

## INFORMATION TO USERS

This manuscript has been reproduced from the microfilm master. UMI films the text directly from the original or copy submitted. Thus, some thesis and dissertation copies are in typewriter face, while others may be from any type of computer printer.

**The quality of this reproduction is dependent upon the quality of the copy submitted.** Broken or indistinct print, colored or poor quality illustrations and photographs, print bleedthrough, substandard margins, and improper alignment can adversely affect reproduction.

In the unlikely event that the author did not send UMI a complete manuscript and there are missing pages, these will be noted. Also, if unauthorized copyright material had to be removed, a note will indicate the deletion.

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps.

ProQuest Information and Learning  
300 North Zeeb Road, Ann Arbor, MI 48106-1346 USA  
800-521-0600

UMI<sup>®</sup>





# Université d'Ottawa - University of Ottawa

## PERMISSION DE REPRODUIRE ET DE DISTRIBUER LA THÈSE

## PERMISSION TO REPRODUCE AND DISTRIBUTE THE THESIS

|                                                                                                                                                                                      |                                            |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------|
| NOM DE L'AUTEUR / NAME OF AUTHOR:                                                                                                                                                    | BENNER, Karen Zacy                         |
| ADRESSE POSTALE / MAILING ADDRESS:                                                                                                                                                   | 2287A HARVARD AVENUE<br>MONTREAL ON H4A2W1 |
| GRADE / DEGRÉE:                                                                                                                                                                      | ANNÉE D'OBTENTION / YEAR GRANTED           |
| M.A. (Music)                                                                                                                                                                         | 2003                                       |
| TITRE DE LA THÈSE / TITLE OF THESIS: THE MELLON CHANSONNIER, REFLECTIONS OF THE<br>ROMAN DE LA ROSE: THE RECEPTION BY MOLINET AND TINCTORIS, A MANUSCRIPT FOR THE<br>HOUSE OF ARAGON |                                            |

L'auteur permet, par la présente, la consultation et le prêt de cette thèse en conformité avec les règlements établis par le bibliothécaire en chef de l'Université d'Ottawa. L'auteur autorise aussi l'Université d'Ottawa, ses successeurs et cessionnaires, à reproduire cet exemplaire par photographie ou photocopie pour fins de prêt ou de vente au prix coûtant aux bibliothèques ou aux chercheurs qui en feront la demande.

The author hereby permits the consultation and the lending of this thesis pursuant to the regulations established by the Chief Librarian of the University of Ottawa. The author also authorizes the University of Ottawa, its successors and assignees, to make reproductions of this copy by photographic means or by photocopying and to lend or sell such reproductions at cost to libraries and to scholars requesting them.

Les droits de publication par tout autre moyen et pour vente au public demeureront la propriété de l'auteur de la thèse sous réserve des règlements de l'Université d'Ottawa en matière de publication de thèses.

The right to publish the thesis by other means and to sell it to the public is reserved to the author, subject to the regulations of the University of Ottawa governing the publication of theses.

N.B. LE MASCULIN COMPREND ÉGALEMENT LE FÉMININ

19/01/2003

DATE

(AUTEUR)

SIGNATURE

(AUTHOR)



Université d'Ottawa • University of Ottawa



# Université d'Ottawa • University of Ottawa

FACULTÉ DES ÉTUDES SUPÉRIEURES  
ET POSTDOCTORALES

FACULTY OF GRADUATE AND  
POSTDOCTORAL STUDIES

BENNER, Karen Elizabeth

AUTEUR DE LA THÈSE - AUTHOR OF THESIS

M.A. (Music)

GRADE - DEGREE

Music

FACULTÉ, ÉCOLE, DÉPARTEMENT - FACULTY, SCHOOL, DEPARTMENT

TITRE DE LA THÈSE - TITLE OF THE THESIS

The Mellon Chansonier, Reflections of the *Roman de la Rose*: The Reception  
by Molinet and Tintoris, a Manuscript for the House of Aragon

Paul Merkley

DIRECTEUR DE LA THÈSE - THESIS SUPERVISOR

EXAMINATEURS DE LA THÈSE - THESIS EXAMINERS

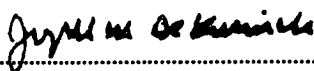
G. Comeau

N. Labelle

J.-M. De Koninck, Ph.D.

LE DOYEN DE LA FACULTÉ DES ÉTUDES  
SUPÉRIEURES ET POSTDOCTORALES

SIGNATURE

  
DEAN OF THE FACULTY OF GRADUATE  
AND POSTDOCTORAL STUDIES

University of Ottawa / Université d'Ottawa

FACULTY OF GRADUATE AND POSTDOCTORAL STUDIES /  
FACULTÉ DES ÉTUDES SUPÉRIEURES ET POSTDOCTORALES

This thesis entitled / Cette thèse intitulée

The Mellon Chansonnier, Reflections of the *Roman de la Rose*: the Reception by Molinet  
and Tintoris, a Manuscript for the House of Aragon

Has been evaluated by a committee made up of the following people /  
A été évaluée par un jury constitué des personnes suivantes :

Lora Matthews

Chairman / Président

Paul Mackley

Thesis Supervisor / Directeur de thèse

Clémentine J.

Committee members / Membres du jury

M. Cole Habelle

\_\_\_\_\_

\_\_\_\_\_

Thesis accepted on: 02.10.28 / Thèse acceptée le: 28-10-02

UNIVERSITY OF OTTAWA / UNIVERSITÉ D'OTTAWA  
DEPARTMENT OF MUSIC / DÉPARTEMENT DE MUSIQUE

Title / Titre

The Mellon Chansonier, Reflections of the *Roman de la Rose*: the Reception by Molinet  
and Tinctoris, a Manuscript for the House of Aragon.

By / Par

Karen Elizabeth Benner

Presented to the Faculty of Graduate and Postdoctoral Studies /  
Mémoire présenté à la Faculté des études supérieures et postdoctorales

In partial fulfillment of the requirements of the Master of Arts (M.A.) /  
En vue de l'obtention du grade de Maîtrise en arts (M. A.)



**National Library  
of Canada**

**Acquisitions and  
Bibliographic Services**

**395 Wellington Street  
Ottawa ON K1A 0N4  
Canada**

**Bibliothèque nationale  
du Canada**

**Acquisitions et  
services bibliographiques**

**395, rue Wellington  
Ottawa ON K1A 0N4  
Canada**

*Your file Votre référence*

*Our file Notre référence*

**The author has granted a non-exclusive licence allowing the National Library of Canada to reproduce, loan, distribute or sell copies of this thesis in microform, paper or electronic formats.**

**The author retains ownership of the copyright in this thesis. Neither the thesis nor substantial extracts from it may be printed or otherwise reproduced without the author's permission.**

**L'auteur a accordé une licence non exclusive permettant à la Bibliothèque nationale du Canada de reproduire, prêter, distribuer ou vendre des copies de cette thèse sous la forme de microfiche/film, de reproduction sur papier ou sur format électronique.**

**L'auteur conserve la propriété du droit d'auteur qui protège cette thèse. Ni la thèse ni des extraits substantiels de celle-ci ne doivent être imprimés ou autrement reproduits sans son autorisation.**

0-612-76512-1

**Canada**



## Table of Contents

|                                                                                                                           |       |
|---------------------------------------------------------------------------------------------------------------------------|-------|
| <b>List of Tables , Diagrams , and Music Examples</b>                                                                     | p.2   |
| <b>Acknowledgements</b>                                                                                                   | p.3   |
| <b>Abstract</b>                                                                                                           | p.4   |
| <b>Introduction</b>                                                                                                       | p.5   |
| <b>Chapter I The Mellon Chansonnier : Text and Context</b>                                                                | p.10  |
| <b>Chapter II The <i>Roman de la Rose</i> and the Thematic Parallels within the Texts of the Mellon Chansonnier</b>       | p.21  |
| <b>Chapter III A Reasonable Fortune</b>                                                                                   | p.58  |
| <b>Chapter IV The Moralized Manuscript</b>                                                                                | p.74  |
| <b>Chapter V Two Chansons : <i>Mon trestout/ il estoit ung bonhomme</i> and <i>Il sera/ l'ome armé</i></b>                | p.97  |
| <b>Conclusions</b>                                                                                                        | p.121 |
| <b>Appendix 1: The Additional Chansons Texts</b>                                                                          | p.124 |
| <b>Appendix 2: Comparative music references from the <i>Roman de la Rose</i> and the <i>Roman de la Rose Moralisé</i></b> | p.136 |
| <b>Appendix 3: Molinet's References to Music in the Moralizations</b>                                                     | p.148 |
| <b>Bibliography</b>                                                                                                       | p.157 |

### List of Tables

|                                                                                                      |        |
|------------------------------------------------------------------------------------------------------|--------|
| The characters of the <i>Roman de la Rose</i>                                                        | p.22   |
| The chansons of the Mellon Chansonnier and their thematic parallels with the <i>Roman de la Rose</i> | p.30   |
| Rondeau form diagram of <i>Il sera/ l'ome armé</i>                                                   | p.108  |
| <i>Mon trestout/ Il estoit ung bonhomme</i> , bergerette for four voices                             | p. 116 |
| Bergerette form diagram of <i>Mon trestout/ Il estoit ung bonhomme</i>                               | p.119  |
| <i>Il sera/ l'ome armé</i> , rondeau for three voices                                                | p. 120 |

### **Acknowledgements**

I wish to give my very sincere thanks to my advisor, Dr. Paul A. Merkley. I would also like to thank to Professor Yvan Lepage with whom I consulted on the subject of Jean Molinet, to Professor Lori Burns and Professor Julie Cumming. Special thanks go to the librarians of the musicothèque at the University of Ottawa, Luc Bédard and Deborah Begg.

My very sincere thanks go to my mother, my father, my long time friend Bella, my two daughters Georgia and Federica, and to John.

## Abstract

In this study the Mellon Chansonier, a collection of predominantly secular Burgundian polyphonic chansons dating from the late 15<sup>th</sup> century is considered as an intentionally crafted and textually thematic cohesive manuscript. The manuscript of Neapolitan origins was organized and prepared under the auspices of the renowned theorist Johannes Tinctoris for Beatrice of Aragon, daughter of King Ferrante I of Naples at the time of her marriage to King Matthias Corvinus of Hungary. The themes present in the chansons reflect the characters and discourses present in the 13<sup>th</sup> century poem written by Guillaume de Lorris and Jean de Meun, the *Roman de la Rose*. The significance of this thematic comparison is heightened by parallels drawn between the literary references to the *Roman de la Rose* and the court of the House of Aragon. The readings of these secular chansons within a literary and social context are further expanded into moralities. The translation and moralization of the poem by Jean Molinet, a Burgundian court chronicler, musician, and poet sheds light on alternate readings of the courtly love poem. The references to music and to stations of the court within the moralizations of the *Roman de la Rose Moralisé* provides an important source of information pertaining to the reception of the *Roman de la Rose* and secular and scholastic culture within Renaissance court culture. The texts of the chansons are considered within a Boethian model of *musica mundana*, *musica humana*, and *musica instrumentalis* as well as within a modified fourfold reading. Two combinative chansons *Mon trestout/ Il estoit ung bonhomme* and *Il*

*sera/ l'ome armé* by the Burgundian composers Petit Jan and Robert Morton respectively, serve as excellent illustrations of these allusions to the *Roman de la Rose* and to specific historic and social aspects of the marriage of Beatrice of Aragon to Matthias Corvinus.

### **Introduction**

This study explores the textual and thematic parallels between the chansons of the Mellon Chansonnier manuscript and the themes and characters of the *Roman de la Rose*. The manuscript can best be understood within the cultural and literary context of its court of origin, the Court of Aragon at Naples. The significance of this thematic comparison between the 15<sup>th</sup> century manuscript and the 13<sup>th</sup> century poem is further supported and developed by references to the *Roman de la Rose Moralisé*, a contemporary 15<sup>th</sup> translation and moralization of the poem by Jean Molinet. Compiled by Johannes Tinctoris, the chansonnier commemorates the marriage of Princess

Beatrice of Aragon to Matthias Corvinus and is itself a narrative that mirrors the themes of the *Roman de la Rose*. It best reflects the structure, values and interests of the Court of Aragon as exhibited by the choice and placement of the chansons, creating a cultural and moral justification of Ferrante I's Court, using as its basis a flourishing secular art.

The idea of finding thematic parallels in the *Roman de la Rose* and perceiving those parallels within a paradigm of moralized metaphors as a reflection of the House of Aragon at Naples did not happen overnight. It was my advisor, Professor Paul A. Merkley, who first suggested I investigate allusions to the *Roman de la Rose* in relation to the chanson by Dufay, *Donnés l'assault*, found in the fiftieth position in the manuscript. In the text of this chanson the narrator begs the God of Love to come to his aid, and to help him attack the fortress of his beloved. My initial consideration of the poem focused on its references to the *Roman de la Rose* and to its witty word play, an emblematic feature typical of a group of French writers known as the *rhétoriciens*. The key was found as a combination of these two aspects, the *Roman de la Rose* and a *rhétoricien*'s reception of this poem. I was able to locate a doctoral dissertation from the University of North Carolina at Chapel Hill by Raymond N. Andes. This dissertation consists of a study of the work of Molinet that focuses on Molinet's moralizations and a full transcription of Molinet's work. Reading Molinet's prosified and moralized *Roman de la Rose* along side the original poem (and modern French translation) opened my eyes to the possibilities of a

contemporary 15<sup>th</sup> century reception of the enormously popular love poem. Not only did I understand that most of the themes found within the poem could be also located within the body of chansons of the Mellon Chansonnier, but that these references could also be interpreted and re-interpreted as moralities.

Professor Yvan Lepage recommended that I read some of Paul Zumthor's writings to better understand the *rhétoriciens*. Zumthor's understanding of the performative and social implications of the individual manuscript twiggled my curiosity. In a manuscript such as the Mellon Chansonnier, wherein most of the repertoire was copied from preexisting sources, the choices made vis-à-vis the repertoire and the minor textual mutations made to those texts exist as indications of the cultural and social origins of the manuscript's production. When I compared the editorialized version of the chansons's texts (the best standard version of each) with those in the facsimile I noticed the differences. While some of these differences can be attributed to scribal error, many seem to be deliberate additions. These indications combined with the threads of continuous multi-leveled literary parallels convinced me to consider the Mellon Chansonnier as a textually determined compilation. It is a reflection of its origins, both craft and patronage and its intended message of projection.

The first chapter outlines the involvement of Tinctoris in the compilation of the Mellon Chansonnier to commemorate the marriage of Beatrice of Aragon to Matthias Corvinus in 1476. The majority of the

chanson conforms to typical themes of polyphonic French secular songs of this period. The three exceptions act as clues that suggest an intentional arrangement of the chansonnier using as a literary model and a moral justification.

The second chapter examines the history, characters, and themes of the medieval poem the *Roman de la Rose*. The popularity of this poem throughout all of Europe from the time of its writing resulted in its continuous copying. The success of *Roman de la Rose* would presuppose a readily understood reference in court culture. The topics presented in the chansons are then linked to the *Roman de la Rose*, and in turn are related to the marriage of Beatrice of Aragon to Matthias Corvinus. Beatrice is *Bel Accueil*, who welcomes Matthias Corvinus as *l'Amant* into the Court of Aragon through marriage with the intentions of producing an heir, *la rose*. The third chapter is a further development of the theme of Fortune, a consideration of her historic significance, within the *Roman de la Rose*, and within the chansonnier, specifically as it relates to Beatrice of Aragon and the court of Ferrante I. In other words the image of Fortune is a literary reference and acts also as a metaphor for Beatrice and the court of Ferrante.

The fourth chapter focuses on the evangelical aspect of these secular songs. The chansons are sources of courtly entertainment that conceal didactic lessons: lessons of music and morality lessons. Using a Boethian model, a parallel system of text consideration is proposed, dividing the texts into three categories of the divine, the sacred, and the secular. These texts in turn can be



considered within a modified fourfold reading. Consequently all of the chansons of the Mellon Chansonnier can be read as moralities that use humour and music to emphasize the importance and propriety of marriage.

In the fifth chapter two combinative chansons are considered which best illustrate the discussion of hidden lessons and moralities within of the chansons. The overtly rude texts of *Mon trestout/ Il estoit ung bonhomme*, (the twenty-eighth position), are shown to be a lesson on the importance of the virginal bride and marriage. The second humorous chanson, also a bitextual chanson, *Il sera pour vous/ l'ome armé*, is revealed through an analysis of the text and form of the chanson as an apology for past blunders of chivalric failings of the Aragonese in Naples. This chanson that uses as the brunt of its joke an actual musician acts as a confession of misdeeds. The historic significance behind the seemingly obscure reference are decoded and explained. This anomalous text stands as an important reference that proves that the body of chansonnier is much more than the sum of its parts. Each chanson acts as part of a larger thematic reference whose principle objective is to legitimize the Court of Aragon through the union of Beatrice of Aragon to Matthias Corvinus.

## Chapter I

### The Mellon Chansonnier: Text and Context

This first chapter presents the literature concerning the Johannes Tinctoris and the compilation of the Mellon Chansonnier and answers questions regarding the placement of the dedicatory motet by contextualizing the entire body of texts of the chansonnier as a continued moralizing literary reference. The initial presentation is of the subject matter of the works and the ways in which they conform to the typical themes of French polyphonic secular songs and poems of the fifteenth century. A larger literary reference to the *Roman de la Rose* is suggested by the use of the initials B and A, of the first chanson *Bel Accueil*, a central character of the *Roman de la Rose* who shares the same initials as Beatrice of Aragon. These initials act as a literary connecting agent between the themes of the *Roman de la Rose* and the themes of the chansons. The thematic anomalies found in the sacred text of the two short motets (the nineteenth and fifty-seventh positions in the chansonnier) provide the clues that suggest that the arrangement of chansons, while reflecting a literary parallel, also served to honour the occasion of the marriage of Beatrice of Aragon to Matthias Corvinus.

### The Mellon Chansonnier:

The Mellon Chansonnier is a Neapolitan manuscript of predominantly French 15<sup>th</sup> century secular repertoire, representing seventeen composers in fifty-seven polyphonic chansons. The manuscript measures 135 x 192 mm encased in a leather binding 142 x 202 mm. There are eight quinterns,

gatherings of five double leaves or ten folios with a single additional leaf tipped in making 81 folios in total. The only space left is on folios 59v-61r. It is a single hand for the text and a single hand for the music, although most likely a different scribe for each. Although not with its original binding the structure of the manuscript seems to have been preserved as it was originally bound.<sup>1</sup> The Mellon Chansonnier, NH 91, published in 1979 by Yale University Press, in a two volume critical edition; one volume has facsimile and modern transcriptions of the works; the second is the critical apparatus. Leeman L. Perkins presents a full analysis of the music: the chronology of the repertoire, formal structures, mensuration, mode, concordant sources, and variants. The research pertaining to the texts of the chansons: themes, metrics, *formes fixes* language, and translations, is the work of Howard Garey.

#### **Johannes Tinctoris, the compiler of the Mellon Chansonnier:**

There is overwhelming evidence indicating that the theorist and composer Johannes Tinctoris (1435-1511) compiled the chansonier. Tinctoris was involved with the Aragonese court in Naples during the 1470's.<sup>2</sup> The three of Tinctoris's twelve theoretical treatises that were dedicated to Princess Beatrice of Aragon, *Tractatus de regulari valore notarum*, *Complexus effectum musices*, and the *Deffinitorium musicae*,

---

<sup>1</sup> Leeman L. Perkins and Howard Garey, *The Mellon Chansonnier*, 2 vols. (New Haven: Yale University Press, 1979), 1:1.

<sup>2</sup> *Ibid.*, p.17.

were presumably written while Beatrice was still unmarried,<sup>3</sup> prior to Beatrice's marriage to Matthias Corvinus, King of Hungary on the 15<sup>th</sup> of September 1476.<sup>4</sup> In the treatise *De Natura et Proprietate Tonorum* Tinctoris makes references to Beatrice's musical capacities and concludes the work with an acknowledgement of her marriage and subsequent crowning as the Queen of Hungary.

"Here ends the book concerning the nature and propriety of tones composed by Master Johannes Tinctoris, as has been said above, which he also began at Naples where he was Royal Chaplain and completed on the sixth day of November in the year 1476. In the same year on the fifteenth of November, the Divine Beatrix, Queen of the Hungarians, had been crowned."<sup>5</sup>

The involvement of Tinctoris in the compiling of this manuscript has been addressed by other musicologists apart from Perkins, most notably Ronald Woodley,<sup>6</sup> and Jaap van Benthem.<sup>7</sup> Perkins and van Benthem postulate Tinctoris's compilation of the manuscript as a dedicatory offering presented to the princess Beatrice of Aragon at the time of her marriage to Matthias Corvinus. Woodley suspects Tinctoris to be the musical scribe of the music, and concludes no directives from Tinctoris as regards selecting and editing the songs of the chansonnier. Van Benthem reviews Tinctoris's biographical material and points to his employment in the Court of

---

<sup>3</sup> Allan Atlas, *Music at the Aragonese Court of Naples* (New York: Cambridge University Press, 1985), p.71.

<sup>4</sup> Perkins and Garey, *The Mellon Chansonnier*, 2:70.

<sup>5</sup> Johannes Tinctoris, *Concerning the Nature and Propriety of Tones*, trans. Albert Seay (Colorado Springs: Colorado College Music Press, 1967), p.42.

<sup>6</sup> Ronald Woodley, "Johannes Tinctoris: a Review of Biographical Evidence," *Journal of the American Musicological Society*, 34(1981): 217-48.

<sup>7</sup> Jaap van Benthem, "Concerning Johannes Tinctoris and the Preparation of the Princess's Chansonnier," *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 32 (1982): 24-9.

Ferrante I of Naples as both the tutor of the princess Beatrice, and as a legal advisor to Ferrante I. He quotes the information from Perkins describing the manuscript as a library copy, with few errors and numerous inclusions of accidentals.<sup>8</sup>

**The prevalent thematic material of the texts of the chansons:**

Of the fifty-seven chansons present in the manuscript the majority are French texts with a few in Latin, Italian, English, and Spanish. Garey divides these texts thematically between the courtly and the popular lyric. The courtly chansons reflect the social assumptions of the court. Love is the centre around which the many expressions of separation, despair, fealty, infidelity, desire, and pain radiate. The popular poems use coarse language and allude to sexual and rustic themes. Despite the crude presentation these texts pertain to these same questions of love. While it is true, as Garey states that much of the vocabulary is repeated, the “conceptual markers” suggest themes that bypass the constraints of redundancy.<sup>9</sup> The references to grief, supplication, fealty, hope, praise, joy, and separation function as idealized emotional states. Allegorical personages embody moods and qualities of these same idealized states that present the emotional geography of transition from one state to another.<sup>10</sup> Garey states that the “topology of the courtly universe is a landscape of the

---

<sup>8</sup> Perkins and Garey, *The Mellon Chansonier*, 2: 20.

<sup>9</sup> Perkins and Garey, *The Mellon Chansonier*, 2:63-67.

<sup>10</sup> *Ibid*, p.68.

mind”.<sup>11</sup> The chansonnier as a composite of courtly lyric is a landscape of ideas about the court.

The majority of the chansons are *formes fixes* poems: ballades, bergerettes, rondeaux quatrains, and rondeaux cinquains. The contrasting two devotional motets by Tinctoris stand in sharp contrast to the chansons. These short motets, composed in the genre of the chanson motet evoke a contemplative mood, departing from the secular chanson. The motets frame the previous chansons with commentary, thus diverting the focus of the manuscript away from a strictly secular interpretation. Henry Guy in the introduction to *Poèmes de Transition* by Marcel Françon outlines the thematic material used in the rondeau. The rondeau is the *forme fixe* which has the highest representation and thus stands as a good example of popular thematic repertoire found in the poetry of the Mellon Chansonnier. Most rondeaux revolve around particular themes: courtly love, galliard, Fortune, patronage, the *Roman de la Rose*, and death. Examples of all these categories are found within the chansonnier. Many aspects of these themes find precedence in the characters and themes of the *Roman de la Rose*. These themes include the pain of separation, infidelity, unrequited love, desire, impossible promises, and false claims. The theme of *courtoisie* is the expression of love or the beloved in an idealized form. The *rhétoriciens* describe the beloved in superlative terms, evoking the lady's beauty and virtues. The beloved is chosen for her beauty as she chooses also her suitor for his beauty, manners, and wisdom. Often times

---

<sup>11</sup> Ibid, p.70.

these praises of virtue are scantily clad erotic evocations. Death figures as a serious theme within the genre of the rondeau. Among the texts of the Mellon Chansonnier, death occurs in relation to love's longing or from the pains inflicted by Fortune and love. The theme of *gauloiserie* is a more realistic representation of love. This depiction of the avid woman and venal love goes against the typical portrayal of courtly love. The courtiers prefer to hunt and the *plaisirs du lit*. Thus, the maiden is encouraged not to waste the flower of youth. These bawdy attitudes are tempered by religious reflection: *Après tous jeux, il faut Dieu servir*.

Although most of the texts of this chansonnier are secular, a contemporary account written by Jean Molinet proposes an alternative reading secular texts. Although the initial reception on hearing a secular chanson would probably encompass a secular interpretation, the chansons, as Molinet proposes can or should be interpreted differently. The importance of the statement is that it justifies the usage of the secular chanson within a moralized context.

"The songs, that seem to be full of amorous frolicking, are really magnificent exploits, and also by great people serving the devoted soul. The fables of the Metamorphosis full of audacity and vicious confabulations have been morally reduced and converted in order to retract the salutary fruits. The high arduous and glorious mysteries of the triumphant glory, contemplative life, the knowledge of ardent love of admirable and eternal essence and of the many things subtle and invisible, human and visible, governing over people of simple understanding, those which at no time love more ardently the eternal goodness without war to win, and where it is known what the great clerics do, who themselves know much and love just as much."<sup>12</sup>

---

<sup>12</sup>Les Canticques qui semblent estre plaines d'amoureuse plaisance sont magnifiquement exposées et par grans personnages a l'utilité de l'ame devote. Les fables de Methamorphoze plaines d'astuces et vicieuses confabulacions sont moralement réduictes et converties pour en tirer fruit salutaires. Les haulx, arduus et glorieux mistères de la

This quote taken from Jean Molinet's *Le Roman de la Rose Moralisé*, states that popular cantiques, or chansons, are not always what they may seem to be. These works are composed by honourable clerics, and can be interpreted as moral and righteous testaments. The chansonnier, a luxurious gift prepared for Beatrice of Aragon by Tinctoris to honour the betrothal of Beatrice to Matthias Corvinus, could well be emblematic of Tinctoris's involvement with Ferrante's court, and as cleric, a scholar, and a musician, thus mirroring the artistic, literary, and moral concerns of the court.<sup>13</sup> This manuscript, as a presentation gift for an occasion, extends beyond the idea of a chansonnier existing only as a compilation of songs chosen only for their popularity or the preference of the collector.

#### **Thematic cohesion in the chansonnier:**

Clemens Goldberg asks, "What were the criteria for the placement of the chansons in general? Were the chansonniers mere anthologies grouped in historical sections according to generations of composers, as one might

---

gloire triumpfant, la vie des contemplatifz, la cognoissance, de l'ardant amour de admirable et pardurable essence et de plusieurs choses subtiles et invisibles, humaines, et visibles souverainement aux gens de simple entendement, lesquelz aucunffoys aiment plus ardamment la bonté infinie sans guères en enquerir ou sçavoir que ne font les grans clerks, qui beacoup en sçayvent et guères ne l'ayment. This passage as well as the subsequent passages excerpted from this work by Molinet have been translated by myself. (Jean Molinet, *Le Romant de la Rose Moralisé* p.101)

<sup>13</sup> The library of Ferrante I has been documented by Tammara de Marinis in *Biblioteca dei Re d'Aragona*. Perkins comments on the three pertinent documents that implicate Tinctoris fully within the artistic community of Ferrante's court. The first document is a translation of the Order of the Golden Fleece that Tinctoris translated from the French into Italian for Ferrante; the second is a letter Tinctoris had written on the subjects of philosophy, morals and authors of Antiquity; finally the third document is a manuscript of treatises by Tinctoris. The illuminations and decorations resemble the artistry from Naples. (Perkins and Garey, *The Mellon Chansonnier*, 1:21-22.)



suppose reading editorial commentaries and publications concerning repertory? Astonishingly, nobody has to my knowledge, yet considered formal and thematic aspects of the chanson texts as criteria for the specific grouping of the pieces.”<sup>14</sup>

The Mellon Chansonnier has external features, such as the consistency of scribes and repertoire, which render Goldberg’s question of thematic unity possible. The manuscript’s initial chanson is *Bel Accueil*.<sup>15</sup> The first chanson *Bel Accueil*, as a reference to one of the principle characters of the *Roman de la Rose* opens the chansonnier with a literary reference. This immediate reference to the *Roman de la Rose* must have been intentional as the ornamented initial B shows that the chanson was placed intentionally as the opening piece of the manuscript.

The nineteenth work of the manuscript, *O Virgo, misere mei* by “Jo.Tinctoris” bears the dedicatory inscription *Beatissime virgini domine Beatrice de Aragonia*. Perkins asks, “if the collection of pieces presented here was in fact compiled by Tinctoris for Beatrice of Aragon as has been suggested, why was the dedicatory motet *O Virgo, misere mei* (No.19), presumably intended to head up the repertory, removed from its traditional place on the initial opening of the manuscript to an inconspicuous position of

---

<sup>14</sup> Clemens Goldberg, “Reading Laborde: The Significance of Johannes Ockeghem’s Chansons,” *Johannes Ockeghem: acte du XIe colloque internationale d’études humanistes: Tours, 3-8 février 1997*, ed. Philippe Vendrix, (Paris: Klincksieck, 1998), p.254.

<sup>15</sup> Along with the initial chanson, Perkins and Garey make another reference to the *Roman de la Rose*. It occurs in the volume of commentary, vol. 2 of *The Mellon Chansonnier* on p. 237. The comment is made in relation to the chanson 13 by Joye, *Non pas que je veuille penser*. The poem exhibits a similar hypocrisy to that of Faux Semblant.

a third of the way through?"<sup>16</sup> Perkins suggests that the initial chanson *Bel Accueil* was intended to be replaced by the dedicatory motet *O Virgo, misere mei* in the nineteenth position.<sup>17</sup>

Van Benthem, contrary to Perkins, believes that the dedicatory motet was not exchanged for the Busnoys' *Bel Accueil*.<sup>18</sup> Rather, its placement was intentional and functioned as an encoded reference to the formal and the familiar connection between Beatrice and her tutor, Tinctoris. Accordingly, the initials of *Bel Accueil*, and *Bien Amer*, function as references to the initial letters of Beatrice of Aragon. This internal referencing within the titles and subjects of the chansons and motets allows for a continuum of dedication throughout the manuscript. Van Benthem perceives a division of three sections within the manuscript, beginning with the initial allusion to Beatrice in the opening piece and subsequently closing on points of dedicatory rest on the nineteenth chanson, followed by another reference to *Bel Accueil* in chanson thirty-eight and ending with another closing motet: 1. *Bel Accueil*, 19. *O Virgo, misere mei*, 38. *Enfermé suis*, 57. *Virgo Dei throno digna*.

He argues that the placement of the works and the significance of these works reside in the references to *Bel Accueil* as the initials of *Bel Accueil* honour Beatrice of Aragon by means of allusion. Also, he notes the positive correlation between the numerical weighting of the alphabet letters used in the names of Johannes Tinctoris and Beatrice; the number of notes in the

---

<sup>16</sup> Perkins and Garey, *The Mellon Chansonnier*, 1:30.

<sup>17</sup> *Ibid.*, p.20.

<sup>18</sup> There are two spellings for *Bel Accueil*; *Bel Accueil* refers to the character, Fair Welcoming, whereas *Bel Accueil* refers to the opening chanson which has this particular spelling.

superius totals the addition of the numerical equivalences of their names. Van Benthem argues that Tinctoris as the compiler of the manuscript, the author of the texts of the dedicatory pieces, and possibly the musical scribe could well have encoded the music with gematria.<sup>19</sup>

The text-music divisions that van Benthem establishes in the manuscript suggest other possible intentions behind the organization of the works: the alternation between secular and sacred texts. The significance of *Bel Accueil*, and Beatrice of Aragon, provides an opportunity to perceive equivalences between seemingly incongruous subjects. The divisions between the sacred and the profane have two functions: as a contrast between two divergent styles, and also as moralizing commentaries. In both cases the two short motets following the secular chansons close each section of secular chanson with a sacred reflection. Van Benthem's thematic division of the manuscript into three equal parts is undermined by the physical appearance of the thirty-eighth chanson *Enfermé suis*. This is one of the only pieces in the manuscript not to have a decorated initial. Its entire presentation would suggest that its decoration was not a priority.

The initial reference to Bel Accueil evokes the *Roman de la Rose* in the reader's literary memory and establishes a symbiotic relationship, a parallel between the poetry of the Mellon Chansonnier and the *Roman de la Rose*, from which the characters emerge. A thematic paradigm is suggested by the presence of *Bel Accueil*, as the placement of the chanson, *Bel Accueil*, acts as

---

<sup>19</sup> Van Benthem, *Iohannes Tinctoris*, p. 28.

a statement that determines the subsequent textual parallels instigated by thematic implications of the first chanson.

Van Benthem has argued for the representational value of the initials B and A. These same initials function as a metonymic device. *Bel Accueil* represents its own character, but also signifies itself within the context of the *Roman de la Rose*. The parallel association between *Bel Accueil* and Beatrice of Aragon extends to the parallel between the *Roman de la Rose* and the court of Aragon, of which Beatrice is the *Bel Accueil*. She welcomes Matthias Corvinus and brings him into her father's court.<sup>20</sup>

In this first chapter I have proposed that Tinctoris compiled the chansonnier using two large areas of reference, the *Roman de la Rose* and to Beatrice of Aragon. These indications interpreted alongside Molinet's comment on the moral value of chansons would suggest that the significance of each chanson extends beyond its surface references. In the following chapter the first area of reference, the *Roman de la Rose*, will be developed.

---

<sup>20</sup> Hervé Campagne, *Mythologie et rhétorique aux XVe et XVIe siècles en France*, (Paris: Honoré Champion Éditeur, 1996), p.35. In the chapter "Mythe et mutations" Campagne discusses the popularity of the allegorizing of the allegorical, and the mutation and transformation of myth within literature.

## Chapter II

### *Le Roman de la Rose*

In order to consider the chansons as reflections of the central characters and themes of the *Roman de la Rose* a brief history and description of the poem must be given. Following this overview the texts of the chansons of the Mellon Chansonnier are related to specific characters or themes of the poem. The most pertinent examples have been chosen for comments. The remaining poems not discussed in the body of this chapter are found in the appendix. As is well known, the *Roman de la Rose* knew a huge literary success in all of Europe from the time of its writing and for centuries to come. In order to facilitate the reading in English I have provided a list of the characters of the poem. Often in the vocabulary of the chansons certain names of characters will appear as adjectives or nouns. As a result of the popularity of the poems these references within other texts acquire significance beyond the poems of the chansons and harkens back to attributes of the personages of the *Roman de la Rose*.

