶ son vivant,
Se du querir fut saige et diligent.

*

*

Diligence est un tresnoble tresor
[399b]Et qui a fait enrichir mainte gent.
Nulz ne tendit onques a cheval d'or.⁸⁷

Le contraire ne vis onques encor,
Mais j'ay veu povre de negligent.
Or y pensez et sachiez vraiment:
Nul ne tendit onques a cheval d'or, etc.

Autre Rondel

*

Vo doulz regart, douce dame, m'a mort,
S'ampurs ne fait que voz gentis cuers m'aint.⁸⁸

Quant en riant a vous amer m'armort,
Vo doulz regart, douce dame, m'a mort.⁸⁹

Quar je congnois en sa doucour ma mort
Pour la parfaite amour qui en moy maint,⁹⁰
Vo doulz regart, douce dame, m'a mort,
S'ampurs ne fait que vo gentis cuers m'aint.⁹¹

Autre Rondel

*

Certes mon oeuil richement visa bel,
Quant premiers vit ma dame bonne et belle.

86. 6221 "en"

87. 6221 "Nulz ne tendit etc"

88. 6221 "gentilz cuer aye"

89. 6221 "Vo doulz regard etc"

90. 6221 "Vo doulz regard etc"

91. 6221 omits this line

Pour ce que gent maintien et vis a bel,
Certes mon oeul richement visa bel.⁹²

Ne fut tel fleur puis que fut vis Abel,
Car fleur des fleurs tout li monde l'apelle:⁹³
Certes mon oeul richement visa bel,

*

La facon des sotes balades⁹⁴ et pastourelles.

*

Item, quant est aux pastourelles et sotes chancons, elles se font de semblables⁹⁵ taille et par la maniere que font les balades amoureuses, excepte tant que les materes se different [399c] selon la volunte et le sentement du faiseur. Et pour ce n'en faiz je point icy exemple pour briefte et pour abregier ce⁹⁶ livret.

Cy parle de la facon des laiz

Item, quant est des laiz, c'est une chose longue et malaisiee a faire et trouver, car il y fault avoir xij couples, chascune partie en deux, qui font xxiiij. Et est la couple aucunefoiz de viij⁹⁷ vers, qui font xvj; aucunefoiz de ix, qui font xviiij; aucunefoiz de dix qui font xx; aucunefoiz de xij qui

92. 6221 "Certes mon oeul etc"

93. SATF adds "Quant premiers vit ma dame bonne et belle"

94. SATF "chancons"

95. 6221 "semblable"

96. 6221 adds "petit"

97. 6221 omits "viij vers qui font xvj aucunefoiz"

font xxiiij, de vers entiers ou de vers coppez. Et couvient que *
la taille de chascune couple a deux paragraphes soient⁹⁸ d'une *
rime toutes differens l'une couple a l'autre, excepte tant
seulement que la derreniere couple des xij, qui font xxiiij, et
qui est et doit estre conclusion du lay, soit de pareille rime,
et d'autant de vers, sanz redite, comme la premiere couple. Et
pour exemple de ce, je mes cy iij couples d'un lay, et par
ycelles, considere et attendu ceste regle, l'en pourroit
diversifier les autres couples, et faire jusqu'a xij, qui font
xxiiij, par la maniere que dit est. Et qui se doubteroit de ce
non pouvoir retenir, il ne faulroit que prendre un lay, car ilz
sont assez communs, et ce seroit trop longue chose de l'avoir
escript en ce livret.⁹⁹

Lays¹⁰⁰ *

Puisqu'il me couvient partir,
D'amours martir,
Las! que feray?
Ou jray?
Que devendray,
Fors que languir,
Tant que¹⁰¹ m'amour et mon plaisir
Deguerpiray?

98. SATF "paragrafessoient"

99. 6221 "livre"

100. 6221 "Le lay de departement"

101. SATF emends "Quant" for "Tant que"

C'est celle que je desir
D'ardent desir,

.....

De cuer vray,
Celle a qui j'ay
Mon recourir;
Par li puis vivre ou mourir:
Pour ce m'esmay.

Car de¹⁰² Dydo ne d'Elayne,
De Judich¹⁰³ la souveraine,
D'Ester¹⁰⁴ ne de Tisbee,
De Lucesse la roumaine,
Ne d'Ecuba la certaine,
Saire loyal ne Medee
Ne pourroit estre trovee
Dame de tant de biens plaine:
C'est l'estoille¹⁰⁵ tresmontaine,¹⁰⁶
Aurora la desiree.

C'est l'estoille clere et saine
De toute beaute humaine,¹⁰⁷
C'est la bien endotrinee,
En chant tresdouce seraine,
En honneur la premeraine,
D'umilite aournee,
Dame de doucour clamee,
De beau parler la fontaine,
De toute grace mondaine
[400a] En ce monde renommee.

102. 6221 omits "de"

103. SATF "Judith"

104. SATF adds "ne" i.e. "Ne d'Ester"

105. 6221 "transmontaine"

106. 6221 & SATF "l'ymage"

107. From this point, 6221 omits the rest of this strophe and all of the next; adds a note.

Mais ses gens corps
Et ses deppors
Est uns tresors
Tresprescieus,
Dont je suis mors
Si je vois hors.
Las! doleureus,
Maleureus
Et souffraiteus,
Que feray lors,
Se reconfors
Et doulz ennors
Ne m'est piteus?
Viengne la mors,
Je m'y acors,
Au longoreus,

Quant je recors
Les doulz confors,
Les regars fors
De ses doulz yeulx,
Qui m'ont amors
Au dolent mors
Des amoureux,
Les gracieus
[Et savoureux]¹⁰⁸
Et doulz rappors
Par qui je pors,
Tous dolens pors,
Les maulx doubteus,
A tristes pors
M'a desconfors
Me¹⁰⁹ mis perilleus.

Et par cest exemple de six couples [400b] de lay differens
l'une de l'autre en metre et en nombre de vers et aussi en ryme, *
lesquelles vj couples ne font que troys des xij que un lay doit
avoir, puet estre clerement entendue la forme et la taille d'un
lay a tous ceuls qui les vourront faire. Et pour mieulx veoir

108. This line appears in pencil in 840's margin and is possibly an addition by Sainte-Palaye, Crapelet or other late hands.

109. SATF omits "me"

la difference des autres couples, en ay je¹¹⁰ cy¹¹¹ mis trois
suyvement. Et doit la derreniere des xij estre semblable de
ryme et de nombre de vers a la premiere, ainsi comme il appert
par la fin de ce present lay, ou il a ainsis escript:

*

Pour ce prie a souvenir¹¹²
Que tost venir,
Quant m'en iray,
Sanz delay,
Face ce lay
Au departir
A ma dame, et sans mentir
Liez en seray.

Avec moy le veuil tenir
Et retenir
Et tant feray
Que j'aray,
Quant revendray
Par poursuivre,
Grace, honneur et renerir,
Ou g'y mourray.

Item semblablement et finalement pourra scavoir un chascun
qui de [400c] son noble couraige avra la musique naturele¹¹³
faire et amender, par cest present art, avecques son noble
engin, toutes manieres de balades, rondeaux, chancons baladees,
serventois, sotes chancons, laiz, virelais et pastourelles, en
regart aux exemples et articles cy dessus escripts, et autres que
l'en puet veoir en tel cas communement de ceulx qui mieulx et

110. 6221 omits "je"

111. 6221 "ycy"

112. 6221 "Pour ce prie a souvenir etc" and omits remainder of
exemplary strophes.

113. SATF adds "bien estudie"

plus saigement le scevent et scavroient mieulx faire que moy, qui suy rudes et de gros entendement, et soubz la correccion des quelz je soubmet ce qui fait en est et a leur amendement, en eulx suppliant que se aucune chose y a faicte moins suffisament ou que j'aye pechie contre l'art en aucune maniere, ilz me vueillent ce pardonner en l'imputant a ma simplesce et ignorance, et le corrigent hurblement pour honour de la science et pour l'amour des aprantis; car ce qui fait en est a este du commandement d'un mien tresgrant et especial seigneur et maistre, auquel pour mon petit engin ne autrement, pour l'obeissance que je lui doy, excusacion n'eust pas eu lieu, quant a moy. Et pour celui supplie tres hurblement qu'il veuille prendre en gre ce que j'en ay peu et sceu faire, et a moy pardonner mes faultes, car qui fait ce qu'il puet et scet, au commandement de son seigneur pour ce que obediencie vault mieulx que offrande ne sacrifice, comme dit la sainte * escripture, il doit estre prins en gre et tenu pour excuse.

Ce fut fait le xxv^e jour de novembre, l'an de grace nostre seigneur mil.ccc.iiij^{xx} et douze. *

Translation of L'Art de dictier

[394a] Here begins the art of composing poetry and songs, balades, virelais and rondeaux, and how, formerly, no one dared learn the seven liberal arts hereafter explained unless he were noble. *

[Concerning Grammar]

Among the seven arts and sciences by which this world is guided today, (namely: Grammar, Logic, Rhetoric, Geometry, Arithmetic, Music and Astronomy), which are called "liberal" arts, because formerly, no one, unless he were "liberal," (that is, the son of a noble man and descended from noble lineage,) dared learn them, and which were founded by Zoroaster who reigned in Bactria, in the third age of the world, at the time of Abraham, the first and fundamental art is Grammar. Through Grammar, one comes to learn all the other arts by means of the letters of the alphabet which children learn first. By learning and understanding these, one can arrive at all knowledge and rise from the least letter all the way up to the most exalted science. *

[Concerning Logic]

Next, Logic is a science of revealing matters feigned and crafty, tinged with false arguments, in order to discern and better distinguish the truth of matters between the false and the true. It renders the individual more subtle of speech and more adept among others.

[Concerning Rhetoric]

Rhetoric is the science of speaking rightly. It has four parts assigned to it, all part of its study. [394b] For every good rhetorician should speak and say what he wishes to demonstrate wisely, briefly, concisely, and forthrightly. *

Concerning Geometry

Geometry is the science of measuring and producing stones and lumber for construction according to specifications; of completing towers both round and square; of making and building castles, halls and houses, clock towers and other edifices--round, triangular and square--and constructing them correctly, without flaw, until they are perfect; of making casks and other vessels of specific diameter and volume, out of predetermined pieces constrained by hoops of exact measure and by ligatures of osier, which are sometimes oval as are bathtubs and other vessels; and of making sea-faring ships and galleys. If smiths, carpenters, and masons are to be good craftsmen, this art is applicable to them because it is necessary that they understand and be able to envision all the design and the completed form of a castle, a house, or large vessel and its physical surroundings before it is started, as well as the form and measure of each stone and so forth. *

Concerning Arithmetic

Arithmetic is the science of calculating with counters and *

by numerical algorithms and other common methods; of measuring and surveying by arpents, lands, woods, and similar things, in order to know the height of things, the width of bodies of water and rivers, the depth of wells and depressions in the earth; of knowing the hours, the times, the minutes and the moments; *
of knowing the beginning of the days and the nights, the weeks, the months and the years; of calculating the millenium and ascertaining by this number, through further calculation, the revolution of the seasons and the course of the sun, moon and zodiac; of knowing the measure of weights and the standard of monies (of gold as well as of silver): the dragmas, carats, demi-dragmas and devaluation of coins; and by calculating and *
counting, adding up and multiplying one's number, arriving at answers, from the smallest sum all the way up to the greatest *
and highest; and of ascertaining, according to the spaces of the woodwork, and, extrapolating the dimensions of all the roofs by one house alone, how many thousands of nails, laths and tiles there will be on a roof, and similarly for other such calculations. This art should also be known to those who mint and change money as well as to astronomers for making decisions according to their science.

[Concerning Astronomy]

Astronomy is the science of the recognition of the stars and the seven [sic] planets--erratic and principal--namely: *
Mars, Mercury, Saturn, Jupiter, the sun and moon; of their

influences and dispositions (according to their qualities and conjunctions in diverse signs,) and their oppositions, In order to make judgments about the natural inclinations of men according to their birth; and also of the fertility or sterility of lands and produce, the hot seasons and the cold, the health and ailments of men and beasts; of knowing how to calculate holidays according to the sun and moon, of dividing the years and finding the leap days and their conjunctions according to the moons in order to prescribe bloodletting and the times to take medicine, and of other things which depend on this. *

*
*
*

[Concerning Music]

Music is the last science--the medicine of the seven arts. For when the hearts and spirits of men intent on the other arts above elucidated are tired and fatigued by their labours, music, by the sweetness of its science and the melody of its voice, sings its delectable and pleasing songs to them with its six notes, in thirds, fifths and octaves. These songs are made sometimes on organs and reed-pipes, by means of breath of the mouth and touch of the fingers; other times on harp, on rebec, on vielle, on douçaine; in sounds of drums, flutes and other musical instruments. So that, by means of music's delightful melody, the hearts and spirits of those who were fatigued, burdened and bored in practicing the arts spoken of through thought, imagination and work of their hands, are healed, *

*
renewed and [395a] rendered more able thereafter to study and

work on the other six arts named above.

It should be known that we have two musics, one of which is artificial and the other natural. *

The artificial is the one which was mentioned above. It is called artificial because of its art, for through its six notes, which are called ut re, mi, fa, sol, la, one can teach the most uncultivated man in the world how to sing, make harmony, sing in octaves, fifths, thirds, sing the treble part, and sing in two voices, by shape of notes, by clefs and by lines. Or, supposing that he did not have a suitable voice for singing or making harmony well, at least one could teach him enough so that he would know and would be able to recognize the harmonies and discords with all the art of this science. Through this and through the notes named above, one tunes and gives different sounds to steel, iron, wood and metals, by alloying them with various proportions of tin, lead, bronze and copper, as is clear in the sounds of bells placed in diverse clocks, which, through the touch of hammers, produce harmonious sounds according to the above-mentioned six notes, bringing forth the sequences and other melodies of the chants of the Holy Church. Similarly, one can understand the sounds of other instruments such as rebecs, citterns, vielles and psalteries, by the diversity of their sizes, the nature of the strings and the touch of the fingers, and in the case of flutes and similar high instruments, with the breath which is allotted them. *

The other music is called natural because it can not be

taught to anyone unless he is naturally inclined to it. It is an oral music producing words in metre, sometimes in lais, * sometimes in balades, sometimes in single and double rondeaux, * and in chansons baladées. Chansons baladées are so called * because the refrain of a balade always functions, in the accepted manner, at the end of each strophe, whereas the chanson baladée of three paired sections always always has its refrain and musical refrain at the beginning. Nowadays, some call these virelays. And even though this natural music originates from amorous desire in the praise of women and in other ways, according to the subjects chosen by, and the * inclination of those who apply themselves to this music and even though those who make natural music generally don't know artificial music or how to give their lyrics an artful melody, nevertheless, this natural science is always called music because the diz, chançons, and livres metrifiez that they compose * are read out loud and produced [395c] by a singing voice that can't sing, in such a way that the sweet words thus composed recited aloud are pleasing to those who hear them, as it used to be at the Puy d'amours of old and as it still is the custom in * several towns and cities of the countries and kingdoms of the world.

