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**LA THÈSE A ÉTÉ  
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A COMPARISON BETWEEN THE ANGLO-NORMAN GUI DE WAREWIC  
AND THE MIDDLE ENGLISH VERSION CONTAINED IN  
CAIUS COLLEGE, CAMBRIDGE,  
MS. 107

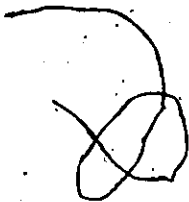
by

DWANE F. UNRUH

Thesis presented to the Department of English  
in partial fulfilment of the requirements for  
the degree of Master of Arts at the University  
of Ottawa, 1984.



UNIVERSITÉ D'OTTAWA  
UNIVERSITY OF OTTAWA



This thesis is dedicated to my parents,  
and to my wife, Margaret-Jane.

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## Introduction

Despite its great popularity during the Middle Ages, the Middle English Romance of Guy of Warwick has received little critical attention. Of the three more or less complete metrical versions that have come down to us, only one, that contained in the Auchinleck MS., has been studied in any depth.<sup>1</sup> Another, in the Cambridge MS.,<sup>2</sup> has received only passing remarks from critics, while a third has been almost entirely ignored. Although all three of these versions represent relatively close translations of their source, a thirteenth-century French poem written in the Anglo-Norman dialect,<sup>3</sup> the third version, contained in Caius MS., Cambridge 107, appears to be a more independent rendering than the other two.<sup>4</sup> By closely comparing the Caius MS. version of Guy with the Anglo-Norman version, one can readily see how the Middle English poet alters the French material to produce an independent work, not a slavish translation. The Caius poet omits many large sections and adds numerous short passages throughout the poem, enhancing in particular the dramatic impact, characterization, and thematic unity of the original. In this thesis, I have undertaken such a comparison in order to heighten our appreciation, not only of the Middle English version, but also of the Romance of Guy of Warwick in general. Although it is not my primary intention to defend the poem's literary merit, I hope, nonetheless, to bring out some of the positive aspects of the Middle English poet's treatment of the

material, and, in so doing, to note the themes and the narrative devices that merit critical attention.

While critics agree that the Middle English versions are translations of a French source,<sup>5</sup> none has been able to establish the precise texts of which they are translations. Consequently, it is impossible to say whether the Caius poet had before him the same French text as that which I have used in my comparison. Although I speak of the English poet as a "translator", then, it should be understood that the French text that I have used does not necessarily represent the poet's immediate source. Although we are not necessarily dealing with the actual source, however, critics generally agree that the original Anglo-Norman version could not have differed much from the text used here.<sup>6</sup> In any event, close comparison of the two versions reveals that we are dealing with a single body of romance materials shaped by two very different approaches to the materials. The result is two closely related versions, French and English closely paralleling each other in content but diverging significantly in their handling of this content:

Just as critics have yet to establish the exact French source of the Middle English translations, so they have yet to determine the ultimate source of the legend. Some critics believe that the tale is derived from a Scandinavian saga and that the culminating battle between Guy and the Dane Colbrand is inspired by the Battle of Brunanburgh.<sup>7</sup> According to Maria Legge, Guy's name is perhaps derived

from Wigod of Wallingford, Edward the Confessor's cup-bearer. She sees the tale as having its roots in legend, while further proposing the theory that the poem itself originated at Osenay in the thirteenth century, written by a canon there who wished to flatter the patrons of the abbey.<sup>8</sup> While these theories may be correct, the only certainty is that the author of Guy drew a great deal from the wide gambit of romance commonplaces, employing almost every topos found in medieval romance.<sup>9</sup>

While critics are uncertain of the origin of Guy, they are almost unanimous in their condemnation of it from a literary viewpoint, seeing it as wearisome, repetitious and unskilful, too long and too dull to merit the enormous popularity that it enjoyed during the Middle Ages through to the nineteenth century.<sup>10</sup> This general antipathy toward Guy is likely responsible for the lack of critical studies of the poem; only a few critics have heretofore noted its strengths, while all have noted its weaknesses. Drawing attention to its great narrative vitality, its sense of adventure and its rough but consistent characterization, these few critics have pointed out the technical skill needed to successfully compose the poem<sup>11</sup> but have not gone as far as to study Guy in detail or to point out the relative merits of the different versions.

My own comparison concentrates primarily on considerations of poetic technique and on thematic concerns, thereby fulfilling to some extent the need for extensive study

of the poem from a literary viewpoint. The thesis is divided into three main sections, each dealing with a separate literary concern. In the first chapter, I note that the Middle English poet tends to omit extraneous matter in the interest of narrative momentum, but that he shows, nonetheless, a strong concern for dramatic effect and clarity. Chapter II shows the English translator's strong interest in the primary characters and demonstrates his ability to produce characters who are more idealized, albeit also less refined, than their French counterparts. In the last chapter, I study the English poet's attitude toward battles, pointing out his general tendency to eliminate or shorten battle scenes while showing at the same time how he enhances the narrative by strengthening the thematic unity of the poem. An examination of these three topics, narrative technique, characterization, and battles, reveals the Middle English poet's skill in creating a distinct and generally more effective poem.

## Footnotes

1. The only major study of the Auchinleck version has been carried out by James Hartman Blessing in "A Comparison of Some Romances with the Old French", unpublished doctoral thesis presented to the Stanford University English Department 1959, pp. 70-124. An abstract of the thesis appears in DA 20 (1960), 3281. The only edition of the Auchinleck MS. version of Guy is published with the Caius MS. in Dr Julius Zuptiza's edition, The Romance of Guy of Warwick: Edited from the Auchinleck MS. in the Advocates' Library, Edinburgh and from MS.107 in Caius College, Cambridge, EETS ES 42, 49, 59 (1883, 1887, 1891; rept. London: Oxford University Press, 1966). All future line references to an English version of Guy are contained in the text and refer to this edition of the Caius MS.
2. The Cambridge MS. is edited also by Dr Julius Zuptiza and appears in a separate volume, The Romance of Guy of Warwick: The second or 15th-century Version (London: N. Trübner & Co., 1875-76).
3. The date of the earliest French version, according to Maria Dominica Legge, is "some time between 1232 and 1242". (M.D. Legge, Anglo-Norman Literature (London: Oxford University Press, 1963), p. 162). Charles W. Dunn gives the same date in his article, "Romances Derived from English Legends", J. Burke Severs, ed., A Manual of the Writings in Middle English: 1050-1500 (New Haven, Connecticut: The Connecticut Academy of Arts and Sciences, 1967), p.27.

4. This judgement is based in part on a comparison between the Auchinleck MS. and the Anglo-Norman text done by J.H. Blessing, op. cit., and in part on a preliminary comparison that I undertook between the other two English versions and the French.

5. Cf., for example, Anna Hunt Billings, A Guide to the Middle English Metrical Romances (New York: Haskell House, 1965): "The earliest known version of the story of Guy of Warwick is the Anglo-Norman romance of the 12th century, of which the different versions of the English romance are translations." (p.27).

6. Laura A. Hibbard, Medieval Romance in England (New York: Burt Franklin, 1963), states that "Weyrauch..., on comparing [the French manuscripts] with the Middle English manuscripts of Guy, found that the latter were in general translated from the second group of French texts" (p.128). Although this statement does not tell us which French text was used in making the Caius translation, it does bring us close. The French text that I have used, the only published text of Gui, uses as its base British Museum MS. Additional 38662 and Cambridge, Corpus Christi College MS. 50.7. Since the latter belongs to the second group referred to by Weyrauch, the version I have used here (Alfred Ewart, ed., Gui de Warewic: Roman du xiiie siecle (Paris: Librairie Ancienne Edouard Chapion, 1933)) may be quite close to the original. Speaking about Guy and its counterpart, Reinbrun, in the Auchinleck MS., Mrs Loomis states elsewhere that "[b]oth romances were apparently translated

7  
from the same source, which must have been close to the Old French manuscript, Additional 38662, of Professor Ewart's edition". (L.H. Loomis, "The Auchinleck MS. and a London Bookshop", PMLA 57(1942), 610.

7. Cf. M. Ashdown, "The Single Combat in Certain Cycles of English and Scandinavian Tradition and Romance", MLR 17 (1922), 123-130.

8. See her Anglo-Norman Literature, p.162.

9. Laura Hibbard writes: "It is futile to attribute anything in Guy, save the mere art of compilation, to its author.... The whole paraphernalia of romance appears in Guy." Medieval Romance in England, pp. 135-6.

10. Hibbard writes: "Though it passed from the hands of one rather dull redactor to another, its diversity of episode continued to attract the adventurous, the romantic, the pious alike." Medieval Roman<sup>ce</sup> in England, p.127. Cf. also Charles W. Dunn, op. cit.: "The Middle English Guy of Warwick does not deserve to have excelled the superior and more original Bevis of Hampton in popularity. Its incidents are unduly repetitive and prolix; the Middle English adapters show no inventiveness or critical sense...." (p.31).

11. For example, George Kane, in Middle English Literature: A Critical Study of the Romances, the Religious Lyrics, Piers Plowman (London: Methuen Press, 1951), states: "The same rapidity of movement [as that of Sir Firumbras] characterizes Guy of Warwick." This is a story reduced to its bare essentials of incident, without reflection, comment or criticism.... Such extravagant speed of movement is

the product of a highly developed special skill." (pp. 41-42). After giving an example from the poem, Kane then states, "Rough this may be, and medieval in the sense that the modern world has largely discarded the concepts which it [the quotation] embodies. But for all that its effect is the effect of the whole romance in any of its versions, strong, vital and lofty in tone." (p.42). Kane is perhaps the only critic who has praised Guy so highly, although not without reservations. Another scholar, Francis Xavier Siciliano, defends the poem's narrative structure, see his "Narrative Technique in Guy of Warwick", DAI 37 (1976), 3651A. Kane and Siciliano are almost alone, however, in their praise of the poem.

CHAPTER I  
NARRATIVE TECHNIQUE

Those critics who have praised the poem generally agree that the tremendous popularity of the Romance of Guy Warwick during the middle ages was largely due to its narrative vitality. G. Kane, speaking of Guy of Warwick and Sir Firumbras, states that their excellence "lies in their great vitality", and that "their best moments occur when this vitality acts upon material perfectly suited to express it".<sup>1</sup> As Dorothy Everett says, "What is certain is that medieval readers and hearers thirsted for tales of all kinds, enjoyed the mere narration of a series of events. Only by this supposition can we explain the duplication of incident in the romances.... The length of romances like Guy of Warwick is due to the same cause".<sup>2</sup> Because of the audience's general interest in action, narrative technique becomes a central concern for a translator of romances like the French Gui. The Caius MS. poet shows a definite concern with narrative technique in several ways, for instance by introducing passages that heighten the dramatic impact of a scene, by shortening overly lengthy passages and omitting unnecessary material, by clarifying the narrative through the increased use of transitional phrases, or by introducing transitional passages between episodes. By far the greatest number of changes that the

poet makes falls into the category of shortening overly lengthy passages, but the changes that most clearly indicate an interest in narrative technique are those that are introduced to heighten the dramatic effect of the narrative. Although such changes are not always improvements upon the French, the translator generally succeeds in making the pathos more obvious or in making the poignancy of a scene more striking. Most often the English poet will content himself with the simple interpolation of a few lines or words that add to the general sentiment conveyed by the French. Although on occasion he will introduce a longer section into the narrative, these longer sections are almost always under ten lines - a fact which indicates that the translator has not tried to improvise or to make major changes to the narrative outline of the poem.

One notable exception occurs toward the end of the poem, just after Guy's death. Here, at a point where the French poet merely moves on to describe Guy's funeral, the English translator introduces King Athelstan into the story to make a speech about Guy's heroic accomplishments. The speech consists of fifty lines (ll. 10,973 - 11,023) and stands out as the longest addition in the poem. It is skilfully crafted, stressing Guy's moral strength as well as his physical prowess:

In alle thys worlde ne was hys pere.  
 This gentylle kny3t that lyeth here,  
 Yf he had coveytede honoure,  
 He my3t have bene an Emperoure.