The following table lists of the translated names of the characters from the *Roman de la Rose*:

**Table 1**

|            |               |            |               |
|------------|---------------|------------|---------------|
| Abstinence | False         | L'Amant    | The Lover     |
| Contrainte | Abstinence    |            |               |
| Avarice    | Avarice       | L'Ami      | The Friend    |
| Beauté     | Beauty        | La Vieille | The Old Woman |
|            |               |            | Generosity    |
| Bel        | Fair          | Largece    |               |
| Accueil    | Welcoming     |            |               |
| Chastité   | Chastity      | Liesse     | Joy           |
| Convoitise | Covetousness  | Malebouche | Foul Mouth    |
| Courtoisie | Courtesy      | Nature     | Nature        |
| Dangier    | Resistance    | Oiseuse    | Idleness      |
| Deduit     | Diversion     | Orgueil    | Pride         |
| Dieu       | God of Love   | Pauvreté   | Poverty       |
| d'Amors    |               |            |               |
| Envie      | Envy          | Peur       | Fear          |
| Espoir     | Hope          | Pitié      | Pity          |
| Faux       | False seeming | Raison     | Reason        |
| Semblant   |               |            |               |
| Félonie    | Felony        | Richece    | Wealth        |
| Franchise  | Openness      | Simplicité | Simplicity    |
| Genius     | Genius        | Tirstesse  | Sorrow        |
| Haine      | Hatred        | Venus      | Venus         |
| Honte      | Shame         | Vieillesse | Old Age       |
| Hyprocie   | Hyprocrisy    | Vilonie    | Villainy      |
| Jalousie   | Jealousy      |            |               |

The opening chanson by Busnoys entitled *Bel Accueil* opens the manuscript and evokes the courteous quest of its literary reference. Just as Fair Welcoming implores the Lover to join in the carole and to dance with the host of famous characters in the garden of Mirth, so does the placement of Busnoys' chanson welcome the reader into the manuscript.<sup>21</sup> "Undoubtedly

---

<sup>21</sup> Christopher Page discusses the transformation of the medieval carole from a loathed expression of sinfulness to an accepted form of musical expression "Many opposed the *carole*, but in the thirteenth century others began to take a more tolerant view. These men, who possessed the intellectual and spiritual energy to overcome a millenium of monastic hostility to dancing, were generally university-trained theologians, and the collision of views between these schoolmen and their traditionalist colleagues reveals the owl and the nightingale in their most warlike aspect." Christopher Page, *The Owl and the Nightingale: Musical Life and Ideas in France 1100-1300*, (London: J.M. Dent & Sons

this text was chosen to provide a witty greeting to the person who opened the volume."<sup>22</sup> Not only does this text function as a literary aside for an informed reader but also as a thematic indicative which would posit the reader as *l'Amant* on an ordained quest to claim the *Rose*. References to the *Roman de la Rose* in an educated milieu such as the Court of Naples could not go unnoticed.<sup>23</sup>

The *Roman de la Rose* is an allegorical poem whose popularity was immense from the time of its composition between 1230 and 1280 until the Renaissance. It remained one of the most copied and read books of the middle ages. The *Roman de la Rose* was composed in two parts by Guillaume de Lorris,<sup>24</sup> writing the first 4050 lines written in ca. 1230 and Jean de Meun who edited and then continued the poem completing an additional 17, 800 lines between 1270-80. The entire poem is a unification of the distinct authorial sections whose principal theme of the conquering of Love's goal is described within traditions of courtly love and courtly scholasticism.

The initial poem, without the continuation, had its own independent success.<sup>25</sup> The union of two authors in one work was not problematic for the

---

Ltd.,1989), p. 111. The owl and the nightingale refer to opposed ideas of music as expressed in an anonymous poem from the 1200's. The owl is the voice of the Church, unchanging, and the nightingale is the new voice of courtly demeanour, p.3. Interestingly, the *carole* referred to in the *Roman de la Rose*, is a courtly expression of the sacred.

<sup>22</sup> Leeman Perkins, *The Mellon Chansonier*, Vol. 1 p. 1.

<sup>23</sup> Tammaro de Marinis, *La Biblioteca Napolitana dei Re d'Aragona*, (Milan: Ulrico Hoepli, 1947-52), 2:64. The copy of the *Roman de la Rose* owned by Ferrante is listed: Valencia, Biblioteca Universitaria: 771. It is described as having being in gothic script with miniatures.

<sup>24</sup> Jean Dufournet, ed. and trans., *Le Roman de la Rose* (Paris: GF Flammarion, 1999), pp.7-8. Jean Dufournet presents the research of Rita Lejeune "*Propos sur l'identification de Guillaume de Lorris, auteur du Roman de la Rose*".

<sup>25</sup> Jean Dufournet, "Le Dessein et la philosophie du *Roman de la Rose*," *Acta litteraria Academiae Scientiarum hungaricae* 23 (1981):177-214.

medieval reader although it is for the modern reader, as there are major discrepancies between the two parts.<sup>26</sup> The first part focuses primarily on the unfolding of an allegorical plot whereas the ideas of the second part of the poem are embedded within the discourse of the characters.

A young man, the Lover, awakes on the first day of May in his twentieth year and departs on a journey of discovery. The Lover finds a garden surrounded by a wall. Represented on the wall are characters that stand in opposition to the quest of love. These are Hatred, Felony, Covetousness, Avarice, Envy, Sorrow, the Old Woman, Hypocrisy, and Poverty. *Oiseuse*, a beautiful and youthful girl from within the garden helps the Lover enter through a small hidden opening in the wall. Inside the walls, the Lover is amid the beauty of the orchard. He joins the company of the God of Love and his acolytes and their companions. These personages are the positive qualities of life and the attributes that promote love. They have formed a carole and are joyfully dancing. These characters are: Idleness, Diversion, Courtesy, Joy, Sweet Look, Beauty, Simplicity, Openness, Wealth, Generosity, and Youth.

Upon leaving the carole the Lover begins to stroll through the garden, unaware that the God of Love is following him. When the Lover discovers a special rosebud in the rose garden, Love's five arrows pierce his body. These arrows are named *Beauté* (that enters by the eyes), *Simplicité* (the quality that beckons the attention of the lover), *Courtoisie* (the good manners and charm

---

<sup>26</sup>Jean Dufournet. ed. and trans., *Le Roman de la Rose*, p8. Dufournet presents the argument of Roger Dragonetti, (whose opinion Dufournet does not support). Dragonetti in *Le Mirage des Sources* concludes that the discrepancy in style is an intentional device used by the one author Jean de Meun. This allows for the level of inventiveness and the transference and transformation of elements within the first half into the second.



that allows the beloved to communicate with the lover), *Compaignie* (the beloved's acceptance of the lover's presence), and *Beau Semblant* (the awarding of the lover with cherished favours).<sup>27</sup> The shafts of these arrows are lodged deep within the Lover's heart and, seeking relief and solace, he pledges an oath of fealty to the God of Love. The commitment that he must keep throughout is to never loose *Espoir* and to remain faithful to Love.

The account of a young man's journey to discover and pluck a Rose, locked within a garden, is an allegorical poem depicting both a spiritual journey and a personal sexual awakening.<sup>28</sup> Fair Welcoming encourages the Lover to approach the Rose despite Resistance, who guards the rose-garden, fights against the Lover's contact with the Rose. Venus and Pity, persuade Resistance to gain access to the Rose. When a kiss is stolen from the Rose, Resistance seeks revenge and beats the Lover while Jealousy has a fortress built around the Rose and the rose garden. Fair Welcoming is imprisoned within the tower of the fortress. The fortress is guarded by Resistance, Jealousy, Shame, Foul Mouth, and Fear against the Lover.

The conclusion of the first part is a long complaint in which the Lover bemoans the suffering he must endure as a result of having betrayed Fair Welcoming's good faith. Guillaume de Lorris transforms the allegorical from a moral and religious premise into a profane domain of courtly love. The invisible allegorical forces are personified attributes. The description of

---

<sup>27</sup> The five other which are not shot at the Lover are the disqualifiers of Love: Orgiaus (Conceit), Vilonnice (Dishonesty), Honte (Shame), Desesperance (Despair), Noviaus Pensée (Faltering Thought).

<sup>28</sup> Jean Batany, *Approches du "Roman de la Rose"* (Paris: Bordas, 1973), p.13.

physical attributes and appearances represent comportment, while the name associated with each character indicates a state to which others can be compared.<sup>29</sup> The host of positive and negative characters propel the Lover by means of discourse to claim his objective, the seizing of the rose.<sup>30</sup>

The Lover must attain the Rose while always remaining faithful to the pledge he has made to the God of Love. Fair Welcoming acts as the emissary between the desired object, the Rose, and the Lover. Fair Welcoming is the externalized personification of the Beloved, who mediates the advances of the Lover's desire through his own reluctance. *Fin'amor* as expressed through allegory and the fantasy of the imaginary is the ideology of the courtly universe. The display of the courtly love tradition of Guillaume de Lorris is lost in the second part of the *Roman de la Rose*.<sup>31</sup>

The action of the narrative continues from the first part of the poem into the second part. The function of the action, while it determines the linear narrative of the poem, has only a partial significance within the poem's totality. The Lover achieves the object of his desire through a series of elaborate and tangential discourses that are presented to him. These discourses are presented by the central figures. Reason pits the instability of Fortune against her morally superior self; Friend illustrates the failings of women and marriage; the Old Woman explains deceit in men and women, superficial vanity and disappointment; False Seeming exposes the hypocrisy of nobility and of the Church; Nature addresses the mirror of Love and nature through examples of natural law; and Genius validates the

---

<sup>29</sup> Jean Dufournet. ed. and trans., *Le Roman de la Rose*, p.18.

<sup>30</sup> Ibid.

<sup>31</sup> Ibid., p. 26.

sanctity of sexual reproduction. These discourses are eventually interrupted by a continuation of the actions of the narrative. The army of Barons led by Venus and aided by the ruse and deception of False Seeming and False Abstinence besiege the fortress. Fair Welcoming is released and the Rose is plucked.

The continuation of the *Roman de la Rose* expands from the double allegory of sexual and spiritual awakening into a multi-levelled social commentary. This is done through a melding of direct and indirect discourse and unrelated mythological and historical examples used as rhetorical buttressing. These characters go beyond the denouement of the narrative action. They act as porteparoles of the tradition of scholastic erudition. The work is transformed from an allegorical courtly love poem into a critical social commentary.

The recurrence of personae and topoi from the *Roman de la Rose* recur throughout the Mellon Chansonier. Although the relevant topoi taken from the *Roman de la Rose* are usually limited to the idealization of the characters within the first part, as much of the imagery and descriptions of courtly love are derived from the eleventh and twelfth centuries' stock images and characters. It would be impossible to consider those same characters outside of the context of the extended narrative of the entire *Roman de la Rose*. The inclusion of different subject matter within the Mellon Chansonier can be reasonably associated with the many discourses presented in the *Roman de la Rose*. In turn these literary references relate to the many facets of the station of Beatrice as princess and as prospective wife to Matthias Corvinus.

The thematic trajectories of the Mellon Chansonnier can be mapped onto the ephemeral geography of the Garden of the *Roman de la Rose* allowing for a great deal of interpretative flexibility. Within this garden much is discussed, yet it all relates to the one objective; that is the winning of the Rose. The Lover is within the Garden of Mirth. He has past the evil and undesirable attributes of the external wall, surrounding the garden, and by the grace of Joy, he has been admitted to the inner sanctum of the garden. The music of the manuscript acts as Joy, and beckons the reader into the allegorical presentation of Ferrante's court. The ultimate objective of the internal thematic structure of the manuscript is Beatrice's grace. Fair Welcoming as the external personification of Beatrice as the Rose is the abstract idea of her attainable grace. Beatrice at the Court of Aragon is a noble sovereign, and at her husband's court, a queen. The Lover has many projected attributes. The intended reader of the manuscript is Matthias Corvinus as it is about the union of two dynasties through marriage. Within each chanson literary and historical references are encoded in seemingly mundane and courtly gestured vocabulary. The sequence of chansons within the layers of the manuscript results in an inherent implication of narrative. The arrangement of chansons provides threads of association connecting literary, musical and historical events together.

The Mellon Chansonnier is the written document honouring an event. The function of the manuscript is primary to the understanding of its "textuality", in both its physical and literary qualities. The textual variants

occurring in the individual chanson bear witness to not only scribal practice, but also to the social influences imposed in the court milieu. Paul Zumthor's term *mouvance* best expresses the idea of changes (or movements) which exist as performative text recorded. The influences, or movements, relate directly to the social phenomenon of the manuscript. The contemporary and past history of the Court of Naples bore directly upon the editorial decisions made for the assembly and transcription of the chansons in this dedicatory chansonnier.

**The thematic relevance of the *Roman de la Rose* and the Mellon Chansonnier:**

The following table lists the chansons of the manuscript as well as attributed author, folio number and the theme of the text as it relates to the *Roman de la Rose*. The themes of the chansons divide between the courtly and the popular modes. The three exceptions are the two motets by Tinctoris (19 and 57) and the rondeau attributed to Robert Morton (34). These three works can be related to the specific people and events of the court.

The table indicates the texts that most strongly relate to the *Roman de la Rose*. Many of the texts of the Mellon Chansonnier link with passages and/or thematic material in the *Roman de la Rose*. Although I do not claim that the chansons were composed with these fragments of text as their initial starting points, I do think that it is plausible to read the texts as literary allusions. As well, I have carefully gone over the manuscript facsimile of the text. I have made certain emendations to the transcriptions of the texts. The poems' variants must be observed as each poem stands in relation to the

other versions as an absolute within the context and the text of the manuscript. Although some of the differences can be ascribed to scribal error, many words which differ from other sources are indicative of the event and the court for which the manuscript was produced.

In many cases these slight differences in words bear witness to the cultural milieu in which this manuscript was compiled. For example in the chanson *Se mon service vous plaisoit* (22), the edited version indicates the words *soubz la nue*. The actual words of the manuscript are *soubz l'armé*. The usage of the word 'army' links the chanson to a speech that False Seeming makes to the Barons and strengthens the idea of loyalty within Ferrante I's court. In the chanson *Mercy mon dueil* (23), the capitalization of the word *Royaume* illustrates the importance of this word within the text. The kingdom in question (Royaume) denotes specifically Ferrante's kingdom.

**Table 2**

|   | Title                         | folios | Attributions | Themes and/or Characters of the <i>Roman de la Rose</i><br>Lines 1-4058 by de Guillaume de Lorris, and lines 4059- 21780 by Jean de Meun<br>(Line numbers are from Charles Dahlberg's translation) |
|---|-------------------------------|--------|--------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 1 | Bel Accueil                   | 1v-2r  | Busnoys      | Bel Accueil/Loyalty (2797, 2907)                                                                                                                                                                   |
| 2 | En soustenant vostre querelle | 2v-3r  | Busnoys      | Largece (1175, 1155)                                                                                                                                                                               |

|    |                                                                  |         |            |                                        |
|----|------------------------------------------------------------------|---------|------------|----------------------------------------|
| 3  | Accueilly m'a la belle                                           | 3v-4r   | Caron      | Bel Accueil/Despair (3833)             |
| 4  | Petitte Camusette                                                | 4v-5r   | Ockeghem   | Mari Jaloux (9088, 8527)               |
| 5  | A une damme                                                      | 5v-6r   | Busnoys    | Richece                                |
| 6  | Loing de vo tresdoulce presence                                  | 7v-8r   |            | 3 gifts of remembrance (2640)          |
| 7  | Est-il merchy                                                    | 8v-9r   | Busnoys    | Bel Acueil/ grace (4030)               |
| 8  | Ung plus que tous                                                | 9v-10r  | Busnoys    | Raison (5795)                          |
| 9  | Ce qu'on fait a quatimini                                        | 10v-11r | Joye       | Genius/Faux Semblant (19369, 11059)    |
| 10 | A qui vens tu tes coquilles                                      | 11v-12r | Busnoys    | Raison/Ami (5533, 5710)                |
| 11 | Puis que ma damme ne puis voir/ Je m'en voy et mon cueur demeure | 12v-14r | Regis      | Separation (2299)                      |
| 12 | Je ne puis vivre ainsy                                           | 14v-16r | Busnoys    | Discomfort/ Oath to Amors (4127, 4175) |
| 13 | Non pas que je veuille penser                                    | 16v-17r | Joye       | Loyalty questioned                     |
| 14 | Ja que li ne s'i attende                                         | 17v-8v  | Busnoys    | Fealty                                 |
| 15 | Pour entretenir mes amours                                       | 19v-20r | Busnoys    | Ami/expenses (7921, 8005)              |
| 16 | Quant ve viendra                                                 | 20v-22r | Busnoys    | 3 gifts of remembrance                 |
| 17 | Vostre bruit et vostre grant fame                                | 22v-23r | Dufay      | Richece (1109)                         |
| 18 | Fortune par ta craulté                                           | 23v-24r | Vincenet   | Fortune                                |
| 19 | O Virgo, miserere mei                                            | 24v-25r | Tinctoris  | Morality                               |
| 20 | L'aultre d'antan                                                 | 25v-26r | Ockeghem   | Fortune (5894)                         |
| 21 | Le corps s'en va                                                 | 26v-27r | Busnoys    | 3 gifts of remembrance                 |
| 22 | Se mon service vous plaisoit                                     | 27v-28r |            | Faux Semblant (11981)                  |
| 23 | Mercy mon dueil                                                  | 28v-29r | Joye       | Fortune (8608)                         |
| 24 | N'aray je jamais mieulx que j'ay?                                | 29v-30r | Morton     | Fortune                                |
| 25 | L'omme banny                                                     | 30v-31r | Barbingant | Fortune (8005)                         |
| 26 | Ou doy je secours querir                                         | 31v-32r | Vincenet   | Nature/ apology (19021)                |
| 27 | Comme femme desconfortee                                         | 32v-33r | Binchoys   | La Vieille (12857)                     |
| 28 | Mon trestout et mon assotee/ Il estoit ung bonhomme              | 33v-36r | Petit Jan  | Genius/Mari jaloux (17793, 8661)       |
| 29 | Joye me fuit                                                     | 36v-38r | Busnoys    | Memory (2423)                          |
| 30 | Ma bouce rit                                                     | 38v-40r | Ockeghem   | Pledge to Amors/ deception             |
| 31 | Se je fayz dueil                                                 | 40v-42r | Le Rouge   | Separation                             |
| 32 | De tous biens plaine                                             | 42v-43r | Heyne      | Fortune/Venus                          |
| 33 | Dona gentile                                                     | 43v-44r | Dufay      | Nature/ Heavens                        |

|    |                                          |                          |           |                                             |
|----|------------------------------------------|--------------------------|-----------|---------------------------------------------|
|    |                                          |                          |           | (16801, 16833)                              |
| 34 | Il sera pour vous conbatu<br>/L'ome armé | 44v-45r                  | Morton    | Honour                                      |
| 35 | Tout a par moy                           | 45v-46r                  | Frye      | Fortune                                     |
| 36 | S'il est ainsi                           | 46v-48r                  | Caron     | Separation                                  |
| 37 | O Fortune trop tu es dure                | 48v-49r                  | Busnoys   | Fortune                                     |
| 38 | Enfermé suys je en la tour               | 49v-51r                  |           | Bel Acueil/ allegory                        |
| 39 | Au povre par necessité                   | 51v-52r                  | Busnoys   | Faux Semblant/<br>Poverty<br>(11425, 11483) |
| 40 | Mort ou mercy                            | 52v-54r                  | Caron     | Venus (3409)                                |
| 41 | Paracheve ton entreprise                 | 54v-55r                  | Morton    | Fortune                                     |
| 42 | A vous sans aultre                       | 55v-56r                  | Busnoys   | Venus (21083)                               |
| 43 | Triste qui spero morendo                 | 56v-57r                  | Vincenet  | Trials of love (4175)                       |
| 44 | La pena sin ser sabida                   | 57v-59r                  | Vincenet  | Shame                                       |
| 45 | So ys emrentid                           | 61v-63r                  | Frye      | Remembrance                                 |
| 46 | Gentil madona                            | 63v-65r                  | Bedingham | Fortune                                     |
| 47 | Myn hert is lust                         | 65v-67r                  | Bedingham | Venus                                       |
| 48 | Ou lit de pleurs                         | 67v-69r                  |           | Patience/suffering                          |
| 49 | Or me veult bien Esperance<br>mentir     | 69v-71r                  |           | Esperance/ Faux<br>Semblant                 |
| 50 | Donnés l'assault                         | 71v-73r                  | Dufay     | Venus/ fortress<br>assault (20704)          |
| 51 | Par le regart                            | 73v-74r                  | Dufay     | Beau regard                                 |
| 52 | Hora cridar oyme                         | 74v-75r                  |           | Crying eyes                                 |
| 53 | Puis que je vis le regart                | 75v-76r                  | Dufay     | Beau Regard                                 |
| 54 | Ma dame de nom/Sur la rive de<br>la mer  | 76v-77r<br>(also<br>50v) |           | Faux Semblant/<br>deception                 |
| 55 | Alas alas alas is my chief song          | 77v-79r                  | Frye      | Betrayal                                    |
| 56 | Nos amys vous vous abusés                | 79v-80r                  | Basin     | Genius/ Barons<br>(20683)                   |
| 57 | Virgo Dei throno digna                   | 80v-81r                  | Tinctoris | Morality                                    |

To facilitate the presentation of my argument an English translation of the original *ancien français* is provided. The translations of the passages from the *Romance of the Rose* are taken from the Charles Dahlberg translation.<sup>32</sup> Throughout the thesis the Dahlberg's line/paragraph numbering schema applies. The line references are indicated in parentheses.

<sup>32</sup> Charles Dahlberg, ed. and trans., *The Romance of the Rose*, (Princeton: Princeton University Press, 1971).



The chansons not discussed are included in Appendix 1. Words that appear in the facsimile of the manuscript and not in the published text are indicated in bold type. Asterisks denote words missing from the manuscript.

### Chanson 1

|                                  |                               |
|----------------------------------|-------------------------------|
| Bel Acueil, le sergant           | Fair Welcome the servant of   |
| d'Amours,                        | Love,                         |
| En bien soit faire ses esloys,   | Knowing well how to make his  |
| M'a ja cité par plusieurs foyes  | exploits,                     |
| D'aller a l'une de ses cours,    | Has summoned me on many       |
|                                  | occasions                     |
| Et ma chargé qu'a tous les jours | To go to one of his courts.   |
| Mettra deffault se je n'y voys.  |                               |
| Bel Acueil...                    | And has decreed that he will  |
|                                  | always                        |
| Et que se brief je n'y accours   | Find me at fault, if I go not |
| Ou mes conseilx secrés et        | there.                        |
| choys,                           | Fair Welcome...               |
| Me bannira de vivre voyx         |                               |
| Et plus ne m'y fera secours.     | And if I do not hurry thither |
| Bel Acueil...                    | With my secret and discreet   |
|                                  | counsels,                     |
|                                  | He will banish me in a loud   |
|                                  | voice                         |
|                                  | And no longer come to my aid. |
|                                  | Fair Welcome...               |

Fair Welcoming, the son of Courtesy is eager to help the Lover to gain access to the rose garden. The Lover promises in return to serve Fair Welcoming: (2797)

“Dear fair friend, if it pleases you, pass without hindrance through the hedge to smell the perfume of the roses. I can well assure you that you will experience no trouble or churlishness provided that you avoid folly. If I can help you in any way, never seek to plead with me, for I am ready at your service. I tell you all this without pretense.”

Very shortly after Fair Welcoming expresses his dismay over the Lover's desire to pluck the rosebud, claiming that such action would disgrace him. (2907)

"Then Fair Welcome grew frightened and said to me:  
Brother, you aspire to what cannot take place. What! Do  
you want to disgrace me? You would indeed have made a  
fool out of me if you had plucked the rosebud from its  
bush."

### Chanson 2

En soustenant vostre querelle  
Je maintiens que vous estes  
celle  
En tous les lieuls ou je  
**m'esbas**  
Qu'il n'y a partout hault ne bas  
Dame qui de vous soit plus  
belle.

Au monde n'a tel damoiselle  
Et pour ce que vous estes  
**belle**  
Trestous les jours je m'en  
combas  
En soustenant...

Vostre beaulté pas je ne celle  
Mais affin qu'il en soit  
nouvelle  
A vous fort amer je m'esbas.  
J'en **prendray** mille debas  
Pour en mourir de mort  
**amere.**  
En soustenant...

In supporting your position  
I maintain that you are the one  
For whom I fight in all places  
There is in no higher nor lower  
place  
A lady who is more beautiful than  
you.

Over the world there is no such  
damsel  
And because you are beautiful  
All and every day I do battle  
In supporting...

Your beauty, I cannot hide it  
In order for it to be known  
And to love you, I battle  
I would take on a thousand  
debates  
Only to die a bitter death.  
In supporting...

Generosity, one of the beautiful ladies of the carole is described (1175) as being accompanied by a knight of the lineage of King Arthur. He has won many tournaments against many armed men in her honour. Generosity is the only lady whose suitor is depicted as a knight. As such, the association made between the text of the chanson and Generosity implicitly suggests her other attributes: kindness and wealth. “Whoever wants to have friends must not love his possessions but must acquire friends by means of fair gifts.” (1155)

### Chanson 3

Accueilly moy la belle  
 Au gent atour tournant  
 mon bien en doloureux  
 destours destourné m’a son  
 amoureux racueil cueillant

She received me, the beautiful  
 Amongst the noble, turning  
 My happiness into pain  
 Detours turned about have  
 taken  
 My love, while gathering.

Jealousy has had a fortress with four towers, one on every corner built around the rosebushes. In the centre of this fortress is a tower wherein Fair Welcoming is locked. (3833) The text of the chanson turns around on itself. It represents the narrator circling the tower he is describing, wherein his Love has been locked away. The word games centre on the words: *Bel Accueil*, *tour* and *cueille*. (Fair Welcome, tower, and gather). The text folds into itself by the mutation of the word variations forming the overlapping

petals of a texted rose. This version of the poem is extremely different than the edited version.

#### Chanson 4

I.  
Petite Camusette, j'ay  
Proposé me mettre en essay  
D'acquérir quelque peu vo grace:  
Force m'est que par la je passe.  
Ceste foys j'en ferray l'essay.

II.  
Petite Camusette a la mort m'avés  
mis.  
Robin et Marion s'en vont au boys  
jouer.  
Ilz s'en vont bras a bras; ilz se sont  
endormis.  
Petite Camusette a la mort m'avés  
mis.

I.  
Little-snout, I have  
Proposed to make an attempt  
To acquire, just a little of your grace  
I am forced to go that way again  
And this time I will make the attempt.

II.  
Little-snout, you have put me to death  
Robin and Marion are going to the  
woods to play  
They are going arm in arm; they have  
fallen asleep  
Little-snout, you've put me to death.

The texts of these two poems parallel the thoughts of the Jealous Husband. He regrets being unable to attain any favours from his lady.

(9088)

“Even at night when you lie naked beside me in my bed, you can’t be held, for when I want to embrace you to kiss you and comfort you, and when I am thoroughly warmed up, you sulk like a devil and do not want to turn your face toward me for anything that I may do.”

The contrasting text about Robin and Marion suggests Jealous Husband's tirades. He thinks his wife and Robichonnet are sharing jokes (8527), and that she and this man, as well as others are “singing and dancing through the gardens and meadows. (9123)

### Chanson 6

Loing de vo tresdoulce  
presence  
Mais par desir et souvenance  
Prochainement de vous mon  
bien  
Me couvient passer temps,  
combien  
Que ce n'est pas sans  
deplaisance.

Far from your most sweet  
presence,  
Yet by desire and  
remembrance  
Next to you my treasure  
Must I pass time, so much  
That it is not without  
displeasure.

These three gifts of remembrance (referred to in Table on page 20),  
Sweet Thoughts, Sweet Talk, and Sweet Looks, are referred to  
throughout the texts of many of the chansons. (2640)

“Along with her I give you three other gifts that bring great comfort to those in my nets. The first to comfort those whom Love enmeshes is Sweet Thought, who recalls to them what Hope agrees to. When the lover sighs and complains and lies in sorrow and martyrdom, Sweet Thought comes after a certain time, disperses his wrath and sorrow, and, by his coming, makes the lover remember the joy that Hope had promised him.”

### Chanson 7

Est-il merchy de quoy on puet finer?  
Est-il pitié qu'on peust on vous trouver?  
Est-il m'amour, nulle riens souffissante?  
Est-il chose tant soit forte ou puissante  
Dont je sceusse vo grace recouvrer?  
Pour fondre en larmes de plourer  
Ne pour paine que je sceusse endurer  
Est-il chose dont vous fussiés contente.  
Est-il merchy...

Quel remede puis-je a mon fait donner  
Quant je voy bien que par tant vous  
amer

Is there mercy that can bring an end?  
Is there pity one could find in you?  
Is there my love something sufficient?  
Is there a thing as strong or as powerful  
With which I could recover your grace?  
To melt in tears of crying  
Or any pain that I could endure  
Is there anything that you would be  
happy with.  
Is there mercy...

What remedy can I give myself  
When see well that by loving you so

Il ne souffre qu'a ma mort evidente  
Et toutesfoys pour douleur que je sente  
Je ne m'en puis tant soit peu destourner.  
Est-il merchy...

I suffer my evident death  
And always by the pain that I feel  
I am not able to turn away at all from  
this path.  
Is there mercy...

The Lover hopes to recover Fair Welcoming's grace after he has been  
locked in the tower: (4030)

"... but I am in very great anxiety that you may not do so, for perhaps, because you have been put in prison on my account, you will not feel grateful to me. However, this situation does not exist because of any wrong that I may have committed toward you, for I never mentioned anything that should have been kept hidden. Indeed, God help me, this misfortune weighs more heavily on me than on you, for I suffer penance greater than anyone could tell. I almost melt with anger when I remember my loss, which is very great apparent. And I think that my fear and pain will bring my death."

### Chanson 8

Ung plus que tous est en mon souvenir  
Auquel pour rien jamais je ne fauldray  
Mais telx termes et milleurs luy tendray  
Que damme puet \*

Et si le veulle a mon gré maintenir  
Et sa faveur pour \* devise prendray  
Ung plus que tous...

One more than all others is in my  
remembrance  
Beyond whom nothing would I need  
But I will offer such terms and better  
As a lady can.

And if I wish to hold him to my desire  
And keep his favour, for my motto I  
will take  
One more than all the others...

Reason presents herself in discourse, explaining the advantages of  
choosing her form of love over the precarious dominion of irrational love.

As well, she states her conditions: (5795)

"I will do whatever you wish; you can never make a wish too  
high provided only that you carry out my work. You must

never work in any other way. Furthermore, you will have a lover of such noble family that there is none to compare with her; I am the daughter of God, the sovereign father, who made and shaped me so. Look at my form and at yourself in my clear face.”

### Chanson 9

Ce qu'on fait a quatimini  
Touchant multiplicamini  
Mais qu'il soit bien tenu secre  
Sera tenu pour excusé  
In conspectu Altissimi

What you do in private  
On the subject multiplying  
If it is kept well secret  
Will be considered excused  
In the eyes of the Most High

Et pourtant operamini  
Mes fillez, et letamini  
Car jamais il n'est revelé  
Ce qu'on fait...

All the same, in working  
My daughters, rejoice  
For never is it revealed  
What you do...

Et se vous engrossemi  
Soit in nomine Domini  
Vous avés a proufit ouvré  
Qui vous sera pardonné  
Mais que vous confitemini  
Ce qu'on fait...

And if you are impregnated  
Be in the name of God  
You have worked a good  
service  
That you will be forgiven  
If you confess  
What you do...

Genius encourages the Barons to be fecund. The text of this chanson parallels these ideas in a joking way. It brings to mind as well the disguised language and apparel of False Seeming: (19369)

“Tell him (the God of Love) that I send you there to excommunicate all those who want to work against us, and that I send you to absolve the valiant ones who work with good heart to follow strictly the rules that are written in my book, those stalwarts who strive mightily to multiply their lines and who think about loving.”

The idea of duplicity is expressed by False Seeming (11059) "the habit does not make the monk"(Li abiz ne fait pas le moine) The external presentation of righteousness does

not guarantee goodness; conversely, actions perceived on the surface as sinful, can in fact be righteous acts and forgivable acts. The importance of fecundity is also expressed by Genius.

### Chanson 10

A qui vens tu tes coquilles  
Viellart aux paupiers rouges  
Trousse ton sac et tes bouges  
Et si porte ailleurs tes quilles

Car pour le deduit des filles  
Faut bien galans plus harouges  
A qui vens tu tes coquilles...

To whom are you selling your  
shells  
Old man with the red eyelids  
Pick up your bag and your  
bundles  
And take your legs out of here

So, for the pleasure of the  
girls  
It requires more valiant  
gentlemen.

To whom are you selling...

This lascivious and truncated parody of a poem by Charles D'Orléans centres on the "selling" of the coquilles.<sup>33</sup> The similarity of *coquilles* to *coilles* evokes the extended debate between l'Amant and Raison concerning her use of language. The contrast between courtly love and carnal love is acute in Jean de Meun's presentation of le Mari Jaloux, la Vieille and l'Ami. Just as these sections are used to contrast the idealized love of the *Roman de la Rose* so too are the lascivious chansons meant to divert and foil the more dignified chansons of the manuscript. (5533)

"If Justice, who reigned formerly at the time when Saturn held power- Saturn, whose testicles (*coilles*) Jupiter, his hard and bitter son, cut off as though they were sausages and threw into the sea, thus giving birth to Venus, as the book tells." The Lover is disturbed by Reason's language: (5710) "of the very word

---

<sup>33</sup> Perkins and Garey, *The Mellon Chansonier*, 2:225.



you used. My Master has forbidden me- I heard him very clearly- ever to let fall from my mouth nay word approaching ribaldry.”

The debate between Reason and the Lover concerning language is an appropriate subject as regards the popular or lewd texts of the Mellon Chansonnier. “Reason defends her use of the word *coilles* and adds another ‘dirty’ one to shock the Lover – viz., viz (penis) (6936). There follows a discussion of the relationship between words and things. Reason claims that the words had an allegorical sense in the context of the fable of the end of the Golden Age but that when she talked about them a second time, she used the words in their literal sense<sup>34</sup>.” The Lover, however, refuses to acknowledge the use of metaphors.

The texts of the chansonnier that make use of vulgar language can according to Reason’s statement be reasoned as proper. Vocabulary can be voided of its vulgarity, either by means of metaphor or by interpretation.

### Chanson 11

I.  
Puis que ma damme ne puis  
voir  
Ne d'elle ouïr quelque nouvelle  
Et je ne puis aultre amer qu'elle  
Annoy et dueil me fault avoir.

II.  
Je m'envoy et mon ♥ demeure  
Je chante et fay larmes \*

I.  
Since I cannot see my lady  
Nor hear any news of her  
And if I can love no other than  
her  
Gloom and grief I must have.

II.  
I go away and my ♥ remains  
I sing and cry tears

---

<sup>34</sup> John V. Fleming, *Reason and the Lover* (Princeton: Princeton University Press, 1984), p. 97.

Je m'esbas et si nay que dueil  
Je ris et mon euil \*

I battle and if I have only grief  
I laugh and my eye \*

The texts of this chanson contrast the physical displacement of the love from the lover, as the heart of the lover remains with the loved one, causing the internal displacement and metaphysical discomfort of the lover. (2299)

"Next, it is right for you to remember that your sweetheart is very far away from you. Then you will say: Oh God, how miserable I am when I do not go where my heart is! Why do I send my heart thus along? I think constantly of that place and see nothing of it. I cannot send my eyes after my heart, to accompany it; and if my eyes do not do so, I attach no value to the fact that they see."