Those who used to and still do compose sirventes for Our Lady, chansons royales, pastourellas, balades and rondeaux in this natural music, brought their compositions before the Prince of the Puy and recited them by heart. After they had sung their

songs before the Prince, this recitation was called "en disant" *
because just as one has to open his mouth in order to sing, one
has to recite and render in sound and silence the poems thus
composed in order to produce this natural music.

Also, these two musics are so consonant with each other,
that each one can well be called music, as much for the
sweetness of the melody as for the words which are all
pronounced and made distinct by the sweetness of the voice and
the opening of the mouth. It as if these two were married in
union of knowledge through the melodies which are more ennobled
and fitting because of the text and the eloquence of the lyrics *
than either would be alone. Similarly, [395d] chançons natureles
are made delightful and embellished by the melody, and tenor,
soprano and contra-tenor parts of artificial music.
Nevertheless, each of these two is pleasing to hear by itself.
One can be sung by voice and by art without any words. Also, the
lyrics of the songs can often be recited in places where they
are most willingly heard--even where artificial music would not
always be performed, as among lords and ladies in private and
secret. Natural music can also be uttered and recited by one
man alone aloud; or any book of these pleasing things can be *
read before a sick person. It is the same in other cases where
the performance of the melody would not be possible because of
its loudness and the trio of voices, (tenors and contra-tenors),
necessary for two or three people to perform this song properly. *

Concerning this natural music--which, no matter how wise *

the master or the disciple, no one, having begun naturally, could be taught, if his own natural inclination [396a] did not bring him to it--first I want to deal with and teach something of the rule hereafter elucidated to those whom nature has inclined or will incline to this natural music, so that they might learn to know the structures and paired strophes of lais, and the method of composing other balades, chansons and rondeaux in several and diverse manners; which letters are the vowels and which the liquids and the consonants, and how, in composing metrical verse, two vowels following each other consume half of a syllable; which rhymes are "consonant" and which "leonine" and which "equivocal"; and by how many ways balades can be made and of how many lines and how they can be truncated. *

First of all, in order to broach the above-mentioned subjects, I will begin with the elucidation of the vowels as follows. It should be known that we have five principal vowels: a, e, i, o & u. They are called vowels because without them or any one of them, neither the sound nor the syllable of a letter could be formed, nor could one pronounce or utter a single word in any understandable way. Among these five there are two, namely, "i" and "u" which are euphonious together, as can be heard in "Julien," "Vivien," or as in "Jacob" and "vates." *

Next, the liquids are: b, c, d, f, g, k, l, m, n, p, q, r, s, t, x, v, z. "H" is not properly a letter but is only an aspiration pronounced [396b] according to the word. For example, without the mentioned "h," "hannequin" and "hannote," *

would not have their full sound; rather, one would say "annequin" and "annote." Of the above-mentioned liquids, some are consonants, others semi-vowels, and others, mutes, which give little or no sound. There are six semi-vowels: s, l, m, n, r and x. They are called semi-vowels because their names begin with a vowel and terminate with themselves. There are nine mute vowels which produce no sound at all or, when they are at the end of a syllable, very little. Specifically, these are: b, c, d, f, g, k, p, q, t, and, in comparison to other letters, they make very little sound. "Z" and "x" are double consonants as illustrated in "dixit" and "Gaza." There are the aforementioned liquids like l, m, n, r which make a syllable short, as in "Ysabel," "Marion," "Jehan," "Robert" and "eureux." By this rule, one may quickly recognize which are vowels, semi-vowels, liquids, and the voiced and mute among the letters of the alphabet by which French and all other languages are written and pronounced.

Now the craft of balades will be written and spoken of hereafter. First, it should be known that there is a balade of eight lines in which [396c] the refrain has the same rhyme as the line preceding it. Every time that the last word of the first line of the balade has three syllables, it must have 11 feet, as will be seen by example hereafter. If the last word of the second verse has only one or two syllables, that line will have 10 feet. If there is any truncated line which has five feet, the one which

comes after must have 10.

Example of what has been said

Balade of 8 lines (truncated)

*

I hate my days and my dolorous life
And thus curse the hour I was born,
And present myself humbly to death
For the torments to which I am destined.
I hate my begetting
And so curse my sign
Under which Fortune placed my birth,
When I see myself prisoner of all evils.

This is a leonine balade, because in each line, the rhyme is composed of an entire syllable, as in "dolente" and "presente," and "concepcion" and "constellation."

Another Balade

*

No king or lord should make claim
To all the temporal goods of this world
Because they are those whom Fortune over-endows with goods
Which, by right, she can take or steal away.
[396d] She can desert the most powerful,
So that there is no king, duke or emperor of Rome
On earth who can lay claim to true title,
Or call anything his own, except the human mind.

This balade is half leonine and half sonnante as can be seen by "monde," "onde," "homme," and "Rome," which are full and complete syllables. The other rhymes are sonnante because the rhyme is not composed of an entire syllable, as, for example, in "clamer" and "oster," where there is only a semi-syllable or as is in "presentement" and "innocent." In this way, one can recognize in similar cases which rhymes are leonine or sonnante.

*

Example of a Balade of 9 lines, all leonine

*

You who have all that you need to pass your life,
Which every day does nothing but end,
You live free without stolen meat
If alone you can maintain yourself.
Now you want to hold the servant's bond
Through which many, by greed,
Have lost body, soul and freedom:
It is in serving another that I fatigue myself;
Age comes, requital is absent, time passes.

Example of a Balade of 10 lines of 10 and 11 syllables

*

One must always take care in writing a balade, if possible,
that the lines not be of the same number of feet but must be of
9 or 10, of 7 or 8, of 8 or 9, according to what pleases the
poet, without making them all equal, [397a] for such a balade is
neither very pleasing nor of such good form.

Another Balade

*

Why did Alexander die by poison,
Who was so powerful and favoured by fortune
That he subjugated the world at such a tender age
And began 15 years after he was born
To conquer? What was his fate,
He who conquered Judea, he who was Pompey?
After Thessaly he had his head cut off:
In Egypt, Ptolomy the king caused him to die,
By darned treason.
That which must happen, always does.

*

*

*

*

Another Balade

Ever since the deluge, *
And the five cities burned *
Through their sin, by consuming fire *
And since Lot and his wife issued thence, *
And since the prophets spoke *
Of the evils because of which the mountain would be made level, *
Near the end--with the name of God taken in vain *
And His law flouted-- *
Never was the end so near *
Of this unstable monarchy. *

Balade "equivoque," "retrograde" and leonine

Those are the hardest balades which can be written, for the *
last syllable of each line must be taken up again at the *
beginning of the following line, in another meaning and in *
another sense than at the end of the preceding line. [397b] *
Therefore, such words are called "equivoque" and "retrograde" *
for in the identical spoken and written word, they sound forth *
and determine sense and meaning in contrast to the last word put *
into the rhyme, just as it will be seen in this strophe of a *
balade placed hereafter.

Another Balade

Alas, alas, unhappy and mournful, *
Weary I see myself, burdened by sighs and complaints. *
My days are full of ennui and torment. *
Lie who will; my heart is sure, *
And pale unto death for the one whom I love; *
Never before was a lady so censured. *
As the least of all I see myself when he loves me less. *
Day, hear my piteous complaint. *

All the strophes must terminate in the above-mentioned *
fashion (completely in "retrograde equivocation") or else they

would not be called or known as "equivoque" or "retrograde"--if, for example, the last word of a line was picked up in the following line, but did not mean something completely different from what it had meant in the preceding line. *

Another balade of 9 or 8 feet, and of 8 lines of such rhymes that it seems, by the manner of writing the rhyme words, that they are written the same and with similar letters. *

One can only recognize this by the manner of pronouncing words in French, for words [397c] are pronounced one way for a word meaning one thing, and another for another. Thus it seems that we lack letters in the same way that the Hebrews do. This will appear hereafter in the text. *

This kind of balade has an envoy. It was not formerly the custom to compose envoys at all except in chansons royaux, which had five strophes--each strophe of 10, 11 or 12 lines. If you follow the rule correctly, these can be well written with that many lines, and not more. The envoys of these songs, which begin with "Princes," must be of five whole lines by themselves arranged according to the rhymes of the chanson apart from the refrain; that is, two first lines and then one line similar to the refrain; and then, two more following, these two essentially concluding the effect of this song and serving as the refrain. The envoy of a balade of three lines must have only three lines, too, containing its substance and serving as the refrain, as will be said hereafter. *

Another balade

*

Each complains, each decides
About what God has ordained;
When it rains or thunders, people say,
"Why has God not granted beautiful weather?
Alas, it has rained and thundered too much."
If it is hot, people wish for cold.
Why are people so foolish?
God is still where He is accustomed to be.

*

L' Envoy

Princes, everyone wants to set a limit
To the works of God, Who sees all.
This is a sin; His justice is good:
God is still where He is accustomed to be.

Concerning other balades of 7 lines

Moreover, one can compose balades of seven lines, two lines
of which are always part of the refrain just as can be seen
hereafter.

Balade

*

Deeply must I lament and weep
And regret the valour of the Nine Worthies
For I see well that I can not endure.
Strength flees me, Shame advances towards me,
Covetousness, who destroys my most noble country,
Lowers his lance.
Worthy Charlemagne, were you yet in France,
Roland would still be there, so I believe.

*

*

*

When Alexander, (who by his good order
Had all the world under his rule,
Knew a poor knight,
Arms and horses did he give him, and funds;
For his goodness, would he do him reverence.
Now the highest lords are remiss in this.
Worthy Charlemagne, were you yet in France,
Roland would still be there, so I believe.

*

For each day I must diminish
Through the lack of true understanding
And through Pleasure, who holds in his dominion,
By means of the callow counsel of youthful advisors,
One who ought to trust in me,
In the same way that Rehoboam was once defeated.
Worthy Charlemagne, were you yet in France,
Roland would still be there, so I believe.

*

Another balade

*

If Hector the worthy, Caesar and Alexander,
DePyle, Teuta, Semiramis,
David, Judas Machabeus, (who wanted to hand over
Their enemies into subjugation),
Joshua and Penthesilea,
Hyppolytus, Tomyris the honoured one,
Arthur, Charles, Godfrey of Bologne,
Marpessa, Melanippe, as they say,
And Sinope, who had cruel hearts--
If they all returned to their lands,
They would be astonished by the present age.

*

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*

L'Envoy

Princes, if those who had such a great name
Hadn't intended what was good,
In this world, their renown would have been doubtful;
But they have done good and for this one praises them.
If all men could live by reason
They would be astonished by the present age.

*

*

Concerning the form of the sirventes

Sirventes are made of five strophes like the chansons
royaulx and are commonly about the Virgin Mary or the Divinity.
It was not the custom to write any refrains for them, but now
one does write them, serving as in a balade. Because this is a
work which belongs at the Puy d'amours and which it has not
been the custom for noble men to compose, I won't include any
other examples here.

[Of the form of virelays]

Next comes the order of making chansons baladées, which are called virelays. They should have three strophes like a balade, (each strophe composed of two stanzas) and the third similar to the refrain, of which the last line must, (and as closely as one can,) serve to pick up again the mentioned refrain, just as the penultimate line of a strophe of a balade must serve as its refrain. It should be noted that virelays are written in many forms, of which the refrain sometimes has four lines, sometimes five, and sometimes seven--this being the longest possible form. The two lines after the clos and the ouvert must have three lines or two and a half, sometimes brisiez and sometimes not. The next line must be the same length and rhyme as the refrain, as will appear hereafter.

Sirventes

Felonious and spiteful death,
False, disloyal, cruel,
You who ruie without law,
I complain to God about you,
For you are too perilous.

It is a marvel that I don't go mad
When I see the most gracious lady,
And, I believe, the most faithful
Who ever lived,
And the most joyous,
Dead. [398c]

L'ouvert

Le clos

It is your fault, false, cruel one;
Your arrival is too fearful.
You have no host;
You want to spare neither prince nor king;
So arrogant are you.

Death, felonious and spiteful.

Another Sirventes

*

Sadly, indeed,
In mourning and dolorously,
Must I cause my time to be used
When I see myself refused,
Abruptly,
So simply by the saying
Or sending of a word.

Alas! Who made me think it?
Torturer, who causes my heart so to despair L'ouvert
And to turn so into tears
That I can not bring myself to the end
Of being mournful. Le clos

For my lady
Never deigns
To speak amorously to me,
But causes me to be condemned everywhere, *
So harshly
That in me there is nothing but torment--
Hard and bitter.

Certainly must I sadly etc.

[Virelay] [398d]

*

One hundred thousand times must I thank you,
Dear lady, for your sweet grant,
For you have made me richer than a king
And done me more honour than I am able to wish for.

For many a lord, equipped with a noble array,
Mighty and valiant, I see pursue you L'ouvert
(In order to study your goodness and your honour,) *
Who is worth more than I in every way;
But, by my faith, I love you so much, Le clos
That I can never forget you.

And when it pleases you to so condescend
That I receive the sweetness of your conversation,
You hold me in such an amorous snare *
That I do not want another after you.

One hundred thousand times must I thank you.

[Concerning the form of rondeaux]

*

.....

Single Rondel

*

He who never yet saw you
Loves you well and desires to see you.

Now he will see you, for in this hope he lives,
He who never yet saw you;

For because of the good things which everyone says of you,
He wants to give you his heart, body, life and power,

He who never yet saw you
Loves you well and desires to see you.

Another Rondel

*

I don't want to waste my time on you any more, lady.
You may just as well seek out another fool.

Too late I see that I have been used for a pastime.
I don't want to waste my time on you any more, lady.

Nor do I hope any more to devote my time to you,
Since from a hawk you can make a twit.
I don't want to waste my time on you any more, lady.
[You may just as well seek out another fool.]

Double Rondel

*

Joyously, through a very sweet joy,
Rejoicing, will I lead a joyful life
Like that one who ought to rejoice
And have joy in the amorous life.

If I am joyous, everyone can see it
By my singing, most pleasant, gracious lady.
[Joyously, through a very sweet joy,
Rejoicing, will I lead a joyful life.]

Therefore, I must enjoy well your love
And have joy, hurble, precious flower
Thus will I sing of it so much that one can hear
That my song comes from a sweet voice and piteous.
Joyously, through a very sweet joy,
Rejoicing, will I lead a joyful life.

Another Rondel

*

In this world, there are only these two,
All things considered--good fortune and misfortune,
Of which one does good and the other causes despair.

He who is fortunate can go everywhere;
Nor can anyone harm or torment him.
In this world, there are only these two.

But let the unhappy one always guard himself well
For he can find nothing except misfortune.
Everyone harms him; thus he can say and prove,
In this world, there are only these two.

Rondel

*

No one ever caught an Arabian horse
Who didn't have the bridle as his livelihood
If in seeking he were wise and diligent.

*

*

Diligence is a very noble treasure
And one which has enriched many people. [396b]
No one ever caught an Arabian horse.

I have never yet seen the contrary,
But I have seen poverty come of negligence.
Now think about it and know truly:
No one ever caught an Arabian horse.

Another Rondel

*

Your sweet look, sweet lady, has killed me
If love does not cause your gentle heart to love me.

While smiling at you, love brings death to me.
Your sweet regard, sweet lady, has killed me.

For I recognize my death in its sweetness,
By the perfect love which remains in me.
Your sweet regard, sweet lady, has killed me
If love does not cause your gentle heart to love me.