...

This gentylle Gye, of whome I talke,  
 Thorough alle the world hath he hys walke.  
 Alle falshede and trechory  
 Euer-more he wolde dystroye.  
 I may welle hyt avow ryght,  
 That he was a trew kny3t.<sup>3</sup>

(11. 10,988-91; 11,010-15)

At what is potentially the most dramatic moment in the poem, Guy's death, the English poet thus rekindles in his audience the admiration <sup>for</sup> Guy, which, although not forgotten, may have waned in the two hundred lines following Guy's last act of prowess. Moreover, the translator rouses the patriotism of his audience by making repeated reference here to Guy's role as defender of his country:

And [Guy] slow for Englondis ry3t  
 Of alle the worlde the strengest kny3t.  
 Also he slow here in Englonde  
 A dragon, for-sothe, as I vndyrstonde,  
 Fulle fer in the north contree.  
 Alle ye hyt know that here be;

So that twyse this blessyd kny3t  
 Hath savyde Englonde with hys my3t.

(ll. 10,980 - 87)

By thus stirring the hearts of his English audience, the poet draws his tale to a conclusion on a more dramatic note.<sup>4</sup>

Shorter examples of the poet's concern with dramatic effect occur regularly throughout the poem. For example, the English translator makes several minor additions and alterations to the scene in which Guy and Herald are ambushed by Duke Otes' men. At the very outset of the scene, he adds two lines that heighten the audience's curiosity about what is to follow. The French text passes rapidly from the description of Guy's victories among the Lombards to the relation of the ambush:

Le Lumbarz l'aiment e tienent cher,  
 Pur ço qu'il ert larges e despendant,  
 Curteis e preuz e vaillant.  
 Cum il vint d'un turneiement,  
 Qui ert devers Bonevent,  
 El cors ert d'un espee nafré...

(ll. 1,180 - 85)

The English, however, supplies the following transition:

The lombardes him loued in-liche;  
 For he was curteys, large and free  
 And of moche might and grete bountee.  
 Nowe of a straunge case y shalle you telle,  
 Ye that wolle a while duelle,  
 That Guy befelle comynge fro a turnement  
 That was withoute Boneuent:  
 In the body he wounded was...

(ll. 1,264 - 71)

The simple addition of two lines and of a few words draws the audience's attention to the scene about to take place. A few lines later, the English translator further adds to the dramatic effect of this scene by emphasizing Duke Otes' hatred for Guy. The French describes Otes' feelings for Guy in four lines, while the English has ten:

Dunc se pensa li duc Otun,  
 Qui mult fu cruel e felun,  
 De Gui de Warewic qu'il unques n'ama,  
 Puis qu'en Bretaigne le nafra...

(ll. 1,187 - 90)

That aspied welle the Duke Otoun,  
 That was vntruste and feloun ,  
 That he wolde bee a-wreke that daie  
 On Guy of Warrewik, if he may<sup>e</sup>;  
 For he him wounded at a tournement,  
 As y before tolde verraiment;  
 Therfor Guy was yet him lothe,  
 And fulle depe he swore his othe  
 That he wolde on him wroken bee  
 Or he wente out<sup>e</sup> of that contree.

(ll. 1,273 - 82)

These additions help to clarify the narrative by more overtly reminding the audience of the earlier scene in which Guy wounded Duke Otés, but they also serve to heighten the audience's concern for Guy's safety at this point.

Later, in the same scene, the English poet again takes advantage of a crucial moment in the narrative by building upon the audience's concern for Guy and his men. Just before the ambush is about to take place, both the English and French texts speak of Guy's ignorance of what is about to happen, but the English emphasizes more the utter desolation of the upcoming scene:

To their place they [the Lombards] wende snelle,  
 And houed there softe and stille,  
 As Guy of Warrewik shuld comme  
 Not knowynge of that wicked treason,  
 Ne of the sorowe neuere the moo,  
 That him was commynge to;  
 For alle his felawes that good were,  
 Euerychoon he loste thann there,  
 And his owne lif had forlore,  
 Ne were goddis helpe before,  
 Thurghe the traitours that were his foon,  
 That kepte him for to slee anoon.

(ll. 1,317 - 28)

The line "And houed there softe and stille" is a particularly apt addition as it effectively creates the sense of calm before the storm. The French version is much shorter and less foreboding:

Tut dreit al pas s'en sunt alé,  
 U Gui de Warewic deveit passer.  
 Mais il ne set le grant encumbrer  
 Que lui est ja tost a venir,  
 Se Deu nel volt garantir.

(ll. 1,224 - 28)

It may well be that the shorter French version is just as effective as the lengthy English passage, but clearly the English poet shows here the same concern for dramatic effect that he has shown in the passages discussed previously.

This type of expansion of narrative comments is not the only method that the English translator uses to heighten the impact of a scene. One of his favorite methods is that of increasing the amount of direct discourse, as he does with King Athelstan's speech discussed above. The translator shows his predilection for direct discourse by changing numerous narrative statements into speech, although he is not completely consistent in this regard, as will be seen below. Generally, the changes that the poet makes from indirect to direct speech add to the dramatic effect of a scene, usually by rendering the emotions of the main characters more explicit or by adding to the length of an especially poignant speech. One of the clearest examples occurs at a particularly dramatic point in the narrative. Herald, Guy's life-long companion, has just received what appears to be a mortal wound from Guy's enemy, Don Gauter. The French text hastily describes the scene in which Guy discovers that Herald has been felled:

Quant Gui vit Heralt trebucher  
 E aloigné de sun destrer,  
 Pur poi que de doel n'araga;  
 S'il pot, ja le vengera.  
 Gunter de Pavie ferir va...

(ll. 1,327 - 31)

The English characteristically seizes the opportunity to dwell upon a potentially dramatic scene by interpolating a speech into the narrative:

Whan Guy sawe heraude felde,  
 To-hewe his hauberk and his shelde  
 (And of his hors felled he was  
 As a dede man uponn the gras),  
 And sawe the blode that ranne him fro,  
 Wonder he thoughte, and seide thoo:  
 "Thou lordynge, to the y seye,  
 His dethe thou shalt fulle dere abeye!  
 And by him that made sonne and mone,  
 Thou shalt wite swithe sone  
 That thou shalt it forgete nought  
 That thou him hast to dethe brought."  
 Guy withe spores smote his stede,  
 As a man that had grete nede.  
 Than withe alle his mighte he smote him to...

(ll. 1,441 - 61)

The addition of minor details, such as the broken shield and Herald's blood, renders the scene more vivid and gives more weight to Guy's reaction to the scene. Guy's speech also renders the scene more vivid, but at the same time it expresses in words the desire for revenge that the poet's audience feels at this point, thus making the scene decidedly more dramatic.

A later episode involving Guy and Herald shows again the English poet's tendency to add direct discourse to a scene, but here the French text, using narrative commentary rather than direct speech, exploits the dramatic potential of the moment just as well as the English does. At this point, Herald, who has been cured of his wound by a monk, meets up with Guy in his travels. Neither of the two recognizes the other until Herald finally tells Guy his name. In the French text, Guy kisses Herald and cries for joy when he discovers that his life-long companion is alive:

Quant Gui oit Heralt nomer,  
 A terre se met del destrer,  
 Heralt entre ses braz saisi,  
 Unc de rien tant ne s'esjoi;  
 Plus de cent feiz l'ad beisé,  
 De joie des oilz ad pluré:  
 "Ahi! Heralt, bel compaignun!

Dune conuissiez vus Guiun,  
 Que tant soleies jadis amer?  
 Pur quei ne vols od mei parler?"

(1,577 - 86)

Herald then faints upon hearing Guy's name and the narrator adds the comment:

Qui lur veist la joie demener,  
 Chascun pur altre de joie plurer!

(ll. 1,591 - 2)

The English poet omits the kissing scene and the narrative comment and introduces in their place a short repartee to convey the emotions of each of the characters upon discovering that the other is still alive:

Whan Guy herde heraude so speke,  
 Of his teres he gan downe reke.  
 "Allas, heraude, maister myn !  
 Knowest not Guy, a felawe of thyn?"  
 "Certes," quoth heraude, "sir, nay:  
 Dede he was goon many a day."  
 And he answerd, "y am Guy."  
 "A, sir," quoth heraude, "mercy."

(ll. 1,749 - 60)

Both the English and French take advantage of the dramatic potential of the scene, but the English poet shows once again his predilection for direct discourse.

The English poet, however, is not entirely consistent in changing from indirect to direct discourse, occasionally even moving in the opposite direction by paraphrasing speeches or by eliminating them altogether.<sup>5</sup> To some extent this lack of consistency may be viewed as a want of skill or patience on the part of the English poet, but for the most part I believe that he purposely chooses to eliminate certain unnecessary speeches from the narrative to quicken the pace of the story. Narrative momentum thus becomes another of the poet's central concerns, occasionally even over-riding his concern for dramatic effect.

The best example of paraphrasing for the sake of narrative momentum occurs at line 1955 of the English poem.<sup>6</sup> At this point, the emperor of Lombardy holds a council to decide what he should do about Guy of Warwick. The English version omits a long speech by Duke Otes and then paraphrases the emperor's response to the speech. In the matter of a few lines, the English thus moves from the emperor's opening words at the council to the preparation for battle:

To his barones than he [the emperor] seide:  
 "How shalle we doo, and what is your rede?  
 I shalle neuere bee gladde nor blithe,  
 Bot it bee awreke right swithe  
 Of Segwyn and of Guy also,  
 That my folke haue brought in woo;"  
 And commaunded his dukes and barones alle  
 To bee redy in armes at euery calle.

(ll. 1,949 - 56)

The preparations for battle are then made and the battle begins twenty-five lines later. In the French version, the following speech by Duke Otes precedes the final two lines of the above passage:

"--Sire, ço dist li dux de Pavie,  
 De ço ne vus doillez mie!  
 Ainz que li tièrz jorz seit passé,  
 D'els serrez vus ben vengé;  
 De voz baruns en pernez,  
 Qui d'armes sunt mielz preisez,  
 De Sessoigne le duc Reiner,  
 E li conestables Waldemer;  
 E jo ensemble od els irrai,  
 Bele chevalerie i amerrai;  
 A Arascune nus enveiez;

Se Gui e li dux seient trovez,  
 Se les traitres ne vus rendums,  
 E en vostre chartre nes metums,  
 Ne quer tenir chastel ne tur,  
 Ne de Pavie rien de l'honor."

(ll. 1,925 - 40)

Following this speech, the emperor responds by naming at length each of the commanders of his troops and by telling them in essence to "bee redy in armes at every calle," as the English translator has phrased it. A sixteen-line speech is thus omitted, followed by a two-line paraphrase of a ten-line speech. It cannot be denied that the translator has made an awkward change to his text here, since the speech by Duke Otes is made in response to the emperor's question "How shalle we doo, and what is youre rede?" In the English version, the question remains unanswered and the jump from the emperor's speech to the preparations for war is overly abrupt. However, the speech that the English translator omits is not otherwise essential to the narrative. In fact, this entire scene does little to add to the dramatic effect of the coming battle and functions rather as a transition from one battle to the next. The English translator has thus accelerated the pace of the narrative without losing dramatic effect, although, as I have stated, he may have sacrificed narrative clarity in the process.

On other occasions, the English poet maintains clarity while effectively eliminating long speeches that detract from narrative momentum. For example, the episode in which Guy offers to undertake the task of delivering a message to the pagan sultan is almost entirely transformed by the contraction and omission of long speeches. In total, from the beginning of the episode until Guy's acceptance of the mission, the English poet reduces the number of lines by almost three-quarters, most of the omitted material consisting of direct discourse. For instance, the evil steward's excessively lengthy speech is reduced from forty-six lines in the French to only fifteen in the English. Little dramatic value or clarity is lost, however, while the pace of the narrative is substantially increased. Furthermore, the English translator does not allow the steward, Morgador, even such a short speech without interruption. For the sake of variety and narrative momentum, the poet breaks up the speech by introducing a question into the middle of it. The fast-paced English version reads as follows:

"Vnderstonde me," quoth Morgadour .