#### Chanson 12

Je ne puis vivre ainsi tousjours  
Au mains que j'aye en mes dolours  
Quelque confort  
Une seulle heure ou mains ou fort  
Et tous les jours  
\* Serviray amours  
Jusqu'a la mort

I cannot live like this forever  
Unless I have in my distress  
Some comfort  
Just an hour, or less or more  
And every day  
I will serve love  
Until death

Noble femme de nom et d'armes  
Escript vous ay ce dittier cy

Noble woman in name and in arms  
I have written you this saying

Des xx plourant a chaudes larmes  
Affin que ayés de moy merchy  
Je ne puis vivre...

From eyes crying my hot tears  
So that you may have mercy on me

Quant a moy je meurs **en plours**  
Vellant les nuytz faisant cent tours  
En criant fort  
Vengeance a dieu, car a grant tort  
Je noye en plours  
Lorsque au besoign me fault secours  
Et pitié dort

As for me, I die in tears  
Waking at night and making a hundred turns  
Crying aloud,  
Vengeance to God, most unjustly  
I am drowning in tears  
As at my need I need to be rescued  
And pity sleeps.

Je ne puis vivre

The Lover expresses his anger at his having pledged to the God of Love in which he denied Reason and accepted love: (4127)

“Escape? Certainly not. By what force could we ever break out of such a fortress? It will certainly never come about through my efforts. Nor, believe me, neither did I show a grain of sense, but rather folly and madness, when I gave homage to the God of Love. It was Lady Idleness who made me do so...She brought about my desires too well, and now I must lament and sorrow.”

Shortly after the Lover's tirade he weakens as he decides that: (4175)

“there is nothing to do but suffer and offer my body to martyrdom and wait in good hope until Love sends me solace.”

#### Chanson 15

Pour entretenir mes amours  
Trouver me fault le jour cent  
tours  
Et faire mainte seignourie  
Et puis ma bourse mal garnie  
Me fault demourer tous les  
jours.

To maintain my loves  
I must find daily a hundred  
tricks  
And perform many lordly deeds  
And the my purse badly  
garnished  
I must remain forever.

The Lover complains bitterly about the expenses required in order take the love's path: (7921)

“No poor man, in my opinion, enters on this road at any time. No one can lead a poor man to it, nor can he reach it by himself. But whoever had led him into it, he would know the road as well as I, no matter how well I had been taught. And you shall know it, if it please you, for you could learn it just as quickly if, with nothing more, you had great possessions to spend wildly. However, I shall not lead you there, for Poverty

has prevented that step; she forbid it to me when I left that road. I spent whatever I had and whatever I received from others. I deceived all those who trusted me so that I can repay none of them if they had to hang me or drown me. 'Never come here,' said Poverty, 'for you have nothing to spend'." (8005) "I was accustomed to being called a valiant man and loved by all my companions. I spent gladly in all places, more than generously, so much that I was considered a rich man. Now I have become a poor man through the expenditures of Foolish Generosity..."

### Chanson 17

Vostre bruit et vostre grant fame  
 Me fait vous amer plus que fame  
 Qui de tous biens soit assouvie  
 Ne ja d'autre servir envye  
 N'aray, ne que de rendre l'ame.

En riens ne crains reproche d'ame  
 Je vous tiens et tendray ma dame  
 En accroissant toute ma vie  
 Vostre bruit...

Your renown and your great fame  
 Make me love you more than any woman  
 Endowed with all that's good;  
 Nor would I wish to serve another  
 Any more than to give up my life.

I do not fear any one's reproach  
 I hold you and will keep you my lady,  
 Devoting my whole life to increasing;  
 Your renown...

The description of Wealth fits with text of this chanson. The attributes of

Wealth guarantee loyalty: (1109)

"Wealth held by the hand a young man, full of great beauty, one who was her true lover. He was a man who took delight in living in fine mansions. He was well shod and clothed, and had valuable horses. He thought that he might just as well be accused of murder or theft as to have a poor horse in his stable. Therefore he cherished his acquaintance with Wealth and her benevolence toward him; for he always thought to live a life of lavish spending, and she could furnish the means and support his expenses. Indeed, she gave him coins as if she drew them out of granaries."

### Chanson 19

Beatissimi vigini beatrici  
de Aragonia

O Virgo, miserere mei,  
Miserere meorum,  
Effice me meritis  
Tempus in omne tuum

O Virgin have pity on me  
Have pity on my people  
Make me through my merits  
Thine for all time.

Garey states that the Latin texts of no.19 and 57 evoke the “religious posture” appropriate to the relationship between a lady and a servant,<sup>35</sup> even suggesting the tone of a love poem.<sup>36</sup> Rather than being a pledge of Tinctoris’s personal adoration of Beatrice, this text is an expression on behalf of all musicians. The merits referred to are the musical texts of his people, the other composers, represented throughout the chansonnier.

Chanson 20

L'aulture d'antan, l'autrier passa,  
Et en passant me trespercha  
D'ung regard forgié a Melan  
Qui me vist en l'arriere ban  
Tant malvais brassin me brassa

Par tel fachen me fricassa  
Que de ses gaiges me cassa  
Mais par Dieu elle fist son dan.  
L'aulture d'antan...

The other year, the other day she  
passed by  
And in passing pierced me  
through  
With a glance forged in Milan  
That knocked me to the rear ranks  
So rude a blow she dealt me.

In this way was I broken apart  
That she broke me from her  
troops  
But, by God she did her damage.  
The other year...

Reason describing the perils of Fortune says that (5894)

“Take care then never to take anything from her, neither honors  
nor services. Let her turn her wheel, which she turns constantly

---

<sup>35</sup> Perkins and Garey, *The Mellon Chansonnier*, 2:70.

<sup>36</sup> *Ibid.*, p.265.

without stopping, blinds with riches, honors, and dignities, while she gives poverty to others; and when it pleases her, she rakes everything back.”

### Chanson 22

Se mon service vous plaisoit  
Vous de serviteur despourveue  
Vous estes celle soubz l'armé  
A qui mon cuer plus se tendroit

Et aussi tant qu'il vous plairoit  
Ja tendroye ma retenue  
Se mon service...

If my service should please you  
You who is deprived of a  
servant  
You are the one, under the  
army  
To whom my heart would  
soonest turn.

And also as long as it would  
please you  
I pledge my fealty.  
If my service...

False Seeming pledges his loyalty the God of Love and promises to guarantee  
his loyal service to the army of Barons: (11981)

“False Seeming, said Love, tell me: since I have brought you so near to me that your power in my court is so great that you will be king of camp followers here, will you keep your agreement with me? Yes, I swear it and promise you; neither your father nor your forefathers ever had sergeants more loyal.”

### Chanson 23

Mercy mon deuil, je te supplie  
Mon deuil plain de melancolie  
Mercy cent mille foys te clame  
Et vieng mettre fin a mon Ame  
Qui mort requiert et si moublie.

Mon deuil sera acomplie  
Ma dure fortune enfeblie  
La plus cuysant de ce Royaume  
Mercy mon deuil...

Have Mercy, my grief, I beg of thee  
O grief, full of melancholy  
Have Mercy a hundred thousand times I be  
thee  
And come to put an end to my soul  
That death requires then to forget me.

My sorrow will be ended  
My hard fortune weakened  
The most burning in all of the  
Kingdom

Mercy, my grief...

Plus va avant plus multiplie  
Mon mal que point je publie  
De peur de moi chëoir en blame  
Dont se ce n'est en nostre damme  
Toute esperance est faillie

As it prolongs it multiplies  
My suffering that hardly I announce  
For fear of falling in blame  
For unless it is in our Lady  
All hope is lost.

Through Friend, the Jealous Husband speaks of Penelope as one of the only  
ever true women on earth. Her shame of having been raped by King Tarquin's son  
is such that she cannot bear the living: (8608)

"According to Titus Lavius, no husband or father or relative could prevent her, in spite of all the trouble that they took from killing herself in front of them. They urged her strongly to let go her sorrow; they gave her persuasive reasons; and her husband particularly comforted her with compassion and pardoned her with generous heart for the entire deed, and lectured her and studied to find lively arguments to prove to her that her body had not sinned when her heart did not wish the sin (for the body cannot be a sinner if the heart does not consent to it). But she, in her sorrow, held a knife hidden in her breast, so that no one might see it when she took it to strike herself."

### Chanson 25

L'ome banny de sa plaisance  
Vuidié de joye et de lyesse  
Comblé de dueil et de tristesse  
Sans nul espoir d'alegance

The man banished from his pleasure  
Emptied of joy and delight  
Laden with grief and sadness  
With no hope of allegiance

Après rigueur ma mort avance  
Car desespoir jamais ne lesse  
L'omme banny de sa plaisance.

After rigor death advances  
As despair will never leave  
The man banished...

Fortune m'a sans **alegance**  
Mis en exil par sa grande rudesse  
Tousjours ma fait du mal sans cesse  
Pourtant m'appelle par outrance  
L'omme banny de sa plaisance

Fortune has without allegiance to me  
Placed me in exile by her great hardness  
Always has she injured me without end  
Yet she calls me in her excess.  
The man banished...

A continuation of Friend's complaint against Fortune and Poverty: (8005)

"And know, companion, that as soon as Fortune put me in this plight, I lost all my friends except one- this I believe truly- who alone remained with me. Fortune robbed me of them thus through Poverty, who came with her."

### Chanson 26

Ou doys je secours querir  
Sinon par vous requerir  
Ma seulle damme et maistresse  
Aultrement ne puis l'yesse  
Ne resconfort acquerir

Sans vous je ne puis garir  
Et suy content de mourir  
En angoisseuse destresse  
Ou doys je secours querir...

Faictes vers moy accourir  
Grace pour moi secourir  
Et moustrées vostre noblesse  
Puisque vous estes princesse  
Pour faire ung monde flourir  
Ou doys je secours querir..

Where am I to find succour  
If not by asking you  
My only lady and mistress  
Otherwise I can neither joy  
Nor comfort obtain.

Without you I cannot be cured  
And am content to die  
In anguishing distress.  
Where am I...?

Send hastening to me  
Grace to succour me  
And show your nobility  
As you are a princess  
To make a world blossom.  
Where am I...?

This text could well be addressed as an apology to Nature. She is in fact the true mistress of the all life. Nature, too, laments that all of her creatures it is the most blessed, man, who complains: (19021)

"But man alone, for whom I had made all the benefits that I knew how; man alone, whom I create and ordain to carry his cause to be born in the very form of his master; only man, for whom I struggle and labor, acts worse toward me than any wolf."

### Chanson 27

Comme femme desconfortee  
Sur toutes les aultres esgaree  
Qui n'ay jour de ma vye espoir  
D' en estre en mon temps consolee

As a woman in great distress  
More than all others distraught  
Who have not on any day of my life  
hope



Mais en mon mal plus agrevee  
Desire la mort main et soir.

Je l'ay tant de foyz regretee  
Puisqu'elle m'a joye ostee  
Doy je dont ici remanoir  
Comme femme desconfortee...

Of being consoled while I still live;  
But evermore oppressed by my  
misfortune  
I desire death morning and night.

I have many times regretted it  
Since she took from me my joy  
Must I thus remain here?  
As a woman ...

The text of this chanson is either from the perspective of a woman or is a comparison with a woman's fate. The Old Woman's description of her life and her misery parallels the text. Her flower of youth is spent and with no solace she wonders why she must suffer in old age: (12 857)

"It would have been better for me to be imprisoned forever in a tower than to have been born so soon. God! Into what torment was I put by the fair gifts which had failed me, and how wretched their remnants had made me!"

### Chanson 29

Joye me fuit et douleur me ceurt seure  
Courroux me sieut sans riens qui me sequere  
Ce qui me tue ellas c'est souvenance  
Je ne cesse loins de mon esperance  
Mon seul désir \*que briefment je demeure

Quant je me dors mon esprit labeure  
Au resveillier dieu scet q'ment il pleure  
Lors demande de mes maux alegance  
Joye me fuit...

Joy flees me and pain charges against me  
Anger follows me and nothing rescues m  
What kills me alas is remembrance  
I never cease far from my hope  
That in my only desire briefly I stay

When I sleep my spirit labours  
On waking God knows how (my soul cries)  
I cry  
Than I question the troubles of my  
allegiance.  
Joy flees me...

Love pains work throughout the day and at night repose and dreaming only worsen the Lover's plight: (2423)

“When night comes, then you will have more than a thousand torments. You will lie down naked in your bed with small delight, for when you think that you are about to sleep, you will begin to tremble, to shudder and shake. You will have to turn on one side, then on the other, then on your stomach, like someone with toothache. Then you will remember her incomparable manner and appearance. And I will tell you of a great wonder: there will be a time when you will think that you are holding her, with shining face, quite naked in your arms, just as if she had become wholly your sweetheart and companion. Then you will build castles in Spain and will take joy in nothing as much as in going around deluding yourself with this delectable thought that contains only lies and fables. But you will dwell long on this thought. Then you will begin to weep and say: God! Have I been dreaming? What is this? Where was I lying? Where did this thought come from?”

### Chanson 33

Dona gentile bella come l'oro  
Que supra le altre portate corona  
Como par l'universo se rasona  
Datime secorso stella que moro.

Gentle lady, as lovely as gold  
Who above the others wears the crown  
As is reasoned by the universe  
Give me help, star, as I am dying.

Que piu ne stago in questo purgatorio  
Tranquilata enver di me Fortuna.  
Dona Gentile...

That no longer I should stay in this  
purgatory  
Send me tranquillity, Fortune.  
Gentle lady...

Lasso ja sono in questo martiro  
Que viver non posso salvo en una  
Qui me trovo chom\* voy chara luna  
Por sempre servire qu'ella qu'adoro.

Left am I in such a purgatory  
That I cannot live, except in one  
Who finds me, like you, dear moon,  
Ready to serve the one whom I adore.

In the following passage Nature speaks of the Heavens and the planets: (16801)

"I should not complain of heaven; it turns forever without hesitation and carries with it in its polished circle all the twinkling stars, powerful over all precious stones. It goes along diverting the world..."

(16833) "I do not complain of the seven planets, each of them bright, shining, and clean, throughout the whole of its course. It seems to men that the moon may indeed not be clean and pure, because in some places it shows up dark."

### Chanson 38

Enfermé suis en la tour  
De bel accueil par bien amer.  
Dame blanche comme la flour  
Je sers de cuer et de penser  
Au bon command de mon seigneur.

C'est mon confort mon seul retour  
Je treuve douleur sans amer  
Enfermé suys je...

Se g'y prens deduit nuyt et jours  
Certes nul ne m'en doit blasmer  
Avoir ne puis milleur séjour  
Par deça ne par de la mer  
J'y treuve bien paix et Amour  
Enfermé suis je en la tour...

I am locked in the tower  
Of fair welcome by well-loving.  
Lady white as the flower  
I serve with heart and thoughts  
At the good command of my lord.

This is my comfort my only refuge  
I find sweetness without bitterness  
I am locked...

If there I take pleasure day and  
night  
Certainly no one should blame me  
I can have no better place to dwell  
On this side or that of the sea  
Here I find peace and love.  
I am locked.

Van Benthem uses this chanson as one of the distinguishing textual divisions of the Chansonnier. The obvious reference to Fair Welcoming creates a deceptive placement of this chanson. In this case, Fair Welcoming's tower functions as a metaphor. While the other texts are paralleled scenarios and /or intentions from the *Roman de la Rose*, this text, as a metaphor, functions as part of the moralization of the chansonnier. The tower of Fair Welcoming is the tower of hope and faith. Fair Welcoming's release from the tower is dependent upon the patience, faith and hope of the Lover. Unlike the of rosebud of the *Roman de la Rose*, the desired and well loved (Bien Amer) lady is as a white flower.

As with many of the chansons, the overt sexual overtones lend ambiguity to the meaning of the poem.

### Chanson 39

Au povre par necessité  
Qui de toutes par est cyté  
De venir a ses darains jours  
Veulliés donner secours  
En misere adversité

Poor by necessity  
Who from all sides is called  
To hasten to his last days  
Would you wish to send help  
In miserable adversity.

On the subject of mendicancy and his validity, False Seeming lists the possible reasons for not working. The conditions for not working are (11425):

“... begging to learn a trade, begging for sickness, begging because of a delicate constitution, begging between jobs, begging to supplement inadequate wages, begging to support valiant knightly deeds. (11483) “In all these and similar cases, if you find any further cases that are reasonable, in addition to those that I have given you here, the man who wants to live by beggary may do so, and in no other cases, if the man from Saint-Amour does not lie.”

#### Chanson 40

Mort ou mercy vous requieres si  
Ma seulle dame  
Car je suis si de deuil transi  
Que sur mon Ame  
Il n'a plus triste en ce royaume  
Mais j'en mercy Amours  
Qui veult qu'il soit ainsi  
Et vous ainsi  
Que portés l'amoureuse flamme  
Dont suis ocy

Death or mercy I ask of you now  
My only lady  
As I am so moved by sorrow  
That on my Soul  
There is no sadder one in all the  
kingdom  
But I thank Love  
Who wishes it to be so  
And you also  
Who carries the loving flame  
By which I am slain.

The lady of this chanson is surely Venus as she carries a flaming torch: (3409)  
“She is the mother of the God of Love, who has rescued many a lover. In her right hand she held a blazing torch, whose flame has warmed many a lady.” This next chanson ties the combination of Beatrice, Virgin and Venus together. The narrator

requests either death or mercy from his only lady. All of these courtly songs, on the subject of death and suffering can have overtly erotic interpretations. More specific to the Mellon chansonnier is the correlation between Fortune and Beatrice as well as the Virgin and Venus. The lady who determines his fate in love is Fortune.

#### Chanson 42

|                                                                                                                                               |                                                                                                                                                    |
|-----------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------|
| A vous sans aultre me viens rendre<br>Il m'est force qu'ainsy le face<br>A ce me contraint vostre face<br>Qui tant est belle doulce et tendre | To you, and no other, I come to surrender<br>I must as such face it<br>To this your face constrains me<br>That is so beautifully sweet and tender. |
| Veuillés vo pitié condescendre<br>Envers moy qui de prime face<br>A vous sans aultre...                                                       | Would you want your pity send to me<br>To me, who at first sight,<br>To you...                                                                     |

Pygmalion begs Venus to grant his statue life: (21083)

“And you, Saint Venus, who are the lady of this temple, fill me with grace. For when Chastity is elevated, you are greatly angered, and I have deserved great punishment for having served her so long. But now, with no more delay, I repent and beg that you pardon me and, by your pity, your sweetness, and your friendship, grant me, on my promise to flee into banishment if I do not avoid Chastity from now on, that the beautiful one who has stolen my heart...”

#### Chanson 43

|                                                                                                           |                                                                                                                   |
|-----------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------|
| Triste qui spero morendo<br>Finire ogni dolore<br>Triste qui jamay non more<br>Va de foco de foco ardendo | Sad is he who hoped by dying<br>To finish all pain<br>Sad is he who never dies<br>Goes from fire to burning fire. |
| Triste chi tene speranza<br>A lo suo tempo servuto<br>Triste chi mai nulla avança<br>Sinon pena per aiuto | Sad is he who held hope<br>To his time served<br>Sad is he who cannot advance<br>If even by struggling to save.   |

The Lover tells of his sorrow for having abandoned Fair Welcoming in the tower: (4175) "So there is nothing to do but suffer and offer my body to martyrdom and wait in good hope until Love sends me solace."

#### Chanson 47

Myn hert is lust sterze of my confort  
Within is the guide unte my parfaite liffe  
Cheraty your welle of plesance an discort  
Whom your y serve whit atentiffe

And picht for you is my care and strife  
Off wommahede se have uppen me trouhs  
Picht y yra yeu mene veray and trour harz

My heart is the joyous star of content  
Which guides me to my perfect life  
Charity your well of kindness and discord  
Whom you serve (both) with attentiveness

And picked for you is my care and strife  
Out of womanhood, so have you opened  
my truths  
Picked are you, your mine very and truest  
heart.

The mention of charity is evocative of love as presented by Raison. "In the Christian vocabulary of the middle ages, this love was called *charity*. It is not in fact a different love from that of friendship, for friendship is a species of it, as Reason asserts; but it is a more general and inclusive category."<sup>37</sup>

#### Chanson 50

Donnees l'assault a la fortesse  
De ma gracieuse maitresse  
Hault dieu d'amors je vous supplie  
Boutes hors m'adverse partie  
Qui languir me fait en destresse

C'est d'anvy qui par sa rudesse  
De moy grever point ne se cesse  
Envers ma dame gente y lye  
Donnés l'assault...

Faictes venir tost en l'adresse

Make the assault on the fortress  
Of my gracious mistress  
Exalted god of love, I beg you  
Kick out my adverse party  
Who makes me languish in distress

It is envy who by its hardness  
Never ceases to injure me  
In sight of my kind and happy lady  
Make the assault...

Bring them all by your sermon

---

<sup>37</sup> John Fleming, *Reason and the Lover*, p.130.

Au secours par vostre noblesse  
 Pitié Mercy et Courtoisie  
 La belle soit par vous saisye  
 Car le tarder trop si me blesse  
 Donnés l'assault...

To rescue, by your nobility  
 Pity, mercy, and courtesy  
 The beauty should be seized by you  
 As waiting too long injures me so.  
 Make the assault...

As the fortress is assaulted by Venus and the Barons, the objective of acquiring the rose transforms definitively from an idea of courtly love to a state of fulfilled desire, acquisition and fecundity. (20704)

“Then more than twenty in the host cried: ‘Now to the assault with no more delay, all who understand the meaning of this sermon! Our enemies are mightily discomforted.’ Then all rose to their feet, ready to continue the war to take everything and level it to the earth.” (20719) “And Fair Welcoming will let the rosebuds and roses be taken at will, one hour by sale, another hour by gift.”

#### Chanson 56

Nos amys vous vous abusés  
 D'attende l'amoureuse grace  
 Aultre que vous aprins la place  
 Vostre franchois en vain usés

Our friends you do deceive yourselves  
 By waiting for gracious love  
 Others will have taken your place  
 Your French used in vain

Vous n'estez point dez plus rusés  
 Pour prendre tel beste a la chace  
 Noz amys...

You were not of the most deceitful  
 To take such game to the hunt  
 Our friends...

Envers aultrez vous excusés  
 Jay plus léal qui me pourchace  
 Pour ce querés qui pour vous  
 face  
 C'est a ung mot plus m'y pensée  
 Nos amys...

To others your excuse yourselves  
 I have more loyalty from some who  
 pursue me  
 For those who search what faces them  
 It is a word then I won't think of it  
 again  
 Our friends

Genius urges the Barons to go forth and multiply: (19583)

“It seems certain that these disloyal creatures work great evil, because if all men together wished to avoid their tools for sixty years, men would never

engender. If this situation is pleasing to God, then he certainly wants the world to fail or the lands to remain bare, peopled with dumb animals, unless he made new men, if it pleased him to make them again, or revived the others to repopulate the earth.”

The term ‘French’ is synonymous for communication and writing. The French that is being used in vain is a reference to the idea of recorded history: (19629)

“But those who do not write with their styluses, by which mortals live forever, on the beautiful precious tablets that Nature did not prepare for them to leave idle, but instead loaned to them in order that everyone might be a writer and that we all, men and women, might live.”

(20683) “When Genius had read everything, the Barons were moved with joy. As they said, they had never heard such a good sermon nor ever from time that they were conceived had they had so great a pardon, or heard as well so just an excommunication. In order that they might not lose the pardon, they all sided with his sentence and replied immediately in lively tones: “Amen, amen; fiat, fiat.”

#### Chanson 57

Virgo Dei throno digna  
Spes unica musicorum  
Devote plebi cantorum  
Esto clemens et benigna

O Virgin of God, worthy of the  
throne  
Only hope of musicians  
To the devoted throng of singers  
Be merciful and kind.

This closing text is the closing prayer that encapsulates and excuses the different forms of rhetoric, courtly and popular. The prayer asks for mercy for the singers and musicians, those who have composed and performed the dedicatory manuscript. The prayer is addressed to the Virgin of God. Beatrice occupied the divine statues of Virgin of God. As the closing motet for this dedicatory motet the text expresses a reverence and supplication to the Virgin who is on the one hand the Virgin Mary while she is also Beatrice of Aragon. The bride in preparation for marriage is asked to guard and to be



kind to the singers and musicians, perhaps a supplication on behalf of Tintoris for employment after her departure to her new Hungarian court. Interestingly this chansonnier woven into a rich tapestry of literary and social allusions concludes with yet another level of allusion, the reference to the craft of composition and singing.

### **Concluding thoughts:**

In this chapter, I have traced the history of the poem the *Roman de la Rose* and have outlined the characters and themes of the poem. While the many stock characters of the first part of the poem by Guillaume de Lorris easily detected in the presentation of such characters as Fair Welcoming and the Lover, much of the discourse between these characters found in the second part of the poem by Jean de Meun is also pertinent and evident within the texts of the chansons. The objective, in the poem to acquire the rose is both a sexual and a spiritual journey. The contrast between worldly desire and spiritual enlightenment is the dichotomy of intent that is the expression of the desired objective of the marriage between Beatrice of Aragon and Matthias Corvinus. The marriage represents a spiritual union (the divine) and an earthly union (the human). Beatrice welcomes Matthias into her court through marriage. The rose that must be attained, is the expected product of the sanctified worldly desire fulfilled, a legitimate heir to the throne.

### **Chapter III**

#### **A Reasonable Fortune**

This chapter traces the importance of Fortune throughout her history, her many guises and presentations, Fortune as she is presented in the *Roman de la Rose* and as she is present in ten of the texts of the Mellon Chansonnier. The presence of Fortune parallels the powers of the Neapolitan, as they are both represented in the chansons. An excerpted text by Jean Molinet concludes the chapter in which the rise of a lowly courtier to an upper station of court and his subsequent toppling by Fortune's outrage over his arrogance is compared to the mutation of a music notation from a small note, a minim to a note of the greatest value, a maxim. Molinet's deliberate display of his knowledge of music and theory within the context of a descriptive passage about the lessons of Fortune cements the musical and textual elements together. This concluding passage again emphasizes the importance of the use of literary references as moralizing metaphors in the late fifteenth century.

Fortune is a symbol of Beatrice, Fortune's court mirrors the court of Ferrante I, and Fortune in all her guises as a deity metes out justice and injustice. Jean de Meun's presentation of nobility provides an initial starting point in understanding Fortune as a pertinent subject to the manuscript. Jean de Meun holds a very low opinion of uneducated rulers who consider themselves noble. In fact while he legitimizes nobility through knowledge and works, he undermines the legitimacy of nobility as a birthright.

The heavens will no more likely send a sign, signalling the death of a prince than they would for a simple worker or a cleric. At birth they are equal and it is Fortune who, at her pleasure, distributes and withdraws wealth and power: (18851)

“But those who boast because of others’ nobility are villainous vassals. They do not speak the truth; they lie and they steal the name of nobility when they do not resemble their good parents. For when I cause likeliness to be born, they acquire fresh nobility if they have so much ability and if they want to be noble with a nobility other than that which I give to them. This nobility is a very beautiful one. Its name is neutral freedom, and I have put it into everyone equally, along with the reason that God gives them and that is so wise and good that it makes like God and the angels, if it were not that death made them different.”

Nobility comes from a generous heart; it cannot be passed from generation to generation. People born into hereditary nobility must prove themselves worthy through their actions and their works. The learned clerics are in a much more advantageous position to attain true nobility more than princes and kings who are not learned. The scholar discovers, by proven methods and reason, all of the good and evil deeds that have transpired through time.

Jean de Meun portrays nobility as attainable through learning. The next logical step would be to accept learning and a public display of this knowledge as acknowledgement and justification of nobility.

If wealth and power are acts of Fortune and nobility is the offspring of knowledge (reason), nobility should be maintainable through the upheavals of power and wealth. The means by which power and wealth are maintained should not then affect the state of nobility. Thus the learned ruler is an active patron of the arts can control the legacy of his own nobility. Ferrante, continuing and increasing

the works of his "father", Alfonso the bibliophile, legitimized his claim to the throne. *Fortune* is a central preoccupation in all aspects of Medieval and Renaissance art. The name *Fortune* appears with an astonishing regularity in the poetry of the chansons of the Meillon Chansonier. Its functions are multifaceted, occurring as not only a figure of speech but also as an indication of significant external events that govern the many aspects of private and social life.

Howard R. Patch in *The Goddess Fortuna in Medieval Literature* traces the history of the Goddess Fortune and her nebulous philosophy and its transformations from its inception to the height of its popularity and influence. Fortune's eminence is on par with that of Venus and Jove. This popularity does not subside as Fortune's powers are imported into the evolving Christian society. A strange cohabitation of the Christian belief in the omnipotence of God and the acceptance of irrational powers outside that omnipotence is witnessed regarding the pagan goddess, Fortune.

Patch illustrates Fortune as a central theme in medieval writings. She is often times portrayed as a goddess; her significance as a deity is limited, while her development gains amplitude as a symbolic figure. The recurring vocabulary associated with descriptions of Fortune, compiled by Patch, elucidates the variable aspects of her physical and psychological comportment.<sup>38</sup> Her high contrast attributes of good and evil, beauty and ugliness, wealth and poverty, create a chiaroscuro masterpiece of uncertainty. In fact, the constant oscillation between the extremes of Fortune's human attributes annihilates her actual powers within the

---

<sup>38</sup> Howard R. Patch, *The Goddess Fortuna in Medieval Literature* (New York: Octagon Books. 1967), p.59.

context of a godly stature and places her abilities to control the lives of mere mortals within the realm of Nature and/or natural wonders and disasters.

Throughout the *Roman de la Rose*, the reader encounters Fortune's charming and repellent features as they are presented by the Lover, Reason, the Friend, the Old Woman, the Jealous Husband, as she is represented in accounts of anticipated and past cruelties. Despite the philosophical variations of the narrators, Fortune's character is constant.

Ten of the fifty-seven chansons of Beatrice of Aragon's Chansonnier refer specifically to Fortune. The individual chanson as it relates to Fortune might only be as meaningful as any popular thematic conceit. Fortune can however be interpreted on many different levels.

Fortune's rule, or authority, is witnessed in court, where she is held in the esteemed office of Queen.<sup>39</sup> Fortune is the ruler of her own court and therefore concedes her favours upon those who are favoured.

The dignified position of Fortune as queen leads Patch to a "rather remarkable conception":

"Fortune, we have seen, is a queen, with a complete retinue; she is the mother of mankind, a daughter of Jove, and there has even been an idea that the men of ancient Rome thought of her as Jove's mother. She stands on a ball or on a wheel, and her wheel has been compared with the moon. Our summary even thus far may suggest a similarity to the figure of the Blessed Virgin as she has often been depicted in art. Anyone who studies the poetry dedicated to the Virgin would do well to see whether there has not been some influence, on one side or the other, between the poetry of Fortuna and that of the Virgin." <sup>40</sup>

---

<sup>39</sup> Ibid., p.60.

<sup>40</sup> Ibid., p.61.

This consideration of a possible thematic association between Fortune and the Virgin, whose meaning stems beyond her Christian denomination, is plausible as relevant to further considerations of the poems of the Mellon Chansonnier.

The cults of Fortune as defined by Patch are useful as possible thematic subcategories of Fortune's presence in the poems of the Mellon Chansonnier. The following is the list of cults which Patch has identified throughout his extensive research of Fortune in medieval literature: Fortune of love; Fortuna the guide; Fortune the Sea; the Fortune of Combat; the Fortune of Fame; Personal Fortune; Fortuna Publica; the Fortune of Time; the Fortune of Death.<sup>41</sup>

Fortune's rule is governed by a wheel, her visual insignia, from which is spun the good fortunes and the misfortunes of those with whom she gambles. This perfect symbol lends itself to self-perpetuating divisions and metaphors, applicable in any allegory where Fortune's course is exhibited: (6119)

“And since she is so perverse that she overturns the good into the mire, dishonors and grieves them, and elevates the wicked on high and gives them dignities, honors, and powers in great abundance, then afterward, when she pleases, robs and steals from them- since she is thus perverse, she does not know, it seems, what she herself wants. For this reason the ancients, who knew her, thought of her with her eyes bandaged.”

The spokes of the wheels speak of its internal divisions, the visual transition and the pairing of opposites that connect at the hub, Fortune's axis of human fate. Patience and impatience, peace and war, wealth and poverty, pride and humility, are the bird's eye view of the myriad possibilities of Fortune's indulgence of contrast.<sup>42</sup>

---

<sup>41</sup> Ibid., p.89.

<sup>42</sup> Ibid., p.171.

Italo Siciliano surveys Fortune throughout the middle ages and in the works of François Villon. Fortune the pagan goddess inhabits the Christian world with tyrannical vengeance. She presides over the psyche somewhere between the Virgin and Death.<sup>43</sup> The goddess is imaged as deaf and yet eloquent, manipulating and destroying the fates of men's lives, thus fulfilling a necessary and natural function of providing and relieving wealth and success in order that it may be distributed.<sup>44</sup> Fortune's role is obfuscated by many authors who draw thin lines between Fortune herself, predestination, destiny, and reason.<sup>45</sup> The interest for the medieval authors resides not only in the philosophy of Boethius. It exists as a preoccupation with Fortune's enigmatic presence, favouring the fantastical over the rational: a justification through lyricism of the unexplainable by means of the external and at times the ridiculous.<sup>46</sup> Fortune's most salient characteristic - the characteristic that derails and drives people crazy - is centred in her instability. Fortune is the symbol of earthly vicissitude and the "materialization" of the aleatory, the unforeseen accidental of danger; danger that destroys happiness and perpetually threatens the terrestrial good and the tranquillity of the spirit.<sup>47</sup>

The first mention of Fortune first appears in *Fortune, par ta cruauté* (18). Its subjective implications are relative to its placement in relation to its textual neighbours, *Vostre bruit et vostre grant fame* (17), and the *O Virgo, misere mei* (19).

---

<sup>43</sup> Italo Siciliano, *François Villon et les Thèmes du Moyen Âge* (Paris: Librairie A-G.Nizet.), p. 281.

<sup>44</sup> Ibid., p.282.

<sup>45</sup> Ibid., p.288.

<sup>46</sup> Ibid., p.291.

<sup>47</sup> Ibid., p.296. Sa caractéristique la plus saillante - la caractéristique qui déroute et affole tout le monde - est donnée par son instabilité. *Fortune* est le symbole de la vicissitude des choses humaines, la "matérialisation" de l'aleatoire, de l'accident imprévu, du danger qui guette tout bonheur, de la menace perpétuelle contre les biens de la terre et le calme de l'esprit.

Its different aspects of Fortune are contrasted by these texts. *Vostre bruit et vostre grant fame* depicts loyalty to a rich and famous lady. The power wielded by the lady may have detrimental effects if her favour is lost. Even a cruel Fortune as in *Fortune, par ta cruauté* would not deter the steadfast servant of love, as the fate is determined by the mercy of the Virgin, in *O Virgo, misere mei*.

The fame and wealth of the lady of Wealth is like Beatrice's stature as a princess. The chanson pays homage to the fame and wealth of the lady. Missing from the text in the Mellon Chansonier are the verses suggesting that the stature of the lady's nobility would be lessened if the implied courtier were to no longer to remain in her retinue.

Wealth, an attribute of Beatrice, is a necessity for court patronage of the arts. The production of a manuscript, a multi-levelled investment of artistic wealth, required the financial benevolence of the culturally competitive patron. The wealth of the patron is distributed amongst those who are favoured and the patron, like Fortune, distributes wealth where he sees fit. The combination of these chansons as neighbours creates a diversified continuum: *Vostre bruit*, alludes to the lady, Beatrice and to her concrete attributes. These attributes of wealth and fame in turn relate to Wealth. Wealth is both a reflection of Beatrice and the benefits of the court. These are positive aspects of Fortune. Hence Fortune's court is personalised and consequently portrayed in a positive light. Abiding by the ruler, his lordship or her ladyship requires reverence, and reverence is heeded to those worthy of worship. *O virgo misere mei* exalts Beatrice as the most blessed Virgin. Intertwining the multiple meanings and providing a cross-section of readings, reveals the compiler's strategy.