Another Rondel

Certainly my eye saw exceedingly well
When first it beheld my lady, good and beautiful.

Because she has a noble bearing and beautiful countenance,
Certainly my eye saw exceedingly well.

There was never such a blossom since Abel's time,
For all the world calls her the flower of flowers.
Certainly my eye saw exceedingly well
When first it beheld my lady, good and beautiful.

Concerning the form of sotes balades and pastourelles

As for pastourelles and sotes chansons, they are similar in length and style to amorous balades, except their contents are different [399c] according to the desire and sentiment of the poet. Therefore, I won't include any examples here for the sake of brevity and abridging this little book.

Here one speaks of the form of lais

As for lais, it is a long matter and not easy to write and compose, for it is necessary to have 12 strophes there, each one divided in 2, which make 24. The poem sometimes has 8 stanzas, which make 16 and sometimes 9, which make 18, sometimes 10, which make 20, sometimes 12 which make 24 of whole or truncated lines. It is proper that the measure of each strophe of 2 stanzas be marked off by a rhyme differing completely from one strophe to the other with the exception of the last strophe of the 12, (which make 24), which is and must be the conclusion of the lai, and have the same rhyme, and as many lines, without repetition, as the first strophe. As an example of this, I will

include three strophes of a lai here. By these, this rule having been considered and paid attention to, one can compose other strophes, and make up to 12, which make 24, in the manner described. Whoever might fear that he couldn't retain all this need only take up a lai, for they are numerous enough and would be too long a poem to have included in this little book.

Lai

*

Since I must depart,
A martyr of love,
Alas what will I do?
Where shall I go?
What will become of me,
Except to languish
So much that my love and my pleasure
Will I abandon.

It is she whom I desire
With ardent longing
.....
With a true heart;
She in whom I have
My shelter;
Through her I can live or die;
Therefore I am dismayed.

*

Neither Dido nor Helen
Nor Judith the sovereign,
Nor Esther nor Thisbee,
Nor Lucretia the Roman,
Nor Hecuba the resolute,
Neither loyal Sara nor Medea,
Could be found to be
Full of so many virtues.
She is the very polar star,
Aurora, the desired one.

*

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*

She is the star, clear and saving,
Of all human beauty.
She is the wise one
Harmonious and sweet of song,
In honour the first,
Adorned with humility,
Lady of renowned gentleness,
The fountain of beautiful speech,
For all earthly grace [400a]
In this world renowned.

But her noble body
And her deportment
Are a very precious
Treasure
Which slays me
If I look beyond her.
Alas! Dolorous,
Unhappy
And suffering,
What will I do then,
If consolation
And sweet honour,
Do not pity me?
Let death come;
I run there,
Languishing.

While I recall
The sweet comforts,
Strong glances
Of her sweet eyes,
Which have hooked me
By the grievous lure
Of lovers,
The gracious
And savoury
And sweet rapport
For which I bear
All grievous burdens,
The fearful evils,
To sad harbours
Perilous Discomfort
Has brought me.

By this example of six stanzas [400b] of a lay each differing one from another in metre and in number of verses and also in rhyme, (the which six stanzas make up only three of the 12 strophes that a lay ought to have,) the form and the length

of a lay can be clearly understood by those who would like to
compose them. So that one may better see the difference among *
the mentioned strophes, I have appended three here. The last
one of the 12 must be similar in rhyme and number of lines to
the first, just as it appears at the end of this lay, where it
is thus written: *

For this I pray to Memory
That when I leave,
He will cause
This lay to arrive quickly,
Without delay,
At my departure,
To my lady, and, without lying,
I will be joyful because of it.

I want to hold
And keep Memory with me
And I will do so much
That when I return,
I will have,
By my perseverance,
Grace, honour and recompense,
Or I will die there.

Similarly and finally, everyone, whose [400c] own noble
ability will have endowed him for natural music, will know by
this art how to compose and amend with his noble wit, all sorts
of balades, rondeaux, chansons baladées, sirventes, sotes
chansons, lais, virelais and pastourelles, by considering the
examples and articles included here as well as other treatises
which one can read on this subject written by those who know it
better and more wisely and would know better how to write about
it than I, who am unpolished and of unsubtle understanding. I
submit what I have written to their correction and emendment,

entreating them that if anything has been covered less than sufficiently or if I have sinned against the art in any manner, they should please pardon me this, imputing it to my simplicity and ignorance, and, in pity, correct my work, for the honour of the science and the love of its apprentices, because that which has been written was composed at the command of my master, a very great and special lord, whom, because of poor inventiveness and the obedience that I owe him, I could not have refused. Therefore, I supplicate him very humbly that he will be pleased to receive kindly that which I have been able and known how to write, and to pardon me my faults, for if one does what he can and knows, at the command of his lord, he must be received kindly and considered excused, because obedience is worth more than offering or sacrifice, as says the Holy Writ. *

This was written the 25th day of November, the year of grace of Our Lord 1392. *

Notes for L'Art de dictier

Note: All references to Deschamps' work are to the SATF edition unless otherwise noted. Those poems marked by an asterisk are those which appear in L'Art de dictier and elsewhere in the SATF edition. Cross references are not complete by any means, but are meant to give some sense of other, interesting occurrences of Deschamps' ideas or phraseology. References are identified by volume and page, e.g. VII, 167. Abbreviations: SATF=Société des Anciens Textes Français; Mus.Dicty.=Baker's Dicty. of Musical Terms; Class Dicty.=Smaller Classical Dictionary. Other works are identified by the author's last name and can be found in the bibliography. These notes do not contain glossary items except in unusual cases. Consult the glossary for all others.

The notes are keyed to the pages numbers of both the edition and the translation which precede, e.g. 91/121.

91/121--vii ars liberaulx/seven liberal arts--It would be impossible in a short space to discuss the role of the seven liberal arts in the education and culture of the middle ages. For a very fine discussion of each of the arts, as well as a substantial bibliographical material, see Wagner, The Seven Liberal Arts in the Middle Ages, as well as numerous other works cited in the bibliography.

At this point, only a few observations on Deschamps' attitude towards and treatment of the seven arts in his treatise are necessary. Deschamps active, courtly career coloured his perception of these arts. Although he probably had the usual, theoretical training during his studies at the university at Orléans, the decades that intervened between his student days and the time that he wrote L'Art de dictier were filled with the practical concerns of being a maître d'hôtel, a bailiff, a master of waters and forests, and fulfilling all the other various responsibilities entrusted to him by his lords. The treatment given each of the arts in L'Art de dictier is cursory in comparison to that in other treatises popular at Deschamps' time, and only traces of his university education remain. This accounts for those occasions when Deschamps' theory seems confused. He seems to have felt obligated to touch on all of them in the introductory section of his treatise, although, in his own life, Deschamps must have had little need of the liberal arts in theory and considerable use for their practical applications. Thus, grammar is the tool by means of which we learn everything else; rhetoric wins our disputes and enhances our reputation; geometry constructs our buildings and vessels; arithmetic counts up our property and calculates our coinage; and astronomy guides our agriculture and health care. It is music, finally, as the "medecine des vii ars" which, by means of lyrics and melody, refreshes "le courage et l'esperit des creatures ententives aux autres ars."

It is interesting to note that in this initial list, Deschamps mentions Music before Astronomy. In the treatment of each of the arts which follows, Music is returned to its more usual, final position.

91/121--Pour ce que...nul, s'il n'estoit liberal.../Because no one, if he were not liberal....-cf. SATF III, 187, Chanson royal 101: This is the first line of Chanson royal 101, whose refrain is "Car chevaliers ont honte d'estre clers." In the balade, Deschamps bemoans the lack of erudition among the knights of his time and expresses the wish that learning, once again, be cultivated by those in power, as it had been by David, Solomon, Alexander, Caesar, Charlemagne and other rulers and lords.

91/121--Grammaire/Grammar--SATF V, 152, Balade 939: In this balade, the aged Grammar mourns the destruction of the other six arts through men's desire to amass fortunes. She also says that although once noble people studied her to "monter et descendre/Aux autres ars," now it is only "une gent aveuglée/Qui ne veulent qu'a François lire" who learn her art in order to "getter et compter." (See note below on "compter and getter.")

91/121--Habraham/Abraham--The biblical patriarch whose story is found in Genesis. His extreme antiquity might have caused Deschamps to postulate Abraham's contemporaneity with Zoroaster, but there is also a tradition of Abraham being skilled in astronomy (Thorndike, Vols. I-IV *passim*). Of special interest is the following reference to Abraham's having instructed Zoroaster: Concerning a reference in a dictionary of civil and canon law by Alberico da Rosciato of Bergamo (d. 1354), Thorndike says, "Alberico repeats the common belief that Abraham was skilled in the science of the stars and adds the less trite statement that he instructed Zoroaster, the inventor of the magic art." (III, 51): SATF: II, 1; III, 17, 107, 112; V, 189, 221, 370; VII, 154, 266*; VIII, 160.

91/121--Zozoastres/Zoroaster--Also known as Zarathustra, the founder of Parseeism, and, says Sainte-Hilaire "d'après Deschamps, roi de Bactriane et Perse, inventeur des arts libéraux et de la magie" (SATF, Vol. X)--a conclusion obviously drawn from the SATF's emended text. Many ancient and modern sources argue about when and whether he lived, but it is impossible to come to any conclusion on the subject. As the purported founder of the Magian religion, he must be placed in remote antiquity. He is also sometimes identified as a lawgiver of the Medes. If such a person ever did exist, he probably came from what is now eastern Iran. His philosophy posited a universe in which Good and Evil are perpetually contending for men's souls. As to his having invented the art of grammar, see the note on "Habraham" above. He is sometimes considered a contemporary of Moses, not Abraham.: SATF: II, 1; VII, 193, 266*.

cf. Demonstracions contre sortileges, VII, 192f: After an introductory paragraph stating that "nul prince terrien ne nul vray crestien" should use any of the occult sciences which he enumerates,

Deschamps gives as his first example:

Comment Zozoastres qui trouva ces ars fut tué par Nynus.

Zozoastres, qui regnoit en Batterie, et trouva ces ars magiques, fut par Nynus tué, qui lui osta la vie et le royaume, et ardit partie de ces faulx livres. Et ce recite monseigneur Saint Victor ou second livre de la Vanité du monde, et ja soit ce que Nynus ne fust pas juste, Dieux lui vould donner victoire sur plus mavès, afin que plus grant mauvéstié ne regnast. (VII, 193)

91/121--Batterie/Bactria--A province in the Persian Empire, it was conquered by Alexander the Great. It was part of the Seleucid kingdom until 255 B.C. when its governor, Theodotus, revolted against Antiochus II and founded the Greek kingdom of Bactria. It was finally overthrown in 134 B.C. by the Parthians: SATF: VII, 193, 266*.

91/121--pour ce/for this--ff 840 & nafr 6221 have "pour ce." SATF emends to "Perse." See note above on "Zozoastres."

91/121--lettre/text, science, writing--This word has a wide variety of meanings. Given the context, I prefer to read "letter" in the first clause and "science" in the second. See glossary.

92/122--Rethorique/Rhetoric--Cf. SATF VII, 208, Balade 1367 which begins:

Qui bien sçavoir veult l'art de theorique,
Avant qu'il soit bon rethoricien,
Illi poins fault avoir en sa pratique:
Parler briefment, en substance et en bien,
Hardiement, saigement...

92/122--faire et edifier les chasteaulx...et autres edifices/making and building castles--cf. SATF V, 148, Balade 937. This phrase also occurs in SATF V, 148, Balade 937 in which Deschamps comments on how arithmetic, the least of the arts, founded on pure covetousness, rules everywhere today. (The doublet "compter et getter" also appears here. See note below.)

Similarly, and even more scathingly, is the next balade, SATF V, 150, Balade 938, whose refrain is: "Quant regner voy le mendre des vii ars."

There is also SATF V, 221, Balade 979, whose refrain is "Regner ne voy fors l'art d'arismetique." Yet another complaint against the mercenary aspects of his times, this poem, too, contains the doublet "compter, getter." See note below.

92/122--Geometry--This paragraph was also very difficult to translate and the syntax of the clause beginning "faire tonneaux..." was particularly tortured. The translation retains the meaning, if not the style of the original.

93/122--Arithmetic--Certain liberties were taken in the translation of this paragraph where Deschamps was untranslatable especially "la hauteur des choses en allant vers le ciel" which was translated simply as "the height of things." Those places where the text was especially difficult or impossible to render will be noted below. The length and complexity of Deschamps' sentences pose a challenge to the translator.

93/122--getter/calculating with counters--See glossary.

The terms "compter" and "getter" usually occur as a doublet in Deschamps' work. They both mean to count, but "compter" refers to the use of ciphers or digits and "getter" involves the use of small stones or pieces of bone or ivory as counters. For further distinctions, see the glossary.

cf. SATF II, 161, Balade 300, This is a balade in praise of arithmetic as the most worthwhile liberal art because it helps people amass and count money. Its refrain is: "Compter, getter et manier argent."

cf. SATF V, 148, Balade 937. This balade preaches that the art for "compter et getter" is based on pure covetousness and reigns everywhere.

For further references to the liberal arts, see also the series of balades in SATF V, 148ff. The editors of the SATF felt many of these poems were written in 1394, when a royal decree forced bailiffs, including Deschamps, to reside within their jurisdiction and put them under the control of the treasurers. "Cette dernière obligation révolte surtout Deschamps qui ne peut souffrir de voir ainsi les sept ars soumis à Arithmétique et les savants commandés par les ignorants." (SATF XI, 75-76 & n.1)

(cf. Balades 937, 938, 939, 979, etc. for "compter" & "getter")

93/123--momens/moments--This difficult term had three distinct meanings: moment, second, 1 1/2 minutes. See glossary.

93/123--empirances/devaluations, debasements--The term means either a devaluation, by means of changing the gold or silver standard, or a debasement by changing the relationship of the various coins, one to the others. (Henneman, Appendix I) See glossary.

Besides being acquainted with such matters from practical experience at court and managing his own affairs, Deschamps probably knew more about money matters from his friend, Guillaume Brunel,

treasurer of France. (SATF XI, 21)

One of Deschamps' other contemporaries, Nicole Oresme, (1310-82) "composed an original treatise, De l'origine, nature et mutation des monnaies which is of fundamental importance for...economic history and for the history of economic thought." (Patterson, I, 73) It is interesting to note that Oresme, like Deschamps, wrote serious treatises in French. For a more complete discussion of Oresme and his treatise, see Bridey, La théorie de la monnaie au XIV^e siècle: Nicole Oresme.

93/123----plus grande et haulte/...greatest and highest--Deschamps appears to imply that the largest possible number can be found by calculation. This is not possible and that fact was known in the Middle Ages. What he does mean is that in accounting, by means of arithmetic, all calculations, great and small, are possible.

94/123--erratiques/erratic--This term is used in French as it is in English to describe the planets, that is the "wandering stars."

94/123--sept planettes/seven [sic] planets--"Venus" is missing in both manuscripts.

94/124--chauls/hot seasons--"Chauls" occurs in nafr 6221; ff 840 has "champs." While "fields" makes some sense in this context, "chauls," meaning hot seasons, humours, or fallow fields, is open to wider interpretation and allows for parallel structure. The text is therefore emended to "chauls."