"The sowdan hathe for his folke sente:

In-to alle paynym the sonde is wente.

So moche folke he hathe for-sente,

The to besege verament.

To him, y rede, thou sende thy sonde

In sauacion of the and alle thy londe,  
 That loue and pees bee betwene you two,  
 Tille alle this rancour bee a-goo."

"Who durste," quothe the Emperour, "thider wende?"

"Sir, a good knyght hardy and hende  
 Of thy house, y the aplighte,  
 Guy of Warrewik of grete mighte,  
 And heraude, that other the beste:  
 In theim two thou may welle truste."

(ll. 3,744 - 60)

In the French version, the steward begins with seven lines of introduction, proceeds to say at some length what the steward in the English text says here, and finally adds some more precise details about what the message to the sultan should say:

"Al riche soldan si mandez  
 Que un jur a lui prendre volez;  
 Quant vostre regne volt conquere  
 E par force volt aver la tere,  
 Querge le cors d'un chevaler,  
 Par qui la puisse deraisner;  
 E vus un altre quergez,  
 En qui ben vus affiez

E qui vostre terre puisse defendre.

Al soldan ço faites entendre:

E si vostre home le sien veint

E par bataille ço seit atteint,

Vostre terre quite aiez;

Al soldan iço mandez:

Si par aventure sun chevaler

Peust vostre ocire u afoier,

De vostre tere triu li rendez;

Cest covenant vus entre afiez."

(ll. 3,719' - 36)

The French poet's love for rhetoric and for battle details, a point to be discussed in a later chapter, clearly slows down the narrative to no purpose here since the offer of single combat that the steward suggests in the omitted passage is not carried through in either the French or the English version. The English poet has merely omitted an insignificant detail from the narrative, while effectively maintaining the momentum of the episode.

Following this speech by the steward, the English translator condenses a lengthy discourse by the emperor and omits an unnecessary speech by Clistor, a minor character, but again omits no essential details from the narrative. Clistor's speech is particularly unnecessary, since he never reappears

in the story and since all he says is that he is too old to be chosen as messenger. The only dramatic effect that his speech may have comes from his reiteration of the fact that the mission is extremely dangerous and from his affirmation that no-one has ever returned from such a mission before:

Dune vus sovent des set baruns  
 De Grece, des plus nobles Griffuns,  
 Qui vus en message i enveastes  
 Al soldan, mar le vus pensastes?  
 Les chefs solement vus renveiad...

(ll. 3,789 - 93)

While the English loses this foreboding reference to a previous episode involving the sultan, the omitted speech on the whole does not dwell on the impending danger. The rest of the speech, some fourteen lines, concentrates solely on Clistor's age. Moreover, the English poet provides another way of increasing the suspense without including this long-winded speech: a few lines earlier, just after the steward, Morgador, proposes that Guy be sent on the mission, the translator stresses the danger of Guy's undertaking by adding the following lines:

The Emperour seide: "Morgadour, bee stille:  
 Toward Guy thou has euyl wille.

He ne shalle on such message wende,  
 Bot for my barones y shalle sende."

(ll. 3,765 - 68)

The emperor's words spell out clearly the danger involved if Guy goes on the mission. The English loses little suspense, if any, by reducing the amount of dialogue in this slow-paced episode.

The English poet's concern for narrative momentum does not stop at reducing the amount of direct discourse in a scene; he also contracts lengthy passages of narrative commentary and even omits entire scenes at times. For example, after the English translator has hastily established the reconciliation between Duke Loyer and Tirri by omitting long speeches and numerous entreaties, he then moves on to Guy's return to England, omitting a long section from the French. In the French version, Guy does not return immediately to England but goes instead on a hunting expedition in which he meets up with a wild boar. He slays the boar and eventually slays Earl Florentine's son in self-defence. Despite the length and complexity of this episode, the English translator has chosen to omit the entire three hundred and twenty-nine lines that this section takes up in the French version.

(ll. 6,805 - 7,134) If narrative momentum is at all praiseworthy, the English text clearly gains from the omission

of this episode. Florentine, like the minor character, Clistor, never reappears in the poem and his role here has no bearing on the succeeding action. Furthermore, in the French version, Guy is forced into the position of slaying an innocent man, Florentine's son - an action that hardly compares with the noble deeds he accomplishes throughout the poem. The dramatic impact of the French episode, especially toward the end, where Guy spares Florentine's life, is obscured by the fact that Florentine is not one of Guy's enemies but is rather an innocent man. In sum, this episode does nothing to advance the progress of the narrative and is of no use to the English poet, who is more interested in moving on to the more important and more dramatic battle between Guy and Colbrand.

While the English poet shows a general concern for narrative momentum by omitting both dialogue and narrative action, he occasionally slows the pace of his story down in order to increase the clarity of the narrative. In the opening of the poem, for example, the English translator shows clearly this concern for the audience's comprehension of the narrative. The French text vaguely summarizes part of the story:

De un cunte voluns parler  
 Ki mult fait a preiser,  
 E de un sun seneschal

Ke preuz ert e leal,  
 E de sun fiz, un damaisel,  
 Qui mult par ert e gent e bel,  
 E cum il amat une pucele,  
 La fille al cunte, que mult ert bele.

(ll. 19 - 26)

The story then abruptly begins with the statement:

En Engleterre uns coens esteit...

(l. 27)

The English, however, provides a general summary of the entire poem:

For why as of an Erle j shalle yow telle,  
 How of hym it beefelle;  
 And of hys stewarde, withoute lesynge,  
 And of the stewarde sonne, a fayre yonge thynge,  
 That gentil was and fayre bee-seene,  
 And how he louede a mayden sheene,  
 The Erles doughter, that was so bryghte,  
 And how he spoused that swete wyghte,  
 And how that he reynbroune beegate--  
 Alle y kanne telle yow that--  
 And how he wente into wildernesse:  
 Alle y canne telle yow as it ys.

(ll. 21 - 32)

The English poet is concerned that the audience know precisely what he is going to tell them. Furthermore, he makes the transition from one section to the other less abrupt by adding a transitional phrase:

A wysemane it vnto vs seyde  
 That it wrote and in ryme it leyde.  
 I wolle it not any longer conncelle,  
 But open the sentence as ye may fele.

(ll. 33 - 36)

Such small changes do not produce a drastic effect on the narrative, but cumulatively they show a definite interest in narrative style and clarity.

With few exceptions, this concern with making transitions less abrupt and with making the narrative clearer runs throughout the text. The most striking example comes in the section that describes Guy's meeting with Herald after years of separation. The French version, jumping from the description of Guy's travels to that of his meeting with Herald, provides no transition between episodes:

Mult est ore Gui desiré  
 De reines, de dames del regné;  
 Mes amer nule ne voleit,

S'amur en Felice mis aveit.

Que par doner, quei par largesce,

Que par bunté, quei par prouesce,

N'est chevaler tant preisé

Desqu'en Antioche la cité.

Cum Gui repaire de berser,

Un povre home vit devant li aler...

(ll. 1,545 - 54)

Because the scene does not bear an introduction of any sort, the audience is not prepared for the dramatic meeting to follow. Perhaps the French poet wishes to surprise his audience by the unexpectedness of the meeting between Guy and Herald. The English poet, for his part, characteristically chooses to make the dramatic episode prominent and to clarify the events leading up to the meeting by adding the following transitional section after the reference to Antioch:

Guy him spedde nyghte and daie,

Toward Englond he toke his weye.

Off Guy y shalle leue nowe,

And a litelle while telle yow

Of heraude another stounde,

How he was heled of his wounde.

Whanne he felte him-self hoolle and quarte,

Of the Abbot he toke his leue and did departe;

His lorde Guy he goothe sechinge.  
 Nighte and daye for him biddinge,  
 As Guy toward Englund toke his wey:  
 Crist him saue that best may!

(ll. 1,707 - 18)

If this introduction is not enough to alert the reader to the presence of Herald in the upcoming scene, the poet explicitly states a few lines later that the pilgrim that Guy meets is actually Herald:

At a pynacle of the see  
 He sawe a man sitte of ruly blee  
 In a pouere pilgrymmes wede,  
 And that was heraude veraily in-dede.

(ll. 1,719,- 22)

Clearly the English poet is not interested in building up the suspense of the following scene. He rather alerts his listeners immediately to the fact that the dramatic meeting is about to take place and that they should therefore be attentive. The French, however, conceals Herald's identity until he finally tells Guy who he is. It is hard to say which of the two versions is the more dramatic one, but clearly the English is the clearer of the two: the audience knows at all times who is really speaking and what is taking place.

The poet's concern with clarity, as well as his interest in narrative momentum, does not necessarily always involve the addition of a transitional section. The poet sometimes merely alters a few words to provide a smooth transition between one episode and the next. One such alteration shows a good deal of ingenuity on the part of the English poet and indicates that even when he wishes to condense his material, he still concerns himself with making clear and smooth transitions between scenes. The French poet provides the following description of Duke Otes' reaction to the news of Guy's escape before describing at length the Duke's trip back to Pavia with Tirri, Herald and Oisel:

Atant se sunt [the lombards] tresturnez,  
 A lur seignur sunt repeirez.  
 Mult est li dux Otun marri,  
 Quant Gui s'en est d'els parti...

(ll. 5,941 - 44)

The English translates this passage and then skips down seventy-four lines to the following passage:

Mais la pucele [Oisel] tut el pensa,  
 Qu'ele iloec ne mustra:  
 Que anceis que il l'espusera,  
 D'un cutel se oscira;

Mais de tant se conforta  
 Qu'en Gui durement s'afia,  
 Pur ço qu'il ert eschapé  
 Quide par sa grant bunté  
 Qu'il engingnast de la prisun  
 Le cunte Terri sun compaignun.

(ll. 16,019 - 28)

While omitting the seventy-three lines between these two passages, the English poet has not needed to add a transitional section in jumping from the description of Duke Otes to that of Oisel. He merely puts the two French passages together and changes the context of the "Mais" in line 6,023 above. The English version runs as follows:

Ayene than they [the lombards] bee comme  
 To the Duke Otes alle and somme,  
 And tolde him alle the sothe anone,  
 How Guy is ouere the water goonne.  
 Than is the Duke Otes fulle sory  
 That so withe lif escaped is Guy.  
 But that mayde was glad, sikirly,  
 That Guy was so goon, truly,  
 So as he escaped was;  
 For welle she hoped by somme cas  
 He wolde bringe by somme Kaste  
 Oute of prison hir lemman in haste.

(ll. 5,845 - 942)

The English poet has thus been able to reduce the length of his narrative without adding a transitional section and without losing clarity. Just as he balances additions for dramatic effect with reductions of lengthy passages, the translator offsets his concern for narrative momentum with his concern for clarity, generally maintaining an effective equilibrium between the two. A similar balance is also maintained between the poet's concern for narrative momentum and his interest in characterization, the topic that I intend to discuss in the next chapter.

## FOOTNOTES

1. George Kane, Middle English Literature: A Critical Study of the Romances, the Religious Lyrics, Piers Plowman (London: Methuen Press, 1951), p.40.
2. Dorothy Everett, "Characterization of the Medieval Romances", in P.M. Kean, ed., Essays on Middle English Literature. (Oxford: Clarendon Press, 1959), p.12.
3. I have expanded any scribal contractions; for example, "~~an~~" in line 10,988 is expanded to "alle". Since Zupitza states, in his edition of the Cambridge manuscript of Guy, that the flourish at the end of some words ending with an "n" does not represent an omitted letter, I have neither reproduced the flourish nor added a letter in its place. (Cf. Julius Zupitza, ed., The Romance of Guy of Warwick: the Second or 15th Century Version Edited from Cambridge University Library MS. Ff. 2.38, Published for The Early English Text Society, Extra Series, Nos. 25 and 26 (London: N. Trübner & Co., 1875-6), p. ix.)

