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FORMULAIC LANGUAGE IN THE OLD
FRENCH EPIC POEMS LE SIEGE DE
BARBASTRE AND BUEVON DE CONMARCHIS.

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Minor Field: Italian Literature

Studies in Italian Literature. Professor Luigi Borelli

Minor Field: Spanish Language and Literature

Studies in Medieval Spanish Language and Literature. Professors David Griffin and Kenneth Scholberg
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CHAPTER I
INTRODUCTION

One hundred and twenty-seven years have elapsed since Francisque Michel first published the text of the Chanson de Roland, and yet it has only been within the last ten years that the formulaic character of the Old French epic has begun to come to light. For centuries popular epic was thought to have been composed in the same manner as the epics of Virgil, Goethe or Ronsard. It was not until 1927 that a young American scholar, Milman Parry, while conducting research on the versification of the Homeric poems, discovered that these works were composed in a highly stylized idiom which greatly facilitated their recitation before an audience. The Harvard scholar found that there was a striking economy in the choice of phrases in Homer: that the same expressions occurred time and time again under the same metrical circumstances, and that for each recurring set of semantic and metrical conditions there was usually only one phrase employed. Parry came to the conclusion that the diction of the Iliad and the Odyssey, with its curious mixture of dialect elements, was of a traditional nature, and that no one man could possibly have invented the hundreds of fixed phrases which are
found in substantially the same form many times over throughout the two poems. Virgil repeated 92 full verses in the Aeneid, a number which is dwarfed by the 1804 repeated verses of Homer's two works.\footnote{Milman Parry, "Studies in the Epic Technique of Oral Verse-Making. I. Homer and Homeric Style," Harvard Studies in Classical Philology, XLI (1930), 134.} Such an elaborate system of diction could only be the task of generations of poets each of whom contributed to the art and then passed it on to his successors. Parry assigned the name "formula" to the stock phrases, and he defined the formula as "a group of words which is regularly employed under the same metrical conditions to express a given essential idea" (p. 80).

Gradually, through the study of the contemporary Serbo-croatian epic, which shares many of the characteristics of diction of the Greek poems, he realized that the method of composition of the poets who had molded the Homeric language must have been one of oral improvisation like that of the Serbocroatian singers who put their poems together, verse by verse, at the very same time as they are performing them before an audience. This art of spontaneous creation is only made possible through the use of formulas, for the pace of oral performance is too rapid to allow a poet the time he would require to compose each verse extemporaneously.

Parry and his disciple, Albert B. Lord, collected the epic
texts of Serbocroatian singers, who at the time were very active, and stored them on phonograph records in what was to become, after Parry's death, the Milman Parry Collection of South Slavic Texts at Harvard University. They discovered that the formulas occurred within more or less fixed narrative patterns that they called "themes," which corresponded to the stock actions of the characters of the epic. To sing an epic poem the author did not have to memorize it word for word, nor on the other hand did he create it in a purely original way each time he performed it. The process was rather one of becoming well acquainted with the order of the themes of a given tale, usually by hearing it sung by another poet (the traditional poet is almost always illiterate) and then re-creating it by means of formulaic expressions but not necessarily in exactly the same words. Once a singer, in the course of his apprenticeship, had learned the formulas for such stock themes of the epic as holding a council, fighting a battle, sending a messenger from one camp to another, and so forth, he no longer had to worry about reproducing the song exactly as he heard it but could improvise at will, expanding some scenes.

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shortening some, and adding or subtracting others.\(^3\)

Although Parry's views were set forth in two Sorbonne theses, they were not immediately put to profit by scholars working in the field of Old French literature.\(^4\) Bédier had published his monumental *Légendes épiques* between 1908 and 1913, and in the twenties his theory that the *chanson de geste* had originated from a close collaboration between monks, who wished to attract pilgrims to their shrines, and *jongleurs*, who were the means of propagandizing this "tourist" trade, still prevailed among the vast majority of critics. Between 1926 and 1928, however, Ferdinand Lot devoted a series of articles in *Romania* to a critique of his friend Bédier's theories, pointing out that although a majority of the *chansons* did indeed contain references to the monasteries which dotted the pilgrimage routes and were undoubtedly closely linked to them, the oldest of the poems, that is the *Roland* of the Oxford manuscript and the *Guillaume*, reflected no knowledge of the routes whatsoever.\(^5\) Seeing no other way to explain the presence, in works of the eleventh and twelfth centuries, of historical personages from the eighth and ninth centuries, Lot advocated a


return to the romantic theory of oral transmission from age to age which had been espoused by Gaston Paris and against which Bédier had constructed his system.  

Many other critics contributed to the attack against Bédier's position in the years that followed Lot's articles. In 1933 Robert Fawtier, primarily a historian, also proposed a return to the theory of continuous transmission from century to century beginning shortly after the time of the events recounted in the *chansons de geste*.  

In 1946 and 1947 René Louis, in his three-volume work *De l'Histoire à la Légende*, held that the survival of the name of the hero Girart de Vienne in the epic can only be due to a continuous poetic tradition which must have begun in the ninth century.  

Rita Lejeune, first in her book *Recherches sur le Thème: Les Chansons de Geste et l'Histoire* (1948) and then in various articles, affirmed the historicity of the events which form the nucleus of the *chansons de geste* *Basin et Basile, Mainet, Berthe aux grans pieds* and *Opier le Danois*, discovered seven examples of the onomastic couple Roland-Olivier which antedate

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the Oxford version of the Chanson de Roland, and suggested the possibility that the Old French epic originated in the South of France. Jules Horrent, in La Chanson de Roland dans les Littératures française et espagnole au moyen âge, examined the manuscript tradition of the Chanson de Roland, concluding that it contains obvious signs of oral transmission and that the variants of the later versions are sometimes literarily superior to the early texts. Studies by Martín de Riquer, Paul Aebischer, Dámaso Alonso, Pierre Le Gentil, and others contributed to the growing strength of the traditionalist position.

But it was not until 1955 that Parry's theories were applied to the chansons de geste. Jean Rychner, in his work La Chanson de Roland.
Geste: Essai sur l'Art épique des Jongleurs, found that the style of these compositions corresponded in many respects to that of the Homeric poems as analyzed by Parry.\textsuperscript{15} There were the same kinds of stock themes, the same formulaic language, the same lapses of memory on the part of the poet that pointed to the oral origin of the Greek and Slavic literature.\textsuperscript{16} For Rychner the real chanson de geste existed only in actual performance; as for the texts which we possess, "nous n'en tenons là qu'un reflet." From what he was able to discover about the conditions under which the chansons de geste were composed, episode by episode, with the jongleur deciding whether to leave out or to include each succeeding adventure, Rychner concludes that the works which are extant may be simply "le résultat presque fortuit de la mise par écrit d'un assemblage, entre d'autres possibles" (p. 155).

Scholars in the field of Old French literature have in general accepted the analysis which Rychner made of the genre, although there was the inevitable reluctance to accept the notion that oral composition could produce masterpieces like those of the great writers such as Racine or Flaubert. Rychner's principal opponents have been the néo-bédéristes who believe that each poem is the result of the


\textsuperscript{16}Rychner, p. 137, cites an example from \textit{La Prise d'Orange} in which the jongleur mechanically inserted a motif in the wrong place: Guillaume and Guinélin fight the Saracens in the stairwell of a castle, but only after the poet has armed them with lance and gonfanon as if they were on horseback. A literary poet would have seen his error upon re-reading and would have corrected the text.
moment sacré of the individual artist's personal creativity. So great was the interest generated by Rychner's work that most of the papers read at the colloquy on the literary technique of the chansons de geste held at Liège in 1957 either took his theories as their starting point or else attacked him vigorously.

Rychner was not, however, alone in seeing the Old French epic as traditional oral poetry. Ramón Menéndez Pidal published, in 1959, a book which summarized his own and other scholars' views on the origin of the chansons de geste and placed him at last, in the eyes of French scholars, in the position of principal exponent of the traditionalist theories: La Chanson de Roland y el neotradicionalismo (Orígenes de la Epica románica). Despite the efforts of Bédier's partisans to discredit Menéndez Pidal's conclusions, it appears that individualism in the field of epic criticism is on the wane. In this study the traditionalist hypothe-

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19 See, for example, André Burger, "La Question rolandienne, Faits et Hypothèses," Cahiers de Civilisation Médiévale, IV (1961), 269-91.
sis is accepted as the most accurate account of the origin and transmission of the chansons de geste.

In one of the studies read at the Colloque de Liège, "Sur l'Originalité de Raoul de Cambrai," Omer Jodogne attempts to discern the relationship of the various epic traditions as revealed by an examination of ten of the most commonly found formulas in the works of the twelfth century. He notes:

Le jeu du hasard me paraît exclu ici et la présence simultanée de plusieurs clichés dans des chansons différentes de sujet et d'esprit prouve une parenté de leur existence. Il suffit qu'un des clichés se rencontre une seule fois dans une chanson: l'emprunt est prouvé et l'accointance des auteurs est dès lors attestée. (p. 47)

He concludes that, because they share many of the same "clichés épiques," La Chevalerie Ogier, Aliscans and Raoul de Cambrai are related, and that the songs of the cycle of the rebellious barons are descended from the cycle of William of Orange (p. 51).

This conclusion seems excessive, since for two songs to share the same formulas all that would be necessary is that the jongleur who sang one of them should have heard the songs of other poets who were, more or less remotely, connected with the jongleur of the second work. Lord recommends that one begin the study of the living epic with the works of one poet, and then go on to study those of the singers who lived around him and who have influenced

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20La Technique littéraire..., pp. 37-58.
him, and then, in ever-widening circles, those of the other singers of the language area.\textsuperscript{21} It should be obvious that a formula could be transmitted from the singer who invented it, by the intermediary of others, to a singer with whom he has never come directly in contact. Thus the only result of a survey, such as that contained in Jodogne's article, of scattered formulas in ten \textit{chansons de geste} is to prove that the poems were sung by poets who shared the same tradition.

It is precisely because incomplete samplings of formulas from different works will not produce solid proofs of connection or influence that this study was undertaken. Duncan McMillan, reviewing the \textit{Actes du Colloque de Liège}, says of the study of formulas: "Bien que stérile sous la forme embryonnaire pronée par M. Jodogne, qui pourrait donner tout au plus des résultats négatifs..., la méthode serait peut-être fructueuse sur une échelle bien plus complexe."\textsuperscript{22} In order for the scholar to be able to say with assurance that a given author was either original or perfunctory in the manner in which he used the formulas of the tradition, one would first have to be in possession of a fairly complete repertory of the works which are contemporary with the poem in question.

However, to know how to recognize a formula one would have to begin with one \textit{chanson de geste} and read it over and over to find which phrases were constantly repeated. In other words, an analysis

\textsuperscript{21} \textit{The Singer of Tales}, p. 49.

\textsuperscript{22} \textit{Cahiers de Civilisation Médiévale}, IV (1961), 91, note.
of the tradition must begin with the dépouillement of the formulas of a single work, and then be extended to others until it encompasses the whole corpus of the genre. A formula might appear only once in some works, and it would not be recognized as belonging to the repertory of fixed phrases until it was seen in several poems. Thus it would be necessary to return once again to the poems with which one began and to re-read them in the light of the knowledge then acquired.

* * * * *

The process of analyzing the formulas of a chanson de geste, then, is difficult in the extreme. Apropos of the Homeric style Parry wrote:

A full description of the technique is not to be thought of, since its complexity . . . is altogether too great. One must either limit oneself to a certain category of formulas, and describe their more frequent uses, . . . or one must take a certain number of formulas of different sorts which can be considered typical.23

With either procedure, however, the results would be incomplete, and so it seemed necessary to develop a new method of research which could properly cope with the complexity of the problem posed by the analysis of oral poetry.

This task was completed through the use of the IBM 7092 computer which was made available by the Numerical Computation

Laboratory (now the Computer Center Data Processing System) of the Ohio State University. The verses of two Old French poems, *Le Siège de Barbastre* and *Buevon de Commarchis*, were punched out on IBM cards and fed into the core of the computer. Since the spelling of Old French texts is not standardized, it was not possible simply to program the computer to compare each verse, letter for letter, with all the others, for the discrepancy of a single letter would cause the two verses to appear to the computer as totally unrelated. For this reason each verse was reduced to its basic grammatical and lexical components, and a card bearing a codified version of these components was associated with each verse-card. The code words and their meanings are as follows:

**nouns:**

<table>
<thead>
<tr>
<th>Code</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>NAML</td>
<td>animal</td>
</tr>
<tr>
<td>NBDG</td>
<td>edifice</td>
</tr>
<tr>
<td>NBDY</td>
<td>body or part of body</td>
</tr>
<tr>
<td>NEAT</td>
<td>food, meal</td>
</tr>
<tr>
<td>NGEP</td>
<td>group, army, battle</td>
</tr>
<tr>
<td>NHLP</td>
<td>help, rescue</td>
</tr>
<tr>
<td>NKL1</td>
<td>death</td>
</tr>
<tr>
<td>NKNW</td>
<td>thought, judgment</td>
</tr>
<tr>
<td>NMRL</td>
<td>moral quality</td>
</tr>
<tr>
<td>NNTR</td>
<td>natural object</td>
</tr>
<tr>
<td>NPSN</td>
<td>person (common noun)</td>
</tr>
<tr>
<td>PPSN</td>
<td>person (proper noun)</td>
</tr>
<tr>
<td>NPLC</td>
<td>place (common noun)</td>
</tr>
<tr>
<td>PPLC</td>
<td>place (proper noun)</td>
</tr>
<tr>
<td>NRGN</td>
<td>religious act or object</td>
</tr>
<tr>
<td>NMRK</td>
<td>armor, clothing, furniture</td>
</tr>
<tr>
<td>NSAY</td>
<td>speech, sound, word</td>
</tr>
<tr>
<td>NSHP</td>
<td>ship or part of ship</td>
</tr>
<tr>
<td>NTIM</td>
<td>division of time</td>
</tr>
<tr>
<td>NOUN</td>
<td>any noun not included in the above categories</td>
</tr>
</tbody>
</table>

**verbs:**

<table>
<thead>
<tr>
<th>Code</th>
<th>Meaning</th>
</tr>
</thead>
<tbody>
<tr>
<td>VAWT</td>
<td>to be obliged, ought</td>
</tr>
<tr>
<td>VBE</td>
<td>to be</td>
</tr>
<tr>
<td>VBGR</td>
<td>to bring, guide, protect</td>
</tr>
<tr>
<td>VBKR</td>
<td>to break</td>
</tr>
<tr>
<td>VCAN</td>
<td>to be able, can</td>
</tr>
<tr>
<td>Veat</td>
<td>to eat</td>
</tr>
<tr>
<td>VFER</td>
<td>to fear, be angry</td>
</tr>
<tr>
<td>VFND</td>
<td>to find</td>
</tr>
<tr>
<td>VGIV</td>
<td>to give</td>
</tr>
<tr>
<td>VGO</td>
<td>to go</td>
</tr>
<tr>
<td>VHAV</td>
<td>to have</td>
</tr>
<tr>
<td>VHER</td>
<td>to hear</td>
</tr>
<tr>
<td>VHTT</td>
<td>to strike, wound</td>
</tr>
<tr>
<td>VHEL</td>
<td>to help, rescue</td>
</tr>
<tr>
<td>VKIL</td>
<td>to kill</td>
</tr>
<tr>
<td>VKNW</td>
<td>to know, think, judge</td>
</tr>
<tr>
<td>VLIV</td>
<td>to live, be born</td>
</tr>
<tr>
<td>VLOV</td>
<td>to love</td>
</tr>
</tbody>
</table>
The computer was programmed in such a way that all hemistichs whose grammatical and lexical patterns were the same would be printed out as a group. Each of these groups was arranged in alphabetical order so that identical hemistichs would appear either in juxtaposition on the printed page or else in close enough proximity as to be immediately recognizable. It was thus possible to tell at a glance whether or not a hemistich was formulaic. Those hemistichs whose patterns were unique, that is which could not be formulaic, were printed out at the end of the data. Most of the body of this study consists of a description of the results of the computer program.²⁴

It is therefore the aim of this study to describe all the formulas of the two Old French poems *Le Siège de Barbastre* and *Buevon de Conmarchis*. Since the oral poet is presented at each moment of his recitation with the possibility of using a formula which he has learned from the poetic tradition which preceded him

²⁴ The computer program, in the SCATRAN language (a dialect of IBM's FORTRAN language), is found in the Appendix, written out just as it appeared on the output sheets.
or of fabricating a new verse to fit the unique needs of the narrative, the study is also an exploration of the possibilities of formulaic composition within the framework of a certain plot, for the two works narrate the same events. It thus becomes possible to compare the treatments of similar situations in the two chansons de geste and ultimately to determine whether there is a major stylistic difference between them.

* * * * *

Le Siège de Barbastre has been dated in the last third of the twelfth century. Its 7392 verses are divided into 203 laisses of riming alexandrines, and each laisse ends with a non-riming hemistich or petit vers.²⁵ Its author is unknown, and it is composed in a literary language in common use for narrative verse at this period which reveals nothing about the geographical origin of its author.²⁶

Buevon de Commarchis, by Adenet le Roi, a poet at the court of Brabant, dates from around 1280. It is thus separated in time from Le Siège de Barbastre by approximately 100 years. Its 132 laisses

²⁵ Toward the middle of the poem (laisses 74 to 90) many verses are assonanced. They may be the remains of an earlier, entirely assonanced version. The petit vers is found in many of the poems which make up the cycle of William of Orange.

contain 3947 rimealexandrines, and as in the earlier poem each laisse is terminated by a petit vers. 27

The plot of Le Siège de Barbastre is as follows. Aymeri de Narbonne and his wife and sons are celebrating the feast of Pentecost in the castle of Narbonne when a messenger arrives and tells them of the approach of hostile Saracen forces, led by the amirant of Spain and the amustant of Cordova, who are determined to capture the city. After a brief skirmish during which Buevon de Conmarchis, son of Aymeri, and his offspring Girart and Guielin are taken prisoners along with several other French knights, the defending forces retreat to their fortifications and the Saracens lay siege to the town. Buevon and the other captives are led to Barbastre, a Spanish stronghold ruled by the amirant but rightfully belonging to the disinherited pagan Clarion de Vaudune. The French are thrown into a dungeon and beaten by their captors, but that evening Clarion, feeling his resentment toward the amirant and guided by God, frees Buevon and his men. In the subsequent battle for control of the castle Buevon kills the amoraive, a lieutenant who was left in charge of Barbastre by the amirant, and all the Saracens surrender, submitting themselves to mass baptism. In the meantime Corsout de Tabarie, a Saracen hero, manages to escape the conquerors and rides to Narbonne to tell the news to the army. The amirant raises the

siege and leads his men to Barbastre where they meet Beuvon and his followers in a battle before the walls of the city. The French finally have to retreat and the amirant lays siege to Barbastre. At this time the amustant, in search of reinforcements, sends a messenger to Malatrie, his daughter, at Cordova, telling her to lead an army to his aid. She hears from the messenger about the bravery of Girart and falls in love with him before ever having seen him. She arrives at Barbastre with her troops, and the amirant introduces her to his son, Libanor, to whom she is to be wed. The next day Malatrie rides past Libanor's tent on her way to take some sunshine and shyly induces him to accompany her, hoping that Girart will see them and come out from the castle to fight Libanor. This occurs as she wishes, and Libanor is disgracefully defeated. Malatrie and Girart are about to flee to the protection of the castle together when the other Saracens arrive to rescue Libanor. Guielin has to come to his brother's assistance, and the French retreat without the girl. Malatrie is scolded by her father for her friendliness toward Girart (as Girart is rebuked by Beuvon for failing to bring her back with him), but upon returning to her tent she arranges to have one of her men, Malaquin, go to Girart and invite him to a rendez-vous for that evening. Girart and several other knights go secretly to the women's quarters of the Saracen camp where they spend a few hours with Malatrie and her ladies, but as dawn approaches the pagan sentinels discover Guielin and his knights who are protecting Girart's path of retreat. After a brief encounter the amirant hears
of the French incursion and leads his men against them. A battle begins.

The thirteenth-century Buevon de Commarchis follows the plot of Le Siège de Barbastre up to this point, and then its unique manuscript comes to an abrupt end. In the older poem the French retreat to Barbastre with Malatrie after inflicting many losses on the enemy. Clarion goes as a messenger to Narbonne and then to Paris, and William of Orange and King Louis eventually lead an enormous army to Barbastre where, after many battles and intrigues, they defeat the Saracens. Girart and Malatrie marry and Le Siège de Barbastre comes to a close.

The point at which Buevon de Commarchis ends corresponds to a place around the end of laisse 86 of Le Siège de Barbastre. This laisse ends with verse 2696, and it is the section before verse 2696 which will be compared to Buevon de Commarchis.

Adenet does not pretend to have invented the story he is telling; he freely admits that he took the materia of his work from a previous poem.

Tout droit en cel termeine dont je parle vous ai,
A Saint Denis en France la droite voie alai.
A un moine courtois sagement m'acointai,
Dans Nicholas ot non, car je li demandai;
D'estoires ancieennes enquis et encerchai.
De la geste Aymeri quis tant et reverchai
Que je la vraie estoire avec moi emportai,

Albert Henry, Adenet's editor, believes that he did complete the work but that an accident in the transmission of the text has deprived us of the ending. Les OEuvres d'Adenet le Roi, Vol. I: La Tradition manuscrite, Biographie d'Adenet (Bruges: "De Tempel," 1951), p. 174.
Hors d'un moult tres biau livrre la materre en puisai;
Maint autre grand estoire avoec i esgardai,
Mais pour la plus certaine a cestl m'apoiail.
Pour ce qu'est mal rimee, la rime amenderai
Si a droit que l'estoire de riens ne fausserai,
Mengone ne ciseuse ja n'i ajousterai
Mais parmi la materre droite voie en irai. (11-24)

The claim that the original poem was found at Saint-Denis is not
to be taken seriously. Statements of this sort are simply conventional
topoi of the epic genre and are meant primarily to add authority to
the narrative. As for the rime, Adenet did "amend" it through
the technical feat of having every laisse in a masculine rime fol­
lowed by a laisse in the corresponding feminine rime (rime dériva­
tive).

Adenet does not introduce any new episodes into the plot as
he found it in his model, but he does make some changes. Erich
Röll, in a dissertation entitled Untersuchungen über das Verhältnis
des Siège de Barbastre zum Bueves de Commarchis von Adenet le Roi, und
die Stellung der Prosafassung, discusses these modifications and
concludes that they can all be traced to the courtly environment of
Adenet. For example when Girart defeats Libanor in single combat
he unhorses him and the Saracen hero falls into a nearby pond. Adenet
has Girart help his adversary out of the water, whereas in the earlier
work the poet is concerned only with the capture of the defeated man's
horse and lady. Later when Girart visits the tent of Malatrie, Adenet

29 See L.F. Flutre, "Etudes sur le Roman de Perceforest," Romania,
LXXI (1950), 374.

has Malaquin precede him there, while the anonymous poet allows Girart to enter without an intermediary. These and other changes in the narrative are slight, and Röll is probably correct in his assessment of their cause. He posits three divisions of *Buevon de Cormarchis* according to the degree to which Adenet alters the details of the story. From the beginning to laisse 46 there are few changes; from laisse 47 to laisse 77 there are many differences; from laisse 78 to the end Adenet again follows his model fairly closely. From this Röll concludes that at the beginning and at the end of his task Adenet had before him a copy of the original poem, but that for the middle section there must have been a considerable time lag between the reading of the original and the act of composition. Albert Henry takes the more plausible position that this hypothesis is not needed to explain the varying degree of imitation. He sees, in spite of many almost word for word repetitions in the last part, an effort by Adenet, progressively more successful, to liberate himself from the mere slavish paraphrase of the older poem.

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Since the purpose of this study is to compare the formulas of the two works, one must first arrive at an adequate idea of just

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31 A succinct account of the differences between the plots of the two works is found in Henry, *Buevon de Cormarchis*, pp. 17-35.

32 The version used by Adenet was probably very similar to that of ms. C, upon which the modern edition of *Le Siège de Barbastre* is based.

33 *Buevon de Cormarchis*, pp. 32-34.
what constitutes a formula. Parry, it will be recalled, defines
the formula as "a group of words which is regularly employed under
the same metrical conditions to express a given essential idea."

He goes on to say:

The essential part of the idea is that which remains
after one has counted out everything in the expression
which is purely for the sake of style. . . . The word group
is employed regularly when the poet uses it without second
thought as the natural means of getting his idea into verse.
The definition thus implies the metrical usefulness of the
formula. 34

If a phrase is repeated, but not because it is useful in telling
the story or in fulfilling the conditions of the versification,
then it is not a formula. Thus literary references, such as, to
use an obvious example from contemporary literature, T.S. Eliot's
use of verses from Baudelaire, Shakespeare, Spenser, Marvell and
others in The Waste Land, are not formulas. As for what Parry
refers to as the "essential part of the idea" which the formula
conveys, this is difficult to define. In this study two phrases
will be considered formulaic if the only difference between them
is the substitution of one preposition, conjunction, interjection,
pronoun or adverb for another. If a noun, adjective or verb is
changed, however, the "essential idea" can hardly remain the same
unless the substitute word is synonymous with the word it replaces.
This will usually occur only in cases where the last word of a b
hemistich is replaced by a synonym because of the needs of rime.
Therefore a phrase will be considered formulaic if it is found two

or more times in the same poem in substantially the same form, that is without any changes in nouns, verbs or adjectives unless it be for the rhyme alone.

It sometimes occurs that the context will require a word to be replaced by another one which has a different syllabic value. In this case there must be another change made in the hemistich, and this is done by the alteration of some other word or phrase without any modification in the essential unity of the formula. Let us take as an example the phrase *Es vous un Sarrazin*, found twice in *Buevon de Cormarchis* (2067a, 2311a). When the poet wishes to point out more than one Saracen (*Sarrazins without any article in Old French*) he must modify the expression *es vous* to *a tant es*, recovering the lost syllable which was taken up by the article in the original hemistich. The new phrase is *A tant es Sarrazins* (3913a). *A tant es* and *es vous* do not differ in meaning, but they do provide the poet with a choice between two different syllabic combinations. This process I have called "metrical compensation" because a compensating change is made by the poet so that the hemistich may be kept in the right meter. Phrases which undergo such changes will be considered variant forms of the same formula.

Phrases which are found only once in each poem may merely be evidence of borrowing on the part of Adenet, and they cannot be considered formulas.

In deciding on the formulaic nature of certain phrases I have been forced to make some judgments which are perhaps arbitrary. But the judgments had to be made, and I have endeavored to apply my
criteria to the two poems in the same way.

Of the three elements of which any formula is composed, meter, syntax and meaning, it is the last which is the most important. For the purpose of the jongleur is, after all, to tell a story, and all else depends on this. Expressions which are syntactically alike but which differ in meaning are counted by Parry and Lord as playing a very important role in formulaic composition. Parry called them "formulaic expressions" (in the sense of "expressions similar to formulas"). The phrases Einz sessi le cheval and Einz sessi la contesse would be considered by Parry to belong to the same "formulaic" pattern. But so would Et baisa la contesse. It is difficult, however, to see any meaningful relationship between Et baisa la contesse and Einz sessi le cheval. How far could one deviate from the original phrase while still remaining in the same pattern? How do the syntactic patterns of oral poetry differ from those of ordinary speech? Parry and Lord do not answer these questions, and until more work has been done on syntactic patterns in the epic, they will remain, it seems, rather unconvincing evidence for proving that a poem is formulaic. Undoubtedly most of the hemistichs of a poem will fall into certain syntactic patterns, but this should be equally true of oral and non-oral verse. While syntax and meter may be factors in determining just what form a poet will adopt for his idea, the thought itself is the most important feature.35

35 Jackson J. Campbell in "Oral Poetry in The Seafarer," Speculum, XXXV (1960), 90n, rightly points out in regard to syntactic patterns that "such adjustable 'systems' . . . certainly existed, . . . but besides those which are clear-cut and self-evident, there are those whose ambiguity makes them bad evidence."
What is important in this study is not so much how many formulas are found (although this is certainly of interest), but the relative amount of each poem that is formulaic.

The results of each chapter will be summarized briefly and a final conclusion will be drawn at the end of the dissertation. These results will be relative, it is true, for no other data are available for the other *chansons de geste*, this being the first study of its kind. There have been other works comparing the formulas of several poems, but no effort has been made to find out exactly what amount of a given Old French poem is formulaic. Since the subject of a poem determines in great part what formulas will appear and which ones the poet will have no need of, it is necessary to begin the dépouillement and comparison of the *chansons de geste* with two works such as the ones dealt with here which have the same subject.

The classification of formulas which is necessary for this study has been drawn up with special regard to the usefulness of the formulas to the poet. It is evident that certain sets of formulas are called upon again and again to fill ever-recurring needs in the

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36 Eight theses of this type were done for the degree of *licencié ès lettres* at the University of Louvain in 1960, all under the direction of Professor Omer Jodogne. They are found in the Bibliography under the names of their authors: C. De Cock, J.-P. Désert, S. Rosmeulen, M. Slootmaekers, A.M. Van de Walle, H. Troch, F. Lambotte, and C. Lejeune. One concerns the earlier of the two poems treated here: M.-C. Fripiat, "Les Motifs et les Formules dans quatre *Chansons de Gestes*: Aliscans, la deuxième Rédition en Vers du *Moniage Guillaume*, *La Mort Aymeri de Narbonne* et *Le Siège de Barbastre*." This work concludes that there are certain similarities of expression in the formulas of the four poems, but it does not treat all the formulas of any one poem and so is of little use for this dissertation.
process of story-telling. These needs are of several types: the conditions which lead a poet to use the formula of discourse *Bête, dit l'amirant* (SB: 1709a) are not the same as those which give rise to the epithet *Qui tant fet a prisier* (SB: 1893b). The former is needed to further the action, to introduce a sequence of conversational statements which will contain part of the story-line of the poem. The latter expression tells us something about a particular hero, but it does not advance the story in any way.

Among the formulas which are, one might say, "conveyers" of the narrative, those which are involved in the presentation of discourse form an important group. Next in size is the block of phrases which the poet uses to describe the actual fighting which is the main subject of any epic poem. After these come formulas which are attached to the less commonly found themes, such as the arrival and departure of messengers, the testing of new horses, or, in the inanimate sphere of events, the transitions from day to night and from night to dawn.

The "non-conveyers" include formulas which are made up primarily of the proper names of characters and those which are purely ornamental (epithets). Also under this general heading one would have to include those by which the poet inserts his own personality into the fabric of the narrative by pointing out things to the reader's attention or by making comments on the happenings.

Each of the following chapters deals with one of these types of formula, or with a sub-division within one type.
CHAPTER II
STROPHIC STRUCTURE AND INTERVENTIONS
BY THE POET

In this chapter will be considered those formulaic elements which are found in the introductions to **Le Siège de Barbastre** and **Buevon de Commarchis** and those which are specifically related to the strophic structure of the two poems, as well as explicit signs of transition from one episode to another, and phrases which may be taken as evidence of oral presentation.

**Introductions**

**Le Siège de Barbastre** begins in this manner:

Pleist vos cîr chantōn bien faite et compasee?
Toute est de vielie estoire estraiete et porpansee.
Molt fait bien a cîr, pieça ne fu contee;
Tote est de la lingniee ques Deus ot tant amee,
De la geste Aymeri qui prouece a duree.
Ce fu a Pantecoste, cele feste ennoree. . . . (SB: 1-6)

The first laisse goes on to tell of the feast at Aymeri's court at Pentecost, and then these verses take up again the announcement of

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1**SB** and **BC** are, of course, abbreviations for **Le Siège de Barbastre** and **Buevon de Commarchis**. Throughout this study the letters **a** or **b** after a line number indicate that the reference is, respectively, to the first or to the second hemistich; **p** designates a petit vers.
of the beginning:

Ci comence chançon de bien enluminee,
D'amor et de bataille et de bien avisee;
De grant chevalerie s'ele vos est contee,
Et il soit qui la die et el soit escoutee;
Ne ooit qu'ele vos faille de ci a l'avespree;
Estrete est del parage. (SB: 41-46)

Later, after the capture of Buevon and his sons by the pagan invaders, Corsout de Tabarie takes the prisoners to Barbastre where, we are told, they are cruelly beaten.

N'i a païen ne tiengne ileques sa corgie;
Dieus! con ill ont no gent batue et ledengie.
Or comence chançon a merveille enforcie,
Einsi comne Aymeris secorut sa mesnie,
Et Looys li rois en ot France voidie,
Juque au perron seint Jasque fu la terre assillie,
Einz que venist en France. (SB: 494-500)

These verses may be evidence of the division of Le Siège de Barbastre into songs of lengths suitable for recitation in one evening. M. Jean Rychner estimates that a jongleur could sing from 1000 to 2000 verses during an evening's séance, but of course this number could vary greatly according to the circumstances of the performance.² This passage, which states that the "song" is beginning whereas actually it is 18 laisses long at this point, may constitute the first few verses of the second séance of the poem. Five hundred verses do not seem to be an adequate amount for one séance, but it is interesting to note that the only other passages of this type which appear in the work (Or comence chançon, s'il est qui la vos die, SB: 5692, and Ci comence chançon de bien enluminee, SB: 6105) occur a little over 400 verses apart. This would suggest that the

length of séances for the jongleur of this work may well have been in the range of from 400 to 500 verses. Even if many of the séances ran on for more than 500 verses, the first performance could well represent a sort of advance demonstration for the audience on the part of the jongleur.