94/124--compost/holidays--The "compost" was an almanac for calculating the phases of the moon and other useful items for determining the calendar and also the weather. Therefore, instead of "holidays," perhaps "seasons" or "weather" may be substituted. See glossary.

94/124--bisextes/leap days--Leap day was considered an unlucky day. See glossary.

94/124--saingnies/bloodlettings--Bloodletting was a common medical practice in the Middle Ages, often accompanied by music. For a discussion of the relationship between medieval music and medicine, see "Machaut's Medical Musical World" in Cosman. See Glossary

95/124--douçaine--Just what sort of instrument a douçaine was, is

unclear. According to various authorities, it was either a trumpet, a flute or a dulcimer. A dulcimer makes the most sense in this list of stringed instruments. If it is not a stringed instrument, then a flute makes more sense than a trumpet and its strident tones.

95/124--labours de bras/the work of their hands--Deschamps' description of music as a liberal art does not prepare the reader for this unexpected clause. Initially, one would assume that he is referring to artists, masons, sculptors, or other artisans who would have had some education. But, both the words "labours" and "bras" refer exclusively to manual labour, especially tillage and husbandry. Deschamps seems therefore, to be including even the illiterate workman in the possible enjoyment of music.

95/125--Knowledge of artificial music--Deschamps certainly was talking about himself here and not the preceding generation of poets who were skilled not only in composition, but also in music and often in performance. Guillaume de Machaut, Deschamps' mentor (uncle) is sometimes called the last of the poet-musicians. Deschamps' treatment of musical terms and concepts indicates that he had a lesser grasp of music. The sections in L'Art de dictier on music are perhaps of greatest interest to the music student as evidence of actual performance.

95/125--ut, re, mi...--These sounds were used in solmisation, "a method of teaching the scales and intervals by syllables, the invention of which is ascribed to Guido d'Arrezzo (b. 900?). It is based, in opposition to the Greek theory of tetrachords, on the hexachord or 6-tone scale: the first six tones of the natural major scale, c d e f g a, were named ut, re, mi, fa, sol, la, (the initial syllables of the successive phrases of a hymn to St. John beginning "Ut queant laxis," these syllables happening to fall on these six tones), forming the natural hexachord (hexachordum naturale)" (Mus. Dicty. "solmisation")

95/125--tenir/sing the treble part--The treble or superius is the highest voice in a given piece of music. Sometimes, then, it is called the soprano because that is the highest possible voice. See glossary.

96/125--sequences--In the Roman Catholic church, there was a kind of hymn founded on the melodies of the Alleluia following the epistle. Words were eventually set to the melodies instead of the original syllables of a-e-u-i-a. Sequences originated in the 9th century and multiplied greatly, but, in 1568, Pius V expunged all but five--the Victimae Paschali, Veni Sancte Spiritus, Lauda Sion, Stabat Mater, and Dies Irae. (Mus. Dict'y. "sequence")

96/126--paroules metrifiees/words in metre--According to some medieval theoreticians, there were three sorts of writing--prose, rhythmical verse and metrical verse. Accentual or qualitative verse was known as rhythmical, while quantitative verse was called metrical. (Galyon, Matthew of Vendôme, 4)

96/126--lai, balade, single rondel, double rondel, chanson baladée, virelay, sirventes, chanson royale, pastourelle, rondel--For a discussion of each of these forms, see Chapter I.

96/126--chansons baladées--This passage is dense at best. The translation captures the sense as clearly as possible. One of the greatest difficulties in translating this passage is Deschamps' inconsistent use of terminology. He uses "refrain" and "rubriche" here to mean textual and musical refrains. He uses "vers" here in a way that can only be read as "section." It is interesting to compare Deschamps' chansons baladées with Machaut's virelais which have three stanzas consisting each of three verses or sections between refrains. In between the refrains, there are three sections, not exactly alike, although each part pairs with something; that is, there are matching structures. Lines 1, 4 and 5 go with the musical line A, the refrain while 2 and 3 go with musical line B. See also the notes on virelais below and see Chapter I.

96/126--les materes/subjects chosen--"Materie" could also mean "nature." See glossary.

96/126 & 103/131--sentement--NB. There are two distinct usages of this word in L'Art de dictier: "selon les materes et le sentement" and "selon la volunté et sentement du faiseur."

97/126--toutevoie(s)--Deschamps apparently favoured this spelling. SATF II, 73, etc.

97/126--diz, chansons and livres metrifiez--To avoid confusion, these terms have been left untranslated.

97/126--Puy d'amours--The Puy d'amours was a literary assembly and poetry contest. See Chapter I. See glossary.

97/126--Prince du puy/Prince of the Puy--SATF: III, 133, Balade 376, for example, has an envoy is addressed to the "Prince du puy." The

editors of the SATF point out that those envoys which Deschamps addressed to the "Prince du pui" were generally poems written for such poetic concordances. Otherwise, the king or the Duke of Orléans were usually the ones designated by the address "Prince" while the plural "Princes" designated the dukes regent. (XI, 121)

97/127--"en disant"--This reference is not entirely clear. Deschamps may mean that the compositions were sung at the Puys and recited thereafter without any musical accompaniment or with a different melody or perhaps with an improvised melody. Indeed, these last two paragraphs seem to refer to all of these sorts of performance as well as ecclesiastical music.

98/127--"Chansons natureles" was translated here as "lyrics."

98/127--par un homme seule, de bouche/by one man alone, out loud--Although a millenium intervenes, apparently at Deschamps' time, people reading alone still read out loud. Deschamps might not have been as astonished as Augustine was when he found Ambrose reading silently to himself, but he was concerned with how readers perceived the written word. He probably used the fixed forms, at least in part, to guarantee that his work would not just be read as prose. (Confessions VI, 4.)

98/127--Note that the treble is missing from the parenthetical list of requisite voices, although Deschamps' saying "two or three" people necessary for performance implies that he was possibly envisioning only a duo. Note also that "triplicite" could also mean "treble" or "soprano." See glossary.

98/127--Et de ceste music naturele.../Concerning this natural music...--This sentence is one of Deschamps' most convoluted and it was impossible to reflect his syntax in the translation.

99/128--voieulz/vowels--See below.

The notes for vowels and the other phonological terms will appear below, corresponding with their explanation in the text.

Please note that the source for all the phonological material is Ladefoged, passirn.

99/128--liquides/liquids--See below.

99/128--consonans/consonants--See below.

99/128--menguent/consume--Deschamps seems to be referring here to the elision that occurs when there are two consecutive vowels, at the end of one word and at the beginning of the next, and one is not pronounced to avoid diaeresis. Deschamps never explains just what he means by "syllable," but his sense of the word can be gleaned from the comments on leonine and sonant rhyme on 102/130.

99/128--On the various sorts of rhyme, see the notes below.

99/128 & 101/129 & 102/130--copper/truncate--See Chapter I. See glossary

99/128--voieulz/vowels--Deschamps seems to confuse written symbols and actual sounds in all his examples; therefore, he is not talking about vowels as we understand the term today, but rather alphabetical symbols for vowel sounds. In modern French, (according to one current school of thought), there are 16 vowels, including nasals and discounting length, and eight diphthongs, although, of course, there are but five symbols.

100/128--Julien, Vivien--The conjunction of sounds which Deschamps is describing can only be understood by means of consonantal [i], that is, [j], and the use of the letter 'v' for 'u'. In the case of "Julien" and "Vivien," the pairing is, of course, in the initial letters of each word. Less obviously, "Jacob" and "vates" must be taken together to pair the sounds--each at the beginning of one of the words, in a figure similar to assonance.

Deschamps probably means [y]ulien and [w]ivien in modern phonetics. Both sounds are now usually called glides, not vowels. Deschamps is talking about the conjunction of these initial sounds with the second letter of each word, 'i' and 'u', each of which probably represents a high vowel. Taken together phonetically, these two form a natural class because both elements of the pair are high vowels.

However, this explanation only fits one possible pronunciation of the words in question. It is not entirely clear how Deschamps meant these words to be pronounced in this case.

100/128--liquides/liquids--In modern phonology, the liquids are varieties of 'r' and 'l'. Deschamps' list is much more like a list of consonants. Is this evidence of some sort of error in transcription? Or, as seems more likely given that the term is repeated several times in this section, the word "liquid" is being used in an unintelligible way.

100/128--hannequin & hannote--This is further evidence of Deschamps' confusion of sound and letter. He probably is trying to say that 'h' has no phonemic significance in French.

The words themselves mean a sort of card game and a rooster, respectively. See glossary.

100/129--consonans/consonants--By modern definitions, with respect to articulation, there is usually much more closure in the mouth and, with respect to acoustics, a more rapid change of frequency pattern for consonants than for vowels. Acoustically speaking, there does not exist a sharp boundary between vowels and consonants.

100/129--demie-voyeux/semi-vowels--That is, the name of the letter begins with the sound of a vowel and ends with the sound as well as the name of the letter. In modern phonology, the semi-vowels are usually considered to be y, w, r, l, and n.

100/129--mueles/mutes--Mutes are usually spelling conventions that have survived changes in pronunciation, e.g. plural endings in French which are not pronounced. As in modern French, Deschamps says that mutes can sometimes be pronounced at the end of a word.

Note, too, that "nine" is repeated twice in this sentence.

100/129--double consonant--That is, according to Deschamps, the sound of the letter is pronounced both at the end of one syllable and at the beginning of the next. There are two modern terms which can fit this case. The first is gemminate--the doubling of a consonant so that its sound is heard in the manner described, e.g. nn, ll, rr, tt or zz. This works for "Gaza." Or, a double consonant can stand for two sounds represented by one symbol, e.g. x = [ks] as is the case in "dixit."

100/129--Z & x ont/Z & x are--verbum vicarium

101/129--brieve/short--These "letters" are all sonorants with two liquids (l, r) and two nasals (m, n) forming a natural class with two natural sub-classes.

Just what Deschamps means by "short" is unclear.

101/129--tout langaige latin et francois/French and all other languages--"The term latin lost its restricted meaning and was used to denote any kind of language, even the twittering of birds; Latin was known as grammaire." (Chaytor 28)

Also, it should be noted that Deschamps quite probably heard French at the university of Orléans where some lectures were given in

French. This sort of exposure may have had some contributory influence on Deschamps' decision to write his treatise in French. (Rashdall II, 144)

101/129--antesequent/preceding--This may be a Deschamps' neologism. There were no dictionary entries for it. As a Latinism, it is an another example of Deschamps' sophisticated vocabulary.

eg. subtiles 92/121
substancieusement 92/122
querculant 93/123
faconde 98/127
ensuiet 104/132

See also the glossary.

101/129--ver coppe/truncated line--Deschamps is referring to lines of verse such as the fifth line of the following strophe--a severely shortened, or even half line. Deschamps made use of these lines for emphasis or metrical variation or both. See also the balades on 103/131, "Vous qui avez" and 108/135, "S'ector li preux."

102/130--Balade de viii vers coupez/Balade of 8 lines (truncated)--SATF: IV, 332, 814: This short balade of three strophes is a complaint, not as this first strophe would seem to indicate, about the general miseries of this life or even one man's misfortunes, but specifically about the sorry plight his poverty puts him into. The poem continues, "Helas! il n'est nul, tant sage se sente,/Se riches n'est, qui ja soit honorez," but an idiot with 300 livres income is honoured everywhere. Many of Deschamps' poems deal with this same theme. As many poets at court, he seems to have been forever seeking funds and patrons. cf. SATF IV, 307, Balade 797; IV, 325 Balade 809; IV, 335, Balade 816; SATF IV, 341, Balade 821; and many others.

cf. Job 3

By "coupez," which has been translated as "truncated," Deschamps means the one shorter line, line 5.

Leonine rhyme can designate one of two things. It could be the sort of rhyme where the caesura of each line rhymes with the end of the same line (Kastner 60). It could also be the sort of rhyme where three or more final sounds rhymed. Deschamps, here, uses the term in a fashion similar to latter. He says that the rhymes of that poem are leonine because they are each made up of an entire syllable. (For a more detailed discussion of leonine rhyme, see Lote, esp. II, 141ff.)

102/130--Autre Balade/Another Balade--SATF I, 241, Balade 121--This balade is completed by two additional strophes which elaborate on the theme stated in the refrain; only "bon sens ou science profonde" can not be taken from men.

Manuscript nafr 6221 offers the following 16 lines which do not

appear in ff 840.

Veoir le peut chascun a la ronde
En plusieurs lieux, soit en terre ou en mer
Tant par guerre ou convoiteux se fonde,
Comme autrement voit, l'en estat muer,
Riche apovrir et le povre eslever
Le fort ravir que le plus foible asome;
Sy ne doit nulz telz biens actribuer
Ne dire sien fors que le sens de l'omme.

Mais par bon sens ou science parfonde,
Que l'en ne puet a creature oster,
Que puet chascun maintenir net et monde
Et en tous lieux saige gouverner.
Sy puis par ce conclure et prouver
Qu'es biens mondains n'a vaillant une pomme;
Homs, quel qu'il soit, ja ne se doit vanter
New dire sien for que le sens de l'omme.

102/130--[rime] sonant/sonnant rhyme--In contrast to leonine rhyme, (see above), Deschamps opposes "sonant" rhyme; modern French "rime simple" in which the final sounds, that is, those following the final vowel sound, are identical while their "consonnes d'apui," their attack sounds or consonants are different. This term was not common usage. Perhaps Deschamps was thinking of "assonance," the only sort of "rhyme" in use in French until the beginning of the twelfth century. (Kastner 40)

103/131--Exemple de Balade de ix vers toute leonyme/Example of a balade of 9 lines, all leonine--SATF: I, 255, Balade 132; This balade is completed by two strophes. In it, Deschamps explains why it is better never to be in debt to anyone and prays to be in that condition.

By leonine, he means that the rhymes are leonine rhymes. See the discussion above.

Manuscript *nafr* 6221 adds the following 18 lines which are not present in ff 840.

Car cil qui sert plus tost muert et devie
Que cilz qui puet franchise retenir.
Pour quoy? Pour ce que mesdis et envie
Regnent suy ly; je l'ay veu avenir
En maintes cours; par ce puis soustenir
Que cilz fait fole entreprise
Qui joye fuit et de deuil fait sa prise.
Car en servant avec corps qui casse,
Viellesse vient, guerdon fault, temps passe.

Maiz cilz qui vit du sien a chiere lie
 Et que se peut par son labour chevir
 Vit longuement et sans merancolie
 Et sy se peut loyalment errichir
 Sanz telz meschiefs ne telz paors souffrir.
 Et pour ce, quant je m'advise,
 Veuil dieu servir et aler a l'eglise,
 Vivre du mien, ne me chaut qui amasse.
 Viellesse vient, etc.

103/131--Exemple de Balade de dix vers de x et xi sillabes/Example of a Balade of 10 lines and 10 and 11 syllables--As the SATF points out, Deschamps advocates the alternation of masculine and feminine rhymes: "Deschamps qui compte pour une syllabe dans la mesure de vers la syllabe finale féminine, recommande, pour rendre la ballade plaisante et de bonne façon de mélanger les vers d'un nombre pair de syllabes aux vers ayant un nombre impair, c'est-à-dire de mélanger des rimes masculines et féminines. Il n'indique pas dans quelle proportion, mais c'est évidemment là l'origine de l'alternance de rimes masculines et féminines qui est devenue une des lois de la poésie française moderne." (SATF XI, 115f)

103/131--piez/feet--Deschamps is merely talking about the number of syllables in a line--not feet as understood for either Latin or English poetry.