4. It should be noted that the French does not conclude at this point, while the English does. The French text continues on to tell the story of Reinbrun, Guy's son. Perhaps the fact that the French version does not finish immediately after Guy's funeral is a sufficient reason for the lack of a long speech at this point, but given the fact that Guy is the central figure of the poem, an elegy would seem to add to the dramatic impact of his death even if the English had, like the French, continued on rather than stopped.
5. Almost all of the other examples of changes from indirect to direct discourse occur at much less significant moments in the narrative, though the number of instances strongly indicates the poet's bias for direct speech. One of the more dramatic changes is the following:

Gui ses armes ad demandé,  
Mult s'est gentement armé,  
E il e ses compaignuns...

(ll. 1,795 - 97)

To begin this battle scene, the English poet chooses the more dramatic direct discourse:

Thanne seide Guy, "Lordingis and knyghtis,  
Ayenst them lete we dresse vs."

(ll. 1,947 - 48, page lll (see Note 6 below))

In this case, Guy's short speech heightens the drama of the approaching battle scene, but the poet shows himself inconsistent later on when he eliminates direct discourse for no apparent reason:

Sarazins saillent, sil volent prendre.

"Par fai! fait il, trop puis atendre!"

Puis ad trait le brant d'ascer,

Des esperuns fiert le destrer.

"Soldains, dist il, vus le comparez,

Tut li premer la teste perdrez."

(ll. 3,959 - 64)

The sarasyns fast aboute him gan goon..

By Seynt Denys Guy gan swere,

And if any so hardy were

To comme to him withe any shonde,

He shuld him slee with his honde...

(ll. 3,954 - 58)

This change is precisely the opposite of that made in the example above, and yet the two contexts are almost identical.

We can conclude that the poet is occasionally inconsistent in changing passages into direct speech and that he occasionally takes a dramatic scene and makes it less dramatic for no apparent reason. However, I hope to show in the following section that the English translator usually does have a purpose in cutting out direct speech, especially when he is dealing with a major episode in the narrative.

6. In his edition, Zupitza has mistakenly repeated the numbering of the lines falling between line 1,905 and line 2,006. Because of this error, there are two occurrences of line 1,955. The one cited here is from page 117. Future references to lines that fall within this space will be accompanied by a page reference.

CHAPTER II  
CHARACTERIZATION

Given the English translator's concern with narrative momentum, one might assume that characterization would suffer greatly from the many omissions of speeches and of narrative action discussed in the previous chapter. However, just as the English poet, in his treatment of the material, rarely sacrifices dramatic effect or clarity for the sake of narrative momentum, so he generally enhances the major characters while eliminating many of the less important speeches. The translator's skill lies mainly in his ability to underscore the predominant traits of each of the major characters, making that person more praiseworthy in the eyes of the audience. In particular, the two most important characters, Guy and Felice, are presented in the English version as even more laudable than they are in the French. Guy is generally more magnanimous, more pious and more daring in the English, while Felice is more learned and more devout.

The English narrator stresses Guy's moral qualities especially, introducing numerous statements about Guy's moral virtues. At times these statements are made by the narrator himself, while at other times the comments are made by other characters. In addition, the English narrator attributes more acts of magnanimity to Guy than the French narrator does, particularly

insisting on Guy's exemplary character by telling us that the hero refuses all gifts offered to him. At one point, Guy is welcomed home by the Duke Rohaude, who, in the French version, simply offers Guy presents:

A Warewic puis s'en ala;  
 Le cunte Rualt iloec trova,  
 Qui mult richement l'ad receu,  
 Car mult est a lui ben venu;  
 Sun or li offre e sun argent,  
 Dras de seie e veisselement.

(ll. 1,029 - 34)

The mention of gifts here does little to add to our appreciation of the hero. The English translator, however, adds some details about Guy's welcome and then states that Guy refuses Rohaude's gifts:

To Warrewik than he is fare:  
 The Erle Rohaude he fonde there,  
 That faire vnderfonge him and his feere;  
 For he was him bothe leef and dere.  
 He kissed him fulle swetely  
 And of his presente thanked him hertly.  
 To his lemmane he is welle-comme,  
 And him to kisse she makethe hir bownne.

The Erle proferd him siluer and golde,  
 And noothinge therof take he wolde.

(ll. 1,101 - 10)

Guy's homecoming, described in more detail by the English poet, gives a better indication of the hero's outstanding moral character, which comes through especially in his refusal of all gifts offered to him.

Later on, the English poet again insists on Guy's exemplary character when Guy is welcomed by the King of Apulia. In the French, the description of Guy's arrival is less developed than in the English:

En Puille puis s'en ala,  
 Al rei qui mult l'onura;  
 Asez li offre or e argent  
 E ço que lui vient a talent.  
 Par la tere vait turneier,  
 Mult est amé e tenu chier;  
 Tant ad esté el pais,  
 De turneier en ad le pris.

(ll. 1,511 - 18)

The mention of gifts seems to have become a set formula in the French version, used whenever Guy arrives in a new land.

The English translator shows more concern with the audience's appreciation of the hero by adding the statement that Guy refuses the gifts offered to him and by describing at greater length Guy's accomplishments in Apulia:

...and wente his wey  
 Toward Poyle right as he may.  
 To the kinge of Poyle he was welcomme,  
 And that he knewe fulle sone.  
 Of siluer he bade him and of golde,  
 And Guy therof nought take wolde.  
 At euery place in turnement  
 Guy had the pris verament.  
 Was ther noon in alle the londe,  
 That Guyes dyntes might withstonde.  
 Therfor men loued him swithe,  
 And Vnderfange him fulle blithe;  
 Withe alle good men he was leef and dere,  
 And therwithe-alle their pleyfere.

(ll. 1,669 - 82)

The statement that Guy is loved by "alle good men", when coupled with Guy's refusal of gifts, further shows the English narrator's general tendency to stress the hero's moral qualities and to reinforce the audience's appreciation of Guy. In the English version, we see Guy as even more praiseworthy and magnanimous than he is in the French.

Guy's reaffirmation of his religious devotion - his "moniage" - plays a central role in his character development in both versions, but the English poet tends to stress Guy's piety, especially at dramatic moments in the narrative. One instance, coming at the dramatic parting of Guy and Tirri, shows again the hero's magnanimity in his refusal of gifts while revealing at the same time the religious motivation for his magnanimous action. After Guy's triumph over Amorant, the French version does not even mention any offer of gifts, while the English supplies the following short interpolation:

Terry for-yate in no manere  
 The treasoure than in the Rochere  
 That they found betwene hem two  
 By the way as they gan goo.  
 To gornoyse he dyd hyt bryng:  
 Ther was many a rych thyng.  
 He yave hyt alle to sir Gye,  
 But he wold none, securly:  
 Of gold and syluer had he no thought,  
 But to serue god, that hym bowght.  
 And he bad yeve some pore man with hys hond,  
 And with that other a-store hys land.

In contrast with the earlier refusals of gifts, which came before Guy's "conversion", this refusal insists on Guy's religious motivation. Not only does he refuse the presents offered to him, but also he shows his charitable nature by giving them away to a poor man. Moreover, the English poet clearly states that Guy's charitable action is motivated by his love of God. In the English version, the hero is just as magnanimous before his conversion as he is after it, but the poet shows Guy's greater devotion to God after his conversion, insisting even more on the hero's exemplary character in the second half of the poem.

Another example of this insistence comes toward the end of the poem, when, in describing Guy's death, the narrator adds several statements to heighten our esteem for the dying hero. First, he tells us that Guy kisses Felice "fayre and curtesly" (l. 10,941) just as he is about to die. The kiss, a gesture of Guy's undying love for Felice, reinforces the notion that the hero, in leaving his wife to become a pilgrim, gave up the thing that he had desired the most. Then, at the moment of Guy's death, the English narrator inserts a few short comments to bring out the pathos of the scene and to remind the audience of the moral virtues that Guy embodied while alive. While the English narrator dwells on the dramatic death of the hero, the French scene is rather curt:

Cum ele [Felice] en l'ermitage entra,  
 Le cors sun seignur esgarda,  
 En halte voiz leva un cri,  
 E il ses oilz en overi;  
 L'alme de lui s'en alad,  
 E saint Michel receu l'ad  
 Od grant joie e od duz chanz  
 Des angles qui i furent tanz,  
 Qui requirent l'alme benuree,  
 A Deu del ciel l'unt presentee.

(ll. 11,559 - 68)

Both the English and French describe the same scene, including the ascent to heaven of Guy's soul after death, but the English version reinforces Guy's saintliness by adding short comments at the moment of Guy's death and at the end of his ascent to heaven:

She arose and went in Ry3t drerly;  
 Her lordys body she lay ther bye.  
 Rewly she cryede ther for the nonys,  
 And he lokyde on her onys:  
 He kissed her fayre & curtesly;  
 With that he dyede hastylye.  
 Ther dyed the noble kny3t sir Gye:  
 Seynt Mighelle was ther fulle redye

With mery song of angellys bry3t,  
 And bare hys soule to hevyn ly3t,  
 And presentyde hit to the heveyn Kyng;  
 Ther shalle he be with-owte endynge.

(ll. 10,937 - 48)

Not only is the pathos increased by the addition of a mere three lines (ll. 10,941, 10,943 and 10,948), but also the hero's strong moral character and his saintly nature are summed up by the two lines, "Ther dyed the noble Kny3t sir Gye," and "Ther shalle he be withoute endynge."

Yet another aspect of Guy's character that is made more prevalent in the English version involves his relationship with those around him. Guy's love for Felice and his friendship with Herald, in particular, stand out more in the English version, showing Guy's loyalty and devotion to others more clearly than in the French. The love scenes especially illustrate the translator's concern with characterization. Not only does the English poet exaggerate Guy's love for Felice, but also he expresses the hero's feelings for her with more tenderness than his French counterpart does. When Guy bemoans his love for Felice, the English version shows both the strength and the tenderness of Guy's love:

Nowe is Guye in grete tēpēste,  
 Sorowe he makethe withe the moste;

For loue that he had to the maye  
 His sorowe encressed nyghte and daie.  
 Nowe is Guy<sup>e</sup>, so euylle bee stadde,  
 Hym self he helde for a mann madde.  
 For the sorowe that him befallen is,  
 Ofte he bemenethe him self y-wis:  
 "In wicked peyne sey y may,  
 That y ne may beholde hir eyen gray,  
 Hir graye eyen, hir nebbe so shene;  
 For hir my lif is in a wene.  
 To hir y shalle telle my thoughte,  
 For whom y am in this sorowe broughte.

...

Yf I my sorowe hir doo not telle,  
 Allas, wrecche, how shalle y duelle?  
 Allas, wrecche, that me is woo!  
 Ine wote what y may doo... ."

(ll. 273 - 86; 293 - 96)

The first few lines, which dwell on the strength of Guy's  
 love for Felice, are not found in the corresponding French  
 passage. Furthermore, the much shorter French speech makes  
 no reference to Felice's "eyen 'gray" and on the whole lacks  
 the tenderness of the English version:

"Que frai jo, las, tant sui chaitifs!

Tant mar vi Felice od le cler vis!

A lui n'os mustrer ma dolor,  
 Que pur lui ai e nuit e jur,  
 Ne james ne li musteraï;  
 Ico coment faire ne l'oseraï... "

(ll. 251-56)

In the French version, Guy appears less passionate than he does in the English, largely because of the use of more rhetorical figures in the French. Guy's reference to "le cler vis" of Felice, for instance, is more formulaic than the English reference to her "eyen gray", and the repetition of "Allas, wrecche", though rhetorical, more effectively shows Guy's despair.<sup>2</sup>

While Guy's love for Felice is made more prominent in the English version, his friendship with Herald is no less important there. When Herald is supposed dead, Guy shows his great love for his companion more emphatically by stressing his sorrow at the loss of his friend and by repeatedly wishing that he had died instead of Herald. After slaying Herald's "murderer", Guy curses his dead foe, not merely for having slain his friend, but also for having allowed Guy to live while his friend lies dead. The English poet describes the hero's revenge on Don Gauter, the Lombard who fells Herald, as follows:

Guy withe spores smote his stede,  
 As a man that had grete nede.  
 Than withe alle his mighte he smote him to,  
 Fulle euen he karffe his herte in two.  
 And ther in grene he felled him downe,  
 And bade him Cristes malesoune,  
 For that he did heraude slee,  
 And lete him on lyue bee.