The verses which begin Le Siège de Barbastre and those which signal the actual start of the narrative and the relancement of the song after a pause are themselves formulaic. It is, of course, impossible to test the formulaic nature of the opening verse of a chanson de geste by comparing it with the rest of the verses of the same poem, for the poet will never be in the same circumstances of having to introduce himself to the audience again. One can, however, compare these verses with the initial passages of other epic poems in the same tradition.

3The author of Huon de Bordeaux interrupts his song at one point with the following laisse:

Segnor preudomme, certes, bien le veés,
Pres est de vespre, et je sui mout lassé.
Or vous proi tous, si cier com vos m'aves
Ni Auberon ne Huon le membre,
Vous revenés demain après disner;
Et s'alons boire, car je l'ai désiré.
Je ne puis, certes, mon coraige celer
Que jou ne die ou que j'ai empensé:
Moult sui joians quant je voi avesprer,
Car je desire que je m'en puisse aler.
Si revenés demain après disner,
Et si vous proi cascuns m'ait aporté
U pan de sa chemise une maille noué,
Car en ces poitevines a poi de largeté;
Avers fu et escars qui les fist estorer
Ne qui ains les donna a cortois menestrel. (4976-4991)

If the story is an exiting one and the jongleur skilled at singing it, his listeners will return the next day with their coins and the song will be taken up at the point at which it was interrupted.
Plest vos oîr chançon bien faite et compaisee?  SB: 1
Plaist vos oîr de granz batailles et de forz esturs?
Chanson de Guillaume: 1
Plaist vos oîr d'une estoire vaillant? Couronnement de Louis: 2
Bone chançon plest vos a escouter? Charroi de Nimes: 3
Canchon de fiere estoire plairoit vos a oîr? Alix: 5
Plaist vos oîr bone chançon vallant? Chanson d'Aspremont: 1
Bone chançon plest vos que je vos die? Girart de Vienne: 1
Plairoit il vous oîr VIII, vers de baronie? Elie de Saint-Gille: 3
Bone canchon plairoit vous a oîr? Moniage Guillaume II: 1
Chanson de geste plarloit vous a entandre? Enfances Guillaume: 1
Plest vos oîr, bonne gent houneree,
Bonne canchon de bien enluminee? Bueve de Hantone II: 2
Plest vos oîr canchon de grant barnage?
Chevalerie d'Ogier de Danemarche: 3

None of these verses is exactly the same as the initial verse of
Le Siège de Barbastre, but the idea of beginning a song by asking
the audience, rhetorically, if it would like to hear a good story
is widespread. The verse which contains this invitation usually has
plest vos plus the verb oîr (or entendre), and the phrase canchon de
bien enluminee from Bueves de Hantone is also to be found in SB: 41.

Adenet le Roi does not open his work in this manner, but rather
employs a nature description for his initial verses.

Ce fu ou tans d'esté, si comme ou mois de mai,
K'en maint lieu resplendissent cler dou soleil li rai
Et que arbre florissent et pres sont vert et gai,
Lors m'est pris volентes que tous jours maintenrai
-- De cele volente ja ne me partirai,
Se Dieu plaist et ses sains, tant com je viverai --
Ce est que des preudomes volentiers parlerai. . . . (BC: 1-7)

One of his other chansons de geste, Berte aus grans piés, opens in
like fashion:

A l'issue d'avrill, un tans douç et joli,
Que herbeletes pongnent et pres sont raverdi
Et arbrisel desirent qu'il fussent parflori. . . . (1-3)

Apart from these two works of Adenet, there is no other chanson de
geste, from any period of Old French literature, which begins in
this way. It is a common practice to open lyric poems with an evocation of nature, and Adenet may be borrowing this device from the lyric genre. In this respect he seems to be closer to the courtly culture to which such lyric conventions belong than he does to the relatively unlearned culture of the singers of chansons de geste.

Strophic Structure

The laisses of Le Siège de Barbastre vary in size from 7 verses (laisse 58) to 117 (laisse 69), the average being about 31 verses per laisse. The division of Buevon de Cormarchis into laisses is not as varied: it ranges from 12 verses (laisse 13 and 108) to 75 (laisse 100), but averages out to 30 per laisse, or almost the same as the earlier poem. The size of a laisse depends in part on the rime, as can be seen from the fact that the laisses which are the longest in each poem are composed in relatively easy rimes, laisse 69 of the anonymous work being in -ier and laisse 100 of Adenet's poem in -er. On the other hand the small laisses are generally composed in difficult rimes: laisse 13 of Buevon de Cormarchis is in -eing, laisse 58 of Le Siège de Barbastre in -in. That Adenet is a virtuoso at the art of riming becomes evident when one considers that he set for himself the task of composing his poem in rime dérivative. And yet in Le Siège de Barbastre, where there are no

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challenging criteria apparent, there are eight laisses which are shorter than the shortest of Adenet's (nos. 19, 22, 23, 27, 32, 58, 83 and 86).

Formulaic expressions appear among the initial verses of laisses and also among the half-verses which end laisses.

Most laisses in both poems open with a mention of the place where the action occurs, with a general evocative verse describing the setting, or with the proper name or designation of a character. The last of these is the most frequent practice, for it is important for the poet to situate the action clearly by placing a character at the beginning of each new division of his work.

Nature appears in some of the descriptive verses opening Adenet's laisses:

Ce fu ou tans d'esté, si comme ou mois de mai. BC: 1
En esté quant li jour sont bel et lonc et cler. BC: 53
Droit en ou point d'esté que pré sont plus herbu. BC: 1533
Li jours fu biaus et clers, sans vent et sans pourrire. BC: 1783
Pres de l'aigue de Sore, en un molt tres biau pré. BC: 2052
Moult fu cele ajournee clere et plaisans et bele. BC: 3741

All but one of these verses have to do with the time of the year.

Natural phenomena also make their appearance in the initial verses of three laisses of Le Siège de Barbastre, but there they are couched in a formula:

Es prez desoz Nerbone sont Franc a la quintainne. SB: 67
Es prez desoz Nerbone sont François al sablon. SB: 105
Es prez desoz Nerbone es vos paiens logiez. SB: 348

This setting is more a bit of rigid scenery in the background than an evocation of nature, as will be seen when it is compared with those of Adenet. The formula of the older poem does occur once in
Buevon de Cormarchis: En pres devant Nerbonne sont Franc a la quin­taine, BC: 134, but this verse is found in the same position in the narrative as verse 67 of SB and is probably a borrowing.

Among the initial verses which situate the action that is about to be recounted in the body of the laisse one set of formulas stands out in Le Siège de Barbastre:

- François sont en la chartre, corrocië et destroiz. SB: 501
- François sont en la chartre, corrocië et destroiz. SB: 524
- Paire en la sale, lié et joieus et baut. SB: 538
- François sont en la chartre, dolant et corroceus. SB: 547
- François sont en la chartre, corrocië et dolant. SB: 554

The first two and the last two verses of this series are obviously similar, and their first hemistichs are identical to the letter. The middle verse of the set, while it is similar in syntax to the others, provides a contrast between the freedom and good spirits of the Saracen captors and the desperate straits of the Christian prisoners. The verses occur at the beginning of laisses 19, 21, 22, 23 and 24. Laisses 20 and 21 are parallel in part, as they both tell of Corsolt's order that the captives be placed in the tower of Barbastre, but laisse 21 ends with the appearance of Belinais, a terrible serpent, who has been placed in the chartre to harry the French. Laisses 22 and 23 repeat the same material, with a little more embellishment on the fearsome qualities of the serpent, and laisse 24 tells of Buevon's unsuccessful attempt to kill the beast. The French climb onto a ledge to escape death, and they remain there until Clarion comes to their aid in laisse 26. The parallel verses at the beginning of the five laisses serve to dwell upon the plight of the French heroes and to set the stage for their rescue.
The first five laisses of *Le Siège de Barbastre* are also
laisses similaires. In the first laisse, after the feast, Aymeri
and his court go out onto the plain before the city where the
knights amuse themselves at jousting.

Mes, ainz que il soit vespre ne la nuit oscuree,
Li plus hardis des lor avra mestier d'espee,
Que l'amirant d'Espangne a sa gent aünee. (SB: 28-30)

The second laisse again begins with the account of the court and the
feast, the jousting and the games, and then the ominous note is
heard again.

Mes ainçois qu'il soit vespre avront il a plorer,
Que l'amirant d'Espangne fait ses oz ajoster,
Et l'amustant de Cordres, et par terre et par mer. (SB: 60-62)

In the next laisse the court which Aymeri held inside the castle is
not mentioned, but the jousting (*Es prez desoz Nerbone sont Franc a
la quintaine*, SB: 134) and the courtly gathering of knights and
ladies is described, only to be interrupted for the third time by
the same refrain.

Mes ja ne verront vespre, ne la nuit prémereine
Que grant por avront nostre gent secureinne,
Que l'amirant d'Espangne, le fiz a l'amulaine,
Fu entrez en Gascongne, bien a une semaine. (SB: 84-87)

Laisse 4 opens with a verse which is similar to the one found at the
beginning of the previous one: *Es prez desoz Nerbone sont François el
sablon* (SB: 105). There is mention of the joy of the revelers, but
this is brought to an end by the arrival of the messenger.

Mes ainz que soient vespre, changeront lor reson,
Es vos un chevalier brochant a esperon,
Et fu el cors navrez, si se tint a l'argon. (SB: 124-26)

He delivers his message in laisse 5, and the poet reflects on
the fate of the Christian knights and ladies.

Mes ainz qu'il voient vespre ne soleil esconsant,
Li plus hardiz des nos n'avra talant qu'il chant,
Que l'amirant d'Espangne apela Madiant... (SB: 157-59)

The laisse ends with the two forces joining combat. The poet has skillfully interspersed descriptions of the tranquillity of Narbonne in a time of peace, and the account of the messenger's arrival, with anticipations of the troubled events which will be the main subject of the work. It is thus a device for creating suspense through which the audience is made to look forward continually to the advent of the pagan army.

I have dwelt on these details from the opening laisses of Le Siège de Barbastre both because they provide a good example of the effective use of formulaic expressions to create an atmosphere that is dramatic in its forebodings and almost lyrical in its refrains, and also because, unfortunately, this is the artistic high-point of a poem that becomes progressively less interesting.

Most of the verses which begin the laisses in the two poems bring into focus the actions of one of the characters or else show him or her reacting in some way to the action of another which closed the previous laisse. For bringing characters into the scene several methods are available. The poet may say that a person is arriving (SB: laisses 45, 65, 68 and 78), or leaving on a trip (SB: 18 and 74; BC: 4, 5 and 86), or leaving one character to go somewhere else in the vicinity (SB: 28, 30 and 42), or riding from one locality to

5See too Einz qu'il soit avespré, SB: 574b, 1358b.
another (BC: 67, 118, 121 and 122). He may have a person stand up to speak to someone else, as with the phrase *Le pucele se drece* which begins laisses 61 and 62 of *Le Siège de Barbastre*, or simply have him speak without any posture being indicated, as with *Sarrazin, ce dit Bueves*, which opens laisses 27 and 29 of the same poem.

For reactions to the situation with which the previous laisse ended, many laisses (nearly one-sixth of those in *Buevon de Conmarshis*) have in their initial verses verbs of seeing and hearing, as some character takes cognizance of the action of another and acts himself in turn. This procedure tightens the structure of the poems by linking the end of one division with the beginning of the next in a sort of chain relationship.

The temporal conjunction *quant* is found in the first verse of many laisses, especially in *Buevon de Conmarshis*:6

Qant paien entendirent la voix de Clarion.  
Qant li dus Girart fu sor Ferrant remontez.  
Qant la pucele of les paiens de Nubie.  
Qant ce a antandu la pucele enmoree.  
Qant Girart entendi le conseil de Guion.  
Qant ces nouvelles oënt nostre gens de Nerbonne.  
Qant Guillaumes d'Orange vit si grief le besoing.  
Qant François retournerent contre les Arrabis.  
Qant l'amustans entant Corsolt de Tabarie.  
Qant Bueves entendi si parler l'amustant.  
Qant li Sarrazins ot la chartre deffermee.  
Qant Barbastre ont conquis Francois, moult en sont lié.  
Qant l'amustans de Cordres ot la nouvelle oye.  
Qant l'amustans de Cordres a nostre gent veue.  
Qant nostre Francois virent l'amirant aprochi.  

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6 In this list and in the others which are found in chapters II through VII, all of the verses given are not necessarily formulaic. The actual number of formulaic hemistichs found will be tallied at the end of each chapter.
Quant Buvevs ot veus les couvers desfaés. BC: 1867
Quant Gerars rot son bran, merveilles en fu liés. BC: 1969
Quant la gens l'amirant ont Buvevon perceü. BC: 1998
Quant li admirans ot la parole escoutée. BC: 2990
Quant Gautiers de Tolouse le command entendi. BC: 2125
Quant nostre François voient l'amirant aprocher. BC: 2843
Quant Gerars vit son père de corrouz alumer. BC: 3010
Quant Guis de Cormarchis qui n'ot pensee avere. BC: 3085
Quant Gerars et que Guis ses freres le reprend. BC: 3098
Quant Gautiers et parler Gerart en tal maniere. BC: 3293
Quant Gerars entendi Navari le sachant. BC: 3380
Quant Gerars entendi de Guion la maniere. BC: 3459
Quant Guis de Cormarchis a son frere escouté. BC: 3477
Quant Gerars ot que Guis ses freres qui est de tal afaire. BC: 3566
Quant Malatrie entent que Guis de Commarshis. BC: 3754

The first verse of a laisse sometimes describes the fierceness of a battle which is about to be recounted.7

Molt fu grant la bataille, li estors esbaudis. SB: 1238
Molt fu fors li estors, ce sachies, et mellez. SB: 2206
Molt fu granz la bataille et l'estor fu planier. SB: 2688
Molt fu granz la bataille et li estors planiers. SB: 2596
Le jour de Pentecouste, qui maint home atalente,
Fu moulte grans la bataille seur l'yaue de Clarente. BC: 285-86
Fiers fu la bataille, moult fist a ressoingnier. BC: 343
La bataille fu grans et perilleuse et fiere. BC: 401
Au retraire des nostres fu grans li ferais
Et li estours morteis et fiers li chapleis. BC: 1590-91
Fiere fu la bataille et li estors pesans. BC: 1942
Fiers fu li pongneis plus que ne vous devise. BC: 2820
Fiere fu la bataille et asprement emprise. BC: 3779

Molt fu granz la bataille in Le Siège de Barbaste and Fiere fu la
bataille in Buevon de Cormarchis thus constitute formulas which are
used only to introduce laisses, but expressions similar to them do
occur in other positions (SB: 278, 1240; BC: 1602, 1615, 3928). Ano­
ther verse which opens a laisse and is similar in its inverted word
order to the ones quoted above, but which does not have to do with bat­
tle, is: Molt fu bele la chambre, gente et de grant riche, SB: 991.

7See Rychner, La Chanson de Geste, p. 72.
To these formulas may be added several verses which tell of the joy or sadness of the characters.

Dolant furent paien qant virent mort Gaudras.  
Dolant fu Libanor qant s'oif menacier.  
Dolanz fu Libanor qant se santi en l'eve.  
Joiant furent Francois dedens la tour antie.  
Grant joie et Malatrie quant de Gerart oy.  

The poet of the anonymous work uses substantially the same expression in the first hemistichs of his three verses (with the necessary change that the plural subject and verb require) and the second hemistich is, in the three cases, a temporal clause beginning with qant. Adenet, in the two cases where he comes up against the same problem, constructs his two verses differently.

For the final, six-syllable petit vers of each hemistich four formulaic uses are found in the two poems.

Whenever the laisse ends in a prayer to God for help, whether this be by the poet himself or in the mouth of one of the heroes, it terminates in a petit vers which continues this prayer. It sometimes happens that the prayer is limited to the petit vers, in which case it may be at the end of any laisse in which the French are in danger. 8

When the Saracens are involved in a battle with the French, the laisse can end in the words gent sarrazine, combined with two other syllables in whatever pattern is required by the syntax of the sentence, such as de la gent sarrazine, sor la gent sarrazine or contre gent sarrazine. 9

8See below, pp. 131-34.  9See below, pp. 66-67.
Other expressions sometimes found as petits vers are:

A mul jor de sa vie.  \[SB: 104p\]
A mul jor de ma vie.  \[SB: 650p, 2672p\]

and

Si dirons les noveles.  \[SB: 1068p\]
Ja dira ses noveles.  \[SB: 1103p, BC: 3320p\]
Si ont dit lor mesage.  \[SB: 1534p, BC: 150a\]
Ja lor dira noveles.  \[SB: 2449p\]
Ces nouveaules li conte.  \[BC: 1101p\]

The first of these is found after general expressions as a sort of hyperbolic intensifier, the second after a laisse which ends with a messenger motif.  \[10\]

Transitions

If the ability to make smooth transitions from one subject to another in the course of a composition were the mark of a good author, Adenet le Roi would not qualify for that honor. Some of his transitions are merely statements that he is going to stop talking about one subject and begin another.

D'Admeri vous lairai ore a parler ici,
D'Ermenhart de Pavie et de Guillaume aussi,
Si dirons de Buevon qui ot le cuer mari
Et de ses deus enfans, de Gerart et de Gui,
Et des autres barons que paien ont sais.  \[BC: 596-600\]

\[10\]Other occurrences include Ja lor dira noveles, \[SB: 98a; Ja dira son mesage, SB: 1105b; Si dirai mon mesage, SB: 2425a; Ces lour dira nouveaules, BC: 150a; Si haut dist ses nouveaules, BC: 1483a; Et dire mon message, BC: 3280a; La novele conter, SB: 1187b; Mes noveles conter, \[SB: 2444b; Des nouveaules qu'il conte, BC: 1813a; Ces nouveaules non-
cier, BC: 3283b.\]
De Corsolt ci endroit a parler vous lairons,
Quant tans et lieus en iert, moult tost i revenrons.  BC: 1378-79

Mais d'aus vous laisserons ore a parler ici,
De Corsolt vous dirons qui ot le cuer mari.  BC: 1472-73

Mais d'aus vous laisserai ore a parler ici,
Si vous dirai comment Persant et Arrabi
Et Turc et Achopart et Commain et Luti
S'en vont droit vers Barbastre, de guerre aati.  BC: 1821-24

Des Frangois vous lairai ore a parler ici.  BC: 2131

De li ne vous iert ore plus parole contee.  BC: 2104

Mais d'aus vous laisserai ore a parler a tant,
Si dirai de Gerart le hardi combatant.  BC: 2428-29

Un petitet de chose vous ai en oubli mis
Que je vous dirai ja, n'en sui pas esbahis.  BC: 2782-83

De li ne vous iert ore plus raisons racontee,
De Buevon vous dirai cui moult forment agree
De ce que sagement a sa gent ramenee.  BC: 2980-82

Des Frangois vous lairon ore a parler a tant,
Si dirons ci endroit de la gent Tervagant.  BC: 3153-54

De ce ne vous iert ore plus parole acontee.  BC: 3511

Mais un petit de chose i avoie oublié.  BC: 3808

None of these verses appears at the beginning or at the end of a
laisse, which is where one would have expected the poet to place them.

This fact alone shows that Adenet gave only perfunctory attention to
the concurrence of form and content in his strophic structure. 11

Laisses are, as has been noted, linked with each other in that the

11 In justice to Adenet it must be said that the poet of Le Siège
de Barbastre once employs this obvious transition, but in a passage
which is beyond the part of the poem with which we are concerned
here: SB: 4488.
opening verse of one refers in some way to the closing verse of the previous one, but the subject sometimes changes abruptly right in the middle of a laisse, and one wonders if for Adenet the availability or scarceness of words of a particular rime were not the criterion by which the size of laisses is often determined.

Another rather clumsy practice of Adenet is that of cutting off the subject which he is speaking about by merely saying that there is no reason for dragging out the account.

Que vous diriez je?  BC: 506a, 973a, 3036a, 3264a
Que vous feriez je de ce long parler?  BC: 1333
Que vous iriez je plus la chose longuier?  BC: 2363
Que vous iriez je la chose parcloignant?  BC: 3704

One cannot help feeling that these verses signify a temporary drying up of the poet's imagination.

**Signs of Performance**

Neither the anonymous poet of *Le Siège de Barbastre* nor Adenet le Roi could ever be accused of being impersonal in their storytelling as both frequently interject their personalities into the narrative and address the audience directly or comment on what is happening.

The intervention may take the form of a verse calling the attention of the audience to what is to follow or telling it that it is about to hear a certain episode.

Ciez quelle aventure li a Dieus envoié.  SB: 577

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12 When a formula is contained in a hemistich, only that hemistich will be quoted, unless the rest of the verse is thought to be of some particular interest.
Oiez quelle avanture Jesu li a donné.

Au jor de Pântecoste, dont vos m'oiez conter.
Si les a apalez con vos oër porrez.
Bueves parla premier, con ja oër porrez.
Malaquin le salue, con ja oër porrez.
Pour delivrer no gent si com oëf avês.
Leur armeeres portent ainsi com vous oës.
Et que baptisie furent, si com avez oëf.
Nerbonnois repairerent si com avez oëf.

The expression _oiez quelle aventure_ occurs in circumstances which are similar. Its first appearance is after Buevon and his sons have been thrown into prison and Buevon has prayed desperately to God for help.

Damedieu, sire pere, qui me fêtes né,
Car me dontez la mort einz que soit avespré,
Ou tel home m'envoies par la teue bonté
Que de ceanz me giet ennuit a sauveté.
Oiez quelle aventure li a Dieus envoie;
Leanz ot un paien de grant nobilité,
Clarion de Vaudune l'ont Sarrazin nommé. (SB: 573-79)

Clarion, disgruntled at the way the _amirant_ has deprived him of half of the castle of Barbastre which is rightly his by inheritance, is at that precise moment lying in his bed thinking of how good and just the French are and how they would never disinherit him if they were in control of the town. He decides to go to Buevon and his sons and free them. Later in the poem Malatrie is faced with similar difficulties. Her father wants her to marry Libanor, who is obviously not as good a knight as Girart since the latter has defeated him in single combat. Nevertheless her father berates her for speaking to Girart and encouraging him to pursue her after the encounter between the two rivals. She too decides that the only way for her to secure
her wishes is to go over to the French cause. She is in bed while thinking all this,

Mes ele ne dormist por l'or d'une cité,
Einz reclame Jesu, lou roi de majesté,
Tel home li amoint, par la seue bonté,
Que ele puisse dire son cuer et son pansé.
Ciez quele avanture Jesu li a doné.
Leanz ot un paign de grant nobilité,
Malaquin de Sulie, ainsi l'of nomer. (SB: 2365-71)

Malaquin, faithful to his lady who has a short time before dubbed him a knight (SB: 1600-10), then goes as a messenger into Barbastre and asks Girart, in the name of Malatrie, to visit the tents of the Saracen ladies with several of his friends. Again God has sent the French help in the form of a Saracen convert. The formula in these two cases seems to be a kind of tag or trigger that the poet associates with the stock situation: the advent of help in the form of a turncoat from the enemy camp.

Jongleurs are always ready to swear to the accuracy of the tales of their chansons, and indeed it seems that their poems were looked upon by the people who heard them as containing real historical accounts.¹³ Adenet and the anonymous poet are no exceptions to this desire for credence, as these phrases show:

Ce vos di sanz fauser.
En la terre ai esté, pour ce le vous tasmong.¹⁴


¹⁴ This claim to have been in Saracen lands may be true, as Adenet accompanied his patron Guillaume de Flandres on the crusade of Louis IX in 1270-1271. See Henry, Les Œuvres d'Adenet le Roi, Vol. I: Biographie d'Adenet — La Tradition manuscrite, p. 22n.
De ce soiés tous fis.                      BC: 960b, 1622b
Pour voir le vous disons.                 BC: 1373b
Pour voir le vous plevi.                  BC: 2158b

They are not always quite as sure of themselves, however:

Plus furent de cent mi]., par le mien esclent.  Sb: 145
Par le mien esclent, des le tans Moysés.      Sb: 784
Et d'or fin esmeré sont fet, mien esclent.    Sb: 986
Que mus n'en set le conte, par le mien esclent. Sb: 1481
Par le mien esclent prise fust la cité.        Sb: 2218
K'eschaper ne puissent, par le mien esclent.   Sb: 1137
Tel gent en sont saisi, par le mien esclent.   Sb: 1308
Ja fust mien esclent Gerars a mort livrés.     Sb: 1908
Ne n'a talent dou rendre, par le mien esclent. Sb: 2229
S'il ne fust, noiies fusse, par le mien esclent. Sb: 3163

Frere, ce a dit Guis, ainsi com je le croi.    Bc: 234
Pres furent de dis mil, ainsi com je l'entent. Bc: 272

Des meillors de la vile, ainsi com je l'entent. Bc: 1338
Poi sont plus de deus cens, ainsi com je l'entent. Bc: 2222

Bueves et si enfant, si com moi est avis.      Bc: 507

Such hemistichs can be interpolated at almost any point in the story to fill a verse which contains factual material, but they also serve to reinforce the feeling that the medieval man undoubtedly had that what the jongleur was saying was true, and that if he were not certain of the accuracy of what he was telling, he would inform his audience of this. The tone of a chanson de geste is one of complete fervor and absolute sincerity.

The poets of both works point out heroes or groups of characters in the course of the narrative.

Es Hunaut de Bretaigne poingnant de randonnee.  Bc: 462
Es vos un chevalier brochant a esperon.         Bb: 125
Es vos au chief del pont catorze Nubiant.       Bb: 196
Es prez desoz Nerbone es vos paien logiez.      Bb: 348
Es vos nostre Franpois vers les paiens alez.    Bb: 824
Es vos nostre Franpois enz el palés armez.      Bb: 922
Es vos devant Buevon les François retournez.    Bb: 1069
These epideictic phrases are extremely useful to the poets, as they provide fillers for hemistichs which would otherwise be lacking from
one to six syllables: es (one syllable); es vos (2); estes vos, es les vos and a tant es (3); a tant es vos (4); a itant estes vos (6). At the same time as they solve a technical problem of versification, they inject an element of excitement into the story by their exclamatory character. Some of them are combined with other words to constitute formulas: es vos nostre Francois (2 examples in SB), es vous par la bataille (4 in BC), es vous un Sarrazin (3 in BC), a tant es un mesage (3 in SB), a tant es vous pongnant (2 in BC), a tant es vous plus a proper name (5 in SB, 3 in BC), and a tant es plus a proper name (2 in BC). Of these formulas 14 are in BC, 10 in SB.

Further evidence that the chansons de geste were presented before an audience is provided by the formula which opens La veissiez... and goes on to enumerate what the listener would have seen had he been present at the event which is being described. The objects that would have been seen are usually prefaced by the adjectives tant (in SB) or maint (in BC).

Ce jor i veissiez tant lance froisier,  
Et noz gentis Franjois sor Sarrazins aidier,  
Ces chës et ces viaires ledir et depecier.  

SB: 217-19

La veissiez de lances si tres grant froissement  
Et d'esperes sor hiaumes si tres grant chaplement  
Que sor terre en gisent maint Sarrazin sanglent.  

BC: 265-67

La veissiez moult tost mainte targe embraie,  
Maint escu et maint hiaume ou li ors reflambie  
Et maint paien qui ot d'assaillir grant envie.  

BC: 1518-20

Maint arc, mainte arbaleste i veissiez tendu,  
Maint escu, mainte targe et maint dar esmolu,  
Mainte pierre geter et maint cailleu cornu.  

BC: 1537-39

La veissiez tendu maint pavullon, maint tre
Et mainte riche tente a maint pormel doré.  

A l'assambler i ot et grant noise et grans cris,  
La veissiez de lances moult tres grant froisses  
Et maint escu percier blanc et vermeil et bis.  

BC: 2065-66

Par l'estour veissiés mainte anste en tronçons mise  
Et maint païen gisant sanglent sous la chemise.  

BC: 2802-04

Veissiez par les chans maint cheval estraier,  
Lor resnes trañant contreval le gravier,  
Maint escu, mainte targe gesir deseur l'erbier. 

BC: 2823-24

A l'assambler i ot reversé maint penel  
Et maint foie percié et coupé maint boel;  
Qui brisié ot sa lance le bran traist dou forrel.  
La veissiez moult tost commencier tel maiel  
Dont de mainte armeure rompient li clavel  
Et parmi les chans furent espadu maint cervel.  

BC: 2866-68

Par les chans veissiés des lances mainte astele,  
Maint cheval estraier corant a vuide sele,  
De quoi li seignor gisent sanglent par la vaucele;  
Grant noise et grant huee ot parmi la praele.  

BC: 3732-37

BC: 3743-46

The series of objects (usually pieces of armor) which are enumerated in these passages constitute a review in miniature of the actions of the battle. The La veissiez . . . formula thus presents a panorama of the fighting and allows the jongleur to devote his full talents to the single combat scenes within the larger battle.

Enumerations with tant and maint often occur without the epideictic expression La veissiez . . . , and even though in this form they are not necessarily evidence of oral presentation, they will be listed here for the sake of convenience.

Einz en ert tant escu, tante lance froee;  
Tant païen gité mort, envers, gole baee!  

SB: 39-40

K'adés les guerroièrent sans pitié, sans manaie;  
Souvent les enchaucièrent par bos, par mainte haie,  
S'en orent sor les cors maint coup et mainte plaie.  

BC: 48-50

Ains en seront percié maint escu a lion
Et mainte pesant targe et percié maint blazon
Et en avra on taint maint vermeil siglaton,
S'en erent derrompu maint hauberc fremillon,
Mainte entraille coupee, maint foie et maint pomon.

Hui nous avez fausse mainte broingne doubliere,
Maint vaillant Sarrazin geté mort en l'ourdiere
De vo trechant espee, cui la passions fiere,
De nostre meillor gent avez fait mainte biere.

Maint cembel i ot fait et mainte retornee,
Mainte baniere i ot au vent desvolepee
Et mainte riche ensaigne en son lance levee.

Maint tre i ot tendu et mainte tente mise,
Mais ainois que il l'aiem retene ne prise
Sera sor mainte tente mainte fois nois remise.

Ains en iert mains paimens sanglens sous sa chemise
Et mains haubers perciés desor pelice grise.

Que par terre en verrés maint Sarrazin gisant,
S'en ierent derrompu maint hauberc jaserant,
Mainte targe percié et maint pegnon sanglant.

Mains des nos nous i ont navré et mal bailli,
Et maint en ont geté a la terre estourdi
Qui mais ne reverront ne parent ne ani,
Maint hauberc nous ont hui rompu et dessarti.

Ains i iert maint broigne percie et derrompue,
Mains hiaumes descercles, mainte targe fendue.

Ains seroient coupé maint bras, maint poing, maint pis.

Mainte fenestre i fu et mains huis encharchies,
Maint escu, mainte targe embracer veissies,
Maint martel et maint pic de fer bien afaiteis;
A l'aprochir des murs i fu mains dans lancies,
Mainte saiete traite, mains quarriaux descochies.

Par la porte s'en fuient maintre communament,
Maint en i laissent mort, maint navré, maint sanglent.

Car par toi i a mort mainte bele jouvente;
Parmi Barbastre en gisent maint a chiere dolente.

Par lor prouece furent puis maint escu percié
Et maint elme embarré, maint hauberc desmaillié,
Maint Sarrazin navré, maint mort et maint blecié.
Maint païen i sont mort et maint s'en sont fu.

Maint Sarrazin i ot a ce pointre abatu,
Mainte targe i ot frainte et percé maint escu,
Maint hauberc desmaîlé, maint clavain derrompu,
Maint ouvert Sarrazin parmi le cors feru.

Pamant l'ost des païens font grant noise et grant hu,
"Mahommet, font il, sire, bien nous est avenu
Puisque Nerbonnois sont duss'a no gent vem."

Tost furent vers no gent li plusour acoru;
La ot le jour maint coup donné et receu,
As brans d'acier i ot maint cervel espandu
Aval la praérie.

As brans d'acier i ot mainte brongne rompue,
Maint hiaume descerclé, mainte targe fendue
Et maint païen geté sanglent sor l'erbe drue.

A l'assamblée i ot grant noise et grant huee,
La ot maint escu fraint, mainte targe troée
Et mainte grosse lance par pieces tronquée,
Maint cheval estrailer corant parmi la preu,
De quoi li seignor gisent sanglent gueule baee.

Mais ains verront des lor Sarrazin mainte biere
Et verront despaner mainte brongne doublée,
Maint bouel trayner parmi la sablonnière
Qu'il aient de Barbastre prise la tour première.

Mains Sarrazins en fu puis mors et detrenchéis
Et mains haubers rompu, mains hiaumes depeciés;
En celui jour même fu il si ressalés
Que mains païens en fu laidement domagiés.

Alinçois k'a l'amustant soit la citez rendue,
Y ara mainte brongne percée et derompue,
Maint hiaume depecié, mainte targe fendue,
Maint coup feru de lance et d'espee esmolue
Et maint païen geté sanglent sor l'erbe drue.

Mainte ensaigne i choisiront au vent desvolegee,
Maint hiaume, maint escu, mainte targe doree.

Alinçois en sera morte mainte bele jouvante
Et mains escus percies, mainte brongne sanglente
Que je ne moustre en France en cest an mainte tente;
Mainte dame i cuit faire de cuer triste et dolente.

Mains Turs, mains Sarrazins la bele convoia.
Mains en noia le jour dedens cele riviere
Et mains en gist sanglens parmi la sablonniere. 

Mais de lor gent i a maint mort, maint afole.

Le prendent un conseil dont mains païens versés
Fu puis et mains haubers rompus et depanés
Et mains escus percisés, mains hiaumes descerclés.

Que, par icel Seignor cui baptesme tenons,
De lances et d'espees ainçois tant i ferrons
Que vuis en remanra mains destriers arragons
Et en sera percisés mains foies, mains pommons,
Coupés et detrenchiez mains escus a lyons
Que la bele pucale o nous n'en aportons.