The loyalty required by Fortune is absolute, although she in turn can promise nothing. As a subject, one must always remain patient despite the outcome of Fortune's turns. A courteous demeanour vouchsafes nobility. The courtier guarantees his patience and loyalty regardless of the cruelty, adversity, and pain inflicted by Fortune.

The premise of patience is applied as a request for benevolent tolerance. Although the chanson is necessarily from the perspective of the author, within the structure of the manuscript the text also functions as a self-referential voice of Fortune. Fortune the sovereign indicates that subservience is expected of her vassals. Consequently a certain amount of stability within the system of the unsure is provided. Submissive allegiance to Fortune's court and, in this particular case, to the Court of Aragon, under the auspices of Ferrante I is required. Despite the cruelty and pain that she inflicts, patience will never be lost and Fortune's court will not be left. This example of Fortune must be interpreted as a personal model.

The chanson *L'autre d'antan* (20), is a description of Fortune's wheel, and a riddle describing the Fortune of combat. She who has passed by last year and the other day is someone who re-passes. The path she takes re-passes and goes around. She is a wheel who has pierced the narrator with a glance forged in Milan, (the centre of armour making in Europe). A spoke of her ever-rolling wheel lances her own soldier and servant, catapulting him into the rear ranks of her army. She is the Fortune of combat. The text here likens Fortune to a war machine.

*Se mon service vous plaisoit* (22) offers Beatrice a continued loyalty. The presence of Fortune is no longer personified through Beatrice. Her concrete nature

is only illusional, and allusional as now she assumes the role of effect. Beatrice, by means of Fortune's course, is being sent from one court to another. She is deprived of her servant whose fealty is such that if his service is deemed pleasing, he will retain his commitment to her service.

The Fortune of *Mercy, mon dueil* (23) has mutated into Fortuna Publica. She has wielded her influence so that this life, within the kingdom is the most burning and painful melancholy. The more Fortune's wheel advances the more tormented life becomes. These are the pressures of the public life, or of the Fortune of fame. The narrator begs, someone, most likely Nostre Dame, perhaps Fortune's guise as the Virgin, to take pity upon and end the life of grief.

The different presentations of Fortune, serve to remind the reader of the imposed public expectations that Beatrice, as wife to Matthias Corvinus, must expect and accept. As a diplomatic figurehead, she must recognise that though Fortune may inflict upon her the worst injustice in the kingdom, decorum and discretion must be protected. If divine intercession does not occur death is preferable. This overtly literal inference is admittedly extreme, as the text falls easily within the textual norms of typical courtly conceits. Nevertheless, the possibilities of interpretation remain mutable in accordance with the modes of Fortune within.

The chanson *N'aray je jamias mieulx que j'ay* (24) pivots the perception of Fortune from one of Fortuna Publica to personal Fortune in which personal gain and stations in court are questioned. The plea to relieve the protagonist of any more trials is necessary as he is prone to forgetfulness, and in this state of

*oubliance*, he can no longer resist. His attacker, Fortune, is too powerful and vengeful. Is it forgetfulness or lack of sense that compels the fool to ask questions, to make excuses and to attempt to reason with Fortune?

The subject of the twenty-fifth song, *L'omme banny* (25), is the banished man. He is banished from his pleasures as Fortune has made no allegiance to him and she has exiled him. Perhaps it is his personal misfortune or a simple lack of courtly mores that has caused the pain of his *rigueur* and his *rudesse* that have made him an outcast at the mercy of Fortune's excesses. The sentiment is humorous and steeped in erotic frustration and contradiction of etiquette. It serves as a friendly reminder to those with courtly aspirations that Fortune, as a goddess, or as ruler, does not heed the desirous urges or blatant greed of her subjects.

This last chanson in the first presentation of mutable Fortune resolutely equates the princess with Fortune. The imagery of *Ou doys je secours querir* (26) is of Nature. It implies the possibility of Fortune as a natural by-product of Nature.<sup>48</sup> Happiness can be found but in the pleasing of the only mistress whose nobility and can make a world flourish. Without her, or her patronage, death is welcomed, as the alternate world, the parallel world expressed through the arts, cannot flourish. The required participation of Nature in order to sustain and bring about life is outlined in Nature's self-validation in the *Roman de la Rose*. Nature is the primary force behind all, her

---

<sup>48</sup> Patch, *The Goddess Fortuna in Medieval Literature*, p. 75. Nature confers gifts relating to the body and soul. This is already hinted at in the works of the Church Fathers, where Nature is said to control outer nature and physical man. A distinct between Nature and Fortune seems to have persisted throughout the middle ages.

presence is required for all life, including the life of art, whose vocabulary, craft, and palette is a direct derivation of Nature's product.<sup>49</sup>

Nature brings to life all that God has placed on earth. All beings owe their lives and intelligence to Nature and, as all has been created equally, only Fortune can determine the fates of the individual. The obligation is to nurture and to serve in nobility thus vouchsafing personal integrity despite the sudden swings of the pendulum of the irrational. To relegate the idealised overriding social construct of equality away from the powers of the ruling class, or the royal blood, would be too dangerous a stance to promulgate through the patronized and subserviently funded arts. Hence we witness the forged bond, the mirrored courts, and the abstract personifications of rulers in the elusive image of Fortune. One must respect and pay heed to Fortune without demanding of her, as her generosity and her cruelty derive from her superiority as a symbolic deity, albeit unreasonable.

The following three chansons *Se je fayz dueil* (31), *De tous biens plaine* (32), and *Dona gentile* (33), revolve around the transfiguration of the lady, the goddess and Fortune. Beatrice's departure from the Court of Aragon at Naples to join her husband is imbued with sadness and expectation: expectation of natural expectations, heir-producing fecundity. Nature must aid and abet Fortune's dynasty. Nature in turn must seek the help of another goddess, Venus, in order to meet the corporal demands of dynastic sanctification. Beatrice is sovereign in her court. Her grace and nobility are qualities of a goddess and her powers resemble those of Fortune. Her stature as the Virgin princess must be sacrificed in order to maintain Fortune's anticipated course. As an emblem of pure godlike sacrificial love,

---

<sup>49</sup> Dahlberg, *Le Roman de la Rose*, p.842. (lines 16039-16068)

Beatrice must hold the title of Venus. Fortune, Virgin, Lady, or Venus, they are Beatrice. Her social status is never undermined, as her presentation quickly transforms from one state to another, assuming the external camouflage of the appropriate image imagined.

*De tous biens plaine*, is a description of the goddess Venus that leads into the text of this thirty-third chanson is a perfect consonance of combined superlative imagery. The gentle lady is as beautiful as gold and above all she wears the crown, as it is reasoned in the universe. She receives pleas to save lives for those in endless purgatory. She is Fortune and she is clear as the moon (on its good side), and always to be served and adored. *Dona gentile bella come l'oro* fuses together the varied descriptive passages, leaving traces of the Virgin Mary, a queen, Reason, the stars, Fortune and the moon, with inferences of Venus. Is Fortune, and consequently her actions, reasoned within the universe?

Reason is the proof of the wheel of the zodiac. Does Reason's wheel encompass Fortune's or vice versa, or do they define unique or inverse trajectories? Perhaps Fortune's motions are only those of the moon. Still within the universe she is not one of the seven pure planets. She is of a double nature: clear and opaque. Yet she reflects the rays sent to her by the sun. Beatrice's double nature of the clear and the opaque represents her personal dichotomies: public and private, sovereign yet subject (to her father and husband), virgin and wife. The moon is only perceived by its luminosity, its counter face always hidden. The coin shows one face at a time; regardless, the value is constant.

*Tout a par moy* (35) presents the isolation of a man away from court. Fortune wars against him as he regrets his painful life. The narrator questions his allegiance to Fortune in *Fortune trop tu es dure* (37), the allegiance that he subsequently swore could have been self-serving and based on greed. This is Fortune as presented by Reason. She is fickle, a queen who has built her castle on unstable ground.

The last chanson that I consider is contrasting in nature. The nature of Fortune is in itself her own contrast. She is adverse and she is tender. She can condescend to lower herself far enough in order to aid a suitor, just as she can also toss him out. *Paracheve ton entreprise* (41). Fortune has tossed the narrator out. Death is preferable to exile and reversed fortune.

Joel Relihan defines the characteristics of Fortune as witnessed in Boethius' *Consolation of Philosophy* Fortune as "a force in the world that seems to represent disorder but which is ultimately subordinate to God as one of his agents in the human world."<sup>50</sup>

The stories of Fortune function as metaphors for the court and its structure and justice. Fortune and the court are nevertheless subject to God's will. Or, is God's will synonymous with the outcome of Fortune's mutations? These mutations are subject to God's will and fall within the scheme of the ordered and heavenly bodies. Many of the chansons can be interpreted as metaphorical presentations of the Court of Ferrante, this ambiguous association between Fortune and God, and Fortune and the court smudges the line between God's will and the actions of the court. The subject of Fortune is however tempered by Reason. Music as science

---

<sup>50</sup> Joel C. Relihan, ed. and trans., *Consolation of Philosophy* (Indianapolis: Hackett Publishing Company, 2001), p.208.

is a manifestation of reason. The authority of Fortune and her will is constantly mitigated by the scientific expression of Reason.

In the following passage taken from Molinet's *Roman de la Rose Moralisé*, the 86<sup>th</sup> chapter, the description of Nature's mirrors, Molinet launches into a lengthy metaphor:

"If you imagine that Daudenarde was able to face the powers of the mirrors of the world by the power of his magic, let me remind you that Fortune does more by the power of her faint music. As often times she raises a poor minim from its small worth, indeed she raises it in little time, by rules, degrees and by joints of the hand, so much so that she is found at the highest place of the scale so augmented and of such great worth (value), that this poor note, that was only a simple minim, becomes a maxim, wearing the long tail, and as thus singing out loud to be the servant of the exalted lord.

And when Fortune sees that he disguises and glorifies himself of his great state, that is surely not of perfect tempus, perfect prolation, she says to her chambermaids: La, la, la, make him fall down. But this very nasty lady knowing well the tempus, the modes, coloration, imperfections, prolations, proportions, and the pitches of music, suddenly makes him fall from high to low by subtle mutations, of which she knows many tricks, so much so that she kicks him out of his nest. In this way she disenchant the poor little minim, and diminishes and disenchant him slowly, so low, that his voice is no longer heard and it is stopped on a cadence whose name is Re (King), beside the friend, but far away from the friend. And in making great sighs and laments with Jeremiah, he says with broken voice, in great astonishment: Fortune is so terrible.

Those who know well music the notes of music can easily understand that what is meant by the minim is a person whom Fortune pulls up, enchanting him, and when he has reached the height of the scale, and is accustomed to being as a prince and takes the property of the maxim, having behind him a long tail of acquisitions, varlets and (lacquetz?). Finally he becomes so laden and heavy, that the ladder by which he climbs, breaks, as Fortune kicks him out, screaming loudly, and then he falls further than before, making many painful complaints. Better would have it been for him to only know his plainchant or simple counterpoint without having done so many diminutions."

In this craftily written morality Molinet describes the social rise and subsequent demise of a courtier in terms of music. Molinet exhibits in this passage his familiarity with music and its vocabulary, and his opinions, or at least stated opinions, of legitimate nobility. A courtier with a low station at court (the minim) can through mutations rise to a higher station. But just as the habit does not make the monk, so too do possessions and rank not guarantee nobility. He is stopped by the friend of the King, albeit far away from the friend and the Re. The note closest to the final Re of the cadence, would be a note raised by *musica ficta*, in order to approach the cadence. If a melodic line were to be ended on the raised note before the final, all sense of mode would be distorted. The value of the note standing next to the final is judged as it stands in relation to the final. A courtier is only valued so long as his station within the court is understood as subservient to the Lord. The characterization of Fortune as a nasty woman is not the only quality that can be attributed to her. She metes out reward and punishment where she can. In so doing she protects the court that is presumably her court. The inference to be made from Molinet's description is that Fortune, however cruel, is the balance that governs and controls those who step outside of their respective stations at court.

Many aspects of Fortune in relation to Beatrice of Aragon have been explored in this chapter. Although the court of Ferrante may be likened to Fortune's court, the earthly rulers can act with the powers of Fortune only in as much as they are subservient to Fortune herself. Despite Beatrice's social standing and her intelligence she is dependent upon the one aspect of Fortune that no metaphor or morality can alter; that is luck. While the *chansonnier* uses Fortune as a metaphor for the court, for divinity as it relates to



Beatrice, and beauty as manifested in Beatrice in the guise of Venus, its only power is its plea and prayer to the real unpredictable nature of Fortune.

## Chapter IV

### The Moralized Manuscript

This chapter presents the chanson as an evangelical agent of moral justification through the art of the secular polyphony as represented in the chansons of the Mellon Chansonnier. By means of references made to the *Roman de la Rose* and the scholastic references and inferences found within that work and the works of Johannes Tinctoris and Jean Molinet, a method of moral categorization for the chansons is proposed. The Boethian model of *musica mundana*, *musica humana*, and *musica instrumentalis*, is considered on a textual level. In fact this tripartite division is again a reflection of the thematic divisions of the chansonnier as a reflection of the trinity of Beatrice's spiritual marriage consummated in mortal flesh to create, or achieve the bona fide and legitimate heir to the throne. The chansons are also considered within a modified fourfold process wherein the historical and three allegorical readings reflect the social structure of the court.

The reign of the Aragonese in Naples was established when Alfonso V of Aragon "forced René Anjou from the city", on June 6 1442.<sup>51</sup> Alfonso was interested in expanding his kingdom and pursued his desire for conquest by transferring the seat of the throne from Barcelona to Naples.<sup>52</sup> Ferrante (b.1423) assumed the Kingdom of Naples upon his father's death in 1458 His reign lasted

---

<sup>51</sup> Allan Atlas. *Music at the Aragonese Court of Naples* (London: Cambridge University Press, 1985), p. 1.

<sup>52</sup> *Ibid.*, p.2.

until his death in 1494.<sup>53</sup> Alfonso had sought to develop the humanist movement in Naples. His primary interest in literature was historical, a trend “that would heavily influence the whole of the Neapolitan literary tradition.”<sup>54</sup> Ferrante however viewed culture as an instrument of moral and civic education.”<sup>55</sup> Ferrante required the artefacts of a self-righteous culture to legitimize his authority as the King of Naples.

In the previous chapter Molinet’s metaphor of the mutable minim as the overly confident courtier presented a morality using as its premise the technical and scientific knowledge of music practice. Plainchant and simple counterpoint is best for the simple courtier, as the more complex music is meant for those having the highest station at court, a station that cannot be altered by the gain or loss of material possessions. The music of the Mellon Chansonnier is far from simple counterpoint, and thus is intended for true nobility.

The significance of this reference to music affixed as an addendum to a moralized commentary on a remotely related text from the *Roman de la Rose* speaks as much about the process of self-conscious erudition as it does about technical aspects of musical practice. This erudition of self-conscious authorship is meant to teach and to justify its own authorship.

Paul Zumthor, in a discussion of the *rhétoriciens* and the intentions of the French humanists, states that an author was defined by his work. The author’s statements required help, or justification. The totality of ideas, reveries, ambitions and desires that constituted ‘humanism’ were constantly defined by a continuously perceptible pedagogy. Perfection is not imitated; it is constructed. The image of the

---

<sup>53</sup> Ibid., p.3.

<sup>54</sup> Ibid., p.9.

<sup>55</sup> Ibid., p. 11.

trio, the orator, the priest and the prince, as representing the discourse of persuasion, the discourse of intercession, and the commanding voices respectively, constitute the reductive paradigm used. This scheme was essentially an aristocratic model meant to be understood and to please those aristocrats who patronized the works of the French authors.<sup>56</sup> This model was supported by scholastic and religious references to the Church Fathers and the institutionalized authors of Antiquity.<sup>57</sup>

The opening paragraph of Tinctoris's *De Natura et Proprietate Tonorum* begins with a statement that means to situate Tinctoris's work in the continuum of the scholastic tradition:

“According to the precept of Cicero in that book he wrote concerning offices, every instruction concerning any subject which is undertaken by reason ought to start from a definition, so that it may be understood what it is that is argued about. Since, therefore, I have planned to write about the nature and propriety of tones, I have decided, in order to understand what a tone is, to define it so that I may begin in the required manner.”<sup>58</sup>

Tinctoris continues by outlining and comparing the definitions of tone (mode) of Boethius and Aristotle.

“He (Aristotle) distinguishes these melodies, not from the types of diapason, but from their own qualities, for he calls the Mixolydian plaintive, the Lydian cheerful, the Phrygian stern and the Dorian neutral....In any one and the same type of diapason, however, any of the Aristotelian melodies can be placed. To be sure, it will be possible for a song of this one same tone to be plaintive and cheerful and stern and neutral, not only in regards to composers and singers, but instruments and sound-makers as well.”<sup>59</sup>

---

<sup>56</sup> Paul Zumthor, *Le Masque et la lumière: la poétique des grands rhétoriciens* (Paris: Éditions du Seuil, 1978), p. 98.

<sup>57</sup> Ibid., p.101.

<sup>58</sup> Johannes Tinctoris, *Concerning the Nature and Propriety of Tones*, ed. and trans. Albert Seay (Colorado Springs: Colorado College Music Press, 1967), p.4.

<sup>59</sup> Ibid., p.5.

Tinctoris is admitting that the performance of any composition in any tone (mode) is also determined or affected by the persuasive performance of the singer or instrumentalist. The commanding voice (the prince) of any composition is the composition itself; the communication of its structure is interceded the existing tones (the priest), and the rhetoric of persuasion (the orator) defines its reception as cheerful, stern, plaintive, or neutral.

The interpretation of mode and mood of the compositions of the chansons of the Mellon Chansonnier extends beyond the Aristotelian construct. The Dorian mode prevails throughout the chansonnier in forty-three of the chansons, while nine are Lydian, four are Mixolydian and one is Phrygian. The emotive qualities of the chansons are governed principally by the text and the polyphonic textures. These styles and textures relate to the compositional styles and endeavours of the individual composer.

In order to understand the chansons of the Mellon Chansonnier, as references to the *Roman de la Rose* and also as contained within a moral paradigm, an overview of the position of music and morality within the *Roman de la Rose* must be established. The influence of Boethius's texts throughout the middle ages and into the Renaissance was pervasive. In particular Boethius's *De institutione musica* was an essential learning text as part of the quadrivium in universities.<sup>60</sup> The philosophical influence of Boethius as regards music appears as common knowledge, in the case of Guillaume de Lorris and, as specific rhetoric, in the case of Jean de Meun. This is evident in the references to music made in the *Roman de la Rose*. Throughout the *Roman de la Rose* references to Boethius are evident.

---

<sup>60</sup> Claude Palisca, ed. *Fundamentals of Music* (London: Yale University Press, 1989), p.xiii.

Music is the resonance of the heavens, the voices of the angels and the joy of paradise.

Jean de Meun's translation of Boethius's *Consolatio Philosophiae* was the most widely recognized French translation (ca. 1305).<sup>61</sup> The writing of Jean de Meun is permeated with passages presenting the natural sciences. Music, as one of the subjects of the quadrivium, is considered as an expanded reference to the natural sciences. For Jean de Meun whose knowledge of Boethius was extensive, having translated *Consolatio Philosophiae*, these references stand also as a particular illustration of Boethian influence.

Boethius divides music into three categories: *musica mundana*, (cosmic music), *musica humana* (human music), and *musica instrumentalis* (instrumental music). The purist of music is the music which goes unheard, remaining in a state of unsounding reason of proportions.

The first kind, the cosmic, is discernible especially in those things which are observed in heaven itself or in the combination of elements or the diversity of seasons. For how can it happen that so swift a heavenly machine moves on a mute and silent course? Although that sound does not penetrate our ears- which necessarily happens for many reasons- it is nevertheless impossible that such extremely fast motion of such large bodies should produce absolutely no sound, especially since the courses of the stars are joined by such harmonious union that nothing so perfectly united, nothing so perfectly fitted together, can be realized. For some orbits are borne higher, others lower; and they all revolve with such equal energy that a fixed order of their courses is reckoned through their diverse inequalities. For that reason, a fixed sequence of modulation cannot be separated from this celestial revolution.<sup>62</sup>

---

<sup>61</sup> Glynnis M. Cropp, "The Medieval French Tradition," *Boethius in the Middle Ages: Latin and Vernacular Traditions of the Consolatio Philosophiae*, (Leiden: Brill, 1997), p.247.

<sup>62</sup> Boethius, *Fundamentals of Music*, trans. Calvin M. Bower (New Haven: Yale University Press, 1989), p.9.

The second category, *musica humana*, itself is not sonic. The internal proportions of the body and the body's mediation between the conscious and unconscious, the rational and the irrational, form the harmonies of human music.

“Whoever penetrates into his own self perceives human music. For what unites the incorporeal nature of reason with the body if not a certain harmony and, as it were, a careful tuning of low and high pitches as though producing one consonance? What other than this unites the parts of the soul, which, according to Aristotle, is composed of the rational and the irrational?”<sup>63</sup>

The third category is the only explicitly heard music. *Musica instrumentalis* is made of sounding instruments that imperfectly relate in the audible world of sound the proportions (ratios) of the heavenly and terrestrial bodies.

“The third kind of music is that which is said to rest in various instruments. This music is governed either by tension, as in strings, or by breath, as in the aulos or those instruments activated by water, or by a certain percussion, as in those which are cast in concave brass, and various sounds are produced from these.”<sup>64</sup>

Each category can be associated with a moral category. The purist music of reason is the most divine, as it is the fundamental structure of the heavens. Human music exists in a mediated state of embodied proportions as its purity has been diluted. The final sounding music of the instruments is adulterated proportions. The tension of strings and pressures of breath as applied to instruments is imperfect human tampering. Boethius does not state specifically if singing is considered as instrumental music; it too requires tension and air pressure. The categories go without further elaboration, with the exception of instrumental music.

“Thus, there are three classes of those who are engaged in the musical art. The first class consists of those who perform on instruments and

---

<sup>63</sup> Ibid., p.10.

<sup>64</sup> Ibid.

who spend their entire effort there – such as kitharists and those who prove their skill on the organ and other musical instruments- are excluded from comprehension of musical knowledge, since as was said, they act as slaves. None of them makes use of reason; rather they are totally lacking in thought. The second class of those practicing music is that of the poets, a class led to song not so much by thought and reason as by a certain natural instinct. For this reason this class too is separated from music. The third class which acquires an ability for judging, so that it can carefully weigh rhythms and melodies and the composition as a whole.”<sup>65</sup>

Music as an application is also understood within a tripartite division of reasoned understanding, instinctive production, and acquired and practical skill. The true musician is one whose knowledge permits a critical appraisal of an ordering of sounds. This understanding presumes a fundamental knowledge of the principles of music that exist beyond the surface of the sound. The skill of the instrumentalist is equated with a morally inferior station, of one who knows only the reference to music as the audible construction of sounds.

“Reason exercises authority and leads to what is right; for unless the authority is obeyed, an act, lacking a rational basis, will falter. It follows, then, that rational speculation is not dependent on the act of making, whereas manual works are nothing unless they are guided by reason. Just how great the splendor and merit of reason are can be perceived from the fact that those people- the so-called men of physical skill-take their names not from a discipline but rather from instruments; for instance the kitharist is named after the kithara, the aulete after the aulos, and the others after the names of their instruments. But a musician is one who has gained knowledge of making music by weighing with the reason, not through servitude of work, but through the sovereignty of speculation.”<sup>66</sup>

The qualities and kinds of music present in the poem function as moral indicatives. Music permeates all of society, and this music is heard. Boethius recognizes the pervasive aspect of sounding music and differentiates between the

---

<sup>65</sup> Boethius, *Fundamentals of Music*, p.51.

<sup>66</sup> Ibid., p. 51



good and the bad, as a continued degenerative process of alienation from the original source.

“Indeed, music extends to every endeavour; moreover, youths, as well as the aged are so naturally attuned to musical modes by a kind of voluntary affection that no age at all is excluded from the charm of sweet song. What Plato rightfully said can be likewise be understood; the soul of the universe was joined together according to musical concord. For when we hear what is properly and harmoniously united in sound in conjunction with that which is harmoniously coupled and joined together within us and are attracted to it, then we recognize that we ourselves are put together in its likeness. For likeness attracts, whereas unlikeness disgusts and repels.”<sup>67</sup>

Music was indeed chaste and modest when it was performed on simpler instruments. But since it has been squandered in various promiscuous ways, it has lost its measure of dignity and virtue, and having almost fallen into a state of disgrace, it preserves nothing of its ancient splendor.<sup>68</sup>

The division of music into the cosmic, the human and the instrumental, presents three idealized categories. These divisions can be interpreted in the *Roman de la Rose* through a parallel tripartite division: divine music, sacred music, and secular music. *Musica mundana* parallels divine music; music of the universe is unheard proportions of reason and divine music comes from a source beyond manufactured sounds. *Musica humana* joins the irrational and the rational in the body. Sacred music seeks to bond the divine to the body through inspired and reverential music. *Musica instrumentalis* is the earthly desire to create and secular sounds, regardless of divine implications.

The references to music in both parts of the *Roman de la Rose* can be interpreted using the transposed Boethian tripartite set of divine, sacred and secular,

---

<sup>67</sup> Ibid., p.2.

<sup>68</sup> Ibid., p.4.

as moral indicatives. The first example, taken from an early passage in the *Roman de la Rose* by Guillaume de Lorris, is a transposed representation of cosmic music, as divine. The birds are creating beautiful harmonies while singing beautiful and plaintive songs, whose beauty can be appreciated (rejoiced) by all people. This is a description of a place and an event that must resemble paradise, as the birds number three times (trinity) those found in the kingdom of France. France itself is the model of perfection on earth (for Guillaume de Lorris and a royal French reception). The songs ornament the setting of the garden of paradise, and the beauty of their harmonies is a reflection, a mirroring, of the harmonies (intervals, proportions) of the setting whence they emanate: (463)

“No place was ever so rich with trees or songbirds: there were three times as many birds as in the whole Kingdom of France. The harmony of their moving song was very good to hear; all the world should enjoy it.”

The second example can be interpreted as both divine and as cosmic music. This passage is taken from the second part of *Le Roman de la Rose* by Jean de Meun. Nature, in a description of natural laws, tells how the night will not leave the darkness of her hiding to see the sun are much more philosophically based than the examples taken from Guillaume de Lorris. In the following example, Nature’s description of the Sun and Night provides us with a detailed account of *musica mundana*. Not only does Jean de Meun describe the harmony of the spheres, and the harmony of the four humours,<sup>69</sup> but he also alludes to the Pythagorean idea of

---

<sup>69</sup> Armand Strubel refers to this passage as Pythagorean. The reversal of opposite elements relates to the contrasting humours (the fluids of the body): blood, phlegm, yellow bile and black bile; and the mixture of affinities and qualities of elements: earth, fire, water, air. Armand Strubel, ed. and trans., *Le Roman de la Rose* (Paris: Librairie Générale Française, 1992), p.887.

substance and pitch differentiation.<sup>70</sup> Any reproduction of music and harmonies, exists already within the scheme of the heavens: (16939)

“Night thinks, when she looks at herself in her pantry, her storeroom, or her cellar, that she would be too hideous and pale and would have too dark a face if she didn’t have the joyous brightness of the heavenly bodies, reflecting the rays of light, shining through the darkened air as they turn in their spheres just as God the Father established them. There they create among themselves their harmonies, the causes of melodies and of differences of tone which we put together in concord in all sort of song. There is nothing that does not sing according to their music.”

The first example suggests the heavens and the divine through metaphor. The second example uses an expanded array of technical terms to denote music as a science. The formalities of the presentation differ greatly but the essence of each statement relates the idea of pure music as one that exists in an absolute and unaltered or adulterated state.

The next two examples of music convey the principles of *musica humana* or, as transposed into the parallel set, sacred music. The blending of reason with the irrational is witnessed in the expression of the natural and “instinctive” presentation of the spiritual, the heavenly. The human level of music is expressed as an intermediary between heaven and earth. In the following example, Joy leads the carole. The carole is a metaphor for the configuration of social stations of the court, and also of the configuration of the positive aspects of the beloved. Joy is the

---

<sup>70</sup> Assessing all these instruments as unreliable and granting them a minimum of trust, yet remaining curious for some time, Pythagoras was seeking a way to acquire through reason, unfalteringly and consistently, a full knowledge of the criteria for consonances. In the meantime, by a kind of divine will, while passing the workshop of blacksmiths, he overheard the beating of hammers somehow emit a single consonance from differing sounds. Thus in the presence of what he had long sought, he approached the activity spellbound. Reflecting for a time, he decided that the strength of the men hammering caused the diversity of sounds, and in order to prove this more clearly, he commanded them to exchange hammers among themselves. But the property of sounds did not rest in the muscles of the men; rather, it followed the exchanged hammers. When he had observed this, he examined the weight of the hammers.

attribute who acts as an intermediary between the Lover and the other attributes. Through ritualized dance and song she allows l'Amant to become more in tune with the social norms of love as prescribed by Amour: (727)

“These people of whom I tell you were formed into a carole, and a lady called Joy was singing to them. She knew how to sing well and pleasingly; no one presented her refrains more beautifully or agreeably. Singing suited her wonderfully, for she had a clear, pure voice. Moreover, she was not vulgar, but knew how to move her body well in dancing, to kick up her heels and enjoy herself. Everywhere she went, she was customarily, always the first in singing, for singing was the activity she performed most willingly.”

The personified attributes dancing in the carole are the graces required of the faithful, for a successful spiritual journey. The ease and natural beauty of Joy's dancing and singing are indications of a spiritual purity. In this example of the carol, there is no suggestion of lewdness, or secular games. Joy mediates between the sacred and the secular.

In the next passage Genius addresses the Barons before they attack the fortress. Genius promises that in the afterlife they will drink from the fountain (of eternal life), and follow in the steps of the lamb and in great gaiety they will sing motets, conductus, chançonnettes, and in the green meadows and by the flowers carole. The use of these specific secular music genres might seem to undermine the argument of a sacred music interpretation. Two aspects of this reference allow for this reading. Firstly, the setting wherein the music is sung is heaven. The music itself will be sung eternally. As eternity has neither beginning nor end, the music to be sung by the barons will be a music not bound by time. Ironically, time is of the very essence of these genres. The learned quality of these genres also demands an

awareness of skill and performance, which Boethius dismisses as instrumental music. These genres also, however, denote a certain amount of rational and conscious thought in their construction. The understanding of these genres within the context of the heavenly setting is accepted as an expression of a pre-existing ordering and comprehension of the ordering of notes. This passage is considered as a reference to *musica humana*, or sacred music, as it expresses of an overlapping of the earthly with the heavenly: (20637)

“Be loyal and compassionate, and then you will go by the delectable fields, following the path of the lamb, living eternally to drink from the beautiful fountain that is so sweet and bright and healthful that as soon as you drink its water you will never die but go in gladness, forever singing motets, conductus, and chansonettes on the flowers among the green grass, as you carol beneath the olive tree. What do I see you chattering about here? It is right for me to sheath my flute, for beautiful songs often get boring.”

Jean de Meun changes the tone of the music reference by switching the significance of the music terms used. Genius calls his own sermon “fluting”, stating that beautiful singing can get very boring. This facility and flexibility of language, the shifting between metaphors, allows for multiple readings of these texts.

The final and the lowest level of music within the Boethian paradigm is *musica instrumentalis*, or as it relates to these textual interpretations, secular music. This is the common music of society: the music of banquets, dances, tournaments, hunts, festivals and processions. Essentially this is all forms of secular music, whether it is within or outside of the court. Both the courtly love premise of Guillaume de Lorris and the scholastic erudition of Jean de Meun present the negative and seductive aspects of instrumental music in similar fashions. The example from Guillaume de Lorris occurs close to the ending of the first part. Foul

Mouth sings a derogatory song that debases all women. Foul Mouth is a skilled player of many instruments. The obsessive listing of instruments suggests a sinful gluttony of the excesses of sonorous pleasure. Foul Mouth is most definitely an enemy of love. He guards one tower, yet he goes as he pleases to the other towers. This lack of honesty in combination for his disdain for women is the anti-statement of *fin'amor*. (3867)

“Foul Mouth- God curse him- had soldiers from Normandy and guarded the door behind. Know, too, that he came and went, when it suited him, at the other three gates, since he had to be on the look-out at night. In the evening he would mount up to the crenels and make his pipes, his trumpets, and his horns resound. At one time he would play lays and discords and improvisations on the Cornish pipes; at another he would sing, to a flute accompaniment, that he never found a true woman. “There is no woman who does not smile with delight when she hears talk of lechery. This one’s a whore, that one paints herself, and another looks around as if she were crazy. One is vulgar, another mad, and a third talks too much.” Foul Mouth, who spares nothing, found some fault in every woman.”

Foul Mouth displays an agility and skill of inventiveness in his insatiable evening performance. His music serves as entertainment the denigration of women. This music is in no way a reflection of the greater values of the heavens, nor is it an attempt in anyway to express the perfection and purity of the heavens. As well, Foul Mouth in his vehement nastiness against women is the complete antithesis of any chivalric values

This next example of a similar vein is even more excessive. Jean de Meun portrays Pygmalion as an obsessed music maker. His lavish and frenzied display of instruments and prowess suggests a disregard for the sanctity of the pure ratios of Reason’s music. Music is being used as an instrument of lust. He wishes to awaken

his sculpted creation, to bring her from a statuesque state into life. His playing increases his frenzy that in turn encourages more elaborate playing and displaying of skills. Pygmalion, like Foul Mouth plays hosts of wind instruments, as well as percussive, stringed and pipe instruments. The question of the morality of the character of Pygmalion in the *Roman de la Rose* is debatable. Venus takes pity on him and rewards his obsession by transforming his statue into a real woman. The ultimate question of moral justification aside, Pygmalion exhibits all of the base and secular conditions of *musica instrumentalis*, or secular music: (21021)

“Then in a loud, clear voice full of great gaiety, he sang instead of the Mass, songs of the pretty secrets of love. He made his instruments sound so that one might not hear God thundering. He had many kinds of instruments and, for playing them, hands more dextrous than Amphion of Thebes ever had. Pygmalion had harps, *gigues*, and rebecs, guitars and lutes, all chosen to give pleasure. Throughout his halls and chambers he had made his clocks chime by means of intricately contrived wheels that ran forever. He had excellent organs that could be carried in one hand while he himself worked the bellows and played as, with open mouth, he sang motet or triplum or tenor voice. Then he turned his attention to the cymbals, then took a *fretel* and fluted on it, then a pipe, and piped, he took drum, flute, and tambourine, which he drummed, fluted and struck, he took *citole*, trumpet, and bagpipes his musette, then worked away at the Cornish pipes. He danced various dances, the *espingue*, the *sautelle*, the *balle*, and kicked up his heels throughout the hal. He took the image by the hand and danced with her, but he had a great weight at his heart because she did not wish, for all his prayers and exhortations, to sing nor to respond.”

The equating of sexuality with technical performance proficiency on a variety of instruments, denotes baseness and an earthliness of overt human nature. Pygmalion is able to invent compositions and is even able to play and sing the different voices of polyphony. This is the threat of invention, the invocation of a music that surpasses the purity of the unheard, and which brings more enjoyment

than the music that mediates between heaven and earth. The sinful *musica instrumentalis* offers the authors vast opportunities for descriptive passages.