(ll. 1,457 - 68)

The French version makes no reference to Guy's malediction of his foe; the corresponding lines in the French simply describe Guy's revenge:

Gunter de Pavie ferir va;  
 Escu ne halberc ne lui aida;  
 Lé quor li trenche e le pulmun,  
 Mort l'abati enz el sablun.

(ll. 1,331 - 4)

The addition of three lines in the English version again makes the scene more dramatic at the same time as it emphasizes the strength of Guy's loyalty to his life-long companion, Herald.

If the English poet regards magnanimity, piety and loyalty as important aspects of Guy's character, he sees Guy's

prowess and daring as even more integral to the hero's character. The translator frequently heightens our appreciation of Guy by interpolating bold speeches by the hero into the narrative just before he rides into battle. The scene in which Guy and his men are ambushed by the Lombards at the Forest of Plaines provides the best example of how the English poet brings out the hero's resolute courage. First, Guy more explicitly describes the risk that he and his men take by standing their ground:

Guy of that Mule alighte,  
 And on his stede lepte, and gan his armes righte,  
 And seide to his felawes alle:  
 "Fulle deere oure liffis we selle shalle.  
 Oure dethe is here as now, y speke,  
 Bot we manly vs awreke.  
 Eche helpe him self, nowe it thus is,  
 And y shalle doo what y may ywis:  
 As dere as y may, y wolle  
 To the traitours lombardes-my lif selle."

(ll. 1,339 - 48)

Compare the opening of this speech with that of the French speech:

Del mulet mult tost descent,  
 Sun cheval munte, ses armes prent,  
 E dit a ses compaignuns:  
 "Ore vus defendez cume baruns!  
 Chascun ore defende sei,  
 E jo ferai si jo puis mei;  
 Al plus cher que jo purrai,  
 As Lumbarz feluns me venderai."

(ll. 1,239 - 46)

The English version, by insisting more on Guy's defiance of death, not only increases the dramatic tension of the scene, but also brings out one of the hero's most dominant characteristics, his courage.

Later, in the same episode, the English poet illustrates Guy's courageous spirit by adding some bold speeches to support Guy's daring actions. The first comes after Guy has felled one of his enemies, a Lombard. The French poet gives all the dialogue to the Lombard and lets Guy's actions speak for themselves:

Atant es vus un Lombard,  
 Qui mult par ert de male part!  
 "Gui, fait il, ore vus rendez!  
 Par mun chef n'eschaperez!

Al duc Otun afié l'ai,  
 Que vostre cors lui rendrai,  
 Ainz qu'il ait le gué passé."  
 Gui de Warewic l'ad encuntré,  
 Par force grant colp lui va ferir,  
 L'alme del cors li fait partir.  
 Un altre Lumbart ferir ala...

(ll. 1,257 - 67)

The English poet takes advantage of the dramatic potential of the scene by having Guy utter a triumphant boast after he has felled his enemy:

With that comme a Lombard ride,  
 As a man of grete pride.  
 "Guy," quothe he, "yelde the anone,  
 Or ye bee dede euerychone.  
 To the Duke Otes y haue the plighte,  
 Thy body to bringe him anone righte."  
 The Lombard was hote withoute lette,  
 And Guy him hathe withe harme grette;  
 He ne spared for noo drede,  
 That deed he felled him in the mede.  
 "By the trouthe," quothe Guy, "that y shalle my lemman yelde,  
 Thou shalt not thy trouthe to the Duke holde."

(ll. 1,359 - 70)

Guy's speech shows the hero both defiant and confident. Since the truth of Guy's "threat" is beyond question as his enemy is already dead, Guy's remark is markedly triumphant, mocking his foe in an almost jocular tone. Immediately following this speech, when Guy turns to slay another Lombard, the English poet again gives the hero a triumphant speech not found in the French version:

To another lombarde he smote anone,  
 That thurghe the body his swerde gane goonne:  
 "Nor thou, traitour, thou ne shalle me lede  
 To thy Duke that is so fulle of quede,  
 Nor to his prisoun for the bee broughte."

(ll. 1,371 - 75)

Again the defiant and triumphant tone of the speech adds to our appreciation of Guy's character. In this episode on the whole, the English translator succeeds in presenting Guy as a more confident and courageous hero, defiant in the face of almost certain death.<sup>3</sup>

While Guy is clearly the central figure in the poem and while none of the characters even approaches Guy in terms of character development, Felice la Belle, primarily because of her relationship to the hero, occupies an important place in both the English and French versions. As he does with

Guy, the English translator dwells on certain aspects of Felice's character in order to strengthen the general impression that she leaves on the audience. From the very beginning of the poem, he stresses Felice's physical beauty, her courtly accomplishments and her moral qualities.

In both the English and French versions, the first description of Felice, coming early in the poem, gives a strong impression of Felice's character, but the English narrator spends more time describing both her physical and her moral virtues.

The French description of Felice's physical appearance is shorter and less vivid than the English, encompassing only ten lines while the English version consists of nineteen:

Sa grant belté ne puis cunter:  
 Pur la plus bele l'unt choisie:  
 Ore est raisun que l'um vus die  
 Un petitet de sa grant belté:  
 Le vis out blanc e coluré,  
 Long e traitiz e avenant,  
 Bele buche e nes ben seant,  
 Les oilz veirs e le chef bloi,  
 De lui veer vus semblast poi;  
 Bien faite de cors, de bel estature,  
 Tant par ad dulce la regardure...

The French poet uses primarily abstract and imprecise terms like "coluré," "avenant" and "bele" to describe the heroine, while the English adds several more specific details to this description, including a vivid comparison of Felice to a falcon:

Hir grete beaute y can not dyscryue:  
 For the fairest men chesen hir y-wys.  
 That y you telle, sothe it is.  
 Of hir beaute yet a litell wighte:  
 Withe a faire visage louely in sighte,  
 Hir skynne was white of brighte coloure;  
 Bodied wele and of grete valour ;  
 Large tresses, and wele bee-cominge,  
 Browes bente and nose welle sittynge;  
 The mouthe so wele sittynge ywys,  
 To kisse it ofte it was grete blys;  
 Withe grey eyene and nekke white,  
 Hir to see it was grete delite.  
 Hir bodye welle sette and shaply:  
 By too daies ther was noon suche truely.  
 Gentil she was and as demure  
 As girfauk, or fawkon to lure,  
 That oute of muwe were drawe;  
 So faire was noone, in sothe sawe.

On the whole, the English translator paints a clearer picture of the heroine by including details such as the bent brows and the large tresses (perhaps a mistake for "Long e traitiz" (French l. 57)), as well as by adding the final comparison to a falcon:

If the English poet sees Felice's physical beauty as an important aspect of her character, he regards her courtly accomplishments as no less important. He expands on the French description of Felice's knowledge and wisdom and even goes as far as to declare her better than any cleric:

She was therto curteys and free ywys,  
 And in the .vii. artes welle lerned, withoute mys.  
 Alle the .vii. artis she kouthe welle,  
 Noon better that euere mane herde telle.  
 Hir maisters were thider comme  
 Oute of Tholouse alle and somme;  
 White and hoore alle they were,  
 Bisy they were that mayden to lere;  
 And they hir lerned of astronomye,  
 Of Ars-meotrik, and of geometrye.  
 Of Sophestrie she was also witty,  
 Of Rethoric, and of other clergye;  
 Lerned she was in musyke;  
 Of clergie was hir noon like.

The French is much more reserved in its praises:

Curteise ert e enseigné,  
 De tuz arz ert enletré;  
 Ses meistres esteient venuz  
 De Tulette, tuz blancs chanuz,  
 Ki l'aperneient d'astronomie,  
 D'arismatike, de jeometrie;  
 Mult par ert fere de corage...

(ll. 63 - 69)

In the French version, Felice is learned, but she is not necessarily the wisest or most learned person in the world. In the changes that the English poet makes, one can see the translator's general tendency to emphasize the main characters' most important traits, in this case Felice's great knowledge.

The English poet later gives Felice an opportunity to prove her learnedness and wisdom. When Guy faints before his loved one, Felice's servant reproves the heroine for refusing Guy's offer of love. The French version apparently introduces the servant's speech for dramatic effect only and then leaves the maiden's reproof without a reply:

A une pucele dunques dist [Felice].  
 Qu'ele entre ses braz le [Guy] preist,

E en veie d'iloec le' meist.  
 Atant vint ele corante,  
 Gui mult forment compleignante:  
 "Par Deu! fait ele, que hom apelé,  
 Si del mund fuisse la plus bele  
 E fille al plus riche empereur  
 Qui portast corone a nul jur,  
 E il fust en m'amur si suppris  
 Cum il est en vostre, ço m'est avis,  
 M'amur deveé ne li serreit,  
 S'il amer issi me voleit."  
 Gui de pasmeisuns revint;  
 La pucele entre ses braç le tint.

(ll. 570 - 84)

The English translator evidently sees this speech as damaging  
 to Felice's pure character and thus inserts the following  
 reply by the heroine:

To a maide she seide thoo:  
 "Take him vp in thyn armes twoo,  
 And ley him vp fro the grounde,  
 Tille him bee past that bitter stonde."  
 "By god of heuene," that maide seide,  
 "Thoughe y were of the worlde the fairest maide,

And the Richest Kyngis Doughter were  
 That in this worlde crowne dooth bere,  
 And he of my loue desirous were,  
 As he is of thine in stronge manere,  
 Ne wolde y him my loue werne,  
 And he me wolde therof lerne.["]

Felice the faire answerd therto:

"Avoide, dameselle, why seist thou so?  
 So thou shuld not rede me;  
 Thou art to blame forsothe y telle the.  
 Thou hast ofte herde this speche,  
 That we ne shuld noman beseche,  
 But they shuld beseche wommen  
 On the fairest manere that they kan,  
 And assaye yf they spede may  
 Either by nighte or by day."

Guy of swounyng awaked thoo...

(11. 603 - 27)

Felice's reply not only defends her actions and clears her of all guilt but also shows her sententious nature and, at least for a medieval audience, her wisdom. She recognizes that a woman should not appear overly eager to accept the advances of a man and that he must prove himself worthy of her affections. Moreover, this speech lightens the tone of the following scene, in which Felice threatens Guy with death at the hands of her father. The audience of the English

version realizes that Felice is merely following the dictates of propriety, while, in the French, the heroine's words could be taken more seriously and she could appear unreasonably cruel toward Guy.

Another aspect of Felice's character that the English poet stresses is her religious devotion. Just as the English description of Guy's death emphasizes Guy's piety, that of Felice's death emphasizes her devotion to God. After Guy's death, Felice is left alone to pray. In the French version, she serves God faithfully until her death, which comes fifty days after her husband's:

Chascun s'en va en sa contree,  
 Fors la dame, qui est domoree  
 E dit que ja d'iloec n'en partira;  
 Tant cum ele vivre purra,  
 Tut dis servir i voldra  
 Pur sun seignur qui tant ama.  
 E ele si fist verraiment,  
 Car mult i servi bonement,  
 Grandes almosnes i feseit,  
 Tant cum ele i viveit.  
 Aprés ço gueres ne vesqui,  
 Hastivement sa vie feni,  
 Cum en l'estorie avoms trové,

E ben fait a crere, pur verité,  
 Qu'ele après la mort sun seignur  
 Morut al cinquante jur.....

