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THE *ROMAN DE LA ROSE* OF GUILLAUME DE LORRIS AND THE
LOVE LYRIC OF THE EARLY TROUBADOURS

The *Roman de la Rose* of Guillaume de Lorris, which touches the reader with its lyric air of fragile and virtuous *simplece*, is a work of intricate construction, a *summa* of subject matter, themes, expressions and methods of composition which can be found in the courtly love poetry of twelfth-century France, and which, in the matter of narrative technique and Arts of love, go back to Classical Antiquity.¹ It brings together the genres of romance, didactic poetry and the courtly love lyric, and this variety of genre corresponds to Guillaume's diversity of intention and the different levels on which he was writing—the *aventure* or courtly love story, the Art of Love, and the personal plea to his lady.

Guillaume calls his work a romance in which the Art of Love is enclosed:

E se nus ne nule demande
Coment je vueil que li romanz
Soit apelez que je comenz,
Ce est li Romanz de la Rose,
Ou l' Art d' Amors est toute enclose.²

(34 – 38)

The poem recounts a dream or *songe* which he had, as he slept, in his twentieth year, and contains nothing which is not reality:

Si vi un songe en mon dormant
Qui mout fu biaux e mout me plot;
Mas en cel songe onques rien n'ot
Qui trestot avenu ne soit
Si con li songes recensoit.

(26 – 30)

Love entreats him and commands him, he says, to put this dream into rhyme *por voz cuers plus faire esgaier*. May God grant that the lady for whom he had composed it, and who is so worthy of being loved that she must be called Rose, may be pleased to accept it.

La matire en est bone e nueve;
 Or doit Deus qu'en gré le reçueve
 Cele por cui je l'ai empris;
 C'est cele qui tant a de pris
 E tant est dine d'estre amee
 Qu'el doit estre Rose clamee.

(39 – 44)

When Guillaume says his material is fair and new he may be using a commonplace, or he may mean that this 'true' story is alive and new, with a present meaning for the poet and his lady. When he says that his lady, who is so worthy of love, must be called 'Rose', he connects her directly with the lady whom he loved in his dream five years before. Is this dream, 'free from lying words', Guillaume's declaration of his own suffering and love, in the fashion of the love poetry of the troubadours, and can this be the *senefiance*, the *verité couverte* of the dream?³ The purpose of this study is to consider some aspects of the lyric tradition established by early troubadours such as Jaufré Rudel, Bernart de Ventadorn and Raimbaut d'Aurenga, and to see whether such a tradition may also be discerned in the poem of Guillaume de Lorris. If he were composing in a way which would be immediately recognisable to his audience as belonging to the style of the troubadour addressing his lady in a *canço*, or a *domnejaire*, the possibility that the *Roman de la Rose* is on one level – and possibly the significant level – a poem of love addressed to his lady, would be strengthened, though not confirmed.

The *Rose*⁴, with its different levels of poetic intention and its correspondingly diverse use of personification, its movement between the planes of dream and everyday reality, of past and present time, is in the tradition of the 'reflective' poetry, as distinct from the purely courtly poetry, of the early troubadours. In this poetry different levels of meaning were interwoven, and might be revealed gradually to the perceptive audience. Guillaume's ability to exist easily on these different levels and to bring together these shifting frameworks of separate intentions, genres, uses of allegory, mood and time, is directly in this tradition of the early troubadours.⁵ The *Rose* is an integrated work, and it is as such that its audience and Guillaume's lady would have appreciated it. Our appreciation may also be helped if we accept that the different genres on which it calls cannot be fixed into isolated categories, nor the uses to which its allegory and personification are put.

On the simple plane of the *aventure*, Guillaume uses personification to portray the aspects of feeling and mind which are in opposition within the Lover and the Lady. So, in the case of the Lady, the conflict between *Franchise* and *Pitié* and their minion *Bel Accueil* and, on the other side, *Honte*, *Peors* and their henchman *Dangiers*, is the minutely recorded account of the inner strife of the Lady's heart and mind as the Lover makes his advances.

But the Lady, and the Lover, are also paradigms of behaviour according to the conventions of *Fin' Amors*, so *Franchise* and *Honte* and their allies have a wide, general function as well as the particular, immediate one of portraying the personal dilemma of the Lady. *Franchise* is the nobility of mind of the Lady, and is at the same time the personification of all such nobility. The Rose is both the lady of whom Guillaume dreamt and the lady to whom he now presents his work, and, within the dream itself, the Rose is both the Lady and all qualities which are combined within her, such as her growing awareness of herself in love, as the rose bud begins to open (3357-64).⁶ Viewed in this way, the Rose can be seen as the pivot of the work on which the planes of illusion and reality, past and present, are balanced. The Rose can also represent any lady who endures the same crisis, as we see when *Jalosie* builds her wall around the rose garden so that both the Rose and all the roses may be protected.

In this instance *Jalosie* obviously has a general function. Does she also have a particular one? What does she represent? It may be, as C.S. Lewis suggested⁷, that she stands for the relatives of the Lady, who wish to defend her from the Lover's advances, and in this case *Jalosie* is a figure external to the Lady, playing a role similar to that of *Malebouche*, the power of slander. But is this explanation likely within the whole concept of Guillaume's work? Is it not possible that *Jalosie* is a quality of the Lady, and of ladies in general who are concerned to follow the conventions of *Fin' Amors*? Can *Jalosie* not refer to the Lady's desire to protect and preserve the integrity of her personality against the Lover's advances? Such a fundamental desire would obviously have mastery over subordinate feelings such as *Honte*, *Peor* and *Chastee*, and would be the appropriate power to defend the exposed pawn, *Bel Accueil*, by enclosing him within a tower, and the rose garden within a wall. If we accept this interpretation, *Jalosie* is the direct adversary of *Venus* within the Lady's mind. It is, in a general sense, the quality demanded by *Fin' Amors* of all courtly ladies, and, on another level, it may represent Guillaume's view of his lady's reserve towards him, and his attempt

to put this view before her, in the most courtly manner possible, and with an implicit plea for mercy.

The word 'jealousy' can mean 'anxiety for a person's honour or reputation'. Can it also have this particular meaning at the time of Guillaume de Lorris? There is a passage in *Cel que no vol auzir chanssos* by Raimon de Miraval which may help to answer this question:

Ben aia qui prim fetz jelos,
 Qe tant cortez mestier saup far:
 Qe jelosia'm fai gardar
 De mals parliers e d' enojos,
 E de jelosi' ai apres
 So don mieis tenc en defes
 Ad ops d'una, c'otra non deing,
 Neis de cortejar m'en esteing.