104/131--Autre Balade/Another Balade--SATF: VI, 88, Balade 1155; Both *nafr* 6221 and the other occurrence in *ff* 840 add the two strophes and envoy which complete the balade. They continue the same theme with the stories of Jason, Hector, Paris, Agamemnon and Caesar.

Manuscript *nafr* 6221 also adds the following two strophes, envoy and comment which do not appear in *ff* 840.

Comment osa Jason la toison prendre,
 Le premier qui fit faire grands nefz?
 Comment osa ravir ne entreprendre
 Helaine puis Paris le forsenez?
 Troye, Ylion en furent definez.
 Hector ly preux, destruite la contree.
 Agamenon, Gregoys et leur armee,
 Destruient tout; maiz a leur revenir
 Perirent tuit, pou de gent exceptee.
 Toutdiz advient etc.

Jules Cesar auquel Romme vould rendre
 Comme empereur triumphe et dignitez
 Qui saiges fut ne se sceut pas defendre,
 Et sy tenoit lettres de conierez
 Encontre ly, qu'il ne fut mors ruez
 Sy tost qu'il fist au Capitoie entree.
 Et ainsy donc a chacun destinee
 Sa vie ou mort, de perdre ou conquerir?
 Je croy qu'oyl; chasuns a sa journee,
 Toutdiz advient etc.

L'Envoy

Prince, je tien quant a la loy donnee
 Quant franc vouloir se peut contretenir
 Maiz quant au ciel de sa cause causee,
 Toutdiz advient etc.

Par ceste balade peut on savoir comment Alixandre le Grant qui tant de pais conquest a mourut de venin, et comment Julius Cesar, Pompee, Jason qui conquist la toison d'or, Agamenon et le preux et vaillant Hector de Troye ne porent contester a leur mort, et que toutdiz advient ce qu'il doit advenir.

104/131--Alixandre/Alexander--See note below.

104/131--Yude, Inde/Judea, India--The reading depends on what the manuscript really says. (Pompey did indeed conquer Judea but never came near India.) The scribe of ff 840 does not distinguish much between 'i' and 'j', especially in the capitals. In lower case letters, he seems to prefer using 'i' to 'j', e.g., "tousiours" for "tousjours." The reading "Jude" makes sense even if the manuscript really has "Ynde." See also the note on "Pompee."

104/131--Pompee/Pompey--Gnaeus Pompeius Magnus, B.C. 106-B.C. 48. He was eminently successful in Roman public life and in war. Among other events in a busy career, he conquered Jerusalem (Jude/Inde in VII, 276). The reference is to Pompey's execution. After the battle of Pharsalia (B.C. 48), Pompey was beheaded in front of his wife and his crew by order of the young Egyptian king Ptolomey's ministers who later presented the head to Caesar--Pompey's enemy. The plan backfired as Caesar, mourning his the death of his rival, had those responsible put to death. (Pompey had married Caesar's daughter Julia in B.C. 59 to strengthen his relationship with Caesar and the stability of the first triumvirate--Caesar, Pompey and Crassus.): I, 264; II, 74, 75, 231; III, 113, 147, 148, 192*; V, 201; VI, 88*; VII, 194, 195, 276*; VIII, 128; IX, 268, 363.

104/131--Thessale/Thessaly--Location of the battle of Pharsalia. See "Pompee.": VI, 88*, 217; VII, 195, 276*; VIII, 128.

104/131--Egipte/Egypt--See "Pompee": I, 92, 277, 301; II, 2, 307, 348, III; 42, 124, 145; V, 328; VI, 89*; VII, 6, 193, 195, 276*, 300; VIII, 128, 284, 285, 286; IX, 225, 226, 241, 245.

104/131--Tholomee/Ptolomy (XII)--King of Egypt. Deschamps often confused him with Ptolomy the astronomer, author of the Almagest. See "Pompee.": III, 113, 148; VI, 89*; VII, 195, 276*; IX, 268.

104/132--Autre Balade/Another Balade--SATF: V, 224, Balade 981; This balade is completed by two strophes and an envoy citing the evils of this time and hinting at the end of the monarchy by comparing it to the end of the world.

104/132--diluge/deluge--The story of the Flood is told in Genesis, 6-10. Esp. Gen. 7:6-8:14.

cf. SATF: V, 195, Balade 964: In this poem, Deschamps preaches that "Or quiere chascun son refuge" since all the evils which came into being since the Deluge.

104/132--cinq citez/five cities--In the complete version of the poem, while the text says "cinq citez" the rubric has "quatre citez."

Genesis 14 contains the story of the four cities--Sodom, Gomorrah, Admah, Zeboim, Bela (Zoar). Deschamps' fifth city, Zoar, is just another name for Bela. These cities' rulers rebelled against Chederlaomer and the three kings who were his allies, all of whom they had been forced to serve. The battle was particularly unpleasant and bloody, fought in the slime pits of the valley of Siddim. Lot was taken captive, later to be freed by Abraham.

Genesis 15:16-19:29 contains the story of Lot's escape from the destruction of Sodom.

104/132--Loth/Lot--Abraham's cousin, best known, today perhaps, for his wife's inability to leave Sodom and Gomorrah without a backwards glance which resulted in her being turned into a pillar of salt. A less well known and far more difficult passage of Genesis has Lot offering to sacrifice two virgin daughters to appease an angry mob who sought two (heavenly) strangers he'd lodged at his home. The strangers saved him from the mob and bade him flee Sodom with those members of his immediate family who were also moral. The destruction of the two cities followed immediately. For his actions, he won a reputation for righteousness. (Genesis, esp. XII & XIX): V, 224*; VI, 266; VII, 276*. (VI, 266 also refers to the destruction of Sodom, but not of any other cities.)

104/132--ly mons seroit plain/the mountain would be made level--Luke 3:5; "Every valley shall be filled, and every mountain and hill shall be brought low." (cf. Isaiah 45, 42:15-16)

104/132--D'estre/of this--The manuscripts clearly have "destre" but a more logical reading of the text is as a corruption of Latin "de iste."

104/132--equivoque, retrograde et leonime--The balade in L'Art de dictier is not a balade retrograde. Nor is it what was commonly held to be a balade équivoque.

Rime équivoque was composed of homophones, even if the rhyme was constituted of more than one word, e.g. à inordre and amordre.

Rime retrograde "presented in each line a series of words which could be inverted word for word, or even syllable for syllable, without losing their meaning...or their rime." (Kastner 61) Kastner presents the following strophe by Christine de Pisan as an example:

Flour plaisant, de grant haultece
Princece, ma prisiée amour,
Tour forte, noble fortresse,
Largece en honneste sejour,
Deesse, estoill, cler jour,
Oeil, mirouet aimable,
Acueil bel et agreable.

This strophe may be read another way by inverting the word order.

The balade in question here may more aptly be called rime entrelacée since the last syllable of one line is picked up in the first syllable of the next, resembling English concatenation.

Leonine rhymes were described above.

See glossary. See Chapter I.

104/132--ensuient/following--Note somewhere the the large number of different words for "following" as well as their Latin sources.

104/132--huchent/sound forth--Literally, this word means to cry out; it is translated here as "sound forth." See glossary.

105/132--derreniere/last--Either Deschamps or this scribe favoured this spelling with the doubled [r]. See glossary.

105/132--Autre Balade/Another Balade--SATF III, 297, Balade 477; This balade is completed by two additional strophes which not only continue the concatenation begun in the first strophe, but duplicate

its rhyme scheme. The SATF calls this a "balade en écho."

NB, this balade is spoken by a woman, as are numerous others in Deschamps' oeuvre. For example, see also: SATF IV, 8, Virelay 554; IV, 19, Virelay 558; IV, 141, Rondel 682; IV, 145, Rondel 686; IV, 146, Rondel 687; IV, 150, Rondel, 691; IV, 153, Rondel, 694; etc.

Manuscript nafr 6221 adds the following 16 lines which do not appear in ff 840.

Plainte seray quant j'ain de vraye entente;
Ente en semblant a douce fueille et rains,
Rains en foulour que le semblant faulx plente,
Plente qui a deceu maintes et maints.
Mains tuez moy quant il est sy vilains.
L'ains je? Nenil, puis qu'il ma s'amour fainte.
Fainte est s'amour par tel douleur par mains.
Maints, entendez ma piteuse complainte.

De ly amer m'avoit mis en la sente.
Sente qui veult que d'autre est le cuer sains.
Sains, vengies moy; mes maux vour represente.
Presente suy, qui fais doulereux clains.
Clains m'en a dieu, car mes cuers est emprains,
Prais de la mort qui m'a pour ly enceinte.
Sainte Juno, vez mes maux ou je mains.
Maints entendez ma piteuse complainte.

105/133--mot/word--This word is missing in both manuscripts.

106/133--Autre Balade de 9 et de 8 piez.../Another balade of 9 or 8 feet...--This confusing and freely translated rubric can only be understood through examining the exemplary strophe which follows it. The rhyme in question here is a kind of eye-rhyme. The rhyme words are spelled identically in the manuscripts; however, some of the same words, in modern French, would have acute accents. [e.g. ordonne and ordonné] The SATF modernizes the spelling and adds in the accents. So, depending on whether one counts one syllable or more or whether word pairs as "ordonne/ordonné" are counted as rhymes, the rhyme scheme is:

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

This poem is especially remarkable because it is further evidence that Deschamps was not writing poetry for performance, as did his poet-musician predecessors. His was an "eye-minded" poetry, destined to be read.

106/133--...selon...les Hebreux/and thus we have a lack of letters in the very manner of the Hebrews--If Deschamps indeed studied Hebrew, (as it would seem from Balade 939, SATF V 152), no matter how cursory his studies, he would have been aware that in Hebrew, vowels are not usually written down; therefore, for example, the same three consonants [aleph, taph, chet] could, depending on context, be pronounced "otach" and "otcha" ("you" acc. masc. & fem.) and yet spelled identically. This cryptic reference, therefore, is to the phenomenon of eye-rhyme described in the last note.

106/133--Item en ladicte balade.../This kind of balade....--Deschamps' prescriptions and his examples do not match up here. The translation, at best, approaches his words if not his meaning. Note that one line is missing from the envoy of the exemplary poem which follows, which should have five lines. "Pour quoy est on si mal sene" should be the penultimate line of the the envoy, as it is of the strophe, if this poem is to match the description of the chanson royale. But, since this balade in its entirety is only three strophes long (SATF V,252), should it not also have an envoy of three lines (plus the refrain) as indicated in the description?

Besides the tangle of which description really fits this poem, there is also the question of the refrain. Deschamps uses two words that mean refrain--"rebrique" and "rebriche." (cf. 101/129 where the word is spelled "rubriche.") He may have been referring to the repetition of a musical motif/refrain which would not have had to correspond to a textual refrain. See Chapter I. See also the discussion of virelais. For "entez", see glossary.

107/134--Autre Balade/Another Balade--SATF: V, 252. This balade, as is evident from this strophe, rails against malcontents. It is completed by two more strophes. cf. SATF, IV, 291, Balade 786.

107/134--Encor est Dieu ou il souloit/God is still where He's accustomed to be.--cf. "God's in his heaven, all's right with the world" ["Pippa Passes," Browning]

107/134--euvres [de] Dieu/works of God--The word "de" may be left out of this sort of construction as it is in "Hotel Dieu;" however, the SATF adds it in to complete the metre.

107/134--Balade--SATF: I, 266, Balade 141. This balade appears in its entirety.

107/134--Nine Worthies--The list of the Nine Worthies includes Hector, Caesar, Alexander the Great, Joshua, King David, Judas Maccabeus, King Arthur, Charlemagne and Godfrey of Bouillon--three

pagans, three Jews and three Christians. According to Huizinga, "This grouping is found for the first time in a work of the beginning of the fourteenth century, Les Voeux du Paon, by Jacques de Longuyon...Eustache Deschamps adopted the idea of the "neuf preux" from his master, Guillaume de Machaut, and devoted many of his ballads to the subject." (Huizinga 72) Deschamps added a tenth name to this list--Bertrand de Guesclin, an addition the SATF claims did not catch on, although Huizinga contends that the "idea was generally adopted." (SATF XI, 29, notes 4, 5, & 6; Huizinga 73. cf. Balades 206, 207, 239, Rondel 652, Lay 312, Balades 222, 1125, Chanson royal 362.) See also the note below on the Nine Worthy Women.

107/134--Charlemaine/Charlemagne--The emperor of epic and historical fame: I, 115, 134; II, 117, 151, 223; III, 35, 61, 88, 110, 113, 144, 183, 188; IV, 164, 248; V, 190, 270, 274, 391; VI, 25, 26, 27, 40, 69, 123, 255; VII, 8, 34, 49, 95, 101, 113, 239, 279*, 280*; VIII, 149; IX, 261, 268, 312, 317, 356, 357, 364; X, xxxvii: One of the Nine Worthies: I, 86, 200, 266*, 267; II, 29, 70, 74, 75; III, 51, 100, 192*, 193*

107/134--Roland--Hero of the epic: I, 181, 266*, 267*; II, 67, 151, 156; III, 34, 240; V, 29, 270, 391; VI, 25, 26, 27, 123; VII, 34, 101, 237, 279*, 281*, VIII, 149; IX, 356; X, lxxviii.

108/134--Alixandre/Alexander--See note below.

108/135--Roboam/Rehoboam--Rehoboam, Solomon's son, King of Judea. Deschamps' favourite aspect of the story is Rehoboam's rejection of the advice of older counselors in favour of that of youthful advisors--with disastrous results. When the people came to Rehoboam, asking him to lighten the "heavy yoke" his father had put on them and saying that they would then continue to serve him, his older counselors advised him to heed the people's request. His younger counselors bade him increase the people's burdens. Heeding this advice, he said to the people, "My father did lade you with a heavy yoke, I will add to your yoke; my father hath chastised you with whips, but I will chastise you with scorpions." The people rose in rebellion. (I Kings 12:1-19) (For the rest of Rehoboam's story, see I Kings 14:21ff & I Chronicles 11:21ff) [For the counsel given Rehoboam by his childhood friends: I Kings 12:8-15]: I, 267*; II, 68, 152; VI, 8, 167, 209, 263; VII, 280*; X, lxxiii.

The reference to Rehoboam may have been to the young king Charles VI, whose elder and younger advisors contended for influence at court. (SATF XI, 30ff)

Note, too, that no reference was found for the idiom "mettre defense."

108/135--Autre Balade/Another Balade--SATF: III, 192, Balade 403; This balade recounts the deeds of the Nine Worthies and the Nine Worthly Women and has three strophes in addition to the exemplary strophe here. Its theme is clearly enough stated in the passages excerpted--those who are valiant and worthy could only be astonished by "le mal, la traison, / Les fausetez et les gens convoiteux" of this present age.

Also cf. notes above on the Nine Worthies and Charlemagne.