(ll. 11,611 - 26)

In this passage, the connection between Felice's devotion and her hasty death is not explicitly stated. The English poet, however, makes Felice's death a direct reward for her faithfulness and adds several commendatory remarks about the heroine:

Euery man gan hedyr (sic.) fare  
 But the lady gentille and free:  
 Styller ther wolde she bee.  
 Fro thens wolde she not fare  
 While she levyde neuer-mare,  
 But seruyd God with good prayer  
 For Gye, her lorde, that was so dere;  
 And so she dyde, with-owt fayle,  
 Nyght and day with gret traveyle  
 In goddys seruyse ny3t and daye.  
 Alle that tyme that she ther laye  
 Euer she dyde almes dede,  
 And god a-quyte welle her mede;  
 And euer she bad god besyly  
 That she my3t dye after hym hastyly.

the  
She dyed at <sup>the</sup>fourty daye.

After Gye, as I yow seye.\

(ll. 11,041 - 57)

Felice's virtue is more explicitly rewarded in the English - "And god a-quyte welle hir mede" - showing more clearly the exemplary nature of the heroine's character. The fact that she dies soon after her husband becomes, in the English version, a sign of God's approval of her entire life.

Another important method that the translator uses to build up the main characters is that of playing down the role of the minor characters in the poem. He seems to show interest in the minor characters only to the extent that they enhance our appreciation of Guy and Felice. Athelstan's speech is a clear example of a passage introduced largely for the sake of building up the hero, although Athelstan's character may also be said to gain from the insertion of the speech.<sup>4</sup> Such additions are rare, however; the English poet generally tends to reduce the amount of lines dealing with less important characters, even eliminating some minor characters, such as Clistor and Florentine.<sup>5</sup> His treatment of the minor characters reinforces his tendency to add to our estimation of the main characters: Guy and Felice stand out more prominently because those around them are generally less developed.

Numerous examples can be cited to illustrate the English poet's relative lack of interest in the development of the minor characters. When Guy and Herald take their leave of the western emperor, for example, the French version states that the emperor desires both to remain with him:

A l'empereur cungié pris ad,  
 E il em plorant li donad,  
 E des chevalers de la cité,  
 De tuz en ad pris cungé.  
 La veissez gent duel demener  
 Pur Gui, que ore s'en deit aler;  
 Les femmes e tuz les enfanz,  
 Les petiz plurent e les granz,  
 Kar tant cum il ert en la terre,  
 De nul vivant ne credrunt guere.  
 L'emperere ad Heralt apelé,  
 Entr'els dous l'ad araisoné:  
 "Sire Heralt, ad mei remanez;  
 Ben vus di, e tut assure seiez,  
 Que jo en cest an vus durrai  
 Le plus riche honor qu'en ma terre ai.  
 - Sire, fait il, vostre merci!  
 Ben savez que jo sui od Gui,  
 De lui ne m'en departirai  
 Pur nule richesce que aver purrai."

Herald shows himself here, in refusing the gifts offered by the Emperor, as magnanimous and as self-sacrificing as his companion, Guy. The English translator retains the passage describing Guy's leave-taking but omits the section that would show Herald's faithfulness and magnanimity:

Now Guy of the Emperour his leeu take hathe,  
 And he alle wepinge him it yaf,  
 And at the knyghtes of the Citee,  
 Of theim alle his leeu toke he.  
 Ther men might see folke sorowyng  
 For Guy that was fro theim goyng,  
 And womene and children many oon:  
 For him they wepe euerychoon;  
 For, whiles that he was withe theim in that stede,  
 Of noon Enmyes they durste drede.

(ll. 4,471 - 80)

One cannot even say that the English poet omits the following section concerning Herald purely for the sake of narrative momentum, because he replaces the omitted passage with a section, not found in the French, describing Guy's departure at greater length:

<sup>e</sup>  
 Guy, homme to his ynne is goo,  
 And erly on morowe aroosse tho:  
 To Englund to wende, god it wote,

Is his purpose fulle and hote.  
 And so Guy forthe rightis is goo:  
 Therfor the Emperour was fulle woo;  
 And so was blancheflour the shene:  
 For his loue she suffred grete teene.

(ll. 4,491 - 98)

The English translator clearly shows his primary concern with Guy by stressing the hero's importance to the community while playing down the importance of the secondary character, Herald. While he omits an illustration of Herald's strong moral character, the poet repeats, in the above passage, the notion that the Emperor and all the rest of the community are sorry to see Guy leave.

While the English poet centres his concern in this way on the two primary characters, Guy and Felice, and while, as I have attempted to show earlier, the translator generally renders these two characters more praiseworthy in the audience's eyes, his treatment of the main characters occasionally loses some of the subtlety of the French. Guy's torment over Felice provides the best example of this loss of subtlety. The French poet illustrates Guy's turbulent state of mind by involving Guy in a lengthy debate about whether he should tell Felice of his love for her. After describing Guy's anguish, he provides the hero with a short speech asserting

his resolution to keep his feelings to himself, followed by a longer speech in which the hero changes his mind:

En sun corage ad purpensé  
 Que nuls le sace qui seit né.  
 "Mielz voldrai, fait il, languir  
 Desque m'estoce ici morir,  
 Que li quens ocire me feist  
 U en sa chartre me meist."  
 Tele demeine Gui sa vie  
 Deske la feste seit partie;  
 Puis s'en est il purpensé:  
 "Que frai? tant sui maleuré!  
 De doleir nen ai repos,  
 Ma dolur a lui mustrer nen os;  
 Sovent ad esté reprové,  
 Ço dient, que force pest le pré;  
 Amur m'esforce de aler,  
 Voille u nun, si m'estut mustrer  
 La dolur e la gref peine  
 Qui tuz jurz si me demeine.  
 De ma dolur ne li est mie,  
 Poi li chaud ore de ma vie;

...

Ço que li pleist de mei fera;  
 Mielz voil certes qu'ele me oscie  
 Ke lunges me dure ceste vie."

In this passage, Guy's initial resolution slowly gives way to the precisely opposite view. In the space of twenty-seven lines, the French poet subtly moves from the categorical statement:

"Mielz voldrai, fait il, languir...  
Que li quens ocire me feist... ,"

to the statement:

"Mielz voil certes qu'ele me oscie  
Ke lunges me dure ceste vie."

The latter statement is carefully phrased to echo the former and to remind the audience of Guy's earlier resolution, illustrating graphically the hero's slow but complete reversal. The English poet omits this subtle movement from one opinion to another by cutting out the first six lines of the above passage and by paraphrasing the rest:

Thus lyueth Guy in grete turmente  
Tille the feest was ouer wente;  
Afterward he bethoughte is  
That he dothe as the man wyse,  
That he shalle loue bot strengthe haue  
Him self whan him luste to withe-drawe.

Than thinkethe he, good it is hir to shewe  
 The peynes that for hir greueth me newe:  
 And she of my sorowe knowethe noughte,  
 To ende y wolde my lif were broughte.

...

Yf that she wolle, she may me spille;  
 Bot for alle that y ne leue wille.

(ll. 325 - 34; 339 - 40)

The movement from one opinion to the other is more abrupt than in the French, and the effect of the verbal echoing is altogether lost in the English version. Although Guy's character does not suffer greatly from these alterations, the English translator shows himself here less interested in the subtleties of the human psyché than the French poet does.

The best example of the French poet's greater interest in psychological realism again involves Felice. When Guy tells his bride that he has decided to leave her and to dedicate himself to God, she responds in a truly human manner, showing the French poet's knowledge of human nature:

" - Sire, fait ele, que avez vus dit?  
 Avez mei vus dunc en despit?  
 Ore sai que altre femme avez.

Pur lui deguerpir me volez,  
 A li ore vus en irrez,  
 Ja mes ne repairer.  
 Deus! tant mar fu unques né!"  
 Atant chai a terre pasmee.

(ll. 7,635 - 42)

Guy's response is no less human, combining both impatience and tenderness in a subtle blend:

Gui entre ses braz la releva,  
 Par grant amur l'areisuna;  
 "Dame, fait il, laissez ester!  
 Cest duel, que valt a demener?  
 Pur nule rien ne maindrai,  
 Cest eire pur Deu enpris ai;  
 E vus ici remaindrez,  
 Od voz amis que vus avez;  
 Sagement vus contenez,  
 Pur m'amur vus confortez,  
 Car enceinte estes d'un enfant  
 De qui avrez confort mult grant... ."

(ll. 7,643 - 54)

The English poet omits these two speeches as well as most of the following dialogue between Guy and Felice. Although

one could contend that the poet does not appreciate the realistic passions portrayed here, it is equally possible that he regards these speeches as not befitting such ideal characters as Felice and Guy. Since his primary aim is to idealize the hero and heroine, not every aspect of their character interests him. The above passages appear, then, to portray a Guy and a Felice too human for the English poet, and he therefore passes over this section, despite its dramatic value. As was the case with the poet's interest in dramatic effect in Chapter I, his concern with character development is not hindered to any great extent by his tendency to omit large sections of the French poem. In fact, he is able to produce more heroic and more praiseworthy characters than his French counterpart does, drawing his audience's attention more closely to the best features of the hero's and heroine's characters. In his treatment of battles, a subject to which I now turn my attention, he again omits large narrative sections, while, as I hope to show, sustaining the audience's interest in the outcome of the many battle scenes in which Guy appears.

## FOOTNOTES

1. This was the case with King Athelstan's speech discussed in Chapter I. Cf. p. 10 above.
2. In the English version, Guy shows his tenderness for Felice in a number of other speeches that he makes. The alterations to the French are slight but convincing. In one speech, Guy tells his love that he lives only because she does. The French version again shows a predilection for rhetorical figures:

"Par vus ai certes la vie;

Se ne fuissez, jo fuisse morz... ."

(ll. 1,042 - 3)

The French poet looks for effect in the juxtaposition of "fuissez" and "fuisse" and in the symmetry of the statement. While the English poet also uses a rhetorical figure, he introduces a term of endearment:

"My lif y haue, lemmane, thurghe thee: "

Ne were thou, lemmane, dede y were... ."

(ll. 1,118 - 19)

The repetition of "lemmane" produces a slightly more emotional tone. Moreover, the tenderness of this speech is later reinforced by the introduction of the line:

"Armes y toke for loue of the... ."

(l. 1,121)

Even when Guy curses the day that he first saw Felice, his words betray his tenderness for her:

"Why ne may y dede bee,  
Whan y ne may hir mery yen see,  
That hathe alle myn hertis thoughte?

(ll. 529 - 31)

The French version of these lines is shorter and less passionate:

"Pur quei ne puis ore morir,  
Quant ne la vei a mun pleiser?"

(ll. 495 - 6)

Guy is generally more tender in his references to Felice in the English version, repeatedly referring to her eyes and mentioning more often his love for her and the pain he feels because of it.

3. In addition to the changes discussed above, the English poet further alters our perception of Guy's character by

omitting most of the references to Guy's fainting.  
 Perhaps these omissions merely reflect a cultural change  
 caused by a difference in time between the French and  
 English versions, but, nonetheless, omissions such as  
 the following appear to reflect a concern with the way  
 that the audience views the hero:

Amur le [Guy] fait a tere chair,  
 Amur le fait tost tressaillir;  
 Amur le fait oster ses dras;  
 Sovent se clame chaitif e las...

(ll. 401 - 4);

(Here, Guy is speaking to the doctors about his "illness":)

"Dunques ne sai quei jo face;  
 Chascun membre me chet d'altre,  
 Pasmere me fait tres fez u quatre."

(ll. 484 - 6);

(Here, Guy is speaking to himself:)

"Deus! fait il, tant faz que fol,  
 Ma folié me vendra al col,  
 Cum ore vois ma mort querant!"  
 Apuié s'en est a itant,  
 Puis chet, si s'est pasmé...

(ll. 517 - 21)

Such instances of what might have been considered excessive pathos are consistently omitted by the English poet, who evidently sees them as unbecoming of the hero.