(XXXII, 33 - 40)⁸

*Blessed be the first man who was
 jealous and who knew how to
 behave in such a courtly way, for
 jealousy makes me take heed of
 annoying and slanderous people
 and I reserve myself to the service
 of one lady - for I desire no other
 and abstain even from wooing any
 other.*

Jelosia here may be the external force of the husband or *gelos* and the slanderers⁹, or it may be a personal feeling within the poet which impels him, jealous of his reputation and peace of mind, to feelings of reserve and discretion in love. In the *domna*, in troubadour poetry, such discretion is called *carestia*, the awareness of one's dearness to oneself, which comes from the exercise of *cartenensa*.¹⁰ In *langue d'oil* *jalousie* also has this meaning 'to preserve integrity', for example, in the phrase *punir les maux por l'amour et por la jalousie de la justice*.¹¹

The fluidity of Guillaume's attitude to allegory, and his lack of any rigid distinction between the allegorical dream world and the existing world of courtly convention is apparent when he introduces the young men who are the lovers of the courtly virtues: *Richece* with her materialistic lover, *Largece* with her valiant knight from Arthur's court, *Franchise* 'gentle as a dove' with her young and handsome *bacheliers* 'son of the Lord of Windsor' (1228) and *Cortoisie* with her pleasing and eloquent knight. For Guillaume the life of humans at court and the psychological movements of the mind devoted to courtly matters are complementary. *Malebouche*, the slanderer, moves easily among personified aspects of the mind such as *Honte*, *Chastee* and *Peors*. *Malebouche* is the human figure of the courtly *losengeor* as well as the general allegory of scandal-mongering, and the effect of such scandal, or even the fear of such scandal, on the mind of the Lady. If we do not accept that *Jalousie*, as has been suggested above, is a quality of the Lady's mind, *Jalousie* may also represent these

three functions: the people at court who are jealous of her reputation, the general allegory of Jealousy, and the fear which this causes in the Lady's mind. The division between the portrayal of the mental life and feelings of the Lover and Lady, expressed in personification and allegory, and the effect of the outside world of courtly conventional society as it impinges allegorically on the closed relationship between them, is always slight and sometimes non-existent. The medieval mind appears to have moved easily on several planes at once, and Guillaume's audience would probably see nothing jarring in this mingling of personified and allegorical figures representing the mental states of the Lover and the Lady and personifications of aspects of the courtly way of life, such as Amis and Malebouche. If Guillaume is also pleading his case with his present lady, this mixture of psychological allegory and courtly figures would, on this plane, bring together his own feelings for his lady, the aloof state of mind of his lady which he imagines to be the cause of her rejection of him, and the courtly forces hostile to Guillaume which had affected her. In this case Guillaume's situation would be close to that of Jaufre Rudel in his *Pro ai del chan essenhadors*, in which the poet, longing for the lady who lies with her husband in the distant tower and castle, seeks help from the **counsel** of his friends:

Luenh es lo castells e la tors
On elha jay e sos maritz,
Et si per bos cosselladors
Cosselhan no suy enantitz...

(III, 17 - 20)

In his imagination, Jaufre's desire travels to her through the night and bright day and brings her reply: 'Friend, she says, the uncouth, jealous people have started a commotion which will be hard to settle, so that we may both find joy' (41 - 8). So Jaufre's grief increases, as he longs for the single, solitary kiss which would keep his heart happy and well (49 - 53). There exist already in Jaufre Rudel's poem many of the ingredients which Guillaume was to use, the tower, *Amis*, *Malebouche*, *Jalosie*, *Bel Accueil* imprisoned, the Kiss, Love as the only cure (54 - 6) for the poet's grief, and it is not too fanciful to suggest that a personal situation and a lyric inspiration similar to Jaufre's may have been the *point de départ* of Guillaume's work as he expanded the planes of time and the dream world, and added, in thirteenth-century fashion, the didactic interest of an Art of Love, in which the Lover is initiated into Love and rejected by the Lady.

If we consider the *Rose* in this light, as a poem of *Fin' Amors*, its thematic structure appears to be:

1. Prologue. Address to the real lady (1 – 44).
2. Dream initiation of the Lover into the Joy of the Court¹³ and personal desire for Joy (45 – 1680).
3. Dream initiation of the Lover into 'distant love', *amor de lonh* or *Fin' Amors*.
 - (a) The awakening of desire for one person and of ideals associated with *Fin' Amors* and crystallised on the image of the Lady (1571 – 1880).
 - (b) The constraints, pains and hope of *Fin' Amors* (1881 – 2764).
4. Dream desire for 'close' love (2765 – 4002).
 - (a) Request for the Kiss.
 - (b) Conflict within the Lady.
 - (c) Imposition of distance by the Lady.
5. Epilogue. *Amor de lonh* restored. Two levels of Dream and Reality. Entreaty to *Bel Accueil* by the Lover, and to his present lady by Guillaume de Lorris (4003 – 58).

If we turn to troubadour poetry, we can see similar examples of a fluidity of ideas about personification, genre, time past, present and future, and the easy co-existence of the two levels of everyday reality and illusory but 'real' world of the dream or the vision of the imagination. Some of these qualities occur in *En Guillem de Saint Deslier, vostra semblanza*, which is a *tenso* or debate poem, a dream poem, a riddle poem (*devinalh*) and a love song to his lady in which the flowers are the *domnas d'aut parage*. Guillem de Saint-Didier (fl c. 1165 – c. 1200) contrasts an aloof, enticing lady in her disguise of deceit (*colors*), with the *domna francha*:

On beutatz e pretz e joia segnoreja
 On malvestatz non fer ges, mas se restancha,
 Cui cobeitatz d'Amor eus non fai enveja.

(IX, 42 – 4)¹⁴

*In whom beauty and reputation
 and joy reign, in whom
 wickedness is calmed and
 does not strike, in whom even
 the lust of Love awakens no
 desire.*

Similar static and restrained personification is found in Guiraut de Calanson's *Fadet joglar*, a *sirventes joglaresc*, composed about 1200, in which lines 202 – 19¹⁵ contain the basic situation between the Lover and *Amors* in the *Rose*. Slightly less static personification occurs in Guiraut's *A leis cui am de cor e de saber*, a *canço* and *devinalh*, also composed about 1200, about the five doors and three levels of Love.¹⁶

In the poetry of the early troubadours the courtly currency of abstract nouns such as *Jovens*, *Jois* and *Pretz* was already personified and used in dynamic fashion. In Marcabru's *Bel m'es quan la rana chanta*, *Malvestatz* has captured the castle and the hall of *Proeza* who with *Jois* and *Jovens* defends his tower as the enemy hurl their threats:

Qu'usquecs crida 'fuec e flama!
Via dinz e sia prisa!
Degolem Joi e Joven
E Proeza si' aucisa.'