Maint escu i ot froot et mainte targe bise
Et mains cors de vassal sanglent souz sa chemise.

Maint ruiste coup i ot departi et done
Si que par terre en jurent maint mort, maint afole.

Dedens le pas se sont li plusor enbatu,
Maint en y a noiié et maint s'en sont issu,
Moult par i ot grant noise et grant cri et grant fu,
La endroit ot maint coup donné et maint rendu.

Many of these passages begin with Ains (ainz) or Ainçois, and express the idea that before the desired object of the battle is won, many martial feats will have to be accomplished. It will be noted that only two of the enumerative passages are from SB. Adenet le Roi has used the device to excess, and this is one of the main reasons, in my opinion, why his story is so lifeless. In almost every battle scene there is one (or several) of these banal lists of shattered helmets, broken shields and wounded pagans. One comes to expect them, but they add nothing to the narrative. This feature of Adenet's style will be commented on again below. 

\[15p. 193\]
Of the expressions treated in this chapter, 45 from SB and 60 from BC were repeated at least once within the same poem in substantially the same form and can therefore be considered to be formulas.
CHAPTER III

EPITHETS

In this chapter will be treated those nouns in apposition, adjectives and adjectival phrases and clauses which, occurring repeatedly with certain nouns, are usually called epithets. A further effort to define the epithet in the *chansons de geste* will be made at the end of the chapter when the relationship between noun and modifier is seen more clearly, that is after the examples found in the two poems have been seen in their entirety.

Epithets will be grouped according to the nouns with which they are found, even though it sometimes occurs that an epithet modifies nouns of different classes (for example *auferrant prisié,* SB: 2146b, and *Hunaus le proisiés,* BC: 3315b). When this latter phenomenon occurs it will be noted. The reason for such a classification of epithets is that with it one can see just what epithets the poet had at his disposal for each different class of nouns.

The order of discussion will be: proper and common nouns denoting persons, proper and common nouns of place, parts of the body, horses, armor and articles of dress, buildings, and finally natural objects.
Proper and Common Nouns Denoting Persons

The most characteristic use of the epithet in Old French epic poetry is to ornament the names of heroes. It is only natural, then, that in a genre which is dominated by the ideals of feudal warfare, a large number of epithets should be devoted to the aggressive qualities of the warrior.

At times knights are described simply as "warlike."

A tant es vos Guillaume d'ornege le guerrier.  
Libanor le guerrier.  
Fors seulement Guillaume au cort nes le guerrier.  
Guiclin le guerrier.  
Guillaume le guerrier.  
Aymiri le guerrier.  
Et Hunaut le guerrier.

The word ber, used as an adjective, denotes skill and courage in battle.

Ice dites Girart del Conmarchis le ber.  
Que fetes, Hunaut ber?  
Et Navari le ber.

The knight is sometimes called "hardened to war."

Con vassaus adurez.  
Le vassal adure.  
Com vassal adure.  
Guillaume l'adure.  
Com vassaus adurez.  
Et Joffroi l'adure.

In SB he is termed hardi, and in BC this adjective is found in conjunction with the substantive combatant (or combatere).

Li chevalier hardi.  
Le hardi combatant.  
Le hardis combatans.  
Et hardis combatere.
Likewise **fier** is found with a proper noun or with the noun **vaseage**, but neither of these uses is present in **BC**.

- Li fiz Buevon le fier.  
- Li cortois et le fier.  
- Avez vos pris Girart del Conmarchis le fier?  
- Ne fust li dus Girart del Conmarchis le fier.  
- O le fier vaseage.

The notion of the knight as a good vassal is frequently expressed in both works, but especially in **BC**.

- Con vasaus esprovez.  
- Et vassaus esprouvés.  
- Con vasaus adurez.  
- Le vasaal aduré.  
- Com vasaal aduré.  
- Com vassaus adurés.

- Comme vassaus prisiés.

- Com vassaus esleüs.  
- Le vассal esleû.  
- Vassaus preus et eslis.

- Le vassal esmeré.  
- Pour vassal esmeré.

- Con vassaus preus et fier.  
- Com vassaus sans faintise.

The sum of all the knightly virtues is proœce:

- Qui proœce a duree.  
- A cui proœce agree.  
- Ou proœce s'alie.  
- Qui proœce govere.  
- Et de haute proœce.  
- De tres haute proœce.  
- Qui proœce et entiere.

- Et li preus Clarions.  
- Li preus de Conmarchis.  
- Gerart le preu son frere.

The adjective **preu** is sometimes combined with others to form a multiple epithet.
Li preuz et li senez.  
Le preu et le sené.  
Qui preus est et senés.  

Con son preu et vaillant.  
Qui est preuz et hardiz.  
Qui preuz est et hardiz.  
A preu et a hardi.  
Et Renaus, comme preus et hardis, l'a loé.  
Qui preus fu et hardis.  

A highly laudatory compliment for a knight is that he is feared by
his enemies.

Qui tant est redoutez.  
Qui si est redoutez.  
Qui tant par est doutez.  

The last of these phrases, strangely, is applied to the sea.

It is to be noted that in all of these examples of adjectival
expressions of bravery or prowess applied to various knights, only
three are allotted to orthodox Saracens: Libanor in SB: 1804 and BC:
708, and the amirant in BC: 2858. In all other cases these most
desirable of qualities are found in French knights or in Saracens
who have converted or at least given signs of coming over to Chris-
tianity. The Christian warriors of the chansons de geste do not see
their enemy as worthy of praise, and even when they are defeated, it
is by "unfortunate cowards" as in BC: 1654b. Libanor is an exception
to this rule, but one feels that he is presented in a favorable light
only so that more glory might accrue to Girart when he eventually
defeats him in single combat. Likewise Guielin and the amirant are
together called vassaus preus et fier, but a few verses later Gerars
steals the Saracen leader's horse (BC: 2875-76). The contrast is
black and white -- only Christianity makes a man brave or good.

Let us now pass from the qualities which are related to the conduct of the knight in battle to those which are not exclusively connected with war. In this category may be included the second member of the double epithet which has been treated above, sensé, since wisdom is valuable in any undertaking and not specifically limited to the battlefield.

Hermenjart la sensée.  
Ne Guibert le senex.  
Guielin li senex.  
Dux Bueves li senés.  
Ermengart la sensée.

There is another, longer expression for this same idea:

Ou il n'ot k'ensaignier.  
En cui n'ot k'ensaignier.  
K'en lui n'a k'ensaignier.

Sensée is applied to Hermenjart and En cui n'ot k'ensaignier is said of Malatrie. Thus although both these attributions of wisdom are made to men, the virtue is not a purely masculine one in the two poems.

Sachans, another word indicating acuteness of judgment, is not found in SB.

Clarbons li sachans.  
Sachant par vérité.  
Dist Gerars li sachans.  
Navari le sachant.

Among the more strictly courtly virtues are frankness, honesty and courtoisie.

1P. 53.
Dame Hermenjart la franche. 
Et Navaris li frans.  
Affler li corteis.  
Clarion li corteis.  
Malaquin li corteis.  
Li corteis et li fier. 
Franc chevalier oneste.  

SB: 69a  
BC: 1955b  
SB: 710a  
SB: 883a  
SB: 2607a  
SB: 2609a  
SB: 2062b, 2069b 

A knight’s renown is often as important as any intrinsic qualities. 

Qui sont de moult haut pris. 
Le chevalier membre.  
Et Hunaus le proisies. 
Et Geufroi l'alose. 
Et Hunaust l'alose. 
Ne Huon l'alose. 
Le preu et l'alose. 
Qui tant est aloses. 
Qui moult est aloses.  

BC: 504b, 2270b  
BC: 1663b  
BC: 3315b  
SB: 2399b  
SB: 2446b, 2522b  
BC: 1662b  
BC: 2061b  
BC: 2547b  
BC: 3213b 

Applied to men and women we find examples in BC of the adjective vaillant, meaning "of value" or "brave." 

Guillaume li vaillans.  
La pucele vaillant. 
S'amie la vaillans. 

BC: 1963b  
BC: 2447b  
BC: 2455b 

Gente, "of noble birth," is used exclusively of Malatrie, who is later to become the bride of Girart at the end of SB. 

Malatrie la gente. 
Malatrie la gente. 

SB: 1992a  
BC: 715a, 2231b, 2308a, 2932a, 3134b, 3166a, 3649a, 3656a, 3681a 

In personal epithets an adjectival clause is sometimes found instead of a simple adjective when there is need of filling a whole hemistich. 

Qui n'ot pensee avere. 

BC: 97b, 3085b
Clarions, en cui n'ot mule pensee amere.  

Et ses enfans en cui n'a pensee laniere.  
Par semblant n'avoir pas la pensee laniere.  
Et Joffrois en cui n'ot pas pensee laniere.  
Cis consaus ne vint pas de pensee laniere.  

Je croi bien k'envers nous n'ait pensee renarde.  

Three of these epithets, BC: 1452, 3299 and 2388, are not contained entirely in the second hemistich. This type of epithet which crosses over the caesura is found only in BC. The poet of SB is more attentive to the needs of the rhythm than Adenet and would not join the two hemistichs in this manner.  

At times adjectival phrases are used with nouns in apposition.  

Con hom de grant vertu.  
Com gent de grant vertu.  
Com hom bien ensaignies.  
Com gent de fiere guise.  

These expressions too take up an entire hemistich, although their

---

2There is a large set of relative adjectival clauses, found for the most part after verse 2696 of SB, which furnishes an excellent example of the rigidity of the formulaic epithets in SB. These clauses describe the power of God or, with a change of one word, the power of the king of France.

<table>
<thead>
<tr>
<th>Louis</th>
<th>Qui France a a garder.</th>
<th>SB: 3132, 3229, 3608, 3644, 3655, 3824</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>Qui France a a bailler.</td>
<td>SB: 3595, 4481</td>
</tr>
<tr>
<td></td>
<td>Qui France a en baillie.</td>
<td>SB: 3916, 5168, 5637</td>
</tr>
<tr>
<td></td>
<td>Qui tot a a garder.</td>
<td>SB: 3681</td>
</tr>
<tr>
<td></td>
<td>Qui tot a a baillier.</td>
<td>SB: 2098, 4018, 4274</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BC: 1781, 3444</td>
</tr>
<tr>
<td>Jesus</td>
<td>Qui tot a a baillie.</td>
<td>SB: 3295, 3329, 3339</td>
</tr>
<tr>
<td>Deus</td>
<td>Qui tout a a jugier.</td>
<td>SB: 1891, 3589</td>
</tr>
<tr>
<td>Mahom</td>
<td></td>
<td>BC: 345</td>
</tr>
<tr>
<td></td>
<td>Qui tout a a sauver.</td>
<td>SB: 3121, 3259</td>
</tr>
<tr>
<td></td>
<td></td>
<td>BC: 1444</td>
</tr>
</tbody>
</table>
semantic function is essentially no more than that of a simple adjective. In meaning there is little difference between the simple *bon* and the compound *con hom de grant vertu*.

Often the epithet consists of a noun in apposition followed or preceded by a simple adjective.

| Seignor, frans chevaliers. | SB: 980a, 1023a, 1058a |
| Li chevalier loial. | SB: 1057b, 1061b |
| Li chevalier hardi. | SB: 1806b |
| Franc chevalier loé. | SB: 2439b |
| Vo droiturier seignor. | SB: 868b |
| La dame droituriere. | BC: 407b |

This construction too performs essentially the same function as the simple adjectival epithet as far as the meaning goes.

The French knights and ladies are described physically as well as morally by epithets. Young men are quick of movement.

| Cil legier bacheler. | SB: 59b, 155a |
| Fouquere le legier. | SB: 212b |

| Et Jeufroi li adroiz. | SB: 884a |

The older heroes are distinguished by their beards.

| Ne Garin d’Anseüne, qui a le poil mellé. | SB: 709 |
| Et Richart li floriz. | SB: 314b |
| Et l’amustant de Cordres a la barbe florie. | SB: 1270 |

| Et Huon le Mansel qui a la barbe grise. | BC: 983 |
| Gautiers li Toulousans qui ot la barbe grise. | BC: 3795 |

| Ki veïst Aymeri a la barbe chemue. | BC: 1579 |
| Gautiers li Toulousans a la barbe chemue. | BC: 3937 |

No one of these physical epithets is applied to one person to the exclusion of others. The only one that is the sole possession of one man in these poems is the famous *au cort nes* of Guillaume:

| Et Guillaume au cort nes. | SB: 708b, 1980b |
| A Guillaume au cort nes. | SB: 1193b |
Guillaumes au cort nes.  

This epithet had the form al curb nes, "with the hooked nose," earlier in the tradition, as is shown by the fact that the scribe of the Chanson de Guillaume employs curb 38 times and curt only twice. Later in the twelfth century curt became the preferred form, and in the Charroi de Mmes a poet, ignorant of the original curb, even tells how William had a piece of his nose cut off by the giant Corsolt in a battle before the walls of Rome and became Guillaume au cort nes.\(^3\)

There is one epithet of physical description which is applied indiscriminately to men and women in SB.

Malatrie la bele qui a clere façon.  
Et Navari le conte a la clere façon.  
La pucele se drece a la clere façon.  
M'amie te donrai a la clere façon.  
Et Sauvari le conte a la clere façon.  

Another form of this same idea is found only in connection with women.

La pucele se drece o le viaire cler.  
La pucele descent o le viaire cler.  
Et verrons Malatrie la bele au cler viaire.  

Et niés dame Hermengart la contesse au vis cler.  
Et encontre sa fille Malatrie au vis cler.  
Il demanda sa fille, Malatrie au vis cler.  
Dieus, si grant duel demaine Raimondine au cler vis!  
Mainte bele pucele i ara a cler vis.  

Of these 13 epithets which refer to the face, only three are from BC.

The body too is used in epithets, usually referring to women but in one case to a man.

Ne Helisent m'amie, vo mere o le cors gent.  
A tant es Ermengart, la contesse au cors gent.

---

Sist l'amustans de Cordres les sa fille au cors gent. BC: 2201
Lors a mande sa fille au gent cors esmeré. BC: 2931
Cuit je bien reveoir Malatrie au cors gent. BC: 3116

Puis vint a la pucele au gent cors avenant. BC: 2421
Si verrons Malatrie au gent cors avenant. BC: 3393

Malatrie ma fille, o le cors avenant. SB: 1495
La s'assis Malatrie, la bele au cors molé. SB: 1517

Par delez la pucele, qui a le cors legier. SB: 2600
Malatrie les garde, la belle au cors legier. SB: 2624

Se Dieus sauve Aymerl, mon pere au cors poissant. BC: 678
Les les dames s'assieent as gens cors afaiteiés. BC: 3664

Again there seems to be no conscious effort on the part of either poet to associate any one epithet with one person.

Malatrie is often called la bele, and this may be an epithet which the poet habitually associates with her.

Malatrie la bele. SB: 440a, 1599a, 1801a
Malatrie la bele. BC: 2413a, 3246a, 3428a, 3802a

La bele Malatrie. SB: 1538b, 1633a, 1677b, 1688b
La bele Malatrie. BC: 2165b, 2712b, 3603a

Que Malatrie vient, la bele, l'eschevie. SB: 1685

To these add SB: 1517 and 2624 and BC: 3578 where bele is combined with another epithet. In the section of SB which follows verse 2696 there are ten more occurrences of this formula and all but one refer to Malatrie. An alternate epithet in the form of a relative clause is found in BC:

Malatrie la gente, ou tant ot de biauté. BC: 2932

4 The last of these is found above, p. 58. The others are above on this page.

5 SB: 2821, 3105, 3247, 3656, 4723, 4795, 4836, 5020, 7160, 7326.
Que ne conquérons cels ou ot tant de béauté.  \[\text{BC: 3502}\]

This formula is not, however, unknown to the poet of SB as it occurs later in his work.\(^6\)

There is only one simple adjectival epithet found with the name of God.

Damedieu reclama, le pere droiturier.  \[\text{SB: 619}\]

Biais fleus, secérés moi, pour Dieu le droiturier.  \[\text{BC: 390}\]

This word is also used, in one case, to refer to the Virgin.

La dame droituriere.  \[\text{BC: 407}\]

Other epithets which accompany the name of God are in the form of an adjective plus complementary phrase,

Bois plains d'umilité.  \[\text{BC: 844b, 1659b}\]

or of a noun in apposition plus complementary phrase,

Le roi de majesté.  \[\text{SB: 717b, 1379b, 1935b, 2366b, 2585b}\]

Le roi de majesté.  \[\text{BC: 1684b}\]

or of an adjectival relative clause,

Qui de la seinte Virge nasqui en Biauliant. \[\text{SB: 171}\]

Celui qui de la Virge en Bethlehem nasqui. \[\text{BC: 2685}\]

Qui de la seinte Virge nasqui en Biauliant. \[\text{BC: 3707}\]

Qui me fètes né. \[\text{SB: 573b, 592b}\]

Qui penez fu en croiz. \[\text{SB: 893b}\]

Qui en croiz fu penez. \[\text{SB: 931b, 1093b, 1357b, 1362b}\]

Qui en croiz fu penés. \[\text{BC: 1086b, 1889b}\]

Qui se lessa paner! \[\text{SB: 1594b}\]

Qui en croiz fu dreciès. \[\text{BC: 1194b}\]

Puis que Dieus fu en croiz mis pour les mescreans. \[\text{BC: 1947}\]

\(^6\)SB: 3436, 3956, 3984, 4416, 4704, 5260, 7000.

\(^7\)This is not an epithet but is analogous to some of the epithets quoted here, and so I have included it in this list.
Qui fist parler l'image.  
SB: 1122b, 1124b

Pour Dieu qui ne menti.  
Qui onques ne menti.  
BC: 1015b, 1469b, 1826b, 2684b

Par Dieu qui tout forma.  
Qui le mont estora.  
Qui tout le mont forma.  
BC: 1111b, 3242b, 3640b, 3412b

Of these 17 are from SB, 19 from BC.

Up to this point only those epithets have been considered which have a favorable denotation. The subjects themselves have been, for the most part, French knights and ladies. One might say that in the chansons de geste, except for an occasional traitor or convert, the division between friend and enemy is clear-cut. Epithets are distributed accordingly, and depreciatory and insulting terms are generally saved for the Saracen adversary.

Here are some of the epithets of insult from the two poems.

With felon:

Des felons Sarrazins, qui Dieus doint pute estraine.  
SB: 99

Des felons Sarrazins, qui Dieus doint male estraine.  
BC: 151b

Li Sarrazin felon.  
SB: 250b

Desoz paiens felons.  
SB: 427b

Les felons maleoiz.  
SB: 525b

Nul felon losengier.  
Li felon losangier.  
SB: 910b, 2124b, 2284b

Devant meint Turc felon.  
SB: 1603b

Li felon traitor.  
SB: 1632b

Li felon renoié.  
SB: 2093b

Si felon dosnoiier.  
BC: 360b
Cuivert:

As cuiverz rencoiez.  
SB: 372b

Ces cuivers rencoiés.  
BC: 1192b

Les cuvers rencoiés.  
BC: 1980b

Les cuiverz maleoiz.  
SB: 502b

De cuiverz maleiz.  
SB: 1243b

Li cuivert maleñ.  
BC: 1294b, 1305b

Li cuivert mescreant.  
SB: 989b

Li cuivert mescreant.  
BC: 1033b

Li cuivert mescreñ.  
BC: 1215b, 1540b, 3914b

Des cuvers mescreñs.  
BC: 1918b

Maint cuvert mescreñ.  
BC: 2006b

Li cuivert desfaé.  
BC: 1201b, 1654b, 3857b

Les cuvers desfaés.  
BC: 1867b

Li cuivert souduiant.  
BC: 1154b

Les cuvers souduians.  
BC: 1949b

Fel cuivert parjurez.  
BC: 1354b

Lui cuivert pautonnier.  
BC: 1836b

Traîtor:

Sarrazin traîtor.  
SB: 338b

De traîtor puant.  
SB: 965b

Con traîtres provez.  
SB: 1356b

Et traîtres clamés.  
BC: 1180a

Gloton:

Li gloton souduiant.  
SB: 1468b, 1508b, 1616b

Fel gloton losengier.  
SB: 2240b, 2285b

Dui gloton losengier.  
SB: 2242b

Les glotons losangiers.  
SB: 2693b

Li glouton losengier.  
BC: 399b

Li glouton pautonnier.  
BC: 347b

Pautonnier:

Lui cuivert pautonnier.  
SB: 1836b

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8 Add to these the examples above under felon, p. 61.
Lecheor pautonnler.
Li glouton pautonnier.
Cele gens pautonnier.

Losengier:

Deus garçons losengier.
Nul felon losengier.
Li felon losengier.
Sarrazin losengier.
Fel gloton losengier.
Dui gloton losengier.
Les glotons losangiers.
Li glouton losengier.

These terms of opprobrium, all referring to the enemy (except in the laisse which tells of the argument between Girart and Buevon after the former returned to Barbastre without Malatrie, and which includes verses SB: 2240, 2285 and 2300 cited in the above list) appear to be varied, and it is, I believe, of interest here to try to determine what differences there are among them.

Culvert, felon and traitor present no semantic problem for the modern reader since they have the same meaning as the contemporary French words couard, felon and traitre.

Gloton (nominative case gloz) is from the Latin gluttōnem. In the Middle Ages this word had the meaning of the modern English "glutton," but in these poems it carries the more general sense of "miserable, despised person," which is widely attested, in the Roland for example.9

Losengier is related to the Old Provençal word lauzengier, which

designated, in the terminology of courtly love, a person who spies upon lovers and reveals their secrets to the jealous husband of the lady.\textsuperscript{10} The basic meaning of the word is "flatterer,\textsuperscript{11}" but in the phrases with which we are dealing neither "detractor" nor "flatterer" seem to fit. The word is always found in reference to the Saracens, whereas both of the meanings given above imply a certain degree of social proximity in the courtly milieu: one can neither flatter nor detract unless one is fairly close to the person who is informed or cajoled. The word seems to have become less specialized in the context with which we are concerned, that is in epic poetry, although none of the Old French dictionaries register this extension of sense. The only reference that I was able to find is in Emil Levy's Provenzalisches Supplement-Wörterbuch where these verses of the fragmentary Provençal epic \textit{Aigar et Maurin} are cited:

\begin{quote}
Somment li graile e mesclent li caplers,
No'l poc sufrir coars ni lauzengers.
\end{quote}

Levy remarks: "Der Sinn verlangt etwas wie 'Schwäling.' Aber kann l. die Bedeutung haben?\textsuperscript{12}" Apparently Levy had found no other instances in Provençal of this meaning, but it is obvious that it would accord very well with the other words in our list from \textit{SB} and \textit{BC} as a general term of opprobrium having nothing to do with the

\textsuperscript{10} As, for example, in Bernard de Ventadour, Carl Appel, ed., \textit{Bernhard von Ventadorn, seine Lieder} (Halle: Max Niemeyer Verlag, 1915), 31: 35 and 37: 42.


"flattery" of courtly life. The word is employed as an adjective in all the cases we have cited, so that we may adopt the meaning "cowardly" here.

Pautonnier, from Old Low German *palta, "rag,"¹³ simply has the meaning "boy, valet" in the twelfth century, but later takes on the more pejorative connotations which we see in SB and BC.¹⁴ Godefroy gives the adjectival meaning "dur, méchant, insolent, drôle, lâche."¹⁵

Thus it appears that none of these terms of opprobrium is very specific. Cuivert and losengier entail cowardice on the part of the people to whom they are applied; traitor and felon imply some betrayal of trust; gloton and pautonnier are simply general terms meaning "worthless creature" or something of the sort. But Saracens are called traitor and felon when there is no particular question of betrayal (one can scarcely call a sworn enemy of the Christian faith, who has never been baptized, a traitor to it) and cuivert and losengier even when they are acting bravely (as in SB: 2124 where they are called felon losangier just before one of them, Corsout de Tabarie, challenges Girart to single combat), so one must conclude that all of these words used to refer insultingly to the pagan forces have

¹³Von Wartburg, Französisches . . . , XVI, 616.


been lumped together into one vague category and that none of them has an exact meaning. This is perhaps no more than should be expected, for epithets are, after all, clichés, and the constant use of such fixed phrases as we have here cannot but weaken the denotative value of the individual words, especially where, as in this case, there exist several words each of which (except for the rime) can be substituted for any of the others.

There is a set of locutions and circumlocutions with which the poets of SB and BC vary their references to the French and their enemies. Instead of merely referring to them as Saracens or Christians, they make abundant use of the nouns gent and geste combined with adjectives which either designate the nationality or are sufficiently pejorative as to leave no doubt to whom they apply. Those indicating mainly nationality are:

**Geste:**

De la geste Aymari.  
De la geste Aymeri.  
A la geste Aymeri.  
De la geste Mahon.  
Vers la geste Pepin.  
De la geste grifaine.  
De la geste Noiron.  
De la geste pullente.  
Moult sont de franche geste.

**Gent sarrazine:**

De sarrazine gent.  
De la gent sarrazine.  
Por la gent sarrazine.  
Vez la gent sarrazine.  
Qui sor gent sarrazine.

16 See also BC: 583b, 3136b, gent pullente.
K'a la gent sarrazine.

Contre gent sarrazine.

La gent sarrazinoise.

Sor la gent sarrazine.

De la gent sarrazine.

Cele gens sarrazine.

Car la gent sarrazine.

Cele gent sarrazine.

Quant la gens sarrazine.

A la gent sarrazine.

Car a gent sarrazine.

Qu'il sor gent sarrazine.

Vers la gent sarrazine.

Gent paienne (paiennie):

Cele paiene gent.

Entre paienne gent.

Cele gent paiennie.

Cele gent paiennie.

Mais de gent paiennie.

Vez ci gent paiennie.

Entre la gent paienne.

Et sor la gent paienne.

Gent paienne acorue.

Gent plus name of ancestor or god:

O la gent Faraon.

De la gent Apolin.

De la gent Tervagant.

Gent crestone:

La gens crestone est . . .

Nostre gent crestone.

Gent francoise:

Nostre francoise gent.

D'aidier no gent francoise.

Et com la gens francoise.

Fu nostre gent francoise.
Gent de Nerbome:

Que la gent de Nerbonne.
De la gent de Nerbonne.

Gent Commarchise:

Et la gent Commarchise.
Cele gens Commarchise.

The alternate forms gent paienne and gent paiennie are to be explained in terms of the rime. Gent paiennie and paienne gent appear at the rime, but gent paienne is only found in the first hemistich position, as in SB: 822 and 827. This is probably because of the difficulty the jongleur would encounter composing a laisse in -enne (there are, in fact, none in either poem).

All the circumlocutions in this group occur more frequently in BC except the gent paienne type.

The terms of opprobrium fall into four principal groups.

Gent mescreant (mescreœe):

De la gent mescreant.
A la gent mescreant.
Sor la gent mescreant.

De la gent mescreœe.
Cele gent mescreœe.

Gent averse (aversiere):

A cele gent averse.
Sor cele gent averse.

Cele gent aversiere.

De la gent l'aversier.

Gent haie:

La pute gent haie.
Vint cele gent haie.
La gent de Dieu haie.
Gent desfais:

Ains est gent desfais.  
Cele gent desfais.  
Vers la gent desfais.  

In two of the cases from SB it is the Saracens themselves who use the pejorative terms to refer to their people. In one instance, it is true, the speaker, Malatrie, has already given ample evidence that she is in love with Girart and will eventually become a Christian, but the juxtaposition of the possessive noz and the unfavorable epithet is a strange one: La dedenz a noz tres a cele gent averse, SB: 2064. In the other case (SB: 161) the amirant of Spain tells his lieutenants to take vint mile de la gent mescreant and capture Aymeri. There is no logical reason for him to call his own men unbelievers since they all believe in God and the prophet. Both these curious uses of pejorative terms seem to be the result of a tendency on the part of oral poets to employ formulas in places where they are technically correct according to the needs of versification, but where they make no sense.\(^\text{17}\) The force of habit and the mechanism of formulaic composition lead the jongleur into an inappropriate combination.

There are other epithets found with gent which do not occur twice and therefore cannot be considered formulas. Among them are pute, convertie, desreee, malostrue, esperdue and mal aprise.\(^\text{18}\)


\(^{18}\) See SB: 531, 830, 881 and 1566, and BC: 403, 1640, 1743, 2048, 2109, 2838, 2970, 3472, 3897, 3908, 3930, 3931.
Although more formulaic epithets of this pejorative type occur in BC (17) than in SB (8), the non-formulaic occurrences in the former poem also outnumber those in the latter by a count of 12 to 4. Counting all epithets used with *gent*, both those denoting "pagan" or "Christian" and those which have a purely pejorative intent, 65 occur in BC (approximately 16 per 1000 verses) and 23 in SB (about 8 per 1000). Epithets of this type can be said, then, to occur twice as frequently in the later poem than in the earlier one.

Proper and Common Nouns of Place

Names of places are accompanied by adjectival epithets in much the same way as proper names of persons.

Names of countries:

Vers France la vaillant.  
D'Espagne la loee.  
En France la loee.

Names of cities:

De Cordres la garnie.  
Sarragouce la bale.  
De Toulouse la lees.

The common noun *cité*:

Sa grant cité louee.  
La grant cité loee.  
Ta bone cité large.  
La fort cité mirable.  
La fort cité entie.  
Cele cité entie.  
La fort cité entie.
These epithets, like the ones accompanying proper names of persons, do not seem to be fixed in such a way that a particular adjective is always used with the same noun. Garnie, vaillant and loee can be attached to the name of a city or merely to the word cite. Since cite only consists of two syllables the jongleur must insert another word, usually an adjective (bonne, fort, grant) before it in the verse to fill the necessary number of syllables.

Parts of the Body

Parts of the body are accompanied by epithets, and are used themselves in an attributive way with the preposition à to describe characters.

Chiere:

A la chiere hardie.  
SB: 689b, 1147b, 1259b  
BC: 622b, 1037b, 1838b, 2711b

A la hardie chiere.  
BC: 1786b

A la chiere membre.  
SB: 9b, 16b, 1567b, 1571b  
BC: 457b, 2110b

19 See above, pp. 51-61.

20 Cf. France la garnie, SB: 3911 and 4232; Espagne la garnie, SB: 5172; Leride la garnie, SB: 7116; Barbastre la lee, SB: 7212; Barbastre la large, SB: 5274; Nerbonne la large, SB: 5529; Sarragouze la large, SB: 6177 and 7331.
Cheveux:

Qui a les cheveux blons.  

Cuer:

Qui est le cuer mari.  
En ont les cuers mariés.  

Qui n'a pas cuer d'enfant.  

Mon fill au cuer sené.  
Gerart au cuer sené.  

Bueves au cuer hardi.  

Qui n'ot pas cuer lanier.  
Trop aroit cuer lanier.  

Le cuer triste et iré.  
De cuer triste et irée.  

S'en ai le cuer dolent.  
De cuer triste et dolente.  

There are other adjectives found with cuer, but they do not appear to be formulaic. Corage (in Old French synonymous with cuer) is accompanied by fier ("fierce"):  

Hearnaut au fier corage.  
0 le corage fier.  
Gerart au fier corage.  

The word cuer is not absent from SB, but it does not occur in connection with a formulaic epithet in the section before verse 2696.

Horses

Horses too have their epithets.

Cheval:

Le bon cheval corsier.

Destrier:

Au bon corant destrier.
De lor coranz destriers.
Seur un corant destrier.
Et sor corant destrier.
Le bon corant destrier.

Tant bon destrier corant.
Sor un destrier corant.
Sor les destriers corans.
Et si t sor un destrier corant comme levriere.
Son bon destrier corant.
Sor un destrier corant.
Lor bon destriers corans.

Ses bons destriers cremuz.
Li bon destrier cremi.
Sor les destriers cremus.
Sor un destrier cremi.

De l'auferrant destrier.
Un auferrant destrier.

Sor un destrier armez.
Sor son destrier armez.

Veés com ses destriers par est tres abrévés.

Desor le vair destrier.

Lors prist le bon destrier.

Del destrier arrabi.
Le destrier arrabi.

Ce destrier arragon.
Des destriers arragons.
Mains destriers arragons.

Del destrier de Surie.
Un destrier de Surie.

Le destrier de Castele.
Chascuns ot bon destrier, fort et ismel et sain.
Chascuns ot bon destrier, qui ne va mie lent.
Et sist sor un destrier qui vint de Cataloingne.

Auferent: 22

Son auferant gascon.
De l'auferant prisié. 23
Son auferant corsier.

Mule:

Et le mul sulfen.
Sor le mur afeutré.
Sor le mur sulfen.
Sor le mule corsiere.

Of these epithets for horses 23 are from SB, 20 from BC.

The epithets found with mentions of horses in the chansons de geste from the Roland to Buevon de Cormarchis have been studied by M. Jean Frappier in a paper read at the Colloque de Liège: "Les Destriers et leurs Epithètes." 24 He draws several conclusions from his research: (1) all the epithets are adjectives of praise and ornament contributing to the aura of idealization that one finds throughout the Old French epic; (2) they are part of the style of the oral epic; (3) the number of epithets grows as the dates of the works approach us, with the rime poems generally containing more than the Roland, the Guillaume or Gormont et Isembart. In regard to this last point, Frappier distinguishes three periods in

22 In addition to the examples given under destrier above, p. 73.

23 This adjective is also used in reference to men above, p. 55.

the evolution of the epithets for horses; the first is comprised of the three chansons mentioned above; the second includes Couronnement de Louis, Guillaume II (sometimes called the Chanson de Rainouard), Charroi de Nîmes, Moniage Guillaume I and II, Prise de Cordes et de Sable, Prise d'Orange and other epics of the early and middle twelfth century; the third period begins with Aliscans (usually dated around 1165) and goes on up to Buevon de Cormarchis, which is chronologically the last poem treated in the article. This last period would include Le Siège de Barbastre, although this poem does not figure in Frappier's findings. He does mention, however, several characteristics which are similar to those of the epithets on our list, such as the alternation of destrier auferattant and auferattant destrier, and of corant destrier and destrier corant according to the needs of rime. In general his findings are in accord with ours: there are 14 different terms in the epithets from SB, 12 in those from BC. This difference is not great enough to be conclusive, but it does bear out Frappier's hypothesis in that it shows that the relative frequency of formulas in the poems of the last period is at about the same level. Further remarks about the formulaic nature of these epithets will be made at the end of this chapter.