The line supplied in square brackets below is from SAF 192, Balade 403. In that edition, there is also one more strophe, for a total of four.

The following lines appear in manuscript nafr 6221 but not in ff 840.

Deyphile fit ardoir et emprendre
Thebes la grant. Thanta Rommains soubz mis
A pluseurs foiz. David tourna en cendre
De Goulias l'orgueil qu'il ot emprise.
Judas pour la loy hebreue
A Apoloyne et Anthioque osee
Vie des corps. Josue, ce scet on,
XL roys mist a la dittion
Et vij encor. Maiz se preuses et preux
Pouoient vir la tribulacion,
Du temps qui est seroient merueilleux.

Au roys Priant Penthasillee entendre
Contre Gregois vout et secourir jadis,
Et Ypolite osa bien entreprendre
Contre Hercules et Theseus hardis,
Ceux soubmist sa renommee.
Et Thamaris la force a subiuee
Du roy Cyrus. D'Artus vindrent Breton.
Sesne, Espagnol furent du roy Charlon.
[Et leurs pais a plain conquis touz deux.]
Maiz eulx vivans aroient marrison,
Du temps qui est seroient merueilleux.

Duc Godeffroy de tous n'est pas le mendre,
Jherusalem conquist et le pais
Marsopie; n'ot pas le cuer trop tendre
Europe, fu Epheseum par ly pris,
Synope, royne clamee,
Fut a ce temps de Femenie nee,
Menalope subiuguerent maint bon.
Maiz qui verroit le mal traison,
Les fausetez et les gens convoiteux,
Qui au monde regnent et leur renon,
Du temps qui est seroient merueilleux.

108/135--Ector/Hector--Priam and Hecuba's son, Andromache's husband, he is a Trojan hero best known from the Iliad. Deschamps admired his goodness.: II, 70, 74, 75, 150, 223; III, 113, 147, 148, 239; V, 201; VI, 88*, 89*, 123; VII, 8; VIII, 149, 162, 196; IX, 85, 91; One of the Nine Worthies: I, 86, 199; II, 29; III, 50, 100, 192*; VII, 280*; X, xxxvii.

108/135--Cesar/Caesar--Julius Caesar--As conqueror: I, 305; II, 70, 90, 117, 323; III, 35, 113, 147, 148, 183, 188; IV, 347; V, 201, 329; VI, 88*, 89*, 255; VII, 8, 195; VIII, 149, 162; IX, 268, 271: One of the Nine Worthies: I, 86, 200; II, 29; III, 50, 100, 192*; VII, 280*; X, xxxvii.

108/135--Alexandre/Alexander the Great--King of Macedonia: I, 207, 209, 210; II, 22, 23, 37, 117, 150, 200, 325; III, 35, 61, 83, 88, 110, 113, 135, 147, 148, 158, 161, 183, 186, 187, 233, 282, 348; IV, 347; V, 117, 189, 201, 205, 241; VI, 22, 40, 78, 88*, 101, 106, 255; VII, 8, 101, 193, 276*, 295; VIII, 149, 162; IX, 317; X, xlix, lxxviii; As one of the Nine Worthies: I, 86, 199, 266*; II, 29, 70; III, 50, 100, 192*; VII, 279*, 280*; X, xxxvii.

108/135--The Nine Worthy Women--According to Gaston Raynaud, this list is Deschamps' invention. Deschamps knew the list of the Nine Worthies from Machaut's *Prise d'Alexandrie* (if not from numerous other sources.) (See the note above on the Nine Worthies.)

Raynaud lists the Nine Worthy Women as follows: Semiramis, who founded Babylon and subjugated Ethiopia; Tomyris, who vanquished Cyrus; Marpessa, who founded Ephesia and conquered part of Europe; Antiope, queen of the Amazons; Hippolyta and Menalippe [sic], who fought against Theseus and Heracles, respectively; Penthesilea, last queen of the Amazons, who was killed by Achilles in the Trojan War; Teuta, who often defeated the Romans; and Delpyle, who caused Thebes to be burned. For these last two, Raynaud cites Pliny and Benoit de Sainte-More respectively. (SATF, IX, 225-227)

Deschamps' I, 200, Balade 93, a poem calling for peace between France and England, invokes the Nine Worthies and the Nine Worthy Women. Unlike "S'Ector li preux...", the two lists are complete.

Some of Deschamps' contemporaries also adopted the list of the feminine worthies. Enguerrand de Coucy added a new wing to his castle after his marriage in 1386. In this wing were two banquet halls, one called the Salle des Preux. Depicted on its walls were the Nine Worthies. On the walls of an adjoining, smaller hall were the feminine worthies. (Tuchman 422) According to Huizinga, the list enjoyed quite a vogue. He writes, "Literature as well as tapestry popularized the female as well as the male worthies. Blazons were invented for them. On the occasion of his entry into Paris, in 1431, the English king, Henry VI, is preceded by all the eighteen worthies of both sexes." (Huizinga 73)

108/135--Deyphile/Delphyle--Mother of Diomedes by Tydeus, her father, Adrastus had an oracle not to permit his daughters to marry any but a lion and a boar. Polyneices of Thebes and Tydeus of Kalydon arrived clad in such skins or bearing such devices on their shields. Tydeus married Delphyle and Polyneices her sister, Argeia. (Rose 190 & note 29, Pausanius IX, 5, 12.) Deschamps felt she instigated the destruction of Thebes. (III, 193): I, 200; II, 198; III, 192*, 193*; VII, 280*.

108/135--Tantha/Teuta--A queen of Illyria. Pliny 34, 6, 11, para. 24.: I, 200; III, 192*, 193*; VII, 280*.

108/135--Semiramis--Queen and founder of Assyria, she had a reputation for great beauty and martial acumen. She conquered many nations in Africa, including Egypt and a great part of Ethiopia.: II, 198; III, 183, 29*, 303; VI, 216. One of the Nine Worthy Women: I, 200; III, 192*; VII, 280*.

108/135--David--Prophet and king of Israel (I & II Samuel & I & II Kings): I, 295; II, 1, 36, 70, 117, 118, 198; III, 43, 44, 74, 113, 151, 187, 287; IV, 248, 347; V, 189, 205, 221, 272, 370; VI, 107, 123; VII, 134; VIII, 149, 160; IX, 182, 184, 198, 254, 260, 280, 317; X, xxx, xl, lxxxix; One of the Nine Worthies: I, 86, 200; II, 29; III, 51, 100, 192*, 193*; VII, 8, 280*; X, xxxvii.

108/135--Judas Machabee/Judas Maccabeus--The Apocryphal books of I & II Maccabees recount the Jewish rebellions between approximately 175 and 135 B.C. against the Greeks. Judas Maccabeus' deeds as leader occupy a large section of I Maccabees. The most well remembered incident in this story today is the eight day reconsecration of the Temple, celebrated now as Channukha.: II, 117, 223; III, 38, 110, 113; VII, 8, 149; One of the Nine Worthies: I, 86, 200; II, 29; III, 51, 100, 192*, 193*; VII, 280*; X, xxxvii.

108/135--Josue/Joshua--Biblical patriarch & Moses' successor. (Numbers 27) He is perhaps most famous for winning the battle of Jericho, recounted in the Old Testament book of Joshua.: II, 74, 75, 325; III, 98, 99, 113; VII, 8, VIII, 149; One of the Nine Worthies: I, 86, 200; II, 29; III, 51, 100, 192*, 193*; VII, 280*; X, xxxvii.

108/135--Panthasilee/Penthesilea--Queen of the Amazons, daughter of Ares, she was defeated by Achilles. (Iliad II, 212 & III, 189; Aeneid I, 491): II, 198; One of the Nine Worthy Women: I, 200; III, 192*, 193*; VII, 280*.

108/135--Ypolite/Hippolyta--Queen of the Amazons, wife and adversary of Theseus, mother of Hippolytus. She was the daughter of Mars, taken captive in the war of the Amazons by Theseus, to whom she bore Hippolytus.: I, 200; III, 192*, 193*; VII, 280*.

108/135--Thamaris/Tomyris--Queen of the Massagetae. She slew Cyrus in battle in 529 B.C.: I, 200; III, 192*, 193*, 389, 390; VII, 280*.

108/135--Artus/Arthur--King Arthur: II, 70; III, 35, 113, 183; V, 270; VII, 8; VIII, 149; XI, 317; personifying England: V, 66; One of the Nine Worthies: I, 86, 200; II, 29; III, 51, 100, 192*, 193*, 265, 266; VII, 280*; X, xxxvii.

108/135--Charles/Charlemagne--In another context, Deschamps could have meant so many different Charleses, given the proliferation of kings and emperors of that name during his time, but it seems most likely that he means Charlemagne. It was not uncommon for Deschamps to refer to Charlemagne in this abbreviated fashion and this occurrence, in the middle of a list of the Nine Worthies, makes the reading clear.

108/135--Godefroy de Buillon/Godefrey of Bouillon--Leader of the first Crusade, King of Jerusalem: I, 138; II, 70; III, 110, 113, 130, 183; VI, 27, 64; VII, 8; VIII, 149; IX, 360, 364; One of the Nine Worthies: I, 86, 200; II, 29; III, 51, 100, 192*, 193*; VII, 280*; X, xxxvii.

108/135--Marsopye/Marpessa--She was queen of the Caucasian Amazons, beloved of Apollo. Idas carried her off in a winged chariot. The lovers fought for her possession: but Zeus separated them, and left the decision with Marpessa, who chose Idas, from fear that Apollo should desert her if she grew old. (Class. Dicty. "Idas") See also the Iliad, IX, 557: I, 200; III, 192*, 193*; VII, 280*.

108/135--Menalope/Melanippe--Also called Evippe, she was queen of the Amazons, defeated by Heracles. She was the daughter of Chiron and was eventually metamorphosed by Artemis into a mare. (Class. Dicty. "Melanippe") Fragments of two Euripidean tragedies still exist. (Rose 289 & note 13) She is also identified as a sister of Antiope, queen of the Amazons, taken prisoner by Hercules.: I, 200; III, 192*, 193*, 389, 390; VII, 280.

108/135--Synope/Sinope or Antiope--The former was a nymph, beloved of Apollo, identified by Sainte-Hilaire as one of the Nine Worthy Women.

However, Raynaud identifies her as the Amazon Antiope.: I, 200; III, 192*, 193*; VII, 280*.

109/135--ont bien fait--could mean either "have done good [deeds]" of "have done well." The ambiguity is untranslatable.

109/135--Mais se tout vir pouoient par raison/But if all [men] could live by reason--The text[s] have "vir" which makes no sense unless as a corruption of "vivre." But, line 32 of this poem has "vir" and I think "see" is a better translation there.

109/136--[De la facon des virelais]/Of the form of virelais--Missing in both manuscripts.

Several notes are in order at this point, as there are some errors in the text, made by either Deschamps or the scribe who was responsible for the base manuscripts. Where the text has "penultimate" it should have "ultimate, as the last line of a balade is the one which is traditionally repeated as a refrain, and as indeed it is in Deschamps' examples.

The word "refrain" can be a musical term for the motif which repeats, not necessarily the lyrics, as is meant in the refrain of 4, 5, or 7 lines.

The section about three or two lines after the clos and the ouvert is also probably wrong. It only makes sense for there to be lines after the clos, since the ouvert is always followed directly by the clos. Only the clos can have anything after it.

The form of the virelai is usually:

<u>Musical</u>	<u>Poetic</u>
A	refrain.
b _o	new text
b _c	
a	2nd new text
A	refrain
b _o	etc.
b _c	
a	
A	

109/136----...chascune couple de deux vers/each strophe of two stanzas--vers=stanza, cf, above.

110/136--le clos et l'ouvert/the close and the open--

"Ouvert, clos [F. open, closed] In the ballades, estampies, and virelais of the 14th century, ouvert and clos [L. apertum, clausum; It. aperto, chiuso] indicate different endings for repeated sections, corresponding to modern prima volta, seconda volta, or first and

second endings." (Harvard Mus. Dict'y.)

The location of the notations "le clos" and "l'ouvert" in the margin of the manuscript (next to lines 7 and 11, 9 and 12, 6 and 9 of the three exemplary virelais respectively) is misleading. These notations should have some sort of brackets next to them to indicate that each of them is a section, three lines long. As is, someone might think they referred to the one line only.

110/136--vers...brisiez--In modern French, "rime brisée" is:

$$\begin{array}{cc} \underline{\quad} & \underline{\quad} \\ \underline{a} & \underline{a} \\ \underline{b} & \underline{b} \\ \underline{c} & \underline{c} \text{ etc.} \end{array}$$

known in English as internal rhyme. There is no internal rhyme in these exemplary poems whose rhyme scheme is aabaab. Just what Deschamps is referring to is not clear. See Chapter I.

110/136--Serventoys/Sirventes--Both manuscripts have "serventoys."

It is very interesting to note that in all the 1501 poems that we have of Deschamps' work in ff 840, there are no sirventes. (Patterson, I, 93)

SATF: IV, 196, Virelay 726--This virelay, mourning the death of a lady, is completed by two strophes in which Deschamps rebukes death for taking the young and genteel and sparing "Viellese la dolereuse."

cf. SATF IV, 30, Rondel 571, mourning another lady; SATF IV, 32, Rondel 573, on the death of a lord.

Manuscript nafr 6221 adds the following 12 lines which do not appear in ff 840.

Pourquoy prends tu en tel ploy,
Dy le moy,
Jeune gent et verteuse,
Et espargnes en recoy,
Par envoy,
Viellese la dolereuse?

Tu jeyes a la courseuse.
Horrible, laide et hideuse,
Fuy t'en, je te proy!
Va faire ailleurs ton envoy!
T'acointance est hayneuse.
Mort felonne et despiteuse.

111/137--Autre Serventoys/Another Sirventes--Both manuscripts have "serventoys." SATF: IV, 198, Virelay 727--Two strophes complete this virelay which finishes in exactly the vein it begins.

Manuscript nafr 6221 adds the following 13 lines which do not appear in ff 840.

Or veuil pitie reclamer
Que elle veuille demander
Piteusement
Mercy et grace rouver,
Tant que je puisse trouver
Pardon briefment

Vers ma dame; et vrayment
Aa son doulz commandement
Vueil amender
Le meffait et moy garder
Sy fermement
Que tousiours par son commant
Vouldray ouvrer.

111/137--par tout blamer/condemned everywhere--cf. Autre Rondel,
113/138.

111/137--[Virelay]--Title missing in ff 840, present in nafr 6221.
SATF, IV, 207, Virelay 733--This virelay is completed by two strophes
of further supplication.

The following 10 lines appear in manuscript nafr 6221 but not in
ff 840.

Or ne veuilliez, dame, que j'aim et croy,
Moy oublier, ne pour riche conroy
Autre prendre pour mon fait delaissier,
Car en cas aroye trop d'anouy.
Je languiroye, et bien savez pourquoy;
Vers vous aray tousiours le cuer entier.
Faites autre, dame, je vous requier;
Soyes loyale en l'amoureuse loy.
Mon corps vous doing et le cuer vous envoy.
Je ne vous scay autre chose ballier.

112/137--traictier/study--See glossary

112/137--ploy/snare--This is the same word as modern English
"plight," but lacks the bad connotations. It means condition or
state, but I have translated it as "snare" to get the flavour of its
Latin root--"plico." See glossary.

