INFORMATION TO USERS

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

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

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

Oversize materials (e.g., maps, drawings, charts) are reproduced by sectioning the original, beginning at the upper left-hand corner and continuing from left to right in equal sections with small overlaps. Each original is also photographed in one exposure and is included in reduced form at the back of the book.

Photographs included in the original manuscript have been reproduced xerographically in this copy. Higher quality 6" x 9" black and white photographic prints are available for any photographs or illustrations appearing in this copy for an additional charge. Contact UMI directly to order.
"Le Roman de Jaufre": A Jungian analysis

Markey, Nikki Kaltenbach, Ph.D.

The Ohio State University, 1994

Copyright ©1994 by Markey, Nikki Kaltenbach. All rights reserved.
LE ROMAN DE JAUFRE:
A JUNGIAN ANALYSIS

DISSERTATION

Presented in Partial Fulfillment of the Requirements for
the Degree of Doctor of Philosophy in the Graduate
School of The Ohio State University

By
Nikki Kaltenbach Markey

* * * * *

The Ohio State University
1994

Dissertation Committee:
Robert Cottrell
Hans-Erich Keller
Lisa Kiser

Approved by
Hans-Erich Keller
Adviser
Department of French and Italian
ACKNOWLEDGEMENTS

I express my sincere thanks to Dr. Hans-Erich Keller for his guidance and moral support throughout the research and writing of this dissertation. I also thank the other members of my reading committee, Drs. Robert Cottrell and Lisa Kiser, for their comments and suggestions. My deepest gratitude goes to my husband, John, for his support in so many forms during this project, including the proofreading. Special thanks to my daughter, Kirsten, whose birth inspired me to continue and to finish this work in a timely manner.
VITA

January 23, 1965 ............ Born - Chillicothe, Ohio

1986 ........................ B.A., Miami University, Oxford, Ohio

1988 ........................ M.A., The Ohio State University, Columbus, Ohio

1988-89 ....................... Graduate-level study, Université de Poitiers - Centre d'Etudes Supérieures de Civilisation Médiévale, Poitiers, France

1986-1988; 1989-1991 ....... Graduate Teaching Associate, The Ohio State University Department of French & Italian, Columbus, Ohio

1990, 1991 ...................... Graduate Teaching Associate, The Ohio State University Center for Medieval and Renaissance Studies

1991-1992 ........................ Graduate Research Associate, The Ohio State University Department of French and Italian, Columbus, Ohio

1992-1993 ........................ Adjunct Faculty, Greenville Technical College, Greenville, South Carolina

FIELDS OF STUDY

Major Field: French

Studies in Medieval French and Occitan Literature
Hans-Erich Keller, adviser
TABLE OF CONTENTS

ACKNOWLEDGEMENTS ................................................. ii
VITA ............................................................. iii
INTRODUCTION ................................................... 1

CHAPTER PAGE
I. THE KNIGHT JAUFRE: BEGINNING OF THE JOURNEY .......... 14
II. ESTOUT DE VERTFUEIL: FACING THE SHADOW OF COMPLETE IDENTIFICATION WITH THE MASCUrine PRINCIPLE ............. 39
III. MONBRUN PART 1: FIRST MEETING WITH THE ANIMA ...... 59
IV. MONBRUN PART 2: ESCAPING FROM THE TERRIBLE MOTHER TO CONTINUE ON THE PATH OF GROWTH......................... 82
V. TaulAT DE ROGIMON: CONFRONTING THE SHADOW OF UNTinking OFFENSE AGAINST THE FEMININE PRINCIPLE ............. 92
VI. BRUNISSEN: EMBRACING AND SUBMITTING TO THE ANIMA .. 121
VII. FELLON D'ALBARUA: FACING THE DARKEST SHADOW; ESCAPING THE ANIMA'S DOMINATION .............................................. 140
VIII. WEDDING AT CARDUEIL: BRINGING THE LESSONS BACK TO CONSCIOUSNESS AND TO SOCIETY ................................. 170
CONCLUSION .................................................. 189

APPENDIX

BIBLIOGRAPHY FOR LE ROMAN DE JAUFRE ..................... 197
LIST OF WORKS CITED ........................................... 205
INTRODUCTION

The purpose of the present study is to analyze the principal episodes of Jaufre and to identify the symbolic schemas underlying the text. Since the narrative may be read on several different levels, any reading of the text as a whole must account for these different layers. For this reason, the present study will develop three different levels (in order of their relative importance in this study): (1) the personal growth of the hero in psychological terms, analyzed in light of Jungian theory; (2) the journey of the hero, which describes the archetypal theme of rebirth and regeneration of society; and (3) the historical context, with reference to King James the Conqueror of Aragon and the post-Albigensian-Crusade Occitania. The historical perspective allows insight into underlying themes, establishing the importance of the text as an archetypal myth with particular meaning for the society in which it was written.

The principal episodes will be identified according to structuralist framework set forth in Eugene Dorfman's The Narreme in the Medieval Romance Epic (1969). While there are many interesting marginal incidents in the roman, including them in the present study would only multiply examples and
distract the reader from the primary thrust of the text. The
structure suggested by Dorfman provides a framework for the
ordering of the analysis, with each narreme analyzed according
to its own symbolism and then placed in relation to the whole.

Once the episodes are interpreted individually, a pattern
of symbols emerges. A more profound understanding of the
symbolism of the text will be achieved through the use of the
works of Carl G. Jung, Emma Jung and Marie-Louise von Franz,
Joseph Campbell and others, pointing to the psychological and
archetypal meanings inherent in Jaufre. Also taken into
consideration is the relation of the historical context to the
archetypal meaning of the text.

Jaufre has often been accused by critics of having a
loose structure, with no real progression from one incident
to the next. The episodes are said to be interchangeable, and
it has even been suggested that certain episodes could be
dropped completely with no discernable effect on the narrative
as a whole. When Dorfman's schema is applied to the text,
however, its structure is seen to be like that of other
Arthurian romances, consisting of a main plot with a prologue
and an epilogue, plus a few other incidents, which are termed
"marginal" by Dorfman. As with the Arthurian romances of
Chrétien de Troyes, which are analyzed by Dorfman, the Occitan
romance can be divided into three linked structural units
which are semi-independent but self-contained:
1. Prologue--brings the lovers together
2. Main Plot--contains the conflict of the lovers, includes the narremes dividing the lovers and their reconciliation
3. Epilogue--separates the lovers briefly, then brings them together again on a more permanent basis¹

There are four major narremes which form various combinations to make up each structural unit, serving as the building blocks of the narrative. The four narremes identified are:

1. Conflict of the lovers
2. Insult
3. Acts of Prowess
4. Reward²

Although these narremes combine to form a Prologue, a Main Plot and an Epilogue, not all are necessarily present in each group. For instance, the Prologue of Jaufre contains only an Insult and Acts of Prowess.

To determine which episodes would be included for analysis in the present study, the above system was applied to Jaufre. There is a principal plot (episodes numbered 1-4), which is the same as the Main Plot, and a subordinate plot (episodes lettered a-d), which is found in the Prologue and the Epilogue. The substructure of the romance is as follows:

²Ibid 69.
I. Prologue

a. The Insult--"The Knight Jaufre" [ll. 486-713]: Jaufre arrives at Cardueil; Taulat insults the royal couple; Qecs insults Jaufre, who takes up the pursuit of the villain.

b. Acts of Prowess--"Estout de Vertfueil" [ll. 714-836]: Jaufre, pursuing Taulat, encounters and defeats a knight who has slain three knights on the road and taken forty knights prisoner.

II. Main Plot

1. Lovers' quarrel--"Monbrun Part 1" [ll. 3017-3815]: Jaufre arrives at Monbrun, where he meets and falls in love with Brunissen after trying to sleep in her garden; irritated at his intrusion, she condemns him to death despite falling in love with him.

2. Insult--"Monbrun Part 2" [ll. 3816-4167]: lamentations and subsequent beating of Jaufre by Brunissen's people when he asks why they lament; saved from death by his armor and blankets, Jaufre escapes from Monbrun.

3. Acts of Prowess--"Taulat de Rogimon" [ll. 5841-6684]: Jaufre finds and defeats the knight who insulted Arthur and his queen, who is also the knight torturing Brunissen's overlord, causing the lamentations at Monbrun.
4. Reward--"Brunissen" [ll. 6924-7978]: Jaufre and Brunissen are engaged; sleepless night for each lover, love monologues; a timid Jaufre is led by Brunissen to a declaration of love and a marriage agreement.

III. Epilogue

c. Final Act of Prowess--"Fellon d'Albarua" [ll. 8327-9426]: the lovers are separated when Jaufre is tricked into a voyage through a fountain to help a fairy defend her castle in the Otherworld; he defends the fairy from Fellon and returns to his fiancee.

d. Final Reward--"Wedding at Cardueil" [ll. 9427-10248]: the hero and Brunissen are married at Arthur's court; the king fights a huge bird; the newlyweds prepare to return to Monbrun.

Because of the length of the work, only one episode is analyzed in the "Acts of Prowess" category (I.b. above). Four episodes follow "The Knight Jaufre" before the hero's arrival at Monbrun: "Estout de Vertfueil," "The Knight of the White Lance," "The Soldier" and "The Lepers." Any of these episodes would be appropriate and has its own points of interest to recommend its being analyzed here. "Estout de Vertfueil" is analyzed because it is the episode which marks the beginning of the hero's journey. This is his initial entry into the world of the unconscious and his first meeting with the shadow, whereas the later episodes are for the most part repetitions of this confrontation with the same shadow.
On a psychological level, Jaufre is examined as a narrative describing the process of individuation for an individual hero. Jaufre will follow a path of development from an undifferentiated youth identifying with the Great Mother to a complete identification with the masculine aspect of the personality. Once he has explored the masculine side, he will reapproach the feminine and learn to relate to that aspect. Although this means falling under the domination of the anima figure, he will regain the balance between the masculine and the feminine sides with the help of another anima figure.

During the journey, Jaufre develops his ego-personality through confrontations with shadow figures. In Jungian terms, the shadow figure represents the negative aspects of one's personality which have been repressed. While a shadow can be friend or foe, it "usually contains values that are needed by consciousness, but that exist in a form that makes it difficult to integrate them into one's own life." When ignored, the shadow becomes hostile and demands attention. Because Jaufre initially identifies with the mother, in effect repressing the masculine side of himself, the shadow appears to challenge him. Once he identifies with the masculine side, he still does not understand the full meaning of the shadow or acknowledge the darker side of himself to which he could

---

give full rein. The shadow returns in various forms until its full meaning is understood and its purpose accomplished. For this reason, Jaufre continues to meet shadow figures even after he has defeated Taulat. Each shadow represents a part of himself which he has not acknowledged, a part which must be recognized and reintegrated into his personality. For example, once the shadow of overidentification with the masculine aspect has been encountered in Estout de Vertfueil, he still must face the shadow represented by Taulat, that of the unthinking offense against the feminine principle and inability to consider the effects of his actions on others.

Besides the shadows which the hero must confront on his path of personal growth, there are also anima figures which demand his attention. Shaped by the man's mother and his perception of his relationship with her, the anima represents all the feminine psychological tendencies in a man's psyche. While the anima figure is often seen as destructive and negative because she lures a man to death or stagnation, her presence can enable a man to overcome the negative side and reinforce his masculinity. There must be a balance between the masculine and the feminine, a balance which is found through a series of confrontations with different shadow and anima figures who push and pull the individual toward growth.


—von Franz 186.
On a societal level, Jaufre is a reenactment of the growth of the collective consciousness. He serves as an example of individual growth, forging a path for the anonymous individuals making up the collective to go beyond the bounds of the ideal set forth by society. The psychological process of individuation involves separating oneself from society, differentiating between the individual and the collective in the process of coming to terms with one's own balance. In Jaufre's case, the devotion of one individual to individuation can have a positive effect on those who observe him in his journey, "as if a spark leaps from one to another."  

This inspiration to growth is one of the effects of myth, which Joseph Campbell distinguishes from fairy tales by the presence of this deeper meaning. The journey of the hero is summarized in a circular path. The journey begins with a call to adventure, which the hero answers and then proceeds to the threshold of adventure, where he meets a shadow figure. After the confrontation with this shadow guarding the entrance, the hero enters an unfamiliar world, where he is tested by some forces and helped by others. Arriving at the center of this world, he undergoes an ordeal and gains his reward, in many cases a union with the "goddess-mother of the

---

6 ibid 245.

world."\(^8\) Returning to his usual world, the hero brings with him the restoration of society.\(^9\)

In *Jaufre*, these elements are found in the same path that marks the hero's own growth. His journey therefore takes on the character of myth rather than fairy tale, as he encounters shadows and animas on his way to bringing restoration to the society of King Arthur's court, as well as to the society of Brunissen, the feminine principle which he encounters in the second world. Brunissen's world is described here as a second world because Jaufre goes beyond the Arthurian society to that of Monbrun, but then he encounters a third world below the earth when he is abducted by a lady, who leads him through the fountain in order to force him to act as her champion against an aggressor, Fellon. Each of these three worlds represents a level of consciousness or the unconscious.

The world of King Arthur represents the conscious world, with the rigid constraints of chivalry as the ideal manifested in the person of Arthur, the ruler. The collective, which is generally unthinking and unwilling to pursue the path of adventure on its own, relies generally upon tales of others who have pursued adventure and contact with the unconscious to prod them to growth one by one. They do not as a rule seek growth, as the court is a representation of a collective

\(^{8}\) *ibid* 246.

\(^{9}\) *ibid* 245-6.
consciousness which is caught in its own ideals and in a state of stagnation because of the rigidity of those ideals.

The court of Monbrun represents a relatively shallow level of the unconscious. While the hero has entered a new dimension of (un)consciousness, there are different levels which must be encountered. The first world encountered by Jaufre once he crosses the threshold into the unconscious, Brunissen's world represents one layer of a deeper world beyond the court of Arthur. Although he has crossed one threshold, it is not the ultimate crossing into the deepest layer. The further he pushes into the unconscious world, the deeper he penetrates into the unconscious. This journey must be made step by step rather than at one bound. Trying to cross immediately into the deepest levels of the unconscious with no preparation would overwhelm the hero's consciousness and probably destroy the personality instead of bringing growth to him and to the society he serves. So it is that Jaufre enters Brunissen's world and faces the challenges there before he is taken to the underground world of the water nymph to face the shadow which is most repulsive and which has been buried the deepest in the unconscious.

It is from the different levels of the unconscious that Jaufre must return to the society of King Arthur with a gift which can restore and renew the conscious world. What Jaufre brings back from his journey is the knowledge of the need for a balance between the masculine and the feminine and between
the spirit and the flesh. He brings back to Arthur's court
the realization that the collective ideal is no longer able
to function properly within the restrictive confines of
chivalry, which represents an imbalance in the direction of
the masculine. In his relationship with the anima, he has
also gone beyond the superficial relation to the feminine
principle which is found at the court and brings back a
realization of the value of pursuing the deeper exploration
of the feminine principle. To the society of Monbrun, which
is dominated by the feminine aspect, he brings the balance of
the masculine principle, once he has been forced by his
journey to the underground world of the water nymph to emerge
from the domination of Brunissen.

Because a medieval text is anchored in the period in
which it was written, we must include the historical context
in this analysis. While the symbolism of the narrative may
be universal, the time period and the outlook of the society
which produced it dictate the particular manifestation of the
symbols, as well as the need for the text's existence in the
first place. The period in which the text was written was the
time of turmoil in Occitania following the Albigensian
Crusade, and the text reflects the mood of the times in many

\[10\]While scholars have placed the date of the work in a
range from 1169-70 to 1230-1235, Griffin's study considering
the linguistic characteristics of the text presents the most
convincing argument in asserting that the text "was composed
not before the second quarter of the thirteenth century,
presumably some time after 1230" (David A. Griffin, "The
Author of Jaufre: A Biographical Note on an Anonymous Poet,"
ways. There are references to the physical appearance (red hair) of the patron, King James I, and other references, such as the status of "new knight," which are meant to flatter him by identifying him with the heroes of the romance. One also finds references to James' involvement in the conquest of Mallorca and allusions to the participation and subsequent death of his father in the resistance to the Crusade.

From the historical point of view, the concerns of the defeated people in an occupied land are addressed through references to the devastation of the land and the suffering of its inhabitants. The meaning that Jaufre brings to the survivors of the Crusade and the disinherited nobility of the South implies a restoration of the society in a more abstract way. There was no hero to come to rescue the people from their misery, although there was still hope in the minds of many for a civilization free from what they saw as the tyranny of the French. Instead of dwelling on this faint hope, there was a need for an inner liberation. The individual must find an inner meaning of life and therefore place a priority upon the process of individuation, because if "man no longer finds any meaning in his life, it makes no difference whether he wastes away" under one regime or another.\textsuperscript{11} The victims of the

\textsuperscript{11}von Franz 245.

\textsuperscript{11}von Franz 245.

\textsuperscript{11}Studia Occitania, ed. Hans-Erich Keller, 2 vol. [Kalamazoo: Medieval Institute Publications, 1986] 2:309-317) This date means that the king to whom the text is dedicated is King James I (the Conqueror) of Aragon.
Albigensian Crusade needed to face the fact that their world was destroyed forever. Because of the Crusade, the society was no longer functioning properly. The answer was not to be in restoring the society to the old order, but in forging ahead in the growth of the individual and creating a new society which would function properly under the new circumstances facing them.

As observed above, the text was written for the King James I of Aragon, whose ties to Occitania continued into the 1230s. This relationship is militarily evident in the presence of an Occitan fleet made up of men from Marseille, Montpellier and Narbonne, which participated in the Aragonese conquest of Mallorca in 1230. In literature this connection is seen, for example, in the patronage of the Toulousain troubadour Guilhem Montanhagol, protégé of Raymond VII and of James the Conqueror around the year 1233. Because of these close political and literary ties between Aragon and the defeated Occitan region, Jaufre can be situated in the context of post-1230 Occitania. As they are identified in this study, the references to King James I of Aragon and to the suffering of Occitania under the French Crusaders who displaced the Southern nobles will provide even more evidence that this is the appropriate historical and literary context for the Roman de Jaufre.

---

CHAPTER I

THE KNIGHT JAUFRÉ: BEGINNING THE JOURNEY

After the literary prologue [ll. 1-94], in which the author praises his patron, the king of Aragon, and the opening episode of King Arthur's court at Pentecost [ll. 95-484], in which the king battles a magical beast (actually a transformed sorcerer from the court), we come to the first episode of the structural Prologue, as defined by Dorfman (see Introduction): the initial Insult, "The Knight Jaufré" [ll. 486-713].

It is mentioned in the opening episode that the court is being held at Pentecost. This is repeated by Taulat when he threatens to return to the court every year at that time to slay another knight, as will be discussed below. The feast of Pentecost is in the spring, the season of renewal. The religious significance of this feast is that it commemorates the New Testament event in which the Holy Spirit descended upon the apostles in the form of tongues of flame. The transformation through fire is an important analogy for growth, burning away the old to reveal the new. Pentecost is therefore a significant time for Arthurian romances, so often concerned with the growth and transformation of the hero in the process of his pursuit of adventure.
The episode of "The Knight Jaufre" begins as if it were the opening lines of the story, describing the court as if for the first time, with the entrance of the queen and her escorts, Yvans and Galvain:

Grans fo la cort e rica e bona,
E ac mota rica persona
De reis, de comtes e de ducz.
E moseiner Galvain l'astrucz
E Yvans lo ben enseinatz
Aduseron entre lur bras
La reina a gran lezer...

[ll. 485-91]¹

[The court was large and good and rich, and attended by many powerful people, kings and counts and dukes. The valiant Sir Gawain and the wellbred Yvain escorted the queen most ceremoniously, one on either arm...]²

We will begin with the significance of the names given here, Galvain l'astrucz and Yvans lo ben enseinatz. Galvain³ is rarely referred to by this qualifier in medieval literature. In the works of Chrétien de Troyes, he is most often called li cortois (for example, Conte du Graal, l. 6765), for he is above all the model of prowess and courtly manners befitting a knight. In this case, he is called astrucz, which Levy

¹All line numbers for the Jaufre text correspond to the Brunel edition.


³For the sake of simplicity, we will retain the spellings of all names as they are found in the text of Jaufre, except in direct quotes.
notes as meaning "né sous une bonne étoile." "Fortunate" is a curious designation for Galvain, but it is especially interesting in light of the fact that James I of Aragon, to whom the text is dedicated, was referred to by a contemporary writer as "Fortunatus." This is only the first of several references apparently meant to flatter the patron by linking him to the different heroes of the narrative, including Jaufre.

The designation of Yvans as the well-educated is somewhat of a mystery. It is not a common appellation for him, but, unlike the case with Galvain, there is no apparent connection to the king of Aragon. Qualifiers referring to *ensenhamen* are used in this text as defining exemplary courtly behavior, as with the heroine Brunissens later in the narrative. The implication is that the person to which it refers, in this case Yvans, is well-versed in the manners expected of a member of the aristocracy. The reasoning for applying this term to Yvans does not become any more obvious in the text as the narrative unfolds. A few lines later, Yvans is called Yvans

---


6 The king of Aragon's court was also compared with that of Arthur in the prologue, where the author praises the worth of the Aragonese King and his court [II. 53-84] immediately after the description of the Arthurian court as the ideal of chivalric values [II. 21-52].
am lo cor galart, more traditionally associated with this knight. The combination of the two qualifiers suggests that Yvans is capable in both courtly and chivalric matters, as Galvain is known to be. This would place two of the most completely capable knights as the escorts of the queen.

The queen is referred to in this episode almost exclusively as la reina, emphasizing her social rank, her position as queen. She is called by her given name, Guilalmier, only once in this episode [l. 499]. She is not important as an individual, only as a function. The form of the name given here has drawn attention for its uniqueness in Arthurian literature. In this case seemingly a form of Guillaume, the name is elsewhere always found as Guenievre. Remy suggests that the form is a deliberate deformation of the queen's name, using the root of guila to refer to her penchant for deceit found in Chrétien's Chevalier à la Charrette. Given the author's use of other Arthurian themes to parody the genre and the apparent opposition to the courtly love ideal of sanctioned adultery, this seems a quite possible solution to the riddle of the name Guilalmier. The queen, in any case, plays a relatively small role in the narrative as such.


8 Remy also notes this "véritable hostilité envers la drudaria" in the Occitan narrative, mentioning the insistence on marriage rather than having a lover in the courtly tradition.
and is limited to her role as the feminine principle at the court. The name suggesting deceit could be a reference to a common deformation of the queen's name used in the Midi to express disapproval of the Northern romances' ideal of courtly love.

The presence of the queen is also important as the counterpart of the king, half of a divine syzygy. Together the king and queen, male and female, form a whole. This union of opposites is a way of representing the balanced self. Because the queen is presented primarily as her function and thus in relation to the king, the balance of the court is emphasized. If the queen were not present, the court would degenerate into a predominantly masculine sphere, which would need to be balanced by the feminine. The feminine is present from the beginning, however, indicating that the court is in one way whole, apparently balanced from the beginning of the text, at least in terms of the collective ideal which dominated at the time.

In Jungian terms, the two knights can be seen as examples of men integrating their masculine and feminine sides. They are both known to be outstanding knights, having the requisite set of masculine attributes for that function. By adding the qualifiers suggesting that they are perfectly at ease in a courtly setting and by presenting them as escorts to the queen, it is shown that they are capable of interacting comfortably with the feminine side, the anima. Thus, from the
first few lines of the Prologue episode, these two knights are shown as an ideal in courtly as well as psychological terms, with somewhat integrated personalities. This is the ideal that the hero, Jaufre, will strive to attain, which will become more apparent as the narrative advances. The seeming integration of the feminine aspect into the masculine personality, as represented by Yvans and Galvain, is only superficial, since they relate to the feminine aspect on a courtly, surface level rather than on a deeper, more fully integrated one. What the two knights represent is thus a collective ideal whose usefulness is becoming limited; in this sense it is an ideal which the hero must try to surpass in order to bring renewal to the society.

As the members of the court sit down to enjoy the banquet, the author lists the foods which are available:

Puis veno las escausisos,  
Cers, e cabrols e servios.  
Anc nula res non fo a dir  
Qe rics om a manjar desir,  
Gruas, ostardas ni paos,  
Signes, ni aucas ni capos,  
Grasas galinas ni perdis,  
Pas barutelatz ni bos vis

[11. 513-20]

[The soups were served, and goat-meat and venison. There was nothing missing that a lord might want to eat: cranes, bustards, peacocks, swans, geese, capons, plump chickens, partridges, refined bread and good wine]

The first thing that one might notice here is that the list of foods offered includes primarily birds. Beyond the possible symbolism associated with each individual breed of
bird, there is significance in the general meaning of birds and their Otherworldly associations. Because of their wings and consequent ability to fly, birds are linked to the heavens and to ascendancy into the celestial realm. Although goat and venison are offered, the primary association here is with the symbolism of birds. Reinforcing this view of the Arthurian court as a heavenly ideal is the fact that the accompaniments to this meal are bread and wine, the symbolic nourishment of the Christian soul. By ingesting the flesh of birds, one appropriates their quality of ascendance, and by partaking of the bread and wine, one may, according to Christian belief, enter the Kingdom of God through the symbolic ingestion of the divinity-infused body and blood of Christ. The meal of the court leads directly to an association with divinity, whether through general or Christian symbolism. Arthur's court can then be seen as representative of the Otherworld, and by extension, of an ideal world consisting primarily of spiritual connotations. This spiritual orientation can be seen as an imbalance which needs the grounding of a physical aspect for balance.

It is into this symbolic court that the hero rides on his common gray horse. The significance of the horse, a rosin liar, is cultural. The nobility used destriers (warhorses) and palefrois (palfreys) rather than the "lourd et labourieux

9Arthur will later be connected to the Otherworld aspect by the expectations of the people who mourn Jaufre's presumed death (see chapter 7).
roncin," as noted by Ribard.10 The fact that the horse is not one ridden by the nobility immediately tells the listener that the rider has not been fully integrated into chivalric society. It was this kind of horse which Gauvain was forced to ride in the Conte du Graal, a "signe éclatant d'une véritable déchéance sociale dont il est très conscient."

In addition, the horse is gray, between black and white. This would suggest that there is no real distinction in the personality, that the rider's ego is as yet unformed in psychological terms. When he is knighted by Arthur, we will see that he is given a different horse to begin his journey toward individuation, forming his ego and separating himself from the collective.

The description of the rider portrays one who is still associated with nature, primitive yet with the necessary form to be accepted into the court if successful in tests to come. The rider is robust and healthy, young and handsome. The healthy body is made for the physical part of the knightly ideal (the masculine side), and the face and eyes are suitable for love and social relations (the feminine side). The association with the feminine side appears to be the stronger of the two, as the youth is described as attired in a


11 Ibid 56.
...gonela ben tailada
D'una bruneta paonada
E causas d'agel meseis drap,
E una garlanda el cap,
Ben faita e de noelas flors,
E ac i de moutas colors

[11. 539-44]

[...a tailored tunic of shimmering silk, and hose to match, and on his head an elegant garland of fresh flowers of various hues.]

The gonela would have been worn by a man when at court, not in combat. This indicates that the newcomer is of the nobility, though not yet prepared for the masculine occupation of fighting. He is described as a donzel, a youth who has not been knighted, an initiation which would signal the acceptance of the privileges and responsibilities of a mature member of the court. He is dressed as one who is associated with court, but not necessarily with fighting and the integration of the masculine aspect.\footnote{This would contrast with the entrance of Perceval in Chrétien de Troyes' \textit{Conte du Graal}, where the newly-arrived youth is dressed in Welsh clothing more suitable for a peasant. The significance in Perceval's case is that the clothing has been made by his mother, denoting an inability to break with her and take his place in the masculine world. In this case, the hero is dressed appropriately for court and his position in life at this point, except for the garland of flowers he wears on his head.}

Offsetting the portrait of a youth ready to take his place in the masculine world is the addition of the garland of flowers that he wears on his head. Flowers are in fact a symbol of the passive principle, associated with love, beauty
and youth, but the flower is also an archetypal figure of the soul, of a spiritual center. In Jungian analysis, the presence of flowers would mean that he is closely identified with the Great Mother aspect, with nature and the primitive. In such a case, the hero must break with the mother and identify with the masculine, then reintegrate the feminine, or anima, into his personality in order to complete his psychological growth. In Jaufré, it is made clear that the hero has the potential to relate to both masculine and feminine. He is, however, still unformed and unready to take his place in the world represented by Arthur's court.