Armor and Articles of Dress

The knight's armor is habitually described or qualified with

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epithets. The following are the epithets of articles of dress
and armor worn by the knight in battle:

**Escu:**

```
En l'escu de son col.
Sor l'escu de son col.
Que l'escu de son col.

Les escuz d'azur bis.
Devant en l'escu bis.

Et les escuz dorez.
Sor les escus dorez.

Cest escu qu'est bendez.
Sor l'escu d'or bendés.

De sor l'escu vostiz.
Le for escu vosti.

Un escu de cartier.
En l'escu de cartier.
Sor l'escu de cartier.

Les escuz a lion.
Maint escu a lion.

Et un escu listé.
A son col son escu qui d'or estoit listez.

Et unescus listés.
Et mon escu listé.
Sor son escu listé.

Sor les escus bouclés.

Es escus vernissés.

En l'escu qui flambie.

Et mon escu pesant.

Ses fors escus voltis.
Lor fors escus voltis.
```

**Targe:**

```
Sor la targe florie.
```

SB: 269a, 1209a
SB: 2024a
SB: 2148a
SB: 321b
SB: 2193b
SB: 733b
SB: 1429b
SB: 754b
BC: 1899b
SB: 1315b
SB: 1318b
SB: 1848b
SB: 2018b
SB: 2273b, 2277b
SB: 2504b
BC: 191b, 3616b
SB: 748b
SB: 1916
BC: 1077b
BC: 2702a
BC: 2929b
BC: 1896b
BC: 2599b
BC: 2750b
BC: 2500a
BC: 2775b
BC: 3769b
SB: 1261b, 1276b, 1288b
Et mainte pesant targe.

Et hiaume et targe bonne.
Hiaumes ne targe bise.
Et mainte targe bise.

Sor la targe listee.

Mainte targe doree.

Hiaume:

Li verz hiaumes jumez.
Et les hiaumes a or.
L'iaume lacié el chief, qui est a or jumé.
Entor l'iaume jame.
A cel hiaume gemé.
Et deus hiaumes gemés.
Et li hiaumes gemés.
Ses vers hiaumes gemés.

Et est hiaume dorez.
Et li hiaumes dorez.
Corsolt feri sor l'iaume a la cercle doree.
Et de hiaume doré a pierres de vertu.

S'a veï l'iaume cler.

Et hiaumes de Pavie.

Et bon elme luisant.

Maint escu et maint hiaume ou li ors reflambe.

Amont deseur son hiaume qui a or fu brunis.
A vers hiaumes brunis.
Mon vert elme burni.
Onques ses hiaumes bruns.

Hauberc:

Son hauberc fremillon.
Un hauberc fremillon.
Le hauberc fremillon.
Maint hauberc fremillon.
Mains haubers fremillons.

Li blans haubers safrez.
Ces blans haubers safrez.
Un blanc hauberc safré.
Les blans haubers vestuz.
Un blanc hauberc doblier.
A son blanc hauberc trere.
Li blans haubers vestus.

L'auberc vestu el dos, qui fu menu ovré.
De soz l'auberc tresliz.
De l'auberc jazerant.
Maint hauberc jaserant.

Broingne:
Mainte broingne doubliere.
La forte broigne endossee.

Bliaut:
El bliaut de cartier.
Un bliaut de cartier.
Un bliaut d'Inde chier.

Pieces of weaponry include:

Hanste (wooden part of the lance):
En son poing tint la hanste dont li fers fu dorés.
Et a brandie l'anste dont li fers fu quarres.
De vostre anste aceree.

Espiel (spear):
D'un fort trenchant espié.
Tint l'espié noélié.
Un viel espiel i trueve, qui mal estoit fourbis.
Et un espiel qui ert trenchans et acerés.
El poing l'espié plané.
Et d'espiél esmolu.
Et a brandi l'espié au fer trenchant agu.
Escu ot et espiél a fer qui fu trenchans.
Puis saisi son espié dont li fers fu quarres.
De lor espiels burnis.
De deus espiels trenchans dont chacuns fu massis.

Branc:
Il a trete l'espee dont li branz fu letrez.
Si a trete l'espee dont li brans fu letrez.
Et tenise en mon pong un bran d'acier letrez.
Li quens tint en son poing le bran d'acier lettré.
Je les convoierai au bran d'acier lettré.

Meint bran d'acier forbi.
Au bran forbi d'acier.
Un bran forbi d'acier.
Del bran forbi d'acier.
Es poinz les branz forbiz.
Le bran forbi d'acier.
Et tint le bran forbi.

Ses branz ert mal fourbis.
Guillaumees tint le bran, qui estoit mal fourbis.
As branz fourbis se vont asprement accointier.

Si trest le bran d'acier.
Dou bran d'acier le cuide . . .
As branz d'acier i ot . . .
Ou poing le bran d'acier.
Ou en son poing le bran d'acier trenchant tout nu.

O les branz acerez.
A noz branz acerez.

Des bons branz acerins.
O les branz viennois.

Guillaume tint l'espee, dont li branz fu moluz.

Gainst chascun le bran cler.

Pendoit li riches branz.

Espee:

As espees tranchez.
Et espee trenchant.
Et a saisi l'espee qui fu bonne et tranchants.
Et d'espee trenchant.
As espees trenchans.

A la trenchant espee.
De vo trenchant espee.

A l'espee forbie.
A l'espee fourbi.
Mainte espee fourbi.
Mist la meun a l’espee, dont li pointz fu dorez.  
SB: 1933

A l’espee d’acier.  
SB: 2320b

Et espee acerée.  
BC: 473b

Ja sara se m’espee fu de maistre forgie.  
BC: 2740

To these we add a passage from BC in which Gerars describes his sword.

Pensons de l’exploitier, car moulant forment me tarde
Que sanc de Sarrazins parmi les chans esparde
A m’espee qui pas d’est petit cops n’escarde,
Donna le moi Guillaume, faite fu a Bobarde.
Nel puist temir haubers ne c‘uns poulés c‘on larde
Tant est de bonne forge.  (BC: 3538-43)

Trappings and accessories for riding into battle:

**Esperon:**

D’or sont li esperon.  
SB: 1604b

Des esperons d’or mier.  
SB: 2015b

Des esperons trenchans.  
BC: 212a

Des esperons a or.  
BC: 436a

Des trenchans esperons.  
BC: 2586b

**Sale:**

Qui ot sele dorée.  
SB: 1178b

O la sele orfresie.  
BC: 2173b

La sele ort de fin or.  
BC: 2392a

**Renge:**

Par la renges a or mier.  
SB: 1867b

Par la renges d’or fin.  
SB: 2195b

**Resne:**

Par la resne dorée.  
SB: 1170b

Par la resne d’or mier.  
SB: 2046b

Par la resne a or mier.  
BC: 2876b

Les resnes furent totes ovrees a or mier.  
SB: 2265

Par les resnes noez.  
SB: 1384b, 1445b, 1451b

Par la resne doubliere.  
BC: 411b
Confanon:

Le confanon de soie fit au vant baloier.  
Le confanon de soie fit au vant baloier.  
Le confanon de soie vi au vant deploier.  

Son vermeil confanon.  
Au vermeil confanon.  

A un gonfanon d'or.  
Gonfanon i et riche d'or qui fu flambois.  
Gonfanon i et riche a cinc clos d'or fermés.

Siglaton:

Maint vermeil siglaton.  
Son vermeil siglaton.

Ensigne:

L'ensaigne au dragon virent ou li ors reflambie.  
S'ensaigne flambolant.  
Et l'ensaigne luisant.

Of the epithets for armor, weapons, clothing and accessories for battle, 78 are from SB and 88 from BC.

Buildings

The following epithets accompany nouns connected with buildings of any kind: palaces, castles, tents; and also parts of these edifices and their contents.

Pales:

En ce pales plenier.  
Par ce pales plenier.  
De ce pales plenier.  
Lez un pales plenier.

El palais seignori.  

SB: 1872  
SB: 1883  
SB: 2267  
SB: 117b  
SB: 1609b, 1995b  
BC: 2373a  
BC: 2475  
BC: 2532  
BC: 193b  
BC: 3340b  
BC: 1862  
BC: 2423b  
BC: 2436b  
BC: 630b  
BC: 902b  
BC: 2112b  
BC: 2473b  
BC: 1812b
Chastel:

Le chastel seignori.  
Le chastel bien seant.  

Tré:

Fu en son tré de soie.  
Dedens le tré de soie.  

Tor:

Et en la tor antie.  
Dedens la tour antie.  

Desor la tor carree.  
Ne n'i a tour ne soit faite de pierre bise.  

Sale:

En la sale pavee.  

Cordes (of a tent) and peson (weights):

Les cordes sont de soie et li peson d'araine.  
Les cordes sont de soie, et li peson d'aliier.  
Et les cordes de soie.  

Fenestres:

As fenestres de marbre s'est alez apoier.  
As fenestres de marbre m'en alai accuter.  
Fu a une fenestre faite de pierre bise.  

Faudeau:

Sor un faudeau d'or, que ainz ne vi meilleur.  
Sor un faudeau d'or, einz tel ne vit mus hon.  

Twelve of these are from SB, 9 from BC.  Plenier is used here with palés, but elsewhere with estor (SB: 2334) and païs (SB: 1835).

Objects in Nature

The qualities of natural objects are intensified by epithets.
Erbe:
Gerars descent sor l'erbe qui estoit verdoians.  
Doucement la descent sor l'erbe verdoiant.

Pré:
Par mi le pré flori.
Par mi ce pré flori.
Parmi les pres floris.
Emmi les pres herbus.
Par mi le pré herbu.
Ens al pré verdoiant.

Olivier:
Soz l'olivier ramé.
Souz l'olivier ramé.

Forest:
Les la forest antie.
Under this category will also be included building materials, whether they are used to denote the natural state or the finished product.

Roche:
Siet sor roche nayüe.
Qui siet seu roche bise.
Les une roche bise.

Pierre:
Faite de pierre bise.

Marbre:
Sor le marbre listé.
Deseur le marbre bis.
As murs de marbre bis.
Arsinne (bronze):

Des murs d'arsinne bis.  

Thus bis (gray) is found modifying roche, pierre, marbre, escu and azur. Verdoiant can modify erre or pré. It seems, then, that these adjectives are not linked with their nouns in fixed phrases, but rather that the jongleur, knowing that bis and verdoiant are convenient words to keep in mind for laisses which rime in -is and -ant, also keeps a store of nouns with which they can be readily combined.

Others

There are two sets of epithets of high frequency which may be treated together since they are practically identical in meaning, and which are applied indiscriminately to persons and to objects.

Prisier:

Con fetes a prisier!  

Qui firent a prisier.  

Font forment a prisier.  

Qui molt font a prisier.  

Qui moult font a prisier.  

Qui tant fist a prisier.  

Qui tant fet a prisier.  

Qui tant fait a prisier.  

Qui si fet a prisier.  

Qui tant i soit prisiez.

26 For the last two, see above, p. 76.
Cui chascuns doit prisier.
Qui sont de moult haut pris.
Qui ont pris finement.
Qu'on deust prisier.

Loër:
Qui molt font a loër.
Qui molt fet a loër.
Qui moult font a loër.
Con par fet a loër!
Qui tant fist a loër.
Qui tant font a loër.
Molt fetes a loër.

The first of these two groups contains rimes in -ier, -iez, -is and -ent, the second in -er. Since -er and -ier are among the most frequent rimes in the two poems, these phrases were extremely useful to the poet.

But in addition to their usefulness from a technical point of view, it will be noted that they are, in another sense, almost unnecessary. The audience of these chansons de geste knows, for it has been told many times from the very beginning of each poem, that the French knights and ladies perform actions which are worthy of praise. Certainly such phrases as qui tant fet a prisier and qui tant fist a loër do not add much to the audience's knowledge of the characters. In the passage

Voiz con riche presant t'èst ci abandoné,
Con de filles a roi qui tant font a loër. (SB: 2556-57)

the last hemistich of the second verse could be left out with
but little consequence. It is not the needs of meaning, of fur‐
therance of the plot, that the jongleur is satisfying with this
epithet, but only the technical requirements of the alexandrine
verse and the riming laisse.

In judging which of the two formulas, qui tant fet a prisier
or qui tant font a loër, he should insert, the only criterion the
jongleur uses is that of rime. If the laisse had rimed in -é he
could just as well have used qui ont tant de biauté, if in -ent,
qui ont pris finement might well have been the choice. For epi‐
thets in SB and BC are, in general, employed without regard to
their precise meaning. No one epithet (with the exceptions of
Guillaume au cort nes and Malatrie la beale) is attached exclusively
to one person, place or object. The very interchangeableness of
these expressions is what makes them valuable to a jongleur com‐
posing oral poetry.

Let us take the opening verses of SB as an example.

Plest vos oïr chanson bien faite et compassee?
Toute est de vielle estoire estraitá et porpansee,
Molt fait bien a oïr, pieça ne fu contee;
Tote est de la lingniee que Deus ot tant amee,
De la geste Aymeri qui prouvece a durée,
Co fu a Pantecoste, cele feste enmoree;
Li cuens fu a Nerbone, sa grant cité louee. (SB: 1-7)

The last three h emistichs are purely ornamental: that is they
are not necessary for the development of the plot of the poem.
What they do contain is not the meat of the tale, not the story-line,
but rather elements of the tone that the jongleur is creating around
his plot. As Frappier has mentioned, it is an aura of idealization
and of the perfection of society (Christian society, that is) from
the noblest of kings to the inanimate water of fountains qui moult
font a prisier (BC: 2335).  

Since the epithet-hemistichs do not carry any important
elements of meaning, they are all the more capable of being
interchanged one for the other. One indication of this can be
found in the variants to Perrier's edition of the Siège de Bar
baste (pp. 233-268) which takes ms. C as its base. For verse 5,
ms. D has the variant a la chiere membrea, a phrase which has
nothing to do with the prouese of ms. C but which means roughly
the same thing as an epithet of praise. What possible reason could
a scribe have for replacing the one reading with the other? The
answer does not lie with the scribe, but rather with the method of
oral composition. The two epithets are actually two different
means, chosen by two singers whose poems are reflected in these
manuscripts, of solving the same technical problems, those of
producing verses at rapidly succeeding intervals and of slowing
down the narrative in order to have more time to dig into the
stock resources for the following verses. Which particular epithet
each poet chooses is a matter of little import for him, as long
as he has one with the right rime at his disposal.

A further look at the table of variants from the Perrier
edition of SB supports this conclusion. The following list contains

27 See above, pp. 74-75.
epithets from the C version and their variant forms from the other manuscripts.

<p>|   | C         | DEP       | D         | ABP       |        | D         | ABP       |        | D         | ABP       |        | D         | ABP       |        | D         | ABP       |        | D         | ABP       |        | D         | ABP       |        |
|---|----------|-----------|----------|-----------|--------|----------|-----------|--------|----------|-----------|--------|----------|-----------|--------|----------|-----------|--------|----------|-----------|--------|----------|-----------|--------|----------|-----------|--------|</p>
<table>
<thead>
<tr>
<th>Line</th>
<th>Text</th>
<th>Verso</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Qui tant par est doutez. Qui si est redoutez.</td>
<td>1198</td>
</tr>
<tr>
<td>2</td>
<td>Sor la targe florie. De la lance brunie.</td>
<td>1276</td>
</tr>
<tr>
<td>3</td>
<td>Cela cite entie. La fort cite garnie.</td>
<td>1283</td>
</tr>
<tr>
<td>4</td>
<td>Le felon Maladi. Li quiverz Maladis.</td>
<td>1295</td>
</tr>
<tr>
<td>5</td>
<td>Sor les escuz dorez. Sor les escuz listez.</td>
<td>1366</td>
</tr>
<tr>
<td>6</td>
<td>Dont li brans fu letrez. Qui li pant au coutez.</td>
<td>1371</td>
</tr>
<tr>
<td>7</td>
<td>Sor les escuz dorez. Sor les escuz listez.</td>
<td>1429</td>
</tr>
<tr>
<td>8</td>
<td>A la gent mescreant. De France la vaillant.</td>
<td>1466</td>
</tr>
<tr>
<td>9</td>
<td>Malatrie la grant. Al gent cors avenant.</td>
<td>1501</td>
</tr>
<tr>
<td>10</td>
<td>La fort cite vaillant. La fort cite menent.</td>
<td>1503</td>
</tr>
<tr>
<td>11</td>
<td>A la trenchant espee. A la chiere manbree.</td>
<td>1575</td>
</tr>
<tr>
<td>12</td>
<td>Qui se lessa paner. Qui an croiz fu penez.</td>
<td>1594</td>
</tr>
<tr>
<td>13</td>
<td>Cela gent haie. La gent de Persie.</td>
<td>1693</td>
</tr>
<tr>
<td>14</td>
<td>Le verai jotissier. Qui tot a a jugier.</td>
<td>1818</td>
</tr>
<tr>
<td>15</td>
<td>Et le pais plenier. Et le pales plenier.</td>
<td>1835</td>
</tr>
<tr>
<td>16</td>
<td>Qui tout a a jugier. Qui tout a a baillier.</td>
<td>1891</td>
</tr>
<tr>
<td>17</td>
<td>Franck chevalier oneste. Chevalier de bon ere.</td>
<td>2062</td>
</tr>
</tbody>
</table>
It is evident that the epithet-hemistichs form, as it were, lacunae in the texture of the epic poem that the jongleur can fill in according to the stock phrases which belong to his individual repertory. Thus the singer of D sometimes inserted quivert where C has felon, listé where C has dorez. And the above list of variants is, according to Perrier, only a selection.

In conclusion one can say that an epithet in the chansons de geste is an adjective, noun in apposition, prepositional phrase or relative clause, used to meet the needs of rhythm and rime, but
relatively unimportant as a vehicle of plot and only loosely linked in meaning with the noun it accompanies.

Four hundred and twenty-one of the epithets treated in this chapter can be said to be formulaic since they are found more than once in substantially the same form in one of the two poems. Of this number 194 are from SB (approximately 71 per 1000 verses) and 227 from BC (approximately 58 per 1000). Thus as far as epithets are concerned SB is more formulaic than BC.
CHAPTER IV

PROPER NAMES

The technique of formulaic composition may be looked upon as a way of telling stories to audiences, without a written text, by filling up verses with phrases of the proper length. The poetic form of the chansons de geste requires the jongleur to make all his syntactic structures adaptable to the hemistich or the whole verse. None may exceed this length or fall short of it, or his art fails in this respect. This rule makes it necessary that even the names of people, places and nationalities or tribes be poured into the metrical mold.

It is for this reason that the names of many of the characters of Le Siège de Barbastre and Buevon de Commarchis fit so neatly into the six-syllable hemistich. The following pages deal with the forms of proper names which occupy a hemistich either by themselves or in conjunction with other names, titles or designations of relationship.

The French and Saracen heroes have names which are composed of a forename plus the name of their place of birth or of a town which they have conquered, and the combination of these words fills a hemistich of alexandrine verse.
French:

Buevon de Commarchis.

Entamoine d'Avignon.

Renier de Montarmier.

Renart de Montarmier.

Navariz de Toulouse.

Girbert de Terrascon.

Aymeri de Nerbone.

Droon de Bargelune.

Amaurris de Sassoinque.

Girart del Cormarchis.

Sauvart de Toulouse.

Ememgars de Pavie.

Amaurri de Senlis.

Bernart de Mondidier.

Saracens:

Corsout de Tabarie.

Corsolt de Tabarie.
Clarion de Vaudune.  
Clarión de Valdorné.
Clarión de Valdune.
Otran de Baleguez.
Malaquin de Susane.
Malaquin de Sulie.
Malaquin de Tudele.
Fabur de Clerlion.
Salatre d'Alisandre.
Cornicas de Nubie.
Libanor de Turnie.
Libanor de Tudele.
Espinart d'Avaloinne.
Brunars d'Orcanie.

The Saracen forenames are largely imaginative and, at least in the cases of Brunars ("Browny"), Espinart ("Spinach") and Salatre ("Salty"), humorous. The toponyms reflect the general ignorance of the jongleurs concerning the geography of most of what lay on the other side of the Pyrenees, although Tudele (Tudela), Baleguez (Balaguer) and Alisandre (Alexandria) are real cities. Clerlion is evidently meant to have an exotic ring about it, and Avaloine may be the enchanted land of Avalon to which King Arthur was purported to have gone to be cured of his wounds. Note that Adenet has changed the toponym "Turnie" to "Tudele," and has attached it to the names of both Malaquin and Limbanor. Malaquin de Susane is the same person as Malaquin de Sulie ("Syria"); this is a discrepancy which a literary poet would no doubt have corrected upon
re-reading his text. "Valdune" is written "Valdonne" by Adenet the one time it appears at the rime, no doubt because it would have been impossible to find adequate rimes in -une.

Another way of making a name fill a hemistich is to have the place of origin indicated by an adjective.

Gautier li Toulousanz.  
Li Toulousanz Gautier.  
Gautier li Toulousanz.  
Joffrois li Angevins.  
Li Toulousanz Gautier.

Gautier li Toulousanz is a full hemistich form of the name Gautier de Toulouse, which appears in BC but not in SB.

When the hero's name is not long enough to fill a hemistich even with the addition of the name of his place of origin, the verse is "stuffed" with another word, usually a co-ordinating conjunction, but sometimes a preposition, a subordinating conjunction, or even a verb.

Et Guillaume d'Orenge.  
De Guillaume d'Orenge.  
Quant Guillaume d'Orenge.

Et Geufroi l'Engevin.  
Et Joffrois l'Angevin.

Ne Joffroi l'Angevin.

Et Hunaut le Breton.  
Es Hunaut de Bretaigne.  
Et Hunaut de Bretaigne.

Ne Hunaut de Bretaigne.

Ne Garin d'Anseune.  
Et Garins d'Anseune.
Ne Bernart de Brabant.
Et Bernars de Brabant.

Et Sanson de Boorges.

Et Ernaus de Biaulande.

Et Huon le Mansal.

De Gui de Cormarchis.
Quant Guis de Cormarchis.
Et Gui de Cormarchis.
Guis de Cormarchis broche . . .
A Gui de Cormarchis.
Guis de Cormarchis tint . . .

Quant Gautiers de Tolouse.
Vint Gautiers de Toulouse.
Dist Gautiers de Toulouse.

Thus if there is some need to add a conjunction to the hemistich which contains the name of Joffrois li Angevins, this name is written Joffrois l'Angevins, the elision of the article freeing one syllable for the inclusion of the extra word. These alternate forms for names which occur so frequently are very useful to the jongleur since they make metrical compensation a simple matter. They may also simplify the task of riming: the name Guillaume d'Orange occurs only at the caesura, and the form found in the second-hemistich position is Guillaume au cort nes, which is much easier to rime than the word Orange.

Short proper names may be mentioned two to a hemistich. They may be compound subjects or objects, and are joined by et:

Berangier et Sanson.
Gaidon et Berangier.  
Savari et Richier.  
Girart et Guielin.  
Gollas et Gaudin.  
Navari et Hunaut.  
Guielin et Buevon.  
Truaquin et Truqant.  
Guielin et Girarz.  
Girart et Malatruie.  
Aymeris et Guillaumes.  
Sanson et Berangier.  
Sabinete et Flandrine.  
Joffroi et Navari.  
Renaus et Navaris.  
Hunaus et Navaris.  
Bueves et Navaris.  
Sormarinde et Sarete.  
Rustin et Malquidant.  

If the two names add up to only four syllables, et...et is the conjunction.

Et Poinçon et Beraut.  
Et Poinces et Berauz.  
Et Pongon et Berart.  
Et Gaidon et Garin.
Et Gaunor et Gaudin.
Et Antiaume et Beraut.
Et Guillaume et Buevon.
Et Rainfroi et Gautier.
Et Joffroi et Hunaut.
Et Gerart et Guion.

Rarely, in BC, three names are grouped together.

Bueves, Gerars et Guis.
Buevon, Gerart ne Gui.
Renaus, Joffrois et Guis.

In three cases the names which share the hemistich are not syntactically parallel, but rather one is the subject of the verb and the other the object.

Bueves del Cormarchis lor a ocis Jonas,
Et Guielin Mauprin, et Geufroi Golias. (SB: 1219-20)

Aymeris Ermengart a perdre moult ressoingne.

Many of the names and pairs of names which occupy entire hemistichs occur in groups of several verses, such as the ones shown in the following examples.

A tant es vos Guillaume d'Orange le guerrier,
Buevon del Cormarchis desor le vair destrier,
Gilbert de Terrascone, li Toulousanz Gautier,
Et Poingon et Beraut, Gaidon et Berangier,
Et Geufroi l'Engevin, Fouquere le legier,
Droon de Bargelune et le conte Engelier,
Navari de Toulouse, Savari et Richier,
Bien furent trois cenz Franc a l'estor commencier,
Icil corent ensemble por paien domagier. (SB: 208-16)

Malaquins de Tudele fiert ens a esperons,
Gerars et Guielins le sivent as talons
Et Joffrois l'Angevins et Hunaus le Bretons,
Renaus et Navaris, chacuns fu moult prudons. (BC: 3586-89)
These passages constitute short catalogues of the French heroes and are usually found at the beginning of the battle scenes, as a sort of *dramatis personae*.

These names or combinations of names which take up an entire hemistich are by no means the only designations which occur in the poems, as many hemistichs contain both the proper noun subject and the verb, and sometimes even an adverb. But only in rare cases will a proper name composed of a forename and a place-name be partitioned into two hemistichs. The examples below are the only ones which occur in the two poems.

A tant es vos Guillaume d'Orenge le guerrier. \[SB: 208\]
Avez vos pris Girart del Conmarchis le fier? \[SB: 2627\]
Parler au duc Girart del Conmarchis le ber. \[SB: 2385\]
Ici dites Girart del Conmarchis le ber. \[SB: 2395\]
Vous m'avez Limbanor de Tudele donné. \[BC: 2948\]
A ce conseil fu Guis de Conmarchis huchies. \[BC: 3314\]
Lors apela Joffroi l'Angevin tout errant. \[BC: 3383\]
Apres Joffroi Hunaut de Bretaigne apela. \[BC: 3408\]
K'avoei iroit Gautiers de Tolouse la le. \[BC: 3516\]
La porte on a Fouchier de Chartres commandée. \[BC: 3519\]

The verses in this list from *SB* are all according to the same pattern (place-name plus epithet) in the second hemistich, whereas *Adenet*'s are of varying construction. Thus even this exception to the normal way of doing things is more strictly systematized in the anonymous poem.
In addition to the names of heroes, the Saracen gods appear two to a hemistich:

Mahom et Tervagant.  
SB: 148b, 591a, 981b, 1475b, 2358a  
BC: 688b, 757a, 1446a, 2166a, 2409b  
BC: 185b, 806b, 1384a

Tervagan et Mahon.  
SB: 438a

Mahom et Apolin.  
SB: 1476a

Apolin et Cahu.  
SB: 899b, 1254b

Mahommet et Cahu.  
SB: 344a, 2203b  
BC: 2196a  
SB: 443b  
SB: 144b, 987b, 1459b  
BC: 2881a, 3164b, 3709b  
BC: 2481b  
BC: 1531b

Apparently Mohammed was considered to be a god rather than merely a prophet, as his pairing with Apolin, Tervagant and Cahu would seem to show.

The names of tribes and nations are similarly grouped.

Paien et Sarrazin.  
SB: 344a, 2203b  
BC: 2196a

Engevins et Bretons.  
SB: 443b

Tant Turc, tant Sarrazin.  
SB: 857a

Sarrazin et Persant.  
SB: 144b, 987b, 1459b  
BC: 2881a, 3164b, 3709b  
BC: 2481b  
BC: 1531b

Sarrazins ne Persans.  
Persant et Sarrazin.  
SB: 1670b  
BC: 1823a

Et Turc et Agoparz.  
Et Turc et Achopart.  
SB: 1024b  
BC: 180b, 716b, 799b, 3359b

Persant et Esclavon.  
SB: 1707b, 1742b, 2582b, 2611b

Sarrazin et Escler.  
SB: 2597a

De Françoïs et de Turs.  
SB: 2597a

Ne Françoïs ne Bourgoing.  
BC: 317b

Persant et Arrabi.  
BC: 601b, 505b, 1822b, 2132b, 2686b

Françoïs et Alemant.  
BC: 681b

De Turs ne d'Arrabis.  
BC: 941b
It does not seem to matter by what name the tribes and nationalities are called, as long as the pair of words fits into a hemistich and, in the cases where it is a question of the second-hemistich position, the rime. Conmain, Luti and Achopart are probably imaginary designations.\footnote{William Wistar Comfort, in "The Literary Role of the Saracens in the French Epic," *FRLA*, LV (1940), 631, speaking of these and other fantastic names for the pagans of the *chansons de geste*, says: "It is futile to ask who these people were, for the author himself would have been embarrassed to reply. It made no difference to him, or to his audience, who they were. It was sufficient that all these peoples were tarred with the same stick of heresy. The desired impression was that of an indefinite Hinterland of Islam, from which thousands and millions of unbelievers swarmed upon call to combat the hosts of Christendom. In conveying to us this impression, the mediaeval poets have fully succeeded."}

A proper name is sometimes expanded by the inclusion of a feudal, or in two cases a religious, title, although this does not always make it take up an entire hemistich.

Cuens (object case *conte*):

Cuens Aymeris no sire.
Mes li cuens Aymeris.
Fu li quens Aymeris.
Et Aymeris le quens.
Et le conte Aymeri.
Et le conte Engelier.
Et Navari li conte.
Et Navari le conte.
Et Savari le conte.

Contessa:
Ermengars la contessa.

Apostles:
Et l'apostles sains Piere.

Emperere:
Loys l'empereure.

Chapelein:
Renier, un chapelein.

Arcevesque:
Que Richiers l'arcevesques.
Et Richier l'arcevesque.
Richiers li arcevesques.
Dist Richiers l'arcevesques.

Rois:
Et au roi Loys.
Et li roi Cucament.
Roi Salistant d'Ocrente.
Et li rois Limbanors.
Mais li rois Limbanors.
Fu li rois Limbanors.
Dont li rois Limbanors.

The title plus a place-name may suffice.

Sire:
Le sire de Hulin.
Li sires d'Aumarle.
Qui sire est de Persie.
Qui sire est de Tudele.
Sires fu de Barbastre.

Amirant:

Que l'amirant d'Espengne.
Mes l'amirant d'Espengne.
Li amiranz d'Espengne.
C'est l'amirant d'Espengne.
Et l'amirant d'Espengne.
A l'amirant de Perse.
L'amirans de Barbastre.

Amustant:

Et l'amustant de Cordres.
Qant l'amustant de Cordres.
Sire amustant de Cordres.
Li amustant de Cordres.
Que l'amustant de Cordres.
L'amustant d'Avalonne.
K'a l'amustant de Cordes.
A l'amustant de Cordes.
Vers l'amustant de Cordes.
Sist l'amustans de Cordes.
Ne l'amustans de Cordes.

Rois:

Qui rois estoit de Cordres.
Qui rois fu de Persie.

The same procedures are employed to expand or contract these designations as were found in the examples of proper names.
Indications of blood relationship fulfill the same function.

Père:

Son père Maupriant.  

Sœur:

Et son neveu Gaudras.  

Fille:

Nalatrie ma fille.  

Frère:

Et son frère Primant.  
Et son frère Sanson.  
Et son frère Renier.  
Et Guillaume mon frère.  
Et Aymers mes frères.  
Et ses frères Normans.  
Et Guéllins mes frères.  
Et son frère Guimer.  

Cousin:

Escorfaus ses cousins.  

Expressions such as Escorfaus ses cousins, et son frère Primant and son frère Guimer are pure fillers for the second hemistich, since these characters appear in the verses cited and then never again in the course of the two works. They are obviously merely thought up for this particular occasion by the jongleur.

Like the names of persons, place-names in the two chansons de geste are often combined two into one hemistich. This is done by means of the conjunction et:

Normandie et le Meine.  
Normandie et Henaut.  
Normandie et Enjou.  
Aufalerne et Luiserne.  
Placité et Palerne.  
Boourges et Berri.

or **et** . . . **et**:

Et Lohereinne et Flandres.
Et Vigorne et Tudele.
Et Burs et Carion.

or **ne** . . . **ne**:

Ne France ne Bourgoingne.

or else they are simply juxtaposed by ellipse of the conjunction:

Onquepuie, Candie.
Tolete, Pampelune.

Some of these cities correspond to geographical realities (Palerne, Tudele, Burs, Carion, Tolete, Pampelune and Candie are Palermo, Tudela, Burgos, Carrion, Toledo, Pamplona and Gandia) but others are taken from the realm of fantasy like much of the non-French toponomy of the other chansons de geste. Vaudune, Aufalerne, Lusserne, Placite, Vigorne, Onquepuie, these are meant to lend an air of exoticism to the Saracen hosts.