*For each man shouts: 'Fire and flame!
Let us get in and take the tower. Let us
slit the throats of Joy and Youth, and
let Prowess be put to death.'*

(XI, 21 - 4)¹⁷

But more important for an understanding of Guillaume de Lorris is the way in which the early troubadours recognise and portray their inner conflicts, especially the struggle between lust and love, by means of abstract nouns which rapidly become personifications of their feelings.¹⁸

Thus Jaufre Rudel, who went on the Second Crusade in 1147:

De dezir mos cors no fina
Vas selha ren qu'ieu pus am;
E cre que volers m'enguana
Si cobezeza la'm tol;
Que pus es ponhens qu'espina
La dolors que ab joi sana;
Don ja non vuelh qu'om m'en
planha.

*My heart does not cease to aspire towards
that person whom I most love, and I
believe that general physical desire
deceives me if selfish possessive desire:
(cupiditas) takes her from me.*

(II, 22 - 8)¹⁹

In this depiction of Jaufre Rudel's mental disturbance the personification of *dezirs*, *jois* and *dolors*, which belong to *Fin' Amors*, and their adversaries, *volers* and *cobezeza*, is barely indicated. In *Can vei qe clars* by Raimbaut d' Aurenga, who was born when Jaufre Rudel set out for the Holy Land, the conflict between lust and *Fin' Amors* recurs, but the personification is clearer and more detailed, as the heat of the sun reduces Raimbaut to apathetic lust which his mind resists:

E'l sols blancs, clars,
Veg qe raia
Cautz, greus, secs, durs et ardenz,
Qe'm frain totz mos bos talens.
Mas una voluntatz gaia
D' un franc joi, qe'm mou Dezirs,
No vol c' ap flacs volers viva.

*And I see the sun, white, bright,
shining, hot, harsh, dry, hard and
burning, so that it shatters all my
good intentions. But a joyous longing
for a noble joy which Desire awakes
in me, does not wish me to live with
flabby longings.*

(IX, 8 - 14)²⁰

He continues:

'This joy, for which I sigh, happy, is neither bright nor evasive towards me, and I do not know whether I was ever helped or harmed by speaking of it; and I fear that the half-joyful love I bear her (his lady) may live too long like this within me' (IX, 15 - 21).

He describes the turmoil within:

Mos cors es clars
E s' esmaia!
Aici vauc mestz grams-iauzens,
Plens e voigz de bel comens;
Qe l'una meitatz es gaia
E l'autra m' adorm Cossirs
Ab voluntat mort'e viva.

*My heart is bright and is afraid! So I
go around half grieving-rejoicing, full
and empty of fine beginnings; for the
one half is joyous and the other is
lulled for me by sombre reflection with
a longing that is dead and live.*

C' us volers clars
Qe'm caliva
M' espeing enant en Faillirs!
Mostra Temers que jauzirs
Val mais al home qe viva
Qe cortz gauz; per q'espaventz
S' atempr' ab voluntat gaia.

*For a bright desire that burns me impels
me forward into acts of transgression!
Fear shows that a state of joy is worth
more than brief pleasure to the man
who wishes to remain 'alive', so that
terror is tempered by longing that
is joyous.*

(IX, 22 - 35)

Raimbaut suffers a conflict between general, mindless sensual desire (*flacs volers*) which provides brief pleasure and the specific desire of mind, spirit and body for a particular *domna* which is *dezirs*.²¹ He describes the interplay of the conflicting forces within him: *flacs volers* which gives brief pleasure, and *Dezirs*, with its attendants *Voluntatz gaia* and *Franc Joi*, which show the way to *Jauzirs*, or enjoyment of life. Bright, sensual desiring urges him to transgress (*Faillirs*) against the rules of *Fin' Amors* and to expose himself to loss of happiness. *Temers*, the hesitation caused by fear of this, holds him back, and keeps him in a state of joyous, courtly longing (*Voluntatz gaia*) and the lasting enjoyment (*Jauzirs*) which this brings. One cannot love with *Fin' Amors* without great and joyful fear:

C'om non ama finamenz
Senes gran temensa gaia.

(IX, 48 - 9)

The lover will accept the need for *Temers*, and so he will remain *grams-iauzens* 'sorrowing-rejoicing', distraught but hopeful, since *Jois*, the true joy of living and loving, must remain in *Dezirs*, the specific mental and physical desire that is not fulfilled, and in the *bons talens* or good intention of the lover which is to adhere to the ideals of *Fin' Amors* and reject the sensual self-gratification of *Fals' Amors*.

Temers, which keeps the lover on this path, is controlled by *Cossirs*, the power of thought and reflection. *Cossirs* rejects *Volers* and its brief joy. It promotes *Dezirs* and the hope of lasting happiness, which will be mixed with sorrow but will keep the lover 'alive' in mind and spirit.

In the *Rose* the underlying theme, which for the early troubadours is basic to the idea of *Fin' Amors*, is the conflict between desire in the sense of *Dezirs* and the restraints which are imposed by natural caution and reserve and by the conventions of *Fin' Amors*. In the *Rose* this conflict occurs not only in the Lover but also in the Lady. The *Temers* of troubadour poetry is replaced by *Peors* in the Lover, and by *Peors*, *Honte*, *Chastee* and their allies in the Lady. This conflict in the *Rose* becomes acute when the Lover seeks to change a 'distant' love or *amor de lonh*, in which his Lady is the image of beauty and noble qualities, into a 'close' love. For the early troubadours the quest for love is the quest for *Jois*, and for Jaufre Rûdel 'distant love' is associated with lasting happiness and 'close love' with ephemeral pleasure.²² In *Lanqan li jorn son lonc en mai*²³ Jaufre consciously chooses, in the vision of his imagination, to depart from his distant lady after their brief and hoped for moment of perfect converse. Happiness for Jaufre lies in rejecting 'close' love. Guillaume de Lorris does not solve the problem of 'distant' and 'close' love so neatly and abstractly. His Lover, and perhaps Guillaume himself, remains outside the tower and wall built by *Jalosie*, sighing and pleading for 'close' love in the fashion of Bernart de Ventadorn.