The categories of this transposed Boethian tripartite division of music can also be read as attributes. These same attributes, the divine, the sacred and the secular, are found in the texts of the chansons. While each of the chansons can be categorized within this division each can also be explicated. Medieval texts are examined and explicated following the historically tested method of the fourfold reading. The fourfold method divides into the literal (historical) and the three spiritual levels: allegorical, anagogical, and the tropological.<sup>71</sup> Authors such as Tinctoris and Molinet imitated this construct in their works by using a similar four-level structure. These different levels can themselves be mutated or allegorized into parallel four-tiered readings. In the following passage Tinctoris writing about Beatrice's aptitude and interest in music. He interprets her talent in four categories or levels: the philosophical, the mythological, the spiritual, and the scientific (music):

"Relying upon the council of this philosopher of first authority [Aristotle], the heavenly Beatrix of Aragon, the most consecrated Queen of the Hungarians, not unworthily nor shamefully in her highest dignity, has decided that she give herself most fervently to the study of that science [music]. The result has just as Diana (surpasses) her nymphs, and in art, just as Calliope the (other) muses, she delights more strongly not only by her song, but also by her judgment. Hence, therefore, she ought not to be called a perverter of Aristotle's statement, for she has also given the most correct opinion on all kinds of musicians. Nor do I wish that it be a surprise to anyone that, having passed over other noble and ignoble persons most learned in music, I have introduced this most serene Lady here into my little work, for, just as her humanity has brought her through the love of our art to a higher position than that of

---

<sup>71</sup> Robert Sturges, *Medieval Interpretation: Models of Reading Literary Narrative, 1100-1500* (Carbondale and Edwardsville: Southern Illinois University Press, 1991), pp. 1-31.



others, so I would place her not only here in her distinguished preeminence but, if I could, even in the highest seats of heaven.”<sup>72</sup>

In accordance with the written advice of Aristotle (philosophy), Beatrice is like Diana and Calliope (mythology), surpassing all others in her noble understanding of the science of music (science), she transcends her humanity and is considered divine (spiritual). These four streams can be related to the levels of exegetical interpretations. The literal is aligned with the scientific (historic), the anagogical with the spiritual, the allegorical relates to all external narrative constructs as in mythology or the *Roman de la Rose*, and the tropological with the philosophical.

*Le Roman de la Rose Moralisé* by Molinet follows a long tradition of applying theological exegesis to all forms of popular writing and pagan mythology. The most famous of these examples is the thirteenth century moralized version of Ovid’s *Metamorphoses*, supplemented with many layers of moral commentaries.<sup>73</sup> Referred to by Molinet as *les mutacions de fables*<sup>74</sup> the reworking of these popular works combine theological and classical erudition to explicate any tale to within a moral understanding.<sup>75</sup> Jean Molinet (1435-1507) was the official chronicler of Charles le Téméraire, Marie de Bourgogne, Maximilien d’Autriche and Philippe le

---

<sup>72</sup> Johannes Tinctoris, *Concerning the Nature and Propriety of Tones*, p. 7.

<sup>73</sup> Jean Molinet, *Le Roman de la Rose Moralisé*, ed. And trans. Raymond N. Andes (Ph. D. diss., University of North Carolina, Chapel Hill, 1948), p.xii.

<sup>74</sup> Noël Dupire, *Jean Molinet: la vie et les œuvres* (Paris: E. Droz, 1932), p.84.

<sup>75</sup> On the subject of moralization Jennifer Bloxam states “Biblical exegesis - its aims and methods - can thus serve as a useful, if general, analogy for the fifteenth-century tenor motet as exemplified by *Factor Orbis*. Indeed, the idea of glossing an authoritative text has been invoked for repertories extending from troped plainsong through cantus-firmus-based compositions of the sixteenth century, and Andrew Hughes has gone so far as to declare that “glossing... is the conceptual framework within which most if not all the written music of the Middle Ages can be brought together”. Bloxam goes on to say that Obrecht is a “musical preacher” delivering sermons. Jennifer Bloxam, “Obrecht as Exegete,” *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance* (New York: Oxford University Press, 1997), p.172.

Beau.<sup>76</sup> Molinet's involvement with the Burgundian Court and its musicians has been well documented by Noël Dupire.<sup>77</sup> Molinet belonged to the tradition of writers now known as *Rhétoriciens*. As the chronicler for Charles the Bold, as well as a poet and musician, many of his works are significant attestations to political events and the accepted view of these events and their effects on the court. Significantly, within the body of these writings a number of these works refer directly to music. A consideration of Molinet's *Roman de la Rose Moralisé* significantly influences possible readings, and interpretations of meanings of the relevance of the characters and ideas of the *Roman de la Rose* within the context of a dedicatory manuscript of the fifteenth century.

The *Roman de la Rose Moralisé* provides a contemporary reference to the reception of the work.<sup>78</sup> The originality of Molinet's work resides in his rhetorical craftsmanship.

“..paraillement le jeune homme vertueux voulant entrer en parfaite religion pour cognistre Deduit, qui le jardin crea, c'est Nostre Seigneur Dieu, pour veoir les arbres portans bon fruyt qui sont les saintz preudhommes, et oïr les oyseaux chanter, qui sont les melodies des anges, il entre par ung estroit guichet que luy ouvre la dame Oyseuse.”<sup>79</sup>

In this passage Molinet explicates the Lover's entrance into the walled garden. The virtuous young man, wanting to enter into the state of perfect religion, must know the pleasure of the beautiful garden that our Holy Father has created. He will see the trees laden with the good fruit of the Holy Wisemen and hear the songs of

<sup>76</sup> Jean Devaux, *Jean Molinet Indiciare Bourguignon* (Paris: Honoré Champion Éditeur, 1996).

<sup>77</sup> Noël Dupire, *Jean Molinet: la vie et les œuvres* (Paris: Librairie E. Droz, 1932).

<sup>78</sup> The documented study of Molinet's writings by Jean Devaux presents the historical and political context of Molinet's *Chronicles*. The years encompassed by the *Chroniques* extend from 1475 to 1506. It is from the critical analysis that I became aware of the thesis of R.N. Andes entitled *Le Roman de la Rose Moralisé* by Jean Molinet.

<sup>79</sup> Jean Molinet, *Roman de la Rose Moralisé*, p.35.

the birds, which are the melodies of the angels. Molinet makes certain that the reader understands the righteous religious significance of the beauty and delight of the garden behind the enclosed wall.

It is beyond the scope of this present research to present the full scope of Molinet's moralizations from the *Roman de la Rose Moralisé*. It is possible however to illustrate, by means of chapter headings, some of his main moral extrapolations. Proceeding in the order of the chapter headings the comparisons most pertinent to the chansons of the Mellon Chansonnier have been listed.<sup>80</sup> These synopses are the deciphering keys used to unlock the implied moral subtext of the chansons.

Le Premier Chapitre: Le songe de l'amant, son descoucher, et son approuche a la riviere sont comparez au jeune enfant yssue du maternel ventre pour estre lavé es saintz fons de baptesme.

The first chapter: The dream of the lover, his arising and his approaching of the river are compared with the young child, being born from his mother's womb, to be baptized at the Holy Font.

The intended reader of the manuscript enters into the manuscript, of both the *Roman de la Rose* and the Mellon Chansonnier, as an allegorical journey in which the music, as an instrument of the church guides the reader to sacred understanding of the secular.

Le Tiers Chapitre: en la karole du dieu d'Amours, Leese bien chantant est equiparee a l'Eglise et Deduyt, son bon amy, a nostre Seigneur Jesuchrist.

The third chapter: in the carole of the God of Love, Joy's good singing is comparable to the Church and Pleasure, her good friend to Jesus Christ.

---

<sup>80</sup> Jean Molinet, *Le Roman de la Rose Moralisé*, pp.1-14.

Molinet makes an explicit parallel between the God and the God of Love of the *Roman de la Rose*. Love as the most prevalent subject of the chansons can as well be interpreted as a reference to divine love:

Le Unziesme Chapitre: es commandemens que le dieu d'Amours donne a son vassal sont comprins les trois vœux que doit tenir le bon religieux.

The eleventh chapter: in which the commandments that the God of Love gives to his vassal, these including the three oaths, that the very devout must honour.

Even the actions of determined seduction of the loyal and persistent lover can be interpreted within the context of allegorized actions:

Le Treziesme Chapitre: l'estat et conduyte du loyal amant vers sa dame est vif et exemplaire a l'homme juste pour parvenir a l'amour eternelle.

The thirteenth chapter: the condition and the actions of the loyal lover towards his lady are living examples for man to succeed in attaining eternal love.

The gifts of remembrance the God of Love gives to the Lover to aid him in his patient conquest of the object of desire are also transformed into tools of spiritual salvation:

Le Quatorziesme Chapitre: comment Doulx Penser, Doulx Parler et Doulx Regard donnent avance en amour charnelle, si font ilz en amour espirituelz.

The fourteenth chapter: how Sweet Thought, Sweet Speech, and Sweet Looks act to advance carnal as well as spiritual love.

The moral position of Reason within Jean de Meun's continuation of the *Roman de la Rose* is debatable. According to Molinet, Reason deters Christian salvation. Within the *Mellon Chansonier*, Reason appears as the formalized expression of the written science of music, and would therefore hardly seem to represent an impediment to religiosity:

Le Dix Septiesme Chapitre: ainsi que Raison s'efforce de briser l'hommage que l'amant a fait au dieu d'Amours, semblablement 'Ennemi s'avance de rompre l'alliance que le juste a promis tenir a son Createur.

The seventeenth chapter: just as Reason tries to break the homage that the lover has pledged to the God of Love, the Enemy also attempts to destroy the loyal allegiance that the righteous has promised to his Creator.

The seemingly cruel actions of Fortune are compared throughout the moralities as justified actions of the court. The inclusion of the text of chansons with Fortune as the central theme acts as a constant reminder of the court in which the chansons were to be read:

Le Vingt et Quatriesme Chapitre: convenience de l'estat de Fortune a l'estat de court.

The twenty-fourth chapter: the parallels between Fortune's palace and the order of the Court.

Molinet's comparison of the Jealous Husband pushes the boundaries of allegorical readings. The violent outbursts of the jealous husband seem to be in opposition to the actual teachings of Christianity. Molinet's determination to justify all the thematic facets of the *Roman de la Rose* within a morally acceptable paradigm (although a fluctuating structure) brings into question his interpretative intentions. It also provides a clear example of profanity configured and transformed into the sacred:

Le XLV Chapitre: le jaloux qui menasse et bat sa femme est accomparé a nostre Seigneur que chastie son espouse, l'ame pecheresse.

The forty-fifth chapter: the jealous husband who threatens to beat his wife is compared to our Saviour who chastises his wife, the sinful soul.

The deployment of the Barons to overtake the fortress is led by Venus. The punishing defeat of Jealousy, Shame and Chastity is unequivocal victory of carnal

love over the ideals of courtly love. The lusty determination of the barons parallels the commitment required of the truly devout:

Le XLIX Chapitre: les mesmes barons evocquez par le dieu d'Amours pour conquerer la Rose pou durable viennent appoint a l'amant espirituel pour acquerre la gloire pardurable.

The forty-ninth chapter: these same barons, called by the God of Love to win the frail Rose, come also as spiritual lovers to acquire eternal glory.

Jean de Meun refers to the retrospective forecasting of the *Roman de la Rose*'s respective authorship by both Guillaume de Lorris and himself without inferring any divine significance. Molinet however assigns the text of Guillaume de Lorris the weight of Moses's commandments and Jean de Meun the rite of baptism:

Le Cinquantiesme Chapitre: Guillaume de Lorris et maistre Jehan de Meun, facteurs de ce romant, se pevent acomparer a Moÿse et a saint Jehan l'evangeliste, principaulx acteurs du Vieil et Nouveau Testament.

The fiftieth chapter: Guillaume de Lorris and Master Jean de Meun, makers of this romance, can be compared to Moses and to Saint John the Evangelist, the principal authors of the Old and the New Testament.

Both the action of the writing and the content of the written are equally mutable features for Molinet's moralizations. The symbolic, allegorical and emblematic references allow interpretive flexibility in comparing the immutable and the mutable, as in the case of Virgin Mary and the moon:

Le LXXXIII Chapitre: similitude de la lune a la tressacree Vierge, portant blason armoyé de sa glorieuse victoire.

The eighty-third chapter: a comparison between the very Holy Virgin, wearing the shield of armour of her glorious victory.

The moral implications of Pygmalion's obsession and successful wooing and transformation of his sculpted desire is compared by Molinet to the creation of the

Church. Molinet elaborates upon the importance of richness of giving. The Mellon Chansonnier could well be a votive chapel in the Church of Generosity and Art:

Le Cent I chapitre: similitude de l'ymage Pymalion a nostre Mere sainte Eglise.

The hundred and first chapter: the comparison of Pygmalion's image and our Holy Mother the sanctified Church.

The Rose is itself the figurative interpretation of woman and specifically the virgin. Molinet's final interpretation of the Rose redeems the sanctity of its plucking by comparing it with the crucified body of Christ. This final comparison masks the satiation of carnal love, and dismisses the role of the beloved, the woman, from the moralistic equation.

Le CVII Chapistre: l'enseignement de cueillir la Rose nous reduyt en memoire le mistere que feïst Joseph d'Arimathie quant il cueillit de la Croix le corps de nostre Seigneur, la glorieuse et redolente Rose de qui chascun se doit enamourer pour parvenir en gloire pardurable.

The hundred and seventh chapter: the lesson learned from the plucking of the Rose revives in our memories the mystery that Joseph of Arimathea accomplished, in plucking from the Cross the body of our Saviour, the glorious Rose for which each person should be enamoured in order to attain an everlasting glory.

Molinet's imposed allegory and imposed morality on the *Roman de la Rose* is achieved through the rhetoric of morality. These same moralistic readings can be applied to the secular music of the court. As in the case of the *Roman de la Rose*, the texts of the chansons are pre-existing. The interpretation of each chanson depends on its respective placement and re-interpretation within the context of the whole manuscript. In this way both the initial secular intention and the moral interpretation of each chanson exists within the chansonnier. In the first chapter of this thesis Molinet is quoted on the moral nature of secular chansons. The chansons

that might be considered as lascivious and humorous escapades into the lewd and the farcical are actually honourable works by devout clerics, (musicians). In fact it is evident upon reading these texts that the overtly humorous and crude qualities are there. That withstanding, these same texts can be read within the framework of an imposed moralization. The sequence of chansons in the Mellon Chansonnier forms a continuity of an implied narrative. This continuity is sewn together by literary, musical, historical, and moral threads of reference. The texts divide into three categories, the divine, the sacred and the secular. While the texts of many of the chansons are overtly crude, they can be rationalized within a moral construct. These texts can then in turn be re-interpreted as references that branch out beyond the expression of the initial text forming a textually reflective event.



## Chapter V

### Two chansons : *Mon trestout/ Il estoit ung bonhomme* and *Il sera/ l'ome armé*

This chapter is a presentation of two combinative chansons that best exemplify the central textual and musical aspects of the past chapters. The choice of these two combinative chansons was determined by the ways in which they each give clear examples of how the secular chansons of the Mellon Chansonnier could serve on the one hand as allusions to the *Roman de la Rose* and to the event of the marriage of Beatrice of Aragon to Matthias Corvinus, while allowing for moral interpretations. *Mon trestout/ Il estoit ung bonhomme*, is an overtly crude and humorous piece that after consideration, emerges as a morality lesson espousing the benefits of the chaste and virgin bride. The second chanson *Il sera/ l'ome armé* is humorous chansonn with references that are directly socially and historically contextualized acting as a confession of past chivalric failings. The poems of *Mon trestout/ Il estoit ung bonhomme* when decoded fuse together as a humorous commentary on the appropriate conduct of the wife in preparation for marriage. This marriage commentary is of course aptly suited to the function of the manuscript in honour of Beatrice's marriage to Matthias Corvinus. The chanson *Il sera/ l'ome armé* is anomalous to the others as it exhibits text that refers specifically to people and events of the Burgundian court. These events which at

first glance remote to politics of Ferrante's court, are actually directly linked to the importance of Beatrice's marriage to Mathhias Corvinus.

Maria Rika Maniates studies on the combinative chansons of three other fifteenth century manuscripts have brought out observations regarding features of the texts. "The most striking feature of the textual combination is their significant allegory, characterized by broad humor, subtle irony, and bold lewdness."<sup>81</sup> The allegorical function of the combined texts exists even in texts in which some "revel in downright obscene diction and imagery". The texts are related through imagery and also through combined poetic allusion as well. The bawdy humour of the texts is inserted into typically the rondeau or the ballade, two prevalent *formes fixes* of the cliché courtly love poetic forms.<sup>82</sup> The contrast of the typical poetic and musical forms associated with court culture and the excessively vernacular is humorous but also signals an additional layer for interpretative speculation.

My analysis of both chansons makes use of the terms cadence and mode. A cadence is the melodic and or harmonic closure of a phrase of music. Mode denotes the melodic type that is defined by its range and its arrangement of tones and semitones. Leeman L. Perkins presents a synopsis of Tinctoris's conception of mode. The modes which were determined by the final note of the piece were divided into four types having the final notes D, E, F and G. Each final note was associated with two modes, whose two different ranges are named authentic and plagal. The authentic mode stays primarily within the octave of the given final, extending occassionally above and below its prescribed range. The final note of the

---

<sup>81</sup> Maria Rika Maniates, *The Combinative Chansons* (Madison: A-R Editions Inc, 1989).

<sup>82</sup> *Ibid.*, pp. vii-x

plagal mode lies in the middle of its octave range, again extending occasionally beyond its octave range. The eight authentic and plagal modes associated with the finals D, E, F, and G are respectively named Dorian, Hypodorian, Phrygian, Hypophrygian, Lydian, Hypolydian, Mixolydian, and Hypomixolydian. Each of these modes corresponds to a mode number starting at 1 and counting up through to 8. While the final note determines the mode type, the mode is also determined by its arrangement of tones and semitones. In many cases these modes are transposed.<sup>83</sup> Tinctoris on the subject of modal mixture within a polyphonic work says that the tenor line determines the modal structure of the work :

“ Now indeed, it must be noted that mixture and mingling of tones is not made only in simple song, but indeed also in composed, in such a way that, if the song is composed with two, three, four, or more parts, one part will be of one tone, another of another, one of authentic, the other of plagal, one of mingled, the other of mixed. Hence, whenever any mass or cantilena or any other kind of composition will have been put together from different parts of different tones, if anyone when asked may wish to seek absolutely of what tone such a composition may be, he should absolutely reply according to the quality of the tenor, for the reason that it is the principal part of every composition as the foundation of the whole relationship.”<sup>84</sup>

The cadential resting points of the chansons are integral features of the overall compositions. In both chansons under consideration textual ambiguities arise at the cadential points. In the case of the first chanson the question of cadence is addressed in order to determine the final resting cadence of the chanson. In the second chanson the conflict between the discantus and the tenor and contratenor lines enhances the humour and craft of the text. Julie Cumming in her study of the motet in the fifteenth century provides a clear picture of the typical cadential movement :

---

<sup>83</sup> Perkins and Garey, *The Mellon Chansonier*, 2:25.

<sup>84</sup> Johannes Tinctoris, *Nature and Propriety of Tones*, p. 24.

“Most cadences in the fifteenth century have contrary motion by step from the sixth to octave between two voices, generally the tenor and an upper voice. There is often a suspension and/or some other cadential figuration in the upper voice. In chansons and cantilena-style pieces this cadential motion to the octave is virtually always found between the single discantus voice and the tenor, and the whole piece is thus controlled by a two-voice discantus-tenor framework that is contrapuntally complete. Contratenors can be and sometimes are discarded or replaced.”<sup>85</sup>

### **The moralized obscenity : *Mon trestout/ Il estoit ung bonhomme***

The chanson *Mon trestout/ Il estoit ung bonhomme* is a four-voice combinative chanson attributed to Petit Jan. While it is unique to the Mellon Chansonnier, it is constructed from multiple references, musical and textual. Perkins cites three borrowed chansons, although only two of the tunes have been identified. The Tenor tunes and texts are derivative of popular songs taken from two 15<sup>th</sup> century farces, *Un Chauldronier*, and *Savetier nommé Calbain*.<sup>86</sup> Perkins does not assign this chanson any particular *forme-fixe*. He suggests two possible readings: A, A', a, a', B, or A, A', B, a, a', B.<sup>87</sup> It would seem preferable instead to read the chanson as a modified bergerette: A, A', B, a, a'.<sup>88</sup> The reason for choosing the modified bergerette is based on textual and musical choices.

#### **Cantus:**

**A, a**

Mon trestout et mon assotee

**De** plus gracieuse qu'on sace

**a'**

Sanglanetement belle et crotee

Habille a faire une grimace

**A, a**

My very all, my fool,

The most gracious known to man

**a'**

Bloody beautiful and becruddled

Clever at making faces

**B (~a~)**

<sup>85</sup> Julie Cumming, *The Motet in the Age of Du Fay* (Cambridge: Cambridge University Press, 1999), p.76.

<sup>86</sup> Perkins and Garey, *The Mellon Chansonnier*, 2:298.

<sup>87</sup> Perkins and Garey, 2:297.

<sup>88</sup> *Ibid.*, p.91.

**B (~a~)**

~Riant et brunette en la face  
Dieu me gard de dire musel  
Mon cuer double maintenant tel  
Que fort vous ayme et amasse

Mais celler le veuil plaisant socque~  
Et maudit soit il qui le dira  
Que vous ayés nom Nicque Nocque

**A a**

Autant saige en dit \* et en pensee  
Que recevés mainte souffrage  
a'  
Quant je vous array espousee  
Je crains fort la cyceface

**Tenor and Contratenor I:**

**A**  
Il estoit ung bonhomme  
Qui charïoit fagot  
Il avoit une fille  
Qu'on appelloit Margot

**B Tenor:**

Dieu gard celle de deshonneur  
Que jay long tamps amé  
Or voy je bien que c'est falour  
D'y plus avoir pensee

Pour tant prens congié sans retour  
Adieu ma desirée  
N'atouchiés a moy je suy trop mignotte  
Retirés vostre main tost nicque nocque

**B Contratenor I:**

Riant et brunette en la face  
Ou j'ay lontemps par bon amour  
Ma lyesse finée

Mais celler le veuil  
N'atouchiés a moy  
Retirés vostre main tost nicque nocque  
Vous my froissiés les os tricque trocque

~Smiling and brown in the face  
God keep me from saying mug  
My heart doubles its beat so  
Much do I love you and hath loved you.

But I want you to hide it  
ridiculous stump~  
Damned anyone who would say it to him  
That you named him Nickie Nackie

**A, a**

So wise in word as in thought  
That you receive many an  
approving smile  
a'  
When I will have married you  
I will fear the stingy-face

**Tenor and Contratenor I:**

**A**  
There was a little man  
Who carted sticks  
He had a daughter  
Who was called Margot.

**B Tenor:**

God keep her from dishonour  
Whom I have loved so long  
As I see it is only folly  
To ever have thought about it.

Therefore I take leave without return  
Good-bye my desired one  
Don't touch me I am too cute  
Take away your hand Nickie Nackie

**B Contratenor I:**

Smiling and brown in the face  
Where very often by good love  
My pleasure finished

But stop it  
Don't touch me  
Take away your hand Nickie Nackie.  
You are breaking my bones  
Trickie Trackie

**Tenor and Contratenor II:**

**A**

Il estoit ung bonhomme  
Qui charioit fagot  
Il avoit une fille  
Qu'on appelloit Margot

**A**

There was a little man  
Who carted sticks  
He had a daughter  
Who was called Margot.

The text of the cantus is a riddle, describing the future wife of the narrator. It would seem to be describing a monkey, *Sanglanetement belle et crotee, Habille a faire une grimace, Autant saige en dit \* et en pensee*. In fact the word *saige* sounds like the French word for monkey, *singe*. One might suppose that the initial pretence of the riddle is to consider the prospective wife like a monkey, or maybe even the court monkey whose face making and bloody beauty to be more reliable than a real woman's love: (17793)

“Without doubt, all dumb animals, empty and bare of understanding, are by nature incapable of knowing themselves, for if they had speech and reason with which to understand one another, so that they could instruct each other, it would be an evil occurrence for men...Don't they have monkeys and marmots that would make them good coats of leather and iron, doublets in fact? They would never wait for hands, for they would work with their own and would be in no way inferior to man; they could be writers.”

Presumably the chanson is a portrayal of Margot's qualities and her relationship with her future husband. On the subject of marriage and pre-marriage jitters the Jealous Husband, as portrayed by the Friend from the *Roman de la Rose* states: (8661) “I know quite certainly that, no matter how prudently his wife acts, there is no man, unless he is a fool, who does not repent when he feels himself married.”

There is a real crudeness to the text and many mixed references to sexual acts, honour and dishonour. The first statement of the cantus in the A section describes in the present tense, the peculiar animal-like beloved who is more gracious than one could know, yet able to pull faces. It is contrasted by the repeating text of the Tenor and Contratenor I. The image of a man who carried sticks and his daughter named Margot creates a rustic setting. Is the man who carries the sticks the father of the woman being described?

The beginning of the B section, which is a modified A maintains this descriptive likening of the beloved's face to that of an animal, although the narrator, as a turn of phrase asks God to prevent him from saying so, indicating an awareness of the insulting nature of the comparison. Using a rustic rhetoric of love the text of the chanson which portrays a woman (of sorts) also would seem to be addressing the personification of female genitalia. This level of crudity is commonly found in combinative chansons and certainly a prevalent feature of the writings of the *rhétoriqueurs*.<sup>89</sup> This crudity suits the portrayal of peasants. The incorporation of the lower class, people estranged from courtly life, into the poetry, provides a humorous means of moralizing at the expense of others. The combination of the Cantus and the Contratenor I texts confirm these suspicions in mm.25-35. The Contratenor I parallels the descriptive Cantus text briefly citing the smiling muzzle. The description turns into a metaphorical personification when the text refers to the muzzle as a place, *ou*, by true love pleasure has many times, or in the past, been

---

<sup>89</sup> On the subject of metaphorical obscenities: Jean Molinet's works are full of exceptionally crude metaphors. In the introduction to Molinet's *Les Pronostications Joyeuses*, the editors Jelle Koopmans and Paul Verhuyck refer to a particular manuscript entitled the *Sermon de Billouard*, that is so obscene that synopsis in Latin would not even be acceptable (according to H.Guy). p.21

finished (satisfied). The Cantus text meanwhile in the present tense describes the doubling of the heart, caused from having loved and continued loving of the 'beloved'. Again this reference has connotations of corporal geography.

The Tenor text in contrast speaks in the imperative asking God to protect his beloved from dishonour (mm.20-25). But he soon realizes that it was ridiculous even to have thought such a thing, (mm. 32-37). The text of the Cantus and the Contratenor I in the closing section of the B part (mm. 37- 66), adopt the voice of the protesting woman, (no longer a personified physical attribute). She says that she is too cute to be touched by Nickie-Nackie. The Tenor voice retorts by saying he will take leave never to come back. (mm.38-43). Then the Tenor voice joins in, along with a change of meter from  $\text{♩}$  to 3, mocking the protests. The textual clue which leads the reader back to initial A section is the division and the repetition of the words *Nicque, Nocque, and Tricque, Trocque*. The repeated emphasis on the last syllable *que* questions the statement of protest. The return of the A section and the closing text answers the question of whether or not the monkey-face will be abandoned.

Both cadential endings at the end of the A section and the B section are almost identical, mm. 16-19, and mm.62-65. Determining the closing section of the chanson by cadence alone would be difficult. There are two textual clues that suggest the A section is the closing section. The repetition of the word *que* as a component of the words *nicque nocque* and *tricque trocque* implies both a question and an incomplete statement. Secondly, the answer to the question is found in the return of the A section. At the return of the A section the descriptive metaphor is



now settled on an actual person. She is as smart in her thoughts as in her words. This is either an insult or a compliment, her wisdom being likened to her speech. Are her thoughts as empty as her words like those of monkey, as suggested by the word *saige*.

The concluding statement settles the issue of honour and dishonour. 'He' will marry 'her', but he fears the *cyceface*. Garey identifies the *cyceface*, as the stingy-eater (*chiche-phage*) and Garey proposes the translation "bogey-man-devourer of good women".<sup>90</sup> If instead the 'eater' is linked to the smiling muzzle and all of its various connotations, the feared *cyceface* is the woman's refutation of the husband's advances.

This chanson despite its lascivious tone, according to Molinet's guidelines can be reduced to a text of upstanding moral significance. This piece is in the neutral mode of transposed Dorian in G. The chanson mocks those who succumb to natural and animalistic sexual urges. For those simpletons who satisfy their desire before marriage, the prospect for a successful marriage is dismal. This lesson is a typical pre-marriage warning. The bride, *Beatissime virgini domini Beatrici de Aragonia*, must be chaste and virtuous before marriage to ensure that any heir is a legitimate heir.

***Il sera/ l'ome armé: a historical confession:***

*Il sera/ l'ome armé* provides an example of texted music that goes beyond the primacy of the word over music, wherein the understanding of the music is derived from the text. An understanding of the text is entirely linked to the syntactic structure imposed by the music: *music wording* as opposed to *word painting*.

---

<sup>90</sup> Perkins and Garey, *The Mellon Chansonier*, 2:302.

### Chanson 34

I.  
Il sera pour vous combatu  
Le doubté Turcq, Maistre Symon  
Certainement ce sera mon  
Et croq de ache abatu.

Son orgueil tenons a batu  
S'il chiet en voz mains le felon  
Il sera...

En peu d'heure l'arés batu  
Au plaisir Dieu, puis dira on  
"Vive Symonet le breton  
Que le turcq s'est enbatu."

II.  
L'ome, l'ome, l'ome armé  
L'ome armé l'ome armé doibt on doubter.  
On a fait partout crier à l'assault  
D'un haubregon de fer.

I.  
He will be fought for you  
The feared Turk, Master Symon  
Certainly, he would be mine  
And with a hit of an axe knocked down.

His pride we would deem knocked down  
If he fell in your hands, the felon.  
He will...

In a few hours you will have beaten him  
God willing, and then one will say  
"Live Symonet le Breton  
Who against the Turk has fought."

II.  
The man, the man, the armed man  
The armed man must we fear.  
Everywhere is being shouted, to the  
attack  
With an iron hauberk.

This three voice combinative chanson combines the popular cantus firmus *l'ome armé* in the tenor and countertenor voices, with *Il sera* text in the superius. In the chansonnier the chanson has no attribution. In the ms. Rome 2856 a four-voice arrangement is attributed to "Borton". Scholars including Allan Atlas and David Fallows attribute the Mellon Chansonnier version to Robert Morton. Judith Cohen and Manfred Bukofzer assign Morton's contribution to only the four-part version of Rome 2856.<sup>91</sup>

---

<sup>91</sup> Allan Atlas, *Robert Morton: The Collected Works* (New York: Broude Brothers, 1981).; David Fallows, *Robert Morton's Songs: A Study of Styles in the Mid-Fifteenth Century* (Ph. D. diss., University of California, 1976).; Judith Cohen, *The Six Anonymous L'Homme Armé Masses in Naples, Biblioteca Nazionale* (Dallas: American Institute of Musicology, 1968).; Manfred Bukofzer, "An Unknown Chansonnier of the 15th Century," *MQ* 28 (1942):14-49.

David Fallows accepts the poem as being “extremely obscure”. He states that “even in its own time it was probably incomprehensible to anybody not acquainted with Simon le Breton, Morton, and their circle. And it may never be possible to fully understand its meaning.”<sup>92</sup> It can best be understood in terms of its context and associations on multiple interconnected levels. Its unique feature amongst the other chansons of the Mellon Chansonier is its naming of real events and real people. The superius text of the rondeau carries a text about these real people and events and is set against the *l’ome armé* texted melody in the tenor. The superius text refers to a *Maistre Simon*, a *doublé turcq*, and a *vous*.

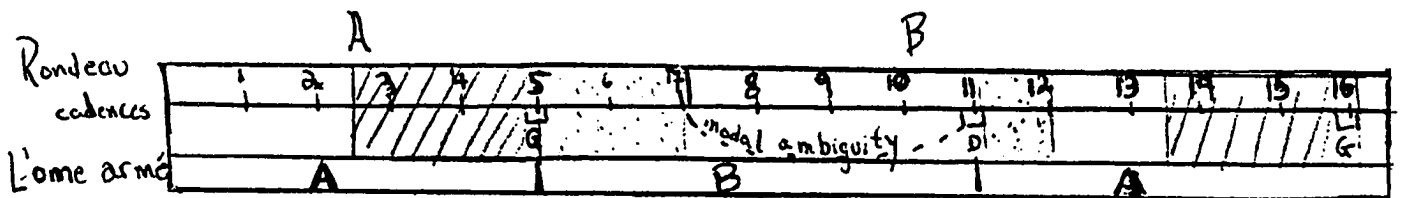
To date readings of this chanson have related the *Maistre Simon* to Simon le Breton, a Burgundian composer, the *turcq* to the Turkish threat after the Fall of Constantinople. The *vous* has not been addressed nor has the specific historical significance of these three personages. The tenor line conspicuously carries the *l’ome armé* melody and text. The literature on the subject of the origins of the *l’ome armé* and the *l’ome armé Masses* has produced speculative answers to the questions: who was the armed man, what are the origins of the melody, and what was the contextual significance of *l’ome armé* for the Burgundian composers? In order to ascertain the significance of the armed man within the context of this chanson, the overlapping of the two texts must be considered.

The rondeau is a form that turns around and around, returning to its beginning which never seems to end. The repetition of the rondeau *Il sera pour vous* is jolted out of its form. The repetition of text and music belie its formal nature. There is a

---

<sup>92</sup> David Fallows, *Robert Morton's Songs: A Study of Styles in the Mid-Fifteenth Century* (Ph. D. diss., University of California, 1976), p.210.

certain ambiguity associated with the structural and syntactic fusion of the rondeau, *Il sera pour vous*, and the cantus firmus, *l'ome armé*. The *formes fixes* of the rondeau and ballade as they are implemented in musical form are described by Howard Garey in the accompanying critical apparatus of the Mellon Chansonier. The musical form of the rondeau quatrain is: A B, A A, A B, A B, in which A and B represent musical sections. The music is matched to the refrain and strophes as follows: A B – full refrain, A B – short strophe and short refrain, A B – full strophe, and A B – the full refrain. This rondeau is particular in that it must conform to the tripartite A B A form of the *l'ome armé*. In the following diagram of the chanson the division of the rondeau and the divisions of the cantus firmus are outlined over the measure indication:



The A section occupies the first seven bars, two fewer than the B section. The new musical material presented in the B section is limited to measures 8 through 13, as measure 8 of the cantus is a repetition of measure 7. The material presented in the cantus and the contratenor is based upon the melodic contour and rhythmic idioms of *l'ome armé*. The one distinctive feature of the chanson occurs in measure

9 where the ascending three-note passage hemiola is the pivotal division of the chanson as a superimposed statement above the cantus firmus. It is in this same measure that the cantus firmus is modified.