An interesting historical note concerning the youth's physical appearance is the color of his hair. Described as having *cabeils saurs e resplandens* [l. 532] ('shining red hair'-my translation), the hero is not the classic Arthurian ideal of a golden-haired beauty. Having "les cheveux roux," according to Ribard, which should be distinguished from the Old French *sors* of the blond feminine ideal, was usually a sign of ugliness, both physical and moral. Offset by the

---


addition of the qualifier *resplandens*, however, the reddish hair of the youth becomes a positive quality, associating the hero with light and marking him as a sun hero. This association with the sun is reinforced further in the description:

\[
\text{E fo per la cara vermeils,} \\
\text{Car ferit li ac lo soleils.}
\]

[11.545-6]

[His face was red, because it had been struck by the sun—my translation]

It is fortunate (and probably not unplanned) that the redhead is identified with the sun rather than with evil in this case, as King James I of Aragon, the poet's patron, was a redhead. The young hero of the narrative is thus identified with the king in a rather blatant manner, since any departure from the model for courtly literature would be noticed immediately by a court audience in the second quarter of the thirteenth century, when the text was written.

The *donzel* goes directly to Arthur, without needing to ask which one of the men present is the king.\(^{17}\) Because a king represents the collective ideal of the people he rules, Arthur signifies the masculine principle and the ultimate model of knighthood. Jaufre has no trouble identifying the physical representation of the collective ideal. After the exchange of greetings, the youth announces that he is a squire and that

---

\(^{17}\)Again, this is in contrast to Perceval, who had to ask a bystander to identify the king for him.
he wishes to be made a knight. By identifying himself as a squire, Jaufre indicates that he is in the world to which he should belong, but he still needs an initiation to achieve his full status in that world.

The king agrees to make the youth a knight and is made to promise that he will grant the first request made by the youth, a common motif in Arthurian romances. At this point, a fully-armed knight rides into the court and strikes a knight with his lance, killing him at the feet of the queen. The knight, who identifies himself proudly as Taulat de Rogimon, promises to repeat this deed every year at the feast of Pentecost unless the king sends one of his knights to challenge and defeat him. The king remains immobile and silent in the face of this threat. Predictably, the first request of the donzel is to be armed a knight and to be given the honor of pursuing the offender.

In this scene, there are many things to be considered. The knight addresses the king in his threat, but the offense is also against the queen, as the knight is killed at her feet. This fact is emphasized later in the text, as it is the queen as well as the king who must forgive Taulat's action when the story of Taulat's defeat is recounted at court (see chapter V). The knight has unthinkingly offended the feminine principle in the process of attacking King Arthur's power. As the ruling principle and the ideal of knighthood, the king represents the threatened state of chivalry and of the court
as the symbol of the collective ideal. The king does nothing in the face of this attack, indicating a state of passivity, that his power and ideals have degenerated and that the "inner court (or the unconscious in man) is no longer working in harmony with the outer world (the conscious sphere)."\textsuperscript{18}

The spiritual association of the court does not completely fulfill the needs of the society, which should have a balance with the physical side in order to survive such attacks. The king cannot respond to the challenge, nor can the knights who are part of the court, because the ideal which is represented in Arthur is a less physical one. They can only listen to the tales of others who have chosen the path of adventure. Having chosen to ignore the subtle call to adventure represented by the individual journey into the forest, they demand that adventure must come looking for them. Even then, the process of growth may seem too overwhelming for them to accept the call to adventure.

The challenge and defeat of Taulat and his reintegration into the society will in part bring about the restoration of the court's power and of its ideals. The unconscious must be balanced with the conscious; the inner court must be reconciled with the real world. The figure of Arthur in this scene brings to mind the Grail King in his many forms, a "too-old, seemingly alive king (who) stands for the unconsciousness

of the world of the Father."¹⁹ Jaufre places himself in the role of the redeemer of the Father figure, the one who will go beyond the collective ideals which no longer serve the society effectively, attempting to bring the unconscious into balance with consciousness.

The name of the aggressor, Taulat de Rogimon, presents much material for consideration. The fact that he announces his name without being asked is a sign of his arrogance. As noted by Ribard in citing the famous verse written by Chrétien²⁰, the proper name was considered to contain the very essence of its bearer, and to reveal one's name was to reveal oneself.²¹ For this reason, the name was often deliberately concealed in order to keep an enemy from gaining any advantage from this knowledge. Taulat apparently fears no advantage which could be given to any knight who might follow him.

The name Taulat can be considered on two very different levels. The first association that comes to mind is that with a table (taula). This can be extended more specifically to a game table, linking Taulat with the idea of game-playing,²² which is essentially what he is doing when he challenges the court to pursue him if they dare. On another level, taulat

---

¹⁹Jung & von Franz 323.

²⁰'Car par le non conuist on l'ome' [Conte du Graal, l. 560]

²¹Ribard, Le Moyen Age 71.

²²This association comes from the verb taular, to set up or to begin a game (Levy, 358).
designates a pigsty\textsuperscript{23}. While Taulat is playing a psychological
game, he is also behaving in a way that would associate him
with animals. The symbolism of the pig in particular offers
a few insights into Taulat's meaning: the pig is a symbol of
dark tendencies, with connotations of gluttony, ignorance and
egoism.\textsuperscript{24} The name's dark implications fit the knight well.

The name Rogimon associates Taulat with the color red,
the color of blood, action and violence, but also that of life
and love. If left unchecked, red becomes dangerous, leading
to egotism, hate and blind passion.\textsuperscript{25} On the other hand, the
dual meaning of the color not only points to the possibility
of violence and destruction, but also indicates a possibility
of working in the interest of life once it is brought to
consciousness.\textsuperscript{26} This seems to be the case with the arrogant
knight who so directly offends and challenges Arthur and his
knights. Taulat dares the knights of the court to confront
him. For them, he is a representation of the opposite pole
of matter, and they must attempt to integrate his full meaning
into the realm of spirit represented by the court.

It is appropriate that Taulat be associated with the
violence of the color red. In Campbell's terms of the journey
of the hero, the announcer of the adventure can be dark and

\textsuperscript{23}Wartburg 13,1: 18.
\textsuperscript{24}Chevalier and Gheerbrant 778.
\textsuperscript{25}Chevalier & Gheerbrant 833.
\textsuperscript{26}Jung & von Franz 57.
terrifying, seen by the world as evil. His function is to call the hero to his adventure, to summon him and to transfer his spiritual center from the known value of his society (Arthur's court) to the unknown zone to be explored in his adventure.  The call to adventure wrenches the hero from his association with the great mother, the feminine aspect, and forces him to confront the masculine and identify with that side of himself. This summons sometimes must be violent in order to be compelling enough to tear the hero away from the comforting association with the mother.

Taulat can be seen as not only the announcer of the adventure, but also as shadow which is representative of the masculine aspect. An example of a one-sided personality, he symbolizes a total identification with the masculine and with the world of matter over spirit to the extent that it excludes the feminine and becomes destructive. It is significant that Taulat unthinkingly offends the queen by slaying a knight at her feet rather than at the king's, as Taulat's personality rejects the feminine aspect. His very existence is an affront to the feminine principle; his action is simply a physical manifestation of this fact. To correct this imbalance, Jaufre must confront this shadow in the form of overidentification with the masculine and bring Taulat (and himself) back into balance, with both the masculine and the feminine present in a more integrated personality.

\[27\text{Campbell 52-8.}\]
Because Taulat is a knight, it appears that he is an element which threatens the society from within. It is not an outsider who must be controlled and integrated, but one who should be following the rules. Often in the epic narratives, the threat is portrayed as a foreign or heathen element which must be subdued and eliminated or assimilated into the society. The epic knight served as a civilizing influence, with the goal of overcoming paganism. At that stage, the shadow was "still projected outwardly on to the barbarian opponents who must be overcome." From a historical point of view, the threat from within (for the disinherited nobility of the Midi) would refer to the Crusade of the Northern Christian knights against the courts of the Midi in the Albigensian Crusade. The balance of that region was seriously disturbed by the invading knights from the North. In many ways, the courts of the besieged area were considered the epitome of culture, balancing chivalric and courtly values. Taulat is not specifically a knight of Arthur's court, but he is a knight, which would be the equivalent of the Northern knights who rode south to attack the supposed heretics. In both cases, the disturbing element is one who is a member of the same social configuration, but who is not exactly of the same society. This is not the traitor figure one finds in Ganelon of the Chanson de Roland, because the knight is not one of Arthur's. The shadow is projected outwardly onto a

\[28\] \text{Jung & von Franz 216.}
knight from elsewhere, but not onto an entirely foreign one such as a heathen. The civilizing element is not needed, but there is still a threat to the balance. By the time Jaufre was written, the armed conflict was largely over, but the memories of the invasion had not had time to fade.

Although no other knight volunteers to accept Taulat's challenge, the king hesitates to grant the promised first request of the youth, which is to pursue the offender. The seneschal, Qecs, mocks the knight-to-be and his desire to respond to the call to adventure [11.603-12]. The donzel must voice his request three times before he is finally granted the right to pursue Taulat. Repeating the demand three times is a traditional device, which emphasizes the bravery and persistence of the one who is making the request. The hero must persist, showing that he is really prepared to undertake what he has been called to do. The seneschal's sarcastic insult gives a pretense for the repetition while following the characterization of Qecs seen in the romances of Chrétien de

---

29The Treaty of Paris in January of 1229 reintegrated Raymond VII of Toulouse into the orthodox Catholicism and arranged a marriage of his daughter to a brother of the future King Louis IX. This also gave free rein to the Catholic church to control very strictly the people of Occitania in order to repress the heretics. The political maneuvers of the displaced Occitan nobles lasted well into the next decade.

30It should be noted that the name itself, Qecs, reminds one of a duck's quack. The seneschal is known in Arthurian literature for his incessant mockery of the heroes of Arthur's court and is on several occasions rebuked for talking too much.
Troyes as that of a knight who knows not how to control his poison tongue.

The king voices his concern that the youth is perhaps unprepared to meet the challenge that more experienced knights of his court would not accept, but the youth holds fast to his request, reminding Arthur of the don contraignant to which he had earlier agreed. The motif is one which is well-known in medieval literature. The fact that it is a custom which is not negotiable once promised can often lead to devastating results, but the request must be granted even if there is a catastrophe which can be foreseen if it is granted.\footnote{This foreseen catastrophe scenario is found in the Chevalier de la Charette, when Arthur is forced by this custom to allow the seneschal to pursue Meleagant (who has kidnapped the queen), although all know that he is not the man for this challenge. The result is indeed the disaster that the court had foreseen.} Thus the king grants Jaufre's request because he has no power to do otherwise, as the don contraignant falls into the category of a custom which cannot be altered, even by the king himself. This custom can paralyze the court because of its nature as an unshakable law, but it can also give the chosen knight the opportunity to correct the affront to the community and its powerless king.\footnote{Erich Kähler, "Le rôle de la «coutume» dans les romans de Chrétien de Troyes," Romania 81 (1960) 391.}

Another common motif which appears in this episode is that of a food taboo. In one of his three demands for permission to pursue Taulat, Jaufre has vowed that, if granted
his request, he will not eat until he has found the knight who has so offended the king and queen. This sort of food taboo is a common motif in folklore. The intention, however, eventually proves to be stronger than the execution of the vow, as Jaufre does eat before he meets up with Taulat (in the marginal episode of "The Herdsman" [ll. 4168-4343]).

When Arthur agrees to knight Jaufre, the king's words reflect another reference to the patron of the text. In granting the request of knighting and the privilege of following Taulat:

El reis respon: «Amix, e vos L'aures, pues tant n'es volentos, Pueis qe vezem qe tan vos plas, Mais enans seres adobas E ceres novel cavaliers.»

[ll. 661-5]

[The king replied, 'Then you will have it, my friend, since you want it so much and we see that it pleases you so. But first you will be dubbed, and you will be a new knight. ']

In the author's praise of his patron in the prologue to the narrative, he says that he is referring to the king of Aragon, emphasizing that God

L'ama, car se ten ab los seus, Q'el es sos novels cavalies E de sos enemics gerries.

[ll. 68-70]

[...loves him, for he stands with His faithful followers, and is His new knight, fighting against His enemies.]

The poet tells us that his patron conquered the enemies of God in his first battle. Using this designation of a new knight, the author again links the king of Aragon to the newly-knighted hero of the narrative, as he has done with the physical similarity (red hair) mentioned above.

To dub the newcomer officially as knight, the king calls two squires to outfit him with the necessary equipment:

Lansa e escut bel e bo,
Elme e espasa trencant,
Esperos e caval presant.
E aquil o ant aportat
Aisi col reis a comandat,
E puesis fan lo donzel vestir,
E apres de l'auberc garnir

[ll. 668-74]

[a lance, a fine shield, a helmet, a sharp sword, spurs and a spirited horse. When they had brought everything that the king had commanded, they dressed the young gentleman and put on his hauberk.]

By providing the youth with the equipment of a knight, the king is giving him the outward signs of his new social status. The donzel is moving into the realm of combat, beginning to identify more with the masculine aspect. He is exchanging the garland of flowers for a helmet, a significant step in separating from the Great Mother with which he is initially identified.

In assuming the armor of a knight, Jaufre is assuming the persona which accompanies that role in society. He is placing himself in a position acceptable to society and affirming his adherence to the principles by which the knight lives. Putting
on this persona represents a step toward actually becoming what it symbolizes, "a prototype or ideal of what is to be achieved, of what one hopes to realize." Although he is not yet ready to assume the full meaning of the armor, he can put it on and aspire to become the ideal which it represents. In the meantime, the armor can also be a shield to guard the ego, which is still vulnerable in his initial efforts at building his personality.

This movement toward identification with the masculine over the feminine is emphasized by the youth when he is asked his name. He replies that he is "Jaufre, lo fil Dozon" [l. 679] ('Jaufre, the son of Dozon'). This is the first time that he has given his name. Until this point, he has been called donzel or amics, with no real individual identity. It is significant that, in his first attempt to identify himself after assuming the armor and identity of a knight, he uses his father's name. Throughout much of the text, Jaufre will continue to identify himself in this way.

As King Arthur recalls his loyal knight Dozon's feats and qualities, he explains that Jaufre's father had died in Arthur's service. The death was from an arrow through the

---

34 Jung & von Franz 60.

35 Knapp 51.

36 "Jaufre, lo fil Dozon" has long been linked to "Girflet, fils de Do." For a close study of the connection between these two heroes, see the article by Antoinette Saly, "Jaufre, lo fil Dozon et Girflet, fils de Do," in Studia Occitanica, vol. 2: 179-188.
heart while besieging a castle in Normandy. The arrow is often used to symbolize destiny and sudden death. The force of the archer is expressed in the arrow, and the fact that an arrow causes death from a distance would associate such a death with a less than honorable killer, as with an ambush. The heart itself is a symbol of the center.

This reference to the death of the father can be seen as yet another link tying Jaufre to the patron of the text. The father of King James I of Aragon, Peter II, was killed during the Albigensian Crusade, while he was trying to help the count of Toulouse, his brother-in-law, regain his possession. Peter was killed by a swordstroke early in the battle of Muret in 1213, leaving the very young James an orphan. The means of the death of Jaufre's father is symbolically associated with the death of Peter II. The arrow, coming from a distance, can be seen as the French army sent by the Pope to split the very heart of the Midi. The dead king of Aragon could be seen as the heart of the territories which were assaulted by the Crusaders.

While Arthur is speaking of Dozon, another squire leads in a horse for Jaufre which is more suitable for a knight. It is un caval bausa [l. 701], that is, a black and white horse. As noted above, the youth rode in on a gray horse of a type unsuitable for a knight, so there was a clear need for a more appropriate mount. The change from gray to black and white also denotes a step in Jaufre's development. As he is
moving from a squire's status to a knight's status by the type of horse, he is also moving from an unformed personality to an individual status. Like the presence of the male-female pair in the king and the queen, the dual colors of the horse represent a union of opposites. Jaufre has separated the masculine and feminine aspects enough to break away from the original identification with the feminine and to begin to identify with the masculine in becoming a knight. Although he still must go through the testing stage, he is seen as moving toward a more balanced and integrated personality by first being able to separate and identify different aspects. With a flourish, Jaufre jumps onto the new horse and rides off on his hero's journey, ready to begin his adventure.

This Prologue episode sets the scene for the narrative on two levels, the personal and the universal. On the personal level, the hero is introduced, nameless at first. The youth quickly progresses from an unformed individual who identifies with the Great Mother aspect to one who identifies with the masculine and is ready for a journey into his own psyche in search of his identity. He is beginning to develop a more fully integrated personality.

On the universal level of myth, as defined by Joseph Campbell, this episode describes the beginning of the hero's journey. The announcer of adventure arrives in the form of Taulat and calls Jaufre to his adventure. The hero can refuse the call, unwilling to give up what he believes to be his own
interest. A refusal would mean an inability to "put off the infantile ego, with its sphere of emotional relationships and ideals," but Jaufre does not refuse. He is ready to put aside the infant's world, to do what is necessary for his adventure: to break with the comforting mother and ride off in pursuit of the masculine aspect.

37Campbell 62.
CHAPTER II

ESTOUT DE VERTFUEIL: FACING THE SHADOW OF COMPLETE IDENTIFICATION WITH THE MASCULINE PRINCIPLE

As the new knight sets out on his pursuit of Taulat, he begins outside the castle with the most logical step—he asks bystanders for information. Learning that the departing knight has ridden away so fast (and Jaufre delayed so long in starting the chase due to his knighting) that he is probably already out of reach, Jaufre vows to find him:

E dis: «Ja, per Dieu, nol valra
Qe ja tan luein no fogira
Ni nos rescondra tan prion,
Ans ne qeria tot lo mon,
Tan can n'es de mar ni de terra,
Q'eu nol trobe se nos soterra.»

[11. 729-34]

['By God,' he said, 'that won't do him any good. He can't run so far, he can't hide so well—for I will scour the earth, on land and sea—that I won't catch him, unless he goes under the ground!' ]

It is curious that, in saying that he will find Taulat wherever he goes, Jaufre adds the disclaimer "unless he goes under the ground." If one examines this in Jungian terms, however, the statement becomes logical. The earth and especially the mysterious region underground are associated with the feminine principle and the realm of instinct. The
hero, just beginning his journey, is not yet ready to confront the depths of instinct and the feminine. It is not until after he has confronted Taulat, when he is closer to fuller integration of his personality and better prepared to enter this deeper realm of the feminine principle and the unconscious, that he himself will be taken underground. At the outset, however, he is not ready to undertake this confrontation and thus makes an exception as to where he will follow Taulat. He must first explore the masculine aspect and identify with it more completely before attempting the confrontation with the deepest aspect of the feminine in her own realm.

Continuing on his way, Jaufre is in such a hurry to find Taulat that he does not stop when day turns into night. Riding into the night, the new knight has crossed from the everyday world into the land of the unconscious and the merveilleux. Night signifies liberation of the unconscious. With the darkness comes the disappearance of the logical and the analytical, of what can be expressed.\(^1\) Jaufre is in the sphere of instinct, where the unconscious can be explored.

Jaufre soon hears the sounds of a combat before him. He rides toward the sound, but arrives to find only a fatally wounded knight, who dies without answering Jaufre's questions about the combat. This scenario is repeated, with Jaufre arriving at the scene of the combat to find only a dead knight

\(^1\)Chevalier & Gheerbrant 682.
who cannot answer his questions about the reasons for it. The third time, he finds a mortally wounded knight, who is able to give him the details of the situation, naming Estout de Vertfueil as the attacker of the three knights that Jaufre has found dead or dying. The appearance of three knights wounded in three separate battles repeats the motif introduced in Jaufre's repeated request for permission to pursue Taulat in the first episode we analyzed. Jaufre has three chances to abandon his pursuit of the mysterious killer of the knights, but he continues without fear. As before, the device of repeating the scene, in effect giving the hero three chances to decline the adventure, in this context serves to emphasize the courage and persistence of Jaufre.

Estout de Vertfueil, like Taulat, is shown as an example of overidentification with the masculine aspect. He has not offended the feminine principle as Taulat has, but he does actively pursue combat. He is described to Jaufre by the dying man as a knight who does not follow the chivalric ideal, but is

...mals e fers e sobriers,
Qe re no vai alres qeren
Mas bataila ab tota gen.

[11. 860-2]

[...wicked, wild and proud. He goes about looking for battle with everyone he meets.]

His very name, Estout, is an Occitan adjective indicating boldness and excessive pride, according to Levy, who gives its
meaning as "orgueilleux, hautain; qui s'irrite facilement... fou, sot." Because it is also associated with the Latin stultus (meaning "sottise, folie"), the name suggests folly as well. Vertfueil, meaning "green leaf," reinforces this additional definition of Estout, since green in the Middle Ages became a symbol of loss of reason and of folly. While green has feminine connotations through its association with regeneration, it expresses at the same time a malevolent power and the threat of death in the suggestion of decomposition. Estout's association with night and instinct, as well as with unreasoning death and destruction, is thus reinforced by his name. If he has assimilated any feminine aspects, it is only in a negative sense, one which does not temper, but instead reinforces the masculine traits.

Estout is a shadow which has rejected positive feminine traits to become an example of unbalanced, rather mindless masculinity. Because of this loss of the relationship with the anima, the unconscious "threatens to sever the connection with reality" and he becomes ruthless, arrogant and even tyrannical. In accomplishing his separation from the mother,

---

2 Levy 178.


4 Chevalier & Gheerbrant 1005.

5 Ribard 48.

6 Jung & von Franz 260.
Jaufre risks rejecting the feminine too completely and identifying exclusively with the masculine principle. The obvious pitfalls of this state are seen in the characters of Estout and Taulat, both of whom are shadow figures for Jaufre, made up of his negative traits which have not been allowed to come into his consciousness. Jaufre must battle these two knights, confronting the part of himself that might follow the same extreme route of completely denying the feminine principle, pursuing and aggression for their own sake.

The story of Estout's aggression points clearly to a psychological meaning. The proud knight had lured his victims out of the safety of their castle at night, because he knew that they would not come out to confront him during the day, when he could be identified. This is a case of the night taking on its character of dissimulation, of hiding something, but it also has a deeper psychological connotation. The fear of confronting an imbalance in one's own personality (the possibility of rejecting one side or the other) is seen in the knights' refusal to answer the call to battle Estout when they know who is challenging them to combat. The knights are unwilling to face what Estout represents and can only be engaged when they are caught off guard psychologically, when they are in the transitional zone of entering the dream state: "Annueg, can nos degam colgar" [1. 869] ("At night, when we should go to bed"--my translation). Where these knights are

---

7Knapp 49.
afraid of consciously answering the call to adventure, Jaufre responds enthusiastically, prepared to meet the challenge of exploring and integrating his personality in a way that others are not.

Jaufre shows in this episode that he is still acting immature in some ways. Seeing that the knight is mortally wounded, Jaufre thinks only of pursuing the one who has wounded him, without offering to help in any other way. His compassion extends only as far as engaging in combat, for the supposed purpose of avenging the three victims—when his true interest is in the combat itself. His response to the encounter with the wounded and dying knights is a masculine, impulsive and entirely self-centered one.

When the knight advises him to turn back from his intended pursuit of Estout, Jaufre will not consider it, nor does he mention justice or vengeance. He is more interested in the combat itself than in the reason for it:

-Tornar! no farai, per ma fe,
Ans lo segrai senes falida,
Que ja non portara la vida
Sil trop, d'aco sia segurs.
Tot veirai cal cuers es plus durs,
Lo meus ol seus, o cals fera
Miels d'espasa can locs sera.»

[11. 912-18]

[Turn back! Never, by my faith! I will follow him without failing, and he won't stay alive for long if I catch him, you may rest assured of that. I'll soon see whose hide is tougher, mine or his, and who is better at swordplay, when the time comes.]
There is no mention of helping the wounded man; there is not any mention of the knight at all in Jaufre's response. The pursuit of Estout is very much about Jaufre and about his own interests, not about helping the victim. As Jaufre takes his leave to go on his way, the dying knight has to ask him to stop at the nearby castle and send help. It is obvious that Jaufre must confront his self-centeredness and impulsiveness in the shadow figure of Estout, who represents the pursuit of combat for its own sake.

After informing the people at the castle of the knight's condition, Jaufre rides on. He enters a dark valley beside a high mountain, which he scales to the summit. The valley and the mountain are frequently used as symbols. The dark valley is the symbol of the exploration of the psyche, the realm of shadows and the unknown. Jaufre crosses this valley with no further mention of it, as he is already in the land of the unknown, which he entered with the coming of the night. The valley merely reminds the reader of the otherworldly nature of the adventure and its connection to the unconscious. The descent into the valley followed by the symbolic ascension of the mountain is partly a test of the hero and also denotes his superiority relative to those who are below. It is significant that when he reaches the top of the mountain and surveys the scene below, he sees a camp which proves to be that of Estout. Estout is the negative shadow, seen from the

\[8\text{Ribard 101.}\]
top of the mountain, the position of knowledge. From this vantage point, Jaufre can identify his shadow in order to confront it. The lucid knowledge of the mountaintop does not necessarily mean full self-awareness; in this case, it is only a sign of an insight as to where to find what must be confronted.

Jaufre descends from his lookout to approach the fire which he sees below in order to ask for information on Taulat or Estout. He encounters a dwarf turning a boar on a spit over the fire. A dwarf is often found in romances of this period, usually as the companion of a villain. This role of the dwarf as the companion of evil can be linked to the common connection of dwarfs to demons. Any trait which was out of the norm in the Middle Ages was likely to be associated with evil. It is soon seen that the dwarf is accompanying Estout, but plays no real role in the narrative. The appearance of the dwarf in this scene merely reminds us once again that we are in the realm of the unconscious. Like the night and the shadowy valley, the presence of a dwarf points to mysteries within oneself.

The boar on the spit tended by the dwarf suggests that the camp is one where there is violence. The boar is often associated with brute force and destruction. The fact that those at the camp are nourished by such an animal indicates the presence of violence and destructive forces within those

\[8\] Chevalier & Gheerbrant 845.
who will eat the boar's flesh, an appropriate nourishment for a shadow which represents complete identification with the masculine.

The author slips in a quick poke at chivalric and courtly literature as Jaufre approaches the people gathered around the fire. Jaufre asks those present for information on the knight that he has followed throughout the night. Rather than respond immediately with the requested information, as is usually done in Arthurian literature, they answer with a much more realistic response. One of them suggests that the newcomer should give them the name of the one he is pursuing, so that they can answer his question. In the usual literary fashion, Jaufre has demanded information on Estout or Taulat without even mentioning their names or giving any details. In his typical self-centered approach, he assumes that everybody is aware of his adventure and will have nothing better to do than to be present to give him the answers he needs. Instead of getting an immediate answer to his demand, Jaufre is reminded that he is not the center of the world—merely the center of his own world.

Once Jaufre has clarified his request, he is assured that he has found Estout's camp, and the men around the fire urge him to turn back quickly. If Estout finds him there, armed for battle, Jaufre will be forced to fight him and will become a prisoner when he loses, which is how all of those present came to be at the fire. Each man had lost to the aggressive
knight and was forced to give up his arms and liberty in order to follow Estout and prepare his meals. In giving up his arms and armor, a knight symbolically gives up his identity. The prisoners have all become anonymous, with no names and no chivalric trappings to identify them. Another consequence of losing their armor is the loss of the protective shell which guards them from vulnerability to the shadow. Having lost their armor to him, they become prisoners of the shadow.