In this quest for happiness by the early troubadours the duration of the joy that is hoped for appears to depend on the mental and spiritual quality of the love that is felt. The supreme, lasting happiness was known as *lo mielhs*²⁴, and in this quest for happiness the vices of everyday life must be excluded from the mind as they are pictorially excluded from Guillaume's *vergier*. Jaufre Rudel, as we have seen, rejects *Cobeitatz*. Raimbaut d' Aurenga again goes farther and in his *Cars douz e fenhz del bederesc* he recognises and rejects the forces of *Malvestatz* which tarnish and destroy the courtly virtues:

Cars, bruns e tenhz motz entrebesc!
Pensius-pensanz enquier e serc
Com si liman pogues roire
L'estraing rôill ni'l fer tiure,
Don mon escur cor esclaire.
Tot can Jois genseis esclaire
Malvestatz rôill'e tiura

Precious, dark and tinted words do I
interweave! Deep in thought and
thinking actively I enquire and seek
for a means of filing and wearing
away the alien rust and the evil film,
so that I may give light to my sombre
heart. Malvestatz rusts and puts

E enclau Joven e serga
Per qu'ira e jois entrebesca.

(I, 19 – 27)

its film over all that Jois lights
up, and it shuts in Joven and seeks
a way of mixing up sorrow and joys.

For Raimbaut the most hateful forces of *Malvestatz* were the lies and hypocrisy of the *lauzengiers*, the scandal-mongers who were a part of courtly life – and this is why *Malebouche* is rightly admitted to the *vergier* in the *Rose* – but who are the antithesis of the generosity of mind and spirit which is *Jovens* and the active search for happiness which is *Jois*.

In Guillaume de Lorris, the *vergier* into which the young Lover is admitted, is a general allegory of the Joy of the Court which is the pre-requisite of courtly life and demands the exercise of all the courtly virtues. It is also an allegory of the state of mind of an individual who seeks joy as an aim in life and excludes from his awareness all the vices except *Malebouche*. Guillaume's Lover is being initiated into a state of mind which had inspired much troubadour poetry. He accepts the courtly virtues, the ideal of the quest for *Jois* and the idea of the utmost happiness, the *mielhs* of the troubadours, that can be attained through love. He sees the kinds of love enjoyed by *Richece*, *Largece*, *Franchise*, *Cortoisie* and *Jonece*, and the *franches genz e bien enseignies* (1282) who enjoy the delights of courtly wooing (*doneier*, 1294) beneath the trees:

Deus! com menoient bone vie!
Fos est qui n' a de tel envie.
Qui autel vie avoir porroit
De meillor bien se soferroit,
Qu'il n'est nus graindres parevis
D'avoir amie a son devis.

(1295 – 1300)

Theory becomes reality at the Pool of Narcissus.²⁵ The sun reflected in the two crystals of the fountain reveals *Tot l'estre dou vergier* (1561) and the other half of life which was hidden before. This vision of life illumined by love robs the Lover of heart and mind: this mirror, says Guillaume, overthrows the minds and hearts of the wisest, the most *preu*, the most subtle (*afaitié*) (1571 – 84). Common sense and rational control yield to desire: there is no room for *sen* and *mesure*:

Ci n'a mestier sens ne mesure,
Ci est d'amer volenté pure,
Ci ne se set conseilher nus.

(1585 – 7)

Bernart de Ventadorn had also lost his sense of identity and rational control when he saw his own reflection in the eyes of the beloved. He dramatises this loss of identity: 'she has stolen my heart from me, and has stolen myself from me, and herself and the whole world. And when she stole herself from me, she left me nothing except desire and a heart filled with longing' (XLIII, 13-16).²⁶

Anc non agui de me poder
ni no fui meus de l' or' en sai
que'm laisset en sos olhs vezer
en un miralh que mout me plai.
miralhs, pus me mirei en te,
m'an mort li sospir de preon,
c' aissi'm perdei com perdet se
lo bels Narcissus en la fon.

(XLIII, 17 - 24)

*Never did I have control over myself,
nor was I my own master from that
moment when she let me look into
her eyes, into a mirror that pleases
me greatly. Mirror, since I beheld
myself in you, my deep sighs have
slain me, for so did I lose myself as
fair Narcissus lost himself in the
fountain.*

For Bernart the desire for love excludes wisdom and reflection. There is no place for *sen* and *mezura* in the mind of a man who falls in love:

c'anc pois qu'eu l' agui veguda,
non agui sen ni mezura.

(VIII, 23 - 4)

*for ever since I saw her, I have had
neither wisdom, nor a sense of proportion.*

The man in love must err, he says, but he is guiltless, for good sense is not to be found in love:

E s'eu en amar mespren,
tort a qui colpa m' en fai,
car, qui en amor quer sen,
cel non a sen ni mezura.

(XVI, 29 - 32)

*And if I err when I love, the man who
blames me for this is wrong, for the man
who looks for good sense in love has
neither good sense nor a sense of what
is fitting.*

For Bernart the fool must act foolishly, as Marcabru had said, and gather up the branch that will hurt and smite him (XLII, 29-31). The great *Jois* that comes from *Amors* overcomes rational doubts (*cossirs*): borne along by Love, he seeks *sen e mezura* like any *fis amaire*, but it escapes him:

Amors, aissi'm faitz trassalhir:
del joi qu'eu ai, no vei ni au
ni no sai que'm dic ni que'm fau.
cen vetz trobi, can m'o cossir,
qu'eu degr' aver sen e mezura
(si m'ai adones; mas pauc me dura),
c'al reduire'm torna'l joi en error.
pero be sai c'uzatges es d'amor

*Love, you make me tremble so violently
that, because of the joy that I have, I
not see or hear or know what I am say-
ing or what I am doing. A hundred times
do I discover, when I think about this,
that I ought to have good sense and a
sense of proportion (and I do have this,
but it lasts only a short time for me),*

c'om c'ama be, non a gaire de sen.

(XIII, 19 - 27)

*for when I contemplate it, my joy turns
to pain. But I know well that it is the
custom in love that the man who loves
well has scarcely any good sense.*

Bernart goes along with the transports of *Jois* and rejects thought and *sen* and *mesure*. The Lover in the *Rose*, unlike Bernart, will bring himself to accept these rational controls in the allegory of the main dialogue with *Amors*. Already at the Fountain of Narcissus the anguish that accompanies the vision of happiness breaks through in staccato fashion, in the style of Peire d'Alvernhe and Arnaut Daniel:²⁷

Adès me plot a demorer
A la fontaine remirer,
E as cristaus, qui me montroient
Cent mile choses qui paroient;
Mais de fort eure m'i mirai.
Las! tant en ai puis sospiré!

(1603 - 8)

It is in this heightened state of mind and spirit that the Lover sees the roses, encircled by a hedge, and desires to possess at least one of them:

Se assailliz on mesamez
Ne cremisse estre, j'en cuillisse
Au moins une, que je tenisse
En ma main, por l'odor sentir;
Mais peor oi dou repentir,
Car il en peüst de legier
Peser au seignor dou vergier.