The *l'ome armé* cantus firmus is placed in the tenor voice throughout the chanson with the exception of measures 8 and 9, where it migrates to the contratenor. The statement is however not complete as it stops and re-enters in the tenor voice overlapping and cutting short the conclusion of the contratenor statement of the cantus firmus. The tenor's entry on the g above the contratenor on a higher pitch succeeds in denying the musical and textual conclusion of that segment of the cantus firmus. This shortening of the cantus firmus statement in the contratenor while it can be considered as an alteration to accommodate the cadence in measure 11, also by means of an acceleration to the highest point of the lower voices, the a in measure 10, and subsequent descent to the cadence on D (extending beyond the species of fourth). It is a deliberate textual effect as well. The text of *l'ome armé* establishes particulars of the rondeau text. The feared man of "*l'ome armé qu'on doibt doubté*" must be the *doubté Turcq*. In measures 8-10 the truncated exchange between tenor and contratenor insinuates a textual anomaly. *Que chascun se doibt (armer) d'un haubregon de fer*: this conflated text leads directly into two possibilities of sentence continuation or rather semantic continuation as the tenor and contratenor continue singing "*l'ome armé*". Each time this portion of music returns, the cantus is referring to Symon. This text is contrasted by the *l'ome armé* text. The text of the tenor is referring to the *chascun*, who must arm himself in preparation for battle against the dreaded Turk. This

*chascun*, could very well be Maistre Symon. The light-hearted treatment of the serious subject of war against the Turkish threat extends beyond the rondeau text. It seeps down through the lower voices creating a fusion of mockery.

This opposition between cantus and tenor and contratenor is evident in the middle section, expressed in a small incident of conflicting mode. The chanson is with the exception of this one passage in a clear authentic mixolydian mode throughout. It is only in the cantus between mm. 7-11 that another reading of mode is possible. The cantus of this central area, the key to the entire chanson's meaning, exposes a period of hypodorian mode. The emphasis on the repeated *a* in mm. 7–8 rising and then descending to the cadential *d* of m. 11, would seem to contradict the mixolydian mode. The contratenor however does not cadence on *d*, rather it enters on *g*, once again pointing to the strength of the mixolydian mode, standing in defiance against the cantus. The cadences occurring in measures 5, 11, and 16 are determined by the cantus firmus and are related to the music and text of the tenor and not to the poetic structure of the cantus. The features of the melodic contour of the cantus reflect the structure of the cantus firmus. One would imagine that given only the cantus text a cadence would fall at the end of the A section. Instead the cadence occurs on the fourth syllable of the second verse. The cantus seems to divide by 12 syllables ending in m. 5, another 12 syllables ending in m. 11, and a closing final 8 syllables. This distortion of the textual cadences directs the listener's attention to the double meaning of both text and music.

The poem is fraught with ambiguities of personages and actions: A dreaded Turk, will be fought by or for Maistre Symon (or Symonet le Breton). Or perhaps

the “*Vous*” is another party for whom Maistre Symon would have fought. An observing persona as expressed in the first plural conjugation “*tenons*” and by “*on*” recounts this story of thwarted chivalry in which treachery is considered an act of felony. These multi-levelled references that humorously roll by are constructed by repetition of word games and melodic fragments. The light hearted playfulness created by the repetition belies the density of the references embedded within the rondeau text of the cantus. Take for example the word “*batu*”. It recurs within other words and is placed in both repeated blocks. This repetition of an isolated figure “*batu*” is an active contrast to the repetition of *l’ome armé* throughout the tenor and contratenor. The cantus is the active manipulation of the idea of the armed man.

Apparent difficulties of syllabification are resolved as riddles. In mm. 6-11, because of the absence of a cadential figure at the conclusion of the first strophe, the grouping together of the four final syllables of the second verse with the second strophe makes sense on many levels. The words sound alike: *Maistre Symon*, *Certainement*, and *ce sera mon*, share common phonetic similarities. The listing of these elements together binds them together in a sense of equality. In this same central area, the even distribution of syllables in “*Vive Symonet le Breton*” creates a pun: *Vive Symon, ne(t) le Breton*, (long live Symon, born the Brit). As in the earlier suggestion of aligning the word “*le felon*” with the rhythmic figuration of “*l’ome*” this suggests a connection between the different referenced people.

The function of the humour is revealed in the case of the overlapping of tenor and contratenor voices: “*Que chascun se doit, d’un haubregon de fer... et de crocq de ache abatu*”, and “*Que chascun se doit d’un haubregon de fer... que sur le*

*turcq s'est enbatu*". Is it just as good to fight with a celery stick as with a hauberk, and if you do choose the hauberk, should it be one that has already beaten the Turk? These questions rise out of the given text and are answered by contemporary political incidents occurring before the marriage of Beatrice of Aragon to Matthias Corvinus.

Ferrante I sought to acquire legitimate knightly honour by being made a member of the Order of the Golden Fleece. The marriage of his daughter Beatrice to Matthias Corvinus was an important attempt to continue an honorable lineage for the House of Aragon. There were some incidents of disappointment between the Hungarian dynasty and the Neapolitans that required resolution, or at least a confession as a humorous apology. In particular, both the Burgundians, and the Aragonese at Naples had failed to honour their pledges made in response to the Fall of Constantinople to the Turks, on May 29 1453. The Duke of Burgundy, Philip the Good, pledged on the 17<sup>th</sup> of February 1454, at Lille, to lead a great crusade against the Turks.

"C'est à quoi je travaillerai et me mettrai en tel devoir de ma part que Dieu et le monde connaîtront que de moi n'aura tenu ni tiendra. Et si, durant le saint voyage, je puis par quelque voie ou manière que ce soit, savoir ou connaître que le Grand Turc a volonté d'avoir affaire à moi corps à corps, pour soutenir ladite foi chrétienne, je le combattrai avec l'aide de Dieu tout-puissant et de sa douce Vierge Mère lesquels j'appelle toujours à mon aide".<sup>93</sup>

In 1454 with the support of Pope Nicholas V, Jean Hunyadi, the father of Matthias Corvinus offered to lead the crusade. Naval support for the crusade was promised by the Burgundians and the Aragonese, as well as others. The untimely

---

<sup>93</sup> Michel Mollat, *Genèse médiévale de la France moderne* (Paris: Librairie B. Arthaud, 1970), p.213.



death of Nicholas V left in his place Pope Calixtus III, and the crusade was postponed from 1455 to 1456.<sup>94</sup> Jean Hunyadi frustrated by the non-existent support took matters into his own hands, and reclaimed Belgrade from the Ottomans in July 22 of 1456. As Nicholas da Fara reported, “all the stores of the magnificent camp of Mehemed fell into the hands of the Hungarians. The Turks’ losses are not exactly known, nor is it known how many of them had actually participated in the two-day battle...”<sup>95</sup> John Hunyadi despite a total lack of interest or commitment on the part of the Holy Roman Emperor and the supposed committed crusaders defended Europe from the Turkish threat.

“Without hesitation he addressed all of Europe, informing it about the struggle he was leading and its importance for the fate of all peoples. The Papacy, Poland, the Holy Roman Empire, the Italian cities, Aragon, France, and Burgundy were the powers that he tried constantly to awake from their stupor and indifference.... He felt that through the way he was serving them that he would always have their understanding, eclipsed neither by passing, nor by the intrigues of the higher nobleman.”<sup>96</sup>

Fallows states that “It is almost certainly wrong to relate the poem to some crusade against the ‘Turkish peril’ as both Hannas and Cohen suggest. Serious though the threat of the infidel was throughout the fifteenth century, an aging chaplain would hardly be expected to take part in the fighting.”<sup>97</sup> While it might be possible that Symon le Breton never directly encountered the Turk, the event of the crusade, or the non-crusade, on the part of the Burgundians and the Aragonese seems very real. The Turk referred to in the chanson must be the Turkish issue. The

---

<sup>94</sup> Camil Mureșanu, *John Hunyadi: Defender of Christendom*, trans. Laura Treptow (Oxford: The Center for Romanian Studies, 2001), p.184.

<sup>95</sup> John Held, *Hunyadi: Legend and Reality* (New York: Columbia University Press, 1985), p.163. John Held quotes Tursen Bey’s *Thury* (Budapest, 1896).

<sup>96</sup> Camil Mureșanu, p.203.

<sup>97</sup> David Fallows, p.217.

chanson does not however act as propaganda to entice others to join the fight against the threat, as Ruth Hannas suggests.<sup>98</sup> Instead this chanson points a finger at those who should have fought but were untrue to their word.

Again in 1463, when Philip the Good was asked by Pope Pius II to send 6000 men, he declined placing instead Antoine de Bourgogne, one of his bastard sons in charge of an expedition along with his half brother Beaudoin, another bastard son. With twelve ships and a group of badly disciplined unmotivated soldiers, they set sail for Ceuta. The Burgundians disembarked and discovered that the Moors who had already captured the city had fled by horse. As the Burgundians had no horses, they could not pursue the Moors. They had set out for Ostie when news of Pope Pius's II death reached them. The crusade immediately unravelled and they all went home.<sup>99</sup>

Overall the pledge to protect Christendom from the invasion of the Turks was a disastrous event for the Burgundians and the Aragonese alike. Jean Hunyadi went beyond formalized rhetoric to overcome and to protect his own territories. Surely these events stood as embarrassments to Ferrante I and his Court in light of his daughter's marriage to the son of the 'defender of Christendom'. Jean Hunyadi was revered during his life as the White Knight the defender of Christendom throughout Europe and as well as the Burgundian courts.<sup>100</sup> Could it be that the armed man, in

---

<sup>98</sup> Ruth Hannas, "Concerning Deletions in the Polyphonic Mass Credo," *Journal of the American Musicological Society*, 5 (1952):155-86.

<sup>99</sup> Barroux Balteau, *Dictionnaire de Biographie Française*, pp.38-42.

<sup>100</sup> Dominique de Courcelles, "Le Roman de *Tirant Lo Blanc* et Le Vœu du Faisan: le pouvoir de la parole entre politique et littérature," *Le Banquet du Faisan* (Aras: Artois Presses Université, 1997), p.179. Dominique de Courcelles speaks of the popularity of the romance *Tirant lo Blanc*. The Dukes of Burgundy were actively interested in the history of the Christian Orient. The chronicler Jean de Warwin in *Anciennes chroniques d'Angleterre* speaks greatly about "Messire

this context represents Jean Hunyadi and as such the chanson addresses the Hunyadi dynasty as *Vous*. This humorous apology is a confession of past failings and demands absolution. Beatrice is to marry Matthias Corvinus whose nobility descends from a lineage of chivalric feats, thus giving him the status necessary to secure and legitimize the nobility of lineage of the House of Aragon.

---

Jehan de Hongnac dit le blanc Chevalier” who was a wise and a valiant knight. This white knight was the father of King Matthias Corvinus.

# Petit Jan

Mon tres-tout et mon assotee/  
Il estoit un bonhomme

Cantus 1

1. Mon tres- tout et mon assotee/  
2. San- glan- tant- (Mon tre- tout ) et mon assotee/  
4. Au- tant- (Sang- glan- tant- ) be- en le dit et pen  
5. Quant je vous array (Au- tant saige ) es- pou-

Tener

Il es- toit un bon- hom- me, Il est bit  
Il a- voit u- ne fil- le, Il a- voit

Contraténor I

Il es- toit un bon- Hom- me Il es- toit un  
IL a- voit u- ne fil- le IL a- voit u-

Contraténor II

Il es- toit un bon- Hom- me Il es- toit un  
IL a- voit u- ne fil- le IL a- voit u-

10

te- croie- de plus ille gra- dieu- se qu'on sa-  
se- ha- bi- lle que re- che- a- fai- main- re seuf- line gri-  
se- Je crains fort la cyf- ce- fa- ge

un bon- hom- me Il es- toit un bon- hom- me Qui char-  
une fil- le IL a- voit un e- fil- le Qu'on appel-

bon- hom- me Il es- toit un bon- hom- me  
ne fil- le IL a- voit u- ne hom- me fille

15

ma- ce ce. (Je crains fort la cyeffa- ce.)

oit fa- got loit Mar- got appelloit Mar- got.

Il estoit un bonhomme Il estoit un bonhomme Qui char- oit fa- got.  
Il avoit une fille Il avoit une fille Qu'on appelloit Margot.

20 25

3. Ri-ant et bru-net- te en la fa- ce Dieu me gard de  
 Dieu gard cet le de des- ho- neur Que j'ay long- tamps mé- e,  
 Ri- ant et- bru- net- te en la fa- ce  
 Riant et brunete

30

di- re mu- sel Non cœur dou- ble main- te- nant  
 Que j'ay long- tamps a- mé-  
 Ou j'ay lon- tamps par bon a- mour Ma ly- es- se fi- né e,  
 #

35

tel Que fort vous ay- me- et a- mas se.  
 Or voy je bien que c'est fa- leur D'y plus a- voir pen- sé- e.  
 Par bon a- mour ma ly- es- se fi- né e.

40 49

Mais cel-ler le veul plai-sant soc-que  
 Pour tant pens con-gié sans e-tour A-dieu ma de-si-ré N'a-tou-  
 Mais cel-ler le veul N'a-tou-chies a  
 Mais cel-voeil

45 50 # #

Et mal-dit soit il qui le di-ra  
 chies a moy, je suy trop my-grat-ce; Re-ti.  
 moy. Re-tri-rés vos-bre  
 N'a-tou-chies a moy

55

que vous ayés nom nic-que no-  
 rés vos-tre main-tost Nic-que Noe-que Vous m'y frois-siés  
 main-tost Nic-que noe-que Vous m'y frois-siés tous les

Handwritten musical score for a song, featuring five staves. The lyrics are written below the notes. The score is marked with measure numbers 60 and 65, and a sharp symbol (#) is present above the staff in measure 64.

Lyrics:

que ne- que ne- que ne- que  
 tous les os, Nic- que ne- que, ne- que no- que.  
 os, troc- que troc- que.

Handwritten musical notation on a single staff, showing a sequence of notes and rests. The notation includes a double bar line, a repeat sign, and a fermata. The letters A and B are written above the staff, indicating specific sections or measures.

Notation: A :: (~ a ~) 3 :: A ::

# Il sera pour vous / L'ome armé

Il sera pour vous con- bat u le doib- té turcq  
 Son orgueil te- nons a- bat u s'il chiet en vos mains  
 En peu de heure l'a-# res bat u Au plai- sir # dieu  
 L'ome l'ome l'ome armé l'ome armé dait on doib- ter l'ome ar- mé A l'assaut

L'ome l'ome l'ome armé l'ome armé l'ome armé dait on doib- ter Et l'ome armé On a

certainement le sera mon (cer- tai- ne ment le sera mon)  
 Vive Symon net le breton (vi- ve Symon net le bre- ton)  
 Et de uerq deache a- ba- tu (de  
 Que sur le turcq s'est enba- tu (sur  
 et a l'assaut Que chasun se doibt armer  
 A l'assaut et a l'assaut l'ome l'ome l'ome armé l'ome armé l'ome armé

8 fait partait crier A l'assaut D'un haubregon de fer L'ome l'ome l'ome armé l'ome armé l'ome armé

cray deache aba- tu,  
 le turcq s'est enba- tu.  
 dait on doib- ter.

## Conclusions

Understanding the Mellon Chansonier within a literary context sheds light on 15<sup>th</sup> century reception of the *Roman de la Rose*, and on the specific significance of



each chanson in the manuscript, as it relates its source of reference and outside of that reference. In the case of *Il sera/ l'ome armé*, the subject of the rondeau relates specifically to the political events surrounding the failed crusades following the Fall of Constantinople. The clues to deciphering the textual elements are embedded within the subtle mutations of the *forme-fixe*. The use of the cantus firmus *L'ome armé* carries with it many possible associations. The deviations in the cantus firmus in this chanson underline the syntactic structure of the text of the cantus, as it is heard over the cantus firmus. This tangential humour uses Symon le Breton, a Burgundian court musician, as emblematic of the failings of the Aragonese and Burgundian courts.

The lessons encapsulated within the re-assembled fragmented discourse are taught with stories about stories. *Mon trestout/ Il estoit* is an example of an artful construction of crude and rustic imagery. The humour of the text, while it was most probably extremely evident to its intended audience, could have been interpreted as a moralistic lesson. Its textual connections with the Jealous Husband and the adulterous wife mirror the short-comings and errors of 'others'.

Molinet's moralizations, as given in comparison of the Jealous Husband's violent threats against his wife to relationship between Jesus Christ and the sinful soul, are indicative of more than just a Christian reading of texts. These readings point to a need of superficial justification of the written source within a socially acceptable paradigm. The justification itself did not necessarily reflect a religious necessity to understand works within a Christian philosophy. Rather, Molinet in many of the moralizations constructs moral paradigms as reflections of the courts

and the supremacy of the court's hierarchies. The allusions made to mythology, rhetoric, and philosophy in the writings of Tintoris parallel the writings of Molinet. However, the assembly of the chansons in the Mellon Chansonnier is aided by the individual insights of each composer and each composition. Tintoris's editorial decisions made in compiling the manuscript allowed for subtle textual changes, creating a stronger cohesion between the chansons their specific relevance to the Court of Aragon at Naples and to the *Roman de la Rose*.

The attention paid to music by both Guillaume de Lorris and Jean de Meun within the *Roman de la Rose* reflects the functional and moral significance both authors associated with music. These references and implied distinctions made in these references show sensitivity to the writings of Boethius. This understanding of Boethius is also essential to interpreting Tintoris's writings.

The legacy of the *Roman de la Rose*'s central debate between the intellectual superiority of Reason and the divine whim of Fortune lives on in the manuscript of the Mellon Chansonnier. Many of the texts are reflections of the court. Fortune is equated with the court and the authority of the court. Molinet interpreted Fortune as comparable with God's will. Reason instead, according to Molinet, attempted to place obstacles in the way of the Lover's winning of the Rose. Tintoris's interpretation of the significance of Fortune and Reason shows much more subtle understanding. Fortune must be read and remembered through Reason, as a written testament of understanding and science.

As an example of a modified four-fold reading, Tintoris's manuscript surpasses Molinet's reading of the *Roman de la Rose* as the chansonier follows acts as an

allegory of the allegorical poem. The compilation of the Mellon Chansonnier by Tinctoris is a masterful synthesis of the literature and music that reflects Tinctoris's sensitivity to court culture. The artistic culture and preferences of the Court of Aragon at Naples were revealed in this selection of chansons that met the standards of the court as well as Tinctoris's own standards as a scholar and tutor of expert knowledge. The manuscript compiled by Tinctoris is an assemblage of many chansons woven through multi-levelled references to the *Roman de la Rose*, courtly life, and political aspirations into a dense tapestry of courtly and artistic allusions.

## Appendix 1

### The Additional Chanson Texts

#### Chanson 5

A une damme j'ay fait veu  
Pour le grant bruit de sa valeur  
Que je ne porteray couleur  
Se ce n'est le jaune et le bleu.

Ses deulz en \* ung que les mue  
Je maintendray pour sa beaulté

L'une en signe de retenue  
L'autre en moustrant ma léaulté

Car au fort il s'ra sceu  
que d'elle soy serviteur  
Oncques ne mavint tel honneur  
Sans saillir l'escu tant soit jeu.

A une damme...

To a lady I made a vow  
For the great fame of her worth  
That I would wear colours  
If they are only yellow and blue.

Her two in one that changes them  
I will protect for her beauty

The one as a sign of retinue  
The other in showing my loyalty

For finally when it is known  
That I am her soldier  
Never did I receive such an honour  
Without dirtying the scutcheon, whatever  
the game.

To a lady...

This text turns around the idea of loyalty. The narrator will serve the lady because of her fame and wealth. These are the attributes of Wealth. There are some semantic ambiguities created by the overlapping of description and metaphor. This soldier has served his lady in games that have not dishonored her: Sans saillir l'escu tant soit jeu.

### Chanson 13

Non pas que je veuille penser  
Qu'a bien et léaulment amer  
Celle qui toutes autres passe  
Et ung petite estre en sa grace  
Pour avoir bruit et m'avancher

Not that I would want to think  
Of anything but well and faithfully  
loving  
Her, who surpasses all others  
And be just a little in her grace  
To have fame and to improve my  
lot.

### Chanson 14

Ja que li ne s'i attende  
Car tous les aultres sont cassés  
Et je l'aime plus que assés  
Affinqu chescun l'entende

Ainsi a-il le renon  
De porter sur **b** \*  
**Des** deulx lettres de mon nom  
L'une persse et l'autre blanche.

Although he does not expect it  
For all others have been broken  
And I love him more than  
enough  
For everyone to know it.

Thus he has the reputation  
Of wearing on **b**  
Two letters of my name  
One blue and the other white.

This chanson by Busnoys is addressed to Jaqueline. The idea of loyalty and wearing the letters on the b(lot), the shield, parallels the presentation of the knight who stands with Generosity, fighting for her honour and her name. The ambiguity of the letter names allows for the B.A. inference.

This text reflects a humorous questioning of any lover's attitude to the loyalty of love. The conditional opening statement "Non que je veuille penser" in its uncertainty define the pledge to love as untrue.

### Chanson 16

Quand ce viendra au droit destaindre  
Comment veray mon oeil contraindre  
A mon cuer faindre  
A mon dououreux partement  
De vous mon loyal pensement  
A qui nulle ne puet atteindre

When it comes to the true torment  
How will I see my eye constrained  
And my heart falter  
At my unhappy separation  
From you my loyal thinking-of  
To which no other could attain.

Soudront en moys si largement  
Que ne pourray lors bonnement  
A grace et a mercy avaindre  
Quand ce viendra...

Surging up in me so abundantly  
That I would not by any means  
Attain grace and mercy  
When it comes to true...

Sweet thoughts, Sweet looks, are the themes of this chanson. This lament contrasts with the past text's complaint.

### Chanson 18

Fortune par ta cruauté  
Pour deuil ou pour adversité  
Ne pour douleur que tu m'avance  
Je ne perdray ma patience  
Et ne penseray lasceté

Fortune, by your cruelty  
For sorrow or for adversity  
Nor for pain that you inflict on me  
Will I ever loose patience  
And consider cowardliness.

The theme of Fortune is addressed in the chapter on Fortune.

### Chanson 21

Le corps s'en va et le ♥ demeure  
Lequel veult \* avec vous sa demeure  
Pour vous voloir amer tant et si fort  
Qu'incessamment veult mettre son effort  
De vous servir jusqu'a ce que je meure.

My body departs but my ♥ remains with  
you;  
Which wishes with you to dwell  
To want to love you so much and so  
steadfastly  
That incessantly it wishes to make an effort  
To serve you until I die.

Qu'il est bien poués estre seure  
Et le sera toujours je vous assure  
Combien qu'attende de mon mal  
confort  
Le corps s'en va...

Il n'est douleur ne deuil que moy  
nacquere  
Quant il couvient que ces maux  
assaveure  
Et m'en aller sans avoir resconfort  
Le corps s'en va...

That it is well able, be very sure  
And always will be, I assure you  
However long I may await relief from my  
pain.  
My body departs...

There is no pain nor sorrow that is not born  
in me  
When it must happen that these evils I must  
taste  
And I must go without having comfort.  
My body departs...

#### Chanson 24

N'aray je jamais mieulx que j'ay?  
Suy je la ou je demeuré  
M'amour et toute ma plaisance?  
Narés vous jamais cognoissance  
Que je suy vostre et demouray?  
  
Ne faictes sur moy plus d'assay  
Car vous cognoissiés bien de vray  
Que je suys mené a oubliance  
N'aray je jamais mieulx...  
  
Je me rens et me rendray  
Aultre deffense n'y mettray  
Car vous avés trop de puissance

Will I never have better than I  
have?  
Am I where I have remained  
My love and all my delight?  
Will you never understand  
That I am yours and will thus  
remain?

Do not make on me more  
attempts  
For you know well and in truth  
That I am brought to forgetting  
Will I never have...?

I surrender and will surrender  
I will no make no other defence  
For you have too much strength.

#### Chanson 30

Ma bouce rit et ma pensee pleure  
Mon oeil se jioye et mon cuer maudit  
l'eure

My mouth laughs and my thoughts weep  
My eye is joyous and my heart curses  
the hour

Qu'il eut le bien que sa santé dechasse  
Et le plaisir qui la mort pourchasse  
Sans resconfort qui mayde ni sequere

Ha cuer puers faussaire et messangier  
Dittes comment avés ozé songier  
Que de faulser ce que m'avés promis  
Puis qu'en ce point vous vous voulés  
vengier  
Pensés bien tost de ma vie abregier  
Vivre ne puis ou point m'avés mis.

When it received the good that chases  
away health  
And the pleasure that death pursues  
Without comfort to help and succour  
me.

Ah perverse heart, false and lying  
Tell me how could you have dreamed  
All the falsities that you have promised  
to me  
Since to this extent you wish to avenge  
yourself against me  
Think soon of cutting short my life  
As I cannot live in the position you have  
left me

This presents the same shame and confusion that the Lover feels after Fair  
Welcoming has been locked in the tower.

### Chanson 31

Se je fayz deuil je n'en puis mais  
Ne nul ne m'en doibt donner blasme  
Car je ne crois qu'il fut ame  
Plus desplaisant que moy jamais

Qui plus est ne me doibt souffire  
De faire dueil tant seullement

Car par droit je me deusse occire  
Pour mettre fin a mon tourment

Aultrement languir desormais  
Me faudra jusqu'a rendre l'ame  
Plourant les maulx qu'ay pour ma damme  
Puis que seul sans la voir remays.  
Se je fayz...

If I mourn, I can do nothing else  
And none ought to give me blame  
For I do not believe there's been a soul  
More unhappy than I, ever.

What more do I have to suffer  
To mourn so much alone

For by right should I kill myself  
To put an end to my torment.

Otherwise to languish long  
I must, to the point of giving over my soul  
Crying the pain I have for my lady  
Since I am alone and cannot see her.  
If I mourn...



The idea of separation and suffering is a typical conceit of many chansons. In relation to the chansonnier it extends, as do all the chansons beyond the internal references of the *Roman de la Rose*. This separation addresses the presentation of the Court and Tintoris's sadness at the departure of Beatrice.

### Chanson 32

De tous biens plaine est ma  
maistresse  
Chescun lui **veult** tribut **donner**  
Car assouvyé est en valeur  
Autant que jamias fu déesse.

Full of all goodness is my mistress  
Each one wishes to pay her tribute  
As she is so perfect in worth  
As ever was any goddess.

This chanson is discussed in the chapter on Fortune. As it relates to the *Roman de la Rose* it would coincide with Pygmalion's thanking of Venus. Refer to chanson 42.

### Chanson 35

Tout a par moy affin qu'on ne me voye  
Si tresdolent que plus je ne porroye  
Je me tien seul comme ung homme esbay  
Faisant regret de ma dolente vye  
Et de Fortune quainsi fort me guerroye

All is for me, and finally to be seen  
So very pained, as much as I could be  
I am held alone, like a beaten man  
Regretting my painful life  
And Fortune who wars against me as such.

### Chanson 36

S'il est ainsi que plus je ne vous voye  
Et que mon oeul en desespoir s'envoye  
Que feray je ma damme quel q'fort  
Ara mon cuer quant desia \*  
Ou lac de deuil en pleurs noyer l'envoye

If it be so that I can no longer see you  
And that my eye in desperation is sent away  
What can I do my lady, what comfort  
Will my heart have what it desires  
Or will it be drowned in the lake of tears.

Helas je souloye obtenir  
Par vostre amoureux maintenir  
Ce que par grace maintenir  
Me faisoit en joyeux soulas

Alas, I used to obtain  
By you maintaining your love  
This by which grace is maintained  
And made me in joy remain

Mais plus ne puis contratenir  
S'espoir my veult le maintenir  
Qui ne me faille maintenir  
En tristesse disant hélas  
S'il est ainsi

But no longer can I hold with  
If hope does not wish to maintain it  
That which can sustain me  
In sadness saying alas  
If it be so...

This text is again an expression of the separation of Fair Welcoming from the Lover. As mentioned above, while it is true that the conceit of separation and despair are popular as themes of the *formes-fixes*, the choice of topoi within this setting emphasizes the separation of Beatrice (BA) from the Court of Aragon, at Naples.

### Chanson 37

Fortune trop tu es dure  
De moy faire si grant injure  
Que de monstrier mon esperance  
Que j'avoye a toy fait aliance  
Mais a present je te fourjure.

O Fortune you are too hard  
To make on me such great injuries  
That to show my hope  
I have sworn to you my allegiance  
But at present, I renounce you.

### Chanson 41

Paracheve ton entreprise  
Que tu as contre moi enprise  
Fortune adverse  
Et tout a ung coup me reverse  
Que mieulx morir que de vivre prise  
Tant m'est adverse.

Achieve your enterprise  
That you have taken up against me  
Adverse Fortune  
And in one strike turns me over  
That it is better to die than to live  
held  
So adverse is it to me.

### Chanson 44

La pena sin per sabida  
Es incurable dolor  
Mas quien es de mi servida  
Ben sabe que por tu amor  
Soy triste tota mi vita

The shame of not knowing  
Is incurable pain  
Hence to whom I make my service  
Knows well because of her love  
I am sad all of my life

Et finge de non saber  
la causa de mi tristura  
Por que mas a su plazer  
Me pene su fermosu

And feigning not to know  
The cause of my sadness  
Because it is more pleasing to her,  
Her beauty condemns me.

La gente non entendida  
Non sabe mi disfavor  
Mas quien es de mi servida...

People do not understand  
They do not know my disfavour  
Hence to whom....

### Chanson 45

So ys emprentid in my remembrance  
Your wommanhede, your yowght  
Your gradly port your frenly continance  
Your prysid by aulte with you

So is imprinted in my remembrance,  
Your womanhood, your thought,  
Your goodly stance, and your kind  
countenance,  
You are praised on high, are you.

That your lorde att wrot tak y to  
wittnesse  
Your walk y slepo y wathing y do  
In wele in woin joye ort hevenesse

That your Lord has wrought, I can bear witness,  
Your waking and sleeping and what thing you  
do,

Mijn hert ys wour now go  
Go wey your ye go

In wellness, in whatever joy or heavenliness  
My heart is where you now go  
Going the way wherever you go.

#### Chanson 46

Fortune elas  
Gentil madona de non mi habandonare  
O preciosa gemma O fior de margarita  
Tu sei aquella che sempre mantien la vita  
In amorosa fiamma de non mi fare penare.

Fortune lift up  
Gentle Madonna to not abandon me  
O precious gem, o daisy flower  
You are the one to whom I give my life  
In the flame of love do not make me suffer.

#### Chanson 48

Ou lit de pleurs paré de plaintz  
Tres agrevé de douleurs plains  
Soupires et plains  
Et n'est aulcun qui me sequere  
Ne meschief qu'en ce monde querre  
Qu'a moy n'acquere  
L'un le couvert l'aulture fait les plains

This bed of tears adorned with complaints  
Aggrieved of ample pains  
Sighs and complaints  
And there is no one who helps me  
There happens no mischief in the world  
That is not born in me  
One conceals it the others makes complaints.

Gemir en plourant soirs et mains  
Rompre cheveux tordre mes mains  
Et tous les mains  
Des angoisses que j'assaveure

To moan in crying, night and day  
Tearing my hair, wringing my hands  
And all the days  
The anxieties that I must savour.

Ou lit de pleurs...

This bed of tears...

#### Chanson 49

Or me veult bien esperance mentir  
A ceste foy et faire abusement  
De sa promesse quant me jura tenir  
Mon cuer en joye et esbattement

Now would hope deceive me well.  
At this time and make abuse  
Of the promise, when it was sworn to keep  
My heart in joy and diversion

Certefiant de voloir maintenir  
Vers moy ce dont m'avoit fait serment  
Et que de moy non feroit partement

Surely swearing the want to maintain  
For me that which she made me sermon  
And which now is being taken away

Tant que je fusse en ce point prisonnier  
Mais je voy bien que c'est parjurement  
Car maintenant me veult du tout lessier.

As I would be to this extent a prisoner  
But I see well that it was a false sermon  
As now she wants to take all away from me.

### Chanson 51

Par le regart de voz beaulx yeulx  
Et de vo maintieng Bel et gent  
A vous me viens humblement  
Moy presenter vostre Amoureux.

By the look of your beautiful eyes  
And by the maintaining of your  
beauty and kindness  
To you I come in humility  
Presenting myself, your Lover.

### Chanson 52

Hora cridar oyme posso bene io  
Et conumar in pianti li ochi mei  
Poi che vider puy lei  
Non posso ayme meschino come solea.

At this time to cry out *oyme* I well could do  
And be consumed in tears from my eyes  
If I no longer can see her  
I am not able, oh wretched me, as I had the  
habit.

### Chanson 53

Puis que je vis le regart gratieux  
Et la beaulté de ma dame et  
maitresse  
Resjouiy suis et resconfoté de  
l'yesse  
Reconforté suys de tous griefs  
maulx  
Que j'eux.

Ever since I did see the gracious  
look  
And the beauty of my lady and  
mistress  
Rejoicing am I and comforted by  
happiness  
Comforted am I of all evils I have  
had.

### Chanson 54

Ma dame de nom  
Car en verité

My lady in name  
For in truth

Sur la rive de la mer  
L'autre jour jouer m'aloye  
Marcy la duriau  
Ho la dure  
Il n'est point venu

On the shore of the sea  
The other day I went to play  
Thanks, the hard one  
Ho, the hard one  
He certainly didn't come

Pour messe chanter  
Marcie la duriau

Il y'a un clerc en ceste cite

To sing mass  
Thanks, the hard one.

There is a cleric in this city.

### Chanson 55

Alas alas, Alas  
is my chief song  
For peyne and roo  
none other can y syng

In stede of rest  
a sobbe y tale  
Among ffor nyn onest  
and death be along sicing

The ground of wo  
I fele departing  
The more long  
the more bryting the peyn

With the trew turtill  
all change for surveying  
Welcome me deth  
certeynement une and pleyne

Alas, alas, Alas  
is my chief song  
For pain and rue  
of none other can I sing

Instead of rest  
a sobbing I tell  
Among for none alone  
and death be along seeking

The ground of woe  
I feel is departing  
The longer it endures  
The more biting the pain is

With the true turtledove  
All changes as it is perceived  
I welcome my death  
Certainly, one and plain.