The defeated knights prepare the food for the shadow figure, Estout, to whom they have lost their battles. The significance of this is that they are nourishing the figure which represents excessive identification with the masculine aspect, the very knight which has defeated and enslaved them. Every one of them has been a valiant knight, symbolically defeated by embracing too fully the masculine side. Attracted by the pride of chivalry and its high ideals, the knights followed the path too well, succumbing like Estout to an arrogance which surpasses the simple pride of a knight who has set high standards for himself. They have lost themselves in the masculine pursuit of combat and the accompanying arrogance of succeeding in combat (until defeated by Estout), and in this way they nourish the knight which represents that kind of imbalance in the personality.

Jaufre, as usual, does not turn back when he is advised to do so. He refuses to be frightened away by the threat of

---

10Jung & von Franz 82.
bodily harm. In any case, it is too late, as Estout appears and demands Jaufre's arms and horse. Jaufre does not answer when he is rudely asked by Estout who he is and what he is doing among the imprisoned knights. He replies with a question, demanding the identity of the one who has asked his name. In fact, Jaufre asks directly if the man is Estout and he receives an affirmative reply. In this episode, however, Jaufre does not give his name until he has defeated Estout. It is a sign that he is still forming his personality, that he is not stable in his identity. He cannot give his name until he has succeeded at this first test of his new identity as a knight. This pattern of announcing his name only after combat will be repeated with each episode, with each new test that Jaufre faces. Each combat calls into question his identity, and he then reaffirms it through his victory over the force threatening him. Also, there is of course the consideration that the name contained the essence of its bearer and should not be revealed to an enemy, as discussed in the first chapter.

When Estout ignores Jaufre's question as to why he had killed the three knights on the road and demands that Jaufre give up his horse and armor, Jaufre refuses to give them up whole. His first reason is that the good king gave them to him, but he also insists that he will not surrender to the shadow without a fight. Although this is his first test in his quest for integration of the personality, he does not
shrink back in his search for maturity. Jaufre's desire to confront the challenges and separate himself from childhood is emphasized in the text itself, as Jaufre responds:

Trobat cuidas aver enfan
Qe per menasas s'espaventa?

[11. 1048-9]

[Do you think you're dealing with a child who'll shrink from your threats?]

He is still not fully mature, but he refuses to be held back in the infantile state by the threats of the shadow. Unlike the three knights who would not have come out of the safety of their castle had they known it was Estout, Jaufre knows that he is about to fight the shadow and he welcomes the combat. The knight's threats do not frighten him from the confrontation any more than did the warnings of the other knights around Estout's fire.

Just as Jaufre refused to surrender his knightly accoutrements without a fight because it would be equivalent to giving up his identity, he now fights Estout to keep this identity and to develop it. Besides being a signifier of identity, his armor also serves as a protective layer which shields his inner self from the dangers of the shadow. In theory, there was a code of conduct to be followed by knights. Wearing armor signified the adherence to this code of conduct, although there was often a split between theory and reality, in life as well as in literature. Estout is an obvious example of the split between signifier and signified. Because
Estout is dressed as a knight, Jaufre expects him to behave according to the chivalric code of conduct and to have the qualities—and the weaknesses—signified by the armor. As it turns out, Estout does not behave as he should and he does not have the weaknesses of a normal knight. The armor does not signify what Jaufre assumes it does, as he will soon learn.

Jaufre's armor guarantees his adherence to the rules of knighthood, but only as long as it remains whole. His armor, unlike Estout's, does signify the usual weaknesses—it can be damaged and expose him to dangerous blows in combat. Estout seriously damages the armor with the force of his blows, although Jaufre manages to maneuver in such a way as to escape real bodily harm. Jaufre's sword breaks in half upon striking Estout's helmet, but the helmet does not even seem to be scratched. Because we are in the Otherworld, even though it is not at one of the the deeper levels of the realm of the unconscious and the merveilleux, the shadow's armor does not signify what it would in the conscious world. Instead, it signifies a certain invulnerability to the normal assaults that the personality can launch against the unconscious using conventional weapons. The shadow does not operate following the logic of the everyday world.

The shattering of Jaufre's sword during the combat with the shadow is an important point. Because of its cutting power, a sword is associated with the intellect and thinking.
Representing the thinking of the chivalric society, the sword can stand for judgment and discernment. In Jaufre's case, however, the sword breaks in two, perhaps "indicating a false application of the intellectual faculties which are therefore no longer capable of functioning in the interests of life."\(^{11}\)

In facing the shadow of masculine excess, the thinking and rules of chivalry do not apply. The proper response to the loss of one's sword would be to surrender and admit defeat, thus avoiding death. Jaufre, however, concedes that the thinking symbolized by the sword is no longer useful and improvises in order to make the best of the situation and defeat Estout by any means necessary.

Once his armor is destroyed and the signifier of the chivalric rules is thus removed, Jaufre is free to improvise, to move beyond the thinking and the rules of the Father's declining world in order to defeat the shadow. In fact, it is because of this damage to his armor, because of the assault on his identity as a knight, that he is forced to abandon the usual means of combat. In his struggle against this figure, he must expose his inner self, not just the persona of "knight" that he presents to the world. When Jaufre is entirely exposed to the force of the masculine aspect in this way, he must confront it differently than he would if he followed the rules of knighthood.

\(^{11}\)Jung & von Franz 89.
When the armor of his opponent resists conventional arms, Jaufre uses the broken end of his sword to pummel Estout, who becomes disoriented enough to make him try a blind stroke of the sword. Missing its target, Estout's sword carries through into the ground, giving Jaufre the opportunity to jump onto Estout and squeeze him hard enough to break his ribs. When the usual rules no longer apply, Jaufre takes advantage of the chance to win, even if in an unconventional way. His ability to ignore the conventional rules of conduct enables him to overcome the shadow figure represented by Estout.

When the knight asks for mercy, Jaufre spares his life on the condition that he go to Arthur's court as a prisoner, taking along all of the knights that he had defeated and imprisoned and returning all the equipment of knighthood that he had taken from them. In defeating the shadow for himself, Jaufre has claimed a victory for the knights who had lost to the masculine aspect. He returns to them their identities, but sends them to court to be of service. The egotistical pursuit of adventure for its own sake is put aside in favor of service to the community. Sending Estout to Cardueil, Jaufre is reintegrating the masculine principle into the court, which symbolizes the collective ideal of the balanced personality--at least when it is functioning properly. Jaufre's pursuit of the shadow is correcting an imbalance in himself, but also in the court, the ideal which has itself become imbalanced through the abandonment of the individual
adventure, where the knights seem to prefer the more feminine and less physical pursuit of listening to tales of others' adventures rather than going beyond the safety of the collective ideal represented by the court in order to pursue their own path of adventure. The court has come to represent not the pursuit of growth, but a stagnation of the unthinking collective ideal. The court, which once symbolized the balance between masculine and feminine, spirit and matter, has lost that balance and come to display more signs of being the symbol of the unthinking, in large part because of the increasing rigidity of the collective ideal. This stagnation is part of what Jaufre must correct in his hero's journey.

The second thing which Jaufre demands of the defeated Estout is that he surrender the seemingly untouchable armor to Jaufre. Without explaining its origins, Estout surrenders the armor and tells Jaufre that it is stronger than any known metal—no arm is able even to dent the helmet and shield, and the sword will pass through anything. These are examples of magical objects which the hero wins to help him on his journey. By putting on the magic armor that he has won from Estout, Jaufre assimilates the significance of that armor, the identity of Estout. This means that Jaufre has taken on the complete identification with the masculine aspect. It also means that Jaufre will need to be careful not to assimilate the ruthless arrogance associated with Estout when he was wearing the armor. Jaufre's task is to use the attributes
that he has won in the combat and to go beyond the extreme represented by Estout in his exploration of the masculine.

The magic armor and magic helmet motifs are listed by Thompson and are also an important step in Campbell's journey of the hero. For Campbell, the second step in the journey is the gift of a form of supernatural aid from a protective figure. In Jaufre's case, the supernatural aid must be won by force from the shadow figure. As Campbell says that the hero is supported by the force of the unconscious in the adventure, so Jaufre is being given the support in the form of the magic armor. The difference is only in the fact that, before receiving the magic objects, he must prove that he is ready for the adventure by defeating the first shadow figure, that of complete identification with the masculine aspect, which is represented by Estout. Once he has identified with the masculine by winning the magic objects from Estout and defeated the temptation to use force for its own sake, he is ready to continue in his pursuit of Taulat, the shadow which represents not just the overidentification with the masculine side, but also the unthinking affront to the feminine principle.

Now that the combat is won, Jaufre responds easily to the question of the knights that he has liberated and instructed to go to Arthur's court. When they ask his name, he tells

12Thompson D1101; D1101.4.

13Campbell, The Hero 72.
them that he is Jaufre, lo fil Dovon [l. 1212] ("Jaufre, the son of Dovon").\textsuperscript{14} Again, the identification with the father is still an important part of his personality. Secure in his identity and having passed the first step of identification with the masculine, Jaufre is ready to continue in his main task of avenging the insult to the feminine principle, which is expected to result in the restoration of balance to the court.

Estout and the forty knights travel to the court of King Arthur according to Jaufre's wishes. Estout kneels before the king and tells him that he has been sent by Jaufre, the son of Dozon, who had defeated him in combat. In appearing at the court and retelling the story of Jaufre's victory, Estout takes the place of Jaufre himself in relating the events. The deeds of the hero must be told "in the manner of an impersonal mystery legend...the transformation has to be described as happening to the 'other.'"\textsuperscript{15} Jaufre, in the process of transformation, cannot personalize his deeds at this point by recounting the story himself. He would then be in danger of identifying the ego-consciousness with the self. This state would produce an inflation which could threaten consciousness.

\textsuperscript{14}The name of Jaufre's father was given in ll. 679-80 as Dozon. Although in this reference it is given in its later form of Dovon, it is most often found in Jaufre in the older form of Dozon.

with dissolution.\textsuperscript{16} Jaufre sends Estout, the defeated shadow, to the court to relate the tale in his place. The court, which represents the self, is separated in this way from the ego-consciousness of Jaufre. The defeated shadow is sent back to the court to be integrated through the ritual retelling of his fate at the hands of the developing ego represented by Jaufre.

In this episode, Jaufre has confronted the first shadow figure. Estout, the first representative of the over-identification with the masculine aspect, is defeated and sent to court to be reintegrated into that society, which has lost its balance between masculine and feminine, as evidenced by the knights' interest in tales of individual adventures while they ignore the call to adventure for themselves. The imbalance of Estout's personality reflects Jaufre's state on his path of personal growth, the extreme of masculinity to the exclusion of the feminine aspect. Jaufre has passed this first hurdle, but psychological growth does not progress in a straight line. He still has a long journey to accomplish, as the shadow appears in many different forms. The same situations in different guises will be repeated over and over in the process of growth until their meaning is understood by the hero and their purpose is accomplished.\textsuperscript{17} This is only his first meeting with a shadow representing over-identification

\textsuperscript{16}ibid.

\textsuperscript{17}Jung & von Franz 54.
with the masculine aspect. The defeat of Estout is merely a first step in the process of individuation.

Protected by the magic armor which he has won in the enactment of the second step of the mythical hero's journey, Jaufre resumes his pursuit of Taulat.
CHAPTER III
MONBRUN PART 1: FIRST MEETING WITH THE ANIMA

After several adventures which are not included in the scope of this project (marginal incidents, as discussed in the Introduction), Jaufre continues on his search for Taulat de Rogimon. Exhausted from sleep deprivation and his self-imposed fast, he is barely able to remain on his horse. Half asleep, he allows his horse to go where it will, riding into the night:

E aisi anet tro al cer,  
Qe nun tenc careira ni via,  
Ni ve ni sap jes un se sia,  
Mais lai on lo caval lo mena.

[11. 3034-7]

[He continued like this until nighttime, not sticking to any road or path and not knowing where he was, blindly letting his horse carry him along.]

Allowing the horse to carry the rider where it will signifies that one is venturing into an area beyond reason. In a psychological sense, Jaufre is encountering the realm of instinct, which is considered feminine, an aspect that he needs to confront in order to continue his growth.

The horse, given free rein, carries Jaufre to a marble-enclosed garden. The hero's arrival at such an enclosed space
immediately sets up certain expectations in the reader of the romance. Opposed to a forest, which entices men to adventure and combat, the enclosed green space signifies the danger of going too far in the opposite direction—recréantise, abandoning combat for leisure activities. This possibility is emphasized in the text, as the garden is depicted as the most beautiful on earth, with an abundance of plants and birds of every known species. The presence of so many birds and (especially) plants points to fertility and an association with a mother aspect. Jaufre is sinking back towards the comforting association with the mother and nature, where he was when we first encountered him. This sort of "regression" is normal in the individuation process, as the unconscious does not always work in a straight line.

The enclosed space can also be associated with rebirth and transformation. In Jaufre's case, he is encountering the feminine symbols here after he has begun exploring the masculine territory of aggression and violence. He has initially rejected the mother in favor of identifying entirely with the masculine, pursuing combat for the sake of combat, as seen in the last chapter (Estout de Vertfueil). Now he is once more coming into contact with the feminine, through the mother association. This contact may threaten his newfound masculinity or it may transform him and lead him to further growth, depending upon his readiness and his personal response to the feminine principle as she appears at this time.
The presence of birds is emphasized in the description of the garden:

\[
\text{E aitan tост col jorn falis,}
\]
\[
\text{Els aussels d'agela enconstrada,}
\]
\[
\text{Tot entorn una gran jornada,}
\]
\[
\text{S'en venon els arbres jogar,}
\]
\[
\text{E puis comensun a cantar}
\]
\[
\text{Tan asaut e tan dousament}
\]
\[
\text{Qe nu es negus estrument}
\]
\[
\text{Qe fassa tan bon escoutar,}
\]
\[
\text{E tenun o tro al jorn clar.}
\]

[11. 3050-8]

[As soon as daylight failed, the birds of that region, from as far away as a day's journey, came to play in those trees and began to sing so pleasantly and sweetly that there is no instrument so fine to hear; their singing carried on until dawn.]

As with the birds mentioned as the nourishment of the court of King Arthur (Chapter 1), the birds here also point to a superior stage of development, because of their association with flight and ascension. Silencing the birds' song, or being deaf to it, amounts to severing oneself from the higher condition of consciousness which they symbolize. Jaufre, completely identified with the masculine and exhausted by his pursuit of Taulat, is oblivious to their song. He is still at a relatively low level of psychological development.

We are told that the garden belongs to a young girl named Brunissen, who holds the castle Monbrun, along with others:

\[
\text{E ela ten la eretat,}
\]
\[
\text{Qe nui a nuil autre seinor.}
\]

[11.3070-1]

[She was the only heir, and there was no other lord.]
Brunissen is an important challenge in the development of Jaufre's maturity. As the powerful ruler of her lands, she represents the collective ideal for her people, just as Arthur and his queen represent that of their subjects. The fact that the representation of the collective ideal is a woman in this case further serves to demonstrate that Monbrun is a place where the feminine is dominant. Brunissen will be a strong anima figure for Jaufre, which she will personify in the form of a catalyst for his learning to relate to the feminine principle on a different level. Not surprisingly, he does not learn this lesson on his first encounter with her, as the first meeting with the anima is with the irrational aspect.¹

Her castle Monbrun, where Jaufre has just arrived, is portrayed as the model of courtliness. There one finds dancing and singing, jongleurs reciting their tales, courtly young ladies and charming noblemen who talk easily of love. Monbrun is also described as a castle ready for war. There are strong walls and many capable knights to defend the castle should the need arise:

E can nul hom gera lur fa,
Aquí meseix sun totz ensems,
E aixi an tengut l onc tems.
E cascun enten en amor
E cuja amar la melor.

[11. 3096-3100]

¹Jung 31.
Whenever anyone made war on them, these knights would gather together, and could certainly hold out for a very long time. Each man was devoted to love, and thought his lady the best.

The knights, however capable in combat, are placed primarily under the sign of feminine power, for they are depicted as capable in war because they give themselves to Love, which inspires them to be wonderful knights in combat. The only combat mentioned is the defense of the castle, implying that the knights do not leave to go in search of adventure. The ability to fight inspired by the love for a woman is a common motif in courtly literature, but here it also implies that Monbrun is leaning precariously toward the feminine end of the spectrum and the dangers of identifying too freely with the feminine, abandoning adventure and the masculine side. This situation links the court of Monbrun to the Arthurian court, which suffers from a similar imbalance, although Cardueil's penchant for the feminine is not as pronounced.

The idea of the castle as a masculine space made feminine is reinforced by the castle and the name of the castle itself, Monbrun. The Earth Mother is related to darkness, and is represented as "dark deepening to black, or red." Brown is the main color of the castle, from its name ("brown mountain") to the description of its appearance. The very stones from which it is constructed are brown:

---

2Jung 185.
El palais es bastit aitals,
De grans peiras bruna carals,
E es totz entorn emuratz
E menudamen dentelatz,
E las tors brunas aisamens

[11.3119-23]

[The palace was built of large, brown squared stones, walled off all around with frequent crenellations. The towers were also of brown stone.]

Because brown is often described as a darkening of red, this color immediately connects the castle to the feminine principle through the double association of red and darkness.

The feminine end of the spectrum which is represented by Brunissen's castle is described in the text in great detail. According to the logic of Monbrun, the ideal knight is produced when the masculine and the feminine sides are in balance:

Car per amor es om pus pros,
Pus gais e de major largesa,
E mils s'en garda d'avolesa,
....
Mais qui sun preix vol enantir
Deu esser larcos e avinens
E amoros a totas jens.

[11. 3104-6; 3112-14]

[For it is through love that one becomes more brave, more joyous, more generous, and guards oneself best against baseness...But he who wishes to increase his worth must be generous, gracious and amiable to everyone.]

These are the qualities which Jaufre is challenged to assimilate into his personality without leaning too far to one side or the other. He must learn to integrate feminine qualities, but without relinquishing the masculine qualities
which he has begun to explore. Failure to retain balance would amount to a mere regression to the identification with the mother, that is, to childhood.

Brunissen herself is described as a young woman with all the necessary qualities of a courtly paragon. She is described physically as the feminine ideal:

Car pus es fresca, bela e blanca
Qe neus gelada sutz en branca
Ni qe rosa ab flor de lis
.....
E sa boca es tan plasens
Qe par, qi ben la vol garar,
C'ades diga c'om l'an baisar.

[11.3141-3; 3148-50]

[She was fresher, whiter and more beautiful than snow frozen on a branch, than a rose with a fleur-de-lis...Her mouth was so pleasing that, when it was well observed, it seemed to say that one was going to kiss her.]

Comparing a woman to a rose or lily is common in the romances of this period. The rose designates perfection while evoking the image of the Virgin and of the beloved in the Roman de la Rose.\(^3\) The pairing of the rose with the lily, a symbol of whiteness, purity and innocence, leads to the notions of passion and purity, transcendent love and divine wisdom blended together.\(^4\) As a major anima figure, Brunissen signifies the positive feminine traits which Jaufre must confront and seek to integrate.

---

\(^3\)Chevalier & Gheerbrant 822-3.

\(^4\)ibid 823.
The figure of Brunissen is, however, more complex than a mere anima figure which should be assimilated. The anima is a bipolar construct and can change from one moment to the next, from seemingly good and comforting to apparently evil and destructive, from positive to negative aspect and back again. At this point, she represents positive feminine qualities which Jaufre must seek to assimilate, but she is also a threat to him. By entering her garden while he is supposedly pursuing his adventure without time to eat or sleep, he shows that he is in danger of reverting to his earlier identification with nature and the mother, a return to the comforting familiarity of his pre-adventure state. Before accepting her as the feminine principle to be integrated into his personality, Jaufre must be sure that he is not dealing with a mother figure which would hinder rather than encourage his psychological growth. Because the anima is found in many forms, the hero must be able to distinguish between the helpful and the dangerous.

The only blemish to the beauty of Brunissen is that she has not been without sadness or cares for seven years, having been obliged, along with her people, to moan and lament three times a day and three times a night. This curious lamentation unfolds as the narrative progresses, but the one thing which is certain is that there will be an end to it soon. Seven years designates a full cycle, indicating that it is time for

---

5Jung 199.
the practice to come to an end. A cycle of seven years in
medieval literature means that a change is about to occur.6

The one thing which comforts Brunissen is hearing the
birds in her garden sing at night as she goes to sleep. It
is into this situation that Jaufre rides on his wandering
horse. He enters the enclosed garden through a large door and
lets his horse graze on the fresh grass. Jaufre succumbs to
the temptation of abandoning the path of combat, as he gives
in to the demands of his fatigued body and settles down to
sleep. For the tired knight, though, the path is just opening
in a psychological sense. It is nighttime, he has ridden into
an enclosed space, and he drifts easily into sleep. All of
these factors indicate that he is penetrating into the world
of another level of the unconscious. He has allowed his horse
(instinct) to guide him here, leaving behind the masculine
realm of rational thought. Jaufre accepts the challenge of
facing the feminine aspect once again, now that he has fully
identified with the masculine side.

When Brunissen goes to her window to hear the birds which
usually comfort her, they are silent. Jaufre's arrival has
silenced the birds usually found in the garden, signifying
that he has entered the higher state of consciousness without
being prepared to do so. Angrily, Brunissen asserts that
there is surely an animal which has entered her garden, which

---

6This is seen for example in the Chanson de Roland, where
it is said that Charlemagne has been in Spain for seven years.
has frightened the birds so that they do not sing. She identifies him with an animal, since a being in a lower state of consciousness would be the cause of the cessation of the birds' song. If it is a man, he is to be killed or made a prisoner. The locus amoenus which Jaufre has entered is about to become a combat space for him. For Jaufre, abandoning the path of combat for the comfort of the feminine space in the enclosed garden is not an acceptable option. He is pursuing Taulat, who has offended the feminine principle at court (by slaying a knight at the queen's feet), yet he has just blundered into his own unintentional offense against the feminine principle by silencing the birds with his entry into the garden of Monbrun and unwittingly disturbing the fragile balance of this strange world, where the masculine and feminine appear to coexist while everything is nevertheless clearly stamped with the dominance of the feminine power. It becomes clear at this point that the challenge of Taulat was meant for him, a shadow figure matched to his own state of development. Like Taulat, Jaufre has now casually committed an offense against the feminine principle, without really being aware that it was an offense or caring that the feminine principle was insulted.

The first man sent by Brunissen to confront Jaufre is the seneschal. He is not given a name, but is referred to in the text exclusively by his function. He is significant only as a representative of the anima figure and he therefore has no
meaning as a masculine figure in and of himself. In order to challenge Jaufre, he must first awaken the sleeping knight, which is not an easy task. Jaufre is so tired that he must be prodded and shaken to bring him to full consciousness. Despite being so rudely awakened, he replies politely and asks to be allowed to sleep. Although he was led to the garden by instinctive forces, the anima, Brunissen, will not allow him to sleep. At this point functioning as a helpful anima, Brunissen is not going to allow Jaufre to sink back to the comforting mother aspect of the feminine. He needs to learn to confront the feminine on a different level than he has previously been able to do. The anima sends her emissary to bring him to her, which will force Jaufre to face the anima.

When the seneschal tells Jaufre that he must go to the lady of the castle to account for his offense, he refuses to go without a fight. The seneschal tells Jaufre that he has offended her:

El dis: «Qe nui dormiretz plus,
Ans ne venretz ab mi sai sus
Denant ma domna, si beus pesa.
Tro q'en aja venjansa presa
De tu, no aura alegrer,
Car anc entrest en sun verger
Per sus ausels espaventar,
E l'as tout dormir e pausar.»

[11. 3233-40]

['You'll sleep here no more. You will come up there with me, before my lady, whether you like it or not. She won't be happy until she has taken vengeance on you for coming into her garden, disturbing the birds, and depriving her of sleep and rest.']
Even when confronted with the fact that he has offended the feminine, Jaufre only sees that the seneschal is preventing him from sleeping:

```
Ja dis Jaufre: «Se Deus me valla,
No lam menaras sens bataila,
Ho tro qe aja pro dormit.»
```

[11. 3241-3]

["'God help me,' said Jaufre, 'you won't take me up there without a battle, at least not until I've had my sleep!']

His willingness to pursue combat is evident, as is his insistence upon putting his own needs and desires before all else. He has no interest in approaching the anima figure, content to rest in the garden symbolizing the comforting Earth Mother aspect. Seeing that the intruder insists upon a fight if he is to go now, the seneschal sends a squire for his arms, and Jaufre promptly goes back to sleep while waiting for them to arrive.

Reawakened by the seneschal for the combat, Jaufre asks him to promise to allow him to sleep if the seneschal is defeated. After a brief combat from which Jaufre emerges the victor, the hero settles back down to sleep. Brunissen, however, is not willing to allow the intruder to remain asleep for long. Furious upon hearing of the seneschal's defeat, she vows to refrain from eating until she has seen him hanged (a food taboo as with Jaufre's vow to forswear food until he has found Taulat). She calls her knights together to ask for a
volunteer to confront the unknown intruder and bring him to her.

Simon lo Ros responds immediately to Brunissen's appeal for a different champion, but his encounter with Jaufre has the same results as that of the seneschal. Jaufre does not distinguish Simon from the seneschal whom he has just defeated, assuming that Simon is the same knight as the one that he has just fought. In fact, the exhausted knight berates him for coming back again to disturb his sleep after promising to leave him alone. In their function in the narrative, there is no meaningful difference between the seneschal and Simon lo Ros anyway, as they both fulfill the same function—they are keeping Jaufre from sleeping and they are acting as proxies for the anima figure of Brunissen. Like an automaton, Jaufre does not analyze who is disturbing him or why—he defeats Simon easily, then goes back to sleep as the defeated knight returns to the castle in shame. Brunissen then vows to go without food or sleep until she has had her vengeance.

A third knight, this time one who is given no name or identification other than that he is the commander of one of the eight doors of Monbrun, is sent out to challenge the intruder after Simon's defeat. Again, Jaufre assumes that it is the same knight who has awakened him twice before to challenge him, and he expresses regret that he had not killed the troublesome opponent when he had the opportunity. The result of the clash is much the same (the defeat of the lady's
knight), but this time it is a seriously wounded knight that Jaufre leaves lying on the ground. The squires who came with him must carry him back to the castle. Jaufre starts to kill the knight, but seeing that he is gravely wounded, he merely leaves him. He is not even interested in killing him once it is obvious that the knight is unable to bother him again. Jaufre still insists that he is the wronged party, because his sleep has been disturbed. He ignores all references to the irate lady who rules the castle and who has had her own sleep disturbed.

Just as Jaufre had abandoned the rules of chivalry earlier in his combat against Estout de Vertfueil, now Brunissen, infuriated by this new offense of Jaufre's against the feminine principle (his refusal to come to her and the defeat of her knights who were sent to bring Jaufre to her), rejects the prescribed way of dealing with him. She refuses to let the intruder sleep as the seneschal and Simon lo Ros had promised after their respective defeats. When the seneschal comments after Simon's return that he is sure Simon has also given his word that Jaufre will be allowed to sleep undisturbed, she becomes irritated:

Respon Brunissens: «Ja, per Deu, Vostre aseguaramen nil seu Nol tenra pro q'eu nul desfassa Enans qe ja manje ni jassa.»

[11. 3395-8]

['By God,' said Brunissen, 'neither his terms nor yours will prevent me from destroying that knight before I rest or eat.']
Despite the guarantees of the knights acting on her behalf, Brunissen sends all of her knights to bring Jaufre to her in any way that they can. She will not be bound by the usual rules if they get in the way of her will. Once more, she is responding to a situation in the same way as Jaufre had (as with the vows to forswear food and rest, above).

Impatience is one of the major traits found in Brunissen, who is often willing to disregard the usual ways of doing things if it means that she will get what she wants. Jung has pointed out the compulsive character of the anima, noting that it often has a hidden meaning and that the compulsive character gradually fades as the deeper meaning is realized. The deeper meaning of Brunissen's compulsive actions is in Jaufre's need to overcome sleep and to meet up with the anima. Whether the compulsiveness of Brunissen will fade remains to be seen.