4. Cf. p. 10 above.
5. Cf. pp. 25 and 27 above.

### Chapter III

#### Battle Scenes and Thematic Unity

Since The Romance of Guy of Warwick is primarily a narrative of Guy's adventures, most of which involve battles, a careful examination of such scenes is very rewarding to the reader searching for the primary aims and interests of the English redactor. In contrast to the French poet, who delights in nothing more than the description of a battle, the English translator seems to show a general lack of interest in battle descriptions for their own sake, omitting many lengthy passages and even entire scenes. Yet, while he omits a good deal of material from the battle scenes, the translator does not simply shorten every such scene; occasionally, he leaves an episode intact or even adds details to it. A thorough study of his varying treatment of battles quickly reveals how he exploits battle scenes to further develop the main themes of the poem and to make them more prominent. In particular, he consistently uses the more important battle scenes to reinforce one of the major themes of the poem, the importance of loyalty to one's fellow man and to God. While showing a general lack of interest in unnecessary battle scenes, then, he demonstrates a keen interest in those battles that advance the narrative and that tie in with this particular theme.

The translator's general tendency to omit unnecessary battle scenes manifests itself most prominently in his description of the long war between Duke Segwyn and Emperor

Reyner. Many descriptions of battles are omitted and others shortened, including one (ll. 1,947-90) that is reduced by over half of its original length. In this case, the translator omits the entire description of Guy's defeat of the German forces -- a passage in which Guy exhibits a great deal of prowess. The French version is not unduly long or drawn out, recounting briefly the rescue of Guy by the knights from the city and then describing in twenty-five lines the battle between Segwyn's forces and Reyner's:

Guy se tresturne erralment,  
 E ses compaignuns ensement;  
 Les Alemans vont ferir,  
 Rien nes volent esparnir.  
 Cum li chevaler de la cité  
 Igo unt cen esgardé,  
 A lur ostels s'en vont armer,  
 Gui voldrunt secore e aider;  
 Puis s'en vont tuz communalment,  
 Gui socurent hardiment.  
 La veissez tanz colps doner,  
 Tanz chevalers entrefuster,  
 E des lances e des espeies  
 Entr'els doner tantes colees,  
 Tanz chevaux veissez estraire

....  
 Mult ad Gui ben espleité  
 Od l'aie de la bone cité;  
 Les Alemans unt desconfiz,

Morz e retenuz e ocis.

Arere s'est Gui returné

Od le guain qu'il ad guaigné....

(ll. 1,835-47 ; 1,855-60)

This passage, bearing the marks of the high style of epic poetry, is representative of the French poet's treatment of battles. He always gives a great deal of weight to any battle scene, whether it describes an important action or, as in this case, an insignificant one. The English poet, for his part, sums up this entire mêlée in just four lines:

Than Guy ayene wente fulle sone,

And his felawes withe him echone.

The Almaignes they haue ouere-comme,

Somme sleyne and somme nomme.

(ll. 1,969-90, p. 111)

While this summary appears inadequate on its own, one must remember that, even in the shortened English version, the war described in this section lasts for well over five-hundred lines before peace is concluded between Duke Segwyn and the German emperor. Since in the French version the war encompasses over eight-hundred lines, the omissions that the English poet makes perhaps reflect a justifiable impatience with the prolixity of the French. Moreover, little is lost by the omissions since the scenes omitted add little to the thematic or dramatic value of the narrative. In the French passage cited above, the magnificence of Guy's acts of prowess is obscured by his being rescued since Guy does not show himself

able to handle the situation on his own. Furthermore, as with most of the poet's omissions, this battle does not affect in any way the outcome of the war since Guy must later defeat the Germans again. In sum, this battle has considerably less significance than the greater story of Guy's attempts to win Felice or his eventual conversion, the primary thematic interests of the English poet.

The longest omission in the poem comes when Guy helps to defend Tirri's father against the Lombards. In all, the English poet omits five-hundred-and-forty-eight lines from the French, most of which describe battle scenes. While this omission indicates again the translator's impatience with the French poet's lengthy descriptions, it also shows his desire to place more emphasis on the parts of the narrative that tie in with the overlying plot. The sections that the translator omits appear neither essential to the narrative as a whole nor thematically significant, the important part of this episode being not the war as such but rather the outcome of the war, that is, the second ambush of Guy's men by Duke Otes. The English poet, recognising the importance of the ambush, plays down the other parts of this episode in order to draw the audience's attention to Duke Otes' treachery. In summing up over five-hundred lines of battle in two lines, the translator passes immediately from the description of Guy's and Tirri's arrival to that of the treachery:

Fulle gladde was therle Aubry  
 For the commyng of his sonne Terry,  
 And ouere alle other of Guyes commyng,  
 That good Knyght was, withoute lesinge,

So longe to bataille they been goo,  
That betwene theim moche sorowe is doo.

'Lordinges,' seide the duke Otoun,

'Vnderstonde to my resoun .

Welle ye wite Terry, that here is,

Hath agilted the Duke loyer, 'ywis,

That him forth bredde, and armes yaf,

And <sup>u</sup>eyl him aquytte he hathe,

Whan he bringethe vnkouthe folke moche

Vpon his lorde so dedeliche.

Bot y haue besoughte the Duke so

Withe my frendes also,

That foryive him hathe he for euere moo,

And grete worshipe he wolle him doo.'

(ll. 5,019-5, 646)

The peace that Duke Otes brings about here is merely a ruse to trap Guy and Tirri and is therefore particularly important in setting up the ambush. While this speech is more or less a literal translation from the French and while it is consequently not given any more space in the English version, the English poet gives greater emphasis to Duke Otes' treachery by greatly reducing the amount of action around this speech.

Not only is dramatic effect and clarity heightened by the omission of the long and unnecessary battles leading up to the above speech, but also the theme of loyalty that runs throughout the tale stands out more prominently because of the omission. The English version, by leaving out the battle that ensues after Guy's and Tirri's arrival, juxtaposes the scene in which Guy and Tirri become sworn

brothers (ll. 4, 905-25) and the scene in which Duke Otes betrays the two friends, thereby contrasting an act of loyalty with an act of betrayal.<sup>1</sup> This change not only increases narrative momentum but also enhances the thematic unity of the poem, bringing out the themes that otherwise lie buried in the overwhelming succession of battles and wars.

While most of the English poet's omissions or contractions of battle scenes add to the narrative or thematic quality of the poem in this way, one could perhaps justifiably argue that the translator's treatment of Guy's fight with the dragon loses dramatic effect while failing to advance the narrative in any significant way. In the English poem, this episode takes no longer than fifteen lines to describe -- just long enough for Guy to strike the dragon twice before felling him:

Guy is in-to a launde goo  
 Where the dragon woned tho.  
 Whan Guy sawe him so grisely,  
 Of him he was not alle trusty.  
 With a spere he him smote strangly,  
 That was keruyng sharply.  
 The spere to shyuers al to-flighe,  
 And the body ne comme it not nyghe.  
 Benethe the wynges he him smote:  
 Thurghe the body that swerde bote,  
 That the body he karf in two:  
 Dede he felled him to grounde tho.  
 Hit gradde and yelled swithe lowde,

That it schilled in-to the clowde.  
 Guy withdrawe him therfro anone  
 For the stenche that therof comme.

(ll. 7,207-88)

While in the English Guy slays the dragon with just two strokes, in the French he is often ill beset by the mighty beast, frequently striking at it to no avail. The dragon even manages to knock Guy from his horse, damage his armour, splinter his shield, and break three of Guy's ribs before the hero finally wounds the beast. These set-backs naturally help to build suspense and to make Guy's triumph more impressive. Though in removing some sixty-five lines of battle description (ll. 7,321-86), the English poet may lose much of the impact of the original scene, the shortening of this section does not necessarily indicate a lack of consistency in the translator's treatment of battles. Guy's slaying of the dragon, merely one more illustration of Guy's prowess, albeit one of the more dramatic, does not play a major role in the narrative or thematic advancement of the story as a whole, and the translator thus shows again a consistent attitude toward battle scenes. Although the English poet does not always improve upon the French poem and occasionally even produces a less effective scene than the French poet does, especially where battles are concerned, on the whole he maintains a quicker narrative pace and his work is more thematically unified than the French.

If he tends to disregard action that does not advance the narrative, his treatment of the more important battles, however, illustrates his particular interest in the thematic

and narrative unity of the poem. The first battle that Guy fights (ll. 855-986), for instance, is particularly important because it involves Duke Otes of Pavia and Duke Reyner of Saxony, two characters who play a major role in the ambush of Guy and his men. Recognising its importance, the poet translates the episode almost line for line, omitting only a few insignificant lines here and there. In the only extended omission in this section, the English poet reveals again a seeming lack of interest in battle descriptions but still shows discernment in choosing to omit only the minor details of this important battle. He finds it sufficient to state that the battle is a great one, while the French poet delights in describing the extent of the fight:

Thanne beganne that fighte withe swerde:  
Of suche ye ne haue bot seelde herde.

(ll. 959-60)

La veissez estur comencer,  
N'oistes unques de plus fier!  
Tantes lances veissez fruissir,  
Tant chevaler a terre chair  
E tanz chevalers asembler,  
Les uns as autres forment juster!  
Ne vus nomer nes purreie,  
Trop grant demorance i fereie;  
N'est clerç sui sace lescun lire,  
Que le meillur d'els sace eslire.

(ll. 891-900)

The English poet avoids such descriptions in order to quicken

the narrative and to ensure that the most important details in the episode stand out more clearly. However, the translator's general attitude toward this battle is not the same as his attitude toward the battles discussed previously. He makes no major omissions to the French here, evidently because of the structural importance of this initial battle between Guy and Duke Otes.

If the English translator shows a moderate interest in Guy's first battle, he shows a marked interest in the next, in which Guy and his men are ambushed by Duke Otes' men. As I have stated earlier, the English poet increases the dramatic tension of this scene and emphasises particularly Guy's courage and defiance here.<sup>2</sup> His treatment of this battle, moreover, makes this episode stand out more prominently than it does in the French version and increases the narrative and thematic unity of the poem. In marked contrast to his treatment of most other battles, he adds many details to the battle descriptions in this section and dwells upon the scenes in which Guy slays his enemies. At one point he even interpolates a long digression praising Guy's deeds on that day:

Alle that Guy withe his swerde toke,  
 Sone anone his lif forsoke.  
 Somme he smote vpon the hode,  
 That at the girdelstede the swerde abode;  
 Somme he smote thurghe the side,  
 That they ne might neuere more goo nor ryde.  
 Was there noon that might stonde  
 The dynte that come oute of his honde.

So mighti strokes ther were yive,  
 That the stronge shaftes alle to-dryue.  
 There was noon in that stede  
 Bot of his lif he was adredde.

(ll. 1,395-1,406)

If the general tendency of the English poet were to include battle details in the narrative, this passage would not stand out as it does; but, because he usually shortens or omits such scenes, the addition of these twelve lines, coupled with the many other additions to this section, shows that the poet has a special interest in the ambush of Guy and his men. On the narrative level, the ambush has a strong bearing on the rest of the poem since Duke Otes' treachery leads Guy to later battle with Duke Reyner and since Duke Otes is Guy's major enemy through most of the poem, particularly when the Duke reappears later as Tirri's foe. Furthermore, this episode is pivotal since Guy loses all of those men who had been specifically chosen to protect him (ll. 770-76), and, from this moment, Guy must prove his prowess without the help of his companions. On the dramatic level, this episode is also crucial since it establishes distinct divisions between good and evil characters and gives the audience an indication of the problems that Guy will have to overcome later. Most importantly, however, the ambush of Guy and his men establishes the central theme of loyalty and disloyalty that pervades the entire poem. This theme is introduced early on, when Guy feels that he has betrayed Earl Rohaude, his lord by falling in love with his daughter (ll. 297-306),<sup>3</sup> and it continues

to be important until the end of the poem, where God rewards Felice for her loyalty to Guy by allowing her to die soon after her husband (ll. 11,041-57).<sup>4</sup> Narrative and thematic unity are thus enhanced by the poet's emphasis on the ambush.

Perhaps the best example of the translator's reinforcement of thematic unity through battle scenes occurs in the section dealing with Guy's travels to the East to help the Greek emperor against the Saracens (ll. 2,925-4,078). Here, the poet both omits unnecessary material from the battle scenes and adds details to the more thematically significant passages. In the first battle scene, a relatively insignificant one, the English poet reduces the lengthy description of the battle from two-hundred-and-eight lines to a mere sixty-four. The French redactor, much like an epic poet, delights in battle descriptions for their own sake, listing each combatant and describing his feats in battle before proceeding to the next:

Atant es vus poignant Escladard,

Un Sarazin de male part!