(1630 - 6)

In the language of troubadour poetry the Lover feels *volers* 'general desire' and *cobeitatz* 'covetous desire, cupiditas', but fear (*temers* for the troubadours, *peors* in the *Rose*) of the consequences to himself of such indiscriminate action restrains him. *Cossirs* is in conflict with *Jois*, *sen e mesura* with *cobeitatz*, and Guillaume de Lorris allegorizes this moment of hesitation and anxiety, as fear of the Lord of the Garden, *Amors*. *Amors* is, on this level, the early troubadour idea of *Fin' Amors* in which the mind acts as a bridge between the desires of the body and the spirit, and unites them in an ordered, if uneasy, harmony. *Amors*, as an allegorical figure, may live and rule in the Garden, and represent, as in troubadour poetry around 1200²⁸, the courtly moral and social conventions of love which the Lover must accept, but *Amors*, on another plane, also represents the mental awareness of the Lover, who, as he feels desire, is

conscious of the need for controls, which Bernart de Ventadorn had rejected, but which the Lady who is the Rose also accepts and, like Jaufre Rudel, puts into practice.

The courtly process of falling in love continues. To general desire succeeds *dezirs* and the Lover falls in love with one specific rose:

Entre ces boutons en eslui
Un si très bel qu'envers celui
Nul des autres rien ne prisai,
Puis que je l'oi bien avisé,
Car une color l'enlumine
Qui est si vermeille e si fine
Con Nature la pot plus faire.

(1655 – 61)

The Lover is now brought to his moment of conflict. The tussle which, in terms of troubadour language, is fought between *cobeitatz*, which tells the Lover to pick the rose, and *temers*, courtly conscience and fear of causing himself hurt which deter him, may be discerned in this description of the harshness of nature:²⁹

E quant jou senti si flairier,
Je n' oi talent de repairier,
Ainz m' aprochasse por le prendre,
Se j'i osasse la main tendre;
Mais chardon agu e poignant
M'en aloient mout esloignant;
Espines trenchanz e agües
Orties e ronces crochues
Ne me laissoient avant traire,
Car je me cremoie mal faire.

(1671 – 80)

Amors (1681) approaches and reinforces *dezir*, the desire of the lover for one particular lady. The Lover goes through the process of 'crystallisation' in which his ideals of beauty and perfection are centred on the Lady whom he begins to love with *Fin' Amors*. This process is symbolised in the wounding of the lover by the arrows of the God of Love. As general desire becomes specific desire, so the receptive lover receives through the arrows the idealised impression of the good qualities which make up his composite picture of the lady. On this level, the Rose is the Lady, and this wounding sequence may be a subtle conceit with which Guillaume flatters his present lady. In narrative form it is the equivalent of the troubadour image of the ideal *domna*. The first arrow, *Biauté* (1716) robs him momentarily of his senses and stays fast in his heart, which desires to approach the

Rose (1727 – 8). As he moves towards the Rose, he is wounded by *Simplece* (1737), which enters his heart through the eye and compels him to move forward to the Rose, partly against his own feelings of discretion (1752 – 61). Wounded by *Cortoisie*, he continues to advance (1795 – 7), but remains outside the hedge. Rejoicing in this proximity to the Rose, he is wounded by the arrow of *Compaignie*, the joy of company, the being with the beloved which inclines her to mercy (1826 – 7). *Biaus Semblanz* (1842), the kindly look which the lady offers her suitor, afflicts him, bitter sweet, sharper than a razor, but soothed with balm made by Love *por les fins amanz conforter* (1855). This balm spreads through all his wounds.

Love now approaches (1881) and demands submission, which the Lover gives in feudal form:

'Sire, volentiers me rendrai,
Ja vers vos ne me defendrai'.

(1899 – 1900)

It is probable that a courtly audience, and Guillaume's present lady, accustomed to hearing similar declarations of submission in courtly love songs³⁰, would not fail to believe that the Lover in addressing Love, is also addressing his Lady, the Rose, and that Guillaume is also speaking to the lady to whom he is addressing his work:³¹

Ne puis vivre jusqu 'a demain
Se n'est par vostre volenté.
J'atent par vos joie e santé,
Que ja per autre ne l'avrai;

(1908 – 11)

Tant ai oi de vos bien dire
Que metre vueil tot a devise
Cuer e cors en vostre servise.

(1918 – 20)

Encor, ce cuit, en aucun tens
Avrai la merci que j' atens;
E par tel covent me rent gié.

(1923 – 5)

So the Lover does feudal homage to Love, and receives the conventional feudal kiss of acceptance:

Atant devin ses on mains jointes.
E sachiez que mout me fis cointes
Don sa bouche baisa la moie.

(1955 - 7)

This lyrical submission to Love is expressed in terms which are close to those used by Bernart de Ventadorn. Bernart declares that his life and death depend on his lady: 'And because she does not sigh, I know that my death is mirrored in her when I behold her great beauty. I behold my death, since I cannot find joy with her and am not joyful because of her. But my patience is so long that I hope to succeed by enduring (IX, 38 - 44).' And again in *Non es meravelha s'eu chan*:

Aquest'amors me fer tan gen
al cor d'una dousa sabor:
cen vetz mor lo jom de dolor
e reviu de joi autras cen.

(XXXI, 25 - 8)

*This love smites my heart so graciously
with a sweet delight: a hundred times do
I die of grief and come back to life another
hundred times for joy.*

In the same song:

que plus me tra'l cors vas amor
e melhs sui faihz a so coman.
core cors e saber e sen
e fors' e poder i ai mes.

(3 - 6)

*for my heart draws me more power-
fully towards love, and I am better
suited to do its command. Heart and
body and knowledge and understanding,
and strength and power, have I
devoted to this (love).*

He makes feudal submission to his lady:

Bona donna, re no'us deman
mas que'm prendatz per servidor,
qu' e'us servirai com bo senhor,
cossi que del gazardo m'an.
ve'us m' al vostre comandamen,
francs cors umils, gais e cortes!

(49 - 54)

*Noble lady, I ask of you nothing but
that you should accept me as your
servant, for I will serve you as I
would a noble lord, whatever reward
may come to me for my service.
Behold me at your command, you who
are noble, kind, joyous and courtly.*

He is the prisoner of Love:

eu que'n posc mais, s'Amors me pren
e las charcers en que m'a mes
no pot claus obrir mas merces,
e de merce no'i trop nien?