Without even bothering to awaken him this time, the knights grab Jaufre and take him to Brunissen. Jaufre, rudely awakened yet again by the rough handling, thinks that he is being seized by supernatural beings, but he still insists that they should go away and let him sleep.

The theme of sleep permeates this episode. Obviously, there is Jaufre's state of exhaustion, but there is also the issue of Brunissen's disturbed sleep. Since the birds soothed Brunissen to sleep, there is then a tug-of-war between the two

7Jung 31.
over which one will be able to sleep. Jaufre insists upon his right to be unhindered in his regression to his pre-adventure state. According to Jung, the main task of the hero is "to overcome the monster of darkness: it is the long-hoped-for and expected triumph of consciousness over the unconscious." Jaufre is drifting precariously close to a return to a state of unconsciousness, losing the battle to the monster of darkness symbolized by sleep. Brunissen, on the other hand, represents the feminine principle which Jaufre offends in several ways, causing her to prevent his lapse into unconsciousness. In any case, Brunissen is unwilling to let him discontinue the path of growth, which she shows by keeping him from the darkness of sleep. She forces him to come face-to-face with the feminine on a higher, more experiential level than the original identification with the mother. Brunissen's function is partly to keep him from the possible disaster of abandoning adventure and growth by hindering his sleep, but she also serves as an opportunity for Jaufre's first meaningful contact with the feminine on the new level.

The fact that Jaufre has offended the feminine principle is emphasized in the text by Brunissen herself when Jaufre is finally brought to her. When he denies her accusation that he has offended her, she points out to him what he has done:

---

Jung 167.
-Aqi non dizetz jes de ver.
Non intres vos e mun verger,
E nu m'avetz un cavaler
Si nafrat qa pres es de mort?

[11. 3582-5]

['None of what you say is true! Did you not enter my
garden? Did you not wound one of my knights so severely that
he is close to death?']

It is obvious from Jaufre's initial denial of her accusation
that he is still unaware of his offense. This is in itself
proof that he has not yet learned to deal with the anima and
needs to be forced into a confrontation with the feminine
aspect he has rejected in favor of complete identification
with the masculine. Entirely preoccupied with himself and his
own desires, he pays no attention to the effects of his
actions on others and is unable to recognize that he is in the
wrong this time. Like Taulat, he is guilty of unthinkingly
offending the feminine principle.

Confronted with Brunissen's accusations, he agrees that
he has done what she accuses him of having done to offend her,
but insists that the fault is not his--it was wrong of the
knight(s) to disturb his sleep. He is still unaware that he
was disturbing Brunissen's sleep or that he might have
offended her by entering her garden in the first place. He
adds that he would never have harmed the knight had he known
that it was one of Brunissen's men. Jaufre's immaturity is
all too obvious in his still unthinking response to the
accusations of the anima. He does not acknowledge guilt for
the first offense (entering the garden and silencing the birds), and in the second offense, he blames the victim (the wounded knight) for having disturbed him. Even after he has been shown his guilt by Brunissen, he is still not able to consider the effect of his actions on others.

As Brunissen goes into a rage and threatens him with various means of death, Jaufre merely drifts off into contemplation of her beauty and falls in love with her. Here she displays one of the negative aspects of the mother figure, an "orgiastic emotionality."9 Jaufre, however, disregards this, as his anima is projected outward onto her. The original anima image for a young boy is the mother, although the mother's appeal "sinks back into the unconscious, but without in any way losing its original tension and instinctivity. It is ready to spring out and project itself at the first opportunity, the moment a woman makes an impression that is out of the ordinary."10 Jaufre disregards the reality of Brunissen's rage and her threats against him and sees only the projection to which he is so strongly drawn:

Sun fron e sun col e sa cara,
Qe fo fresca e blanca e clara,
Sa boca e sus oils plasens
Clars e amoros e risens,
Qel sun ins el cor devalatz.
Aisi fo leu enamoratz.

[11.3611-6]

9Jung 82.

10ibid 69.
...her forehead, her neck, her face, so fresh and white and bright, her lips, her charming eyes, so bright and lovably laughing. It pierced him right to the heart, and he was in love.

It is unlikely that an angry woman would have laughing eyes as she threatens to kill an intruder.

Jaufre's projection is not necessarily negative, as it shows that he is finally beginning to consider the feminine in a new way. When Jaufre approached her castle, he was being drawn by a representation of the mother aspect, expecting comfort and rest in the enclosed garden. Now he unconsciously turns the woman he meets there into a projection of his anima. He sees her as an ideal woman, while she is acting much like him—egotistical and self-centered. This projection is what marks his growth. The anima is still linked to the mother at this point, but it is at least transferred to a real woman, the future wife. Without understanding the meaning of his actions, Jaufre does finally realize that he has offended the irate lady in some way. He now tries to appease her anger through polite talk and admission of his unintentional guilt, asking her to do as she will to avenge whatever insult he has paid her.

Brunissen is typical of the ever-changing anima and she represents different aspects of the feminine principle. On the one hand, she is an example of Jaufre's projected anima and the fascination with the comforting Earth Mother aspect. On the other hand, in exerting her will, Brunissen act as a
helpful anima, preventing Jaufre from sinking too far into the regression and forcing him to confront the feminine on a more conscious level. Now that Jaufre has offended her, she has become a Terrible Mother figure, threatening the hero with death. He is now her prisoner, which is where she wants him to remain. Once he addresses her courteously, she falls in love with him and wants to find a way to keep him with her, as a negative mother figure, which is represented by "anything that devours, seduces, and poisons, that is terrifying and inescapable like fate." When the seneschal suggests granting him a good night's sleep before putting him to death, she readily agrees in order to give her more time to find a way to keep him without killing him. In typical anima fashion, she hides her true feelings, disguising her growing change of heart:

E Brunissens fes aparer
Qel fos mal, mais a gran plaser
S'o ten qu'el ditz qe no l'ausisa,
Mais ja negus en nula guisa
Nol cossel qe l'en lais anar

[11.3673-7]

[Brunissen acted as if she didn't like this, but she was pleased that he had advised against killing him, though no one had even suggested that they should let him go.]

When dealing with the anima, appearances can be deceiving, as she pretends that it is against her will. Brunissen grants the night's sleep on the condition that the seneschal and her

---

11Jung 82.
other knights watch Jaufre carefully, and she threatens them with loss of her goodwill if the prisoner should escape from them. Again, her threats conceal her true feelings and intentions, as she is actually trying to find a way to keep him without sacrificing her honor.

Jaufre, however, assures her that he would not try to escape from her because of the power she holds over him. His fascination with the anima projection is clear, and it is now keeping him from his pursuit of Taulat just as much as is Brunissen's insistence on holding him prisoner in her castle. He is being held back from his pursuit of Taulat in so many ways because he is not yet ready to confront the shadow represented by that knight. He cannot face and defeat Taulat, or any other knight, while he is under the domination of the feminine. Just as he was ready to abandon the path of masculine combat to succumb to the temptation of the comforting mother, he is now ready to remain with the anima. While Brunissen is prepared to hold him there for her own purposes, interfering with his growth now, he is content to stay in accordance with her wishes and his own.

When the seneschal asks who he is, Jaufre only says that he is from the court of Arthur and asks to put off further questions until he has slept. He does not give his name this time, as his identity as the son of Dozon does not seem to have meaning in the court of the feminine principle. His recently acquired identification with the father and with the
masculine principle, is not appropriate in this context. He has made his first contact with the feminine since his break with the mother at the beginning of the text and subsequent identification with the father.

Sleep continues to be a major issue for Jaufre and for Brunissen. While he is granted a night's sleep, she goes to her room but is now unable to sleep for a different reason. Lovestruck, she tosses and turns, thinking of the unknown knight who is now in her power (physically and through the power of his anima projection). She knows nothing about him except that he is an accomplished fighter, as he has defeated three knights that she considers among her best. She debates with herself about whether she should love him or not, knowing so little about him. Fearing that he might try to escape, she prepares to go watch over him herself, reverting to the devouring mother trying to keep him from continuing on the path of his adventure.

In terms of Campbell's journey of the hero, this episode is the enactment of the first meeting with the goddess figure. Brunissen represents the good mother, a comforting figure from infancy, as discussed above, as well as the bad mother, with all her distinctive traits:

(1) the absent, unattainable mother, against whom aggressive fantasies are directed, and from whom a counter-aggression is feared; (2) the hampering, forbidding, punishing mother; (3) the mother who would hold to herself the growing
child trying to push away; and finally (4) the desired but forbidden mother (Oedipus complex) whose presence is a lure to dangerous desire (castration complex).^{12}

All of the above traits can be seen in Brunissen's ever-changing character as the anima. The first trait, the absent mother against whom aggressive fantasies are directed, will be seen in the entry into the garden of the (expected) comforting mother. That figure is absent, and the aggression is obvious in Jaufre's repeated encounters with the knights who represent Brunissen. The second and third points have been discussed under the main body of the text in this chapter, in Brunissen's original guise as punisher of the intruder and then in her attempts to keep Jaufre prisoner and keep him from returning to the path of adventure. Finally, the attraction to the forbidden mother is implicit in Jaufre's musings on love and Brunissen, which will be discussed in the next chapter.

---
^{12}Campbell 111.
Although Brunissen has finally granted Jaufre a night's sleep, that does not mean that he is going to be able to sink into a dream state and confront the unconscious on his own. As Brunissen is going to check on her prisoner, the tower watchman cries out, waking the people of the town. They all arise and begin to cry, shout and lament. The commotion is so great that even the exhausted Jaufre is pulled from his sleep. He bolts upright in the bed:

E Deus», dis el, «d'agesta gen!
Baros, e qe avetz ausit?
Per qe avetz tan dol bastit?»

[11. 3834-6]

['My God, what a group! Gentlemen, what have you heard? Why are you lamenting like this?']

This question is so distressing to the lamenters that they begin to attack Jaufre with whatever they find at hand, knives, lances, swords, maces and so forth. Because he was too tired to remove his armor before he fell asleep, he is protected by his armor and the blankets wrapped around him and is not harmed in the least by the blows of the knights. When
the commotion has stopped, however, they believe that he is dead and that there is no need to stay awake to guard the prisoner now. Hearing them discuss this matter, Jaufre lies motionless in the bed and thinks of Brunissen and how astonishing it is that such a perfect woman should be surrounded by such wicked people.

The motif of the question which should not be asked recurs several times in Jaufre. Asking a question signals a desire to emerge from ignorance and to know where the danger lies, and asking the right question is "already half the solution of a problem."¹ Jaufre is asking the right question, a fact which is proven later in the narrative. The answer eventually proves to be related to his own pursuit of Taulat, but Jaufre does not realize that it is linked to his quest, indicating that he does not understand the full significance of his own journey. He does seem to sense that there is something he should know about the strange display of grief, though, because he continues to ask about the meaning of the lamentation when he witnesses it, despite the taboo placed upon the asking of that question.

At midnight, the lamentation is repeated, but Jaufre does not move or repeat his question this time, for fear that he will be attacked again. Deciding that the castle and the people there are not safe, Jaufre plans to leave at the first opportunity, regardless of the charms of Brunissen:

¹Jung 23.
E di ab si meseis sūau:
«Mal estar sai fa, per mun cap,
E si Deus vol qe ja n'escap
Ni pusc vius de sains isir,
Ans mi laisaria ferir
De .x. lansas per meg lo cors
E pesegar a menutz tros,
Q'eu jamais en lur poder dis;
...»
[11. 3941-3947]

[Quietly, he said to himself, 'By my head, it's not safe to stay here. If God is willing to let me escape, if I can get out of here alive, I would rather let my body be pierced by ten lances and be cut up in little pieces than ever again to fall into their clutches. ']

The night which began as a stop for sleep in an enclosed garden has turned into a nightmare. It is surprising only that he has taken so long to decide that the feminine space which he has entered is not safe for him. The attraction of the anima was strong enough to make him want to stay at Monbrun with Brunissen despite her threats, but it is not yet strong enough to keep him at Monbrun to suffer the unexplained violent lamentations.

The irony of his decision to leave is that he is safer physically now that he is held prisoner by Brunissen than he was when he first arrived. He has learned to face the feminine and to consider the effects of his actions on others, although he has not yet mastered the feminine side. The woman holding him prisoner has fallen in love with him and would do anything to keep him safe—as long as she has Jaufre in her castle. He is, however, right in his assessment of the situation in a psychological sense. Although the mother is
often comforting, it can turn into a negative figure which attempts to hold the hero back from the path of adventure, keeping him to herself. In falling in love with Jaufre, Brunissen has become this sort of devouring mother. The danger is not physical as he assumes (being beaten by the people who lament), but a psychological danger of stunted growth in abandoning the path of adventure, whether willingly for the sake of the anima or unwillingly because she has become a devouring mother figure who holds him prisoner.

The people who attack the hero for asking the question are not the danger, then, but the catalyst for further growth. Jaufre is shaken from his contemplation of the anima long enough to decide that he must escape from her—or, rather, from her people. Thinking of them as devils again (as he had the knights who took him to Brunissen as he was sleeping), Jaufre waits for them to cease their lamentation and go back to sleep so that he can escape. While it is the distress of Brunissen's people that pushes Jaufre to take up the path of adventure and his pursuit of Taulat again, Jaufre does not realize the full meaning of their lamentation until much later. It will be seen that their ritual mourning is tied to the problem of the shadow in the form of Taulat, so it is not only in Jaufre's interest that he is motivated to return to his journey at this point. His journey will also benefit the society found at Monbrun.
Jaufre's first encounter with the anima is merely one experience with the feminine, and is not meant to be the only one that he needs in order to integrate the feminine side, any more than an encounter with one shadow figure is enough for him to be able to conquer the negative masculine traits which he has repressed. In this initial contact with the anima, however, he has made progress in many ways. Although at first attracted by the comforting mother aspect, he has projected his anima onto a real woman, a future wife. The contact with the feminine has caused him to reflect upon his relationship with the anima and with women in general. He sees her as all-powerful, and thinks that the one who could be her lover would be quite lucky. He admits that it is important to have reciprocal love rather than a one-sided relationship:

Mais eu no la pusc cungerer
Sens amor e sens far plaser,
C'ab forsa non la puesc amar;
E si tot o podia far,
Amors forsada non es bona,
Car qi de bon cor no la dona,
Falsa es e non a durada;
Mais can d'amdos es autreada,
Ambedui ne podon gausir.

[11. 3887-95]

['But I cannot win her without love, without pleasing her. I would not love her by force even if that were possible; forced love is not good! It is false and short-lived if it is not given with a willing heart. Love which is freely given on both sides can be enjoyed by both lovers.']

These reflections on the nature of male-female relationships show that Jaufre has begun to consider the feelings of others. His insistence on the futility of loving against her will and
disregarding her feelings show that he has progressed in his approach to the feminine. It should be recalled that when he first arrived at Monbrun, he was unable to see that his actions affected anyone else, including Brunissen. Now he has realized that the feelings of the woman are just as important to a relationship as the feelings of a man. Both should be in love and enjoy the relationship equally, symbolizing an appropriate balance between the masculine and the feminine.

While thinking of Brunissen and the attraction of trying to stay at Monbrun to impress her with his worth and win her love, Jaufre remembers his duty to King Arthur and the vow to pursue Taulat:

\[
\begin{align*}
\text{E aiso nu pusc eu jes far,} \\
\text{Si doncs no volia bausar} \\
\text{Ves lo rei qem fes cavalier,} \\
\text{Tro qe l'aja de sun guere,} \\
\text{Qe tant aurai anat qeren} \\
\text{Faita pas e acordamen.}\end{align*}
\]

[11.3907-12]

['But I cannot do that unless I break faith with the king who made me a knight, until I have imposed peace and terms on his enemy Taulat, after searching for him so long.']

Jaufre, now that he has encountered the feminine in a new and different way, realizes that there is a conflict between his desire to stay at Monbrun and the masculine world represented by his vow to pursue Taulat and avenge Taulat's insult to the king and queen. He is in danger of abandoning the path of adventure, of throwing away his identification with the masculine in favor of embracing the feminine world of the
court at Monbrun. He could remain and become like the other knights there, ready to fight if attacked, but firmly under the dominance of the feminine power of the anima, Brunissen. In a moment of insight, though, he sees that this is not the right thing for him to do. Jaufre's experience with Brunissen at Monbrun shows that he has the same capacity as Taulat for offhandedly offending the feminine principle, so Taulat is not a shadow which he can ignore if he wishes to remain with Brunissen and relate to the feminine. His decision to leave Monbrun is not entirely out of respect for King Arthur's honor and his own concern for the right path; as noted above, his decision to leave is in large part motivated by his reaction to the people of the court, with their lamentations and the attack resulting from his inquiry into the reason for the commotion.

Brunissen, meanwhile, is still awake, thinking of her prisoner and how to attract his love.

E dis, si pot veser lo dia,
Qe sos maritz er atrasaig.

[11. 3972-3]

[She decided that if she could last until daybreak, he would be her husband.]

As before, Brunissen is impatient and aggressive. She sees her own interests and is thinking only of how to keep the unknown knight with her. She tosses and turns all night, thinking of Jaufre, impatiently waiting for daybreak when she can go to see him and marry him as she plans.
Jaufre, however, has other plans. When the inhabitants of the castle have all gone back to sleep, he grabs his arms, goes to the garden and finds his horse and rides off—just in time, as the call from the tower goes up as he is riding away, and the people begin their lamentation. He expresses regret that he did not have the opportunity to get to know Brunissen, but he judges her people to be rather uncourtly. Despite that, however, he admits that it would be worth it to face them if he had Brunissen by his side. When he hears the commotion start again, though, he spurs his horse on as rapidly as possible.

When Brunissen finally goes to the hall where her prisoner is being guarded, she is told that he is dead. Furious, she demands to know what happened, and the seneschal tells her that the prisoner had asked what was happening when they were lamenting. Although she berates him for allowing the prisoner to be killed, she does not question the response of her people to the forbidden question. It is apparent that the taboo concerning the asking of that particular question is accepted by Brunissen, although she is not happy with the result. When she goes to the bed and pulls away the sheets to see the body of the dead prisoner and finds nothing, she becomes even more irate and accuses her men of betraying her by letting the prisoner escape. Still threatening the knights, she demands that they find the intruder who has fled. Although the anima has lost the growing hero, she still
insists upon trying to bring him back and to hold him to her at any cost.

The seneschal offers to go before Brunissen's court to justify himself, but she is not interested in following the prescribed path and seeking justice. Impatient as always, she insists that there is no solution other than returning the knight to her as had been promised the previous night. The seneschal is given one year to find Jaufre. During that year he is not to stay in one place more than one night, unless he is ill or imprisoned, and he must not refuse combat to anyone he meets. If Jaufre is not found, the seneschal will be put in prison by Brunissen. Because he knows only that the knight was from Arthur's court, the seneschal sets out on the path to Cardueil to see if he can find the escaped knight.

At this stage of his journey, Jaufre is finally beginning to approach the feminine side in a different way. Although the feminine side is not brought entirely to consciousness, he is beginning to acknowledge it as a factor which should be considered, and to manifest some signs of assimilating feminine characteristics which are important to the building of his personality.

As mentioned at the close of the previous chapter, Brunissen represents in this episode the fourth characteristic of the "bad" mother: "the desired but forbidden mother (Oedipus complex) whose presence is a lure to dangerous desire
(castration complex)."⁴ Jaufre is attracted to her and wants to stay at Monbrun to be near her, but her people and their custom of lamentations present a danger to him physically, while the attraction to her and the lure to stay at Monbrun to try winning her love presents the danger of recréantise, allowing himself to be ruled by the feminine principle. The hero cannot abandon the path of adventure yet. At this point, the figure of Brunissen is not the goddess figure to be married to the hero as a reward for his valorous deeds--she is the dangerous distraction which will keep him from continuing on his path of growth.

⁴Campbell 111.
CHAPTER V
TAULAT DE ROGIMON: CONFRONTING THE SHADOW OF UNTHINKING OFFENSE AGAINST THE FEMININE PRINCIPLE

Although not included as core narremes in the Dorfman scheme followed, the episodes of Augier d'Eissart [ll.4344-4878] and The Tortured Knight [ll.4879-5169] must be mentioned to explain the subsequent battle with Taulat de Rogimon.

In the first of these two marginal episodes, Jaufre meets two young noblemen and agrees to stay at their father's castle that night. While he is riding along with the young men, the people of the country begin the same lamentations as Jaufre had witnessed the night before at Monbrun, and Jaufre again asks the forbidden question. The gentlemen respond by throwing the nearest objects at him, which happen to be a hunting bird and a dog. Jaufre begins to ride off, but once the commotion has ceased, he is persuaded by his two companions to stay, as they assure him that they will not harm him again. As they resume their ride to the castle of the noblemen's father, Jaufre is warned not to inquire again as to the cause of the strange behavior:
E vels vos ajustatz totz tres,
Mas ils li castiun mout fort
Qe, si no vol recebre mort,
Jamais del crit non deman ren.

[11. 4446-9]

[And so the three of them were back together, but they warned him especially never to ask about the uproar, if he didn't want to be killed.]

The question is specifically forbidden to Jaufre by the young nobles, but they will not say why. He is still violating the taboo, asking the forbidden question, showing his persistence in trying to find the answers for himself in his journey as well as his willingness to disregard a taboo in spite of the dangers. In the process of individuation, the violation of taboos signifies a step forward in "the differentiation of the individual from the collective psyche and his development into an individual personality."¹ This violation signals a willingness to find one's own answers, to reject the generally accepted assumptions of the collective as inherently valid for all.

When Jaufre identifies himself as the son of Dozon to the young nobles' father, Augier d'Eissart, it is revealed that Augier was a close friend of Jaufre's deceased father. After he has spent the night at the castle and eaten breakfast with his two companions and their father, Jaufre, safely astride his horse and ready to go on his way, asks if he might pose a question which could upset his hosts. Augier insists that

¹Jung & von Franz 84-5.
Jaufre should ask his question, but when he hears the question concerning the lamentation, he insults Jaufre and all three of the hosts rush in a rage at the inquiring knight.

Once the fury has passed, Augier politely asks Jaufre to return, and explains as much of the answer as he is able without going into another rage. He directs Jaufre to a certain castle, where he will find a tortured knight and two ladies who care for him. There, Jaufre is to ask his question of the older of the two women, and she will tell him about the custom which he has heard and questioned. When she has told him this, the nobleman continues, Jaufre will also know where to find Taulat. Augier has become a guiding senex figure for Jaufre, pointing the way to his destination without giving him the answer which he seeks. The answer is something that the knight must find for himself.

Jaufre rides on to the castle which Augier has described to him. He finds the old woman and asks her the forbidden question:

-Domna», so dis Jaufre, «hoc ben, E prec, sius plas, qe m'escoutes. Auger d'Eisartz sai m'a trames Per so qem digatz veritat En cal loc trobarai Taulat E qem digatz novas del crit Qe tan soven aurai ausit.»

[11. 4958-64]

['Certainly, my lady,' said Jaufre, 'and I pray you, if you please, that you hear me out. Augier d'Eixart sent me to you so that you would tell me where I could find Taulat and give me information about the cry that I have heard so often.']
Once the forbidden question is linked to Jaufre's adventure through Taulat, Jaufre is free to ask the question without being harmed. He has been asking the right question all along, and he has undergone enough testing in his violation of the taboo that it is now clear that he is not going to give up until he has accomplished his mission and confronted Taulat. He is now ready to learn how the taboo question is linked to his own adventure.

The tortured knight is one of the many victims of Taulat's arrogance. Taulat unjustly made war on the knight's father, killed the father, then wounded the son and took him prisoner. The imprisoned knight is now forced to climb a mountain every month while being driven by four men with whips. His wounds reopen at this monthly punishment just as they have begun to heal from the previous month's ordeal. The cry is explained by the fact that the tortured knight is the lord of the people who lament regularly and attack those who increase their distress by asking the cause of the commotion (it is to be noted that this explanation of the cry indicates that the suffering knight is also Brunissen's lord). The people mourn and grieve so intensely because they know what suffering their beloved lord is undergoing, as he has for seven years (as mentioned in chapter 3, seven years indicates that it is time for a change to occur).

Jaufre has finally found the answers to his repeated questions: (1) How do I find Taulat? and (2) Why do the people
of this place mourn so violently three times a day and three times a night? He is led to the shadow figure which he has been seeking. Through his rejection of the generally-accepted rules of the world in which he finds himself, he has separated from the collective enough to be able to face his primary shadow figure.

The unintentional and unacknowledged offense against the feminine principle is the principal meaning of Taulat as a shadow figure for Jaufre. He is also, it is learned, a figure of arrogance, having gone beyond the desirable amount of noble pride in being a knight and invested his entire ego in the physical, exclusively masculine pursuit of combat for its own sake, as had Estout de Vertfueil. He has unjustly made war and killed for no apparent reason, and he keeps a knight prisoner in order to torture him monthly for his own perverse pleasure. This is the shadow signifying what Jaufre could become by rejecting the feminine too completely. Now that he has passed at least these first few steps in his development, he is strong enough to face the shadow figure of Taulat,² for himself as well as for the good of the society.

As the "Taulat de Rogimon" episode opens, Jaufre arrives at the site of the torture just as the knight is beginning to

²It should also be noted here that, while waiting for Taulat to return to the site where the knight will be tortured, Jaufre has just spent a week in the forest with a hermit, after battling a phantom knight who healed as soon as he was wounded. The hermit's hospitality signifies the hero's spiritual retreat, providing an introspection which Jaufre needed to prepare for his confrontation with the shadow.
be whipped and forced to climb the mountain. Many knights have tried and failed to free him, becoming prisoners themselves, although the defeated knights are not forced to submit to the same ordeal as the lord they had tried to liberate by challenging Taulat.

In a historic sense, the tortured knight is associated with the suffering of the war-ravaged Midi, still ruled by the nobles from the North following the Albigensian Crusade. King James I of Aragon, while not directly involved in the fighting, had been orphaned by the Crusade, and the lands of Southern nobles had been torn from them to be ruled by the less tolerant nobles put in place by the Crusade. The tortured knight is historically analogous to the entire region, which longed for a savior to redeem it, ending its suffering and restoring its former life.

On a less historical and more mythological level, the character of the tortured knight is also a parallel to the ailing king motif. As King Arthur represents the center of the life of his people and their ideal, the tortured knight is a ruling figure and thus the expression of the center of life for his people (including Brunissen and Augier, as well as all the others who grieve regularly for him). The world which Jaufre entered when he arrived at Monbrun has been shown as clearly out of balance, with the feminine principle dominating in the portrayal of Brunissen and her castle, and the ritualized mourning which takes place in Monbrun and the
surrounding land. Because the ruler represents the 'spirit' of the people, his torture would cause universal grieving in the land, but that explanation alone is not deep enough. His torture is not in itself the root cause of the imbalance. The figure of the wounded king represents a collective idea which has become old and is in need of redemption or renewal. The suffering king "reflects the fact that again and again the outwardly crystallized conception of the Self, after becoming a content of collective consciousness, grows old and must therefore be transformed, rejuvenated or replaced by another form."\textsuperscript{3} The tortured knight is just such a representation of the collective ideas which need renewal in some way.

The fact that the knight's ordeal takes place every month associates the torture with the moon and consequently with the feminine. Just as there is a feminine element behind the wound of the Grail King in the Perceval legends,\textsuperscript{4} the monthly timing of the torture foregrounds the significance of the feminine consciousness and of the anima. This assumption of a feminine element at the root of the ruler's ailment is reinforced by the fact that the tormenter is Taulat, who has openly rejected and blatantly offended the feminine principle,

\textsuperscript{3}Jung & von Franz 197.