Simple though the mechanism of these proper names which take up entire hemistichs may be, it is nevertheless as much a part of the jongleur's art as playing the vielle. Of the 455 hemistichs which are occupied by proper names either standing alone or in combination with titles and place-names, 205 are from SB (approximately 76 per 1000 verses) and 250 from BC (approximately 63 per 1000 verses).
CHAPTER V
DISCOURSE

A great part of any *chanson de geste* consists of the words of the individual characters speaking to one another in normal social intercourse or shouting threats and deprecations at their enemies. It is in no way strange, then, that among the various formulas which convey the story-line in the epic those which serve to begin direct quotations should appear frequently. So often do these particular formulas occur in the text of the two works that I have, for purposes of coherence of presentation, grouped them together with other phrases which are found principally in the speech of the characters to form a classification which will be called "formulas of discourse." This heading will be limited to formulas and expressions which are part of the mechanism of speech in the two poems.

This chapter will first treat of expressions which serve to open the discourse of a character, whether in reply to what has been said by another, or as the first speaker in a conversation. The problem of indirect discourse in the *chansons de geste* will be discussed, and then there will be an examination of spoken expressions which do not open discourse, such as oaths, exclamations and battle cries.
Expressions Opening Discourse

A common pattern for verses which introduce direct discourse is that in which the first hemistich contains the verb of speaking with its subject, the person who is about to speak, and one other word, generally a monosyllable, according to the needs of the versification. The following examples are from a pattern of this kind in which the verb is *respondre*.

Et li païen responent.  
Et respont li dus Bueves.  
Et Bueves li respont.  
Et l'amirant respont.  
Et respont l'amirant.  
Li amiranz respont.  
Libanor li respont.

These formulas provide a good example of what I call "metrical compensation," where one or two words are added to or subtracted from a hemistich to make up for a loss or addition of syllables due to the rearrangement of the words of the formula. In the third example given above, the verb and the subject *Bueves* are both bisyllabic, so that two "filler" words are needed to bring the number of syllables to the required six. In the second example, however, *Bueves* is found at the caesura so that its e mute is not counted in the syllabification: the word *dus* is therefore added to make up for this loss. The same phenomenon can be seen in the last two cases. *Libanor*, a proper name, cannot have a definite article before it, so the missing syllable is supplied in the form of the indirect article *li*. Notice that the verb and the subject are the only necessary words in hemistichs of this kind, but they
are usually accompanied by other words, articles, titles, indirect objects, conjunctions, which can easily be altered or eliminated to bring about the necessary adjustment.

The verb respondre provides another example of this process of metrical compensation. When the verb occurs in the past tense it becomes trisyllabic, so that one of the other words in the hemistich must be altered. Here it is the noun which disappears, giving place to a pronoun subject.

\[
\begin{align*}
\text{Et il ont respondu.} & \quad \text{SB: 166a, 1506a, 2185a, 2213a} \\
\text{Et cil ont respondu.} & \quad \text{SB: 245a, 1865a, 2120a} \\
\text{Et cil li respondirent.} & \quad \text{SB: 1253a, 2502a, 2606a} \\
\text{Et cil li respondi.} & \quad \text{BC: 2323a}
\end{align*}
\]

The striking thing about such systems of metrical compensation is their economy. The jongleur only uses certain combinations, omitting others entirely. Thus there is no case where the poet of SB uses the phrases Et cil ot respondu or Et cil li respondi; the singular number of respondre is found only in the present tense so that the number of combinations which present themselves to the poet in the course of composition is reduced by half. The poet does not have to choose from all the possible combinations of respondre and a subject, for this would be too difficult a task for him to perform and still maintain the steady pace of oral composition. But the respondre system, limited to the necessary syntactic forms, is ingrained in his memory in such a way that he can instantly produce
what Marcel Jousse has called "ce déclenchement mi-automatique, mi-volontaire de gestes propositionnels clichés."\(^1\)

The word *respondre*, used to introduce a direct quotation, is found in *SB* only in the combinations which have been described here. Consequently the efficiency of the *respondre* speech system is such that there are only five patterns in it: (1) *et* plus *noun subject* plus *ont respondu*; (2) *et* plus *noun subject* plus *respond* or *responent*;\(^2\) (3) *et* plus *pronoun subject* plus *indirect object* plus *respondirent*; (4) and (5), the two phrases which are found only once each, *li amirans respond* and *Libanor li respon*t, neither of which appears unusual in the light of the metrical compensation mechanism.

In *BC*, on the other hand, the pattern described above does not appear. There are only two instances of the use of the word *respondre*. The one which is listed with the *SB* formulas above, *Et cil li respondi*, does not occur in *SB*, but it too could conceivably be a product of metrical compensation and would fit into the pattern of the *SB* formulas quite easily, were it not for the fact that it does not introduce a direct quotation but is used for indirect discourse. The full verse is:

\[\text{Et cil li respondi que ainsi le fera.}\]

This pattern does not exist in *SB*, for there is no indirect discourse


\(^2\)Responent at the caesura is bisyllabic like respond.
in SB. Every time a personage speaks the poet presents his words in direct quotation. This practice of using only direct discourse is, I believe, proper only to the chansons de geste among the narrative genres. In message scenes the messenger is told what he should say to the person who is to receive the communication, then he in turn gives the message in full when he delivers it, often in the very same words in which it was given to him, and finally the person receiving it may repeat it, again word for word, to his counsellors. Adenet does not hold to this scheme, and we shall discuss more examples of his use of indirect discourse later in this study.

The other instance where Adenet uses the word respondre is in BC: 902.

Que a grant peine a il un seul mot respondu.

This verse obviously has no relation to the highly stylized patterns of SB. On the contrary it is an indication that, at least for the verb respondre, Adenet did not use a system, for of the two examples out of 3947 verses of BC one is obviously not linked to a system of any kind whereas all 21 uses of the word in SB are systematic.

For the verbs crier and escrier a similar set of patterns can be described. Usually the verb is found at the caesura, as with all the instances of respondre in SB, and whenever the verb is not in this position it is at the rime.

Et la gentil contesse si s'ala escriant.  
Mes Aymeris s'escrie, ne se tint mie muz.  

SB: 198  
SB: 298
Li admiranz escrie: Car prenez ces glutons!
L’amorolves escrie: Seignor, estez en pais.
Et Bueves lor escrie: Seignor, trop demorez.
Les aquet a l’espee, sovent s’est escrlez.
Et chief del rano s’est tres si s’estolt escrlez.
Guillaume ont escrié: N’i garizés, trechiez.
A nostre gent escrie: Ne soliez alentis.
Vint poignant vers nos gens, si les a escriés.
No gent a escriée si que bien l’ont oú.
A nos François escrie: Fole gent et despise.

In this case the two poems do not seem to differ, although the use of escrier here is not as rigidly formulaic as respondre was. Es-
crier, and also crier, are used for battle cries.

Aymeris s’escria: Monjoie la Charlon.
Puis escrie: Monjoie, aidiez, seinte Marie.
Il escrie: Monjoie!, qant celui vit fen.
Il escria: Monjoie! dus Bueves, car m’aidiez!
Bueves crié: Monjoie! et Remier: Monpanderi!
Crier cœnt Nerbone, cale part sunt torné.
Crier cœnt Nerbone, cale part sunt torné.
Valdune lor escrie, de bien faire baietés.
A l’abaisser des lances ont Nerbone escriée.
Tabarie escria au fuer de sa contree.
François crient Monjoie, l’ensaigne saint Denis.
Guis escrie: Monjoie! Ferés, frnc damoisel.
Joffrois escrie Angiers et Gerars Comarchi.

In six cases in SB the first hemistich contains the subject, the verb of speaking or hearing, and the battle cry; in BC this pattern is present five times. This is not a significant difference in treatment, although SB does seem to present greater rigidity in its patterns.

Escrier and crier are often found in combination with an adverb which reinforces the verb without really adding anything
to the idea it contains. Most often this adverbial element has

to do with the force of the character's voice.

Aymeris de Nerbone s'est en haut escrlez. \(SB: 258\)
En haut par mi Barbarte est li feus escrlez. \(SB: 798\)
Atant es vos Gaudras, qui s'est haut escrlez. \(SB: 1202\)
Qant li mes fu a cort, hautement li escrle. \(SB: 1686\)
Venu sont en la vile, haut se vont escriant. \(BC: 1146\)
Clarions des crezies lor a haut escrié. \(BC: 2727\)

Two forms of this adverbial complement are highly formulaic. The
first is used when for some reason it is convenient for the verb
and the adverbial phrase to appear in the same hemistich.

A haute voiz cri: "Retornez, chevalier!" \(SB: 206\)
A haute voiz s'escrie del mur enciennor. \(SB: 331\)
A haute voiz escrie: "Perez, mi fil, adés." \(SB: 778\)
A haute voiz escrie: "Renier de Montemier." \(SB: 2601\)
A haute voiz s'escrie: "Mahon, je suis tráys." \(BC: 964\)

The one occurrence in \(BC\) is not formulaic, since by definition a
formula is a phrase repeated in the same poem, but Adenet may be
simply borrowing the expression from \(SB\).

A similar system of formulas, expressing in a whole verse
what the one just discussed condensed into one hemistich, is made
up of a six-syllable adverbial phrase and a six-syllable predicate
or a subject predicate combination.

A sa voiz clere et haute apela Aymeri. \(SB: 324\)
A sa voiz qu'il ot clere durement s'escria. \(SB: 677\)
A sa voiz qu'il ot clere les avoit escrié. \(SB: 765\)
A sa voiz qu'il ot clere fierement li escrie. \(SB: 1281\)
A sa voiz qu'il ot haute, commenga a criér. \(SB: 1729\)
A sa voiz qu'il ot clere commenga a criér. \(SB: 1966\)
A sa voiz qu'il ot clere commenga a huchier. \(SB: 2127\)
A sa voiz qu'il ot clere commença a huchier. \(SB: 2634\)
A sa voiz qu'il ot clere commença a huchier. \(SB: 2652\)

There are no occurrences of this formula in \(BC\). It is to be noted
that the second hemistich of this pattern is not stable; nevertheless
it does contain some quasi-formulaic elements. The second, third and fourth cases all contain escrifter and the last five all begin with commencer, which is followed either by a crier or a huchier. There are, then, varying degrees of stability for formulas, and the pattern which made the anonymous poet use the phrase commencer a huchier in the second hemistichs of these verses (he uses commencent a huchier, which is substantially the same, in SB: 4879) is not so well established in his mind that he does not at times choose to replace it with other hemistichs. The first hemistich, on the other hand, is fairly stable. At least the poet had the habit of joining a sa voix with either clere or haute (see SB: 5925, A sa voix haute clere) in these circumstances.

The verb apeler (in the two senses "to call to" and "to name") is generally used in a non-formulaic manner in both SB and BC. There are, however, two fixed patterns. One consists in placing the object of the verb (that is the person being called) at the beginning of a hemistich and the verb at the caesura or the rime. Rarely the subject may begin the verse.

Ses chevaliers apele. SB: 334a
Un Sarrazin apele. SB: 451a
Corsout en apele. SB: 471a
L'amiraüs apele. SB: 512a
Le chartrenier apele. SB: 528a
Beelas apelerent. SB: 548a
A Girart apelé. SB: 570b
Si les a aplelez. SB: 809b, 838a
Clarion les apele. SB: 979a, 1022a
Li cuens Girart apele. SB: 1056a
L'amustant apele. SB: 1111a
Et Buevon m'apelerent. SB: 1402a
Li amustant apele. SB: 1498a
Le Turc en apele. SB: 1560a
Li amiranz apele. SB: 1697a
Le marechal apele. SB: 1905a
Guielin apelé. SB: 2445b
Ses puceles apele. SB: 2530a
Aimeri en apele. BC: 578a
Buevon en apela. BC: 622a
Clarion l'apeloiuent. BC: 799a
Nos Fransois apela. BC: 1127b
Buevon a apeler. BC: 1429b
Malaquin apela. BC: 3232b

The second pattern reverses the order and places the verb first, and the object at the caesura or the rime.

Apela Madiant. SB: 159b
Apela Aymeri. SB: 324b
S'apela Fouqueres. SB: 779b
En apela Guion. BC: 164b
Lors apela Joffroi. BC: 3383a

The verbs aresnier, clamer, commender and saluer are used both to introduce direct quotations and as verbs describing actions outside of actual dialogue.

Aresnier:

Aymeris l'aresone. SB: 140a
Ses a aresonnez. SB: 1071b
L'en a aresonné. SB: 2535b, 2543b
Tous seuls en araisonne. BC: 817b
A Buevon araisné. BC: 1402b
De Girart araisniés. BC: 2590b
Gerars bel araisniés. BC: 3670b
Gerars, moult l'araisonne. BC: 3368b

Commender:

L'amirant commendé. SB: 353a
Que l'amirant cormende. SB: 469a
Se li dus le cormende. SB: 2429a

Clamer:

Et amirant clamez. SB: 1409b
Et traytres clamés. BC: 1180a
Et recreans clamer. BC: 3074b
saluer:

La pucele salue.  
Et Girart la salue.  
De Dieu les salua.  
L'amustant salua.  
Limbanors la salue.  
Et Gerars la salue.

The locution entendre (escouter) sa reson is also found.

Escoutez ma reson.  
Entendez ma reson.  
Bien entanz ma reson.

The most frequent of the verbs of speaking, however, is dire. It occurs more times than the combination of all the others which have been discussed.

Usually dire is found in conjunction with the name of the person who is speaking (the subject) and the designation of the person who is being addressed, so that it does not fall into the same patterns as do the other verbs. This is simply because of the physical size of the word. Dire is always either monosyllabic or bisyllabic and thus leaves enough room in the hemistich for other important elements to be introduced. When the subject and the designation of the person who is being spoken to add up to less than five syllables, the neutral object ce can accompany dit for metrical compensation.

The designation of the person who is being addressed sometimes takes the form of a proper name.

Clarfon, ce dit Bueves.  
Clarfon, dist Gerars.

3Exceptions to this are Si lor dist en riant (SB: 979b), Si li dist en riant (SE: 1621b), Or ne se set an a dire (SB: 118a), Ne le saurait a dire (SB: 976a) and Que geu sache redire (SB: 2063a).
Clarions, dist dux Bueves.  
Corsolt, dist l’amirans.  
Girart, dit Malatrie.  
Girart, dist la pucele.  
Gerart, dist Limbanors.  
Libanor, dit Girart.  
Limbanor(s), dist li rois.  
Limbanor, dist la bele.  
Malaquin, dit la bele.  
Malaquin, dit Girart.  
Malaquin, ce dist Guis.  
Malaquin, dist Joffrois.  
Renaut, ce dist Gerars.

The person’s rank in feudal society is sometimes used as the term of address.

Amirans, dist li rois.  
Baron, ce dist li quens.  
Baron, dist li dux Bueves.  
Baron, dist Limbanors.  
Dame, dit Aymeris.  
Dame, ce dit Gaudin.  
Dame, dit Malaquin.  
Dame, ce dit Girart.  
Dame, ce dist Gerars.  
Dame, dist Aymeris.  
Dame, ce dist Guillaume.  
Dame, ce dist Flandrines.  
Damoiselle, dist il.  
Ce dit Girart, pucele.  
Seignor, ce dit Girart.  
Seignor, dit Clarion.  
Seignor, ce dit dux Bueves.  
Seignor, dit Libanor.  
Seignor, ce dist Gerars.  
Seignor, dist Aymeris.  
Seignor, dist Clarions.  
Seignor, dist Malaquins.  
Seignor, dist il a aus.  
Sire, dist l’amustant.  
Sire, dist l’amirant.  
Sire, dit Clarion.  
Sire, ditent Francois.  
Sire, ce dit Corsout.  
Sire, dit la pucele.  
Sire, ditent si home.  
Sire, ditent li home.
Sire, dit Gautier.
Sire, dit Malatric.
Sire, dit Malaquin.
Sire, ce a dit Bueves.
Sire, dient paie.
Sire, ce dist Guillaumez.
Sire, dist Emengars.
Sire, dist l'amirans.
Sire, dist Clarions.
Sire, ce dist Gerars.
Sire, dist Limbanors.
Sire, dist Malatric.
Sire, ce dist Gautiers.
Sire, dist la pucele.
Sire, dist Navaris.
Sire, ce a dit Guis.
Sire, dist Malaquins.
Sire, dient François.
Vassal, dit Aymeris.
Vassal, dit Navaris.
Vassal, dit Clarion.
Vassal, dist Limbanors.
Vassal, ce dist la bele.
Vassaus, dit la pucele.
Vassal, dist la pucele.

The word Sarrazin is also used in this way.

Sarrazins, dist li dus.
Sarrazin, ce dit Bueves.
Sarrazins, dist Gerars.
Sarrazin, dit Girart.
Sarrazin, ce dist Bueves.
Sarrazins, ce dist Guis.
Sarrazins, dist Gautiers.

Words indicating the speaker's acquaintance with or blood relationship to the person addressed also fit into this category.

Amis, dist Navari.
Amis, dient François.
Amis, ce dit Gautier.
Amis, ce dit Girart.
Amis, dit Malatric.
Amis, dist Aymeris.
Amis, ce dist Gerars.
Amis, ce dist dux Bueves.
Amis, dist li dux Bueves.
Amis, ce dist Joffrois.  
Amis, dint Françoys. 
Amis, dist la pucelle. 
Bele, dit l'amirant. 
Bele, ce dit lou roi. 
Bele, dit Libanor. 
Bele, dit li baron. 
Bele, ce dit Girart. 
Bele, dit Malaquin. 
Bele, dist Limbarors. 
Bele, ce dist Gerars. 
Fille, dist l'amustant. 
Fille, dist l'amustans. 
Frere, ce dit li dus. 
Frere, ce dit Girart. 
Frere, ce dit li cuens. 
Frere, ce dist Gerars. 
Frere, ce a dit Guis. 
Pere, ce dit Girart. 
Peres, ce dit Guillaumes. 
Biaus amis, ce dist Guis. 
Biaus fiz, ce dit li dus. 
Biaus fils, ce dist li quens. 

In all of these cases it is evident that BC is as formulaic as SB.

One of the most frequent locutions of the chansons de geste is the invocation of God and the saints. When the poet presents the Saracens as calling upon their God, it is Mohammed himself who is mentioned, although, as any informed Christian even during this period might know, the founder of Islam never claimed to be divine. The formulas which convey this misinformation probably came into use before the period of the crusades and are an example of the archaising nature of the oral tradition.

At times the invocation of God or Mohammed or the saints takes on the form of direct discourse, analogous to the ordinary formulas of speech between mortal men which are listed above in this chapter.

Et Dieus! ce dit Girart. 
Ha, Dieus, ce dist Gerars.
He, Dieus, ce dist chascuns.
Ha! Dieus, dist li dux Bueves.
Ha, Dieus, dist Ernengars.
Mahom, dit l'amirant.
Mere Dieu, dist dus Bueves.

Each of these formulaic expressions concludes with the character calling upon his respective divinity, or the Virgin, to help him in combat.

This type of address formula also serves the purpose of allowing knights to insult each other on the field of battle with the same set patterns.

Gloz, ce dit Clarion.
Al glouz, dit l'amirant.
Et gloz! ce dit li dus.
Ha! glous, dist li dux Bueves.
A! leres, dist Corsols.

The terms of opprobrium are analogous, in the way they are handled, to the terms of address.

These same categories (terms of address, including name, rank, "nationality," titles of friendship, names of divinities and expressions of opprobrium) are used in conjunction with the verb faire in much the same fashion, since this verb shares with dire the advantage of limiting itself to one syllable in the present and simple past tenses. The following list of the occurrences of faire in SB and BC in hemistichs analogous to those listed above for dire will need no explanatory notes.

Amirans, fait il, sire.
Amustans, fait il, sire.
Baron, fait soi li dus.
Damedieux, fait il, pere.
Damedieux, fait il, sire.
Douce amie, fait il.
It is noteworthy that only three out of these 28 occurrences of the verb *faire* in this type of hemistich are from *SB*. This is the first of the systems examined here which is found to occur predominantly in the later poem, and it is perhaps because the use of *faire* to mean *dire* was not yet firmly established at the time of the composition of *SB*. Leo Jordan explained this new usage of the word *fait* by the fact that the *s* of the simple past *dit* began to be omitted in pronunciation so that the present, *dit*, was indistinguishable from the past. The present tense *il fait*, "he says," began to replace *il dit* toward the end of the twelfth century, that is at about the same period as the silencing of the *s*. The past, "he said," however, continued to be expressed by *il di(s)t*. Thus *fait il* and *dit il* are not originally two different formulas; the former is a development from the latter necessitated by homonymy due to an Old French phonetic change.

4Archivum romanicum, IX (1925), 292.
The abundance of these hemistichs in both SB and BC can be easily accounted for. If the modern reader of a written work happens to lose track of which character in a dialogue is speaking, he can always turn back to the previous page and trace the dialogue forward to the point at which he became confused. But in an oral work it is up to the poet to be so clear that his audience will have no doubts about which of the characters is speaking. The easiest way for him to do this is to introduce as many quotations as possible with a hemistich which includes the name of the speaker and that of the person being addressed. The poet must be careful not to repeat the same phrase to the point of tedium, but, from what one can gather in reading oral poetry, the audiences must have been far less demanding in this regard than modern readers of written works. In laisse 68 of SB, for example, in 74 verses there are no less than 16 hemistichs of this kind, containing the name of the person being addressed, the verb of speaking and the name of the speaker. Such a set of formulas is indispensable to the craft of oral poetry, especially if there is a great deal of dialogue, which there certainly is in both our poems. The technique of the modern novel where, after the first phrase spoken by each character in a dialogue, there is often no indication at all of who is speaking, would be impossible to put into effect in an

5Erich Röll, Untersuchungen über das Verhältnis des "Siège de Barbastre" zum "Bueves de Commarcis" von Adenet le Roi und die Stellung der Prosafassung (Greifswald: Hans Adler, 1909), p. 45, states that 1334 verses of the 3860 of BC (not counting the introduction), and around 250 of the first 1000 of SB consist of direct discourse.
oral work. Discounting hemistichs in which one or two of the three elements (addressee, verb of saying, speaker) were absent, there are in SB 103 hemistichs of this type, or approximately 38 for every 1000 verses, and in BC 130, or approximately 33 per 1000.

Replies

The verbs of discourse which have been treated so far often introduce short formulaic phrases which give an immediate positive, negative or indifferent reply to the question or command which immediately precedes them in the narrative. These replies are almost always found in the second hemistich of the verse.

The two most common replies to commands in SB are Biau sire, volentiers and Si con vos commendez.

Biau sire, volentiers.  
Si con vos commendez.  

Neither of these expressions, which are among the definitely established formulas of SB, are present in BC.

The other replies to commands are, for the most part, non-formulaic in both works.

Et il ont respondu: "Tot a vostre talant."  
Par mon chief, ce dit Bueves, ce fet a ostroier.  
Et ill ont respondu: "Sire, a vostre commant."  
Bele, dist Limbanors, tout a vostre commant.  
Amis, dient Franpois, a vostre volenté.

Adenet not only does not employ the same formulas for replies to commands, but he does not substitute anything in their place. In situations where one character gives his assent to what the other
has said, Adenet simply does not use a set of formulaic expressions of any kind.

For positive replies to previous proposals, SB has the formulaic expression voire plus verb of saying plus subject, always in the first hemistich position.

Voire, dit Guielin.  \[SB: 649a\]
Voire, ce a dit Bueves.  \[SB: 758a, 1186a\]
Voire, ce dit Girart.  \[SB: 1088a\]

In BC the word oil is used in a similar type of expression, of which there are two examples.

oil, dist l'amustans.  \[BC: 2213a\]
oil, dame, fait il.  \[BC: 3651a\]

For a negative reply, SB has:

Non voir, ce dit Girart.  \[SB: 1182a\]
Nanin, dit Clarion.  \[SB: 729a\]

and also a more polite expression:

Se vos ples, non feron.  \[SB: 430b\]
Se vos ples, non ferez.  \[SB: 1928b\]
Se vos ples, non feré.  \[SB: 2426b\]

The expression Ce fet a mercier, an elaborate way of saying "thank you," is found six times in the whole of SB, but only twice in the section before verse 2696.

Ce fet a mercier.  \[SB: 1713b, 1750b\]

Another phrase which means roughly the same thing is Molt est riches li dons:

Molt est riches li dons.  \[SB: 447b, 1751a\]
These formulas of thanks do not appear in BC, but there are analogous phrases.

Ci a riche present.  
Ci a don seignori!  
Cis dons est seignoris.

BC has not one instance where a reply to a previous proposition is formulaic.

Terms of Address

There are other patterns for hemistichs which open a direct quotation with the name (or some other designation) of the addressee, but they are less common and not nearly as rigid in their stylisation. An entire hemistich is sometimes used to carry the name of the person who is being spoken to.

Ah! Mahomet sire.  
Amirant, riches rois.  
Amirant, riches sires.  
Apollin, riche dieu.  
Damedieu, sire pere.  
El amirant, biau sire.  
Et Guillaume d'Orenge.  
Franc baron esleff.  
Garars de Commarchis.  
Guillaume, sire fil.  
Haf Bueves, sire peres.  
Haf Guilin, biau frere.  
Hahi, Buevon, biau fiz.  
Libanor, biau doz fiz.  
Renaut de Montarmer.  
Seignor, franc chevalier.  
Sire, frans chevaliers.  
Seinte Marie, dame.  
Chatif maleuré.  
Fill a putain, François.  
Fill a putain, traîtres.  
Fill a putain, larron.
These hemistichs are usually found in places where there is no doubt who is speaking. Often the verse which precedes them contains the speaker's name. The process by which they are formed is a simple one. Usually they are composed of the name of the person addressed (or his title, or a term of opprobrium) plus a noun in apposition. In some cases they are simply hexasyllabic names, such as Renaut de Montarmer, and in one case a noun of two syllables is modified by an adjective of four, chetif maleürü.

In the following examples the same problem (avoiding the verb of speaking because it has been supplied in the previous verse) is solved by opening the direct quotation in the same hemistich in which the addressee's name is mentioned.

Amis, lieve tost sus.  
Amis, de mon cheval . . .  
Amis, vos en irez . . .  
Amis, ovre la porte.  
Biaus amis, or te garde . . .  
Aymeri, secor moi.  
Barons, secron le.  
Ber, car secor ton fil.  
Barons, alons nos en.  
Deus vos saut toz, barons.  
Baron, or dou haster.  
Baron, or dou ferir.  
Bele, fait il, ja fust.  
Bele, j'ai non Gerars.  
Bueves, moult honnoriés.  
Chevalier, ore as ames.  
Corsolt, fait il, plains estes . . .  
Clarions, je vous pri . . .  
Cousin, venez ça fors.  
Tornez, cuens Aymeris.  
Dame, que il n'i soit . . .  
Dame, oiez noveles.  
Dame, par ce Nahon.  
Dieus, tante riche enseigne . . .  
Dieus! con balcien la . . .  
Dieus! fait il, bonne estrine . . .
Dieus, si grant duel demaine...
Vrais Dieus, et car fut ore...
Qui est ce, belle fille?
Biau fiz, desfandez vos.
Desfandez vos, biau fiz.
Biaus fieus, secorés moi.
Frere, tenez cestui.
Frere, parlés a moi.
Frere, fait il, com estes...
Certes, Gerart, molt estes...
Gerart, fait il, j'ai si...
Gerars, or verrons nous.
Gerars, en vous ai mise...
Pour les sains Dieu, Gerart.
Gerars, quant tel pucele.
Mahom, je sui tray's.
Mahom! con il est biaus.
Biaus niés, ouvrés la porte.
Pere, vestez l'auberc.
Portiers, ouvrés la porte.
Reine, se geu pert...
Seignor, adoubez nos.
Seignor, estes en pais.
Seignor, trop demorez.
Seignor, de voz noveles.
Je ne puis certes, sire.
Sire, a vostre command.
Sire, autre chose i a.
Sire, or poez oir.
Sire, molt vous devroie...
Sire, prenons en gre...
Sire, par cel seignor.
Sire, se ma raisons...
Sire, font il, merci.
Sire, a Nerbonne aloient.
Mouvons, sire, fait ele.
Alés, sire, fait il.
Sire, fait il, drois est.
Sire, fait il, tout fussent...
A ceste foiz, biau sire.
Biau sire, avant venés.
Ne vous devez, biau sire.
Or en soiez, douz sire...
Sire oncle, car montez.
Mal somes, sire fiz.
Sire dus, je vos di.
Sire rois, vostre fille.
Sire rois, esgardés.
Vasal, por menacier.
Qui estes vos, vassal?
Vassal, fait il, fols estes.  

These terms of address are for the most part the same as in the combinations which were treated earlier. Obviously there is no clearly delineated hemistich system in this case. One can say only that the term of address is usually found in the first hemistich, and generally at the beginning of the verse, and that it is of one, two or three syllables but no more. The rest of the hemistich is made up of the beginning of the direct quotation, and possibly a verb of saying, fait il.

In order to give a complete picture of the mechanism for opening discourse in the two poems, one would also have to examine those verses which do not fall into well-defined patterns, but this would be a tedious process without much in the way of a positive conclusion. Suffice it to say that both poems have verses which do not fit into some of the patterns treated here, but that they are few in number.

There is one procedure worth mentioning here in connection with the alternatives which the poet has to using a formulaic expression, and that is the problem of indirect discourse. It is one of the characteristics of the chansons de geste that the characters always speak in direct quotations, and that the poet never merely says that they said something, but rather gives their exact words. BC does not share this characteristic with the other chansons de geste, as is seen in the passages where we are told that someone is speaking, and perhaps even what he is talking about,
but not the exact words he used: BC: 1022-25, 1217-18, 2070, 2323, 3240-42. This is, I believe, a serious departure from the conventions of the genre which are otherwise universal in this respect.

Oaths and Prayers

There are other formulas of discourse which do not necessarily open direct quotations but which are commonly found in the mouths of the characters. Most frequent among these are the oaths which the knights swear at the slightest pretext.

Par ice seint apostre q'an a Romme requiert. SB: 2291
Par ice seint apostre que quierent chevalier. SB: 2296
Que par icel apostre que quierent chevalier. SB: 2487
Que, par ce seint apostre c'on quiert en Noiron pré. SB: 2561
Mais, par cel saint apostre c'on quiert en Noiron pré. BC: 848
Frere, ce dist Gerars, par l'apostre saint Pierre. BC: 3462
Damedieus les confonde et l'apostles saint Pierre! BC: 1785
De treyson me rette mais, par sainte Marie. BC: 2739

Or me rendez les contes, por Deu le fiz Marie. SE: 688
On m'aaple Buevon, par Dieu le fill Marie. BC: 624
Se nous fussiens armé, par Dieu le fill Marie. BC: 1038

Nes par ice Mahom que ge doi aorer. SB: 2233, 2345
Car par cel saint Mahom a cui sui otroiés. BC: 661
Mais par cel saint Mahom cui je aour et pri. BC: 1494
Par ce saint Mahormet par cui il pluet et vente. BC: 2240
Par cel saint Mahormet a cui je rent servise. BC: 2840

These phrases constitute a formulaic system in spite of many variations.

It appears, from evidence assembled by M. Omer Jodogne that Par cel apostre followed by some form of the verb querir in the second hemistich is a formula which occurs extensively in the
twelfth-century *chanson de geste.* It is interesting that both SB and BC have an analogous expression for Mohammed which may be placed in the mouths of Saracen characters. There are many shorter phrases which there is no need to list here in complete verses, such as *Par (por, pour) Dieu* (BC: 201, 236, 939, 946, 1111, 1130, 2576), *Par (por) Mahom* (SB: 1954; BC: 610, 618, 704, 1780) and *Par Mahommet* (BC: 605, 1764, 2947).

A very common pattern, which is definitely formulaic, is the oath upon the body of a certain saint.

<table>
<thead>
<tr>
<th>Formula</th>
<th>SB</th>
<th>BC</th>
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<tbody>
<tr>
<td>Au cors saint Semion.</td>
<td>119b</td>
<td></td>
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<tr>
<td>Et le cors saint Gervais.</td>
<td>536b</td>
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<td>Par le cors saint Germain.</td>
<td>120b</td>
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<td>Par le cors saint Symon.</td>
<td>167b</td>
<td></td>
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<tr>
<td>Le cors saint Lazaron.</td>
<td>178b</td>
<td></td>
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<tr>
<td>Par le cors saint Eloi.</td>
<td>231b</td>
<td></td>
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<tr>
<td>Par le cors saint Climent.</td>
<td>556b</td>
<td></td>
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<tr>
<td>Par le cors saint Denise.</td>
<td>976b</td>
<td></td>
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<td>Le cors saint Marie.</td>
<td>1525b</td>
<td></td>
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<tr>
<td>Et le cors saint Denise.</td>
<td>1639b</td>
<td></td>
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<tr>
<td>Pour le cors saint Rami.</td>
<td>2127b</td>
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<tr>
<td>Et le cors saint Denise.</td>
<td>2834b</td>
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<tr>
<td>Par le cors saint Omer.</td>
<td>3051b</td>
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<tr>
<td>Par le cors saint Climent.</td>
<td>3101b</td>
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<tr>
<td>Pour le cors saint Hylaire.</td>
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<tr>
<td>Et li cors saint Denise.</td>
<td>3786b</td>
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The name of the saint is always found at the rime. This is a clue to the way the poet manipulated this system: the words of the formulas can remain basically the same except for the saint's name, which is changed according to the rime. Thus for laisses in *-ise* Adenet always

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employs saint Denise, and in the two laisses in -ent he uses saint Climent. Lazaron, Semion and Symon are all found in laisses in -on but not under the same syntactic conditions, the last two being complements of prepositions. In BC: 178 there is no need for the word par, which is usually found before le cors in these phrases, because the locution jurer le cors is used there, and so the name of the saint must be three syllables long and Symon is excluded.