(21 - 4)

*what else can I do if Love makes me
captive and the prison in which it has
set me can be opened by no key
except mercy, and I find no mercy in
her.*

Love is locked within him:

mas l' amor qu'es en me clauza,
no posc cobrir ni celar.

(IV, 43 - 4)

*but the love which is enclosed within
me I cannot conceal or hide.*

as Love locks the heart of the Lover in the *Rose*:

Lors la me toucha au costé,
E ferma mon cuer si soef
Qu'a grant poine senti la clef.

(2008 – 10)

Although so many remarkable similarities are apparent in Guillaume's poetic language and that of Bernart de Ventadorn, especially in his song *Non es meravelha*, Guillaume was not necessarily under the direct influence of Bernart, however great this troubadour's fame may have been in the North of France. But the process of falling in love and of submission to Love in the *Rose* is nevertheless expressed in terms which a thirteenth-century courtly audience would immediately associate with the courtly love lyric and the situation in which the troubadour or *trouvère* pleads for mercy with his lady.

The Lover asks *Bel Acueil* for permission to approach and this is granted with a stirring of the *Rose*'s defensive qualities. Driven by *folie*, the Lover asks for permission to possess the *Rose* in order to assuage his suffering (2898 – 2904):

Ce est ma mort, ce est ma vie,
De nule rien n'ai plus envie.

(2905 – 6)

Dangier throws the Lover out of the rose garden and puts *Bel Acueil* to flight. The Lover wins over *Dangier* by his show of humility and gentleness of speech and manner, and *Bel Acueil*, urged on by *Venus*, allows him to kiss the *Rose* (3478 – 9). The full defences of the *Rose* are alerted, and *Jalosie*, which, as has been suggested, may be the equivalent of the Provençal *carestia* or the lady's awareness of the value of her personal identity and her desire to protect and preserve it, imprisons *Bel Acueil* in her tower and builds a wall round the rose garden.

The Lady has also suffered her inner conflict between the natural and courtly desire to show encouragement and kindness to the Lover and her natural reserve and courtly awareness of the restrictions inspired by *Fin' Amors*. This delicate conflict between mind and feeling, which is developed with more detail and finesse than the earlier, similar conflict in the Lover, is the most original or *novel* part of Guillaume's work, and in his sympathetic understanding of the

Lady's dilemma Guillaume may be advancing his own plea for understanding and clemency. Desire wins a momentary victory over fear in both Lover and Lady, but when *Franchise*, *Pitié* and *Venus* and their allies are defeated by *Jalosie*, *Honte*, *Peors* and their servant *Dangiers*, which now possess the mind of the Lady, the Lover's rebuff is complete. In terms of troubadour poetry *sen e mezura* have overcome *folia*, and *temers* has overcome both *volers* and *dezirs*.

The Lover outside the newly built wall round the rose garden is in the classic situation of *amor de lonh*. In *Lanquan li jorn son lonc en may*, in the version in ms B published by Rita Lejeune³², Jaufre Rudel, sad and bowed down in his physical being, escapes into a vision of his imagination in which he hopes to find momentary joy in being with his lady:

Adoncs parra'l parlamens fis
Qand, drutz loindas, er tan vezis
Qu'ab bels [digz] jauzirai'solatz.
(V, 26 - 8)

*Then the perfect discourse will become
apparent when I, a distant Lover, will
be so close that with fine words I will
enjoy sweet converse.*

In this vision of what he hopes to achieve, he then chooses to leave his lady and return to the reality of his everyday life so that this will be illumined by his untarnished memory of her. The moment of love is contained in the poet's imagination and the wish for what might be, and at the end of his 'dream' he returns to disconsolate longing.

Guillaume's dream in the *Rose* also begins in the world of every day 'reality'. The Lover longs for a distant lady, rejoices in the moment of being with her, of realising his ideal of beauty and perfection, and then departs from her in disconsolate longing, not because of his own *temers*, as was the case with Jaufre Rudel, but because of the *temers* of the Lady.

Yet the Lover, once he has kissed the Rose, has the consolation of memory:

Je ne serai ja si dolenz,
S'il m'en sovient, que je ne soie
Toz pleins de delit e de joie.

(3488 - 90)

Compare this to Jaufre Rudel's plea:

Q'en breu veia l'amor de loing,
Veraiamen, en locs aizis,
Si qe la cambra e'l jardi
Mi resembles totz temps palatz!

(39 – 42)

*that I may see this far love soon, truly,
in suitable places, so that chamber
and garden might always seem to me to
be a palace.*

The word *veraiamen* here means 'truly, in the actual, living reality of being with the lady'. Jaufre Rudel hopes to achieve this in his vision of hoped for reality, and the Lover in the *Rose* achieves it in Guillaume's dream. After *Bel Accueil* has granted the Lover his kiss, Guillaume appears to move out of the framework of the dream into the present. He joins past and present, dream and reality, and hopes for reward from his lady. 'Now', he says, 'it is right for me to tell you of my struggle with *Honte*, and how I was sorely hurt, and the wall was built and the mighty and strong castle which Love then captured by its endeavours' (3499 – 3504).

Toute l'estoire vueil porsivre,
Ja parece ne m'iert d'escrivre,
Por quoi je cuit qu'il abelisse
A la bele, que Deus guerisse,
Qui le guerredon m'en rendra
Miauz que nule quant el voudra.

(3505 – 3510)

It is possible to see in this passage a parallel between the castle which will be captured by *Amors* (3504) and the reward for writing his poem which Guillaume awaits from his lady (3509 – 10).

Although the dream ostensibly begins again (3511), Guillaume's poetry is lyrical and the dividing line appears to be slender between the Lover pleading with *Bel Accueil* and Guillaume addressing his lady, and the tower may symbolise the cold and ordered manner of Guillaume's aloof *domna*:

La tor si fu toute roonde;
Il n'ot si riche en tot le monde,
Ne par dedenz miauz ordenee.

(3845 – 3847)

Guillaume appears to suffer with the Lover:

Mais je, qui sui dehors le mur,
Sui livrez a duel e a poine.
Qui savroit quel vie je moine,
Il en devroit grant pitié prendre.

(3948 – 51)

The image of the grain of corn dying in the ear:

Une male nue qui lieve
Quant li espi doivent florir,
Si fait le grain dedenz morir.

(3966 – 8)

is remarkably close to Bernart de Ventadorn's resigned
despair:

que pois l'arma n'es issida,
balaya lonc tems lo gras.

*for after the grain has gone from it, the ear
of corn sways for a long time to and fro.*

(XXX, 45 – 6)

Is this Guillaume addressing his lady, or is it merely the Lover
addressing *Bel Accueil*?