\textsuperscript{4}ibid, 201. The Grail King is wounded in the groin in both Chrétien's Perceval and in Wolfram von Eschenbach's Parzival. In the German version, the wound occurred more specifically when the Grail King, Anfortas, was fighting for a woman forbidden to him by the Grail, perhaps as punishment for allowing his love for an earthly woman to supersede his duty to the Grail.
and by the fact that Monbrun is ruled by the anima figure of Brunissen, causing an imbalance in favor of the feminine. The suffering king needs healing and redemption to restore balance to the land. Representing the collective idea which needs renewal, he cannot resolve the situation alone. Jaufre, representing the development of the personality and a spark which will encourage others to follow a path of growth, will be the catalyst, the knight who is able to heal the land by rejuvenating the suffering ruler.

Jaufre challenges Taulat only after asking him politely and ceremoniously to release the prisoner:

«...Per cest cavaler sun vengutz
Qe devia esser batutz,
E prec vos per enseinamen
E per Deu e per causimen
Qel laisetz per amor de me,
Siux platz, e faretz y merce.
E s'anc fes ves vos malvestat,
Erguil ne gera ni foudat,
Tot enaisi s'en tornara
Can vostra cort conusera.»

[ll. 5877-86]

['I have come on behalf of this knight who is about to be beaten. I pray you, by courtesy, by God, by pity, to let him go, for love of me, please, and grant him mercy. If he has done you any wrong, any act of pride, hostility or folly, he will return on the conditions your court decides.']

Taulat's response is what one would expect for the shadow which he represents. He questions Jaufre's sanity in asking for such a thing as to show mercy to the knight. He then tells Jaufre to get off his horse and disarm to avoid death,
and seeing a young lady with Jaufre, threatens to turn her over to his squires. Taulat takes the first opportunity to offend the feminine principle, in this case the young lady whom Jaufre has saved from a giant who had kidnapped her. He has gone from an unthinking disregard for the feminine to a more deliberately insulting stance. He has still not gone out of his way to initiate an offense against the feminine, but casually adds the insult to her as a challenge to Jaufre. He does not offend the girl with Jaufre specifically for the sake of aggression against the feminine principle, but only as an aside to his challenge to the masculine in Jaufre, just as he insulted the queen without the offense being directed against her in particular. At this point, Jaufre recognizes the affront to the feminine and he responds first to the insult made to the girl:

-Seiner», dis Jaufre, «no er jes,  
Car fort me seria mal pres  
S'era als escuders liurada,  
Ans [sera ma força] mermada,  
Qe no po[rai del] bran ferir,  
Qu'ieu la lais forsar ni aunir.

[11. 5907-12]

['My lord,' said Jaufre, 'that will not happen. I would take it very badly if she were given to the squires. My strength would have to have diminished so much that I couldn't wield a sword before I'd let her be forced or dishonored!']

---

5On his way to confront Taulat, Jaufre has rescued her from a giant who had kidnapped her, but he has not yet had time to return her to her father, Augier d'Eissart.
It is only after Jaufre asserts that he would rather fight with Taulat than allow the girl to be dishonored that he goes on to say that he has come to make Taulat account for his offensive behavior at the court. The original insult (which is only original from Jaufre's perspective, as the knight has been tortured for seven years, while the slaying of the knight at court has occurred within the last two months) is now just one in a long list of offenses committed by the shadow. All of the offenses are ones which Jaufre could have committed himself had he remained in his state of primary identification with the masculine. In his more developed stage, however, he comes easily to the defense of the feminine rather than being the one who offends.

The overconfident pride of Taulat is seen in his refusal to bother with armor to fight such a knight as Jaufre. He is so caught up in his own arrogance that he truly believes that he cannot be beaten, representing the epitome of masculine one-sidedness, having faith in his own physical strength alone. This is the kind of attitude that Jaufre has so recently overcome, as evidenced by his faith that Taulat's foolishness and pride will be his downfall. Jaufre no longer speaks of combat exclusively as a testing to see which knight is stronger and wields a sword better (as he did when he promised the wounded knight in Chapter 2 that he would find Estout and fight him). He speaks more of Taulat's pride and of the offenses that Taulat has committed:
E cug vos ben l'anta car vendre
C'al rei Artus feses l'autrer,
Qe l'ausies un cavaler,
C'ara sai eu ben veramen
Qe mais d'erguil e de nosen
A en vos qe no aug retraire.
.....
Mas, fe qe dei al rei Artus
Qe am e tenc per mo seinor,
Oimais nous portarai onor
Ní no vos blandirai de ren,
Qe prous ai esajat ab ben,
E s'es mals, mal avetz trobat.»

[11. 9624-9; 9638-42]

'I will also make you pay dearly for the shame you gave to King Arthur the other day when you killed one of his knights. I now know truly that there even is more pride and evil in you than I had heard!...But by the faith I owe to King Arthur, whom I love and consider my lord, I will pay you no more heed and I will not flatter you. I have looked enough for good in you, but since you are evil, it is evil that you will receive!'

Jaufre now considers the situation itself, with the balance of rights and wrongs, although the original motivation for his pursuit of Taulat was to pursue combat and to prove to Qecs in particular (who mocked him) that he could defeat a knight that no other knight would face, winning glory for himself in the masculine pursuit of combat. During his journey, he has become more concerned with the offenses, as he has come to see (if only in part) his own offenses against the feminine (in the form of Brunissen) and to recognize the effect of his actions on others.

Taulat, on the other hand, has no concern for anything but his own ego and his faith in his physical strength. He sends a soldier for a shield and lance, saying:
E digas ad aqela jent
Qe veinon tuit cominalmen,
Qe lai foras sun albergat,
Qe veinon un malaurat
Veser morir ab colp de lansa,
Qe l'escut, l'ausbert e la pansa
Li voil a un colp esfronsar,
E si no, no voil mais portar
Armas, ni far cavalaria,
Ni de domna aver compania.»

[11. 5977-86]

['...and tell all those people camped outside to gather here and watch this wretch die by my lance. If I don't pierce his shield and hauber and belly with a single blow, no longer will I bear arms, follow chivalry, or keep company with women!']

Taulat places so much value in the masculine qualities of strength and physical force that the worst punishment he can imagine—if he should happen to lose the battle, something which he cannot foresee happening—is to renounce the pursuit of combat and give up women. For Taulat, the company of women does not mean the gentle talk of love that one would find in a courtly setting. His attitude would have been typical for a medieval knight, as the "love" for a woman was external and physical, and the manly ideal for a knight was one-sided absolute masculinity.6

The soldier sent to call the people tells the old woman who cares for the tortured knight of the impending battle. She rejoices that Jaufre has kept his word and come back to face the hated knight. Now that Jaufre has come to face the shadow figure which rejects the feminine completely, he has

6Jung & von Franz 218.
the support of the feminine side. The nurturing mother figure of the old woman clearly wants Jaufre to defeat the masculine aspect which rejects the feminine so completely. On another level, she hopes for the hero to liberate her world from its suffering. She does not question Jaufre's ability to defeat Taulat or even mention Jaufre's competence, but puts her faith in religious figures, asking more for the punishment of Taulat than for the success of Jaufre:

«...
Santa Marial gart de pena,
E a Taulat, c'aisins malmena,
Dun Deus malaventura, tant
D'ira e d'engoissa tan grant
Can eu qer a Nostre Seinor,
E de trebail e de dolor!»

[11. 6023-8]

['May Holy Mary preserve him from all harm, and may God bring misfortune on Taulat, who has so mistreated us. May he suffer all the pain and sorrow, all the anguish and torment that I ask our Lord to give him!']

For the old woman, the issue is not Jaufre's strength or worthiness, but the blatant wrongs that Taulat has committed. She appeals to a universal justice to keep the challenger free from harm and to punish the offender.

The shadow is Jaufre's personal antagonist, but, just as the tortured knight is associated with the suffering of the Midi, Taulat can be seen as representing for the author of the text the oppressing forces of the Crusades, the Northern nobles who have been put into power as a reward for the defeat of the Southern heretics. While sent by the Pope to bring the
Southern nobles and their subjects back to the Roman Catholic Church, the Crusaders were still seen as outsiders, invaders who had brought only misery. They certainly were not seen as emissaries from God. The only recourse left was a direct appeal to God to free the area from the grip of the Crusaders who never left.

The people of the camp who had been imprisoned for challenging and losing to Taulat also call out to Mary for the downfall of Taulat more than for the victory of Jaufre. When Jaufre's lance shatters Taulat's shield and pierces the villain's chest, their response shows this concern with the end of Taulat's tyranny:

E las jens pregun a .j. crit:
«Verges, dona, santa Maria,
Abaisatz hui en aqest dia
La felonía de Taulat
E l'erquil, car trop a durat!»

[11. 6056-60]

[All the people cried out one prayer: 'Holy Virgin, Lady Mary, bring down today the felony and the pride of Taulat, which has lasted too long!']

The defeat of Taulat is swift, requiring only one pass to end his arrogant boasting and faith in his own strength.

While the prayer of the old woman and the joy of the people at Taulat's defeat can be seen on one level as the cry of the inhabitants of an occupied land, it brings one's attention back to another level, to the problem of Jaufre's development and his confrontation with the shadow. In both cases, the appeal is to Mary to preserve the hero and to help
defeat the shadow. As the epitome of the spiritual aspect of the feminine principle, Mary plays an important role in the hero's battle with Taulat. The shadow which has offended the feminine must be brought down, but it cannot be defeated by one who has followed the same path and has himself rejected the feminine principle. The crowd of people watching the battle knows that the only way to defeat the ruthless knight who embodies the complete identification with the masculine is to invoke the feminine which has been denied. If Jaufre has not progressed enough in his development, he will be defeated like the other knights who have faced Taulat, and like them, he will become a prisoner of the shadow, caught in the overidentification with the masculine which has trapped so many.

It has been observed that the combat with Taulat, which should have been a high point of the text, is disappointingly brief. The point of the passage is not to describe the battle itself, but to show that Jaufre has progressed enough to defeat the shadow with no trouble and also to show that there is hope in the appeal to God and Mary for help in ridding the land of a destructive tyrant. Taulat asks for mercy as he is lying on the ground coma grapaut. The reference to Taulat as a toad further identifies him on one level as a symbol of the North, as the toad was found on the banner of Clovis, the earliest king of the Franks, who extended his dominance over the Southern part of France in the early sixth century. In
general terms, the toad signifies the dark, shadowy side and was associated with death, as well as with demons in sorcery,7 linking Taulat with these evil qualities even in his defeat at the hands of Jaufre.

As further proof of his newfound concern with the flaws of the shadow (which, by definition of the shadow are negative aspects of the hero which he must try to confront and to control), Jaufre lectures the wounded knight on the dangers of pride and on the retribution of God, stating humbly that he himself is not so grand that he could have defeated Taulat if God did not hate the knight. God has allowed him to commit his offense against Arthur only to ensure his subsequent defeat by Jaufre.

After praising the righteousness of King Arthur (praise which would also apply to the poet's patron, by virtue of the association established at the beginning of the text, where the author linked the king of Aragon with Arthur), Jaufre asserts:

\[
\begin{align*}
E \ \text{qui ab el vol gueregar} \\
\text{Non o pot durar longuamen,} \\
\text{Qe ja tan no ira ganden} \\
\text{Quil vol guerejar ni aunir,} \\
\text{Qu'a merce nol fassun venir} \\
\text{Agels de la Taula redonda,} \\
\text{Sul \ qe sotz terra nos rescunda}
\end{align*}
\]

[11. 6102-8]

---

7Chevalier & Gheerbrant 309-10.
[...and if someone wishes to wage war on him, it doesn't last very long. The man who fights against him or commits outrages, no matter how he tries, will not escape from the knights of the Round Table. They will make him cry for mercy, unless he hides under the earth.]

As at the beginning of the pursuit of Taulat, Jaufre again qualifies an assertion by adding the phrase unless he hides under the earth. This is the same exception that Jaufre had made when he vowed to find Taulat. Like the other knights found at Arthur's court, Jaufre is not ready or willing to pursue an opponent if he goes under the earth. As discussed at the beginning of Chapter 2, the exception is made because the earth and underground are associated with the feminine. While Jaufre has progressed to the point where he has begun to relate to the feminine, he is still not ready to confront the underground world, the realm of the feminine and of instinct, nor are the knights of Arthur's court ready to go beyond their own superficial relation to the feminine principle to face her dark realm.

Jaufre does not follow up on the masculine impulse to kill the defeated knight, but reminds him of the role of God in bringing about his defeat by such a humble opponent as Jaufre:

\verb|Es eu no sun ges dels melors,|
\verb|An sun us novels cavalers,|
\verb|Qe non a jes dos mes enters|
\verb|Qel rei Artus m'a adobat.|
\verb|E Deus, tot per la malvestat|
\verb|Qe d'aqel cavaler fasias|
\verb|Q'en ta preison nafrat tenias,|
Fes te la cort del rei aunir
E me en agel puig venir,
Qe tan t'ai nuet e jorn segit
Qe mun coratje n'ai complit.
De nien t'es est mal vengutz.

[ll. 6112-23]

['I am not one of the best of them, just a new knight, since it's less than two months since Arthur dubbed me. Because of the evil you did in holding this knight prisoner, though he was wounded, God made you come to dishonor the king's court and made me come to this mountain. I followed you day and night until I had worked my will, and your destruction came from a nobody.]

The text emphasizes that Jaufre is a new knight, as he was called earlier in the narrative, when Arthur dubbed him [ll. 664-5]. As mentioned before, the designation as a new knight also refers to the king of Aragon, who had recently assumed his powers as king after the regency of his childhood. In this context, the hero's victory is again linked to the will of God, which is in keeping with the overall attitude of James the Conqueror in his dictated autobiography, the Llibre del feyts. While the Occitan poet who wrote Jaufre was still preoccupied with the events of the Albigensian Crusade, James had his own conquests to occupy his attention in the 1220s and 1230s, which the poet also had to acknowledge in the work for his text's patron.

The new knight and his belief in the hand of God directing him in his deeds are themes of the Llibre del feyts, where James repeatedly attributes the motivation for his conquests to the will of God, as the opponents are heathens,
the Islamic rulers of Mallorca, the conquest of which James undertook in 1229. As Jaufre has told Taulat that God led him to offend Arthur so that he might be followed and subsequently defeated by Jaufre, so James professed to believe that it was God's will to "to have the Muslims break their surrender treaties so the Christians could honorably crush them." The attitude shown in Jaufre of linking the success of the new knight to the will of God, even directly associating the will of God with the will of the conqueror, is clearly analogous to the beliefs of James, the patron of the text.

Jaufre then grants mercy to the defeated knight, forgiving him only for the insults and the trouble which directly affected him. Taulat is sent to Arthur's court to face whatever punishment Arthur may wish to mete out for the offenses against the court, which are not within Jaufre's rights to forgive. Before he is allowed to have a doctor care for him, however, Taulat is forced to promise that he will free the knights he has defeated and kept prisoner, and that he will return all their equipment, just as Estout was told to do with those he had imprisoned. Again, the shadow figure which has been the downfall of so many in their single-minded pursuit of combat has been defeated, bringing liberation for the knights held under his power. After taking Taulat's sword and then summoning a doctor for his defeated opponent, Jaufre

---

8Burns 9.

9ibid.
unbinds the knight who was about to be forced to submit to the monthly ordeal, the lord of all the knights who had challenged Taulat in hopes of freeing him.

Jaufre sends the captive knights with Taulat and the tortured knight to Arthur's court with the admonition to tell the king about the unjust punishment inflicted upon the captive knight and about Jaufre's defeat of Taulat. He also tells the released captives to serve Arthur as long as the king wishes, adding more praise for the good sovereign, which echoes the praise for Arthur and for the king of Aragon found in the prologue. When the knights' lord thanks Jaufre for freeing him from his seven years of suffering under Taulat, Jaufre humbly suggests that he direct his thanks to Arthur, who sent the hero to confront Taulat.

When the liberated knight asks Jaufre his name so that he may tell Arthur who defeated Taulat, Jaufre answers simply:

-Seine, quis demanda de me,
Diguas li qu'ieu ai nom Jaufre.

[11. 6253-4]

['My lord, you may tell whoever asks about me that my name is Jaufre.'][/p]

This time, Jaufre does not add the usual qualifier of lo fil Dozon to his name. In surveying the episodes up to this point, it will be noticed that Jaufre has not identified himself with the father in this way since he left Monbrun, except at the castle of Augier. At Monbrun, he gave no name, saying that he was from Arthur's court. In the next episode,
"The Herdsman" [ll. 4168-4343], he does not give his name at all, because his companion is merely a cowherder and does not need to know him as anything but 'my lord.' At the castle of Augier, he identifies himself as the son of Dozon, but this is connected to the presentation of Augier as a companion of Jaufre's father and thus as a substitute father figure.

Jaufre does not give his name at all in the next three episodes: "The Tortured Knight" [ll. 4879-5169]; "The Black Knight" [ll. 5170-5660]; and "The Giant" [ll. 5661-5840]. In these cases, he is not asked his identity, so he does not volunteer his name. The old woman caring for the tortured knight does not ask his name, as it is enough for her to know that he has come from Augier d'Eissart. In the episode of "The Black Knight," his opponent is a phantom, and the hermit-priest who saves Jaufre asks only where he is from and what he is doing. In "The Giant" episode, he is recognized by Augier's daughter, who was kidnapped by the giant, so he again has no need to give his name. When he finally gives his name again, following the combat with Taulat, he does not add that he is the son of Dozon. His complete identification with the masculine aspect, symbolized through the use of lo fil Dozon as a part of his name, has been tempered by the meeting with the feminine principle embodied by Brunissen at Monbrun. It is significant then that he no longer adds the father's identity to his name in order to define himself since he has encountered Brunissen.
After giving his name to the liberated knight, Jaufre asks him to warn Qecs that he still intends to avenge the mocking insult paid him by the seneschal before his departure from the court. He has not forgotten the words which helped to motivate him to undertake the journey of the hero. Jaufre has repeated several times during his adventure his intention to show the seneschal that he was wrong to mock him in that way. Although his insistence upon avenging the insult from Qecs displays his continued preoccupation with the masculine aspect, it will be seen that the identification with the masculine is not entirely negative, as there must be a balance.

Taulat returns to the knights freed by Jaufre all the equipment that he had taken from them, restoring their social identities as knights. The company then makes its way to the court of King Arthur, where Jaufre had commanded them to go to serve Arthur and to give the king the opportunity to punish or pardon Taulat. When they arrive, the king is there, but not the full court. Arthur is listening to the plea from a young lady whose lands have been unjustly taken by a knight. Now, her last castle is under siege, and she must hand that over as well, unless she finds a champion to fight the aggressor for her. Despite her reminder that the court is known for never turning away the defense of a just cause, there are no knights who volunteer to defend her. The king expresses regret that the foremost knights are not available:
Puicela, si Galvanz sa foz,
El s'en anera ben am voz,
O Ivans ol fils de Dovon,
Mais negunz d'aquest non si son.

[11. 6321-4]

['Maiden, if Gawain were here, he would surely go with you, or Yvain, or the son of Dozon, but none of them is present. ']

Although the king suggests that another knight could go with her and win great honor for himself, there are still no volunteers, just as there were no knights other than Jaufre who spoke up when Taulat presented his challenge to the court.

At this point, Taulat arrives on a litter, accompanied by the knight he had tortured and the others he had defeated and imprisoned, distracting attention from the distraught maiden and her plea for aid. When the king is told by the knight that the man on the litter is Taulat, who has been defeated and sent to court by Jaufre so that the king may do as he pleases with the offender, he is amazed and pleased. At the request of the knight, Arthur sends for the queen before the story is continued:

Mas, seiner, non o deg contar
Tro ma donnal reina issia
Ab lo miels de sa compaunia.
E, sius plas, faitz l'aiissi venir,
C'a ela vol contar e dir
So que Jaufrens per mi li manda.

[11. 6386-91]

['But, my lord, I should not relate it all until my lady the queen comes out with her noblest companions. Please have her come here, since I wish to convey Jaufre's message to her.']
Because Taulat's offense was against the queen as well as the king, her presence is necessary when the story of his defeat is recounted, as she will also have to forgive the offense. The retelling of the story of the proud knight's defeat includes much praise of Jaufre by his defeated opponent. Taulat admits his guilt freely and asks Arthur for the forgiveness on the counts which Jaufre had said he was not in a position to forgive, those which had been committed against the king and queen. Taulat still does not ask the queen for forgiveness for the offense he committed against her. Ever the shadow, he still does not recognize that he has offended the feminine principle in his slaying of the knight at her feet. The king, however, pardons Taulat and asks the queen to do so in such a way that she also agrees to forgive the offense. With this forgiveness, Taulat is reintegrated into the court, the masculine shadow reintegrated into the Self, bringing the court closer to recovering its balance. The acceptance of the shadow does not mean that one does evil, but that one must be able to recognize evil as such.\(^\text{10}\) The emergence of the shadow into consciousness indicates something which was not previously acknowledged in the personality. In accepting Taulat into the society of the court which represents the self, the shadow is brought into consciousness, finally acknowledged so that it may be able to do less damage.

\(^{10}\text{Jung & von Franz 388.}\)
The integration of the shadow fills a gap in the circle of wholeness symbolized by the Round Table.

The knight who had been Taulat's prisoner, on the other hand, does not find it so easy to forgive his seven years of suffering. Just as Jaufre could not pardon Taulat's offenses against the king and queen, the royal couple are not able to forgive the offenses against the wronged knight. The knight requests a judgment from unz dels savis de la leg [l. 6606] ("those who know the law"). Although urged by Arthur to soften his stance, the knight is unable to do so, citing the deaths of his father, brother and relatives, the destruction of his land and his own pain and suffering at Taulat's hands. The refusal to forgive and forget may be seen as another reference to the political situation of the disenfranchised Southern nobles, many of whom had survived while other family members were killed during the Albigensian Crusade, only to see their family's holdings given to Northern nobles as rewards for their participation in the Crusade.

When the wronged lord asserts that he cannot forgive Taulat's actions even for love of Arthur, the seneschal Qecs (rather predictably) cannot withhold his opinion that the knight should pardon his tormenter merely because Arthur asked it. The knight observes that the seneschal is quick to pardon, but reminds him that Jaufre has not pardoned Qecs for his insult when the young knight was asking for the right to pursue Taulat. This quiets the seneschal, if only for a short
moment. The king calls for those who know the law to come judge the case of the lord against Taulat. After they have heard the stories of both sides, the judgment is for the lord to change places with Taulat, taking him back to the place where he had been kept prisoner and inflicting upon Taulat for seven years the same torture that he had inflicted upon the knight. There is an allowance made, however, that the former prisoner may forgive Taulat at any time before the seven-year term is up and decide to discontinue the ordeal. The desired punishment of the arrogant knight has come about to compensate for the suffering of the lord and his people, even though Jaufre and the royal couple have forgiven his offenses against them.

On a psychological level, Jaufre shows in this episode that he has developed his own ego enough to be able to confront the shadow figure represented by Taulat and to defeat him. The shadow, now consciously recognized and faced by Jaufre, is then sent back to the court to be integrated into the self. Jaufre has progressed far enough in his development that he is able to recognize an affront to the feminine, something that he was unable to do when he began his journey. The shadow is only present when it represents a tendency which is kept unconscious. Now that Jaufre has begun to relate to the feminine and recognize his own offenses, the shadow loses its power over him. The defeat is almost effortless, but only
because the journey to the confrontation with the shadow has been difficult.

In pursuing and defeating Taulat, Jaufre has not only succeeded in progressing in his own growth, but has also accomplished an important deed for society. The journey of the hero involves a return to society with the life-giving gift, a trophy of some sort which transforms life. Jaufre's growth has enabled him to defeat the shadow and has opened a path for others to follow (although each must follow this path in his own way). The knights who have challenged the shadow and been imprisoned by it are liberated by Jaufre's ability to defeat Taulat. Those who mourned the suffering of their lord are now freed from that ritual, which has kept them imprisoned by forcing them to remain in a relationship with a collective ideal which is no longer effective in their lives. That the people are stuck in the outdated collective ideal and are unable or unwilling to change the situation is seen in the taboo that has been placed upon asking any questions about the mourning. While the situation could have been ended sooner by answering the question as to the cause of their grief, the people were not ready to go beyond the status quo. While they were lamenting the suffering of their lord, they were not doing anything to end that situation--in fact, they were preventing anyone else from correcting the situation for them by beating any who asked for an explanation and thus hiding the cause of the lamentations from possible
saviors like Jaufre. Jaufre, however, continued to ask the question and to forge a path for himself and for the community in which he found himself, setting an example by daring to go beyond the status quo despite the resistance to change and growth evidenced by the society.

Taulat's offenses against Arthur and his queen and against the tortured knight are linked by the feminine principle. The paralysis of the world of Monbrun through its insistence upon lamenting its lot rather than trying to correct the situation which caused the grief is a parallel for the paralysis of the Arthurian court which Jaufre encountered at the beginning of the text, which is immobilized by the passivity of King Arthur and the inability of the court to confront the challenging shadow. The feminine plays an important role in the balance/imbalance of both worlds, and each court has been challenged by the same shadow, which rejects the feminine completely. By holding the lord captive and torturing him, Taulat has caused the feminine court of Monbrun to be disturbed by the ritual grieving. This is in itself an affront to the feminine principle, as evidenced by the description of Brunissen as less beautiful than she could have been because of the seven years of grieving and by the fact that her only comfort was in the song of the birds each night. Taulat's offense against the feminine principle at Arthur's court has already been discussed. In both cases, the shadow has challenged the ineffective masculine principle and
offended the feminine principle. In each court, there is a stagnation, a resistance to change and to the development of the collective consciousness. It is this stagnation and paralysis which Jaufre must counter, serving as a catalyst for growth. His function as a catalyst is the magic "elixir for the restoration of society"\textsuperscript{11} which he brings back from his journey to the two courts.

\textsuperscript{11}Campbell 197.
CHAPTER VI

BRUNISSEN: EMBRACING AND SUBMITTING TO THE ANIMA

After the battle has been won against the shadow, it would be expected that Jaufre would return to the court of King Arthur. He does not do this, however, as he has other plans and is not yet ready to rejoin the court and what it represents. His first meeting with Brunissen has not progressed to its full potential, leaving Jaufre with the choice of ignoring the anima relationship and returning to Arthur's court and a life of knightly (masculine) occupations or attempting to grow still further by returning to Monbrun to learn to relate to the feminine side through the pursuit of the relationship with Brunissen. Jaufre announces to Augier d'Eissart his intention of going to Monbrun to stay as long as Brunissen will allow it:

-Si annarai ben atrasag»,
Dis Jaufrens, «car de ren que sia
Non aurai sofor nuit ni dia
Tro sia a Monbrun tornatz,
Car aqui es ma voluntatz,
Mun cor, mun saber e mon sen.
E, sol que plassa a Brunesen,
Sojornarai aqui un mes,
O, tant mi pot far, .ij. o .iij.

[11. 6810-18]
['I will go at once,' said Jaufre. 'I will not rest night or day, for anything at all, until I have returned to Monbrun. For all my will is there, my heart, my mind, my spirit. As long as it is pleasing to Brunissen, I'll stay there a month, or if I can, two or three!']

Jaufre has placed his entire being in the anima. The anima is completely projected, leaving him with no choice but to return to where she is in hopes of bringing the relationship to a more mature level, one in which he is able to relate to the feminine without the danger of losing himself to her.

As Jaufre is riding with Augier toward Monbrun, they meet Brunissen's seneschal on the road. The seneschal is overjoyed to have found Jaufre, for he has been forbidden to return to Monbrun without the knight that he allowed to escape. When asked to accompany the seneschal to Monbrun, Jaufre pretends to fear being beaten again by the people there. The seneschal freely answers the formerly taboo question, explaining the cause of the lamentations (now that Jaufre already knows the answer) and praises Jaufre for having rid the people of the country of the cause of their grief. Now that the society has been forced to let go of their tenacious hold on their grief, discussing its cause is no longer taboo. Jaufre's professed reservations about returning to Monbrun are not real, for his fascination with the anima is stronger than anything else at this point. He is being drawn back to Brunissen by his attraction to the same dangerous woman who threatened to hang him while he admired her eyes and face.
Jaufre jokes about being concerned for his safety should he agree to return to Monbrun, but his safety is of no concern to him if he can only see the woman upon whom his anima is projected:

Mas aisso dis tut per esquern,
Qe'el fonz de mar e en enfern
S'en entraria tot coren,
Sol que lai saupes Brunesen.