112/138---...[Concerning the fashion of rondeaux]--There is neither a
title nor an introductory paragraph in either manuscript.

112/138--Rondel sangle/Single rondel--SATF: IV, 94, Rondel 635--This

rondel appears in its entirety; however, in its other occurrence in the manuscript, it is referred to only as a rondel, not a single rondel.

112/138--Autre Rondel/Another Rondel--SATF, IV, 90, Rondel 631--This rondel is presented in its entirety.

cf. Muset, Les Chansons de Colin Muset. Poem #1 puns on the word "muser" and the poet's name.

Note that there are several layers of puns in this poem:

"Muser" can mean, among other things, to think about, to waste one's time, to trick, to play the musette, to write poetry, to make music or to hum.

A "musart" is a lazy person, like a newly-moulted bird, a fool, or someone who wastes his time making love to women.

"Amuser," besides its obvious meaning, is to waste one's time in love of a woman and is ostensibly derived from "museau" since such love-sick fools walk about like cattle with their muzzles in the air.

Also, a "busart" is literally a buzzard and figuratively a fool. There is a French proverb which talks about changing a hawk (épervier) to a buzzard (buse.) In the translation, to preserve the ambiguity, the term "twit" has been substituted.

See glossary.

113/138--Rondel double/Double rondel--SATF: IV, 33, Rondel 624; nb. 3rd strophe is completely different there. It is also not called "rondel double," but just "rondel."

This poem is very difficult and awkward to translate because of all the words whose root is "joy."

113/139--Autre Rondel/Another Rondel--SATF, IV, 167, Rondel 706; This rondel appears in its entirety.

114/139--Rondel--SATF: IV, 168, Rondel 707. The other occurrence in ff 840 adds the two lines which complete the refrain.

114/139--Nulz ne tendit onques a cheval d'or/No one ever caught an Arabian horse. While this phrase sounds proverbial, no source has been found for it. Deschamps does use "or" to mean Orient as well as gold. This is therefore an Arabian horse.

For "tendre a" as locution for catching or hunting, see glossary.

While this line only seems to be proverbial, there is a remarkable number of proverbs and gnomic sayings in Deschamps' poetry. As Whiting points out, "One of the conventions of the ballade was the use of proverbs, not only because ballades lent themselves easily to gnomic uses, but because the proverb as a line unit frequently offered a quick solution of what might otherwise have

been a difficult rime-problem...Deschamps uses 80 proverbs, 23 of which occur more than once; 52 appear in refrains." (Whiting 11) He also notes that Deschamps uses 86 proverbial expressions and 100 sententious remarks. (Whiting 13)

cf. Balade 151, in which a "cheval d'or qui ne veut plus chevaucher sans rène" represents the university of Paris, suffering from the papal schism. (SATF XI, 83.)

114/139--...la bride a son vivant/...the bridle as his livelihood--No source has been found for this idiom.

114/139--Autre Rondel/Another Rondel--Although there is no SATF cross listing, that is, this rondel does not appear elsewhere in ff 840, and although Sainte-Hilaire felt that this rondel and the next one were not written by Deschamps, Raynaud felt that they were and numbered them 1396 bis and 1396 ter respectively. (SATF XI, 114, n. 7) More modern critics disagree and contend that these two rondeaux were written by Machaut. (e.g. Patterson, III, 121; Hoepffner, Machaut, I, vi) Nine other poems in the Oeuvres complètes have been identified as Machaut's. There are others attributed to still other poets, but not many. (SATF XI, 107)

114/140--Autre Rondel/Another Rondel--See previous note.

115/140--Abel/Abel--Cf. Genesis esp. Gen. 4:2-11: I, 228, II, 6, III, 53, V, 241, VII, 287*, X, xl.

115/140--sotes balades--Both manuscripts have "balades." SATF emends to "chançons" to coincide with subsequent text.

116/140--couples...de vers entier ou de vers coppez/strophes of entire or truncated lines

116/140--couple a deux paragraphes soient/each strophe of two stanzas be--The underlined are two words, rather than some mysterious verb, as might appear from their being joined in the manuscripts. Soient is plural by attraction.

116/141--Lays/Lai--SATF II, 335, Lay 313, "Le lay du departement": This lay, in its complete form, is comprised of twelve pairs of stanzas--24 strophes. In it, the speaker expresses the depth of his love and then recounts his lady's advice to him:

Homs nobles poursuir doit
Des armes les trois mestiers:
La guerre ou il la scauroit,
Et joster, se paix estoit,
Et tournoier voluntiers,
Et estre grans voyageurs;

hence his painful departure from her.

Note that the third line is missing from the second strophe of the example set in *L'Art de dictier*.

cf. SATF, III, 269, Lay 455; IV, 29, Rondel 570; IV, 279, Balade 778.

When manuscript *nafr 6221* breaks off in the middle of this poem, it adds the following note.

Querre de residuum versum 17^o et vide usque ad versum, "Car je l'aime des m'enfance/Et des que j'oy cognoissance, etc."

117/141--The third line is missing from the second strophe.

117/141--Dydo/Dido--The queen of Carthage, she killed herself when she was abandoned by Aeneas. (*Aeneid IV*): SATF II, 198, 336*; III, 114, 303, 304, 318; VI, 216; VII, 289*.

117/141--Elayne/Helen--Helen of Troy was the daughter of Leda and Zeus in the form of a swan, sister of Castor, Pollux and Clytemnestra and the wife of Menelaus. Because of her great beauty, Paris carried her off to Troy, thus instigating the Trojan War. Deschamps admired her beauty and felt that Paris' love for her was very great, ignoring the classical orientation of the story, that Helen was Paris' prize for choosing Aphrodite over Athena and Hera for beauty.: II, 182, 336*; III, 114, 286, 291, 303, 318; IV, 102; V, 70; VI, 89, 216; VII, 14, 289*; VIII, 18; IX, 90, 91, 136, 279; X, *xlviii, xlix, lxxv*.

117/141--Judich la souveraine/Judith the sovereign--Judith's story is told in the Apocryphal book which bears her name. She is probably most well known for beheading Nebuchadnezzar's general, Holofernes. (See especially Judith 11 & 12) She is depicted as a very observant yet forceful Jew, similar in character to Esther.: II, 336*; III, 98, 99, 113, 183, 303, 389, 390; IV, 110, 280; VII, 14, 77, 289*; IX, 294, 295; X, *xlix*.--cf. SATF: III, 303, Balade 462, "Judith en fais..." line 12: "Pure estoille, clere comme Aurora"

117/141--Ester/Esther--Esther's story is told in the Old Testament book which bears her name. Married to the Persian king Ahasuerus, she managed, with the help of her kinsman Mordecai, to avert the destruction of the Jewish people and turn the king's anger against

Haman, who had instigated the planned genocide. She is renowned for piety and wifely devotion, the latter because she managed her plan without defying her husband's will.: II, 336*; III, 113, 183, 389, 390; IV, 110, 280; VII, 14, 289*; IX, 295, 296; X, xlix.

117/141--Tisbee/Thisbee--A Babylonian maiden and beloved of Pyramus, she slew herself erroneously believing him to have died before her. Like Juliet in later centuries, she is an archetype of feminine devotion in love.: II, 182, 336*; VII, 289*; X, xlix.

117/141--Lucesse la roumaine/Lucretia the Roman--Wife of Lucius Tarquinius, she was raped by Sextus Tarquinius. (Livy, I, 58; Ovid, *Fastes*, 2, 685; Juvenal, 10, 193) She committed suicide after informing her husband of her dishonour.: II, 336*; III, 294, 303; IV, 69; VII, 14, 289*; X, xi, xlix.

117/141--Ecuba la certaine/Hecuba the resolute--Priam's chief wife, Hector's mother, famed for maternal devotion and the depth of her grief at the death of all of her children in the Trojan War and its aftermath--she was enslaved to Penelope and changed into a dog on the news of her last child's death.: I, 295; II, 336*; III, 303; IV, 110; VII, 289*;

117/141--Saire loyal/loyal, faithful Sara--The daughter of Raguel, kinsman to Tobit in the Apocryphal book that bears his name, she became the wife of Tobit's son Tobias, an archetype of marital fidelity and unwavering faith. Her first seven husbands had died before consummating their marriages. Tobias exorcised the demon who had caused all these deaths with the help of a disguised angel who explained that it had been preordained for Tobias and Sara to be married. See esp. Tobit 3:7-25ff.: II, 336*; III, 303, 389, 390; IV, 110, 280; VII, 13, 289*; IX, 12.

117/141--Medee/Medea--The daughter of Aeëtes, king of Colchis, she was Jason's first wife and helped him win the Golden Fleece by murdering her own brother and practicing various magical skills. On learning of Jason's engagement another woman, she encompassed this latter princess' death by means of magic and killed the children she had had with Jason. Her reputation changed over time from that of a deceitful, murderous witch to a type of wifely devotion.: II, 182, 198, 210, 336*; III, 114, 242, 303, 308; VII, 289*.

117/141--l'estoille tresmontaine/Stella tramonta--The polar star, called "tramonta" in Italy and Provence because it could be seen beyond the Alpine mountains, was also a Marian image in the middle ages. cf. SATF: II, 183; II, 304; III, 287.

118/143--Note the confusion because Deschamps uses "vers" for line and strophe.

119/143--...ainsis escript/...thus written--These following strophes are the final two of SATF II, 335, "Le lay du departement."

120/144--Obedience vaut mieux qu'offrande et sacrifice/Obedience is worth more than offering and sacrifice--1 Samuel 15:22. "And Samuel said, Hath the Lord as great delight in burnt offerings and sacrifices as in obeying the voice of the Lord? Behold, to obey is better than sacrifice, and to hearken better than the fat of rams."

cf. Isaiah 1:11-13; Micah 6:6-8; Hebrews 10:6-9; Hosea 6:6; Mark 12:33.

120/144--November 25, 1392--About Deschamps' activities in 1392, the SATF says that in June, the Duke of Orléans chose Deschamps to be one of his advisors and maîtres d'hôtel. "Survient le départ de l'expédition de Bretagne, le première attaque de folie de roi dans la forêt du Mans (août 1392), la chute des Marmousets, le retour au pouvoir des ducs, auxquels se joint bientôt Louis d'Orléans. Deschamps, qui déjà croit à la mort prochaine de Charles VI, se terre dans son balliage, et tout en composant pour un sien tresgrant et especial seigneur son Art de dictier (25 novembre), réclame à ses treschiers seigneurs du bois de chauffage pour rendre habitable pendant l'hiver l'hôtel du roi où il réside à Compiègne." (SATF XI, 66-67)

Glossary for Deschamps' L'Art de dictier

(Abbreviations: SP=Sainte-Palaye; G=Godefroy; TL=Tobler-Lomatsch)

accorder--tune, harmonize; (SP.IV.269.a. cites Deschamps this passage, but reads two words: "à corder.")

amenuisier--diminish, weaken

amorter, -ir--mortify, die

amuser--waste one's time, especially in thinking about useless or dangerous things or the beauty of a woman; trick; "Quelle que soit l'origine de ce verbe, sur laquelle les Etymologistes son peu d'accord, on observa qu'une personne stupidement attentive aux choses qu'elle voit, qu'elle écoute le nez en l'air, peut être comparée assez naturellement à un animal qui, le museau levé, reste immobile et regarde sans voir." (SP.I.245.a.)

antesequent--preceeding. (No source in French was found for this word. It seems, therefore, to be one of Deschamps' borrowings from Latin.

apartenir--belong to, be near, concern, be suitable to

apprentis--apprentice

arain--bronze (This was also the name for a trumpet made of bronze, but in the only occurrence of this word in L'Art de dictier, it means the metal.)

arguer--reveal, show clearly, elucidate, infer, deduce, argue, be a sophist, discuss, reason upon, establish proofs; (SP.II.146.a. cites this occurrence in L'Art de dictier.)

arpent--an old land measure, approx. 1/2 or 1/3 of a hectare. It was an uncertain measure and varied from province to province, even though a 13th C. king wanted to standardize it. Oct. 1557 & March 1566 edicts fixed it at 2,200 square feet. (G.VIII.188.b.; SP.II.167.a.)

arrest--part of a saddle on which to rest a lowered lance

arroi--host, cohort, battle array

assavoir--know, learn; c'est assavoir--that is to say, (Translated as "You ought to know")

auguriser--calculate with numerical algorithms, count

baignoire--bathtub (G.I.273.a. cites this passage of L'Art de dictier.)

ballier--give

balade--The verse form. See Chapter I. (SP.II.374.b. & G.VIII.276.b.)

Batterie--Bactria: (Note, SP.II.430.a. reads "maistres" for "Zozoastres" in this passage of L'Art de dictier.)

bisexte--leap day. It was regarded as an unlucky day.

bocce--flaw. This word's primary meaning was "plague bubon." It then came to mean any protruberance or unnatural swelling. It was also used to describe the inequalities of a badly cut stone. (SP.III.36.b.)

bouche--mouth. With reference to the passage about musical instruments powered by the "breath of the mouth," note the idiom, "diteurs de bouche" which meant "those who played wind instruments." (SP.III.67.b.)

brief--short

brisé--a sort of rhyme. In modern French prosody, rime brisée is what is called internal rhyme in English. SP.III.130.a. also supplies another definition: "Les rimes brisées sont une ancienne poésie où en brisant le vers, c'est-à-dire en lisant séparément et de suite les premiers ou les derniers hemistiches, on obtenait un sens nouveau, quelquefois contraire à celui que présentait la totalité."
See Chapter I.

busard--buzzard, untamable bird of prey. Some proverbs about this bird include: "On ne pourroit faire d'une buse un épervier" and "Jà de buisart/Ne fera l'en espervier;/Ce dit li vilains," (SP.III.160.a.) whence its meanings of "imbecile," and "evil one," particularly the devil. (G.I.755.a.)

carat--carat. Each of one of the amounts of gold found in a certain quantity of gold divided into 24 equal parts; weight of 4 grains in speaking of small diamonds, pearls, etc. (Both dictionaries cite this passage of L'Art de dictier: SP.III.230.b.; G.VIII.427.b.)

cercle--hoop of wood, iron, or steel; circumference certain--certain, specific, predetermined, exact; resolute, sincere, constant, fixed, assured, that which is held for true, erudite

chalemeau--chalumeau. Rustic musical instrument, sometimes used in the army, but usually the shepherd's pipe, not to be confused with other pipes or similar instruments.