Mar vi les murs e les fossez
Que je n'os passer ne ne puis.
Je n'oi bien de joie onques puis
Que Bel Accueil fu en prison,
Car ma joie e ma guerison
Est toute en lui e en la rose,
Qui est entre les murs enclose;
E de la covendra qu'il isse
S' Amors viaut ja que je guerisse.

(3992 – 4000)

Is it not Guillaume who is cast down by Fortune's wheel (3981 – 3991
– *E je sui cil qui est versez*!)?

Par un poi que je ne font d'ire
Quant il me membre de ma perte,
Qui est si grant e si aperte;
Si ai peor e desconfort,
Qui me donront, ce croi, la mort.

(4038 – 42)

Guillaume appears to suffer with the Lover:

Mais je, qui sui dehors le mur,
Sui livrez a duel e a poine.
Qui savroit quel vie je moine,
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(4038 – 42)

Reference has been made earlier in this study to the genre of the *domnejaire* or *salut d'amour* in troubadour poetry. The *domnejaire* was normally a long poem of about two hundred lines in octosyllabic rhyming couplets which began with an address to the lady and ended with a plea for mercy. In his address to the lady in one of these works Arnaut de Mareuil calls her 'more fair than the fair day in May, sun in March, shade in summer, rose in may' (I, 184 – 6) and thinks, like Guillaume de Lorris, of past suffering, 'Lady, for a long time I have considered how I might tell you or have you told of my thoughts or the feelings in my heart, or through some messenger' (I, 9 – 12).³³ Was the framework of the past dream and of psychological allegory Guillaume's answer to this type of problem?

The *domnejaire* may end in a plea to Love and the lady as in Arnaut de Mareuil's 'Since Love has used you to conquer me, may Love, the conqueror of all things, use me to triumph over you' (I, 203 – 9); or a plea for mercy or death as in *Dona, la genser c' om demanda*, ascribed, probably wrongly, to Raimon de Miraval:

E si'm faitz be, yeu soi estortz,	<i>And if you act kindly to me, I am saved,</i>
E si'm voletz mal, yeu soi mortz,	<i>and if you wish me ill, I shall die, Lady.</i>
Dona! ³⁴	

It may be due entirely to coincidence but the ending of the *Rose*, as we possess it, is very close to this type of ending in the *domnejaire*. The Lover, addressing *Bel Accueil*:

Je ne sai or coment il vait,
 Mais durement sui esmaiez
 Que entroblié ne m'aiez,
 Si en ai duel e desconfort.
 Jamais n'iert rien qui me confort
 Se je pert vostre bienvoillance,
 Que je n'ai mais aillors fiance.
 (4052 – 4058)

It may well be, as Rita Lejeune has recently suggested³⁵, that the poem by Guillaume de Lorris closes here with the poet's plea and that this 'transition marquée de la recherche du temps perdu (le songe du poète) au temps retrouvé (la prière du poète)' provides a subtle ending which is unusual in medieval romance. But such an ending is not unusual in the love lyrics of troubadours such as Bernart de Ventadorn or in poems in the genre of the *domnejaire*. The purpose of this present study has been to indicate that, in spite of the outward form of the romance in his work, Guillaume de Lorris may have drawn a good part of his inspiration, his thematic structure and use of

personification, from the tradition of the early troubadour love lyric which was greatly concerned with the same struggle between desire and the restraints imposed by *Fin' Amors* which is central to the *aventure* in the *Rose*, and which moved easily, as the *Rose* does, from past to present and future time, and from the world of dreams and the visions of the imagination to everyday reality.

We cannot know whether Guillaume's *Rose* is complete in its existing form. But in the context of *Fin' Amors* and *amor de lonh* which is implicit in the reactions of the Lover and Lady, and of the subtle and delicate balance between Guillaume's different levels of intention, it would appear to have been an uncourtly act for Guillaume to address to his lady a poem, even disguised as a dream romance, in which Love finally conquers the Lady.³⁶ Guillaume may hope and imply (3502 - 4) that this will be the case, that *Bel Accueil* will be freed and that the *senefiance* of the work will lie in the reward which *la bele*, his lady, will give him:

Qui le guerredon m'en rendra
Miauz que nule quant el voudra.
(3509 - 3510)

This may be the *verité coverte* which will become *aperte* to his audience as the meaning of the dream unfolds (2070 - 6) and Guillaume makes his final, recognisable plea to the lady in the style of Bernart de Ventadorn and the *domnejaire*.

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NOTES

¹ For a discussion of this background: cf. E. Langlois, *Origines et sources du Roman de la Rose*, Paris, 1890; H. R. Jauss, *Form und Auffassung der Allegorie in der Tradition der Psychomachia von Prudentius zum ersten Romanz de la Rose in Medium Aevum Vivum Festschrift Walter Bulst*, Heidelberg, 1960, pp. 179-206; Id., *Genèse de la poésie allégorique française au Moyen-âge (De 1180 à 1240)*, Heidelberg, 1962 also in *Grundriss der romanischen Literaturen des Mittelalters*, vol. VI, ed. H. R. Jauss and E. Köhler Heidelberg, 1968, pp. 146-244. Id., *La transformation de la forme allégorique entre 1180 et 1240, d'Alain de Lille à Guillaume de Lorris in L'Humanisme médiéval dans les littératures romanes du XII^e au XIV^e siècle. Actes du colloque organisé par le Centre de Philologie et de Littératures romanes de l'Université de Strasbourg*, ed. A. Fourrier, Paris, 1964, pp. 107-42. Also a bibliography by M. R. Jung, 'Der Rosenroman in der Kritik seit dem 18. Jahrhundert,' *RF*, LXXVIII, 1966, 203-52. Id. *Etudes sur le poème allégorique en France au moyen âge*, Bern, 1971, p. 293, renews the theory that this bringing together of courtly elements in the *Rose* is why Guillaume refers to the *matire* . . . *neuve* of his poem.

² Quotations and line references are from E. Langlois, *Le Roman de la Rose par Guillaume de Lorris et Jean de Meun* vol. II, Paris, 1920. The Art of Love is enclosed within the whole story and not merely in the rules given by *Amors* or the advice given by *Amis* to the Lover.

³ This idea has been advanced by Rita Lejeune, 'A propos de la structure du *Roman de la Rose* de Guillaume de Lorris', *Etudes de langue et de littérature du moyen âge offertes à Felix Lecoy*, Paris, 1973, pp. 315-48. Professor Lejeune refers back to other theories about this *senefiance* proposed by E. Langlois, *Origines*, and H. R. Jauss, *Humanisme médiéval*. I am indebted to Madame Lejeune's study which has prompted me to expand ideas which I have indicated briefly in *Troubadours and Love*, Cambridge, 1975, chap. V.