[ll. 7021-4]

[But he said all this in jest, for he would race to the bottom of the sea or to the depths of Hell if he knew that Brunissen was there.]

There is no direct mention of going underground, although Hell is implied as being below the earth and is feminine in its connotations, as is the sea. It will be remembered that a vow to seek out an offender and to bring him to justice was twice qualified with the addendum "unless he goes under the earth" (see Chapters 1 and 5). The knights of Arthur's court (including Jaufre) were not yet prepared to pursue the feminine to that extent. Now, however, Jaufre is progressing enough in his ability to relate to the feminine that he is willing to enter the realm of instinct and the feminine.

As Jung and von Franz observed in comparing Perceval to Gauvain, there is a greater value "placed on the more human hero than on the conventional noble knight, for to be able to doubt oneself to grope one's lonely way, step by uncertain step, appears to represent a higher achievement of conscious-
ness than naively to follow collective ideals."¹ While Galvain and Yvans are the heroes of the old way of thinking, they are no more than the sum of the set of rules which govern their behavior. Both knights blindly follow the model of courtliness and chivalry represented by the Arthurian court. They do not attempt to go beyond this ideal, but are content to be repeatedly reintegrated into the court, confined by the limits of the ideal which they represent. The Occitan hero, on the other hand, does not return to the court as one would expect after the defeat of Taulat, but pursues the relationship with the anima by returning instead to Monbrun, following the troubadour's path (and thus a Southern one) of contemplation of the feminine.

Once the seneschal has obtained Jaufre's word that he will accompany him to Monbrun, he rides ahead to inform Brunissen of the hero's arrival. She is still angry with her seneschal for having allowed Jaufre to escape and greets him with threats when she sees that the knight is not with him. Almost immediately after threatening the seneschal with the same hanging she had promised Jaufre, she expresses surprise that Jaufre could think that she might be a threat to him:

-E con o? A paor de me?
Aras sai e conuc e cre
C'aisso es esquern quem dises
Qu'el aja paor quel forses,
Ja per me non sera forsatz.

[11. 7069-73]

¹Jung & von Franz 215.
['What? He, afraid of me? Now I see, I understand, I know that you are joking, when you say that he's afraid that I'll treat him violently. He will never be harmed by me!']

Although she swears that she would never harm Jaufre, she has just threatened her own seneschal in the same way that she had threatened Jaufre in her rage after he had entered her garden. She represents still the unpredictable anima that she was when Jaufre was last at Monbrun, switching quickly from raging anger to soft promises. Every bit the devouring mother she seemed when she threatened Jaufre and tried to keep him at Monbrun, Brunissen insists upon riding out with the seneschal herself in order to see Jaufre all the sooner.

Brunissen dresses elegantly and rides out to greet the hero, followed by an entourage of knights and maidens. Even as she rides to meet him, she is shown as the deceptive and manipulative anima, thinking of a way to sidestep possible accusations from Jaufre:

«....
E ses clama car lo tinc pres,
Ni del mal que ma jentz li fes
Ni car lo menasava a pendre,
D'aisso consim poirai devendre?
Ab blandir et ab jent parlar,
C'aisi pot om tot cor domptar,
E si Dieu plat, ieu domtarai
Aquest, tanz plasers li dirai.»

[ll. 7159-66]

['...But if he complains that I imprisoned him, had him mistreated, threatened him with hanging--how can I defend myself? With flattery and courteous words. In that way, one can tame any heart, and, God willing, I'll speak so pleasantly that I will tame him.']
She is able to change suddenly from threats to seduction, using whatever means necessary to obtain her goal. This passage demonstrates the calculating deceptiveness of the anima, as she will use any trick to lure the man to her. It should be noted that the anima is the guide between the conscious and the unconscious, and that her primary function is to mediate between the two in the development of the personality. While the anima may seem to be entirely negative, the end result of her machinations will be growth for the hero, whether because of her or in spite of her.

Jaufre, for his part, rides toward Monbrun thinking only of Brunissen. He is in a state of anima possession, entirely caught up in the fascination with the projection represented by Brunissen. When the two meet on the road to Monbrun, Brunissen offers Jaufre a flower, which he accepts graciously. In general, the flower represents the passive principle, love and the paradisiac state of childhood, youth and beauty. That Brunissen offers a flower to Jaufre can signify many things. On one level, the presentation of the flower to Jaufre recalls his first appearance at Arthur's court. He has already gone beyond that initial association with the primitive earth mother, psychologically a natural, childlike state symbolized by the garland of flowers that he wore, by donning the armor and the persona of a knight. He has subsequently approached the feminine aspect in a different way, projecting his anima outwardly upon Brunissen and falling in love. By linking the
earth mother aspect to Brunissen, the flower symbolizes the important transfer of the anima figure from a mother aspect to his future wife. At this point in Jaufre's development, the flower refers to the love and beauty aspects of its symbolism.

The relationship with Brunissen is in an early stage: a distant, uncommitted and impersonal one which precedes the expected result of a strong and lasting tie to the anima. Neither Jaufre nor Brunissen is aware that the other is in love, creating a distance between them which they hope to narrow.

While he is conversing with Brunissen in public, Jaufre hints at his love for her without making it obvious enough that Brunissen can be sure of his love, and she responds with blushes. The author inserts a philosophical musing on the nature of reciprocal love, speaking of the wounds from Love's unexpected arrows. In this passage and in several others in this episode, the theme of death because of Love's wounds and separation from the beloved is introduced:

Eu ai naffrat vos e vo me,
S'ambedui nus podem garir,
En fol nos laissarem murir,
Car qex es de garir coshos
De son mal, tant es engoissos.

[11. 7280-4]

---

2Knapp 56.

3Jung & von Franz 180.
[I have wounded you, and you have wounded me: if each of us can heal the other, we would be fools to let ourselves die. Each of us feels anguished and is eager for a cure.]

The theme of death is also mentioned by Jaufre in his love monologue during the sleepless night he spends thinking of what he might say to Brunissen:

...non veg ni entent ni aug,
Ni pues avèr delieg ni gaug
Senz vosstr'amor, et si non l'ai,
Atrasag vos dic que morai.

[11. 7411-4]

[I cannot see or hear or pay attention to anything, or have any pleasure or joy without your love. Unless I have it, I tell you, I will die on the spot.]

Although this motif of death from love's arrows or from the woman's failure to love in return is part of the troubadour poetry and courtly rhetoric, there is also a psychological aspect to it. When one projects the anima entirely onto a woman, the soul, which represents the life principle, is thus externalized, placing the individual in danger. Separation from the object of projection would result in loss of one's soul and of life. By developing an individual relationship with a woman, a man substitutes a more conscious relation with the real woman who has been distinguished from "the anima as the archetypal soul-image." Rather than leaving it at the level of a projection, Jaufre's task is now to regain his soul

---

'Jung & von Franz 180.

"ibid."
by consciously integrating the feminine aspect instead of unconsciously projecting his anima outward.

As night approaches, Brunissen orders her bed prepared and wishes Jaufre a good night's rest, something that she had denied him during his first encounter with her. She commands her people to be quiet in order to ensure that Jaufre gets a good night's sleep, and they go to their separate beds. As it turns out, neither of the two is able to sleep. Both toss and turn in bed, thinking of the other and wondering how to approach the subject of love. Sleep is still an issue with Jaufre and Brunissen, as it was during Jaufre's first night at Monbrun, but this time it is because they are contemplating love and the possibility of a relationship with each other, a more traditional reason for one's loss of sleep, found in literature since the time of Ovid.

Since sleep is the time of approaching the unconscious, the inability to sleep while thinking of a love relationship with Brunissen is a positive sign for Jaufre. As he thinks of Brunissen, Jaufre imagines what he could say to her to confess his love. He even begins to place her on a more spiritual level, equating his love for her with a gift of God:

E sius avia dig de Deu,
Nun o deuria a mal tener,
Car el vos n'a donat poder.

[11. 7402-4]

[If I have spoken of you as if of God, He ought not take it amiss, for He gave you this power.]
It is essential for Jaufre to experience both the real woman and the idealized feminine principle. Failure to encounter both could prevent the further progression of the process of individuation.\textsuperscript{6} By placing Brunissen in the more spiritual context of the association with a gift from God,\textsuperscript{7} Jaufre considers the feminine as more than just a nurturing mother figure or an object of sexual desire. The anima, as mediator and guide to the unconscious, is sometimes experienced as God-like, because an experience of the unconscious being brought to the light of consciousness is often so overwhelming to man that it is immediately associated with the divine by virtue of its intensity. Although Jaufre's relationship with this manifestation of the anima remains on the physical level, he is beginning to realize that the experience of the anima on a spiritual level is possible.

Throughout the night, Jaufre is tormented by his feelings for Brunissen. He wonders whether she might be able to love him, but has moments of self-doubt where he considers himself unworthy of her love:

\textsuperscript{6}Knapp 60.

\textsuperscript{7}Although Jaufre's equating of Brunissen's love and her power over him with a gift from God may be interpreted as somewhat blasphemous, the idolatry beyond "the bounds of proper human love" (Arthur 132fn) is not unusual as a literary device in the Occitan (and other) literature of this period, where the woman is often adored in a way which combines physical and spiritual love (such as in troubadour poetry or in the later narrative Flamenca).
Aidonx e qual consel perai?
Que quam la veg lom dobla mai
Mun mal, mun trebal, ma dolor.
Aisso non fu lo anc amor,
Anz es lo pejer mal del mon,
Qu'en totas guisas mi confon
E m'auci em ten em destreig
Atrestan ben can non la veig
Con can puesc ab ella parlar.
E aisso con puesc ieu durar?
Tut m'er assufrir o moral

[11. 7447-57]

[So what decision am I to make? When I see her, my pain redoubles, my torment, my sorrow. That can't be love; it's the worst evil in the world, which confounds me in all possible ways, tortures me and binds me as much when I can't see her as when I can speak with her. How can I endure it? I must endure it all or die.]

As Carl Jung observed, if the encounter with the shadow is the "apprentice-piece," the encounter with the anima is the "master-piece," the relation with the anima being a true test of one's courage, "an ordeal by fire for the spiritual and moral forces of man." The uncertainty of Brunissen's love tortures Jaufre in his desire to have his love returned by her. As he had resolved while at Monbrun before, he does not want to love without being loved in return, since he believes that the love relationship should be enjoyed equally by both man and woman. The night has brought doubts to the hero, who is considering the feminine and her feelings for the first time, which represents a new psychic territory for him. He needs as much courage to face this psychological torment as he needed to confront the shadow figure, Taulat. Jaufre

---

Jung 29.
easily found the courage to face the physical (masculine) challenge of combat because of his total identification with the father and the masculine. Now he needs a different kind of courage to face a new role with the anima in this relationship.

In his rambling speech to himself, Jaufre touches upon the difference between the superficial integration of the feminine side and the true search for exploration of the feminine principle. He acknowledges that he is just like every other fool who prides himself upon being able to relate to the feminine, when that ability is actually an illusion:

Aissi connuc qu'ieu non ai sen,  
Assi va della folla gen,  
Que motas sasuns s'esdeven  
C'us folz homz si cujara ben,  
S'una pros domnal vol amar  
Ni servir per son bon estar,  
Que de s'amu aja desir,  
E ja non i cuida fallir,  
E aquo es fina foudatz,  
Anz cuja ben esser amatz.

[11. 7465-72]^9

[Now I know that I'm an idiot! That's what happens to fools: it often happens that a fool thinks that if a virtuous woman grants him friendship and proper service she must be eager for his love--he's sure she is! It's pure folly, but still he's certain that he's loved.]

Jaufre admits that he is just as likely as any other man to fall into the trap of assuming too much in a relationship with

---

^9This passage includes extra lines because of variations in manuscripts. Brunel includes these variations and labels them 7469¹, 7469², 7470¹ and 7470², then continues with the usual line numbering.
the feminine principle, but he is also lucid enough to see that love and the ensuing folly is a possibility. Because he has come to the point where he is able to consider the effect of his actions on others and, more particularly, to care about the feelings of women, he is able to warn himself not to assume that a little kindness from Brunissen means that she loves him. If she doesn't love him, he will not offend her again by being presumptuous, and if she does return his love, he will not have lost anything by being more humble and cautious before he proceeds. Although he expresses doubts about his worthiness, Jaufre decides to try to win her love. While Jaufre is struggling to integrate the feminine aspect by considering Brunissen's feelings, she is planning action. Although she would like to have Jaufre ask her three times for her love, according to the courtly convention, she does not really consider it indispensable. Rather than let him get away from her, she would forego being begged for her love and ask him instead, permitting herself this role reversal because it would be the power of Love which compelled her to do so. Comparing her love for Jaufre to that of famous lovers in literature such as Tristan and Iseult or Cliges and Fenice, she thinks of declaring her love to Jaufre by saying:

«Seiner Jaufre, aissius o dic,
De vos fas sennor et amic.
De m'amor, de ma drudaria
Vos don tota la seinoria."
E non m'en devetz mentz amar
Car vos sui venguda preguar,
Qe far m'o fair forsa d'Amor...»

[11. 7595-7601]

['My lord Jaufre, I declare to you that I make you my lord and lover. I give you all mastery of my love and desire. You should not love me less because I have come to entreat you. The power of Love has made me do it...']

Although she expresses some concern that she might be dishonored should she be so bold as to declare her love for Jaufre, she quickly brushes it away, comforting herself with the thought that she can always claim that Love made her do it. In the end, she resolves that she will reveal her love to him if she lives until the morning.

Brunissen's decision to take control of the matter the next day is significant to her role as the anima. To continue to grow, Jaufre must be united with the anima figure, but he is apparently unable to take the next step and declare his love for Brunissen directly. The depiction of Brunissen as agonizing over whether to declare her love or not is secondary to what really happens. She must fulfill her function as the anima and try to "become the link between the masculine and feminine principles. As an anima figure, she takes it upon herself to act aggressively, to become a catalyst that will bring about the fusion of the two polarities."¹⁰ She has so far been seen primarily in a negative light, as devouring mother or seductress. Now, the hidden meaning behind her

¹⁰Knapp 55.
actions emerges—she must act as a catalyst to keep Jaufre on the path of growth. The anima seems at first glance to be irrational and compulsive, but the meaning is gradually recognized as the hero comes into deeper contact with the feminine aspect.\textsuperscript{11} Her function is to push the hero to develop still more. In this case, Brunissen is bringing Jaufre to accept the feminine in the form of a love relationship which will unite the masculine and feminine sides.

When Jaufre loses the courage to speak to Brunissen of his love, Brunissen maneuvers the conversation to inquire about his love life, expressing surprise when he says that he has no lady whom he serves. Without revealing her love for Jaufre, she skillfully leads him to a hesitant declaration of love—hesitant because he does not want to offend her or be rejected outright by her. Even while acting as the catalyst for the fusion of the masculine and feminine, Brunissen displays the ability of the anima to conceal her true intentions and to manipulate the man by any guile necessary to achieve the desired end.

Before agreeing to accept Jaufre as her love, Brunissen extracts from him the promise that he will never leave her for another, as there are so many who declare love but do not love as loyally as they profess. Jaufre agrees with her assessment of those kind of men who make women mistrust declarations of love, showing that he is sensitive to the feminine aspect and

\textsuperscript{11} Jung 31.
able to consider what effect his actions might have on others. In order to ensure that his promise is valid, the lady insists that he marry her in the presence of King Arthur, rather than just becoming her lover. This arrangement also guarantees that the masculine and feminine are joined in a more permanent relationship, as a human marriage between Jaufre and the lady Brunissen and as symbols of a new, more balanced archetypal union within the court of Arthur.

In speaking of King Arthur, Brunissen mentions that he protects maidens from harm, saying:

Car el a puncelas en garda,
E qui mal lur fa, nu esgarda
Hora ni terme ni sason,
Qe sempre cobra gasardon,
Ja nun er ta mals ni tan pros,
Sol qu'el en sia poderos.
E cant el nui pot avenir,
Fai l'als pros cavalers seguir
Que son della Taula redunda.
Aissi a puicelas aun da
E a donnas, que per sa terra
Neguna, per patz ni per guerra,
E son poder nun penra dan,
On que vengua ni on que an.»

[11. 7921-34]

[For he keeps maidens in his protection, and if someone does them harm, he does not consider the hour or the term or the season. He always visits punishment on him, no matter how formidable or valiant a man it may be, provided that he has the power. When he cannot be there, he has his brave knights of the Round Table make pursuit. So he comes to the aid of maidens and ladies, so that none in his lands, in peace or war, suffers any harm, if it is in his power, no matter where she comes or goes.]

Brunissen's faith in the king and his court are not well-founded, as has been seen by the forgotten damsel in distress
who was pleading for a champion when Taulat arrived at Cardueil with the liberated knights. Although the court professes to protect the helpless, it is in itself helpless in some ways.

In accepting the terms of the relationship set forth by Brunissen, Jaufre declines her offer of mastery of her wealth, saying that he came to her motivated by love for her, not by greed. He does agree, however, to protect her land and her men in times of war:

Mas en garda penrai la terra,
Elas homes devendrai de guerra,
Tant con poira'i, de mon poder.

[ll. 7963-5]

['But I will take on the task of guarding your land and your men in war, as well as I am able, with all my might.']

This promise places Jaufre in the same position as the other men at Monbrun, leaning more toward the feminine than toward the masculine. Brunissen's court is the opposite of Arthur's court, where the masculine is favored. Although the Arthurian court seems to represent a balanced personality, its apparent integration of the feminine is only superficial, as shown in chapter I. At Monbrun, on the other hand, the feminine power is definitely the dominant factor, with the masculine placed in service to the feminine. Now that Jaufre has decided to go beyond the collective ideal represented by the Arthurian knights and to explore the feminine aspect more deeply, he is
in danger of going too far and losing the identification with
the masculine side.

Once the marriage is decided upon between Jaufre and
Brunissen, she uses her wiles to have Melian, her overlord,
arrange the alliance without revealing to him that she and
Jaufre had already discussed the matter. With the arrangement
of the marriage, Jaufre is well on his way to a mastery of
life, as this is what by "the mystical marriage with the queen
goddess of the world"\textsuperscript{12} signifies. The testing which he has
undergone in the combat stage served to strengthen and amplify
his consciousness in order to enable him to endure the full
possession of his future bride, the mother-destroyer.\textsuperscript{13} With
a marriage to the anima promised to him, Jaufre's next test
will be to avoid the dangers of recréantise, leaning so far
toward the feminine side that he forsakes the masculine.

By leading his hero on the path beyond the commonly-
accepted model, the author of \textit{Jaufre} asserts the literary
independence of the South from the North, especially as a
political one is not possible, writing the \textit{roman} in many ways
as a parody of a genre which no longer represents the ideals
of the society. While Yvans and Galvain are ideal men for
their time, that time has passed in the historical and the
literary sense. Jaufre represents a new ideal, one which
pushes the limits and goes past the accepted ideal set forth

\textsuperscript{12}Campbell 120.

\textsuperscript{13}ibid 121.
by the collective. The ideal set forth in the romances of Chrétien de Troyes was an artificial one dominated by the Northern image of knightly perfection. Because of the political situation in the post-Crusade Occitania, that ideal would not be an acceptable model for an Occitan author to follow. Jaufre, the hero bringing renewal to the fictive court, will also renew Occitania and surpass the old literary ideal by reaching for a more balanced relationship between man and woman.
CHAPTER VII
FELLON D'ALBARUA: FACING THE DARKEST SHADOW;
ESCAPING THE ANIMA'S DOMINATION

Once the union with the anima has been arranged, Jaufre is in danger of falling into the trap of allowing the feminine power to dominate, engaging in combat only for the benefit of the anima image represented by Brunissen--to protect her lands and people, as Jaufre has already sworn to do, like the knights of Brunissen's court. That he could easily succumb to this danger (as did Erec in Chrétien's Erec et Enide) is seen in "Melian de Monmelior," the brief marginal episode between the episodes of "Brunissen" and "Fellon d'Albarua."

In this short episode, informed of the impending arrival of Melian, the couple sets off on the road to greet him. Before they find Melian, they meet the young lady who had asked for a champion at Arthur's court and had come away without any offer of protection. Reciting the list of Jaufre's feats, she claims that Jaufre is the only one left who could save her, if only she could find him:

Qu'ell a Estout lo mal vencut,
...
E Taulat a vencut e pres
E alla cor del rei trames
....

140
Tan es Jaufre onratz e pros.
E sai que ja nun fallira
E que mun drei mi devendra.

['For he conquered the wicked Estout..., conquered and captured Taulat, and sent him to the court of the king... That's how worthy and bold Jaufre is! I know that he will never fail to defend my rights!']

This repetition of Jaufre's heroic deeds should inspire him to come quickly to her defense, but Brunissen is the first to answer:

«Piucella, ben parlat en fol,
Car, qui per forsa nul mi tol,
N'aurai ieu tot so quem desir
Enanz quel lais de mi partir,
E qui ten so que vol e ama
E puis o gic, a tort s'en clama
Si n'a desairae ni fraitura.
Annatz querre vostr'aventura
En autre loc, suis platz, amiga,
Qe d'aquest non menaret minga!»

['Maiden, you're speaking like a fool. Unless someone takes him from me by force, I'll have all I desire before I let him leave me. One who has what he wants and loves and lets it go is wrong to complain later of the loss. Go seek your adventure somewhere else, if you please, my friend, you won't get any part of this man!']

Jaufre answers with a polite but firm refusal only after Brunissen has offered her more forceful answer in his place. He has fallen so far under the spell of the anima that he refuses combat now, even when there is a clear need for a defender for the wronged lady. Although she makes one last impassioned plea for his help as her champion, Jaufre can only advise her to put her faith in God, as he has more pressing
affairs to which he must attend--namely, his marriage to Brunissen.

Just as the damsel has left Arthur's court without an offer of aid, she is now forced to face a refusal from Jaufre, who was her last hope. As Jaufre is recommending that she have faith in God, Taulat arrives on a litter, followed by Melian and his knights. Again, the entourage draws attention away from her as it had upon its arrival at Arthur's court, when the lady's plea for a champion was being heard by the knights there, who also failed to respond. The arrival of Taulat at this point reminds Jaufre of the masculine aspect which the shadow represents. Although complete identification with the masculine leads to the complications which have been seen in the behavior of Taulat and of Estout de Vertfueil, Jaufre needs to be reminded that the opposite extreme of neglecting the masculine aspect in favor of the feminine side is also undesirable and will have its own consequences. Just when Jaufre refuses to defend the young lady because of his own submission to the physical representation of the anima, the defeated shadow appears to remind him that the masculine must be integrated and balanced with the feminine, not rejected and forgotten once it is defeated.

In the "Fellon d'Albarua" episode, once Melian has "arranged" the marriage between Jaufre and Brunissen (which had already been decided by Brunissen and to which Jaufre readily agreed), the engaged couple leaves Monbrun with Melian
and an entourage of knights and ladies for Cardueil, where the alliance can be approved by Arthur and his queen, and the marriage can take place in their presence. On the fourth day of their journey to Cardueil, they arrive at a beautiful meadow surrounded by trees and filled with flowers, with a large fountain in the middle. It is decided that they will camp there for the night.

The meadow recalls Brunissen's garden, into which Jaufre had wandered upon his initial arrival at Monbrun. The trees surrounding the meadow suggest an enclosed space, a *locus amoenus*, marking it as a signifier of the feminine aspect. The presence of abundant flowers associates the lush meadow with fertility, linking it with the earth mother aspect which the garden at Monbrun had at first symbolized. The fountain in the meadow also reinforces the feminine associations, since water is generally considered to be a feminine element.

While the tents are being set up, Jaufre hears a cry of distress. Insisting that he will go alone to investigate, he takes his arms and horse and rides to the fountain, where he finds a distraught girl who asks him to save a lady who is drowning there. He tries to help by extending his lance to the drowning lady. The girl who had drawn him to the fountain with her cries rushes up behind him and pushes him into the water, then jumps in after him.

The presence of the enclosed space, flowers and water all indicate that Jaufre is encountering the feminine aspect once
more, as does the fact that he is being pushed into the water by one woman as he is attempting to save another. He has not yet mastered the balanced integration of the anima, so he is on the verge of another confrontation with her. Although the anima is not Brunissen, she will show the same capacity for skillful manipulation in pursuit of her goal—the ultimate goal being Jaufre's continued growth. The flesh-and-blood version of the anima represented by Brunissen is no longer promoting growth, but limiting it through her domination of the hero, preventing him from exercising the masculine side in defense of the maiden who had asked him to save her and her last castle from an aggressor. While Brunissen acts as one representation of the feminine aspect, holding him back from growth and trying to keep him in a possessed state, another anima figure emerges to counteract her force and to guide the hero further along the path of growth. The anima is not necessarily represented by the same woman at all times, in the same way that the shadow is seen in different forms throughout the course of the hero's adventure.

Melian, seeing Jaufre's horse running wild, begins to lament the hero and approaches the water with the intention of drowning himself, assuming that Jaufre is dead. When Brunissen hears about the presumed death of her fiance, she also attempts to drown herself in order to follow Jaufre. Both Brunissen and Melian are prevented by others in the company from throwing themselves into the fountain in grief.
The riderless horse combined with the crossing of a water frontier indicates one's entry into the Otherworld, from which only the chosen hero may return. For Jaufre, this entry is an opportunity for spiritual growth, as the abandonment of the horse symbolizes the renunciation of what such a horse signifies, giving up the chivalric world in favor of the exploration of the Otherworld, the world of the deepest levels of the unconscious.\(^1\) For the people of the camp, the riderless horse signifying entry into the Otherworld can only mean that Jaufre has died.

Water, the most common symbol for the unconscious, "means spirit that has become unconscious...The descent into the depths always seems to precede the ascent."\(^2\) Jaufre is approaching the most difficult part of his journey, the penetration into the underwater/underground world which represents a journey to the depths of the unconscious, the realm of instinct and the anima. In a mythological sense, this is the descent into the Otherworld, from which the hero is expected to bring back the life-giving gift for the redemption of society.

The underground world was previously mentioned as a place where Jaufre or Arthur's knights would not follow a villain. Unprepared to approach the feminine aspect beyond the familiar

\(^1\)Ribard 63. Other heroes who abandoned their mounts in order to enter the Otherworld are Perceval and Gauvain in the *Conte du Graal*, cited by Ribard as examples.

\(^2\)Jung 18-19.
superficial level, they would not venture into her underground territory. Jaufre is now better prepared to explore the feminine and the unconscious more fully, even though he has been caught by Brunissen in the trap of anima fascination, which could prevent him from the conscious pursuit of this next step in his growth. The second anima figure intervenes at this point, however, to ensure that the hero continues on his path and crosses the threshold into the Otherworld.

In the general mourning that follows Jaufre's sudden disappearance into the fountain, Melian, Brunissen, Augier and Brunissen's seneschal all display traditional signs of grief and deliver rhetorical plaintes for the loss of such a great knight as Jaufre. In Melian's praise of the lost hero, he says:

Non puecs tutz vostres benz retraire,
Car vos eravatz fillz e paire
De tutz bonz aipz et de tos benz.

[11. 8477-9]

['I cannot recount all your good qualities, for you were the son and the father of all virtues.']