- chancon--song, chanson, piece of verse; piece of verse generally divided into couplets with a refrain; ancient epic poem. (Both dictionaries have lengthy, interesting articles. . SP.III.353.b. & G.IX.39.b.) See Chapter I.
- changeur--money changer, treasurer (a legal term) chant--song, chant, singing
- chantable--worthy of being sung
- chanter--sing, say the mass, enchant. "Chanter" could be used for instrumental as well as vocal music.
- chaud--hot seasons. See the notes.
- circonstance--physical surroundings. (Most of the quotes are real estate oriented. This is a technical term.)
- clos--a musical term, denoting the second ending as opposed to "ouvert" denoting the first ending. See the notes and Chapter I.
- compost--holidays, seasons, weather. The "compost" was an almanach for "le comput des temps, un ouvrage, fort en vogue au moyen âge, traduit du traité intitulé Liber aniani, qui computus nuncupator, cum commento. On y apprenait, tant bien que mal...la connaissance du cours de la lune, appelé le nombre d'or, de l'épacte, de l'indication, etc. Ce qui le fit nommé aussi le Compost Ecclésiastique, et même Compost des Bergers, par rapport à l'ouvrage qui pouvoient faire d'un tel livre des personnes des champs." (G.II.211.b.) The same article cites the following: "E cumpoz pur cunter/E pur bien esguarder;Les termes et les des/E les festes anuels." and "C'est le compos del kalendrier/Car par le kalendrier set an/Le cors de le lune et de l'an." as well as the passage in L'Art de dictier in question. It may be translated as holidays, weather, or seasons. (cf. SP.IV.144.b.)
- concave--concavity, that which has a spherical, hollow curve
- congnoistre--know, recognize, perceive, judge conjunction--union, ties of friendship, action of joining, sexual union, meeting, marriage
- connoissance--action of recognition
- consonance--a sort of rhyme. See Chapter I.
- consonant--consonant; sort of rhyme. See Chapter I.
- contreteneur--contra-tenor; treble. (SP.IV.236.b. cites this passage in L'Art de dictier.)

- convenir--be necessary, usually in impersonal; to go well with something or someone, be suitable to, be necessary
- copper--Translated as "truncate." See Chapter I.
- corage--intention, desire, sentiment, thought, heart, affection, will, opinion
- cornu--oval; Although this word generally meant "horned," or "having two points," there was also an idiomatic use of "cornu" for "oval." One regarded as its horns the extended extremities of an oval--across its long diameter. (SP.IV.281.a. cites this passage of L'Art de dictier.)
- coulourer--give colour, tinge, embellish, disguise, lie; "Le sens est plutôt donner l'apparence de droit." (SP.IV.317.a., note 5.)
- couple--strophe
- cours--dimension, also, building and part of a building (SP.IV.335.b.)
- declaration--elucidation, explication
 declairer--explain, elucidate
- definer--perish, end, die
- deguerpir--leave, relinquish, abandon
- delectable--which delights, is agreeable, charming
- derrenier(e)--last; (This variant spelling is testified to in G.IX.309.b. and SP.V.82.a.)
- deschanter--sing in two voices
- dit--poem
- dictier--write, compose, versify. (SP.V.191.a. cites this passage of L'Art de dictier but reads "dicter.")
- doubler--sing in two voices (G.II.756.b. cites this passage of L'Art de dictier.)
- doubteus----hazardous, uncertain, inconstant, fearful, circumspect; (SP.V.246.b. testifies to the variant douteus.)
- doucaine--A sort of musical instrument, either a dulcimer-like stringed instrument, a sort of flute or a trumpet. See the notes as well as the following:
 doucine--SP.V.247.a.--trumpet (DuCange: dulciana)
 --G.II.759.c.--(douçaine) musical instrument, sort of flute,

maybe a chalumeau or oboe. Identical with the tympanum, (a sort of dulcimer) according to some. (N.B. Both dictionaries cite same quote: "Harpe, psalterion, douçaine, /N'ont plus amoureux sentiment." (Deschamps 394d [sic])

dragme--1/8 of an ounce; coin

erbler--steal

empirance--devaluation, debasement of coins. (SP.V.322.b. cites this passage of L'Art de dictier.)

endotriner--instruct, teach; endotriné (p.p.)=instructed, wise

engin--wit, ability, artifice

ensuient, ensuiant--following in time or logic, consecutive. (G.III.243.a. lists many technical citations.)

entendement--aptitude to understand, intelligence, sense, judgment, interpretation, opinion

ententif--intent, attentive, careful. ("Ententif" is discussed under "ententieu" because the 'v' of the Latin ending "ivus" turned into 'u' as in "ententiu," "ententieu," or hardened into 'f.' SP.V.410.a.)

ente--A song whose envoy used its rhymes scheme and last line of verse was called a "balade enté" etc. (From "enter," cf. G.III.259.a.) (SP.V.413.b. cites this passage in L'Art de dictier and erroneously adds: "Ex. vers entiers=grands vers, opposés à vers coupez [sic]") See Chapter I.

equivoque--a sort of rhyme. See Chapter I.

erratique--erratic, wandering; "Sept planetes/Qu'on nomme estoilles eratiques." (SP.V.450.a.)

escripre--to write, engrave, represent

escripture--letter; act of writing

esmaier--frighten, trouble

esparvier--sparrowhawk. There were many proverbs which about hawks which apply to this occurrence in L'Art de dictier including: "On ne peut faire d'hibou esparvier," meaning, "He is a real clown by nature, cannot be gentitized by nurture." and similarly, "On ne peut d'un pigeon faire une vif esparvier" (Cotgrave); faire d'une buse un esparvier=d'un lourdaut un homme habile. (SP.X.229.b.) See the notes for other proverbs about sparrowhawks.

estain--tin

estat--situation, state condition

facon--manner, way, fashion

faconde--eloquence (<Latin *facundia*)

faint--false, feigned, artificial

fevre--workman, artisan, esp. in metal, blacksmith

figure--shape, exterior form

fleute--flute, wind instrument

fors--except, outside

fortuné--happy, unhappy, one favoured by fortune
fortuner--favour, render happy or unhappy

fourme--manner, subject, material

francois--French

fruit--produce

getter--calculate with counters. Though no exact citation was found for this word, it meant "to calculate with counters." Its primary meanings were "to throw," or "to asses a tax." But since a "jeton" is a piece of metal, ivory, or bone which one used to use to count sums, (G.X.42.c.), the meaning becomes clear.

gouverner--direct, administer, guide, govern

grever--cause chagrin, fatigue, embarrass, oppress with something painful, torment, tax, weight down, aggravate, harm, wound, be painful

grosneur--volume

guerdon--recompense

habile--capable, able

hannequin--kind of card game

hannote--rooster. (haneton < German "Hahn" SP.VIII.14.b)

hardiement--boldly

harpe--harp

haut--high. In particular, "high" instruments seem to have been wind instruments. (SP.VII.28.b.)

Hebrieu--Hebrew

hucher, huchier--cry aloud, sound forth, call (in juridic usage) (G.IV.519.c.)

imagination--reflection, opinion, desire, etc.
imaginer--examine, look at

inclination--inclination, movement of the soul which feels itself carried toward something

justicier--govern, give justice, dominate, administer, judge,

labour--manual labour, intellectual work, pain, torment, tillage, husbandry. Note the idiom "homme de bras" meaning one who gets his living by the labour of his hands. (Cotgrave "bras")

languaige--language

langoureux--suffering, languishing, sick

latin--Latin; language of a given country; French; science; language of a given profession; twittering of birds. See the notes

lay--the verse form, lai. See Chapter I.

leonime--a sort of rhyme. See Chapter I.

letre--character for writing; lyrics; literal text; science; alphabetical sign by which one designates each sound of a language

liberal--free, noble

lie, liet, liez--joyous <Lat. laetus: cas
sujet=liez; régime=liet; fém.=lie

ligne--line of writing, rhyme

liquide--liquid consonants (SP.VII.182.a. cites this passage of L'Art de dictier.) See the notes.

loi--standard (of monies)

longueur--diameter

menguer--eat, consume (var. "manger" SP.VII.330.a.)

- maniere--manner, fashion of acting, appearance, usage, custom, measure
- matere--subject of a book, material, quality, nature, character
- marvoier--go mad, especially because of love's affliction (SP.VII.295.b.)
- medeciner--care for; treat with medicine; cure, (G.V.211.a. gives medeciner, forme savante)
 medecine--art of medicine; remedy
- meiudre--nominative of "meilleur," "meillor"
- merrien--piece of wood for construction, lumber
- merveilleux--marvelous, terrible, bizarre, astonishing
- mesurer--survey
- metrifier--versify, compose in metrical verse
- miliaire--millenium
- moment--moment (G.X.167.b. and G.V.381.a.)
 --second, 1/60 of a minute (SP.VII.406.a. cites this passage in L'Art de dictier.)
 --1/40 of an hour=1.5 minutes (G.VI.434.a.)
- monnayeur--moneychanger
- monstrer--uncover,show, cause to be seen
- mouvement--moverent; motive
- muel--mute letter (SP.VII.447.a. and G.V.440.a. cite L'Art de dictier, this passage.)
- muer--moult, change, dissimulate, modify, replace, move: mué--p.p. changé
- musart--lazy, like a moulting bird; one who wastes his time making love (SP.VII.454.b. cites L'Art de dictier. Also, "chastie musart" is a sort of poetry containing reprimands against those who amuse themselves in lovemaking (cf. SP.X.314.b.--a dull man who amuses himself everywhere)
- muser--waste one's time, write in verse, make music (G.V.456.b.)
- musicant--musical (SP.VII.456.b. and G.V.457.c. cite L'Art de dictier, this passage.)

musique--music, educated musical composition, as opposed to popular songs (SP.VII.457.a.); science or use of the sounds of the scale (G.X.187.b.)

nom--name, reputation, price, worth

note--song, melody, musical tone, noise

orgue--organ

ouvert--a musical term, denoting the first ending. See Chapter I.

paroles--speech

partir--depart; divide

pastourel--the verse form, pastourella. See Chapter I.

pause--interruption, pause, silence; entr'acte e.g. Mystery plays

pensee--thought, that which the spirit imagines, care, hope, desire, love

penultiere--penultimate (a legal, technical term)

perfection--condition of that which is perfect, complete

pied--foot, in prosody (SP.VIII.292.a. cites this passage of L'Art de dictier.)

plain--full

ploy--condition, situation; enclosure of intertwined branches. See the notes.

pointoir--accentuate, set to music, sing, properly know the point and counterpoint. (G.V.254.a. cites this passage of L'Art de dictier.) (cf. SP.VIII.362.a.)

pongnie--measure, handful, quantity that the closed hand can contain

port--harbour, support, something to be leaned on, aid, help,

premerain--first, sovereign, superior, extraordinary, esp. of people. "Premerains" is a widespread form of "premier." (SP.VIII.425.a.)

proferer--pronounce, utter, say aloud. (Translated in some cases as "produce.")

prononcable--which one can pronounce, utter

- prononcer--pronounce, declare with authority, enunciate, proclaim, elucidate, announce
- puy--The Puy d'amours was a poetry contest. See Chapter I. (cf. SP.VIII.487.a. & G.VI.511.b)
- qualité--property, quantity, dignity, merit, virtue, manner of being, (good or bad)
- querculant--calculating (SP.VIII.501.a. cites this passage of L'Art de dictier.)
- quintoier--sing in fifths, cause the higher fifth to be heard, instead of the sound itself (SP.VIII.511.a. and G.VI.519.b. cite this passage of L'Art de dictier.)
- quinte--fifth, (musical term)
- rebebe--rebec, violin with 3 strings
- rebriche--refrain (SP.IX.64.b cites Deschamps 397 [sic])
- rebrique--refrain (SP.IX.64.b)
- recorder--remember, speak of, recount, repeat, testify in court, recite
- recort--memory, remembrance, fame, recital, repetition of a theatrical piece
- recreer--name anew, amuse, reanimate by amusement; create anew, reanimate, refresh with something agreeable, become untired from work by repose, reflect
- retrograde--a sort of rhyme. See Chapter I.
- rondel--the verse form, rondel. See Chapter I.
- rubriche--refrain
- saigement--wisely, ably, knowledgeably, prudently, eruditely
- saignée--bloodletting. "L'usage de se faire saignée à certaines époques de l'année était souvent prescrit pas les règles monastiques. Il y avait dans chaque couvent des jours fixés pour la saignée; on les appelés les jours malades ou jours de la minution du sang. Les Chartreux se soumettaient cinq fois par an à la saignée; les Prémontrés quatre fois." (SP.IX.308.b.)
- sangle--simple, single(< Latin "cingulum," a more usual spelling is "cengle.")
- saoler--satisfy, content

science---knowledge, exact knowledge resulting from study, omniscience; (SP.IX.356.b. Ex. gaye science=poésie des troubadours)

selon--along, according to

sepraine--week (G.VII.367.c.)

semblans--air, visage, contenance, opinion, appearance, image

sene--wise, healthy; therefore, "mal sene" is crazy.

sentement--sensation, knowledge of causes, natural instinct, wisdom, ability (This last usage current at Deschamps' time-- SP.IX.391.b.) intelligence, idea, manner of appreciating

sequence--sequence, piece of ecclesiastical music following the Gradual and the Alleluia. See the notes.

serain--serene

sillabe--syllable (SP.IX.435.b. cites "Comme les lettres sont parties des sillabes et les sillabes des diccions." (Oresme, Eth. 253)

sivamment--following, (a legal, formal term) (G.VII.432.c.)

souloir--be accustomed, used to

sonant--sort of rhyme. See Chapter I. (SP.IX.467.a. and G.VII.473.c. cite this passage of L'Art de dictier.)

soubz--under

subtil--subtle, ingenious, refined, difficult to understand (SP.IX.518.a. attests to this forme savante)

souverain--superior, principal (in a regal sense)

substancieusement--densely, succinctly, substantially (a technical, legal and rhetorical term.)

supposer--pose, admit as established,

suronder--to float upon the waves. (Cotgrave)

taille--action of cutting according to predetermined form, pierre de taille=pierre taille pour bâtir (G.IX.739.a.)
--measure [of verse] (SP.X.6.a. cites this passage of L'Art de dictier.)

tendre--intend to; catch, snare. "labour to get or come by; tendre aux oiseaux=to lay or set nets for birds" (Cotgrave)

teneur--tenor

tenir--sing the tenor part. (SP.X.27.a. cites this passage of L'Art de dictier.)

tiercoier--sing in thirds, cause the third to be heard.

tieuille--tile, made of terra cotta to cover roofs

tiltre--name, in the name of, title, right

touldre--steal away

traictier--take as a subject for study, work or discussion (G.X.797.a.)

traveillié--exhausted by work or by one's pursuits, fatigued

treble--treble, soprano

tresmontaine--polar star. "L'estoille polaire fait la queue de la petite Ourse, ainsi nommée pour estre la plus prochaine de celles qui sont près du pole arctique, est appelée en la mer Méditerranée par les Italiens Tramontane." (SR. X.79.b.)

triplicite--trio. (SP.X.99.b. cites only Deschamps 395 & no explanation)

trouver--find; invent, compose in verse

vaisseil--vessel

vers--line of poetry, verse, strophe, song

vielle--vielle, stringed instruments

vir--This is some sort of corruption of the text. It would have to be either "vivre" or "voir." G.VIII.182.b. attests to "vir" as a variant of voir.

virelai--the verse form, virelai. See Chapter I.

vis--n. face; adj. alive

vivant--alive; "De son vivant=In his life-time, while he lived." No source was found for "à son vivant," but "as his livelihood" reads well in context. (Cotgrave)

voyeul--vowel (SP.X.182.b. cites this passage in L'Art de dictier. G.VIII.280.a. does too, but reads "manguent.")

demivoyeul--semi-vowel. See the notes. (SP.V.54.b. cites this passage of L'Art de dictier.)

voix, voiz, --voice

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