⁴ In this study *Rose* stands for the *Roman de la Rose* of Guillaume de Lorris.

⁵ Cf. 'Three levels of love in the poetry of the early troubadours Guilhem IX, Marcabru and Jaufre Rudel' in *Mélanges Boutière*, Liège, 1971, pp. 571-87, and 'Jois, *Amors* and *Fin' Amors* in the poetry of Jaufre Rudel', *NMi*, LXXI, 1970, 277-305. This method of composing with layers of meaning had also been used in the genre of the romance by Chrétien de Troyes but with an intention quite distinct from that of Guillaume de Lorris.

⁶ Cf. C. S. Lewis *The Allegory of Love* (London, 1936-8), p. 129, however, who speaks of 'the very disastrous confusion which would identify the Rose with the Lady. The Rose, in Guillaume, is clearly the Lady's love,' and M. R. Jung, *Etudes*, p. 294.

⁷ C. S. Lewis, *ibid*, p. 119.

⁸ Quotations and numbering of poems by Raimon de Miraval (fl c. 1185 - c. 1213) from *Les Poésies du troubadour Raimon de Miraval*, ed. L. T. Topsfield, Paris, 1971.

⁹ Miraval also appears to be overturning courtly conventions in this poem; Cf. *ibid*. p. 270.

¹⁰ Cf. A. Roncaglia, 'Carestia', *CN*, XVIII, 1958, 121-37.

¹¹ Tobler - Lommatzsch, *Altfranzösisches Wörterbuch*, col. 1554. Cf. also *FEW*, XIV, pp. 658-9, for other examples (e.g. *jaloux* 'qui tient beaucoup à qch qu'il a' (13th century)).

¹² *Oiseuse* and *Déduit* represent qualities of mind which the Lover accepts as part of the courtly way of life. Together with *Amis*, *Malebouche* and *La Vieille* they would also belong to the courtly way of thinking of Guillaume's audience.

¹³ The belief that each member of courtly society has the duty to take an active part in the courtly happiness of that community. Cf. *Troubadours and Love*, Cambridge, 1975, chap. VIII.

¹⁴ *Poésies du troubadour Guillem de Saint-Didier* ed. A. Sakari, Helsinki, 1956, p. 130. See also M. R. Jung, *Etudes sur le poème allégorique en France au moyen âge*, Bern, 1971, pp. 131-2.

¹⁵ Edn. W. Keller. Cf also M. R. Jung, *Etudes*, p. 133.

¹⁶ C. F. A. Mahn, *Die Werke der Troubadours* vol. IV, Berlin, 1853, LXXXIV. See also J. Anglade, *Le Troubadour Guiraut Riquier*, Bordeaux, 1905, pp. 254-6.

¹⁷ Quotations and numbering from J. M. L. Dejeanne, *Poésies complètes du troubadour Marcabru*, Toulouse, 1909.

¹⁸ A less abstract method of describing inner conflict was the *monologue dialogué* practised by Peire Rogier and other troubadours. Cf. C. Appel, *Das Leben und die Lieder des Trobadors Peire Rogier*, Berlin, 1882, pp. 13-16, and M. R. Jung, *Etudes*, p. 124. C. Muscatine, 'The Emergence of Psychological Allegory in Old French Romance', *PMLA*, LXVIII, 1953, 1160-1182; sees discourses such as those by Love and Reason in Chrétien's *Le Chevalier de la Charrete* as forerunners of the allegorical figures in the *Rose*.

¹⁹ Edn. A. Jeanroy, Paris, 1924.

²⁰ Quotations and numbering from W. T. Pattison, *The Life and Works of Raimbaut d'Orange*, Minnesota, 1952. For a discussion of the poem *Can vei qe clars* see *Troubadours and Love*, Cambridge, 1975, chap. V.

²¹ For a discussion of this distinction see *NMi*, LXXI, 1970, 286-7.

²² Cf. *NMi*, LXXI, 1970, 277-305, and *Troubadours and Love*, chap. II.

²³ Discussion of this poem and quotations are based on the text ed. Rita Lejeune 'La chanson de l' "amour de loin" de Jaufré Rudel', *Studi in onore di Angelo Monteverdi*, Modena, 1959, vol I, pp. 403-42.

²⁴ Cf. *NMi*, LXXI, 1970, p. 278.

²⁵ Cf. R. Lejeune, *Structure*, pp. 330-2; M. R. Jung, *Etudes*, pp. 300-1. J. Frappier 'Variations sur le thème du miroir de Bernard de Ventadorn et Maurice Scève,' *CAIEF*, XI, 1959, 140-52; E. Köhler, *Humanisme médiéval*, pp. 147-64.

²⁶ Numbering and quotations from C. Appel, *Bernart von Ventadorn*, Halle a.s., 1915.

²⁷ Cf. *Deiosta-ls breus*, (VII, 28), in *Peire d'Alverna, Liriche*, ed A. del Monte, Turin, 1955, and *Sols sui* (XV.7), (with several other examples) in *Arnaut Daniel. Canzoni*, Florence, 1960.

²⁸ Cf. *Les Poésies du troubadour Raimon de Miraval*, Paris, 1971, pp. 59-62.

²⁹ Cf. Raimbaut d'Aurenga's description of harsh nature to symbolise the cruelty of life in his quasi-jocular 'upside-down' poem *Ar resplan* (XXXIX), and Arnaut Daniel's frequent description of the elements and natural obstacles for a similar purpose.

³⁰ Cf. Bernart de Ventadorn, XX, 37-45 and XLIV, 57-60, and Raimon de Miraval, XXVIII, 43-5.

³¹ The Lady and *Amors* can merge in troubadour poetry; cf. Bernart de Ventadorn, XXXI, 17-28 and Arnaut Daniel, IX, 35-68 and XI, 9-25. *Sire* (1977), the term by which the Lover addresses *Amors*, could also correspond to the masculine form *midons* in troubadour poetry, and be seen as an address to the Lady.

³² See note 23, above.

³³ Numbering of poems and texts (here translated into English) from P. Bec, *Les saluts d'amour d'Arnaud de Mareuil*, Toulouse, 1961.

³⁴ *Les Poésies du troubadour Raimon de Miraval*, Paris, 1971, p. 369.

³⁵ Rita Lejeune, *Structure*, pp. 347-8.

³⁶ On this point cf. D. Kelly in *A Medieval French Miscellany*, ed. N. J. Lacy, Univ. of Kansas Humanistic Studies, 42, 1972, pp. 61-78.