The inclusion of both father and the son in this passage might seem curious until one considers Jaufre's significance in a psychological sense. In the schema of societal growth, there are three stages identified by Jung and von Franz: (1) the world of the Father, represented by the "too-old, seemingly alive king;" (2) the state of conflict of the Son's world, symbolized by the wounded or ailing king; and (3) the third
man, the one who serves wholeness, who "is therefore destined to redeem them both."\(^3\) Jaufre is seen as the savior of the people, the hero who brings renewal to the world by saving the ruling figure which represents the collective ideal. The Father figure would be represented by Arthur, the Son by Melian and the third man, the savior, by Jaufre. He has initiated the redemption of Arthur through the defeat of Taulat, avenging the insult paid the king and queen, when the king and his court, paralyzed by their own imbalance because of the abandon of the physical and masculine aspects, were apparently unable to avenge the insult alone. The battle with Taulat also redeemed the wounded Melian, the Son figure in a world of ongoing conflict, evidenced by the monthly torture inflicted upon him. Although he has not yet achieved the transition in its entirety, Jaufre's task is to bridge the gap which exists between the old world and the emerging one which he represents.

The mourning is stopped by the archbishop Gales, who reminds the company that they cannot help the (presumably) dead man by grieving and suggests that they pray that God and Mary will accept Jaufre's soul and that in the future they do good works in memory of the hero. Melian agrees that the mourning is only wasted effort and proposes sending messengers to King Arthur to report the loss of Jaufre and to bring back the king's thoughts on the situation. It is decided to follow

\(^3\)Jung & von Franz 323.
his plan and to wait in the meadow until the messengers return from the court with Arthur's response.

E tuit dison que bon sera,
Quel rei sap ganren d'aventuras,
Car tut l'an lin venon de duras
«Ez el dar nos a atrasaitz
Conseil, e sabra con es faig.»

[11. 8736-40]

[Everyone said that this would be correct: the king knew all about adventures because difficult ones came to him all year long. 'He will certainly give us good advice and will know how it happened.]

Although the people have assumed that Jaufre is dead, they decide to wait for confirmation from Arthur to decide whether the hero is really dead or if it is just an adventure in which he is participating. They believe that Arthur will know if he is dead, an indication that Arthur is indeed meant to be associated with the Otherworld. From the position of the ruler of an Otherworldly court, he is expected to know if Jaufre is on an adventure in the Otherworld from which he will return.

It is significant that the people say that Arthur will know because adventures come to him—a sign that they recognize that the king does not go out and seek adventure on his own, but deals only with those that come to him. His apparent inability to respond to the challenge of Taulat and to the plea of the lady who begged the court for a champion can be seen as a manifestation of his knowledge of the nature of the shadows involved. As the king and a representative of
the collective ideal, he himself cannot face the shadows which the collective is not ready to confront. His recognition of the problem of the feminine in his court keeps him from responding to the two challenges or sending a knight who is not able to face what the shadows represent. As the figure of the all-knowing Father, Arthur understands the limitations of the collective which he represents, and he will not push any individuals beyond those limits.

Through the archbishop's suggestion that they pray to God and to Mary, Jaufre is, as he has been several times in the narrative, connected spiritually with the Virgin Mary, who represents the highest manifestation of the anima on a spiritual level. He has experienced the human aspect of the anima in his relationship with Brunissen and has begun to integrate the feminine. He must experience the feminine on the spiritual as well as on the physical level in order to maintain balance. Calling upon Mary to accept his soul into her company, the mourners allude to the importance of this side of the anima for Jaufre. They seem to assume that his

---

4Some other examples of the association with Mary: Jaufre invokes her when he is being carried out of Brunissen's garden by her knights [11.3542-56]; the people watching the combat with Taulat ask her help for Jaufre in defeating the villain [11. 6056-60].

5The adoration of the Virgin Mary was being expressed at this time in the poetry of the troubadours, where she replaced the earlier flesh-and-blood woman. This substitution of Mary for the beloved in poetry signifies a growth in the collective consciousness of the region, moving from the contemplation of a physical ideal to a more spiritual one.
death is the only way that he might be able to interact with the spiritual aspect of the anima, and that he will not return. As a measure of their uncertainty on this point, however, the matter is referred to Arthur, who is considered the final authority on adventures and whether Jaufre could be ready to meet the spiritual anima image and then return to everyday life.

Meanwhile, Jaufre is led by the women through the fountain to a deserted land, one which has been devastated by a knight who made war upon its inhabitants. The lady reveals to Jaufre that she is the one who had asked Arthur's knights and then Jaufre for help against an aggressor and had been turned away on both occasions. She is seen here as a manifestation of the "Kore" archetype, which may appear as an unknown young girl or as a water-sprite. The helpless maiden exposed to danger is typical of this archetype, as is an association with water. Both of these aspects are present in this young woman who has kidnapped Jaufre to force him to save her from the aggressor.

The man Jaufre must combat for the lady is named Fellon d'Albarua. The first name, Fellon, indicates his nature as one who goes against society's accepted modes of behavior. Albarua presents more insight into the figure's meaning. Alba (derived from alban) refers to a falcon, which is normally a masculine symbol suggesting ascension on intellectual, moral

---

6Jung 184.
and physical levels.⁷ The second part of this name, however, negates this positive sense and transforms it to an opposite meaning. *Rua* (or *ruga*) denotes an animal which is "maigre, décharné, vieux,"⁸ giving the falcon a reverse symbolism. Fellon cannot live up to the positive meaning of the noble bird, as suggested by his name's indication of a withered or shriveled falcon. Because the falcon can also symbolize the penis, the name *Albarua* can also be read as a reference to a degraded masculinity, a failure to live up to the positive aspects of the masculine, the chivalric ideal.

The wronged lady's description of Fellon reinforces this idea of a degraded masculinity by associating the villain with an animal state. She asserts that he is not even a knight, for he is so ugly he could never appear to be one:

Qu'elle major testa d'un bou,
E quex delz oiz plus gro d'un ou,
El front meravilhoz e grant,
El nas quitxat et malistant,
Lauras espessas et morudas,
E las dens grandz mal assegudas,
E major gula d'un laupart,
Que fendut n'a daus quega part
Tro sotz las aurelhas aval,
El col a guisa de caval,
E es ample per los costatz,
E pel ventre gros et enflatz,
E las coissas grossas e grantz,
Cambas platas e mal estantz.

[11. 8769-82]

---

⁷ Chevalier and Gheerbrant 429.

⁸ Wartburg 543.
'He has a head bigger than a bull's, eyes bigger than eggs, a monstrous forehead, a flattened, twisted nose, thick, puffy lips, huge dangling teeth, and a mouth larger than a leopard's, stretching from ear to ear. He has a horse's neck, huge hips, a fat puffy belly, long fat thighs and thin twisted legs.'

The most striking feature of this description is the reference to animals to describe the man: he is likened to a bull, a leopard and a horse. The three animals are associated with masculinity and brute force. The leopard in particular is associated with ferocity, expressing the aggression and power of the lion without that animal's solar significance to lend it a more positive connotation. Fellon, as the name implies, is an aggressive man of great strength who uses his force without reason or moderation, as would an animal such as the leopard or the bull. The inclusion of the horse in the description suggests, however, that there is a possibility of his integration into society, as a horse's strength is often put to use in the service of society.

Fellon's physical ugliness implies an inner evil to match the outer repulsiveness, which is borne out by the senseless aggression committed against the woman by Fellon. She gives Jaufre the description because she wants to warn him of the ugliness. His appearance is the key to his ability to defeat those who would challenge him, since all comers run away at the repulsive sight. The prospect of facing a shadow of such brutal physical force would frighten most people, who are

---

9 Cirlot 174.
content to put aside any acknowledgement of that side of the masculine character. Jaufre, unlike the majority of the court, is able to acknowledge that aspect of masculinity and confront it without fear, although he has had to be wrested by trickery from the anima in order to be forced to face this shadow.

Jaufre agrees to defend the lady's rights, although he does reproach her for having tricked him into the journey to her land despite his (and Brunissen's) earlier refusal. He expresses fear that Brunissen might attempt suicide, which the woman brushes aside as unfounded. An inhabitant of the ultimate Otherworld, she seems to know what is happening in the camp in the meadow which they had left by way of the fountain. In any case, she is certain that Brunissen will not die, and she excuses her own actions by saying that it is better for Brunissen to cry for a short while than for herself to be in misery because of Fellon for the rest of her life.

When a company of knights approaches the castle the next morning, Jaufre asks the lady if she recognizes her enemy among them. Although Jaufre characterizes Fellon as her enemy, she casts the aggressor in a slightly different light:

-**Senner**, dis ella, «ben i etz, Aguo es el que ven premiers, L'enemisc de Dieu averisiers.

[11. 8872-4]

['My lord,' she said, 'it is certainly him! He's the one who rides in front, the demon, God's enemy!']
Jaufre's last battle before his final reward of union with Brunissen is to be with *L'enemisc de Dieu*. Although Fellon has, to the reader's knowledge, committed an offense only against the lady who has taken Jaufre to her castle, he is characterized as the enemy of God. The lady is more closely associated in this way with the spiritual aspect of the anima, as an offense against her is made parallel to an offense against God. By agreeing to defend her without any thought of a physical relationship with her (such as the human love relationship he has been promised with Brunissen), Jaufre is relating to her on a more abstract and spiritual level, a necessary step in his attempts to achieve a more balanced personality.

While the lady may be associated with the spiritual aspect of the feminine through this connection to God and lack of a physical relationship, the same passage serves on another level to associate Jaufre with the king of Aragon, as the new knight who fights against the enemies of God. It will be recalled from the discussion in the first chapter that the king of Aragon was said to be loved by God because he fights against His enemies. The fact that Jaufre's next battle is to be against a villain characterized as God's enemy serves

---

10...car se ten ab los seus,
Q'el es sos novels cavalies
E de sos enemics guerries
[11 69-70]

[...for he stands with His faithful followers, and is His new knight, fighting against His enemies.]
to reinforce the identification of the king of Aragon with the hero Jaufre.

Fellon's association with the falcon (through the name Albarua, as discussed above) is reinforced by his possession of a remarkable bird of prey. As the company approaches the castle, Fellon looses a hunting bird upon a flock of cranes. The bird swoops down from on high to glide above the cranes and gives a piercing cry which immobilizes the birds. Fellon and his followers need only to walk among the birds and pick up as many as they want.

In the Middle Ages, birds of prey used for hunting and chivalric games, such as the falcon, were often associated with human relationships. While a falcon wounding geese can signify that the feminine principle has been injured by a masculine aggressor,\textsuperscript{11} Fellon's hunting bird has merely paralyzed the cranes with its descent from the sky. The relationship described by this scene is that of Jaufre and Brunissen. Jaufre has just been looking up to the sky and thinking of Brunissen who had remained above. He has been immobilized by his fascination with the anima, allowing her to dominate his life and his decisions. His relationship with her threatened to halt his growth and to keep him in her power had the lady not taken it upon herself to abduct Jaufre and inject a new life into his development.

\textsuperscript{11}Knapp 65.
Jaufre's descent into the Otherworld with the lady whose castle is besieged has also paralyzed Brunissen in their relationship. She is grief-stricken over her "deceased" fiance, but the result is only temporary and not Jaufre's fault. It is her own fault, because she insisted upon having the hero all to herself and refused to let him go to the defense of the lady they had met on the road. It is only because she is trying to keep Jaufre in his own paralysis in a state of anima possession that he has been taken from her by the new manifestation of the anima. His fiance, like the immobilized crane (which is only "as if dead" and therefore might recover if not later killed by its captors), will be able to recover quickly from her paralysis, where a physically wounded bird would not be able to heal and forget its wound so easily.

The significance of the hunting bird's effect on the cranes extends beyond the level of the personal relationship of Jaufre and Brunissen. The crane is a symbol of justice and of the "good and diligent soul." Fellon's actions have immobilized justice and caused the devastation of the lands of the spiritual anima figure. There is a chance that the birds and justice may recover from the paralysis imposed upon them by the aggressor, but one must first control the cause of the situation, represented by Fellon and his hunting bird. This situation of paralyzed justice, of the immobilization of

\[^{12}\text{Cirlot 63.}\]
the good soul, should also be considered from the perspective of the period in which the text was written. As elsewhere in the text, the historical reference is to the replacement of the "heretical" Southern nobility by the conquerors from the North following the Albigensian Crusade. The lady's lands have been described as devastated by the unjust war that Fellon has launched against her, and she is left only with one small besieged castle and no more resources to defend it. Her lands can be seen as a literary representation of the defeated Midi of the 1230s. There was still hope for a savior who would come to rescue the land, but a real Jaufre never appeared to redeem the disinherited nobles of the South.

Fellon's offense is obviously against the feminine principle, but it differs from that of Taulat. When Taulat killed the knight at the queen's feet, it was not a deliberate offense against the feminine. Fellon, on the other hand, has quite specifically and deliberately offended the feminine principle. This becomes obvious as soon as he arrives at the court:

\begin{verbatim}
Ab tant Fello venc alla porta
Ab l'aucel que en la man porta
E crida: «Vos que est lai sus,
Deisendet tost annos sa jus,
Ella putan esca sai fors,
Que tant m'aura vedat son cors
Qu'ades er als guarssonz liurada,
Als plus sotils de ma mainada,
C'a mus ops nun la voil ieu jes.»
\end{verbatim}

[11. 8927-35]
[Fellon had arrived before the door, with the bird on his hand, and cried out, 'Hey, you! Up there! Come down to us at once, and send out that whore who refused me her body! I'm going to give her to the lowest servants in my household, for I don't want her for my own use any more.]

When Jaufre pretends that he does not know to whom Fellon refers, the aggressor demands that the lady and the castle be handed over to him immediately. Jaufre refuses, calling him arrogant for his desire to rob a helpless maiden and telling him that he may present the case to a court or he may fight Jaufre now, as the lady has looked all over until finally un caballier l'a Dieu donat Tal que mantenra sa dreitura [11. 8974-5] ("God sent her a knight to maintain her rights"). Now that he has been tricked and has no other honorable option, Jaufre does not complain about how he arrived in the lady's devastated land. He is resigned to helping her regain her lands and avenging the offense against the feminine principle. His presence is explained less by the will of God in sending him than by the anima's determination and trickery in abducting the hero once she found him.

If he must confront the shadow again, this time a shadow which represents pure aggression and deliberate contempt for the feminine principle, Jaufre is prepared to meet the renewed challenge. He has already faced two shadow figures (not counting those encountered in marginal episodes which are not examined in this work). Although he had initiated the pursuit of Taulat for the purpose of engaging in combat regardless of the opponent or the cause, by the time he finally faced that
knight, he had begun to consider the effects of his own actions on others, in part as a result of his night at Monbrun. Now he has been forced by the anima-mediator to descend to the very depths of the unconscious, where he finds a more repulsive shadow which he must battle. By far the ugliest shadow he has had to confront, Fellon is a reflection of the possibility of showing nothing but contempt for women once the man has gone beyond not considering the feminine at all in the pursuit of combat. In fact, this shadow does not really care whether he enters into combat. He shows open contempt for women and takes things merely because he wants them, the ultimate in self-centered conceit. It is only after defeating the earlier, less repulsive shadows that Jaufre is able to confront this one, which would be buried deeper in the unconscious than those which represented the relatively benign state of unthinking offense against the feminine and excessive identification with the masculine.

Jaufre is ready to fight for the purpose of defending the honor of the feminine principle, rather than for the sake of combat or merely for vengeance. He enters combat to right a wrong and to save a lady from being disinherit. He does not mention in the usual pre-combat verbal sparring his own prowess or the combat itself, but gives Fellon the option of appearing before a court to settle the affair rather than fighting. When Fellon insists on the combat, Jaufre arms himself without a great deal of show and rides out to face the
monster on a borrowed horse, with the people of the castle blessing him with the sign of the cross. Because he is riding into combat willingly for the lady (at least now that he is away from Brunissen's control) and is no longer entirely under the domination of the physical aspect of the anima, the prayers of the people are addressed to Christ rather than to the Mother Mary. Although he is fighting for a lady, an aspect of the anima, there is a balance in that he is using his masculine side to be of service. This balance allows him to be placed under the sign of Christ instead of Mary, as he has attained a level of growth where the masculine and the feminine are more balanced and associated with a higher purpose.

That Jaufre is no longer pursuing combat for himself, but in order to restore justice, is reinforced by his comments once he is ready to face Fellon. He places his faith not in his own strength alone, but in the fact that he is on the side of right and justice and his opponent is clearly wrong:

Dis Jaufre: «Vos avez tal tort, Que s'eravatz trop plus sobriers, E s'ieu era uns escudiers Senz lansa e senes escut, Vos rendria mort o vencut.»

[11. 9012-6]

['You have done such wrong that if you were even more powerful and I were only a squire with no lance or shield, I'd still kill or conquer you!']

While he is emphasizing the offense committed by Fellon, he also continues to come up with creative ways of describing how
he came to be there to fight for justice, other than the real story of being kidnapped by the lady and forced to defend her and her castle:

-Seiner, eu son», so dis Jaufre,  
«Della cort del bon rei Artus,  
E a m'en envi at sa jus  
Per la domna, que la devenda  

[11. 9022-5]

['My lord,' said Jaufre, 'I am of the court of good King Arthur, and he sent me down here to defend this lady']

Arthur did suggest to the lady that she should try to find Jaufre to serve as her champion, but Jaufre did not agree to face Fellon when the lady told him that he was her last hope. Now that he is in her land with no way out and free from the restraining hand of Brunissen, he states that God sent him and then that Arthur sent him, as if he had agreed to come of his own free will merely because it was the right thing to do. The statements are true in a manner of speaking, though, as Arthur did suggest that the lady find Jaufre and the anima has placed herself on a spiritual level, suggesting that her will is parallel to God's will.

This combat marks the beginning of the difficult task of balancing the masculine and the feminine sides now that he has explored both aspects and has completely embraced each in its turn. In order to balance the two, Jaufre must become aware of the anima on a more conscious level in order to avoid the state of anima possession which threatens him in his relationship with Brunissen.
The combat itself contains many significant elements. On the first pass, Jaufre and his borrowed horse are knocked to the ground, while Fellon's arm is wounded by Jaufre's lance. Enraged, Fellon breaks the lance and gallops to Jaufre. Jaufre responds by cutting off the head of his opponent's horse. Further infuriated, Fellon strikes Jaufre's helmet, cutting off the nose-piece. Jaufre in turn cuts off Fellon's hand, but drops his sword in the process. The wounded villain slices off half of Jaufre's shield. When Fellon tries to finish off the now vulnerable hero, Jaufre evades the blow and grabs his own sword while the aggressor's is buried in the earth that he struck when he missed Jaufre. Seeing his challenger now armed and ready to attack, Fellon surrenders and begs for mercy.

The magic armor which provided protection aboveground is of no special use in this world. Fellon, a fiercer and more repulsive shadow, is not as easily defeated as was Taulat. Jaufre's helmet and shield, supposedly magical and untouchable by any known sword, are sliced easily by Fellon's sword. The sword which can cut through anything does chop off the villain's hand, but it also becomes useless, as Jaufre drops it. The land of the deepest unconscious, over which presides the spiritual anima guide, appears to be like the usual world of Jaufre, but it does not operate in the expected manner. While the part of the unconscious which Jaufre has been exploring is represented by the land of Brunissen and Melian,
the deeper level of the unconscious which must be brought to consciousness is represented by the underground world of the Kore archetypal image, the lady who manipulated Jaufre into his journey. Just as the "upper" Otherworld of the unconscious represented by the lands of Brunissen does not function like the everyday world, so this deeper level of the unconscious does not function like the world of Monbrun, which Jaufre had successfully negotiated with the help of the magic armor. In the world of the spiritual anima, the objects which had helped him before are of little use. The weapons and defenses which work on other levels lose their effectiveness on this deeper plane.

It is curious that the ferocious opponent should be so quick to surrender to Jaufre at this point, his rage so easily dissipated. The hero has lost his protection, but the villain has lost his weapon, which is half-buried in the ground. Although a blow that is so strong that the sword is buried in the earth is a common motif in combat scenes, there is a further significance to the sword in the earth in this context. The earth, considered a feminine element, takes a more active role and helps Jaufre by receiving the blow and holding the sword of the one who has so deliberately offended the feminine principle represented by the Kore archetype.

Jaufre approaches and retrieves Fellon's sword, telling him he must surrender to the lady whom he had offended and to follow her commands if he wishes to escape death. Fellon, in
the role as the defeated aggressor, acknowledges his surrender publicly, then goes to submit to the lady's wishes as Jaufre asks for a doctor to treat Fellon's wounds. Jaufre is now considering more than just vengeance. When he was ready to pursue Estout, he did not even seem to notice that the wounded knight in the road needed to have help sent from his castle. In the combat with Taulat, the defeated knight had to ask for a doctor, which Jaufre denied him until he had agreed to free all the knights and return their equipment. Now that he has defeated Fellon, Jaufre is the first to suggest a doctor for the wounded man. His consideration of others has increased greatly.

There is naturally great rejoicing and a celebratory feast following Jaufre's victory. The hero is sorrowful, however, because he is not with his fiance. The lady-anima once again displays her quick perception when Jaufre begins to approach her with his desire to return to Brunissen:

E somris cant a vist jaufre,  
E dis: «Seiner, ben sai, per Deu,  
Que l'estage d'aicius es greu,  
Mais ieuo dic en veritat,  
Aissi cun em aissi justat,  
Serem ab Brunesen deman,  
E aisso promet vos de plan.  

[11. 9221-30]  

[She smiled at him and said, 'My lord, I know well, by God, that it is hard for you to stay here, but I promise you truthfully that, just as surely as we are together here, tomorrow we will be with Brunissen. We will, I promise you!']
Jaufre does not need to ask the lady his question. She knows that he is wondering when he will see Brunissen again, and she answers before he can ask. He is with the mediator between the conscious and the unconscious, who should know what is in his mind.

The only other request Jaufre makes of her is that she ask the defeated opponent for the bird which they had seen immobilizing the cranes as Fellon was approaching. She does this, and he readily agrees to surrender the bird to her for Jaufre, who intends to give it to King Arthur when he arrives at court with Brunissen for their wedding. The bird which can cause paralysis is a good choice as something to be presented to Arthur. His court had been paralyzed by the challenge of Taulat, and also seemed paralyzed when confronted with the situation of the lady whose castle was besieged by Fellon. The control of the bird will be seen as even more appropriate in the final chapter.

After breakfast the next morning, the lady returns with Jaufre and Fellon through the fountain to the meadow where the company awaits Jaufre or word from Arthur. Just as Jaufre is arriving from his adventure on the other side of the fountain, the messengers return with Arthur's message:

> «Domna, mandaus lo rei Artus Quel dol non volhatz menar plus, E atendetz aissi Jaufre, Car calqu'aventural rete Que nun es mortz ni confundutz.»

[11. 9297-9301]
Arthur's message that Jaufre has not died arrives just in time to comfort Brunissen for a short time before the hero himself arrives. Once Jaufre is recognized and greeted, Brunissen tells him of her grief at his disappearance. After Jaufre tells of his adventure, the couple goes with Melian to the tent of Fellon, where the lady who kidnapped Jaufre is with the defeated shadow. She receives them politely, but Brunissen lashes out at her for taking Jaufre as she had:

«Donna, ben vos dic, sens mentir,
Ben degrat aver desfisada
Mei e tota esta cavalcada
Ans que Jaufre n'acses menat
Aissi, a mala vuluntat.

[11. 9362-6]

['My lady, I tell you truly, you should have challenged me and all these knights before taking Jaufre away like that against his will!']

After the lady explains as she had to Jaufre that it was better for Brunissen to suffer a little and be healed quickly than for the lady of the fountain to be miserable forever, Brunissen grudgingly forgives her, since the affair ended so well. Fellon admits to his wrong again, saying that God had sent Jaufre to defeat him for his excess and his offense against the lady. The hand of God is once more credited in the lady's manipulation of Jaufre in taking him through the
fountain to defend her lands, connecting her again to the spiritual aspect of the anima.

Jaufre, his masculine side reawakened following the combat with Fellon, plans with Melian to approach Cardueil as if they were enemies attacking, in order to draw Qecs out to challenge them. Jaufre vows that he will never again bear a shield if he fails to send the king's seneschal back to the castle on foot to repay his mockery of Jaufre when the youth had first arrived at Cardueil, demanding to be made a knight and given the right to pursue Taulat. Although he has confronted both anima and shadow in various forms along the path of his journey, Jaufre has come back full circle, returning to the court where he started his journey and to the unavenged insult he had received from the seneschal there.

This episode describes the further development of Jaufre in his quest for self-knowledge and growth. He has gone from the dominance of the mother image to a complete identification with the masculine side at the very beginning of his journey, to a state of possession under the physical representation of the anima, when he neglected the masculine entirely. The lady of the fountain, who represents the spiritual aspect of the anima, pulls him away from the danger of the physical anima's domination by once more forcing him to confront the masculine shadow, although in a new form. The shadow this time is that of open contempt for the feminine, another example of extreme masculine behavior and a trap which Jaufre must avoid. Once
he defeats the shadow this time, he must follow a narrow path between the complete identification with the masculine side and the anima possession which comes from allowing the total dominance of the feminine principle.

In the mythological hero's journey, Jaufre has crossed a threshold into the Otherworld. He accomplishes his task there, freeing the world from its aggressor and restoring fertility and abundance to the land. When it is time to return to the world above, he does not hesitate, as he is eager to return to Brunissen. The elixir for the restoration of society which he is expected to bring back with him in his reintegration into the court is the magical bird he has won from Fellon, which he plans to give to King Arthur. The bird is able to immobilize other birds, and placing it in the possession of Arthur will give him symbolic control over paralysis.

In his experience with the underground world, Jaufre has crossed into and returned from a divine world which would be expected to be distinct from the human one above. By its similarity to the world of the Arthurian court and of Monbrun, however, the underground world reveals that the two worlds are actually one--the divine side is merely a forgotten dimension of the one in which Jaufre has been operating in his pursuit of Taulat and his courtship of Brunissen. The hero must now

\(^{13}\text{Campbell 196-7.}\)

\(^{14}\text{Ibid 217.}\)
find a way to join the two worlds, to bring what he learned in the divine side to the world of Monbrun and Cardueil. As with a dream which is perfectly logical at night while it is being experienced, but makes no sense in the light of day, his experience in the underground world will need his attention upon his return, so that he might bring back what he has learned. If he does not recognize or remember his lessons from the Otherworld, his experience will have been for nothing.
CHAPTER VIII
WEDDING AT CARDUEIL: BRINGING THE LESSONS BACK TO CONSCIOUSNESS AND TO SOCIETY

As expected by Jaufre and Melian, the first to emerge from the castle the next day when they begin their mock attack is the king’s seneschal, Qecs. Jaufre recognizes him and engages in combat with him. The seneschal is knocked from his horse, which Jaufre takes by the reins and leads away. Giving Qecs’s horse to Galvain, Jaufre forces the seneschal to return to the castle on foot, just as he had vowed he would. Although initially disapproving of Jaufre’s appropriation of the seneschal’s horse, when the people of the court see that it is given to Galvain, they realize that the challenge and defeat of the seneschal and the subsequent loss of his horse is a joke rather than a true combat. They are amused and approve of his humiliation as good example of the trickster tricked.

The masculine play finished to his satisfaction, Jaufre continues on to the castle, where the king is so pleased to hear of Jaufre’s return that he rides out with knights and others to greet the returning hero. On his way, he meets the seneschal, who is returning without his horse. The seneschal
is even more ill-tempered than usual, shamed by the loss of his horse and swearing never to wear armor again. The fact that Jaufre's defeat of Qecs is seen as a good joke is reinforced by the king's exchange with the seneschal. When the king expresses surprise that Qecs is walking and asks if he has given his horse away, the irritated seneschal replies «Seiner, podetz ben far equern...» [l. 9501] ('My lord, you can certainly mock me...'). That the king is not displeased at seeing his discomfort is obvious:

El rei ac gaug et pres l'a dir:
«Qex, nun deu om tant assegir
C'on l'en fassa aunit tornar.»

[ll. 9505-7]

[The king was amused and said to him, 'Kay, you shouldn't go so far that you have to return in shame!']