This set of formulas may be said, then, to show perfect economy since under the same conditions of meter and rime the same formula is used. Note that this formula is found 14 times in BC, but only twice in SB.

The short expression par foi is found only in SB, where, in the entire poem, there are eleven occurrences. Only one of these, however, is in the part which is imitated by Adenet, SB: 1834.

A longer version of the same idea, Foi que je doi . . . , is found frequently in BC and once in the first part of SB.

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<tbody>
<tr>
<td>Mes, par la foi que doi.</td>
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<td>Par la foi que vous doi.</td>
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<td>Car par la foi que doi.</td>
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<td>Foi que doi Dieu porter.</td>
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<td>Mais foi que doi Jhesu.</td>
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<td>Mais foi que doi Mahon.</td>
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<td>BC: 2266a</td>
<td>BC: 2302a</td>
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<td>Foi que je doi, fait il.</td>
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<td>Foi que doi Dieu, fait il.</td>
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<td>Foi que je doi ma mere.</td>
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<td>BC: 2996a</td>
<td>BC: 3088b</td>
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<td>Car foy que doi Guillaume.</td>
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<tr>
<td>Mais foi que doi mon oncle.</td>
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<tr>
<td>Foi que doi saint Symon.</td>
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</table>

This set of formulas is similar to the system Par le cors . . . , but it is basically a first-hemistich system whereas the latter is always found in the second hemistich.
A whole-verse group found exclusively in BC consists in an oath in the first hemistich and an epithet in the second.

Par cel seignor, fait il, qui tout puet gouverner. BC: 3064
Car, par cel saint Seignor qui tout a a baillier. BC: 3444
Car, par cel saint Seignor qui nous fist a s'ymage. BC: 3558
Par cel seignor, font il, qui fist ciel et rousee. BC: 3890

In one oath the knight swears upon his own head rather than by any saint or god.

Par mon chief, ce dit Bueses. SB: 913a
Bien le sai, par mon chief. SB: 2249b
Par mon chief, dit li dus. SB: 2281a
Par mon chief, dit Girart. SB: 2295a, 2498a, 2519a
Par mon chief, dit la bele. SB: 2380a
Par mon chief, dist li dux. BC: 3049a

This formula is predominantly from SB, and the one occurrence in BC is an imitation of SB: 2281a, both verses being found at the same point in the two narratives.8

Many of the cries uttered by knights on the field of battle are invocations of aid from God or requests for the damnation of the enemy. These two classes of expressions tend to have parallel forms.

Que Jesu benei.9 SB: 1260b
Cui Jhesus benei. BC: 636b

Qui Damedieus maudi. SB: 639p, 990p
Jhesu te malei. SB: 685p
Que Mahomet maudi. SB: 1130b
Qui Damedieus maldie. SB: 1146b
Qui Jesu malei.9 SB: 1269b
Damedieus les maudi.9 SB: 1596p
Li cors Dieus les maudi.9 SB: 1630p

7See the treatment of similar epithets above, p. 56.

8Cited by Röll, Untersuchungen . . . , p. 78.

9These phrases are spoken by the poet rather than by one of the characters.
And to these might be added:

A Dieu benéficon.

Benediction can thus be quickly converted to malediction, and Christ to Mohammed, for the two creeds and various situations.

A set of similar parallel wishes places Damédieux and Mahommés in corresponding positions.

Mahomé le confonde.
Mahommés vous confonde!
Mahommès le confonde.
Damedieux les confonde.10
Damedieux me confonde.
Damedieux les conduise.10
Damedieux les conseaut.10

The conduise and conseaut formulas may have been introduced because of the similarity of the first syllable of these words with confonde.

At any rate this series of formulas has the same configuration as the malexe-benexe set.

The remaining optative aggressions are divided between two forms. The first of these is analogous to the two sets just discussed, but employs a variety of verbs, such as donner:

Qui Dieus doint pute estraine.10
Dieus te doint maremment!
Dieus te doint encombrier!
Dieus te doint bone viej!
Qui Dieus doint encombrier.
Dieus nous doinst si errer.
Cui Dieus doint male estraine.10

10 These phrases are spoken by the poet.
Dieus . . . doinst k’encor vous revoie,
Cui Dieus doinst mal dahé.  
Cui Dieus doinst encombrier.

Damedieus les guerisse;
Cil sires le garisse.
Dieus garisse Aymeri.
Dieus les gart d’encombrier.
Damedieus vous garisse.
Que Dieus vous soit garans.

Cui li cors Dieu cravent.
Damedieus les cravent!
Damedieus la cravente!
Kahommes te cravente!
Kahormes me cravente!
Dieus les puist craventer!
Damedieus me cravente.

Or lor soit Dieus aidis!
Or soit Dieus et sa mere crestiiens en ayû.
Que Dieus lor soit aidis.
Dieus lor soit en ayde.
Cui Dieus soit en ayû.
Dieus lor soit en ayê!

Or pant Dieus d’Aimeri.
Or pant Jesu des contes.
Dieus pant de Guialin.
Or pant Dieus de Girart.
Dieus pens st dou repairier.

The second optative pattern is couched in the form of a conditional clause, but the thought is "If only God help me," so that it can

11 These phrases are spoken by the poet.
properly be classified as a wish. Some of the same verbs as occur
in the pure optative are also found in this form:

Se Damedieu ce done.  
Se Dieus li donne vie.  
Si me doinst Dieus santé.  
... Si me gart Mahons.  
Se Dieus nos veut aidier.  
Staidier nous veut Mahons.

Other verbs which are found only in this conditional form are:

faire:

Si cil sire nel fet.  
Se Damedieu nel fet.  
Se Gesu Cri nel fet.

panser:

Se Damedieu n'en pense.  
Que se Jhesus n'en pense.  
Se Damedieu n'en pense.  
Mais, se Jhesus n'en pense.  
Ce n'en pense cil sires.  
Ara, se Dieus n'en pense.  
Se cil sires n'en pense.  
Mais s'or n'en pense Dieus.

plaire:

Se Dieu plaist et ses sains.  
Se Dieu plaist, dist Gerars.  
Se Dieu plaist, aigrement.

and, finally, sauver:

Se Dieus sauve mon cors.  
Se Dieus sauve Aymeri.  
Se Dieus sauve Buevon.  
Mais, se Damedieu sauve Gerart au cuer sensé.  
Si me puiest Dieus sauver.  
Si me soit Dieus sauvere.  
Si me consaut Mahons.

12 These phrases are spoken by the poet.
There are other optative expressions of which only one example can be found, and these have been omitted from this analysis.

When the request for help has been granted by God the characters do not fail to express their gratitude.

Damedieu en mercie.  
Mahommet en mercie.  
Dieu en ont gracié.  
Damedieu en gracie.  
Mahommet en graci.  
Damedieu en gracient.  
Dont Damedieu gracient.

Other Miscellaneous Expressions of Discourse

In addition to the verbs of speaking discussed up to this point, some others which do not open discourse are used formulaically.

Commander:

Que ge le vos commant.  
Que ge le li coment.  
Que li ot commandé.

contralier:

Si l'a contralié.  
Avez contraióié.  
Et me contraliiés.

deviser:

Tres bien li devisa.

amentevoir (to recommend):

Lor a amenteié.  
Li ot amenteié.

menacer:

Moult manac Buevon.  
Koult menacent Buevon.
tesmoignier:

Le peust tesmoigner.
Bien le puis tesmoigner.

One speech expression found only in SB and unrelated to the others is **buer (mar) fusiez onques nez**.

<table>
<thead>
<tr>
<th>Expression</th>
<th>SB</th>
<th>BC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buer fusiez onques nez</td>
<td>730b</td>
<td>384b</td>
</tr>
<tr>
<td>Mar futes onques nez!</td>
<td>740b</td>
<td></td>
</tr>
<tr>
<td>Mar fust ele onques nee!</td>
<td>823b</td>
<td></td>
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<tr>
<td>Que mau fusent il né!</td>
<td>839b</td>
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</tbody>
</table>

Both expressions are judgments pronounced by one character on another, one for being a good fighter (**buer < bona hora**), the other a bad one (**mar < mala hora**).

When a character in SB is dismayed at seeing his companions perform an action he does not understand, he cries:

<table>
<thead>
<tr>
<th>Expression</th>
<th>SB</th>
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</thead>
<tbody>
<tr>
<td>Que faites, chevalier.</td>
<td>259a</td>
</tr>
<tr>
<td>Que faites vos, biau fiz.</td>
<td>325b</td>
</tr>
<tr>
<td>Que fetes vos, François.</td>
<td>713a</td>
</tr>
<tr>
<td>Que fetes vos, paiens.</td>
<td>799a</td>
</tr>
</tbody>
</table>

One set of speech formulas is found in a rather special setting. When hostile knights meet on the battlefield each one asks the other for his name, presumably not just to know whom he is fighting, but to be able to report his own (expected) victory with all the details.

<table>
<thead>
<tr>
<th>Expression</th>
<th>SB</th>
<th>BC</th>
</tr>
</thead>
<tbody>
<tr>
<td>Comment as tu a non?</td>
<td>130b</td>
<td>623a</td>
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<tr>
<td>Di va, comm'as tu non?</td>
<td>1397a</td>
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<tr>
<td>Comment tu as a non.</td>
<td>2450b</td>
<td></td>
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<tr>
<td>Comment avez vos non?</td>
<td>389a</td>
<td></td>
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<tr>
<td>Comment as tu a non?</td>
<td>1985b</td>
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<tr>
<td>Comment avez a non?</td>
<td>2062a</td>
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<tr>
<td>The answer to this is:</td>
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<tr>
<td>Fiz sui au duc Buevon.</td>
<td>1977a</td>
<td></td>
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<tr>
<td>Je suis fiz Aimeri.</td>
<td>1401a</td>
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<tr>
<td>Fiz sui a l'amirant.</td>
<td>1987a</td>
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<tr>
<td>Hom sui a la plus bele.</td>
<td>2452a</td>
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</table>
This set of formulas is always connected to the motif of single combat. Usually it is followed by an attempted conversion on the part of both knights, but battle is always engaged and, inevitably, the Christian wins.

Another system always connected to the battle motif (but here usually the general melee) is that of battle cries. Most of these consist of the names of castles of French and Saracen leaders.

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13 One exception is Hon sui au roi Yon, spoken by the messenger in SB: 143a.
A l'abaissier des lances ont "Nerbone" escriee.
"Tabarie" escria au fuer de sa contree.
Francois crient "Monjoie," l'ensaigne saint Denis,
Et Clarions "Valdune," ii nouvius convertis.
Emi les Sarrazins et "Valdune" huchier.
Guis escrie "Monjoie; Ferés, franc damoisel."
Joffrois escrie "Angiers" et Gerars "Commarchis,"
Et Hunaus "Saint Malot," le cri de son pays,
Et Renaus "Montamnier," qui preus fu et hardis,
Et Navaris "Toulouse,"

The SB battle cries occur in isolated verses, but Adenet tends to
group several together, perhaps to give the impression of the
gathering impetus of the Christian attack. All of the cries are
from the Christian side except for "Tabarie," the cry of Corsolt.
"Valdune" is a pagan cry too, but by the time Clarion gets into
battle he has been converted to Christianity. The patterns for
these battle cries are rather loose, except that the cry itself is
usually given at the caesura and that the verb escrier is often
employed.

Three hundred and sixty formulas of discourse from Le Siège de
Barbastre (approximately 133 per 1000 verses) and 347 from Buevon
de Comarchis (approximately 87 per 1000 verses) are found in this
chapter. These expressions all occur more than once in one or both
poems in substantially the same form. Hemistichs which are alike
except for the difference of a proper name or the designation of
a person have been counted as formulaic.
CHAPTER VI

BATTLE SCENES

Since the principal subject matter of almost all the chansons de geste is warfare, it is not at all strange that many of the formulaic expressions denoting the actions of the characters should come under the heading of "expressions describing battles." As with the formulas of discourse, an entire chapter will be consecrated to the exposition of the means the jongleurs had at their disposal for narrating the events of combat. The rest of the expressions of action will be taken up in the next chapter.

Of all the motifs of SB and BC the one most commonly found is the single combat between two knights. The battle scenes of the Old French epic are seldom panoramic; when the poet sings of war his optic tends to focus on the details of the fighting rather than give the entire sweep of vision. In order to find out just how the individual hemistichs and verses, many of which are formulaic, fit into a motif, the first part of this chapter will examine the various ways the jongleur has of presenting the different elements of the single combat motif. The rest of the chapter will deal with the other formulas which occur in connection with battle, for the most part in general battle or messenger motifs.
In the first 2696 verses of *Le Siège de Barbastre* there are 19 passages in which a French knight is seen fighting with a single enemy warrior.\(^1\) When these passages are examined together there emerges a fairly well-defined stylistic configuration. Partly because of the traditional nature of the *jongleur*’s technique and partly on account of the limitations inherent in feudal warfare, the order of the elements in this motif is always according to a set scheme. If the knights come upon each other during a lull in the fighting, their encounter begins when one insults the other in some way and the angered opponent replies by charging with his lance lowered. If it is in the rush of battle that they meet this first step of provocation is not needed, but in either case they spur their horses and strike each other with their lances. The shield and armor of one of the parties (usually the Saracen’s) are damaged and if he is not killed at once he at least falls from his mount and the victorious knight dispatches him by sword on the ground, and then leads his horse away as booty. It sometimes occurs that the vanquished combatant is a person of high rank in the enemy camp, and when this is the case he is usually just wounded or, in any case, escapes death in order to continue playing his important role.

Usually one or several of these elements will be missing,

but in only two cases out of the 19 in SB do the elements come in a different order. There are also two cases in which something is added to the stock series of actions, but they will be treated below.²

Each of the elements described has assigned to it, in the poet's repertory, certain formulaic expressions. In order to emphasize the rigidity of these expressions, I will list them here together with the non-formulaic expressions, under the elements with which they are found in the motif of single combat.

INSULT

Fill a putain, François, ja mes n'i guerirez. \( \text{SB: 1203} \)
Fill a putain, François, vos n'i gueriroiz mie! \( \text{SB: 1282} \)
Fill a putein, traîtres, fel cuivert parjurez. \( \text{SB: 1354} \)

ANGER

Qant Girart l'entendi, a pou n'est forsenez. \( \text{SB: 1206} \)
Qant Guielin l'oi, si n'a talant qu'il rie. \( \text{SB: 1285} \)
Et qant Girart le voit, sin a le sans marri. \( \text{SB: 1299} \)
Et qant le Turs l'oi a pou n'est forsenez. \( \text{SB: 1363} \)
Girart l'a entendi, celà part est alez. \( \text{SB: 1382} \)
De mautalant rougi, n'i ot que corrocier. \( \text{SB: 2014} \)
Qant Girart l'entendi, n'i ot que corrocier. \( \text{SB: 2136} \)

SPURRING

Et Girart esperonne, si se feri el tas. \( \text{SB: 1217} \)
Il broche le destrier, des esperons l'aigrie. \( \text{SB: 1280} \)
Le destrier a broché, s'a la lance brandie. \( \text{SB: 1287} \)
Il broche le destrier por aidier son ami. \( \text{SB: 1300} \)
Et broche le destrier par endeus les costez. \( \text{SB: 1364} \)
Il broche le destrier par endeus les costez. \( \text{SB: 1427} \)
Et Bueves esperonne, qu'il n'i est arestez. \( \text{SB: 1428} \)
Il broche le destrier, destort le confanon. \( \text{SB: 2008} \)

²Pp. 144-47.
BLOW OF LANCES

Vait ferir Aquilant un roi de Belesquez.  
Grant cop li done el chief, si con vint a esles.  
Et vett ferir Gaudras qui venoit aires.  
En la premiere pointe vett ferir Barnabas.  
S'ala ferir un Turc sur la targe floroe.  
Merveilleus cop li done sur la targe florae.  
Vett ferir le gloton sur la targe florae.  
Un paen vait ferir de son espié forbi.  
Par desus son escu fiet un Amoravi.  
Devant sor son escu feri un Esclavon,  
Merveilleus coux se donent sor les escuz dorez.  
S'ala ferir un Turc que ill abat es prez.  
Merveilleus coux se donent sor les escuz dorez.  
Et Buaves fiet bien, con vassaus adurez.  
Lors se donent granz coux embedui li baron.  
Molt se donent granz coux endui li chevalier.  
Libanor fiet Girart en l'escu de cartier.  
Et Girart feri lui a loi d'omne prisie.  
Corsout de Tabarie ala ferir premier.  
Fiert Salot de Baudras devant en l'escu bis.  
Et ge li referi sor l'escu de cartier.  
Sor l'escu de son col vait ferir Samuel.  
Sor l'escu de son col vait ferir Galfer.  

PIERCING OF ARMOR

En l'escu de son col que il li est troëz.  
En l'escu de son col qu'il est frez et troëz.  
Desoz la boucle a or li a frete et percie.  
Que l'escu li perça et l'auberc li esmie.  
Si que desoz la boucle les ont frez et troëz.  
Molt sunt fort li auberc con il ne sont fausse.  
Si que desoz les boucles les ont freiz et troëz.  
Que les cengles desrompent, li poitraus est cassez.  
Les auves esandirent, li freins est desierez.  
De l'un chief juque en l'autre il fiet fendre et percie.  
Forz fu li jazeranz, que maille n'en romplë.  
Sor l'escu de son col, lez la boucle a or mier.  
Les cengles sont ronpues de l'auferrent destrier.

Two additional examples of this formula occur in general battle scenes. See below, p. 156.
Les enarmes estantent, s’alongnent li estrier.
Que l’escu de son col 11 a fret et froissié.
Fort fu li jazeranz, qui maillé n’en rompié.
De l’un chief juque en l’autre tot le me perfendié.
Forz fu li jazeranz qu’il ne pot empirier.
De l’un chief juque en l’autre li a fret et cassé,
Le jazerant del dos rompu et demaillié.

SB: 2032
SB: 2148
SB: 2149
SB: 2274
SB: 2275
SB: 2614
SB: 2615

FALL FROM HORSE

Tant con hante li dure l’a abatu es prez.
Tant con hante li dure del destrier l’abati.
S’ala ferir un Turc que sill abat es prez.
Tant con hante li dure l’abati mort sovin.
Que par desus la croupe le fis jus trebuchier.

SB: 271
SB: 1302
SB: 1383
SB: 2194
SB: 2278

DRAWING OF SWORD

Puls a trete l’espee bone, tranchant, forbie.
Si a trete l’espee dont li brans fu letrez.

SB: 1265
SB: 1371

DEATH OF ONE OF THE COMBATANTS

La cervele en abat, mort chei desconfés.
Et li paiens cheif, qui a mort fu navrez.
Que mort ne le trebuché en la lande nemie.
Que mort le trebucha, voiant la compagnie.
Si soéf l’abat mort qu’il ne bret ne ne crié.
Tel cop li a doné que il mort l’abati.
El cors li mist la lance o tot le panoncel.
Le cuer qu’il ot el vantre li a per mi tranchïé.

SB: 775
SB: 1211
SB: 1264
SB: 1277
SB: 1290
SB: 1327
SB: 2393
SB: 2616

TAKING THE DEFEATED KNIGHT’S HORSE

Il a pris le cheval, si s’en est retomez.
Il sessi le destrier, s’a sa voie accoillié.
Et sessi le destrier par les resnes noez.
Einz sessi le cheval par la resne d’or mier.
Et Girart a sessi le destrier de Castele.
Et sessi le cheval par la renge d’or fin.
Si en menai o moi le bon cheval corsier.

SB: 275
SB: 1278
SB: 1384
SB: 2046
SB: 2050
SB: 2195
SB: 2279

It is obvious from these examples that the jongleur of Le Siège de

This formula also occurs in SB: 256, where Guillaume is ready­
ing himself to receive the first Saracen attack.

See also SB: 237, Et sessi la contesse au pan del siglation,
and SB: 1867, Si sessi la pucele par la renge d’or mier.
Barbastre had a stock of phrases at his disposal so as not to find himself at a loss for words when he was called upon to describe any of the standard single combats which are found in all chansons de geste, and that an entire combat scene could be described without the poet's having to go beyond his repertory of formulas.

There are, however, two examples of this motif which deserve special attention as they contain traits which do go beyond the stock elements. In most of the single battles the pagan adversary is either left unnamed and simply designated by the words païen, Turc, Sarrazin or Esclavon, or else he is identified as a minor character such as Aquilant de Balesgue (SB: 268), the amoraive of Barbastre (SB: 772), li sires d'Aumarie (SB: 1279), Otran de Balesgue (SB: 1352), Corsout de Tabarie (SB: 2147), Salot de Bau-dras (SB: 2193) or Gaudras (SB: 1208). But the two major duels of this section of the poem involve the two principal personages of each camp: Bueves against the amirant of Spain, leader of the Saracen army (SB: 1389-1443) and Girart against Libanor, his counterpart in the pagan army and his rival for the hand of Malatrie (SB: 2013-47).

In the first of these encounters the amirant is introduced by a description of him and his horse:

A tant vint l'amirant sor un destrier armez;  
Ses chevaus fu toz noirs et si fu estelez  
Et couvert d'un diaspire menûement ovré.  
L'amirant sist desus rich e o n  ent acesrae;  
Einz plus riches adors n'ot hom de mere nez. (SB: 1389-93)

There follows a series of questions and replies. The amirant
threatens Bueves and asks him his name and place of origin. Bueves tells him and asks the same information in return. The Saracen then proposes that they become allies and conquer France together. Bueves in turn requests the amirant to convert to Christianity, and this angers the latter into attacking. The usual formulaic elements come into play at this point: the charge, the blows of the lances, the penetration of the amirant's armor and his fall from the horse. This latter element is given a comic turn however.

Li destriers chancela, del cop est encombrez;  
A genouz est venu, l'amirant est versez,  
Li chies juque as espaules est el sablon entrez.  
Li amiranz fu si bleciez et estonnez,  
Eingoís peûsiez estre une huchiée alez,  
Que l'amirant seüst ou endroit fust plantez.  
Et si home i accoren environ de toz lez,  
A force l'en traînent, n'ï est mie remés.  
Tres par mi le sablon un arpant mesuré,  
Maugré Buevon en fu li amiranz menez. (SB; 1435-44)

The structure of this scene has the traditional formulaic elements as its base, but it is prefaced by the exchange of names (a motif in itself which is found in other parts of the poem6) instead of the simple insult element, and is followed by the strange sight of the amirant sticking head first into the sand.

The duel between Girart and Libanor is in some ways parallel to the one just discussed. Malatrie has led her fiancé Libanor before the walls of Barbastre, ostensibly to enjoy the sunshine, but actually to tempt Girart, with whom she is in love, to leave the castle and challenge Libanor. This takes place exactly as she has

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6See above, pp. 136-37.
planned and the exchange of names, attempts at conversion, formulaic charge and blows follow in their expected order. Libanor strikes first and smashes Girart's lance, but the halberd is strong enough to hold and Girart has a chance to return the blow. The effect of this stroke is described in detail.

Et Girart feri lui a loi d'homme prisé:
Ser l'escu de son col, lez la boucle a or mier,
Entre les catre clous li asist son espié,
A la lance qu'iert grosse et roide de pomier,
Et au fer et au branc et au cors del destrier,
L'empaint Girart a force a loi de chevalier;
L'escu a tot le braz li fist au cors plesier,
Soz le piz del cheval fist le poitrail trenchier,
Les cengles sont rompues de l'auferrant destrier,
Les enames estandent, s'alongnent li estrier. (SB: 2023-32)

The enemy hero is thrown off his horse, with much the same result as in the battle between Bueves and the amirant.

Et Girart l'empaint outre par la croupe derrier,
La sele entre les cuises fu al champ envoie,
Si que le coinz de l'iaume fu en terre fichiez,
Les gembes envia contremont vers le ciel,
Einsi pres de la rive dant Girart l'abatié.
Au relever que fist, que il se dut drecier,
Onc ne sot mot li rois, en l'éve est trebuchiez,
Si que l'éve li clot desus li chief plein pié.
Si ne fust une estache, Libanor fust noiez,
Que Sarrazins i mistrent por poisons engingnier,
Ou au meins s'est repris et contremont dreciez;
A force s'est levé et as meins et au piez. (SB: 2033-44)

This comic scene of a boastful knight being sent legs flying onto the sand and then, stunned, groping his way into the fishpond and almost drowning under the eyes of his disdainful fiancée is certainly too out of the ordinary to be a part of the formulaic repertory. It is an embellishment of slapstick humor that would not be found in the earlier epics such as Raoul de Cambrai or Gormont et Isambart.
These two passages show how the poet of Le Siège de Barbastre could add his own craftsmanship to the traditional treatment when he felt this was called for by the importance of the subject. The traditional poet can be just as inventive an artist as his literary counterpart.

As has been mentioned Buevon de Cormarchis recounts in its 3947 verses the events contained in approximately the first 2696 verses of Le Siège de Barbastre. In BC the single combat between knights occurs 20 times, but these scenes do not all present the same neat order as the single combats of SB.

In the latter poem, it will be recalled, many of the encounters begin when one knight insults another and angers him into attacking. Sometimes the insult is given by both combatants. There are certain formulas attached to both of these elements: for the insult, Fill a putain, and for anger A pou n'est forse nez or an equivalent expression M'i ot que corrocler. In BC the formula Fill a putain occurs three times in connection with single combat motifs (BC: 1118, 1885, 2009). In none of these passages, however, is it followed by the expression of anger which one could expect from the SB pattern, and this is true in spite of the fact that one of the BC passages is based on a scene from SB (BC: 1885, SB: 1203) which contains the two formulas in their ordinary relationship. In SB, on the other hand, the formula Fill a putain occurs three times in the part

imitated by Adenet, and each time (SB: 1203-06, 1282-85, 1354-63) it is followed by a formula of anger. The step-by-step development of the battle scenes of the earlier poem, which this configuration of action and reaction illustrates, is abandoned in Adenet's poem, and the result is not only a less rigid style, but greater subtlety. It would seem that Adenet's audience did not require that each logical step of the narrative be pointed out in an obvious manner.

Further investigation into the formulas which express provocation and anger in both single combat and general battle scenes shows the following: the formula A pou n'est forsenez is found four times in the first section of SB, but does not occur at all in BC; an alternate formula N'i ot que corrocier occurs six times in SB, but not once in BC; Fille a putain is used six times in SB, three in BC. Thus while Adenet uses the last formula sparingly (in three verses out of 3947 as compared to six out of 2696 in SB), he has decided not to employ the first two formulas at all. He has chosen to revise his model (Pour ce qu'est mal rimee. la rime amenderai. BC: 21), and his omission of certain phrases must have resulted from his principles of remaniement. His practice in the use of stock expressions in single combat scenes is much freer than that of the author of SB, and we can say for certain, at least in this case, that he did not feel obliged to retain the traditional formulas. Whenever the anonymous poet wishes to present one of his characters as being angry, he uses formulaic expressions, without a single exception, while Adenet employs either formulaic or
non-formulaic phrases or even has the reader understand that his character is angry without saying so. Not only are the formulas which we have examined little used by Adenet: there is no other equivalent system to replace them.

To return to the comparison between single combat scenes in the two poems, another fairly constant element is the formula for spurring a horse. The following verses are the ones which occur in BC to signify this action.8

- Corsols de Tabarie vint poignant une sente. BC: 290
- Des esperons a or a le cheval hurte. BC: 436
- A tant es vous Corsolt poignant de randonnee. BC: 1718
- Galdras broche Ferrant par andeus les costes. BC: 1882
- Vint poignant vers nos gens, si les a escrié. BC: 1884
- Lors broche le destrier com vassaus adurés. BC: 1894
- Lors broche le cheval par andeus les costes. BC: 2533
- Le destrier esperonne des tranchans esperons. BC: 2586
- Les hanstes ont brandies et les chevaus brochies. BC: 2595
- Guis de Cormarchis broche le bon corant destrier. BC: 2845
- Qui les veïst andeus des esperons brochier. BC: 2850

It is evident that the action of spurring a horse is not expressed in traditional formulaic language by Adenet, even though it is in the poem which he is imitating. In the anonymous poem eight of the expressions for spurring a horse contain the formula Broche le destrier, whereas Adenet only uses it in two verses. Further investigation reveals that Adenet employed this formula only three times in all of BC, the other instance being in v. 3646: Malaquins de Tudele le bon destrier brocha.

The impression that one gets from this comparison of the two styles is that Adenet is consciously trying to vary his means of

8 See also the general battle and message scenes, pp. 156-60.
expression. He seems to be careful not to say the same thing twice, and in fact only two of the 22 hemistichs quoted above for the idea of spurring are identical. The author of SB, on the contrary, is not only unconcerned with the problem of varying his style, but habitually uses identical expressions for identical ideas.

Corroboration for this view can be found in the following list of verses from BC, arranged in groups which correspond to the various elements of the single combat scenes of SB. The phrases for the elements of INSULT and SPURRING have already been treated.

BLOW OF LANCES

Puis refiert si un autre que sor l’arçon l’adente. BC: 293
Tel coup donne un païen que del bras le fait moing. BC: 311
Si en refiert un autre qui fu nês de Garsoing. BC: 312
Si le fiert que la teste li fent desques el groing. BC: 315
Tel coup donne Espinart en haut deseur la broingne. BC: 333
Gerars fiert si un autre la teste li roeange. BC: 337
Fiert Salot de Baudras, si bien l’a assené. BC: 437
Si en fiert l’amirant que mort le trebucha. BC: 1122
Et Guillaume le fiert, com aigres d’ire espris. BC: 1605
Si fiert un Nerbonnois sor la targe listee. BC: 1722
Corsolt feri sor l’iaume a la cercle doree. BC: 1727
Il et Galdras se fierent sor les escus bouléés. BC: 1896
Si fu ferus Galdras sor l’escu d’or bendés. BC: 1899
Sorbant ala ferir, si bien l’a concei. BC: 2013
Si grans coup s’entredonnent es escus vennissés. BC: 2599
Et li païens le fiert en l’escu qui flame. BC: 2750
Si grans coup s’entredonnent, mentir ne vous en quier. BC: 2852
Un Sarrazin feri c’on nommoit Manuel. BC: 3727
Si fiert un Sarrazin k’a celui coup le tue. BC: 3935
Et Gersars fiert un autre si qu’a terre le rue. BC: 3936

PIERCING OF ARMOR

Que il li a fendue et la broncre fauese. BC: 1723
Li espiels Galdras est par piece tronconné. BC: 1897
Mais li espiels Gerart n’est ne frains ne quassés. BC: 1898
Qu’il est frains et brisés et le haubers fausse. BC: 1900

9See above, pp. 141-43.
Que l'escu a percié, l'auberc li a rompu. BC: 2014
Que chascuns des escus est fendus et perciés. BC: 2600
Fort furent li hauberc, mus n'en est desmaillés, BC: 2601
Mats chascuns des espiés est dusqu'as poins froissiés. BC: 2602
Li poi traus dou cheval fu rous et depeçés, BC: 2606
Et les cengles rompués, qui n'estoient pas viés. BC: 2607
Si qu'il li a percié, mais n'a pas desmaillie BC: 2751
La bronoge, ains se tint bien, et la lance est brisie, BC: 2752
Si que par maint tronçon fu dusqu'as poins froissie. BC: 2753
Moult fu fors li haubers quant il n'est dessartis. BC: 2776
Que les targes percierent li rous tenant d'acier. BC: 2853
Fort furent li hauberc, ne porent desmaillier, BC: 2854
Mats ambe deus des lances font dusqu'as poins froissier. BC: 2855

FALL FROM HORSE

Que desus la verdure en fist dou cors present. BC: 262
Amaurri de Senlis a terre nous cravente. BC: 292
A ses piez l'abat mort de seur le marbre bis. BC: 971
Que dou cheval a terre chay tous esbahis. BC: 1610
Tout abat en un mont seur l'erbe defoulee. BC: 1731
Si que mors a la terre est cheiss enversés. BC: 1902
Si que mort a la terre l'abat tout estendu. BC: 2015
Trestout droit les la rive chef mout corruciiés. BC: 2611
Que tous pasmés chef sor l'erbe qui verdie. BC: 2760
Cil chef mors a terre desouz un arbrissel. BC: 3731
Et Gerars fiert un autre si qu'a terre le rue. BC: 3936

DRAWING OF SWORDS

L'amirans traist l'espee, mais Bueves s'avança. BC: 1120

DEATH OF ONE OF THE COMBATANTS

A ses piez l'abat mort de seur le marbre bis. BC: 971
Si en fiert l'amirant que mort le trebuchca. BC: 1122
Que maint paien en a l'ame dou cors sevree. BC: 1716
Si k'a cel coup li est l'ame dou cors sevree. BC: 1724

TAKING THE DEFEATED KNIGHT'S HORSE

Un cheval a saisi qu'il trouva estraier. BC: 392
Un cheval a saisi par la resne doubliere. BC: 411
Il saisi le cheval corant et abrievé. BC: 439
Par les resnes saisi le bon cheval Morel. BC: 2640

There are some similarities among certain of these verses: Tel coup donne plus name, Si grans coups s'entredonnent, the verb ferir
or referir with various complements in the first group of verses; dusqu'as poins froissier in the group PIERCING OF ARMOR; si que more a la terre in the FALL FROM HORSE verses; l'ame dou cors sevree in the descriptions of DEATH OF ONE OF THE COMBATANTS; and finally un cheval a saisi in the last group. But these resemblances are neither as frequent nor as close as the formulas of SB such as escu de son col which occurs six times in the single combat scenes of SB but which is not to be found in BC; vet ferir plus name, five times in SB but absent from BC; targe florie, three times in SB but absent from BC; merveilleus coux se donent, three times in SB; les ont frez et troëz, twice in SB; tant con hante li dure, three times in SB; fort fu li jazeranz, three times in SB; de l'un chief juque en l'autre, three times in SB.