**Appendix 2**  
**Comparative music references of**  
**the *Roman de la Rose* and *le Roman de la Rose Moralisé***

| Molinet: <i>Le Roman de la Rose Moralisé</i><br>(page numbers are indicated)                                                                                                                                                                                                 | Guillaume de Lorris, Jean de Meun: <i>Le Roman de la Rose</i> (line numbers taken from the Armand Strubel Edition)                                                                                                                                    |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| 24<br>Les oyseletz qui durant le froit temps ont tenu silence sont joyeux pour la serenite du moys de may qu'il les convient chanter par force                                                                                                                               | 71<br>Sont en may pour le tens serin<br>Si lie qu'il mostrent en chantant<br>Qu'an lor cuers a de joie tant,<br>Qu'il lor estuet chanter par force                                                                                                    |
| 24<br>,et pour ouyr les sons des oiseaulx chantans dessus les buissons en nouvelle saison m'en allay tout esbatantles escoutant, car fort s'esjouyssoient de chanter pour la flouriture des jardins.                                                                         | 100<br>Et les oisselez escoutant<br>Qui de chanter mout s'esjoissoient<br>Et nule foiz ne reposoient.                                                                                                                                                 |
| 32<br>La concordance de leurs armonieux chantz estoit tant belle et douce qu'elle suffisoit pout resjouyr tout le monde                                                                                                                                                      | 484<br>Moult ere bele lacordance<br>De lor piteus chanz a oir<br>Li monz s'en deust esjoir.                                                                                                                                                           |
| 33<br>des oyseaulx qui leans estoient et chantoient fort melodieusement les notes et mignotes chansons d'amours jolies et plaisantes.                                                                                                                                        | 492<br>Des oissiaus qui laienz estoient<br>Qui envoissement chantoient<br>Les dances d'amors et les notes<br>Plesanz, cortoisies et mignotes                                                                                                          |
| 34<br>Et de fait y est de ceste heure Deduit oyant les chantz des oyselletz, des mauvis, et des rossignolz, ou il se joue et esbat avecques les siens, car n'est possible de trouver plus beau lieu pour passer temps ne plus belles gens que les compaignons de sa conduite | 609<br><br>Encor orandoit est sanz doute<br>Deduis leanz ou il escoute<br>A chanter ces rosignolez<br>Mauviz et autres oisselez.<br>Iluec se jue et solace<br>O ses genz, car plus bele place<br>Ne plus biau lieu por soi joer<br>Ne porroit trover. |
| 36<br>D'autre lez estoient papegaulx, ensemble plusieurs oyseletz qui par le boys ou ilz habitent se delectent en leur beau chant, lesquelz faisoient si beau service qu'ilz sembloient estre anges. Ne fut mye merveille se m'en rejouyssoye, car jamais de                 | 652<br>En .i. autre leu qui lassees<br>Dechanter fussent a enviz.<br>Merles i avoit et mauviz<br>Qui beoient a seur monter<br>Ces autres oissiaus par chanter.<br>Il avoit aillors papegauz                                                           |



homme mortel ne fut öye si douce melodie. Tant belle estoit leur resonnance que ce ne sembloit son d'oyseaulz, mais chant de seraines de mer, qui pour leurs voix series sont serraines nommees.

Tant furent les oyseletz ententifz de bien chanter que quant je öy leur chant et veÿ le lieu verdoyant je jus fort joyeux. Si je n'avoie jamais esté si gay que je devins adoncques. Pour le grant desir et consalacion que lors je viz et ouÿ, je fuz esprins de grant lesse, et me sembla bien que dame Oyseuse m'avoit grandement servy en mon deffermant le guichet du vergier, duquel au plus brief que possible me sera, je vous compteray la façon et l'affaire.

Et premier de quoy servoit Deduit et de ceux de sa compagnie. La tresdouce melodie des oyseletz faisant ung grant et plaisant service diversement chantans, l'ung hault, l'autre bas, les amoureuses chansons et serventois, me mist le cueur en grant leesse. Quant je eüz ung petit escouté les gracieux motetz des oyseaux, je ne me peüz tenir de chercher Deduit, que tant je desiroie, pour veoir son estat et contenance. Et lors cheminant et tirant a la main dextre par une petite sente plaine de mente et de feuillie, me trouvay en ung lieu ou estoit Deduit, qui s'esbatoit avec ses gens tant excellentement belles que elles sembloient estre anges empennez. Et fus esmerveillé dont ces personnages estoient illec venus. Deduit et les siens s'estoient prins a la karole. Entre les autres une dame nommee Leesse, qui bien sçavoit l'art de chanter, chantoit tant plaisamment et joyeusement que nulle plus. Nul plus beau refrain de chant ne dit. Nulle plus en Morisque tel merveille ne fist car elle avoit la voix haulte, douce, clere, et nette, et avec ce elle sçavoit la mode de karoler et le bransle de la dance, le dbriser et le ferir du pied. Si estoit son vray mestier de chanter et de karoler et la chose que elle faisoit plus volentiers. En

Et maint oisseaues qui par ces gauz Et par ces bois ou il habitent En lor biau chanter se delitent. Trop fesoient biau servise Cil oissel que je vos devise. Il chantoient .i. cant autel Com fussent ange espiritel Et bien sachiez quant je l'oi Molt durement m'en esjoi Quemes si douce melodie Ne fu d'ome mortel oie; Tant estoit cil chanz douz et biaux Qu'il ne sembloit pas chanz d'oissiaus Ainz le poist l'en aesmer. As chanz de sereines de mer, Qui par les vois qu'eles ont saines Et series ont non seraines. A chanter furent ententif Li oisselet qui aprentif Ne furent pas, ne non sachant. Si sachiez, quant j'oi le chant, Et je vi le lieu verdoier Je me pris mout a esgaier, Si n'avoie este encor onques Si gais com je deving adonques: Por la grant delitableté Fui plains de grant joliveté Et lores soi je bien et vi Qu'oisseuse m';avoit a ce deduit mis. Bien deüsse i estre ses amis, Quant el m'avoit desfermé Le guichet dou vergier ramé. Des ore si com je sauré Vos conterai comment j'ovré, Primes de quoi deduiz servoit Et quel compagnie il avoit Sanz longue fable vos vueill dire Et dou vergier trestot a tire, Coment it estoit bien estruiz, La façon vous rediré puis. Mes tout vos conteré en ordre, Que nus n'i sache remordre. Grant servisse douz et plesant Aloient li oissel menant: Lais d'amors et sonez cortois Chantoient en leur servantois,

Ceste karole sur l'herbe fresche veoit on  
 mainte joyeuseté faire et les beaulx corps  
 mignotement danser. La veoit on fluteurs,  
 menestriers, jangleurs chantans luenges,  
 notes, et harengues les plus belles qui  
 soient. La veoit on vielleresses et  
 tambureresses tant bien jouer qu'elles  
 ruoient le timbre en hault si le recueilloient  
 sur ung doit. Entre les autres Deduit fist  
 dancier ou millieu de la karolle deux  
 mignotes dasmoiselles en pur leur cottes  
 tressees de une seule tresse lesquelles  
 dansoient tant cointement que l'une venoit  
 rencontrer l'autre. Et a l'aborder  
 s'entregettoient les bouches si pres l'une de  
 l'autre qu'il sembliot qu'elles  
 s'entrebaissassent.

Que diray je plus? Chose admirable estoit  
 de veoir le bransle et le debrisement de leur  
 danse, se laquelle jamais ne queroye le  
 departir tant que veoir je les peüsse.

Li uns en haut , li autres en bas.  
 D'itel chant, n'estoit mie gas,  
 La douçors et la melodie  
 Me mist el cuer grant reverdie  
 Mes quant j'oi escouté.i. poi  
 Les oissiaus, tenir ne me poi  
 Qu'adonc deduit veoir n'alasse  
 Car a veoir mout desirrasse  
 Son contement et son estre.  
 Lors m'en alai dou tout a destre  
 Par une petitete sante  
 Pleine de fenoil et de mente  
 Mes auques pres trovai deduit  
 Car maintenant en .i. reduit  
 M'en entrai ou deduiz estoit.  
 Deduiz ileques s'esbatoit  
 S'avoit si beles genz o soi,  
 Et quant je les vi, je ne soi  
 Dont si tres bele gent pooient  
 Estre venu, car il sembloient  
 Tout pour voir anges empenez:  
 Si bele gent ne vit hon nez.  
 Cele gent dont je vous parole  
 Estoiient pris a la querole  
 Et une dame lor chantoit  
 Qui leesce apelee estoit  
 Bien sot canter et plesaument,  
 Ne nule plus avenaument  
 Ne plus bel ses refrais n'assist.  
 Achanter merveilles li sist,  
 qu'ele avoit la voiz clere et saine.  
 Ele n'iere mie vileine  
 Ainz se savoit bien debrasier,  
 Ferir dou pie et envoisier.  
 Ele estoit ades costumiere  
 De chanter en touz leus premiere  
 Car chanters ce iere .i. mestiers  
 Quele faisoit mout volontiers.  
 Lors veïssez querole aler  
 Et genz mignotement bauler  
 Et faire mainte bele treche  
 Et maint biau tor sor l'erbe freesche.  
 La veïssiez flauteur  
 Et menestrieus et jugleor,  
 Si chantoit li uns rotruanges,  
 Li autres notes looranges

|                                                                                                                                                                                                                                                                                                                                                                     |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |
|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                                                                                                                                                                                     | <p>Pour ce c'onfait en Loereine<br/> Plus cointes notes qu'en nul regne.<br/> Asez avoit tablereresses<br/> Iqui encor et juigleresses<br/> Qui mout savoient bien joer,<br/> Qui ne finoient de ruier<br/> Le timbre en haut, sel recuilloient<br/> Sor .i. doi, conques n'i falloient.<br/> .Ij. damoiselesmout mignotes<br/> Qui estoient en pures cotes<br/> Et trecies a une trece<br/> Fassoit deduiz par grant noblesce<br/> Enmi la querole baller,<br/> Mes de ce ne set on parler<br/> Com el balloient cointement.<br/> L'une venoit tot belement<br/> Contre l'autre, et quant estoient<br/> Pres a pres, s'antregitoient<br/> Les bouches, qu'il vos fust avis<br/> Qu'il s'entrebesent el vis.<br/> Bien se savoient debrasier.<br/> Ne vos en sai que deviser,<br/> Mes nul jor mes ne m'en queïse<br/> Remuer, tant com je veïse<br/> Ceste gent ainsi s'esforcier<br/> De queroler et de dancier.</p> |
| <p>58<br/> Je arrivay en ung destour ou je trouvay une<br/> fontaine soubz ung beau pin tant hault et<br/> parcreü qu'il exedoit tous autres arbres.<br/> Nature par grant artifice avoit illecques<br/> assiz ceste fontaine dedans une pierre de<br/> marbre sur le bort de laquelle estoit escript<br/> en petites lettres: Cy mourut le beau<br/> Narcisus.</p> | <p>1425<br/> En .i. trop biau leu ai joé<br/> Dou darrenier ou j'ai trové<br/> Une fontaine souz .i. pin:<br/> Ne puis Charles ne puis Pepin<br/> Ne fu .i. si biaux pins veüz<br/> Et si estoit si hault creüz<br/> Qu'el vergier n'ot pas plus haut aubre.<br/> Dedanz une pierre de marbre<br/> Ot nature par grant mestrisse<br/> Souz le pin la fontaine assise<br/> Si ot dedanz la pierre escrite<br/> Ou bort amont lettre petite<br/> Qui devoient qu'anqui desus<br/> Se mori li biaux narcisus.</p>                                                                                                                                                                                                                                                                                                                                                                                                         |
| <p>81<br/> Se tu as bonne voix et clerc tu ne dois<br/> cremir quelque excusance que tu ne chantes<br/> se tu en es requis. Car bien chanter est une<br/> chose qui fort plaist au monde. S'il affiert a</p>                                                                                                                                                        | <p>2201<br/> Se tu as la voix clere et saine<br/> Tu ne dois mie querre essoine<br/> De chanter, se l'en te semon,<br/> Car biaux chanter abelist mout,</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| quelque jouvencel de bien sçavoir biller ou jouer a quelque instrument ou de mignement danser, il en est fort avancé                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | Si avaient bien a bachelier<br>Que il sache de vieler<br>De flaioler et de dancier:<br>Par ce se puet mout avancier.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
| 92<br>Le second bien est Doulx Parler, lequel a secouru maint bachelieret mainte dame quant ung chascunse resjouyst en parlant de ses amours. Si me vient en memoire ung courtoys motet que une dame fort amoureuse disoit en chançon: "Abonne escole fut celluy qui de mon amy me dit parole; si m'aïst Dieu , il m'a guerrie qui m'en parle." Cest dame sçavoit de Doulx Parler tout ce qui en est , car elle l'avoit esprouvé en plusieurs et diverses façons.                                                                                                                                                                                                                                                      | 2669<br>Li autres biens est douz parlers<br>Qui a fait mainz bachelers<br>Et a maintes dames secors,<br>Car chascun qui de ses amors<br>Ot parler, tout s'en esbaudist.<br>Si me sovient que por ce dist<br>Une dame qui bien amot,<br>En sa chanson .i. cortois mot:<br>"mout sui, fet ele, a bone escole:<br>Qui de mon ami me parole,<br>Si m'aïst dieus, il m'a garie,<br>Quel que parole qu'il en die."                                                                                                                                                                                                                                                                       |
| 125<br>Et comme desvee courut vers Bel Acueil, mon moyenneur, qui lors eüst en Baviere                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 | 3530-3534<br>Ele corut comme<br>Vers bel acueil, qui volsist miauz<br>Estre a Estampes ou a Miauz.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                 |
| 133<br>Male Bouche que Dieu maudie avecques les souldoiers de Normandie, gardoit le pas tant destroit que nul n'osoit passer sans estre aguetté et examiné pour sçavoir quel part il alloit. Male Bouche montoit de bonne heure aux creneaulx et trompoit chalemeaulx, busines, et cors pour jouer ses nottes, l'une fois chantz, l'autre fois discors, sons nouveaulx de controuvailles. Et disoit a la fois en sa fleüste que jamais fort juste ne trouva. N'est nulle qui ne rie quant elle oit parler de luxure ou de lescherie. C'est est pute, ceste se farde, ceste se garde follement ceste est vilaine c'est est folle, et ceste parolle trop et comme celle qui rien n'espargne trouvoit sur chascun a dire. | 3887<br>Malebouche que dieus maudie,<br>Ot soudoiers de Normandie:<br>Il garde la porte detrois,<br>Et si sachiez qu'as autres trois<br>Vet il et vient quant il li siet<br>Il doit la nuit fere le guet:<br>Il monte le soir aus creniaus<br>Et atrampe ses chalemiaus<br>Et ses buissine et ses cors<br>Une foiz dist lais et descorz<br>Et sons noviaus de controvaille<br>Aus chalemiaus de Cornuaille<br>A l'autre foiz dit a la flaute<br>C'onques fame ne trova juste:<br>"Il n'est nule qui s'en rie<br>S'ele ot parler de lecherie;<br>Ceste est pute, ceste se farde,<br>Et ceste follement esgarde;<br>Ceste est vilaine, ceste est fole<br>Et ceste si a trop parole." |
| 185<br>Or me dictes soit en françois ou en latin quel service c'estque vous voulez que je                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                              | 5835-5838<br>"Or me dites donques ainçois,<br>Non en latin, mais en françois                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                       |

| vous face                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        | De coi voulez que je vous serve.”                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <p>227<br/>Pareillement homme qui ne cesse de aymer ne court pas d'une laisse toujours, mais qui veult jouyr de bonne amour il doit l'une fois chasser et l'autre fuÿr. C'est une plaine chose et grosse lectre. Il n'y fault nulle glose; fiez vous au texte.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <p>7561 pas de glose<br/>Li marinier qui par mer nage<br/>Cerchant mainte terre sauvage,<br/>Tout regart il a une estoile,<br/>Ne court il pas tous jors d'un voile,<br/>Ainz le treschange mout souvent<br/>Pour eschever tempeste ou vent;<br/>Ausi cuers qui d'amer ne cesse<br/>Ne court pas tous jors d'une lesse:<br/>Or doit chacier, or doit foyr<br/>Qui veult de bonne amour joyr.<br/>D'autre part, c'est bien plaine chose<br/>-Je ne vous i metré ja glose,<br/>El texte vous devez fier-<br/>Bon fait ces .iij. portiers prier,<br/>Car nulle rien cil ne puet perdre<br/>Qui se veult au prier aerdre,<br/>Com bien qu'il soient beubancier,<br/>Et si se peut bien avancier.</p> |
| <p>230<br/>Ne cuidez jamais que dame de vaillant couraige ayme ung fol garçon qui de nuyt va ruser, courir, et roder, et va veoir les filles ainsi que se desver deüst, et va chantant des mynuyt comme ung fol a qui que bel soit ou a qui que il ennuye.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                   | <p>7740<br/>Aint .i. garçon fol et saillant<br/>Qui s'en yra par nuit resver<br/>Ausinc con s'il deüst desver<br/>Et chantera des mie nuit,<br/>Cui qu'i soit bel ou cui qu'ennuit?</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| <p>245<br/>Et la femme doit estre joyeuse quant elle est amoureuse d'ung homme bien adressié, courtois, et saige, portant tesmoignage d'avoir sens et verus. Et toutesvoyaes s'il me demandoit conseil a sçavoir pour entretance de ses amourettes, se bon seroit faire rimes, jolivetez, mottetz, rondeaulx, ballades, ou chansonnettes pour envoyer a sa dame, je respodz que telles choses n'y valent gueres, car le dittiez seront au mieulx qu'il en peut venir louez d'aucuns personnages. Mais se l'on veoit saillir en place une grande bourse fort pesant, plaine de besans d'or et d'argent, elle seroit recueillie a plaine brace, car femmes sont maintenant accoursees a recueillir deniers par grans boursees.</p> | <p>8340<br/><br/>Mais li sens, qui le veult aquerre,<br/>Tant con il puet vivre seur terre,<br/>Fait a son maistre compaignie<br/>Et mieus vaut chief de sa vie<br/>K'ainc ne fist au commencement;<br/>Touz jours va par amendement,<br/>Ja n'iert pour tans apetisiez.<br/>Mout doit estre amez et prisiez<br/>Vallet de noble entendement,<br/>Quant il en use sagement.<br/>Mout redoit estre fame liée<br/>Quant ele a s'amour employée<br/>En biau vallet cortois et sage<br/>Qui de sens a tel tesmoignage.<br/>Nespourquant, s'il me requeroit<br/>Conseil, savoir se bon seroit<br/>Qu'il feüst rimes jolivetes,</p>                                                                    |

|                                                                                                                                                                                                                                                                                                 |                                                                                                                                                                                                                                                                                                                                            |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                                                                                                                 | Motez, flabiaus et chançonnetes,<br>Qu'il vueille a s'amie envoier<br>Pour li tenir et apaier;                                                                                                                                                                                                                                             |
| 247<br>Les simples gens assseurez de toutes cures<br>malicieuses pensoient de mener jolivetez<br>par amyabletez loyalles. Illecques<br>dansoient, karoloient leur jeux, et leur temps<br>demenioient en grant lyesse.                                                                           | 8443<br>Cil arbre vert, par ces gaudines,<br>Leur paveillons et lor cortines<br>De leur rains sor aus estendoient,<br>Qui dou soleill les deffendoient.<br>La demenoient leur karoles,<br>Leurs geus et leur oiseuses moles,<br>Les simples genz asseürées,<br>De toutes cures escurées<br>Fors de mener jolivtez<br>Par fines amiabletez. |
| 249<br>Vous estes trop vilotiere, et vostre maniere<br>est trop niche, car quant je suis allé a ma<br>labeur, vous gaudissez, dansez, ballez, en<br>demeurant tel redderie que ce semble estre<br>grant ribaldie, et comme seraine chantez.                                                     | 8477<br>Trop estes, fait il, vilotiere,<br>Si ravez trop nice maniere.<br>Quant sui en mon labour alez,<br>Tantost espinguez et balez<br>Et demenez tel ribaudie,<br>Et chantez comme une seraine.                                                                                                                                         |
| 268<br>Si dis que Beaulté ne eût oncques paix avec<br>Chasteté. Il y a tousjours si grande tençon<br>entre elles que jamais je n'oÿs dire ne<br>racompter en fable ne en chançon que riens<br>les peüst accorder.                                                                               | 8960<br>Si di c'onques a nul aé<br>Biautez n'ot pais a chastaé.<br>Touz jourz y a si grant tançon<br>Que en fable ne en chançon<br>N'oÿ dire ne recorder<br>Que riens les peüst acorder;<br>Qu'el ont entr'euls si mortel guerre<br>Que ja l'une plain pié de terre<br>A l'autre ne laira tenir,<br>Pour qu'el puisse au desus venir.      |
| 292<br>Or je vous ay maintenant dit et chanté<br>comment, tant en maladie que en santé ,<br>celluy doit servir les amoureuses qui veult<br>desservir leur grace et continuer leur amour,<br>qui legierement changier se veult se l'on ne<br>povoit ou vouloit faire tout ce qui leur<br>plaist. | 9899<br>Or vous ai jusque ci chanté<br>Pour maladie et pour santé<br>Comment cil doit fames servir<br>Qui veult grace desservir<br>Et leur amour continuer<br>Qui ne voudroit par grant entente<br>Faire quanque leur atalante;                                                                                                            |
| 304<br>Atant prins contreval la pree enluminee de<br>herbes et de fleurs, escoutant les sons<br>nouvelletz des oyseletz, chantans tant<br>plaisans que au cueur grant bien me<br>faisoient.                                                                                                     | 10019<br>Congié preng et m'en part a tant.<br>Ausi com touz seuls esbatant<br>M'en alai contreval la pré<br>D'erbes et de fleurs enluminée<br>Escoutant ces douz oiselez                                                                                                                                                                   |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  | <p>Qui chantent ces sons nouvelez:<br/>Tous les biens au cuer me faisoient<br/>Leur douz chanz qui tant me plaisoient.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
| <p>305<br/>Vassal, ce ne sera pas ores, car encores ne vous congois; vous estes mal arrivé puis que mon privé n'estes, ne ne serez jusques dix ans bouté leäns. Nul n'y entre se des miens n'est , quant de Paris seroit ou d'Amiens, mais g'y laisse aller mes amys caroller, danser, et baller. Ilz ont ung petit de plaisant vie dont nulle envie n'ont les hommes saiges. Illec sont joyeusement servis de soulas, d'esbatement, de tambourins, vielles, et nouvelles danses, de jeuz de dez, d'eschetz, de tables, et d'oultrageuz delectables metz. La vont daimoiseaulx et damoiselles par vieilles macquerelles assemblees, cherchans prez et plaisans jardins plus gays que perdix ou faisans.</p>                                                                                                                                      | <p>10082<br/>Vassaus ce ne sera pas ores:<br/>De rien ne vous connois encores.<br/>Vous n'estes pas bien arivez<br/>Puis que vous n'estes mes privez.<br/>Non pas, espoir, jusqu'a .x. anz<br/>Ne seroiz vous par moi mis anz.<br/>Nus n'entre s'il n'est des miens,<br/>Tout soit de Paris ou d'Amiens.<br/>G'i lais bien mes amis aler<br/>Karoler, dancier et baler,<br/>Si ont un poi de plaisant vie,<br/>Dont nus sages hons n'a envie.<br/>La sont servi d'envoiseries,<br/>De tresches et d'esingueries<br/>Et de tabours et de vieles<br/>Et de rotruanges nouveles,<br/>De geus de dez, d'esches, de tables<br/>Et d'oultrageus mes delitables.<br/>La vont vallez et damoiseles<br/>Conjoinz par vieilles maquerelles,<br/>Cerchanz prez et jardins et gauz,<br/>Plus renvoisiez que papegauz;</p> |
| <p>321<br/>Et quant ce viendra le temps que Jupiter le tiendra vif et qu'il devera estre abeuvré de ses doubles tonneaux, dont l'ung est cler et l'autre est trouble, l'ung doulx et l'autre amer, plus que sieue de mer, ou qu'il sera mis au berceau pour ce qu'il est nostre amy, je l'affubleray de mes esles et chanteray telles notes que puis qu'il sera hors d'enfance, de ma science endoctriné, il fleustra noz parolles par quarrefours et escolles selon le laignaige de France et par tout le regne. Tellement que ceulx qui l'orront , jamais ne mourront du doulx mal d'aymer , voire se croire le veulent, car il le lira tant proprement que tous ceulx qui vivront deveront appeller ce livre le Myroir des amoureux, tant de bien pour eulx y verront, moyennant que Raison, la chetive et maloustrue n'y soit pas creüe.</p> | <p>10631<br/>Et quand après a ce vendra<br/>Que Jupiter vif le tendra<br/>Et qu'il devra estre abevrez,<br/>Des ainz neïs qu'il soit sevez,<br/>Des tonniaus qu'il a toz jorz doubles<br/>Dont l'uns est clers, li autres troubles,<br/>Li uns douz, li autres amers<br/>Plus que n'est suie ne la mers,<br/>Et qu'il ou bercel sera mis,<br/>Pour ce qu'il iert tant mes amis,<br/>Je lafublerai de mes eles<br/>Et li chanterai notes teles<br/>Que puis qu'il sera hors d'enfance,<br/>Endoctrinez de ma sciance,<br/>Si fleüsterà noz paroles<br/>Par carrefors o par escolles,<br/>Selonc le langage de France,<br/>Par tout le regne, en audience,<br/>Que jamais cil qui les orront</p>                                                                                                                |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |                                                                                                                                                                                                                                                                                                                                                                                                                                                                             |
|------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            | <p>Des dous maus d'amer ne morront,<br/> Pour qu'il le croient seulement.<br/> Que tant en lira proprement<br/> Que trestuit cil qui ont a vivre<br/> Devroient apeler ce livre<br/> <i>Le miroer aus amoureux</i><br/> Tant i verront de biens pour eus,<br/> Mes que raisons n'i soit creüe,<br/> La chative, la recreüe.</p>                                                                                                                                             |
| <p>386<br/> Besoing n'est que je me travaille de vous<br/> apprendre l'atour des robbes ne des<br/> garnemens dont voz paremens ferez devant<br/> gens affin qu'il leur semble que planté<br/> valez. De ce la ne vous peut chaloir; vous<br/> sçavez le chanson de Pygmalion que tant<br/> m'avez ouï chanter lors que nous allions<br/> jouer. Prenez garde de vous bien parer.<br/> Vous en sçavez plus que ne font les beufz<br/> de ahanneer; mestier ne vous est de<br/> apprendre tel mestier.</p>  | <p>13083<br/> Si n'estuet ja que je m'atour<br/> De vous aprendre de l'atour<br/> Des robes et des garnemenz<br/> Pour sambler as genz mieus valoir,<br/> N'il ne vous en puet ja chaloir<br/> Quant par cuer la chanson savez<br/> Que tant chanter oï m'avez,<br/> Si com joer nous alion<br/> De l'ymage de Pygmalion.<br/> La prenez garde a vous parer,<br/> S'en savez plus que buef d'arer.<br/> De vous aprendre ces mestiers<br/> Ne vous est il mie mestiers.</p> |
| <p>395<br/> La femme est bien folle qui son cueur met<br/> en ung seul homme; ains doit avoir<br/> plusieurs amys et tellement complaire a<br/> iceulx que tous les mette en malaise; si<br/> acquiere grace s'elle ne l'a, et soit tousjours<br/> fort fiere a ceulx qui son amour veulent<br/> desservir, et qui le plus pres de la servir se<br/> painent. Si se doit efforcer d'acueillir ceulx<br/> qui de son amour ne font force, doit sçavoir<br/> jeuz et chansons et fuïr tensons et noises.</p> | <p>13273<br/> Fole est fame qui si l'a mis:<br/> Ainz doit avoir pluseurs amis<br/> Et faire, s'el puet, que tant plaise<br/> Que touz les mete a grant mesaise.<br/> S'el n'a graces, si les aquire<br/> Et soit touz jours vers ceuls plus fiere<br/> Qui plus pour s'amour desservir<br/> Se peneront de li servir,<br/> Et de ceuls accueillir s'esforce<br/> Qui de s'amour ne feront force.<br/> Sache de geus et de chansons<br/> Et fuie noises et tençons.</p>     |
| <p>513<br/> La font les armonys entre eulx, causans les<br/> melodies et les diversitez des tons que<br/> mettons par accord en toute maniere de<br/> chant. N'est rien qui se chante par elles, et<br/> leurs influences muent les accidens et<br/> substances des choses qui sont soubz la lune<br/> par leur commune diversité</p>                                                                                                                                                                      | <p>16943<br/> Mais toutes vois la nuiz se pense<br/> Quant el se mire en sa despense,<br/> En son celier ou ensa cave,<br/> Que trop seroit hideuse et have,<br/> Et face avroit trop tenebreuse,<br/> S'el n'avoit la clarté joieuse<br/> Des cors du ciel reflamboianz,<br/> Par mi l'ai ocurci raianz</p>                                                                                                                                                                |



|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                            |
|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                | <p>Qui tornoient en leur esperes,<br/> Si com l'establi Dieus li peres.<br/> La font entr'euls leur armonies,<br/> Qui sont causes de melodies<br/> Et des diversetez de tons<br/> Que par acordances metons<br/> En toutes manieres de chant:<br/> N'est riens qui par celes ne chant.<br/> Et muent par leur influances<br/> Les accidenz et les sustances<br/> Des choses qui sont souz la lune.<br/> Par leur diversite commune<br/> S'espaisent li cler element;<br/> Clers font li espes ensemment.</p>                                                                                                              |
| <p>536<br/> Ains je fais mon retour arriere vers le<br/> cieulx, qui bien labeurent a ce que faire<br/> doivent sur les creatures, qui leur influances<br/> reçoivent selon leurs diverses substances.<br/> Ilz font contrarier les vens; enfler, braire et<br/> crier l'aër; et en plusieurs pars esclaire par<br/> tonnoirres et par espars lors qu'ilz<br/> tembourent, tymbrent, et trompent; si qu'ilz<br/> derompent et fendent les nues par les<br/> vapeurs qui lever font la chaleur et les<br/> mouvemens par tournoyemens horribles;</p>                                                                                                                                                            | <p>17883<br/> Vers le ciels arrier m'en restour,<br/> Qui bien font quanque faire doivent<br/> As creatures qui reçoivent<br/> Les celestiaus influances<br/> Selon leur diverses sustances.<br/> Les venz font il contrarier,<br/> Lair enflamber, braire et crier<br/> Et esclater en maintes parz<br/> par tonnoires et par esparz<br/> Qui taborent, tymbrent et trompent,<br/> Tant que les nues se derrompent<br/> Par les vapeurs qu'il font lever.</p>                                                                                                                                                             |
| <p>646<br/> Soyez loyaulx et piteux; vous yrés en<br/> delectable champ en ensuivant la trace de<br/> l'aiglelet, vivant pardurablement, et de la<br/> fontaine buverez tant douce clere etsaine<br/> que jamais ne receverés mort. Vous yrez<br/> chantant par jolyveté joyeusement motetz,<br/> rondeaulx, et chançonnettes, mignonement<br/> carolant parmy l'herbe sur les florettes. Que<br/> vous voys je icy flajollant? Il est droit et<br/> raison de restraindre ma plaisance, car hault<br/> chanter ennuye souvent; je vous pourroye<br/> tenir trop longuement, si vueil finer mon<br/> sermon. Or y perra que vous ferez quant<br/> serez icy en hault pour preschier sur la<br/> bretesche.</p> | <p>20651<br/> Soiez loial, poiez piteus:<br/> Lors iroiz ou champ deliteus<br/> Par trace l'aiglelet sivant,<br/> En pardurableté vivant<br/> Boivre de la bele fontaine<br/> Qui tant est douce et claire et saine<br/> Que jamais mort ne receroiz<br/> Si tost com de l'eau bevroiz;<br/> Ainz iroiz par joliveté<br/> Chantant en pardurableté<br/> Motez, conduis et chançonnettes<br/> Par l'erbe vert sor les floretes,<br/> Souz l'olivete querolant.<br/> Que vous voiz je ci flaiolant?<br/> Droiz est que mon frestel restuie,<br/> Car biau chanter souvent ennuie.<br/> Trop vous porroie hui mais tenir,</p> |

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               |                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                  |
|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                               | <p>Ci vous vueill mon sermon fenir.<br/> Or i perra que vous feroiz<br/> Quant en haut encroez seroiz<br/> pour preeschier seur la bretesche.</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| <p>657<br/> Lors Pymalion chante a voix serie, de grans<br/> envoyseries plaines du secret d'amourettes<br/> les chansonnettes en lieu de messe, et fait<br/> sonner ses instrumens-tant hault que l'on<br/> n'eüst ouï Dieu tonner , desquelz il avoit de<br/> trop plus manieres que n'avoit Amphion de<br/> Thebes- harpes, guitterenes, rubebes, et luz<br/> bien esleüpour soy resjoÿr. Puis par sales et<br/> loges fist sonner orloges ayans subtives roes<br/> et pardurable mouvement. Orgues a main<br/> portables et maniables ou il souffle et<br/> touche et chante a bouche plaine mottez a<br/> tresble et a tenure, puis met sa cure en<br/> cymbales, fretele ses fretaulx, chameles et<br/> chameaulx tambours, flustres, timbres,<br/> timpanes, citoles, trompe, cors, chevrie,<br/> psalterion, et vielle. puis prent a muse sa<br/> travaille et aux instrumens de cornuaille<br/> espringue, bale , sautelle, et fiert du pied<br/> parmy la sale.</p> | <p>21025<br/> Lors chante a haute voiz serie<br/> Touz plains de grant renvoiserie<br/> En lieu de messes chançonnettes<br/> Des jolis secrez d'amorettes<br/> Et fait ses istrumenz sonner,<br/> C'on n'i oïst pas Dieu tonner<br/> Qu'il en a de trop de manieres<br/> Et plus en a les mains manieres<br/> C'onques n'ot Amphion de Tebes:<br/> Harpes a gygues et rubeles,<br/> Si ra quitaires et leüz<br/> Por soi deporter esleüz;<br/> Et refait sonner ses orloges,<br/> Par ses sales et par ses loges,<br/> A roes trop soutivement,<br/> De pardurable mouvement.<br/> Orgues i ra bien maniables<br/> A une seule main portables,<br/> Ou il meïsmes souffle et touche,<br/> Et chante avoec a plaine bouche<br/> Motez, trebles ou teneüre.<br/> Puis met aus cymbales sa cure,<br/> Puis prent frestaus et refrestele<br/> Et chalumiaus et chalumele<br/> Et tabour et fleüste et tymbre,<br/> Et tabour et fleüste et tymbre;<br/> Et cytole et trompe et chevrie,<br/> Et cytole et trompe et chevrie;<br/> Et saleterion et viele,<br/> Et saleterionne et viele.<br/> Puis prent sa muse, et si travaille<br/> As estives de Cornouaille<br/> Et espingue et sautele et bale<br/> Et fiert dou pié parmi la sale,<br/> Et la prent par la main et dance.</p> |
| <p>684<br/> ..., mais les dures, malicieuses et recuites<br/> vieilles ridees sont si faictes et duites en l'art<br/> de baraterie, dont la science ont par temps et<br/> experience, que quant les flajolleurs<br/> viennent, qui les detiennent de bourdes en</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                           | <p>21474<br/> Mais les dures vieilles ridees<br/> Malicieuses et recuites,<br/> Sont en l'art de barat si duites<br/> -Dont els ont toute la science<br/> Par tans et par experience-</p>                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                        |

tamburant en leurs oreilles et labourent pour  
estre en leur grace, ilz se humilient, ilz  
prient mercy les mains jointes, ilz  
s'enclinent et s'agenoillent tant qu'ilz se  
mouillent tous par force de plourer, si se  
crucefient devant elles pour ce qu'ilz se  
fient.

Que quant li flajoleeur viennent,  
Qui par paroles les detiennent  
Et as oreilles leur taborent,  
Quant de leur grace avoir laborent  
Et souspirent et s'umilient  
Joignant les mains et merci crient  
Et s'enclinent et s'agenoillent  
Et pleurent si que touz se moillent  
Et devant euls se croicefient  
pour ce que plus en euls se fient,  
Et leur promettent par faintises  
Cuer et cors, avoir et servises,  
Et leur fiancent et leur jurent  
Les sainz qui sont, seront et furent,  
Et les vont ainsi decevant  
Par parole ou il n'a que vant,  
Ainsi com fait li oiseliertes  
Qui tent a l'oisel comme lierres  
Et l'apelle par douz sonnez,  
Muciez entre les buissonnez,  
Pour le faire a son brai venir  
Tant que pris le puisse tenir:  
Li fols oisiaus de lui s'apprime,  
Qu'il ne set respondre au sophisme  
Qui l'a mis en decepcion  
Par figure de diction,  
Si com fait li caillers la caille  
Por ce que dedanz la raiz saille

### Appendix 3

#### Molinet's References to Music in Moralités

##### Prologue 17

Amour fatuelle est fole delectation frequente cogitacion ardant feu sans extinction insaciable ambition incredible deception dyabolique il de rage amere portion de vray repos destruction de melodie invention de dons aussefaction de mot multiplication de sotz accumulation de honneur retrogradacion de sens adnichilation de tristesse augmentation de faim nutricion de salut retardation de bonnes meurs corrupcion de vices generation de louenge remotion de povreté replection de bourse evacuation de fraulde ymagination de couleur grant mutation de lumiere privacion de force diminution d'esperit perturbation de membres dessication de vie abreviation de corps humain perdition et de l'ame damnation

35

..paraillement le jeune homme vertueux voulant entrer en parfaicte religion pour cognistre Deduit, qui le jardin crea, c'est Nostre Seigneur Dieu, pour veoir les arbres portans bon fruyt qui sont les saintz preudhommes, et oÿr les oyseaux chanter, qui sont les melodies des anges, il entre par ung estroit guichet que luy ouvre la dame Oyseuse.