When the king meets Jaufre on the road, the hero excuses his action in humiliating the seneschal by reminding the king of the mocking insult Qecs had paid him before the pursuit of Taulat. Although the combat was at one level a joke, Jaufre's words show that now that he has returned to the point of his departure, he is once more concerned with the personal insult from the mocking seneschal. Returning to the court marks a possibility of regression, and with that possibility comes a new task. Although Jaufre has learned much on his journey, he has come back to the starting point, where he must balance the new knowledge with the old concerns of the place where he began his journey. His first action, however, is to redress
an old grievance dating from before he even started his journey.

When Jaufre enters the palace, he is greeted by the queen, who takes him aside to talk to him privately. She thanks him for having defeated Taulat and sent him to her with the five hundred knights. Jaufre's response to her thanks shows that he has retained some of what he learned on his journey:

-Domna», so li a dig Jaufres,  
«D'aisso gracias num remdatz,  
Qu'encara sun apparellatz,  
Si negun per sun ardimen,  
Per riquesa o per fol sen  
Vos cujava desmesurar,  
Ben fos fis, de l'anta vengar.

[11. 9568-74]

['My lady,' said Jaufre, 'do not thank me for that! I am still ready, if anyone tries to injure you through boldness, pride or folly, to exact sure vengeance for your shame!']

In swearing to defend her against insults should she ever need his services again, Jaufre shows a balance that he has not had before. The first time he rushed to her defense (to pursue Taulat), he was motivated by his masculine desire to seek combat and to test his own prowess. Now, rather than mentioning his strength or his desire to fight, he promises to seek vengeance should anyone offend her, for the purpose of defending the feminine principle she represents. He has learned to balance the masculine, combative side with respect for the feminine, without being enslaved by the anima figure
represented by Brunissen. Were he still entirely under her domination, he would not be so free to offer his services to the queen, since being of service to the queen in this way would mean separation from Brunissen.

The talk between the queen and the hero soon turns to discussion of the lady that Jaufre has brought with him, and he explains that he is engaged to her and that the couple wanted to obtain the approval of the king and queen before marrying. The queen quickly gives her approval and goes to talk with Brunissen. The king also offers his blessing for the union and sends out a call for the court to assemble for the wedding. His union with the goddess/anima figure, the final reward, has been promised to the hero by the divine couple which represents the ideal of totality, the male/female union.

The court is assembled and the wedding celebrated at Cardueil with jousting and feasting. The feast includes wild game, bringing the court's heavenly associations down to a more earthbound level, rather than raising the newlyweds to a spiritual one. An important part of Jaufre's task is to bring what he learned in the other, divine dimension of the world back to the everyday one of the life he will live with his new wife. The goal is not to live in the spiritual dimension, but to take its lessons to the physical side of life. This transfer is signified by the serving of wild game at the wedding feast instead of birds, the primary sustenance
found in the initial banquet at Cardueil (see Chapter I). The court, which had at the beginning symbolized the spiritual aspect of the psyche through the association with birds, has likewise been linked to the physical side through the wild game which is now served there. Jaufre has not only corrected an imbalance in himself, he has also managed to bring the court itself closer to a balance between the physical and the spiritual poles, although the balance is not entirely achieved and the court has not yet recognized this contribution to its balance.

Arthur's court has been leaning too far toward its presumed meaning as spiritual and Otherworldly, taking itself too seriously and becoming rigid and paralyzed by its neglect of the physical side. Although the court has already in some measure been restored to balance by Jaufre and his experience of integration, there is still a need to break away from the collective ideal which is projected into a conscious form represented by Arthur. The king needs a trickster figure as a manifestation of the collective shadow to balance the society, to bring once more to consciousness the neglected pole of matter. Arthur must be replaced by a successor or be rejuvenated in order to continue to represent the changing ideal of the collective as a new world emerges. Jaufre symbolizes the emerging order, a more conscious man to replace the old unthinking, unconscious world of the court. Just as the integration of the feminine at the court (symbolized by
the ideal of combined courtliness and prowess of Yvans and Galvain) proved to be superficial and needed a hero like Jaufre to forge a path for deeper exploration of the feminine principle, so the spiritual signification of the court indicates an imbalance which needs to be corrected.

As the feast is in progress and the court is listening to minstrels, a frightened squire rushes in to warn them of a danger outside. He describes a huge bird which had nearly carried him off. As if to emphasize the imbalance of the court toward the abstract, spiritual side, the threat which has presented itself is in the form of a bird, a symbol with definite connotations of heaven and the spiritual. The king insists that he will go investigate on his own, despite the offers of Galvain, Jaufre and Melian to accompany him. The king, because of his Otherworldly connections and because he represents the collective, is the one who must face this threat, which sounds as though it is not the usual danger that a knight would face. Even Jaufre has not confronted magical creatures, only shadows in the form of men.\(^1\) Jaufre, however, has not been in danger of leaning too far to the side of the spiritual.\(^2\) The confrontation with the pure merveilleux is

\(^1\) Although he did face a phantom in the episode of "The Black Knight," even that supernatural being took the form of a human opponent, fighting Jaufre as a knight, albeit one that healed as soon as he was wounded.

\(^2\) Jaufre has served the spiritual aspect in defending the anima-lady against Fellon, but he served her in a physical way, without being in danger of going too far to the spiritual side.
the king's domain, and Arthur now insists that he will be the one to confront this mysterious bird, despite the protests of the best knights.

When Arthur approaches the bird with his sword and shield, the bird quickly disarms the king and carries him away in its talons, indicating that the danger is not one which can be faced with the sword of the intellect or the defenses which the collective has manufactured for itself. The watching knights begin to lament in their helplessness, including Jaufre, who throws away his own sword and shield, ripping his clothing in despair:

E cridet: «Mala fui anc natz,
Seiner Deu, pus nun puesc valer
A mun seiner, ni n'ai poder!»

[11. 9920-2]

[...crying 'I was born in a bad hour, Lord God, since I cannot save my lord, for I don't have the power.']

In his participation in the general despair, Jaufre forgets that he could have the power: the bird which he had won from Fellon in the Otherworld had the ability to paralyze other birds and make them helpless. He has not yet given the bird to the king, although he has been at Cardueil for at least a week. In this case, he shows that he has not brought back everything he learned in the other dimension, as he has forgotten the one thing that could save the king from the wondrous bird which holds him in its power.
The bird plays with the king, soaring to great heights and then dropping him, only to catch him before he falls to the ground. The knights can do nothing but follow along on the earth and watch, hoping to catch Arthur when the bird lets him drop. A count finally calls for them to cease lamenting and to try to distract the bird by slaughtering five cows for it to eat instead of the king. They do so, but the bird pays no attention to the cows, signifying that the spirit is oblivious to the world of matter. The bird lands on a tower, puts down the king for a moment, then picks him up again and goes on to a dark forest

Que dura ben .xx. legas grantz,
On homes ni femnas ni enfantz
Nun auson de paor istar,
Car serps e leons e senglar
E mouta bestia salvaja
Avion laintz lur estaja.

[11. 9989-94]

[which stretched for more than twenty leagues, where no man, woman or child dared to enter for fear of the serpents, lions, boars and many other wild beasts that lived there.]

The dark and dangerous forest, which signifies the Otherworld of the unconscious, is portrayed as a place which is normally avoided. The bird is playing with the king and with the knights who follow, leading them to the place where they should fear to go, where they would have to confront the unconscious. The knights are in such distress that they all rip their clothing and follow the bird to the forest. In their fear of losing the king, the representation of the
collective ideal of knighthood, the knights of the court are willing to risk a confrontation with the unknown forces of the unconscious. The loss of the symbol of their collective ideal would mean an end to the comfort of the known order. The fear of losing the king in the forest of the unconscious is greater than the fear of confronting the unconscious itself. The ripped clothing signifies that they are willing to shed their individual identities in order to retain the collective ideal which the king represents. Because the clothing represents the persona one presents to the world, the shredding of it symbolizes the abandonment of that persona. The people of the court are ready to abandon their own personas if that will save Arthur, the representative of the collective. It is clear that they are not ready to pursue the path of the process of individuation, to separate from the society.

Finally, the bird flies away along a river, then enters the castle so that none of the knights see where it has gone. Once in the castle with the king, the bird transforms itself into a knight, who asks forgiveness for the fright that he has caused Arthur. The king recognizes the knight as an enchanter from his own court and forgives him. Meanwhile, the knights are still running around outside. The enchanter transforms once more into the bird and flies out to lure the knights back into the palace, where they find their king unharmed.

The enchanter, who is never directly named in the text, is a representation of the trickster archetype, which is often
found in Arthurian literature in the figure of Merlin. The trickster is seen as a manifestation of the collective shadow figure, just as the king is seen as the collective ideal. The shadow brings to consciousness that which has been kept in the unconscious. The manifestation of this archetype can change shapes from human to animal and often plays jokes on people.⁵ Part of his function is "to compensate the disposition to rigidity in the collective consciousness and to keep open the approaches to the irrational depths and to the riches of the instinctual and archetypal world."⁶ That function is seen here in the enchanter's playing with the knights, leading them to the forest and forcing them to confront the possibility of letting go of the representative of the collective ideal. They rip their clothing because of the bird/enchanter, shredding the symbol of the rigid personas they have adopted as their roles in the society. Although the people are not ready to pursue the path of individuation, the enchanter does succeed in breaking them out of their rigidity and bringing them to the edge of the unconscious, symbolized by the forest and the river over which he flies with the king. The function of the trickster is to restore the balance between the purely spiritual and Otherworldly court and the physical world in which it participates only through the tales of other knights, ones who have sought adventure. The physical world represents

---
³Jung 256.
⁴Jung & von Franz 362.
the growth of the individual away from society and toward the contact with the unconscious. The enchanter leads the despairing knights to the forest, "le lieu privilégié de toutes les métamorphoses--qu'elles soient physiques...ou spirituelles." Because the knights fear the unconscious and the changes that a confrontation with it will bring, they fear the forest itself, which symbolizes it. The collective represented by the court is indeed unthinking, ready to enter the forest of adventure if need be to rescue their king, but only as a collective. By controlling the figure which symbolizes the collective ideal, the enchanter leads the entire society to the place which represents change and a confrontation with the unconscious. By approaching the forest en masse rather than individually, however, the knights do not really confront change. The solitude of the forest is necessary for the initiation that it suggests, making a group visit nothing more than an invitation to each knight to return alone for his own metamorphosis.

Although the collective is shown as unthinking, following the king without question into the forest despite the individuals' fear, there is hope that the knights will eventually encounter the unconscious on their own. The trickster reminds the court of the possibility of individual confrontation with the unconscious and the resulting change

\(^5\text{Ribard 95-6.}\)
by leading them all to the forest, encouraging them to face the shadows there.

The fact that the king is taken over the river and the knights are led near it but none actually enter or cross it reinforces the idea of nearing the signifiers without acting on their meanings. The river usually indicates a purification in preparation for a renewal or rebirth. The king and the knights come near the forest and the river but do not actually experience the change or the purification signified. As a collective, they avoid these symbols of transformation, resisting change as a society.

The king forgives the enchanter, the trickster/fool who "reduces order to chaos in a way that makes a farce of the mythical pattern," bringing the carefully ordered world into contact with a life-force which has been relegated to the unconscious. The court, in its function as the representation of the spiritual and as a connection to the Otherworld aspect, displays its distaste for the actual physical side and the life-force representing it. Arthur does not encourage his knights to venture out into the forest alone. The individual knights live vicariously through the deeds of Jaufre, who has confronted both shadow figures and anima figures on several levels. Meanwhile, the knights at the court have been following his adventures through the retelling of his deeds.

---

by the defeated knights sent to court, but not one of them volunteered to come to the aid of Fellon's victim when the opportunity for someone else to seek adventure presented itself at court. Arthur was helpless to offer aid or to send one of the knights. The collective ideal did not include the actual fighting or the confrontation with the unconscious, because the individuals producing that ideal were content to remain in the background as part of a collective. The anonymous knights at court remain nameless and faceless because their collective ideal does not encourage striking out on one's own to confront the dangers of the unconscious. They can admire the hero who does so, but they need prodding to leave the comfort of the known for the uncertainty of the unknown which would be encountered in the forest.

The queen, on the other hand, is not as forgiving as the king. She has experienced such fear in being forced to step beyond the familiar that she cannot forgive the trickster immediately. The king, who has emerged unscathed and rejuvenated from the trickster's joke, asks the queen to discontinue her tirade against the enchanter, but he does not ask her to offer forgiveness as he did when Taulat presented himself to the court. Arthur then commands the seneschal to order cloth from the city to replace the clothes which were destroyed by the knights on the king's account.

Once the king is safe and the knights have returned from the edge of the forest of the unconscious, the trickster is
forgiven for his prank. The king recognizes that it was a necessary step, leading the knights away from security just long enough for them to brush up against the edges of the unconscious. Even the trickster will not force a fuller confrontation with the unconscious, for which they are unprepared, for this would serve no positive purpose. If pushed to go further than they are truly ready to go, the knights would be in real danger in a psychological sense, perhaps to the point of insanity. The chaos which the trickster initiates is not unbounded, but is measured to the limits which the victims of his joke are able to withstand. They must be led to the forest's edge in order to begin the confrontation. When they are ready for further growth, they will be led to it again and will go deeper into the unconscious. The unwillingness of the general population to confront the unknown dangers of the forest (dangers which include the various beasts to be found there) represents a fear of the unconscious which is tempered with a desire for growth, even if that desire must be urged along by the pranks of the trickster.

Now that the king has survived his encounter with the shadow, Jaufre comes before him to present Fellon and the lady whose castle the villain had besieged. After revealing that she is the one who had petitioned the court for a champion and went away with a refusal (or rather, met with a marked lack of interest in the adventure she offered), the lady tells him
that, *merce Dieu e de mon sen* [l. 10139] ('thanks to God and my ingenuity'), she had found her champion in Jaufre, who has defeated the aggressor for her. Although she had left the court without a champion, she apparently still has faith in the justice of Arthur's court, as she asks him to make a decision. The king merely asks Fellon to explain himself. He in turn merely admits his wrong and submits himself to Arthur's decision. His punishment is nothing more than to return all he had taken and to promise that he will never again wage war on the lady, presumably because the loss of his hand is punishment enough for his aggression.

Now that the story has been told to the king, Jaufre presents him with Fellon's wondrous bird, saying:

«Seiner, tenetz aquest aucel,
Qu'ancmair tan bon ni tan bel
Nun ac ni de tan gran valor
Coms ni ducs ni enperador,
Qu'contra el nun pot tener
Aucel, tan nun a de poder.»

[ll. 10179-84]

['My lord, please receive this bird. No count or duke or emperor ever possessed one so good, so beautiful or so valuable. Its strength is so great that no other bird can withstand it."

There is no direct mention of the king's recent encounter with the enchanter in the form of the monstrous bird. Although no other bird can withstand Fellon's bird, Jaufre did not present it to Arthur when he seemed to need it. Had the bird been given to the king before the encounter, however, the function of the trickster would have been impeded. It was necessary
to allow the trickster's joke to proceed to its "natural" conclusion, because the confrontation of the collective with the edges of the unconscious was an important step in the growth of the society. Had Jaufre given the bird to Arthur or interfered with the encounter, the benefit to the others would have been eliminated. Thus, it is only after the king's adventure that Jaufre presents him with the bird which can overcome any other.

Although Jaufre announces his intention to set out on the road to Monbrun with his new wife the next morning, he repeats his dedication to coming to the aid of the court if needed:

...et quern mandetz  
So queus plasera nius volretz,  
Car mun cors e tota ma terra,  
Per far contra tostz homes gerra  
Podetz penre can vos volres.»

[11. 10203-7]

["You may command me whatever you want and whatever pleases you, for you may rely on me and all my land whenever you want, for war against any man."]

Although he is now married to the anima figure of Brunissen, he has learned his lesson from the anima figure of the fountain. He must not submit entirely to the domination of the anima and allow her to interfere with the expression of the masculine duties expected of him. He has told the queen that he will come to her defense when she needs it, professing his readiness to serve the feminine principle, but he now also declares to the king that he is prepared to answer any call to arms that Arthur sends. In pledging the exercise of his
masculine aspect to both the king and the queen, Jaufre shows that he is able achieve a balance between the masculine and feminine sides. The anima has been integrated into his personality, but he is no longer allowing her to control him. The service to the collective, Jaufre's role as a hero who forges the way for others through his example, will be placed before her will.

Arthur reminds Jaufre that he should keep this balance between the masculine and feminine aspects. As he thanks Jaufre for his offer, he says:

Es eu prec vos, amix Jaufres,
Que per moilher nun oblides
Esta cort, que nun sai tornes,
Car nun a, si Dieus mi perdon,
El mun cavallier ni baron
A cui plus volentiers feses
Ben et honor, si m'ajut Fes.

[11. 10212-8]

['I pray you, Jaufre my friend, not to forget this court on account of your wife, so that you fail to return here. For, may God pardon me, there is no knight or lord in the world that I would more willingly honor and benefit than you, as faith is my help!']

The importance of maintaining the masculine/feminine balance is emphasized by the king, who is the masculine half of the divine couple which rules the court. He has himself, as representative of the collective ideal, been reminded of the importance of the physical side of the masculine aspect by the shapeshifting enchanter, who has drawn him out of the safety of the castle and into the forest. It can be assured that the
shadow and the anima will not allow an imbalance to remain for long, either in the court or in Jaufre's consciousness.

Also contained in this short response of Arthur's is the acknowledgement of the Father figure who recognizes the role that the hero has played in his redemption. At the level of the schema introduced in Chapter 6 (Arthur as Father, Melian as Son, Jaufre as 'third man'), Jaufre has had a hand in redeeming the Father, first by bringing closer together the court's almost overwhelming Otherworld associations and the world of matter, through the realization that the two are not separate worlds, but different dimensions of the same one.

Jaufre's second contribution was in not interfering with the king's encounter with the collective shadow. Although the king now has the bird which can overpower all others, the enchanter will no doubt choose still another form the next time there is a need for him to challenge the king (and the individuals forming the collective) to grow. When that happens, the bird will be of no use, and rescuing the society from the trickster will not be beneficial in any case. One can be sure that the Father figure will once more become outdated as the collective ideal changes and will need the rejuvenation which comes from the confrontation with the unconscious. Jaufre has promised to support Arthur when it is needed, a pledge to help the collective reshape its ideal, the ruling father. As for the Son figure of Melian, Jaufre has also redeemed him, freeing him from his suffering and
thereby forcing the society he rules to abandon its custom of the ritual lamentations and its attachment to the crippling grief in which it indulged.

Now that the hero has returned to society and achieved the union with the goddess figure, he must continue to live life, but it is to be a life which is transformed by the experience of his adventure. If the goal of the myth is to reconcile the individual consciousness with the universal will, this goal is expressed in Jaufre's case in his acknowledgement of the will of God in his adventure and his promise to serve the society of Arthur's court if need be. His individual consciousness has been attributed to and placed in the service of a higher will. His adventure can be used as an example to inspire others to pursue a path of individual growth. This is his service to the collective, to show others that it is possible and even desirable to pursue growth beyond the collective, to follow the unknown path of personal growth and development.

---

7Campbell 238.
CONCLUSION

It has been shown that the Roman de Jaufre is a multi-layered text, covering personal, universal and historical levels in tracing the path of the hero. While the principal reading involves following the process of individuation as the individual knight rides out alone on his adventure, there is also the level of his service to society in the reenactment of the myth of regeneration, which rejuvenates a society outgrowing its collective ideal. On the historical level, the reader can recognize the concerns of Occitania and the Aragonese society and king for which the poet produced the work around 1230.

The journey of the hero has taken him from his initial identification with the Great Mother to the court of King Arthur, the representation of the collective ideal. When the shadow Taulat arrives with a call to adventure, the young man responds and sets off on his path of psychological growth, separating himself from the collective to pursue the process of individuation. In his newfound identification with the father, the young Jaufre confronts the shadow of complete identification with the masculine in the form of Estout de Vertfueil, a knight who seeks only combat. After defeating
this knight, the hero continues his search for the shadow figure Taulat, who called him to adventure.

Exhausted from several confrontations with shadow figures, he enters an enclosed garden to go to rest. His attempt to rest reveals not only the fact that energy is needed to face the process of growth, but also a desire to regress to the original state of identification with the comforting mother figure. The anima interferes at this point in the form of Brunissen, who sends her knights to fight the intruder. He is forced to face the anima, which is often encountered right behind the shadow and brings up new and different problems.¹ Although the encounter with the anima was a necessary step in Jaufre's psychological growth, Brunissen does present new problems for him, as she and Jaufre both fall in love, introducing the problem of the Terrible Mother who would hold the child to her and prevent its growth. The hero projects his anima outward onto Brunissen, which turns him into a willing prisoner of the mother, since his fascination with the anima keeps him from seeing that he is dealing with a devouring mother figure. He is content to remain in the state of anima possession, preventing his further growth.

When the lamentations of Brunissen's people convince Jaufre that there is a dangerous imbalance in the world of Monbrun, he remembers that he is supposed to be pursuing the

¹von Franz 186.
shadow figure of Taulat and escapes from the anima despite his fascination with the anima projection. He continues on his pursuit of Taulat now that he has begun to consider the feminine principle in a new way. Jaufre, finally prepared to face the shadow representing the unthinking affront to the feminine, succeeds in finding Taulat, who is also the cause of the lamentations at Monbrun and in the surrounding region.

By defeating Taulat, Jaufre avenges the insult to the queen and, freeing the tortured knight that Taulat had kept prisoner, eliminates the cause of the ritual mourning he had encountered. In this way, Jaufre not only confronts a negative aspect of himself in the shadow of masculinity which unthinkingly offends the feminine principle, he also frees Brunissen's society from the ritual mourning which paralyzes it. Now that the cause of the mourning is removed, the society will need to redefine itself and move as a whole into a new period of growth.

Arthur's court sees the insult to its royal couple avenged, but the society is not rejuvenated by that gesture alone. Jaufre must push still further in his process of individuation and explore more deeply the feminine aspect before he is able to aid in the restoration of balance in that court. He returns to Monbrun to confront the anima figure once again. The anima must be more aggressive in this stage and act as a catalyst for the progression to the next step, so Brunissen takes charge of the task of uniting the masculine
and feminine on a physical level, leading the hero to declare his love and to promise marriage in the presence of King Arthur and his court at Cardueil.

Although the relationship with the anima has progressed to the point of an assurance of a more permanent union, the hero's growth is not completed. He must overcome the domination of the anima and bring the masculine back into balance with the feminine. He allows Brunissen to speak for him in refusing aid to a young lady whose last castle is besieged by an unjust aggressor, indicating that he has lost touch with the masculine side. Because he is being held back by the physical aspect of the anima (Brunissen), another anima figure (the young lady) interferes by abducting the hero to defend her castle in the Otherworld.

A representation of the more spiritual aspect of the anima, the lady lures Jaufre to a fountain and pulls him through the water into the Otherworld, a deeper layer of the unconscious than the one in which he has been operating. From this experience, he learns to bring the masculine side back into his personality in order to achieve a better balance between the masculine and the feminine, freeing him from the confining state of anima possession. He is now ready to move into a more mature relationship with the anima. He returns to Brunissen, and the couple continues on to Cardueil to marry.
Once the couple arrives at the court and their wedding has been approved by the royal couple and celebrated, King Arthur faces a strange bird. The "threat" is actually an enchanter from the court who has transformed himself into the shape of an animal, as he did at the beginning of the text. Where Jaufre's purpose has been to rejuvenate the society through bringing a balance and setting an example of individual adventure which others might follow, the enchanter represents a trickster who leads the collective to growth. By flying with the king to the edge of the woods and along a river, the enchanter forces the collective to venture closer to the unknown regions of the unconscious, and to consider breaking out of the confining structure of the society as individuals, if only for a brief moment.

The society of the pre-Crusade Occitania has been destroyed, creating a need for the collective to abandon the known and to go in search of a new ideal. Although the new direction was emerging and as yet undefined at the time Jaufre was written, it was clear that the known society was crumbling and that its values and ideals needed to be examined in light of the new age. Jaufre represented the emergence of a new ideal, the individual who dared to go beyond the confines of society's old, unfunctioning rules to explore an inner meaning. Jaufre's personal process of individuation opened a path for the renewal of Occitan society, although it did not revolutionize it. Just as the enchanter led the people to the
edges of the forest and the river without forcing them to a confrontation for which they were not prepared, so the path of societal growth must be approached in steps rather than beginning by abolishing the old order entirely.

For Marie-Louise von Franz, what restores the old order also involves some element of new creation. In the new order the older pattern returns on a higher level. Jaufre returns to the court of King Arthur, although he goes on to Monbrun with his new wife. Even after his marriage, however, he pledges to return to court when he is needed. The process is that of the ascending spiral, which grows upward, but returns again and again to the same point. Jaufre represents the impetus to pursue a new order, one step at a time. While the knights of the court must return to the safety of the known after venturing out as far as one can go without endangering the personality, Jaufre will return to the court for a different reason. He will return to inspire others to grow and to restore balance in a new way each time that the society faces a different challenge and the need for a hero for changing times.

On the level of universal myth, Jaufre follows the path of the hero, raising the text from the status of fairy tale to that of myth, according to the work of Joseph Campbell, by following the journey through the steps of initiation, adventure in the Otherworld, return, union with the goddess/

\[^2\text{von Franz 248.}\]
mother figure, and society-renewing return. Although he does bring some renewal to the societies of Arthur's court and Monbrun, there is still resistance to transformation in the court of Cardueil. This resistance to renewal is seen in the trickster scene, where the enchanter flies with the king over the woods and the river, suggesting a purification and a metamorphosis which are not achieved. Jaufre has to some extent brought renewal to the court, but the transformation of the society which is needed cannot be achieved by one hero, being more likely to occur gradually.

As a result of close study in the Jungian analysis, several references to King James I of Aragon and analogies to the situation of post-Crusade Occitania are found in the text, enabling a better understanding of the work in its historical context. The historical references in combination with the Jungian analysis give insight into the need for a hero such as Jaufre for the time and place in which the Roman de Jaufre was written. In the 1230s, renewal and transformation of the old society was certainly an important issue, as the people of the occupied land tried to understand their position, dealing with the loss of the familiar society and the need to replace it with something else. The people of the defeated Occitania were naturally resistant to changes in their way of life and autonomy, just as the knights in Arthur's court resist the change that comes with the confrontation with the unconscious.
The study of the *Roman de Jaufre* thus reveals a need for consideration of three distinct but intertwined levels: (1) the individual growth encouraged by the portrayal of Jaufre's progress in the process of individuation; (2) the universal myth of the hero's journey which brings renewal to society as a whole; and (3) the call to pursue individual growth in order to transform in a positive way the society of post-Crusade Occitania in which the text was produced. These three levels of the text have been considered as separately as possible. While the primary attention is given to Jaufre's psychological growth according to the Jungian theories of the process of individuation, the mythical journey of the hero and the historical context are shown to illuminate the larger meaning of this process in the romance.
APPENDIX

BIBLIOGRAPHY FOR LE ROMAN DE JAUFRE

TEXT EDITIONS


MANUSCRIPT FRAGMENTS/CORRECTIONS


-----. "Zum altprovenzalischen Wortschatz (zum Jaufreroman)." Zeitschrift für romanische Philologie 49 (1929): 554-556.


TRANSLATIONS AND ADAPTATIONS

Historia de los muy nobles, y esforzados cavalieros Tablante de Ricamonte, y Jofre, hijo del Conde Donasson Compuesta por el Baron Felipe Camus. Valladolid: n.p., 1710.

["One of the many editions of the Spanish romance based upon the Provençal Jaufre or its French prose version," according to The National Union Catalog Pre-1956 Imprints, vol. 278 (Chicago: The American Library Association, 1973)]


GENERAL WORKS & ARTICLES


**DATE AND AUTHORSHIP**


**SOURCES OF JAUFRÉ**


MISCELLANEOUS STUDIES ON JAUFRE


LIST OF WORKS CITED

TEXT EDITIONS AND TRANSLATIONS


OTHER REFERENCES