Although Adenet's poem does contain some formulas in these scenes, they are not basic to the construction of his tale and he can get along without them as is shown by the variety of ways he has of saying the same thing.

As has been seen, most of the basic actions of the single combat motif in SB are also present in BC. But in addition to these there are some new elements which Adenet usually inserts at the beginning of an encounter between two knights. He often introduces one of the combatants with a phrase which shows him noticing a previous action by his adversary. A formulaic pattern, however loose, is constituted.10

10 See above, pp. 34-35 and below, pp. 161-63.
Quant Guillaume d'Orange vit si grief le besoing.  
Quant Bueves ot veus les cuvers desfaés.  
Quant Gerars vit Ferrant sel reconmut assés.  
Quant la gens l'amirant ont Buevon perceu.  
Quant Limbonors l'entent, plus iriés ne fu hon.  
Quant Gerars l'entendi, s'a sa resne sachie.  

Another way Adenet has of presenting a knight is to show him coming into the enemy's proximity.

Gerars et Guielins vinrent premierement.  
Corsols de Tabarie vint poignant une sente.  
Vers l'amirant de Cordres est Guillaume guenchis.  
Contre l'amirant vient com cil qui desirrier . . .  
Devant les autres vint Guis, l'escu en chantal.

These verses do not seem to present any formulaic elements, but rather are quite varied.

There is a tendency in BC to mention the combatants' armor and weapons before the duel; this is not usually the practice of the anonymous poet of SB.

Tint Joiouse s'espee ens en son destre poing.  
Guillaume tint Joiouse, moult fierement l'enpoingne.  
Lors embrace l'escu, tint l'espiel noéle.  
La targe et embracie et tint l'anste levee,  
A un fer moult trenchant dont l'alemale ert lee.  
Bien li sist li escus et li hiaumes gamées,  
En son poing tint la hanste dont li fers fu dorés.  
Et a brandie l'anste dont li fers fu quarress.  
Gentement fu armés et d'auberc et d'escu  
Et d'espee trenchant et d'espiel esmolu  
Et de hiaume doré a piersres de vertu.  
L'escu prist quant ses hiaumes fu a point refermes,  
Puis saisi son espiel dont li fers fu quarres.  
Les hanstes ont brandies et les chevaus brochés.  
L'escu tint embracie et la lance enpoignée.  
L'escu joint vers le pis et a brandi l'espie.  
Et la lance sur fautre a loi de preu dansel.  
Guis de Conmarchis tint el poing l'espee nue.

But again there is little formulaic material present in this element,

11 See also BC: 2387a, Et l'escu embracier.
even though it is found in ten of the twenty single combat scenes of BC.

The sparseness of formulaic diction in Adenet’s battle scenes can perhaps be best illustrated by juxtaposing parallel passages from the two poems. The two texts presented below are single combat scenes in which Girart and Gaudras are the protagonists. Each phrase which is to be found again in substantially the same form elsewhere in the same poem will be underlined. Differences of spelling, substitution of "utility" words and changes in proper names will be permitted. Of course the more verses one has to compare, the greater the chance of finding similar phrasing; so in order not to prejudice the comparison in favor of the earlier poem, which is some 7000 verses long, I have underlined only those SB hemistichs which occur again in the first 3947 verses of that poem. Thus the same number of verses is used for each work.

**SB: 1202-11**

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Atant es vos Gaudras, qui s'est haut escritez, 1202
"Fill a putein, Francois, ja mes n'i guerirez. 1203
A tart seroiz hui mes dedanz les femetez. 1204
Cil qui hors vos a mis sera desheritez." 1205
Quant Girart l'entendi, a pou n'est forsenez. 1206
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**BC: 1884-1902**

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Vint poignant vers nos gens, si les a escrites: 1884
"Fill a putain, fait il, certes n'i garirez; 1885
Se vous estes vassal, les visages tormes." 1886
Quant Gerars vit Ferrant, sel reconnut asses; 1887
Or sachiés que de lui fu formant goulousés. 1888
"Ja Dieu, fait il, ne place, qui en crois fu penes, 1889
Que je soie ja mais ne creus ne ames 1890
Ne de bele pucele baisiez ne acolés, 1891
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Il a ganchi Ferrant qui estoit abrivéz, 1207
Et vet ferir Gaudras qui venoit airez, 1208

En l'escu de son col qu'il est fréz et troéz, 1209
Si que par mi le piz est li aciers coulez, 1210
Et li paineds chai, qui a mort fu navrez, 1211

Eleven of the twenty hemistichs of the SB scene are formulas (55%), whereas only seven of the 38 hemistichs from BC (approximately 18%) are found elsewhere in that poem. The evidence of these two passages is overwhelmingly in favor of the view that the two poems belong to different methods of composition.

Of course it is possible that some of the hemistichs of BC which

12.
1202a: a tant es vos Girart (107, 1449), a tant es vos Guillaumes (208), a tant es vos Buevon (384). 1202b: si s'est haut escriez (3378). 1203a: fill a putain, François (766, 1282). 1205ab: cil qui hors vos a mis sera desheritez (767). 1206ab: qant Girart l'entandi, a pou n'est forsenez (1932), qant l'antandi Girart, a pou n'est foresnez (3032). 1207a: il lor ganchi Ferrant (3079). 1209ab: que l'escu de son col li a fret et troez (2793). 1210ab: si que par mi le cors li est l'esié coruz (290).

13.
are not underlined in the example are formulaic and would have been recognized as such had the complete text of Adenet's poem survived. But in using the same number of verses from which to draw evidence for the formulaic nature of the passages I have, so to speak, given the later poem the same handicap as the earlier one. In fact there are some phrases in the SB passage which are not underlined but which do occur again in the section of the poem after verse 3947. The actual number of formulaic hemistichs in the SB passage is fourteen out of twenty, but for purposes of comparison the figure of 55% is more accurate.

Expressions which are consistently found in general battle scenes are relatively few in comparison with the large number in single combat motifs.

The following have to do with acts of horsemanship.

A coite d'esperon.  
SB: 116b, 225b, 248b, 1343b  
BC: 1372b

Brochant a esperon.  
SB: 125b

A esperon brochant.  
SB: 167b  
BC: 685b  
BC: 3714b

A esperons brochant.  
SB: 1216a  
SB: 2214a

Et brochant les destriers.  
SB: 1216a

II brochant les destriers.  
SB: 1692a

Les chevaus esperonment.

While these expressions are the equivalent to, and sometimes identical with, the formulas of spurring in single combat, there are others

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15. See above, pp. 141-42.
not found in duel scenes which convey the urgency with which knights rush to the aid of their companions in the melee.

Einz ne fina de poindre juque a l'estor fornii.  
Einz ne fina de poindre, si vint a Guielin.  
Einz ne fina de poindre, si vint as Sarrazins.  
Desi que a l'estour n'i ot resne tenue.  
Desi que a l'estour n'i fu resnes tenus.

During a battle it often happens that one knight becomes isolated or that the numbers become so unequal that one group has to flee.

Et Francois les enchaucent.  
Et Sarrazin l'eschacent.  
Il enchauce un païen.  
Que Sarrazin l'enchaucent.  
Francois les enchaucierent.

It might be noted here that when the Saracens chase French knights the latter invariably escape or are reinforced, whereas when French pursue pagans they usually catch up with them and join battle.

The action of striking in general battle is rendered by more general expressions than those of single combat, atteindre a cop, en ferir a cop and consuire a cop.

One formula of striking is used twice in SB as the conclusion to a comparison.

Autresin con li fauz qui del pong est volez,  
De ferir es oisiaus qant est entalentez,  
Se fiert li cuens entr’aus, ne s’est assurez. (SB: 264-66)

Entresi con li faus fiert es oisiaus menuz,  
Se fiert li cuens entr’aus, que il n’est esperdus. (SB: 302-03)

In the first case it is Guillaume who is compared to a falcon, in the
second, Aymeri. The two comparisons come from succeeding laisses (8 and 9) of SB, but they are in no way parallel laisses since the first tells of Guillaume being caught in the middle of a swarm of Saracens and of his rescue, and the second of how he fights after his delivery and of the capture of Buevon, Guis and Girart. It is possible that the jongleur had thought of using the comparison in laisse 8, but then forgot afterwards that he had done so and produced it again forty verses later. In any case the proximity of the two occurrences is a point in favor of the theory of oral delivery and composition since this type of repetition would hardly occur in a literary work where the author could go back over his text and correct it.

Closely tied in with battle scenes is the motif of the arrival of a messenger who tells of a coming attack and rouses the armies to battle. The following formulas, which have to do with spurring, are like those already discussed in relation to single combat and general battle motifs.16

A tant es un mesage a esperon brochant. \hspace{1cm} SB: 1620
Malaquins de Tudele le bon destrier brocha. \hspace{1cm} BC: 3646

The N'i ot resne tenue formula which occurs in general battle scenes in BC17 is restricted to messenger motifs in SB.

Entreci c'a Barbatre n'i ot resne sachie. \hspace{1cm} SB: 491
Entreci que a Sore n'i vost resne tirer. \hspace{1cm} SB: 2411

16 Pp. 141-42, 149 and 156.
17 Above, p. 157.
The messenger is often wounded in breaking through hostile forces.

Et fu el cors navrez.  
Et fu navrez el cors.  
Et fu navrés ou cors.  
Et moi navré ou cors.

It is possible that the SB formulas of 92a and 126a were imitated by Adenet in BC: 148a and 184a, since the messenger scenes in which these occur take place under the same circumstances, that is as transitions from the introduction to the body of the poem. It is interesting that Adenet did vary his expressions from those of SB in this case.

Other maneuvers connected to battle scenes include the sending out of sentry parties, the rescue of a knight in danger, and the rallying of a body of knights for retreat. The following formulas occur with these three motifs.

La nuit font l'eschauguete Sarrazin et Escler.  
L'eschauguete fesoie de ci a l'esclerier.  
L'eschauguete feîmes de ci a l'esclerier.  
L'escharagaite faisoient Sarrazin et Persant.

Qui vint a la rescousse a tot mil chevaliers.  
Qui vint a la rescousse atout cinc chevaliers.  
Bu'eves sona un cor por sa gent ralïer.  
Mist un cor a sa bouche pour sa gent raloïier.  
Mist un cor a sa bouche pour sa gent ralïier.  
Et Bu'eves sonne un cor pour sa gent ralïer.

The same idea of rallying is given in two verses at one point in Adenet's poem:

Mist un cor a sa bouche, plus n'i est atarglés.  
Entour lui s'est chascuns de sa gent raliës. (BC: 1981-82)

In this two-verse combination the second half of the first verse is merely a filler. The normal Pour sa gent ralïer could not be
utilized here by Adenet because of the rime in -iés, so he had to construct an alternate method which would place two past participles at the rime.

In calculating the number of formulas found in this chapter I will not include epithets, which are treated in chapter 3, the formulas of discourse found under the INSULT element, which are included in chapter 5, or expressions of anger which are discussed more completely in the following chapter. Of the other expressions which are definitely formulaic, 67 are from SB (approximately 25 per 1000 verses) and 24 from BC (approximately 6 per 1000 verses). In regard to expressions describing combat, then, SB is more formulaic than BC several times over.
CHAPTER VII
OTHER ACTIONS

In this chapter will be treated all those actions of various kinds which the poets of Le Siège de Barbastre and Buevon de Conmarchis recount, except, of course, those discussed in the previous chapter on formulas of combat and those involving discourse which are covered in Chapter V.

Among the elements of the single battle motif was one which described a character seeing or hearing that his enemy was doing something against his interests, and then becoming angry about this to the point of challenging him to a man-to-man combat. This pattern, with a few changes, is employed in various other situations in the two poems. The interlocutors are not always knights from opposing armies and the outcome of the character's perception of his enemy's doings is not always anger but may result in other reactions. When the sense of hearing is the vehicle of the perception, the verb may be either oir or entendre.

Oir:

Cuens Aymeris l'oir.
Cuens Aymeris oir.
Li amiranz l'oir.
Malatrie l'oir.

Quant l'amirant l'oir.
Quant il oir Buevon.

SB: 333a
SB: 374a
SB: 417a, 1110a
SB: 1625a

SB: 392a
BC: 651a
Quant Bueves et ses fils.
Quant Sarrazin l'orient.
Quant l'orient paiten.
Quant Guielin l'oi.
Quant la pucelle ol.
Quant Libanor l'oi.
Et qant Bueves l'oi.
Et qant li Turs l'oi.

Entendre:

La contesse l'entant.
Malatrie l'entant.
Clarfon l'entendi.
Clarfons l'entendi.
Clarfons entendi.

Qant Clarion l'entant.
Qant l'entant l'amustant.
Qant l'entant Libanor.
Qant l'entant Aymeris.
Qant l'amustans l'entent.
Qant l'amustans entent.
Qant l'entent l'amustans.
Qant Clarions l'entent.

Qant Girart l'entendi.
Qant paiten entendirent.
Qant Bueves l'entandi.
Qant Girart entandi.
Qant l'entendi aux Bueves.
Qant Bueves entendi.
Qant Bueves l'entendi.
Qant Francois l'entendirent.

Girart l'a entendu.
Qant ce a entendu.
Quant il ont entendue.

When the sense is sight, the verb is always voir:

Ou qu'il vit la contesse.
Ou que il vit Buevon.
Ou que il voit Francois.
Ou qu'il voit Malatrie.

L'amirant voit Girart.
Et Sarrazin les voit.
Malatrie les voit.

Qant dus Bueves le voit.  SB: 808a, 879a
Qant ce virent paien.  SB: 829a
Qant Clarîon les vit.  SB: 860a
Qant les vit Clarîon.  SB: 955a
Qant Girart vit Ferrant.  SB: 1050a
Qant il vit Malatrie.  SB: 1832a
Qant le vit Malatrie.  SB: 1945a
Qant la vit l'amustant.  SB: 2228a
Qant la voit l'amustant.  SB: 2342a
Qant le voit Malatrie.  SB: 2374a
Qant el e voit Guillaume.  BC: 100a
Qant Aymeris le voit.  BC: 263a, 431a, 476a
Qant le voit Ermengars.  BC: 295a
Qant le voit Aymeris.  BC: 348a
Qant Aymeris la voit.  BC: 555a
Qant les voit l'amustans.  BC: 604a
Qant Guillaume le voit.  BC: 1726a
Qant Bueves ot veus.  BC: 1867a
Qant Bueves l'a veü.  BC: 967a
Qant le vit la pucele.  BC: 2390a
Qant le voit la pucele.  BC: 2762a
Qant le vit l'amustans.  BC: 2940a
Qant Malaukins les voit.  BC: 3302a
Qant el e vit Gerart.  BC: 3682a
Qant le voit Malatrie.  BC: 3702a

Et qant Bueves le vit.  SB: 658a
Et qant li dus le vit.  SB: 660a, 2239a
Et qant paien les virent.  SB: 1201a
Et qant Girart le voit.  SB: 1299a
Et qant Girart le vit.  SB: 1901a
Et qant Guion les vit.  SB: 2591a
Et qant je vi tot ce.  SB: 2269a

These systems of hemistichs (only one of which is found in the b position) are, like the respondre system described previously,\(^1\) flexible enough to allow any noun or pronoun subject to be included in them by metrical compensation. If the subject and its modifiers come to four syllables in length, as li amiranz or cuens Aymeris in the first of our examples above, the verb is reduced to two syllables,

\(^{1}\text{Pp. 108-10.}\)
of, and the temporal conjunction *gant* is omitted. If, at the other extreme, the subject is only of one-syllable length, as in the last example of *entendre* where it is the personal pronoun *il*, the verb and the temporal conjunction together take up the other five syllables of the hemistich. Since there is only one verb of seeing, and since *voir* is monosyllabic except in one case, there is a greater frequency of verses opening with *et gant* to take up the slack in the verse when seeing is involved.

The verb *oir* is also found in two other formulas.

<table>
<thead>
<tr>
<th>Formula</th>
<th>Source(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Si que tuit l'ont <em>oir</em></td>
<td>SB: 1329b</td>
</tr>
<tr>
<td>Si que tout l'ont <em>oyer</em></td>
<td>BC: 1013b, 2150b</td>
</tr>
<tr>
<td>Si que bien l'ont <em>oyer</em></td>
<td>BC: 2008b</td>
</tr>
<tr>
<td>Si com <em>oyer</em> avés.</td>
<td>BC: 1058b</td>
</tr>
<tr>
<td>Si com avez <em>oyer</em>.</td>
<td>BC: 1471b, 1805b</td>
</tr>
</tbody>
</table>

In verses which begin with hemistichs in which one character perceives the actions of another, the second hemistich is often an expression of anger, fear, pity or joy. These are listed below without regard to the content of the first hemistich.

**Anger:**

<table>
<thead>
<tr>
<th>Formula</th>
<th>Source(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ou n'a que corrocier.</td>
<td>SB: 391b, 2014b, 2111b, 2136b</td>
</tr>
<tr>
<td>N'i ot que corrocier.</td>
<td>SB: 2097b</td>
</tr>
<tr>
<td>N'i a que corrocier.</td>
<td>SB: 2097b</td>
</tr>
<tr>
<td>Le sans cuide changier.</td>
<td>SB: 625b, BC: 3485b</td>
</tr>
<tr>
<td>Le sens cuide changier.</td>
<td>BC: 3485b</td>
</tr>
<tr>
<td>Sin a le sans marri.</td>
<td>SB: 1299b</td>
</tr>
<tr>
<td>A pou que il n'enrage.</td>
<td>SB: 1110b</td>
</tr>
<tr>
<td>A pou n'est enragiez.</td>
<td>SB: 2323b</td>
</tr>
<tr>
<td>A pou n'est enragiés.</td>
<td>BC: 651b</td>
</tr>
<tr>
<td>A pou n'est forsenez.</td>
<td>SB: 1206b, 1363b, 1577b, 1932b</td>
</tr>
<tr>
<td>Si n'a talent qu'il rie.</td>
<td>SB: 1285b</td>
</tr>
</tbody>
</table>
Si n'i ot c'aîrer.

Color prist a muer.

Pres n'a le sens dervé.

Le sens cuide derver.

A pou qu'il n'en marvie.
Tel duel en a k'a pou que il ne s'en marvie.

Fear:

Si ot au cuer paudor.

De la mort ont poor.

Si s'en est effreez.

Un pou fu effreez.

Pity:

Sin ot au cuer tendror.

Joy:

N'i ot qu'eleescier.

Ne puet muer n'en rie.

Le cuer en ot joiant.

En ait grant joie eüe.

Gerars l'ot, si en a de joie un ris geté.

De joie un ris geta.

Some of these groups share common elements, and they may be grouped as follows: n'i ot que corrocier, n'i ot qu'eleescier, in which the verbs are opposite in meaning; a pou n'est enragiez, a pou n'est foresnez, a pou que il n'enrage, a pou qu'il n'en marvie, in which the verbs of anger differ according to the needs of rime; le sans
cuide chengier and le sens cuide dever, in which both verb and rime change; si ot au cuer paudor and sin ot au cuer tendror in which the noun changes the meaning of the phrase but the rime remains the same. It is possible (this is pure conjecture) that one expression in each of these groupings became formulaic and later brought about the creation of the others by the poets in order that the task of riming might be facilitated.

Stock expressions which have to do with movement are obviously very useful to the jongleur who must constantly be telling about the coming and going of heroes. As is the case with battle scenes, the arrivals and departures of armies are not usually handled panoramically in the two poems (exceptions to this will be evident in the examples below), but rather individuals are singled out for description.

Accueillir la voie:

S'a sa voie accueilie, 
Fu lor voie accueilie, 
Ont leur voie accueilie.

aler (raler):

Ore en alez en France.
S'en ala droit en France.
O vous ira en France.
K'ou vous iront en France.
Car se ne voise en France.
Qu'ou vous iront en France.
Que s'ele va en France.

Iront droit a Barbastre.
S'en vont droit vers Barbastre.
Vont s'en droit vers Barbastre.

Clarion vaït avant.
Et Aymeris s'en va.
Et Hermenjart s'en vait.
Vont s'en li Sarrazin.
NostreFrançois s'en vont.
Or s'en vont Sarrazin.
Guielin s'en ala.
Malatrie s'en vait.
Vait s'en li dus Girart.
À ses neveus ala.
Et les dames s'en vont.
À la pucelle alai.
Vers Malaquin rala.
As dames en irons.
As puceles se vont.

approcher:

De Girart approchier.
L'amirant approchier.
Sarrazins approchier.

chevauchier:

Et Malaquin chevauche.
NostreFrançois chevauchent.
Sarrazin chevauchierent.
Nostre baron chevauchent.

issir:

NostreFrançois s'en isent.
Qant cil dedanz s'en isent.
S'auncun François s'en ist.
Qant des portes issirent.
Par la porte s'en isent.
Des portes sont issu.
Des portes s'en issirent.
Puis issi de Barbastre.
K'issues fust de Barbastre.
Ert issue de Barbastre.
Isterons de Barbastre.
Issirent de Barbastre.

passer:

Il a passé avant.
Cil est passez avant.
Et passerons de Sore.
Et passeromes Sore.
Nous passeromes Sore.
repairer:

Nerbonnois repairierent.
Sarrazin s'en repairent.

retomner (tomer):

Et Aymeris s'en tomne.
Les Francois returnez.
Et Bueves s'en retourne.
Et Corsout se toma.
Gautier s'en est tonez.
En est Girart tomes.
Sarrazin returnerent.
Et Libanor s'en tome.

Quant Francois returnerent.
Et Guis s'en retourne.
Et chascuns s'en retourne.
L'ont paie retourne.
Malaquins s'en retourne.

Sont retorné arriere.
S'en retoma arrier.
S'en retomne arriere.
Retorne mais arriere.
Puis retornent arrier.

Se ne tomes a moi.

retenir:

Retraions vers Barbastre.
Se traient vers Barbastre.

venir (revenir):

Puis revenons arriere.
Puis revenrai arriere.
Tost revenrai arrier.

Einz que venist en France.
Se il vienent en France.

Quant il vint a Barbastre.
Tant qu'il vint a Barbastre.

Car l'amustans s'en vient.
A l'amirant s'en vient.
Apres Gerart s'en vient.
Verbs of motion are sometimes combined with other verbs to form formulas.

The verbs *monter* and *descendre*, signifying to mount and to get off a horse, also fall into formulaic patterns.

**monter:**

Et Guillaume i monte.

---

Guillaume ont remonté.
Et li bers i monta.
Or fu li Turs montez.
Et monta la pucele.
Et la pucele i monte.
Et Libanor i monte.
Et li vallez i monte.
Malaquin i monta.
Et li baron monterent.
Corsolt ont remonté.
Clarions en monta.
Lors monta la pucele.
Quant Gerars l'ot montee.
Et Malaquins monta.
Bien soit chascuns montés.
Lors montent li baron.

Descendre:

Girart est descenduz.
Guillaumes descendi.
Limbanors descendi.

For a messenger's trip a periphrastic expression is used.

Juque au tref Libanor ne fina de coitier.
Juque l'ost Libanor ne fina de coitier.
Juque au tref l'amustant ne fina de coitier.

Ne fina de coitier bears comparison with other formulas presenting a
Similar idea, Eint ne fina de poindre, which is found only in the
first hemistich position, undoubtedly because there are so few words
which rime with poindre, and Desi que a l'estour n'i ot resne tenue. 3
Both of these are found in messenger motifs, as is SB: 2633 above.

Other special kinds of movement are expressed formulaically.
The Saracen turncoats sometimes act as guides for the Christians
since they know the lay of the land.

3See above, pp. 157-58.
Clarion les conduit.  
Malaquin les conduit.  

When a woman makes her entrance, someone rushes up to greet her.  

Si la cort enbracier.  

Before leaving camp the Saracens arm themselves.  

As armes sont coru.  

At the beginning of two successive laisses Malatrie stands up.  

La pucele se drece o le viaire cler.  
La pucele se drece a la clere façon.  

The latter verse also introduces laisse 152 later in SB (v. 5699).  

Adverbial complements of place and time and manner sometimes fill a hemistich.  

Entreci a Barbatre.  
Entreci c'a Barbatre.  
Entreci c'a Barbatre.  
Entresi c'a Nerbone.  
Entreci que a Sore.  

Comment l'amustans vint coiement comme lere.  
Je vos mende la bele, coiement a larron.  
Par la porte s'en isent coiement a larron.  

Por coi oisites fors de ceanz sans congé?  
Conme osates issir de ceanz sans congé?  

Par devant la pucle.  
Par delez la pucle.  

Enz el chief par devant.  

Un arpant et demi sont arrier reculé.  
Reculèrent païen un arpant et demi.  

Et derriere et devant.  
Et devant et derriere.  

Trestout premierement.  

Si bien et si a droit.  

Bien et hardiement.
Soz Nerbone en la pree.  
Il estoit soz Nerbone qant fui pris en la pree.  
Es prez desoz Nerbone.  
Es prez desoz Migaime.  
Es prez par desus Sore.  
Es prez desoz Barbatre.  
Es prez devant Nerbonne.  

Soz Nerbone en la plangne.  
Desoz Nerbone es prez.  
Devant Nerbonne ou prez.  
Desous Nerbonne es prés.  

Desor l'ève de Sore.  
Delez l'ève de Sore.  
Deseur l'aigue de Sore.  
Seur l'yaue de Clarente.  
Seur l'aigue de Marsoing.  
Pres de l'aigue de Sore.  
Pres de l'yaue de Sore.  
Fors de l'aigue de Sore.  
Dedens l'aigue de Sore.  
Que en l'aigue de Sore.  

Et el brueil de pinel.  
Enz el brueil de pinel.  
Pres dou brueil de Pinel.  
Ens el brueill de Pinel.  
Les le brueill de Pinel.  
Fu el brueill de Pinel.  
Ens el bois de Pinel.  
C'est li bos de Pinel. 4

Au ru de la fontaine.  
Au rui de la fontaine.  

Desoz l'ombre d'un pin.  
Tant qu'es onbres del pin.  

A nul jor de sa vie.  
A nul jor de ma vie.  

---

4The editor of Le Siège de Barbastre does not capitalize pinel. Albert Henry notes that the word, which originally meant simply "pine" has become a toponym in these phrases, and he does capitalize it. See Les Œuvres d'Adenet le Roi, Vol. II: Buevon de Cormarchis (Bruges: "De Tempel," 1953), p. 194.
Ja jor de vostre vie.
Fait il, jor de ma vie.

Au jor de Panteeouste.
Le jour de Pentecouste.

Eins le tiers jor pasant.
Ainz catre jorz pasant.
Ains que li tiers jours passe.
Ains le tierch jor venu.

L'endemein a matin.
Que l'endemain matin.
Et l'endemain matin.

Par son l'aube esclerie.
Au matin par son l'aube.
Le matin par son l'aube.
El demein par son l'aube.
Hui matin par son l'aube.

A l'aube aparant.
Apres l'aube aparant.
Apres l'aube esclairie.
Dusqu'au jour aparant.

De ci a l'esclerier.
De ci a l'eclerier.

Apres la mie nuit.
Droit a la mie nuit.

Plus que por une annee.

The sets of expressions which include *Es prez desoz... plus the name of a city (and analogous phrases) and *L'aigue de... plus the name of a river, are convenient ways of expanding the proper name of a place into an entire hemistich. *Par son l'aube esclerie, *Au matin par son l'aube and *Apres l'aube aparant are similar in meaning, but they appear under different conditions. The first and last of these may appear at the rime (-ie and -ant being rimes of high frequency) but *Au matin par son l'aube is found only at the caesura. Most of the
other adverbial expressions in this list occur either in the first or the second hemistich, but not in both.

Several formulas are found in an adverbial position intensifying the negative meaning of a verb. When the matter under discussion is of some importance, the intensifying expression involves the riches of a city.

Je cuit qu'il nel donroit por l'or de deus citez.  
Vos n'i voisisiez estre por l'or de Mompellier.  
Mes ele n'i dormist por l'or d'une cite.  
Ne fust mie si liez pour l'or de deus citez.  
Ne fust mie si liez pour l'or de Mompellier.

For lesser matters the object cited is of insignificant value.

Que il n'en peut avoir un denier monnéé.  
Or n'en puis pas avoir un denier monnéé.  
Je ne pris Mahomet deus deniers monneez.  
K'assaus n'i peut forfaire un denier monnéé. 

La barge au roi Judas n'i vausist un denier.  
Cui chaut qant sa desfance n'i vasist un espi?

Que n'i peussiez perdre la monte d'un denier.  
Tel le dit ne valut la monte d'un denier.  
Vous n'i peussiez perdre la monte d'un solier.  
Ne l'aubers de son dos la monte d'un fuisel. 

Les dieus as Sarrazins que ge ne pris un gant.  
Ne cestui ne les autres ne pris pas un boton.  
Por les dieus ou tu croiz ne donroie un boton.  
Sire, dist Navaris, ne vous pris une pronne.  

Qu'il ne redoutent mort une pome paree.  
N'i forferoient il une pome paree.  
Ne pris fol hardement une pome paree. 

Qu'il ne li grieve pas une fueille de mente.  
K'assaus n'i peut grever une fueille de mente.  
Ne pris tout lor povoir une fueille de mente.  
Car je ne me pris pas une fueille de mente.  

SB: 1084  SB: 2317b  SB: 2365  BC: 1083  BC: 2367  
SB: 585  SB: 595  SB: 1360  BC: 2928  
SB: 1648  SB: 1321  
SB: 2313  SB: 2322  BC: 3077  BC: 3729  
SB: 1568  BC: 875  BC: 2999  
BC: 793  BC: 1349  BC: 2246  BC: 3133
The adverbial phrase may also evaluate distance:

Einjois peusiez estre une huchiee alez.  
Que ile ayoit de loric le tret a un archier.  
A tant pres de ma tente comme un arc puist giter.

All of these phrases are implied comparisons between the object or action under discussion and the value (or distance) of the adverbial element.

Many formulas do not fall into the groupings set forth in this study. These miscellaneous phrases are listed below. Those which have a noun as their nucleus:

Si ot en sa compangne.  
Et ot en sa compangne.  
Et sont en sa compaigne.  
Ot en sa compaigne.  
Tote est de la lingniee.  
Tu ies del fier parage.  
Vous estes dou lignage.  
Bien i fu li lignages.  
A estre dou lignage.  
De ce que l'amirans.  
De ce que l'amustans.  
Comment li amirans.  
Comment li amustans.  
Contre les Arrabis.  
Devers lor anemis.  
Contre lor anemis.  
Contre ses anemis.  
Enmi les Sarrazins.  
O lui maint Sarrazin.
Il n'ot creștien.
Il n'ai a creștien.

Que n'aiez la pucele.
J'averai la pucele.
Nous arons la pucele.
Que n'aisons la pucele.
Se je n'ai la pucele.

Et maint autre grant prince.

Cil trova les François.
Si trova les François.

Ne trouverons païen.
Mault trouveront païen.
Pou trouvast on païen.

Quel gent as tu trovee.
Quel gent as tu trové.

Sa main a son menton.

De saphirs, d'esmeraudes, d'agathes, de rubis.
De saphirs, d'esmeraudes et de rubis prisiés.

L'arretueil de la lance vait en terre fichier.
L'aretueil de sa lance vi devant lui fichier.

Par iceste raison.
Et par ceste raison.

Tote se volenté.
Tote lor volenté.
Toutes ses volentés.

Que ce soit verité.
Que ce soit verités.

Those which have a verb as their nucleus:

La teste avra copee.
De la teste coper.
Sor la teste a coper.
N'ait la teste coupée.

Toz les membres trenchier.
Por les membres trenchier.
De la teste tranchier.
Et ces testes trenchier.
N'aît la teste trenchie.

Quant de fonz fui levez.
Por son cors deporter.
Por lor cors deporter.
Por pucele besier.

S'or estiez la sus.
Que ge fusse la jus.
S'estiens or la sus.
S'or estiens la sus.

T'a tolue Barbatre.
Tolue m'ont Barbatre.

Se les poons conquerre.
Que je puisse conquerre.
Ne ne porra conquerre.

Guielin encontrai.
Guielin encontrames.

Li amiranz s'eveille.
L'amourie s'eveille.
Li charteriers s'eveille.

De son lit ert levez.
De son lit s'est levee.

Souz les arbres s'assient.
Souz un arbre s'assieent.

Montez desor ce mur.
Montez desus ce mur.

Si sailli el baucent.
Il sailli sor Ferrant.
Si sailli en Morel.

Or me randront païen.
Or me randez les contes.
Or me rendez mon fil.

A l'amirant randuz.
A l'amirant randites.
As païens delivrez.
As païens delivra.

Car Dieus nous aidera.

Barons, secorons le.

Comment chascuns s'ayë.
Comment chascuns s'ayde.

Que n'i avra mestier.
Ne li avra mestier.
Qui nos avra mestier.
Tost nos avroit mestier.
Se il en ont mestier.
Cre ai de vos mestier.
Cil ne li a mestier.

Et il si font tantost.

Faites le liëment.

Nous le ferons ainsi.
Je le ferai ainsi.

Par force les ont fais.
Par force les ont fait.

Conne font li François.
Bien m'avroit fet François.
Bien le font no François.

Je vos ferai ardoir.

Se ge m'amie pert.
Se ge mes fiz i pert.

Con m'avez vergonde.

Ne fust mie si liez.

Ne s'est asëurez.

Toz sui desheritez.
L'en ot desherité.
K'en a desherité.
Sera desheritez.
There is one group of phrases which, although they seldom occur a second time in exactly the same form, undoubtedly constitute a formulaic system. The idea expressed in all of them is the same: "there was no hesitation" in the performance of a certain action. Such a phrase may be inserted after any action without affecting its meaning. Seven verbs are involved in this system: *starrjer* (targier), *arester*, *attendre*, *demorer*, *detrier* and *sejomer*. Three of these include substantive forms: *arrestoison* and *arestee*, *demoree*, *atente*.