Filz ert le rei de Burie,

Preuz ert e de grant chevalerie;

Danz Tebalt nus ad abatu,

El cors de sun espee feru,

Puis nus ad mort un Franceis,

Nez fu de la terre de Bleis.

Atant es vus Remirant!

Sarazin ert preuz e vaillant;

Oscis nus a Guineman,

D'Alemaigne un Aleman.




The English poet retains the essential material and cuts out most of the gratuitous battle descriptions:

Whan Escladar sawe this,  
 To awreke Amylorde leef him is.  
 To heraude he smote hertly,  
 And <sup>he</sup> him mette boldely.  
 So egre was heraude to slee Eskladar,  
 That, or he was any-thing war.  
 An hundred turkes ther were comme,  
 And heraude alle-most they had nomme.

(ll. 2,997-3,012)

Details that add little to the advancement of the story, such as the unsheathing of swords and the fire that springs from the helmets, are ignored by the English poet, apparently because he recognises the relative insignificance of this particular battle. After shortening these two scenes, the English translator shows again a decided lack of interest in this battle by summarising the defeat of the Saracens in six lines where the French poet employs one-hundred-and-eighteen lines. Little is added to the story by these scenes in the French, especially since the war does not end with this preliminary defeat of the Saracen forces but is in fact renewed a few hundred lines later.

Although the omission of battle details is extensive throughout this long episode, the English poet chooses to add to certain scenes within this section in order to increase the thematic unity of the poem. Again he stresses the theme of loyalty and disloyalty as he does in the ambush scene; this time, however, loyalty to God is involved.



Two scenes in particular put forward the notion of loyalty, the first coming when the Greeks defeat the Saracens a second time. The French version merely describes how the Greeks construct weapons to slay their foe:

Roes de charettes unt dunc pris,  
 Co crei, desqu'a seisante dis;  
 Od granz postz joint les unt,  
 Un merveillus gin en funt:  
 De piz de fer mult trenchanz  
 Tut environ i a tanz,  
 Suz ciel n'ad home qu'il tochassent,  
 Qu'en mil peces ne depeçassent.

....  
 Tel mil en sunt agraventez,  
 Que tuz sunt morz u mahaignez.  
 Mult lur mesavint a icel jur,  
 Afolez erent a grant dolur.  
 La nuit s'en vient, le jur s'en va,  
 A Saražins malement esta;  
 Tant en erent le jur oscis!  
 Co distrent la gent del pais  
 Que tant erent morz des genz  
 Que aler puet l'em quinze arpenz,  
 Ja tant ne sa purreit garder  
 Ke lui n'estuet sur mort aler,  
 U sur main, u sur pié  
 U sur braz qui ert trenché.

(ll. 3,599-3,602; 3,611-24)

Clearly, the French poet's primary interest lies in the

grandeur of the battle rather than in the themes that this scene helps to bring out., The English poet, for his part, substitutes the following battle between Guy and the Saracen leader in order to underline the Saracen's lack of faith in the true God:

With that comme ayene the Sowdan,  
 And withe him many an hethen man.  
 He bare grete hatrede to Guyoun,  
 And to heraude, his compaignyon.  
 Guy was ware of his commynge:  
 To horse he lepe withoute lettinge.  
 So harde the sowdan smote to Guy  
 Vpon the helme, sikirly,  
 That of his creest he felled a quarter,  
 And to Guy he seide in a busemer:  
 "What seist thou, lordinge? by Appolyn,  
 That was a stroke of a Sarasyn."  
 And Guy to the Sowdan smote so,  
 That his helme auailed him not a sloo:  
 Streight euen forthe to the brayne  
 Helme and flesshe he karf with mayne.  
 And tho he seide in a busemer:  
 "Mahounde helped the litelle there.  
 How so it fare of my wounde,  
 In Mahounde thou hast litelle helpe founde.  
 Right nowe thou scorned me,  
 And of my wounde thou makest thy glee:  
 Lechyng good shalle y haue,  
 That shalle my wounde hele and saue;

And thou hast a crowne shorne to the boon!  
 Nowe thou may synge masse before noon.  
 Thou maist bee nowe Mahoundis preest,  
 Whan thou suche a bisshoppes hode werest."  
 Thanne were the Sarasyns ouerecome,  
 Away fleyng the<sup>y</sup>wente somme.  
 So many sarasyns sleyn there bee,  
 That fiftene forlange men might see  
 Men wade aboue the hemme of their shoone  
 In the blode that of theim coom.

(ll. 3,625-64)

Rather than describing engines of war and scenes of mass destruction, as does the French, the translator spends time portraying Guy as the defender of Christianity, his enemy, the sultan, as an infidel, and the Saracens as traitors to the true faith. Just as the English poet's juxtaposition of two scenes earlier in the story makes Duke Otes' treachery more prominent, so here the description of a short battle between the faithful Christian, Guy, and his pagan enemy brings out the Saracens' lack of faith. The audience consequently sees that Guy is once again engaged in a fight against disloyalty in general, not merely in a battle against a particular enemy.

The other major change that the English translator makes to this episode reinforces the theme of Guy's battle against disloyalty. He lengthens a speech by the sultan in order to show both the people's disloyalty to their gods and the gods' disloyalty to their people. In the French version, the speech is short and, in contrast to the lengthy battle scene that precedes it, without digression:

Li soldan fait demander  
 Ses deus e devant li apòrtèr:  
 "Hai! deus, tant estes putneis,  
 Envers les noz tut dis malveis!  
 Servi vus ai mult e fait honor,  
 Mal me avez merri hui cest jur.  
 Le gueredun ja vus rendrai,  
 D'un gros pel vus servirai."  
 Puis prent un piel de pomer,  
 Ses deus comence a blastenger....

(11. 3,643-52)

In the English version, the speech is more than twice the length of the French:

Thoo dude the Soudan before hym bringe  
 Alle his goddis, withoute lesynge:  
 Toward theim he was fulle wrothe.  
 Euery dele he to-rende his clothe,  
 And seide: "ye false goddis vntruste,  
 Shame ye doo vs and grete bruste.  
 Ayenst vs ye bee of wikked moode:  
 Sorowe ye doo vs, and noo goode.  
 Whan we haue to you moste nede,  
 Than doo ye vs worste spede.  
 Fye, fye on the, thou Appolyn!  
 Thou shalt haue a fulle euylle fyn,  
 And thou, Termagant, also:  
 Moche sorowe comme the to;  
 And thou, Mahound, their aller Lorde,  
 Thou art not worthe a mouse torde!

Therfor thou shalt it abigge

With harde strokes vpon thy rigge."

He toke a good hawthorne, that by him dud ligge,

And beleyde his goddis wombe and Rigge.

(ll. 3,689-708)

Besides this expansion, the tone of the speech and the words used to address the gods add to the sense of betrayal. The words "ye false goddis vntruste", containing two references to the untrustworthiness of the pagan gods ("false" and "vntruste"), stress particularly the notion of disloyalty. Moreover, not only the pagan gods themselves are untrustworthy; the sultan also is shown as a disloyal worshipper of the gods. The translator, by giving more weight to this speech and by altering the battle scene that precedes it, ties this section in with the important theme of loyalty, stressing again Guy's loyalty to God and to man and the disloyalty of his opponents.

In studying the English poet's apparently inconsistent treatment of battles, one discovers, then, not only a consistent translator but also a poet with an eye for thematic concerns. He makes the theme of loyalty to one's fellow man more evident and also sharpens and refines it. Guy moves from a sense of loyalty to his lord, Rohaude, to a sworn brotherhood with his companion, Tirri, and finally to a devotion to God that culminates in his "moniage" and his eventual ascension to heaven. This progression is more obscure in the French poem, primarily, I believe, because of the French poet's great interest in battles for the sake of action and grandeur. The English and French poets show

themselves consistently to be of two different temperaments with regard to battles: the French poet delights in action, epic formulas and battle details, while the English poet concerns himself with themes and narrative momentum. In sum, the French poet tends to concentrate on individual scenes, giving equal weight to almost every battle; the English poet takes into consideration the poem as a whole, making the tale less episodic and more unified than the French.

## Footnotes

1. Although, because of Zupitza's method of co-ordinating the Achinleck and Caius MSS., the line numbering does not indicate the proximity of the two scenes, the two are in fact separated by only forty lines in the English text. Moreover, the only action that intervenes between the "betrothal" and the betrayal is the arrival of Guy and Tirri at the place of battle and the actual battle scene itself, which consists only of the two lines that I have quoted above.

2. Cf. pp. 12-16, 51-54 above.

3. It is interesting to note in passing that the English poet shows an interest in Guy's sense of loyalty to Rohaude by slightly expanding the speech in which Guy accuses himself of disloyalty:

"Dune est ele fille .mun seignur,  
A qui dei porter grant honur?  
Si jo l'amasse e il le seust,  
Et il puis ateindre me peust,  
Arder me freit u decoler,  
Pendre en halt u en mer noier;  
E jo, las, dunc que frai?"

(ll. 257-53)

"For my lordys Doughter she is,  
And y his norry ywis;  
Therfor the more beholdinge to him y bee,  
And neuere noo-wher his harme to see.  
If y hir loued and wite might he,  
And therwithe he may take me,

Brenne he me wolde, or the hede of smyte,  
 Or highe hange for that dispite,  
 Or alle to-hewe withe swerdes kene,  
 And y him did suche a tene.  
 Allas, y wrecche! what may y doo?"

(ll. 297-307)

The few added lines tend to increase Guy's sense of disloyalty. While the French speaks of "honur" that Guy owes to Rohaude as his lord, the English adds that Guy is also Rohaude's "norry" and that he is therefore even more "beholdinge" to his lord. Moreover, he is more conscious in the English version of the harm that he would be doing to the Earl, as he clearly shows in his statement: "And y him did suche a tene." The English poet appears to recognise the theme of disloyalty as a central one even at this early point in the narrative and thus dwells on Guy's feelings of betrayal; he may also wish to show that Guy's love for Felice is stronger than even the ties between lord and vassal as well as to show Guy's strong sense of loyalty.

4. Cf. pp. 61-63 above.

## Conclusion

Despite its shorter length, then, the Caius translation is far from being an expurgated version of the romance; the Middle English poet adapts his material to suit his particular method of telling the story. If nothing else, it is evident that Charles W. Dunn's statement that "the Middle English adapters [of Guy] show no inventiveness or critical sense"<sup>1</sup> does not apply to the Caius MS. adapter. This particular translator shows not only an interest in his material but also an adeptness in handling it, generally omitting unnecessary scenes while adding to those that he sees as significant. In this way, he enhances the momentum, dramatic impact and thematic unity of the poem, while he also adds to our appreciation of the two major characters, Guy and Felice. Occasionally the French poet may produce a livelier scene or show more interest in the subtleties of the human psyche, but the Caius version, taken as a whole, is a more integral, more balanced narration, united especially by the predominant theme of loyalty. What are unconnected episodes in the French poem thus become integral parts of the larger story of Guy's eventual devotion to God, the French poet's interest in action for its own sake giving way to the subservience of episode to themes.

In the light of this analysis, it is evident that further study of this popular medieval romance is warranted. It may well be found, for instance, that the other redactors of Guy, the Auchinleck and Cambridge translators, are as adept in transforming the French poem into a separate Middle English work as the Caius translator is; only through more

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1 Dunn, "Romances Derived from English Legends", p. 31.

extensive study will the different versions of the poem be fully appreciated. Critics should perhaps, then, re-evaluate the other versions of this romance, with particular attention to the major literary concerns of the other adapters. In addition, critics may, by investigating the literary merits of the Caius version, shed further light on that poem's structure and themes. It is my hope that this thesis has at least begun the investigation and that it will encourage others to undertake further study both of the Caius translation and of the Romance of Guy of Warwick in all its many versions.

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