39

Par la diversité des oyseletz du vergier melodieusement chantans laitz, virelaitz et chançons amoureuses sont entenduz les devotz religieux, possessans, mendiens, reformez, reglez chanoines et nommez enseignans, lisans et chantans les louenge de Dieu et des glorieux saintz. Au chant desquels le jovencel eslevé par contemplacion ne cessa de chercher tant que il trouva Deduit. C'est nostre Seigneur Dieu, facteur du jardin, karolant entre les devotz cueurs des bienheurez personnaiges et prennant recreacion. Dont Leessee, accomparee a l'Eglise pour l'artificielle mode qu'elle a de bien chanter esmouvoit amans a la feste avesques menestreaux, jangleurs, et vielleurs, qui sont cloches, orgues et tympanes.

82

...car le loyal serviteur du souverain dieu d'Amours doit estre vestu selon l'estat et maniere de sa religion proprement; et sans estre deguisé doit estre chaussé estroitement affin que sans licence trop ne se l'argisse de son cloistre; doit avoir gandz en main s'il est constitué en dignité episcopalle; doit avoir large aumosniere pour distribuer les biens de l'Eglise qui appartiennent aux povres; doit tenir netz ses dens et sa bouche sans proferer quelque vilaine parolle; doit nettoyer ses ongles sans les avoir maculez de rapine; doit laver la face sans estre fardé d'ypocrisie; doit pigner sa teste pour abaisser les orgueilleuses fumees; doit liberalement chanter a l'eglise s'il est que bien le saiche faire et qu'il ait voix

melodieuse; doit jouer de instrumens qui sont la gorge, le palais, la langue, les deux levres, et les quatre dens, et les employer au service et louenge de nostre Seigneur; se doit prosterner a terre par humilité et maniere de saillir; et s'il est docteur, preu, et prompt aux armes de la foy, il doit briser sa lance contre les hereticques.

95

Et avecques ce Doulx Penser, Doulx Parler, et Doulx Regard sont les trois biens procedans du Saint Esperit qui mitiguent et solayent les douleurs des vrays amans. Et sont ces trois biens mis a effect par trois membres espirituelz, le cueur, la langue, et l'oeil. Et qu'il soit vray ceulx qui sont touchez du Saint Esperit sont doux, benings, et humains: doux en penser, benings en parler, et humains en ouvrer. Oultreplus trois glorieuses vertus, foy, charité et fervente amour se tient au cueur. La foy se desnastre par la langue qui expose les beaulx sermons. Et l'esperance se conferme a l'oeil qui hault ataint par son regard et prenoit la gloire future.

98

De quarante je n'en treuve pas ung seul qui lise ou chante ou fait feste de moy. Et pour ce qu'ilz ne prisent une estaloigne ne moy ne mon affaire depuis qu'ilz ont ce don, je resogne beaucoup a leur donner. Et pendant le temps que je retiens ce louer, je tiens amans soubz verge tellement qu'ilz sont lyez, jolys, mignotz et polis ainsi comme est le rossignol. Si longuement que le rossignol chasse il est mignot, gay, et sa joye. Si veulx bien que chascun saiche qu'en chasse esty tout mon deduyt. Tant plus chasson asprement, tant plus aigrement me delicte. Toutesvoyes je ne chasse si non pour rendre et ne veulx tendre a autre fin. Mais pour avoir plus loing esbat, je ne demande que le chasser. Et quoy que la prinse soit agreable, plus delictable m'est chasse, car autant comme elle dure je me contiens noblement. Mais quant elle vient a fin que la prinse se fait, et que je suis refroidé du chault dont estoye resjouÿ je suis fort dolent et voudroie lors qu'il ne fust beste nulle, car je n'y talent de chanter. Pou ce le dis que ceulx qui chassent plus se solacient et deduisent que quant la chasse finee

101

Les Canticques qui semblent estre plaines d'amoureuse plaisance sont magnifiquement exposees et par grans personnages a l'utilité de l'ame devote. Les fables de Methamorphoze plaines d'astuces et vicieuses confabulacions sont moralement reduictes et converties pour en tirer fruit salutaires. Les haulx, ardues et glorieux misteres de la gloire triumpant, la vie des contemplatifz, la cognoissance, de l'ardant amour de admirable et pardurable essence et de plusieurs choses subtiles et invisibles, humaines, et visibles souverainement aux gens de simple entendement, lesquelz aucunffoys ayment plus ardamment la bonté infinie sans guerres en

|                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                    |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| enquerir ou sçavoir que ne font les grans clerks, qui beacoup en sçayvent et gueres ne l'ayment.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                   |
| 136<br><br>Par Jalousie est entendu l'ennemy de tout l'humain lignage, lequel jadis fut possesseur de Bel Accueil. C'est assavoir se l'ame raisonnable avant la passion de nostre besnoit Redempteur, Jesuschrist, le digne et saint bouton maculee d'orgueil, peché, delict veniel, et vice mortel, voyant aussi que elle est purifiée par penitence et reconsilliee a son Facteur et Createur.                                                                                                                                                                                                                                                                                                                                                                                                                   |
| 140<br><br>N'oubliez qui vous ayme. Aymez qui vous desire. Desirez qui vous regrete. Regretez qui vous complaint. Complaindez qui vous lamente. Et lamentez vostre piteuse detencion car se vous finez en leurs lacz, jamais n'aurez plaisance ne soulas.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                          |
| 162<br><br>Et au regard de Fortune mole et debonnaire, je ne la sçaurroie mieulx equiparer qu'a l'estat de court; car comme Fortune choisit les personnaiges qu'elle veult, sans avoir regard aux merites, sens , ou generosité de lignage, pour les faire monter au plus hault de sa roue, , semblablement en use la court. Elle rit a l'ung; elle complaist a l'autre, et a maniere d'une gouge russe, les despouille aussi nudz que vers, essourt en ce mesme throsne aucuneffois ung tas d'avollez qui ne sçavent dont ilz sont ne de quelz parens ilz sont engendrez. Et quant la court les voit ingratz, elle en fait ainsi qu'elle a fait des autres, et adonc recongoissent leurs amys et parçoivent les cadusques muances de Fortune en chantant avecques Boece: Qui cecidit stabili non erat ille gradu. |
| 231<br><br>Se l'amant espirituel vouloit, sçavoit, ou pavoit complaire a l'eternel Bel Accueil, nostre Createur, quant il se sent estre pres de luy par grace, comme le feroit le fol amant au Bel Accueil temporel, jamais beatitude perpetuelle, qui est la souveraine rose, ne luy eschapperait.                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |
| 243<br><br>Je ne faiz doubte que les devotz mendiants, observans et reformez, combien qu'ilz ne manient point d' argent, doyvent estre refutez du vergier amoureux; ilz treuvent qui payent pour eulx; mais ceulx qui pour abatre le pain font le lolin avant les rues, clinent la teste d'ung letz, vestu d'ung habit tant rasé que ung pouil ne pourroit tenir sus, et au couvert vous sont comme gorriers plus espincez, lavez, et acoustrez de pourointz, chausses, et chemises que les plusgrans gaudisseurs du pays. Ceulx la sont bien taillez de estre mis hors du compte, car c'est monnoye contrefaite. S'ilz ne changent leurs meurs et leurs habiz, ilz chanteront hors de l'abbaye.                                                                                                                   |
| 270                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                                |

L'on fist sonner trompettes a l'assault, et les povres damoiselles fort espoventees n'avoient ne baston ne tyron, hacquebutte, plommet, ne maillet, pour subvenir a leurs deffenses et ne sçavoient plus desquelles quant l'une des deux s'appensa de deffendre une petite armoirie nommee Souvenance de Diue, et illec Bonté d'Ame trouva et saisit une lance a la façon de celle qui perfora le dextre costé de nostre Seigneur et ung escusson de mesmes ou furent peintures bien au vif les cinq playes que il souffrit en l'arbre de la Croix.

275

Si me donne merveille grant comme ces rybauldz y adviennent qui vous tiennent vestue par jour, voire se vous vous detordez avecques eulx comme vous faictes avec moy, en leur faisant autant d'ennuy de jour et de nuyt comme a moy; mais je cuyde bien que volenté n'en avez. Car vous allez chantant et ballant avecques ces ribaulz desloyaulx par jardins et preaux, qui vous trainnent comme une epousee a la rousse sur l'herbe verte.

295

Je ne vueil inferer ne dire que noblesse qui print son principe originale en basse rasse ne soit puis ce temps parcrute en vertu, flourie en honneur, et triumpnant en gloire, et que par ses chevalereux expoictz, la chose publique n'ait esté magnifiquement auctorisee comme chascun scet. Mais pour l'heure de maintenant, noblesse diminue, noblesse tient chemin retrograde et est exorbitant de son juste train salulaire.

297

Et apres que son pere l'eüst nourry et engraisé de bribes, loppins, et grosses soupes, il se tire hors de court et alla garder les vasches de la ville ou il a tellement prouffité par **chicheté et merderie que de crocq de hance**, il est devenu ung tresriche mangon, cruel pinart, et rebelle vilain, et est tant fier et orgueilleux qu'il ne admire personne.

Je treuve cinq manieres de nobles forgiez en divers quartiers, lesquelz entre les autres bonne renommee a choisy pour bouter en tresor. Il y a un noble de generosité, de proesse, de vertu, de science, et de richesse

310 M

Les vrayz amoureux enrichis de telles nobles vertus et tresor sont dignes d'estre apellez en la forteresse de Bel Accueil pour caroler, danser, et baler avec les bienheurees vierges, de la compaignie desquelles sont expulsez les povres, non point ceulx qui povres sont d'esperit, car d'iceulx sera le royaulme des cieulx remply, mais les povres miserables, indigens de grace, habandonnez a toutes voluptez qu'ilz n'ont une seule vertu pour offrir a celle qui garde la porte. Ilz seront privez, baniz, et expulsez du saint colliege de la pardurable vie amoureuse.

322 M

Et ces deux parties ensemble (Guillaume de Loris/ l'Ancien Testament et

Jehan/ Nouveau Testament) conjointes parmy les labeurs de leurs coadjuteurs font la Sainte Bible, laquelle bien entendue et mise a execution donne l'avantage, l'escueil, le recueil, et bel acueil de la Rose pardurable.

354

Que veulx tu marteler sur leur enclume? Ne tiennent ilz pas leurs veuz inviolablement gardez selon la sainte tradicion de leurs premiers patrons et peres? En voit on ung seul hanter la court et querir la faveur des princes pour enpoingner les croces, affuler ces mitres, et aspirer aux chappeaulx rouges? Qui est celluy qui les pourroit faire sortir sans licence hors de leur cloistre pour aspirer au fort gros benefices? Ce ne seroit menace de tirant, requeste de parent, ne promesse de roy. Car ilz ont tel zeile d'accomplir la salubre profession ou ilz sont volontairement enchainez que impossible est de les desgarrschier; et ainsi comme en **chantant** ilz ferment l'huys de leur cueur affin que lubriques regars ou saiettes amoureuses ne les fiere, semblablement ilz tiennent cloz et serré le cueur de leur ventre affin qu'ilz ne soient attains du subtil vent de vaine gloire.

371

Car non seulement Dioeu et les saintz, roys et princes, ducz et marquis, nobles et gentilz, se rejouÿssent quant on leur offre et donne et sont courtoisement apparlez, mais aussi gens a pou de tous estatz, vieulx et jeunes, bons et maulvais, vilains chetifz, fillettes et enfans petis, aux donneurs sont habandonnez quant aucuns dons leur sont donnez. Or pour ce que **Bel Acueil**, par qui j'entendz le retributeur de la Rose pardurable, est fort esgaré de noz cueurs, tant par noz pechez y donnans grant empesche, comme par noz ennemys qui en sont les gardes, il faut avoir l'acointance, selon le texte du Romant, de quelque messageiere ancienne, experimentee, saige, subtile, qui luy offre quelque chappelet de fleurs nouvelles affin d'acquerra son amoureuse grace, et que celle bonne dame soit saluee tresdoulcement et courtoisement entretenue. Qui sera donc l'advocate, mediatrice, et intercesseresse plus affable, plus prouchaine, et plus agreable au tresdoux et trespigne **Bel Acueil** sempiternel que sa glorieuse Vierge. C'est la trespudente, bien moriginee, et ancienne dame dont l'Eglise chante: *Ab initio et ante secula creata sum.*

395

#### Moralité

Jason, filz de roy, tresnoble chevalier, peut estre comparé a Jesuchrist, nostre Redempteur, qui pour conquerre la toison d'or, c'est assavoir la despouille estant au Limbe dont les cieulx doivent estre parez, se vint loger en l'hostel d'ung roy aveugle, et par Medee, la sinagogue d'iceulx... Item, par la toison ou le (veaure) d'or, povez entendre les despouilles de l'aiguel innocent, qui sont les biens temporelz de l'Eglise, gardez contre raison et detenuz par les dragons et les beufz, par qui j'entens les maulvais tirans qui les detiennent a force et les maulvais laboureurs qui ne veulent payer leurs dismes; ains gectent feu et flamme sur ceulx qui les demandent.



Et pour parvenir a icelle gloire, Fervente Charité et Bon Amour, son filz par le Bon Zele qu'ilz ont a la salvacion des ames, s'enforcent de corroborer et animer les courages et vouldentez, tant des hommes commes des femmes. Et pour ce qu'ilz les sentent fresles, debiles, et variables par mole sensualité qui les encline en fetardie, ilz firent jurer les chevaliers et hommes de l'host sur leurs arcs et leurs boujons, par faulte de reliques, de bien et vertueusement **donner assaut a la forteresse**. Ces hardis et bons combatans sont devotes personnes embrassees de charité, lesquelles entrans en religion font veux et servmens solonnelz, tant sur leurs arcs et saiettes, qui sont les saintes Evangiles avecques le saint fust de la Croix, de bien et loyaulment servir leur Seigneur jusques a la mort.

Encores met avant Nature ung autre miroir faisant apparoir estranges ymages, lequel peut estre acomparé au mondeou diverses manieres de gens se voyent. Il y a des testes a quatre yeulx: les deux qui sont corporelz se tiennent au front devant pour eulx conduire au temps present; les autres deux yeulx sont espirituelz; l'ung se tient sur le derriere du cerveau pour avoir memoire du temps passé, et l'autre sur le sommet du chief pour faire le guet sur le temps advenir. Ceulx qui ces quatre yeulx ont en leurs testes sont reputez pour sages. Mais ceulx qui ont quatre oreilles, lesdeux en la teste et les autres sur chapperons, sont denommez pour folastres, combien que l'habit ne fait point le moyne. Daudenarde, fort subtil magicien et bien jouant de passe passe, fait apparoir au mirroir de ce monde plusieurs phantosmes et merveilleux monstres, tant par souffler au charbon d'alquimye que par force de vif argent. Et dient ceulx qui bien congoissent les lettres de l'abc, qu'il fait d'ung b jaune couronné, d'un n couronné ung c nonne et d'ung c nonne ung e vesque. Et touchant officiers, il les fait de boscailles: c'est assavoir majeure de faulx advocatz de plane, eschevins de blanc bois, sergens de harcelles, et povres gens de tremble. Mais touchant dignitez, il fait plusieurs prestres ainx qu'ilz soient clerks, les asnes crossez et mittrez chevauchier les muletz, et fins regnardz enchappez chanter la grant messe a tout leurs faulx visages.

S'il vous semble que Daudenarde face plus que le possible au mirroir de ce monde par son art magicque, je vous dye bien que Fortune fait encores plus fort, et chose quasi incredible par sa faincte musicque. Car souvent advient qu'elle eslieve une povre minime de petite valeur, si la fait monter en pou d'espace par reigles, degrez, et jointures de la main, tellement qu'elle se treuve au plus hault de la game tant augmentee de si grant value que ceste povre note qui n'estoit que simple minime, devient une grande maxime portant une bien longue queue, et illec chante a haulte voix le serviteur hault guerdonné.

Et quant Fortune voit qu'il se degoise et se glorifie en son estat, qui point n'est de majeur parfait, elle dit a ses chamberieres: La, la, la, faictes luy bonne chiere. Mais la fine gaube congoissant les temps, les modes, les couleurs, les imperfections, les prolacions, les proporcions, et les tons de

musicque, soubdainement la fait descendre de hault en bas par subtiles muances, dont elle scet les tours, qu'elle la boute jus du nyd. Si l'apprent a deschanter son petit mineur et a diminuer et deschanter tant legierement et si bas que sa voix n'est plus ouÿe, et s'arrete sur une cadence qui se nomme Reus pres de l'amy, mais fort loings de l'amy. Et en faisant gros soupirs se lamente avecques Jheremie. Si dit a voix cassé comme fort estonnee: Terriblement suis fortune.

Ceux qui cognoissent les notes de musicque pevent facilement entendre que la minime est ung povre petit personnage que Fortune tire en amont par son enhantement, et quant il est au souverain escaillon, il se acoustre comme ung prince et prent la propriété de la maxime, ayant après luy longue queue d'escuyers, varletz, et lacquetz. Et finalement devient tant grave et pesante que l'eschielle parmy il monte commence a brisier, et se crocque, parquoy Fortune la boute jus du hourt, et lors il chiet plus bas qu'en soute, faisant illecques complaints douloureuses. Mieulx lui vaultist sçavoir son plain chant seulement ou son contrepont simple que faire tant dminucion.

579M toison d'or

Au fulciment de la sainte foy catholicque et au decorement de l'inlitestat de chevalerie, il establît l'ordre de la toyson d'orou les plus grans roys et princes des christiens se sont aliez et confederz, parquoy son nom, ses armes, et son cry furent congneüz par l'universel monde. Et ja soit ce que corporellement il ne ait eü son cours et alleüre outre les mers et marches loingtains et pays estranges, toutesvoies il envoya prince et cappitaine de son sang et galees bien fournies et acoustrees de gens d'armes promptz et legiers pour deffendre aux invasions et menaces des rabis Turcz infidelles et mauldis, pretendans extirper, abolir, et de mener a perpetuelle ruyne la foy de nostre Createur. Pour quoy tout consideré, ne fait a doubter que Dieu ne l'ait prinss et thesaurisé son ame en son arche glorieuse pour luy donner felicité sommiere.

603

Querez autres enclumes, querez, povres marischaulx miserables; et puis que avez marteaulx en main, martelez sur les dos et sur les ventres des horribles turcs infideles qui vous menassent et se vantent de marteler brief sur voz testes.

619

Tousjours y a vie sans mort, jeunesse sans viellesse, jour sans nuyt, santé sans maladie, gloire sans travail, chant sans discord, joys sans tristesse, repos sans sollicitude, douceur sans amaritude, grant beaulté sans turpitude, liberalité sans tenacité, domination sans defection, grant felicité sans ferocité, et salvacion sans damnacion. C'est Jherusalem, la cité, l'arche de paix perpetuelle, la souveraine court celeste, le gloriux temple de Dieu, la sacriste de sa Mere, le revestiaire des povres, les formes des saintz patriarches, le silencium des prophetes, le colloquium des prescheurs, le refectoire des apostres, le dormitoire des martirs, le cloistre des moynes confez, le chapitre des continens, la nef des vierges

bienheurees. C'est le chorus angelorum qui vont chantant Sanctus, Sanctus et le timbre qui nous assigne pour les compaignier a la cene.

662

Pygmalion, pour complaire a son ymage, luy presentoit chapelet de flourettes et chantoit melodieux rondeaulx au son de divers instrumens, ainsi que maintenet nous oyons en l'eglise les doulces armonyees d'humaines voix, d'orgues et de clochettes, et luy offrons chapeletz de cinquante patenostres.

671

Pensez, loyaulx amans, pensez le tresdigne et riche guerdon que Bel Acueil, roy eternal, vous donra en fin de voz jours. Et vous autres amoureux, impudicques villains, paillars, trafiqueurs desloyaulx qui nuyt en jour labourez a cueillir une charnelle rose mondaine, tendre, caducque, et corruptible, quelz oeillades, quelz gambades, quelz dances, quelz jeuz, quelz balades recrderez vous devant la face de Dieu au jour du jugement. Se vous regardez en hault vous verrez juge rigoureux, enfer en bas, ouvert et fort crueulx; par dedans vous, conscience mordant; et par dehors, ciel, mer, et terre ardant. A dextre aurez pechez qui vous condamnent, a senestre deables qui vous attendent. Espoventement aurez trop terrible, horreur incredible, et paine infinie. Mieulx vous sera lors duysant le urler que le jubiler, et le mauldire que le rire, et le muser que le danser. Chascun de vous par courroux ayre dira: Dies illa dies yre.

705

Et vous dignes prelatz d'Eglise qui vivez de son patrimoyne, changez voz chans armonieux en dures lamentacions, si venez condoloir la mort de vostre bon Pere et Patron; s'il a le chief cassé, ce n'est pas de porter les riches, pesans mitres; s'il a les mains affollees, ce n'est pas de chausser les fringans gandz ne d'empoignier trop grosses crosses; s'il a sentu tresdoulce pointure a son costé, ce n'est point de faire les grans excés, de boire les vins frians, ne de mangier les gloux morseaulx. Mais il a chapeau verd en chief et rouges ganteletz es mains. Se les enseignes en vouliez porter comme fit saint François vous n'en vaudriez point moins.

706

Gentes bergeonnettes, qui soubz les espinettes tondez voz brebisettes au son de voz musettes, plourez avec la mere des bergieres honnestes, changez voz chansonnettes, fleüstes, sonnettes, et voz voix qui sont nettes en grant douleur amere.

708

La remercierez vostre benoist Createur, le Dieu d'Amours, sa tressacre Vierge Mere, ensemble les barons de l'host. Et seront saint Jehan, saint Pol, et Saint Pierre voz intecesseurs et mediateurs principaulx, qui vous auront fait ceste adresse, et de la benigne face du gloriux Roy triumpphant vous serez esjouyssans, bien nourris en flourissant, bien flouris en meurissant, et serez fructifiant. Quasi plantacio rose in Jherico.

Vrays champions d'amours, plus fors que fer

Qui triompher, querez en faulte tente,  
Se l'eternel bouton voulez trouver  
Pour vous saulver, pensez de bien aymer  
Et vous armer, quant l'Ennemy vous tempte  
Je vous presente, et monstre voye et sente  
A double entente; et touchant cest affaire,  
Laissez le mal, se visez du bien faire.  
L'an quinze cens tournay molin au vent  
Et le convent d'Amours ouvry ma baille.  
Chargié de grain, s'engrenay tellement  
Que rudement, a mon entendement,  
Prins du froment, la fleur que je vous baille.  
Ruez la paille, après qui maint sot baille,  
A la happaille, et loings du jardinet.  
Le monnier doit tenir son molin net.

## Bibliography

- Armstrong, Elizabeth. Before Copyright: *The French Book-Privilege System 1498-1526*. Great Britain: Cambridge University Press, 1990.
- Atlas, Allan. *Music at the Aragonese Court of Naples*. London: Cambridge University Press, 1985.
- \_\_\_\_\_, ed. *Robert Morton: The Collected Works*. New York: Broude Brothers, 1981.
- Badel, Pierre-Yves. *Le Roman de la Rose au XIVe siècle: Étude de la réception de l'œuvre*. Genève: Droz, 1980.
- Batany, Jean. *Approches du Roman de la Rose: ensemble de l'œuvre et vers 8227 à 12456*. Bordas Études, vol. 363. Paris, Brussels, and Montréal: Bordas, 1973.
- Balteau, J., M. Barroux, and Prevost, M. eds. *Dictionnaire de Biographie Française*. vol. 6. Paris: Librairie Letouzey et Ané, 1973.
- Becherini, Bianca. *Catalogo dei Manoscritti Musicali della Biblioteca Nazionale di Firenze*. Kassel, West Germany: Bärenreiter Verlag, 1959.
- Bentham, Jaap van. "Concerning Johannes Tinctoris and the Preparation of the Princess's Chansonnier". *Tijdschrift van de Vereniging voor Nederlandse Muziekgeschiedenis*, 32 (1982): 24-29.
- Berkovits, Ilona. *Illuminated Manuscripts from the Library of Matthias Corvinus*. Budapest: Corvina Press, 1964.
- Berzeviczv, Albert de. *Beatrice d'Aragon, reine de Hongrie (1457- 1508)*. Bibliothèque Hongroise, vol. 4. Paris: Champion, 1912.
- Billotte, Denis. *Le Vocabulaire de la traduction par Jean de Meun de la Consolatio Philosophae de Boèce: Lexique complet Français-Latin-Index des formes françaises*. Paris: Honoré Champion, 2000.
- Bloch, Oscar, and Wartburg, Walther von. *Dictionnaire étymologique de la langue française*. 5th ed. Paris: Presses Universitaires de France, 1968.
- Boethius, Ancius Manlius Severinus. *Fundamentals of Music*. Translated by Calvin M. Bower. Edited by Claude Palisca. New Haven & London: Yale University Press, 1989.

- Brüning, Detfel. *Clement Marots Bearbeitung des Rosenromans* (1526). Berlin: Erich Schmidt Verlag, 1972.
- Bukofzer, Manfred. "An Unknown Chansonnier of the 15th Century." *MQ* 28 (1942):14-49.
- Campagne, Hervé. *Mythologie et rhétorique aux XVe et XVIe siècles en France*. Paris: Honoré Champion, 1996.
- Cartelieri, Otto. *The Court of Burgundy*. New York: A.A. Knopf, 1929.
- Cohen, Judith. *The Six L'Homme Armé Masses in Naples, Biblioteca Nazionale*. Dallas: American Institute of Musicology, 1968.
- Courcelles, Dominique de. "Le Roman de *Tirant Lo Blanc* et Le Vœu du Faisan: le pouvoir de la parole entre politique et littérature." In *Le Banquet du Faisan*. Edited by Marie-Thérèse Caron and Denis Clauzel. Artois: Artois Presses Université, 1997.
- Coussemaker, Charles Edmund Henri de. *Scriptorum de musica medii aevi novam seriem a Gerbertina alteram collegit nuncque primum editit*. 4 vols. Paris: Durand et Pedone-Lauriei, 1864 -76. Reprint. Hildesheim, 1963.
- Cumming, Julie, E. *The Motet in the Age of Du Fay*. Cambridge University Press, 1999.
- Chadwick, Henry. *Boethius: The Consolation of Music, Logic, Theology, and Philosophy*. Oxford: Clarendon Press, 1981.
- Champion, Pierre. *Vie de Charles D'Orléans*, Paris: Honoré Champion, 1911.
- Charpier, Jacques. *Charles D'Orléans: vie et œuvres de Charles D'Orléans*. Paris: Éditions Pierre Seghers, 1958.
- Dahlberg, Charles, ed. and trans. *The Romance of the Rose, by Guillaume de Lorris and Jean de Meun*. Princeton: Princeton University Press, 1971.
- Danos, Joseph. *A Concordance to the Roman de la Rose of Guillaume de Lorris*. Chapel Hill: University of North Carolina Studies in the Romance Languages and Literatures, 1975.

- Deveaux, Jean. *Jean Molinet indiciaire Bourguignon*. Bibliothèque du XV<sup>e</sup> siècle. Paris: Honoré Champion, 1996.
- Doutrepont, Georges and Jodogne, Omer. *Chroniques de Jean Molinet*, vol. 1. Brussels: Palais des Académies, 1935.
- Dragonetti, Roger. *La musique et les lettres: études de littérature médiévale*. Publications romanes et françaises, vol. 171. Geneva: Droz, 1986.
- Dufournet, Jean, ed. *Études sur Le Roman de la Rose*. Genève: Éditions Slatkine, 1984.
- Dufournet, Jean. "Le Dessein et la philosophie du *Roman de la Rose*." *Acta litteraria Academiae Scientiarum Hungaricae*. vol. 23, 1981.
- Dupire, Noel. *Jean Molinet: la vie, les œuvres*. Paris: Librairie E. Droz, 1932.
- Fallows, David. "Robert Morton's Songs: A Study of Styles in the Mid-Fifteenth Century." Ph. D. dissertation, University of California, 1976.
- Fleming, John. *Reason and the Lover*. Princeton: Princeton University Press, 1984.
- Fleming, John. *The Roman de la Rose: A Study in Allegory and Iconography*. Princeton: Princeton University Press, 1969.
- Françon, Marcel. *Poèmes de transition (XV<sup>e</sup>-XVI<sup>e</sup> siècles)*. 2 vols. Paris: Éditions Droz, 1938.
- Garey, Howard and Perkins, Leeman L. *The Mellon Chansonnier*. 2 vols. New Haven and London: Yale University Press, 1979.
- Goldberg, Clemens. "Reading Laborde: The Significance of Johannes Ockeghem's Chansons." In *Johannes Ockeghem: actes du XI<sup>e</sup> colloque international d'études humanistes*: Tours, 3-8 février 1997. Edited by Philippe Vendrix. Paris: Klincksieck, 1998.
- Gombosi, Otto. "Vita musicale a Ila Corte di Re Mattia." *Corvina Societa Ungherese-Italiana Mattia Corvino* 17-18(1929): 110- 30.
- Guillaume de Lorris. *Le Roman de la Rose*. Edited and translated by Jean Dufournet. Éditions Paris: GF Flammarion, 1999.

- Guillaume de Lorris and Jean de Meun. *Le Roman de la Rose*. Edited and translated by Armand Strubel. Paris: Librairie Générale Française, 1992.
- Hannas, Ruth. "Concerning Deletions in the Polyphonic Mass Credo." *JAMS* 5 (1952):155-86.
- Held, Joseph. *Hunyadi: Legend and Reality*. Boulder: East European Monographs, 1985.
- Hicks, Eric, ed. *Le Débat sur le Roman de la Rose*. Bibliothèque du XVe siècle, vol. 43. Paris: Champion, 1977.
- Hoenen, Maarten J.F.M., and Nauta, Lodi. *Boethius in the Middle Ages: Latin and Vernacular Traditions of the Consolatio Philosophiae*. Leiden: Brill, 1997.
- Jardine, Lisa. *Worldly Goods: A New History of the Renaissance*. London: Macmillan, 1996.
- Kelly, Douglas. *Medieval Imagination: Rhetoric and the Poetry of Courtly Love*. Madison and London: University of Wisconsin Press, 1978.
- Kenney, Sylvia. *Walter Frye and the Contenance Angloise*. New Haven: Yale University Press, 1964.
- Langlois, Ernest. *Les Manuscrits du Roman de la Rose: Description et Classement*. Lille: Tallandier, 1910.
- Lévi-Strauss, Claude. *Regarder, écouter, lire*. Paris: Librairie Plon, 1993.
- Lockwood, Lewis. "Music at Ferrara in the Period of Ercole I d'Este." *Studi Musicali* 1 (1972): 101-31.
- Lowinsky, Edward E. "The Goddess Fortuna in Music." *MQ* 24 (1943): 45-77.
- Luria, Maxwell. *A Reader's Guide to the Roman de la Rose*. Hamden: Archon Books, 1982.
- Maniates, Maria Rika, ed. *The Combinative Chanson : an Anthology*. Madison : A.-R. Editions Inc., 1989.



- Marinis, Tammaro de. *La Biblioteca Napolitana dei Re d'Aragona*. 4 vols. Milan : Urlico Hoepli, 1947-52.
- Marix, Jeanne. *Histoire de la musique et des musiciens de la cour de Bourgogne sous le règne de Philippe le Bon (1420– 1467)*. Straßbourg: Heitz, 1939. Reprint. Geneva: Minkoff, 1972.
- Melin, William Eugene. "The Music of Johannes Tinctoris (ca. 1435-1511): A Comparative Study of Theory and Practice." Ph.D. dissertation, Ohio State University, 1973.
- Menner, Robert J. "Three Fragmentary English Ballades in the Mellon Chansonnier." *Modern Language Quarterly* 6 (1945): 381—87.
- Merkley, Paul A. and Merkley, Lora L. M. *Music and Patronage in the Sforza Court*. Studi Sulla Storia della Musica in Lombardia, vol.3. Turnhout: Brepolis, 1999.
- Mollat, Michel. *Genèse médiévale de la France moderne*. Paris: Librairie B. Arthaud, 1970.
- Molinet, Jean. *Le Romant de la Rose Moralisé*. Edited by Raymond N. Andes. Ph.D. dissertation, University of North Carolina, Chapel Hill, 1948.
- Mureşanus, Camil. *John Hunyadi: Defender of Christendom*. Translated by Laura Treptow. Portland: The Center for Romanian Studies, 2001.
- Page, Christopher. *The Owl and the Nightingale: Musical Life and Ideas in France 1100-1300*. San Fransisco: University of California Press, 1990.
- Paré, G. *Le Roman de la Rose et la scolastique courtoise*. Paris, Ottawa: Institut d' Études Médiévales D'Ottawa, 1941.
- Patch, Howard R. *The Goddess Fortuna in Mediaeval Literature*. New York: Octagon Books, Inc., 1967.
- Pesce, Dolores. *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*. New York: Oxford University Press, 1997.
- Pomel, Fabienne. "Allégorie et Anamorphose: l'exercice d'une double vue." In *L'Inscription du regard, Moyen Âge-Renaissance*. Edited by Michèle Gally and Michel Jourde. Fontenay-aux-Roses Cedex: E.N.S. Éditions, 1995.

Sabatier, Robert. *La Poésie du Moyen Âge*. Paris: Éditions Albin Michel, 1975.

Seay, Albert, ed. and trans. *Johannes Tinctorio. Concerning the Nature and Propriety of Tones*. Colorado Springs: Colorado College Music Press, 1967.

Siciliano, Italo. *François Villon et les thèmes poétiques du Moyen Âge*. Paris: Librairie A.-G. Nizet, 1971.

Stefano, Giuseppe di. *Dictionnaire des locutions en moyen français*. Bibliothèque du Moyen Âge, vol. 1. Montréal: CERES, 1991.

Sturges, Robert. *Medieval Interpretation: Models of Reading in Literary Narrative, 1100-1500*. Carbondale and Edwardsville: Southern Illinois University Press, 1991.

Vincensini, Jean-Jacques. *Motifs et thèmes du récit médiéval*. Paris: Nathan, 2000.

Woodley, Ronald. "Iohannes Tinctoris: A Review of the Documentary Biographical Evidence." *JAMS* 34 (1981): 217-48.

Wright, Craig. "DuFay at Cambrai Discoveries and Revisions." *JAMS* 28(1975): 175- 229.

Zumthor, Paul. *La Lettre et la voix de la "Littérature" Médiévale*. Paris: Éditions du Seuil, 1987.

\_\_\_\_\_. *Le Masque et la lumière: la poétique des grands rhétoriciens*. Paris: Éditions du Seuil, 1978.

\_\_\_\_\_. *Parler du Moyen Âge*. Paris: Les Éditions de Minuit, 1980.