**arester:**

<table>
<thead>
<tr>
<th>Verb</th>
<th>SB:</th>
<th>BC:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ne s'i sont arestez.</td>
<td>726b</td>
<td></td>
</tr>
<tr>
<td>N'i ont fet arestee.</td>
<td>1155b</td>
<td></td>
</tr>
<tr>
<td>Et sanz arestoison.</td>
<td>1346b</td>
<td></td>
</tr>
<tr>
<td>Que plus ne s'i areste.</td>
<td>2082b</td>
<td></td>
</tr>
<tr>
<td>Ne s'i vont arester.</td>
<td>2422b</td>
<td></td>
</tr>
<tr>
<td>Ne s'i vont arrester.</td>
<td>66b</td>
<td></td>
</tr>
<tr>
<td>Sans point d'arestoison.</td>
<td>172b</td>
<td></td>
</tr>
<tr>
<td>Que plus n'i arresta.</td>
<td></td>
<td>747b, 3634b</td>
</tr>
<tr>
<td>Ne s'est pas arrestes.</td>
<td></td>
<td>1088b</td>
</tr>
<tr>
<td>Plus n'i sont arreste.</td>
<td></td>
<td>1215b</td>
</tr>
<tr>
<td>N'i fist arrestisons.</td>
<td></td>
<td>1382b</td>
</tr>
<tr>
<td>N'i sont plus arrestu.</td>
<td></td>
<td>1550b</td>
</tr>
<tr>
<td>Sans nul point d'arrestee.</td>
<td></td>
<td>1740b</td>
</tr>
<tr>
<td>Plus n'i est arrestes.</td>
<td></td>
<td>1872b</td>
</tr>
<tr>
<td>Plus n'i est arrestus.</td>
<td></td>
<td>1927b</td>
</tr>
<tr>
<td>Iloec plus n'arresta.</td>
<td></td>
<td>2327b</td>
</tr>
<tr>
<td>N'i vont plus arrestant.</td>
<td></td>
<td>2416b</td>
</tr>
<tr>
<td>N'i est plus arrestes.</td>
<td></td>
<td>2529b</td>
</tr>
<tr>
<td>N'i font arrestisons.</td>
<td></td>
<td>2587b</td>
</tr>
<tr>
<td>N'i sont plus arreste.</td>
<td></td>
<td>2926b, 3479b, 3618b</td>
</tr>
<tr>
<td>N'oi pas tans d'arrester.</td>
<td></td>
<td>3031b</td>
</tr>
<tr>
<td>Que plus n'i arresta.</td>
<td></td>
<td>3251b</td>
</tr>
<tr>
<td>Ne plus n'i arrestons.</td>
<td></td>
<td>3607b</td>
</tr>
</tbody>
</table>

**atargier:**

<table>
<thead>
<tr>
<th>Verb</th>
<th>SB:</th>
<th>BC:</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ne li firent targier.</td>
<td>383b</td>
<td></td>
</tr>
<tr>
<td>Ne vos atargiez mie.</td>
<td>695b</td>
<td></td>
</tr>
<tr>
<td>Qui ne se tarja mie.</td>
<td></td>
<td>696b, 1699b</td>
</tr>
<tr>
<td>N'orent song de targier.</td>
<td></td>
<td>915b</td>
</tr>
</tbody>
</table>
Qui n’a song de targier.
Ne vos puis atargier.
Plus n’i’est atargiés.
Et Guis sans point targier.
N’i volt point atargier.
Plus n’i volt atargier.

atendret

N’i fait pas longue atente.
Plus n’i a atendu.
Qu’ele plus n’atendi.

demorer:

Sanz plus de demorer.
Ce art sanz demorer.
Sanz point de demorer.
N’i veil plus demorer.
Et si ne demorer.
Goté sans demoree.
Errant sans demoree.
N’i a plus demore.

detrier:

Plus n’i volt detrier.

sejomer:

N’i a plus sejorne.

All occurrences of this system are in the second hemistich. The phrases add nothing to the narrative, and their sole function seems to be to fill up verses. They provide rimes in -er (infinitive forms of arester and demorer), -ez or -es or -é (past participle forms of arester, demorer and sejomer), -ier (infinitives of detrier, atargier and targier), -iés (past participle of atargier), -a (passé simple of arester), -u and -us (past participle of atendre, alternate past participle of arester⁵), -on (arestoison), -ente

⁵Arestu, the variant participle, developed by analogy with a perfect form arestut, which was generated by analogy with estut from
(atente), -ons (first person plural, present of arester), -ee (demoree) and -ie (the adverb mie). This is a structure which can be put to great advantage by the jongleur because it is made to fit so many different circumstances. Of the fifty hemistichs of this system treated here, 33 are from Buevon de Cornmarchis.

Many of the fixed phrases of Le Siège de Barbastre and Buevon de Cornmarchis consist of sets of synonyms or nearly synonymous words which seem, at first glance, to be linked together for no particularly good reason. Although the actions, states or objects contained in these formulas vary greatly, I have grouped them all together because of their peculiar nature.

Some are combinations of two or three nouns.

A force et a baudor.  
A force et a vertu.  
Chanbres i a et votes et croutes et celier.  
Qu'il n'i remengne croute, ne vote, ne celier.  
Cerchent croutes et votes, n'i a celier remés.  
As loges et au tres.  
De loges et des tres.  
Li demoine et li per.  
Li demaine et li per.  
De maltalent et d'ire.  
D'ire et de maltalent.  
Font grant noise et grant hu.  
Grant noise et grant huee.  
Ot grant noise et grans hus.  

Ot grant noise et grans cris.
Et grant noise et grans cris.

Les cris et la huee.
Et grant cri et grant hu.

The following combine two verbs, usually past participles, or two adjectives.

<table>
<thead>
<tr>
<th>Verb Combination</th>
<th>Source(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dolant et corroceus.</td>
<td>SB: 546b</td>
</tr>
<tr>
<td>Corrocié et dolant.</td>
<td>SB: 554b</td>
</tr>
<tr>
<td>Dolente et corroucié.</td>
<td>BC: 2972p</td>
</tr>
<tr>
<td>Departi et donez.</td>
<td>SB: 700b</td>
</tr>
<tr>
<td>Departi et donné.</td>
<td>BC: 451b, 3806b</td>
</tr>
<tr>
<td>Bautisié et levé.</td>
<td>SB: 850b</td>
</tr>
<tr>
<td>Baptisier et lever.</td>
<td>BC: 1427b</td>
</tr>
<tr>
<td>Levee et baptisie.</td>
<td>BC: 1855b</td>
</tr>
<tr>
<td>Baptisie et levee.</td>
<td>BC: 2979b</td>
</tr>
<tr>
<td>Ocis et afolez.</td>
<td>SB: 925b, 1399b</td>
</tr>
<tr>
<td>Ocis et afolé.</td>
<td>SB: 2344b</td>
</tr>
<tr>
<td>Ocirre n'afoler.</td>
<td>BC: 3079b</td>
</tr>
<tr>
<td>Armez et fervestiz.</td>
<td>SB: 1251b</td>
</tr>
<tr>
<td>Armé et fervesti.</td>
<td>SB: 1323b</td>
</tr>
<tr>
<td>Armés et fervestis.</td>
<td>BC: 940b, 2787b</td>
</tr>
<tr>
<td>Armé et fervesti.</td>
<td>BC: 1000b, 2160b</td>
</tr>
<tr>
<td>Arme et fervestue.</td>
<td>BC: 1278b</td>
</tr>
<tr>
<td>Ocis et detranchies.</td>
<td>SB: 2640b, 2657b</td>
</tr>
<tr>
<td>Ocis et detranchié.</td>
<td>SB: 2644b, 2663b</td>
</tr>
<tr>
<td>Ocis et detrenchies.</td>
<td>BC: 667b, 1171b</td>
</tr>
<tr>
<td>Detrenchiez et ois.</td>
<td>BC: 2262b</td>
</tr>
<tr>
<td>Corrociez et irez.</td>
<td>SB: 2224b, 2235b, 2338b</td>
</tr>
<tr>
<td>Corroceus et iriez.</td>
<td>SB: 2649b</td>
</tr>
<tr>
<td>Corrouciés et iriés.</td>
<td>BC: 2599b</td>
</tr>
<tr>
<td>Retenu sont et pris.</td>
<td>BC: 506b</td>
</tr>
<tr>
<td>Retenue ne prise.</td>
<td>BC: 525b</td>
</tr>
<tr>
<td>Et dite et devisee.</td>
<td>BC: 861b</td>
</tr>
<tr>
<td>Lors dist et devisa.</td>
<td>BC: 3643b</td>
</tr>
<tr>
<td>Bien dit et devisé.</td>
<td>BC: 3825b</td>
</tr>
</tbody>
</table>
The rest combine two adverbial elements.

Volentiers et de grez.  
Volentier et de gre.  
De gre et volentiers.  
Isnelement et tost.  
Moult tost et moult isnel.
Tost et apertement.

Of these synonymous expressions, 30 are from *Le Siège de Barbastre* and 49 from *Beuvon de Commarchis*. The phenomenon of metrical compensation, by which the words of a hemistich are moved about to make room for a new entry is a mechanism for keeping certain expressions down to one series of six syllables (a hemistich). When the hemistich "overflows" it becomes more difficult for the *jongleur* to fit his poem together, for while most of his ideas are already organized into blocks of one or two hemistichs, he then has to construct a hemistich with fewer than the ordinary six syllables plus what is overflowing from the first half-verse. In the synonymous expressions listed above, the problem is just the opposite of that which necessitates metrical compensation. Each element of a pair of synonyms, taken by itself, fits so well within the physical limit of the hemistich that there are some syllables left over -- a situation which is just as intolerable, in poetic technique, as an over-stuffed hemistich. In order to take up the inadmissible gap, words undoubtedly were combined with their synonyms or with
other words close to them in meaning so that six-syllable blocks were formed which had the same meaning as the original simple phrase or word. *Dolant* and *corroceus*, for example, may not have exactly the same connotations (the first inclining more toward sadness and the second toward outright hostility), but in the situations where they occur the person who is described is saddened, which also makes him angry, or else he is angered, which saddens him. One element of each pair entails the other automatically, so that the poet can use the blocks of words thus constituted as if they were but one word. At most they undergo inversion (*de maltalent et d'ire, d'ire et de maltalent*), and this only comes about when the rime demands it or when the hemistich occurs in the a position where rime is a consideration.

Of the 714 expressions found in this chapter, 379 are from *Le Siège de Barbastre* and 329 from *Buevon de Commarchis*. Of this number 352 (approximately 130 per 1000 verses) from *Le Siège de Barbastre* and 299 (approximately 75 per 1000 verses) from *Buevon de Commarchis* are formulaic.
CHAPTER VIII
CONCLUSION

It should be evident from the thousands of expressions quoted in this dissertation that a formula is not a rigidly fixed phrase, but a pattern of words which can be altered by the poet to fit the immediate needs of the particular verse. In the modification which I have called "metrical compensation" a new word which is necessitated by the larger context is admitted into the formula, to adjust either its meaning content (as in the case of the substitution of proper names) or its syntactic pattern (as when a verb tense is changed). This "substitution word" may contain more or fewer syllables than the item it replaces, and in such a case there must be compensating changes made somewhere else in the formula so that it will not exceed the limits of the hemistich. Another alteration frequently found in b hemistichs is a change in the last word of the formula so that it may fit into the rime of a particular laisse. Meaning is the essential component in the formula, but it does happen that several phrases with essentially the same meaning are formulaic, so that at times the poet must choose between two formulas. In these cases factors of rime and syntax are important in the poet's
decision of which of the alternate formulas he should use.

Some of the formulas listed in this study seem to be nothing more than the most common clichés of the Old French language. How, it might be asked, could any author compose a poem without using such phrases as Ore ai de vos mestier\(^1\) or Apres la mie nuit?\(^2\) Of course the clichés of daily speech are to be found in every poem, but whereas the traditional author will cherish these expressions, fit them into the mold of the verse and use them again and again, the literary author will only employ them with reluctance. The cliché is, after all, the nemesis of men of letters. The oral poet, on the other hand, finds it useful because it enables him to compose rapidly. Whether or not a given phrase is part of the common fund of Old French clichés is of minor importance. A useful expression will be added to the poet's stock of formulas whether he invented it himself or simply garnered it from the daily speech of his contemporaries.

The three types of formulaic expressions, those representing actions, those which are mainly for ornamentation and tone, and those which serve to organize the structure of the work are not, however, all subject to the same kind of manipulation within the poem. The action formulas and the proper names are found whenever the poet has occasion to sing of a certain event or of a certain hero. Thus one can say that their use is determined by the progress

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\(^1\)Cf. above, p. 178.

\(^2\)Cf. above, p. 173.
of the narrative. The organizational expressions are relatively few and their use is obvious and limited. But the epithets perform an important function in that they make the task of the poet much easier, much more leisurely, than it would be without them. As an examination of the variants of the C manuscript of *Le Siège de Barbastre* shows, the places occupied by epithets are, as it were, lacunae in the texture of the poem which can be filled in with whatever is suitable and handy. The poet can relax for a moment from the pressure of continuous composition, or use the time gained to think ahead to the next few verses.

A reading of *Gormont et Isembart*, *Guillaume* and *Roland* suggests a feature which, as far as I know, has not been noticed by previous critics, namely that one of the chief stylistic differences between these works on the one hand and the rest of the genre on the other is that the early poems are free of epithets which take up an entire hemistich. The boring repetition of such phrases as *a la chiere hardie* and *a la chiere manbree* in the second hemistich position as many as three and four times in the course of a single laisse detracts greatly from the force of the narrative, and yet this is precisely what one finds in work after work from the twelfth century all the way down to *Dieudonné*.

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3See above, pp. 87-90.
de Hongrie, the last of the fourteenth-century *chansons de geste*.$^{4}$

In a paper read at the Colloque de Liège, Martín de Riquer speaks of the different stages in the development of the Old French epic:

> En lisant la *Berte aus grans piés* d'Adenet li Rois, nous avons l'impression d'être en présence d'une conception de l'art de conté trés différente de celle que nous pouvons tirer de la lecture de la *Chanson de Guillaume*, par exemple, bien que cette chanson elle-même soit déjà, pour sa part, la refonte d'une autre plus ancienne.$^{5}$

Likewise the narrative art of Buevon de Conmarchis is of a different nature than that of *Le Siège de Barbastre* even though the latter work is approximately one hundred years younger than the *Guillaume*.

Two thousand four hundred and eight of the expressions listed in the body of this study were found to be formulaic, of which 1221 were from *Le Siège de Barbastre* and 1187 from Buevon de Conmarchis. Thus it can be said with certainty that 30% of the verses of Adenet's poem contain formulas, compared to 45% of the verses in the anonymous work upon which it is modeled.$^{6}$ How is

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$^{4}$ L. F. Flutre, in "Dieudonné de Hongrie, Chanson de Geste du XIIe Siècle (alias Roman de Charles le Chauve)," *Zeitschrift für romanische Philologie*, LXVIII (1952), 321-400, lists some commonly found "clichés" from this poem, among them many of the epithets taking up an entire hemistich which were discussed in Chapter III of this dissertation.


$^{6}$ These figures do not include what Lord calls "formulaic systems." See above, pp. 21-22.
this difference to be explained?

There can be little doubt that Le Siège de Barbastre is a product of the oral tradition and that it was composed by means of formulas. For Buevon de Conmarchis the case is not so simple. Allowance must be made for the fact that only 2696 verses of the older poem were matched with each other to determine which phrases were formulaic, as compared to 3947 of Buevon de Conmarchis. Naturally the greater the quantity compared, the more likelihood there is of finding matching verses. When this fact is taken into consideration Adenet's work probably contains about half the proportion of formulas of Le Siège de Barbastre.

And yet this amount seems to be too great for an ordinary literary work. A poem which is purely the product of a literary milieu would certainly not contain even half as many formulas as an oral work. According to Parry, Virgil's Aeneid only holds 92 repeated whole verses out of a total number of 9896. This is less than 1%, but the 1804 repeated verses of the Homeric poems comprise more than 6% of these works. This is, admittedly, a difficult matter to speak about with precision since, aside from Parry, no one has ever studied the repetitions in a purely literary work from the same point of view.

Among the formulas which occur frequently in Le Siège de

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Barbastre but are not found in Beuvron de Cormarchis are the following:

<table>
<thead>
<tr>
<th>Formula</th>
<th>Occurrences in SB</th>
</tr>
</thead>
<tbody>
<tr>
<td>Et ill ont respondu.</td>
<td>7</td>
</tr>
<tr>
<td>A sa voix qu'il ot clere.</td>
<td>7</td>
</tr>
<tr>
<td>Si con vos commendez.</td>
<td>5</td>
</tr>
<tr>
<td>Biau sire, volentiers.</td>
<td>4</td>
</tr>
<tr>
<td>Puis escrite: &quot;Monjoie.&quot;</td>
<td>4</td>
</tr>
<tr>
<td>Et broche le destrier.</td>
<td>8</td>
</tr>
<tr>
<td>A pou n'est forsenez.</td>
<td>4</td>
</tr>
<tr>
<td>N'i ot que corrocier.</td>
<td>5</td>
</tr>
</tbody>
</table>

Now it is not inconceivable that an oral poet could get along without these phrases, but it is difficult to see why he would want to omit them since they are all extremely useful. "Et ill ont respondu," "A sa voix qu'il ot clere," "Si con vos commendez," and "Biau sire, volentiers" are formulas of discourse which free the oral poet from the task of finding new phrases for the manipulation of dialogue. "Puis escrite: 'Monjoie'" and "Et broche le destrier" represent actions which come up time and time again in the course of battle scenes. "A pou n'est forsenez" and "N'i ot que corrocier" express the anger of a character over the actions of another. Adenet is faced with the task of describing all these situations frequently and there are no places where he revises the story-line of his model so as to leave out a dialogue or a battle. And yet he spurns the use of much of the formulaic material that the original poem provided him.
In the single combat scenes from the two poems in which every verse was scrutinized for formulaic elements, it was found that 55% of the hemistichs of the passage from *Le Siège de Barbastre* but only 18% of the passage from *Buevon de Cormarchis* were formulaic. And yet one would expect the battle scenes of a purely traditional epic to be highly stylized since they form the nucleus and perhaps the oldest part of the work.  

To these indications of the literary character of Adenet's work should be added his use of indirect discourse in the manner of non-oral narratives, and also the presence of the nature topos in the introduction to *Buevon de Cormarchis* which shows an acquaintance with the courtly literary tradition.

*Buevon de Cormarchis*, then, seems to stand halfway between the oral tradition and the written literature of the courtly culture. We know that Adenet le Roi was a man of letters since he is the author of a courtly romance *Cléomadès*. But a cursory reading of his two other *chansons de geste*, *Les Enfances Ogier* and *Berte aus grans piés*, indicates that they share the general stylistic features of *Buevon de Cormarchis*.

Two possible conclusions can be drawn from the evidence presented here.

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8 See above, pp. 154-56.

9 See above, pp. 109-10.

10 See above, pp. 28-29.
The first would be that Adenet was trained to compose in the oral manner, and was therefore well acquainted with the various formulas common to the tradition, but that as a court poet he decided to write his poem rather than sing it without benefit of book. Although not an absolute necessity, the formulas would be useful to the literate poet since he still has the same verse form to fill and the same need for certain rimes. But he can go back over his work, correct it if necessary, substitute words and phrases which are more apt or more colorful than those he had originally set down. Still he does not have the constant pressure of producing a verse at regular intervals for hours at a time. As his need for the formulas diminishes, so does the proportion of his work which is formulaic. But it does seem strange that a person who began as an oral poet should go on to write a courtly romance in octosyllabic verse, which is not fitted to the use of formulas.\(^{11}\)

The more probable conclusion is that Adenet, wishing to compose a chanson de geste, altered his written style to conform to what he knew to be the norms of the genre. Some of his formulas would have come from the poems which he heard sung by jongleurs, others he would have made up himself or borrowed from

\(^{11}\)The only Old French epic in octosyllabic verse is Gormont et Isembart, which is perhaps the oldest poem in the genre. As far as is known, there were no octosyllabic epics in the time of Adenet.
Le Siège de Barbastre. In this case Adenet would be writing a poem in the epic genre, with all its conventions, in much the same way as Voltaire wrote the Henriade or Ronsard the Franciade with Homeric conventions. This hypothesis would account for Adenet's liberal use of an easily imitated formulaic device like the enumerative lists of objects and actions preceded by maint, and also the relative infrequency of formulas of discourse and battle, which are conveyers of the story-line and thus indispensable to the true oral poet. Of course Adenet would not have completely assimilated the oral style, for this takes years of apprenticeship and once achieved would, in fact, have made him an oral poet.

The case of a poet who employs a transitional style between traditional and written poetry is not without parallel in the history of literature. Several scholars in the field of Old English studies believe that some Anglo-Saxon poems with all the characteristics of the oral method of composition must, in fact, have been written by monks, learned men who incorporated into them the sources of Christian civilization. While the poetry of

12 See above, pp. 44-48.

13 See above, pp. 138 and 160.

Cynewulf has been demonstrated to be formulaic, it has been pointed out that there are literary reminiscences of the Fathers of the Church in his work.

C. M. Bowra tells of an Albanian author, Gjerj Fishta, a political figure and a highly educated man, who wrote an epic, *Lahuta e Malcis*, in the language of traditional formulaic poetry. This is a case of a man using the oral style consciously to endow his poetry with a quaint and archaic air. Toktogul Satylganov, who composed the Kara-Kirghiz epic *Kedei-Khan*, employs the traditional language which he learned to compose in during his youth, but transforms it into a much more subtle medium because of the very fact that he is writing. His poetry too represents a transition between oral and written style. To these poems may some day be added the Old French *Chanson de Saint Alexis* and other non-epic works of early Old French literature.

Albert B. Lord who has certainly had the closest and richest of contacts with the living oral tradition, denies that there can be any such thing as a transitional text on the grounds that a

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poet does not compose any given work by both singing and writing, and thus the oral method is incompatible with written composition. This is obvious, for if the poet wished to write his poem he would merely set it down on paper without the intermediary of performance. I do not mean to say that Adenet le Roi was exercising the art of oral poetry in composing Buevon de Cormarchis. This work is a written poem. But at the same time it is evident that he was employing some of the verbal phrasings of the oral epic. Buevon de Cormarchis is not a transitional text, but Adenet is a transitional poet.

M. Albert Henry, the editor of Adenet's works, sees very well the difference between Buevon de Cormarchis and its model.

Pour le fond, nous avons vu qu'elle (Adenet's work) oscillait entre la chanson de geste et le roman, sans se détacher complètement de l'une, sans atteindre délibérément l'autre. Pour le style aussi, on peut parler d'une souplesse émasculée.

Without discussing the formulaic nature of Le Siège de Barbastre, he sees that the later work is a hybrid creation.

The research presented in this dissertation is detailed evidence that Buevon de Cormarchis is as close to written style, as found, for example, in the courtly romance, as it is to the oral style of the epic.

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APPENDIX

SCATTRAN STATEMENT LISTING OF COMPUTER PROGRAM

C PROGRAM TO FIND FORMULAS IN EPIC POEMS OF TWELVE
SYLLABLE VERSE -
  LITERALS (TRUE, .0, 7777777777777, FALSE, 0) -
  BOOLEAN (TRUE, FALSE, LINDON) -
  INTEGERS (A, B, INTAP, OUTAP, FORMNO, BLOCK, TEMP, RRLC.,
             SWITCH, TEXT, HEMI, MNGCDS) -
  DIMENSION (A(14), B(14), BLOCK(4200, BLOCKV), TEXT(14),
              MNGCDS(14), HEMI(13)) -
C PROGRAM FOR ENCODING TEXTS OF $LE SIEGE DE BARBASTRE$
AND $BUEVON DE CONMARCHIS$ IN PREPARATION FOR RUN TO
FIND FORMULAS IN THESE TWO TEXTS -
FIRST
  BLOCKV=7 -
  DEFINE POOL, POOL, 7, 650 -
FILLST  FILE LIST (NMSTP, 7, 6, 3, $INPA $, $OUTA $, $INPB $,
           $OUTB $, $SGLTNI$, $SGLTN0$) -
  ATTACH FILES, POOL, NMSTP, 6 -
  OPEN REWIND, $OUTA $ -
  OPEN NO REWIND, $INPB $ -
  CLOSE REWIND, $INPB $ -
F ERMG (23H1 ERROR IN READING INTAP) -
F ERMSG1 (22H1 ERROR IN READING CARD) -
F ERMSG2 (18H1 CARD OUT OF ORDER/6X14L6) -
F ERMSG3 (15H1 TERMINAL ERROR) -
F FMT1 (1H06L6, 7(1X, L6)) -
F FMT2 (6L6, 7(1X, L6)) -
F FMT3 (6L6, 2X, L6) -
F HED1 (5H0BELOW FOLLOW FORMULAC HEMISTICHS WITH MEANING
       CODES 617) -
F HED2 (4H0THE FOLLOWING HEMISTICHS ARE NON-FORMULAC) -
F SKIP (1H1) -
F ENMSG1 (23H1 TEXT WRITTEN ON TAPE.) -
F ENMSG (4H1FIN) -
START  SWITCH=0 -
RDTEXT  CALL SUBROUTINE (), RDSID. (ERROR1, TEXT) -
         PROVIDED (TEXT(0), E, $, $), TRANSFER TO (ENDPM) -
         PROVIDED (TEXT(12)(*), 0.77, NE, $0000T$), TRANSFER TO
         (ERROR2) -
CALL SUBROUTINE ()=RDSID. (ERROR1, MNGCD$) -
  PROVIDED (MNGC$12(*).0.77.5E00000), TRANSFER
  TO (ERROR2) -
  PROVIDED (MNGC$12(*).0.777777777700,NE.TEXT(12)
  (*).0.777777777700), TRANSFER TO (ERROR2) -
  PROVIDED (TEXT(6),E,$ $), TRANSFER TO (PETIT) -
  TEXT(12)=TEXT(12)(*).0.777777777700(4)$00000A$ -
  DO THROUGH (MOVEA), I=0,1, I.LE.5 -

MOVEA
  HEMI(1)=TEXT(1) -
  DO THROUGH (MOVEAM), I=0,1, I.LE.5 -

MOVEAM
  HEMI(I/6)=MNGC$12(I/6) -
  HEMI(12)=TEXT(12) -
  CALL SUBROUTINE ()=ENCODE. (HEMI,36) -
  CALL SUBROUTINE ()=WRNSFC. ($OUTA $,HEMI,13) -
  TEXT(12)=TEXT(12)(*).0.777777777700(4)$00000B$ -
  DO THROUGH (MOVEB), I=0,1, I.LE.5 -

MOVEB
  HEMI(1)=TEXT(1/6) -
  DO THROUGH (MOVEBM), I=0,1, I.LE.5 -

MOVEBM
  HEMI(I/6)=MNGC$12(I/6) -
  HEMI(12)=TEXT(12) -
  CALL SUBROUTINE ()=ENCODE. (HEMI,36) -
  CALL SUBROUTINE ()=WRNSFC. ($OUTA $,HEMI,13) -
  TRANSFER TO (RDTEXT) -

PETIT
  TEXT(12)=TEXT(12)(*).0.777777777700(4)$00000C$ -
  DO THROUGH (MOVEP), I=0,1, I.LE.5 -

MOVEP
  HEMI(I)=TEXT(I) -
  DO THROUGH (MOVEPM), I=0,1, I.LE.5 -

MOVEPM
  HEMI(I/6)=MNGC$12(I/6) -
  HEMI(12)=TEXT(12) -
  CALL SUBROUTINE ()=ENCODE. (HEMI,36) -
  CALL SUBROUTINE ()=WRNSFC. ($OUTA $,HEMI,13) -
  TRANSFER TO (RDTEXT) -

ENPM
  TRANSFER TO (WWIN) PROVIDED (SWITCH.E.1) -
  SWITCH=1 -
  TRANSFER TO (RDTEXT) -

C
  ALL HEMISTICHS ARE CODED ON TAPE WITH PROPER LINE
  NUMBERS -

WWIN
  CLOSE REWIND , $OUTA $ -
  WRITE OUTPUT ,ENDMG1 -
  TRANSFER TO (SCAN) -

C
  THERE IS A CARD ERROR, TEXT CANNOT BE READ FROM CARD -

ERROR1
  WRITE OUTPUT ,EMSG1 -
  TRANSFER TO (NREND) -

ERROR2
  WRITE OUTPUT ,EMSG2, ((TEXT(I),I=0,1, I.LE.13), (MNGC$12
  (I),I=0,1, I.LE.13)) -

NREND
  CLOSE REWIND , $OUTA $ -
  END CALL SUBROUTINE ()=ENDB() -

C
  POEMS ARE NOW COMPLETELY WRITTEN ON TAPE. -

C
  TAPE IS SCANNED FOR FORMULAIC HEMISTICHS. -

SCAN
  INTAP=$INPA $ -
OUTAP=$OUTB $ -
OPEN REWIND ,$$SGLTNI$$ -
OPTAP
OPEN NO REWIND ,INTAP -
OPEN NO REWIND ,OUTAP -
C
START OF COMPARISON OF HEMISTICHS. -
FORMNO=0 -
LINDON=FALSE -
CALL SUBROUTINE ( )=RXNSFC. (INTAP,A,13,EOFIN,ERROR) -
READB
CALL SUBROUTINE ( )=RXNSFC. (INTAP,B,13,EOFIN,ERROR) -
DO THROUGH (CKCDS),I=6,1,I.LE.11 -
TRANSFER TO (SWLNBN) PROVIDED (A(I).NE.B(I)) -
CKCDS
CONTINUE -
FORMNO=FORMNO+1 -
DO THROUGH (MOVEL),I=0,1,I.LE.5 -
MOVEL
BLOCK (FORMNO,1)=B(I) -
BLOCK (FORMNO,6)=B(12) -
TRANSFER TO (READB) -
ERROR
WRITE OUTPUT ,ERRESG -
CLOSE UNLOAD ,INTAP -
CLOSE REWIND ,OUTAP -
LAST
CLOSE REMIND ,$$SGLTNI$$ -
OPEN NO REWIND ,$$SGLTNI$$ -
WRITE OUTPUT ,HED2 -
RDSGL
CALL SUBROUTINE ( )=RXNSFC. ($SGLTNI$,A,13,ENDSGL, ERROR3) -
CALL SUBROUTINE ( )=DECODE. (A,36) -
WRITE OUTPUT ,FMT2,((A(I),I=0,1,I.LE.12)) -
TRANSFER TO (RDSGL) -
ENDSGL
CLOSE REWIND ,$$SGLTNI$$ -
WRITE OUTPUT ,EINSF3 -
ERROR3
CALL SUBROUTINE ( )=ENDJOB. () -
SWLNBN
LINDON=TRUE -
C
HEMISTICHS DIFFER AND COMPAREE HEMISTIC IS
RETURNED FOR NEXT RUNTHROUGH. -
CALL SUBROUTINE ( )=WRNSFC. (OUTAP,B,13) -
TRANSFER TO (READA) -
EOFIN
CLOSE REWIND ,INTAP -
CLOSE REWIND ,OUTAP -
PRINT
TRANSFER TO (WRITEA) PROVIDED (FORMNO,E.0) -
 PROVIDED (RLC.(I),L,FORMNO/4), WRITE OUTPUT ,SKIP -
 WRITE OUTPUT ,HEML,((A(I),I=6,1,I.LE.11)) -
DO THROUGH (MOVE2),I=0,1,I.LE.5 -
MOVE2
BLOCK (0,1)=A(I) -
BLOCK (0,6)=A(12) -
C
ALPHABETIC ORDERING OF GROUP OF HEMISTICHS WITH THE
SAME MEANING CODE FOLLOWS. -
DO THROUGH (WRFMLA),I=0,1,I.LE.FORMNO -
DO THROUGH (ALFORD),J=I/1,1,J.LE.FORMNO -
DO THROUGH (CHKORD), K=0, 1, K.LE.5 -
PROVIDED (BLOCK(I,K), LG.BLOCK(J,K)), TRANSFER (SWAP) -
PROVIDED (BLOCK(I,K), LL.BLOCK(J,K)), TRANSFER (ALFORD) -

CHKORD CONTINUE -
TRANSFER TO (ALFORD) -

SWAP DO THROUGH (SWAP1), K=0, 1, K.LE.6 -
TEMP=BLOCK(J,K) -
BLOCK(J,K)=BLOCK(I,K) -
BLOCK(I,K)=TEMP -

SWAP1 CONTINUE -
ALFORD CONTINUE -

C FORMULA GROUP, IN ALFORDER, IS NOW TO BE DECODED -

C UNCODE CALL SUBROUTINE ()=DECODE(BLOCK(1,0),36) -

C DECODED FORMULA GROUP IS NOW TO BE WRITTEN OUT -
WRITE OUTPUT, FMT27, ((BLOCK(I,J), J=0, 1, J.LE.6)) -

WRFMLA CONTINUE -
TRANSFER TO (WINDUP) -

WRITEA CALL SUBROUTINE ()=WRNSFC($SGTNS$, A,13) -

WINDUP TRANSFER TO (LAST) PROVIDED (.NOT.LINDON) -
TEMP=OUTAP -
OUTAP=$SOUT$ $(A)INTAP(*).0.770000 -
INTAP=$(A)TEMP(*).0.770000 -

C NEXT RUNTHROUGH FOR FOLLOWING HEMISTICH -
TRANSFER TO (OPTAP) -
END PROGRAM (FIRST) -
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